

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

#### BY STEVEN DUPLER

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

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

#### Antipiracy Raids Saved Trade \$78 Mil: RIAA

#### BY IS HOROWITZ

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

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

Among the categories of items identified in the roundup of confis-(Continued on page 84)

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

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

Tony Berardini, general manager of Boston AOR station WBCN, claims that radio is crucial to mass-(Continued on page 84)

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

BY TONY SEIDEMAN

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

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

**Retailers Cite Consumer Interest in New Clip Channel** 

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

"It definitely has an impact," says Steve Lerner, buyer for the New York-based Record World chain, with stores in five states. He points to a number of albums that have experienced unexpected sales boosts, and says VH-1 is "the answer" to why the numbers are climbing.

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

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

(Continued on page 84)

#### VSDA ROW Some Officers Demand Switch In Confab Site

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

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

While literature heralding the Aug. 25-29 convention at the Washington Sheraton Hotel here has been disseminated, adamant demands to move to the Las Vegas site were put to a phone call vote Jan. 28. It resulted, according to in-*(Continued on page 79)* 



Look out World, it's KLYMAXX and their debut CONSTELLA-TION/MCA Album "MEETING IN THE LADIES ROOM" (MCA-5529), featuring the Hit Single "THE MEN ALL PAUSE," (MCA-52486) on (MTV) KLYMAXX, is six Rockin', Rollin' Women out to seduce the World into a "MEETING IN THE LADIES ROOM." Catch KLYMAXX; you'll know why "THE MEN ALL PAUSE."

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Top Albums		Hot Singles
Rock Tracks	18	Hot 100 Radio Action
Country	19	Hot 100 Retail Action
Black	21	Adult Contemporary
Jazz	52	Country
Classical	54	Country Radio Action
Hits of the World	55	Country Retail Action
Bubbling Under	58	Dance/Disco
Тор Рор	62	Black
Top Video /Computer	64	Black Radio Action
Top Video/Computer	65	Black Retail Action
Computer Software	72	Hits of the World
Videodisks	76	Hot 100
Videocassette Rentals	78	Bubbling Under
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#### BY MIKE HENNESSEY

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

This and other topics were covered in a recent interview with Ertegun and Siggi Loch, WEA International's vice president of European operations. The two men also note: • That the time between the merger's proposal and its cancella-

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

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

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

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

#### **Production Shortfall Cited CBS Reassures CD Accounts**

#### BY IS HOROWITZ

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

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

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

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

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

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

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

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

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

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

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

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

Siggi Loch explains that one of the positive aspects of the 16-month 'limbo" period was that it caused WEA to analyze its cost-effectiveness internationally. "We compared our results and sales figures with (Continued on page 79)

#### **Multi-Format Music Show 'Billboard's Video America' Readies Debut**

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

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

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

the show. A former president of CBS Television and MGM, he has also been involved with WTBS's "Night Tracks" music video series, and programs for ON-TV, CBS/Fox Home Video, Home Box Office and The Nashville Network.

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

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

half-hour ty show of Billboard,'

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

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

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

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#### **Top Albums** Rock Tracks

#### Call Letter Similarity Addressed Broadcasters Study Indiana Court Ruling

#### BY BILL HOLLAND

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

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

In the case, WMEE Decatur, Ind., sued WMCZ of nearby Ft. Wayne, alleging that the station's new calls, WMCZ, violated the Lanham Trademark Act.

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

The seven factors are:

• Degree of similarity between the two call signs in respect to phonetics and phonology (the sound of the letters and what they sound *like*). Based upon experts' testimony, the court found the two sounded "very similar." • The similarity of the products. The court found that both stations had a similar format and their station coverage overlapped.

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

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

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

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

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

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



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

#### **Executive** Turntable

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

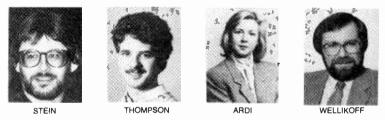
Rowena Harris is elevated to vice president of promotion for PolyGram's urban contemporary/black music division in New York. She was national director of that area.

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



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

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



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

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

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

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

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

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

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

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

Mark B. Nevejans is elevated to national sales manager for the Magnetic Tape Division of Agfa-Gevaert Inc. in Teterboro, N.J. He was sales manag-(Continued on page 78)

#### Healthy 1984 Figures MTV Revenues, Profits Up

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

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

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

Providing an overwhelmingly dominant share of MTV Networks/ Inc.'s profits was its "Video Music Networks" category, meaning MTV and the just launched VH-1. For fourth quarter '84, the video

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

Nickelodeon, MTV Networks Inc.'s other service, saw a profit of \$1.801 million in fourth quarter '84. Over the course of last year, the "video music networks" took in a total of \$72.977 million, against 1983 revenues of \$26.534 million. Operating income for the networks came to \$19.924 million, against a \$3.290 million loss in 1983.

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

TONY SEIDMAN

**Black Acts Have Big Platinum Month** January Certifications Underscore Genre's Strength

#### BY PAUL GREIN

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

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

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

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

Also in January, Pat Benatar

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

Prince's "Purple Rain" topped

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

And Van Halen's "1984" topped the five million mark, becoming the group's best-selling album since its 1978 debut, which also sold five mil-(Continued on page 79)

#### **Big Japanese Sales for Band Aid**

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

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

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

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

# ENTERTAINMENT

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

#### **BY PAUL GREIN**

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

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

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

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

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

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

BY STEVEN DUPLER

everything fell into place."

Cyndi Lauper's prescience about

the fate of "She's So Unusual," her

solo debut album, was echoed by Lenny Petze, Epic/Portrait's se-

nior vice president/general manag-

er of a&r. "All of us thought we

had a great record on our hands,"

Petze says, "although no one

thought we would have four or

five hit singles, as it turned out we

According to Lauper, one key to

the success of the album was that

no attempt was made to pull any

emotional punches. "I wanted to

make a record where people could

really feel who I am," she says. "I.

wanted to cover the spectrum of

my emotions." Lauper's Grammy-nominated

smash "Girls Just Want To Have

Fun" almost became the second

single off the album rather than

the opener, and would have if the

Epic promotion staff had gotten its

way. Petze says: "From the a&r

point of view, we wanted it to be

'Girls,' but the promotion people were set on 'Time After Time.' "

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

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

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

Here's the complete list of NARM nominees.

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

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

**Record of the Year Nominee** 

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

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

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

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

Club, Virgin/Epic; "Eliminator," ZZ Top, Warner Bros.; "Heartbeat City," the Cars, Elektra; "1984," Van Halen, Warner Bros.; "17," Chicago, Full Moon/Warner Bros.; "Sports," Huey Lewis & the News, Chrysalis

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





by Paul Grein

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

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

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

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

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

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

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

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

But "Sugar Walls" jumps to

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

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

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

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

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

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

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

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

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

"I asked them to please not put 'Time After Time' out as the first This is the fourth of a five-part sesingle, says Lauper. "People would ries on the Grammy nominees never have accepted me. If you do for record of the year. LOS ANGELES "While we were a ballad first, and then a rocker, that doesn't work. I know that making the record, in my heart, I felt it was gonna be a hit. But then, from experience. I really thought 'Girls' was a better statement I felt it in my heart with Blue Anabout who I am." gel, too, ya know? But this time,

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

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

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



side out into the open. "With the video for 'Girls,' I

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

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

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

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

According to Lauper, the relationship among the people involved (Continued on page 85)

did.'

**Cyndi Lauper Pulls No Emotional Punches** Angel, I was a video artist. too. Video lets you bring the human

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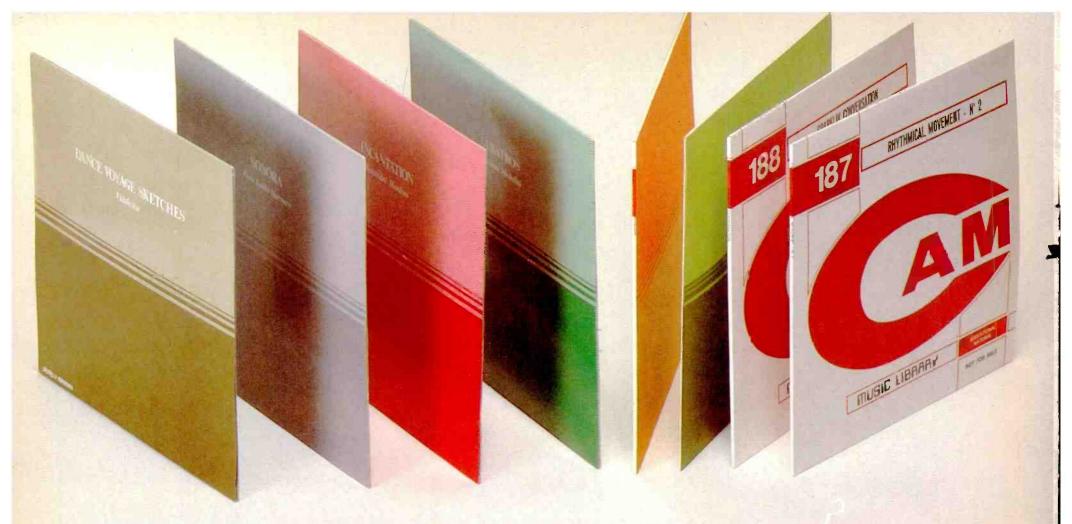
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# newsine...

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

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

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

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

#### Midem Seminar European Vidclip **'Rights & Wrongs' Studied**

#### BY MIKE HENNESSEY

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

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

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

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

Said Abrahams: "The EEC did not like this decision one little bit, and claims that it is a breach of the Treaty of Rome for the Belgian distributor to exercise his rights in this way."

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

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

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

Charles Levison, chief executive of the video channel Music Box, said that satellite operators using clips are faced with a "maze" of political and rights issues, and stressed the importance of users and rights owners working together. He said that broadcasters have tended to regard music as something they have a right to use without payment. This (Continued on page 36)

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

#### BY GLENN A.BAKER

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

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



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

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

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

"Video Aid," a 22-track, 90-minute compilation put together by Virgin Video, is being released in the U.K. this week and will be available worldwide by March. Managing director Mike Watts expects global sales to top 120,000, with around \$12 from each sale going to the Ethiopian Famine Relief Fund. Many major stars gave their services: Mick (Continued on page 73)

#### Midem Vidclip Awards Have French Flavor

#### BY ADAM WHITE

CANNES Midem's 1984 music video awards, staged at the Palais des Festivals here Jan. 30, were prebilled as an "international" competition. In reality, they boasted a decidedly Gallic flavor, with an all-French jury, minimal participation by non-French video professionals during the actual presentation, and a master of ceremonies who was too excited (or too forgetful) to translate most of the evening's activities into English—or any other lan-*(Continued on page 35)*  casssettes, retailing at \$4.99 or \$5.99 and containing hot hits and otherwise unobtainable rare mixes or live takes.

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

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

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

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

The Festival chief's confidence

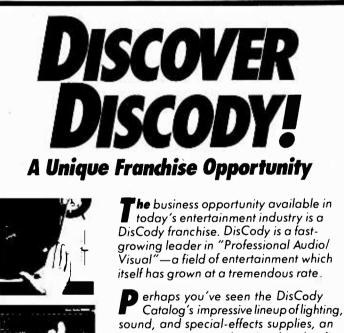
has paid off handsomely. Some of his cassingle releases have sold between 8,000 and 10,000 units. An interesting example is Irish band U2, whose cassingle sales of a recent hit was 50% of the 12-inch single sales, which were in turn around 50% of the seven-inch single sales. Festival operates its own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

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

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

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

(Continued on page 73)



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#### The Creative Imperative SAFEGUARDING FREE EXPRESSION

#### BY ROBERT D. SUMMER

mommentary

Adapted from an address on accepting the 1985 Human Relations Award from the Anti-Defamation League of B'nai B'rith in New York, Feb. 4.

I would like to begin by telling a story about the great French painter Gustave Courbet. The year is 1855. France and Britain are battling Russia in the Crimea. The world has not recovered from the bloody revolutions of 1848. Throughout Europe, revolutionaries of every stripe are calling for social reform to mitigate the miseries of industrial life.

Gustave Courbet was such a reformer, both as a socialist sympathizer and as an activist painter. As the father of the Realist movement in art. he declared. "I can't paint an angel because I've never seen one. So he painted "The Stone Breakers," a picture of a very old man and a very young boy laboring in a quarry, a work denounced for its vulgarity.

The protest, however, was mild compared to the hell which broke loose when Courbet tried to exhibit his masterpiece, "Interior Of My Studio." A huge 20-foot-long canvas, it juxtaposed groups of the common people, Parisian intellectuals (including his contemporary, Emile Zola), a young boy, a nude female muse and the painter himself in the center, acting as arbiter of the assemblage.

When Courbet submitted the work for display at the Paris Expo sition of 1855, it was rejected, and Emperor Napoleon III's director of fine arts demanded an audience with the artist. He took Courbet's hands in his and said, "Sir, you must moderate your style. You must put some water in your wine.

Courbet answered, "Monsieur le Governement Directeur, I, too, am a government. I am the only judge of my painting. I work to vindicate my intellectual liberty." The director warned, "Monsieur Courbet, you are quite haughty.'

And Courbet answered, "I am the haughtiest man in France."

Not a brush stroke of the painting (which now hangs in the Louvre) was changed. Courbet, the father of the new revolutionary, realist art, had won

I am always moved by the artist's

need to create and, like Courbet, to produce according to his own emotional rules and intellectual needs. Second, I note that the act of artistic creation very often incites angry public response, or even government repression. And I ask, Why this fear of artists? Is it a reflection of some mindless, ingrained antagonism towards intellectuals and creativity?

I think not. The establishment's fear of the artist is rooted in the fact that the artist holds real power-the power to bring about change. And if, as history tells us, fearful citizens and governments will go to extremes to quash change, then a counterforce is needed that protects the right of free expression, the artist's avenue to vision and dissent.

Let's define what we mean by the artist's need to create according to his own rules. And let's use the words of the artists themselves.

Here's what Oscar Wilde wrote

about his creative impulse: "A work

of art is the unique result of a

unique temperament. Its beauty

comes from the fact that the author

is what he is. It has nothing to do

with the fact that other people want

what they want. Indeed, the mo-

ment an artist takes notice of what

other people want, he ceases to be an artist." We might want to dis-pute this notion. We may find it dis-

We can turn the heat up even

higher in Picasso's description of

his life as an artist: "I have always painted what I

considered most true, most just,

best and therefore most beautiful.

But during the oppression and in-

surrection in Spain, I felt that was

not enough, that I had to fight with

comforting.

my painting."

So, using the easel as artillery, Picasso answered the fascist hombs with a barrage of paint that was almost as lethal as the heaviest shell. His mural, "Guernica," with its terrifying eloquence, was reproduced by the millions and served to catalyze world opinion.

These were uncompromising men, speaking and acting tough because of their creative passion. In fact, it isn't enough for us just to thrill at the boldness of their words: we must also realize that the true artist is a resolute, unbending power, capable of action to support his conviction. These were not mere dreamers.

Nor are art's adversaries and oppressors simply the opposition in a friendly debate. From Bismarck, who said, "Nothing should be left to an invaded people except their eyes to cry," comes this judgment: "No work of art is worth the bones of even one of my Pomeranian Grena-

And from his 20th century coun-terpart who wrote in "Mein Kampf," "Humanitarianism is the

expression of stupidity and coward-

ice," comes this cultural verdict:

"Anyone who sees and paints a sky

green and pasture blue ought to be

sterilized." It shouldn't surprise one

that Hitler's villainy could touch

Measurably more subtle and infi-

nitely more insidious was Lenin's

attitude toward creative work, espe-

cially literature, which he believed

must be an integral part of the or-

ganized work of his Social-Demo-

cratic Party. He worried because, "Literature is the last thing to lend

itself to mechanical equalization, to

levelling, to domination by the ma-

Or consider Khrushchev's feeling

toward art. He thought art useful, but it "must be permeated with the spirit of a struggle for communism, a socialist mentality, and a comradely sense of duty."

So I asked the Beach Boys, "Isn't it great to live in America?" And they sent me a copy of former Interior Secretary James Watt's famous No Beach Boy Hard Rock July 4th concert memo, which said, "It is imperative that we get entertainment that will point to the glories of America in a patriotic and inspirational way."

Where Khrushchev got his way, booking agent Watt got an award: a plaster foot with a hole in it from Ronald Reagan.

There is a common thread here Bismarck, Hitler, Lenin and Khrushchev (Watt doesn't rate with this crowd, but you can fill in the names of our most notable home-grown cultural antagonists). These men. along with others throughout history, used their office to censor works of art and by degree to restrict, persecute, confine and murder artists as a class. They deplored the power of the artist to contradict their views, to move hearts and incite change

Karl Marx defined the artist's power well: "Art is always and everywhere the secret confession and. at the same time, the immortal movement of its time." And Somer-set Maugham added, "The value of art is not beauty, but right action . . . it must teach man humility, tolerance, wisdom and magnanim-ity." And from Jean Cocteau: "Art is not a pastime but a priesthood-a powerful calling."

No artist exercised more power or was responsible for more profound social change than Voltaire. He fought injustice all his life, was twice jailed, banished from France. and overcame all opposition to become the liberating influence of Europe. In 1778, just before his death, he returned in triumph to France and was acclaimed a hero. He gave his name to a whole age, the Age of Voltaire.

And the poet Lord Byron played a pivotal role in the liberation of Greece, Tolstoy changed Russia's attitude toward the serfs, and painter Jacques Louis David became one of the forces of the French Revolution

(Continued on page 85)

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.

#### ALBUM TIPS

As someone who not only admires and adores the music of Bruce Springsteen, but who is also involved in the selling and distribution of his music in this territory, I would like to request CBS Records to release either:

A live album of Springsteen taken

from performances hopefully recorded during 1984, or, A collection of songs previously

unreleased on LP, such as the unbelievable B sides to his latest sin-gles—"Jersey Girl," B side of "Cov-er Me," and "Shut Out The Light," B side of "Born In The U.S.A." These can be combined with maxisingle remixes of "Dancing In The Dark" and "Cover Me."

CBS and Bruce will have another masterpiece and platinum seller.

R.B. Glove Gallo Records Zimbabwe, Africa

#### **TALKING UP TALK**

jority.

Letters to the Editor

As a subscriber out here in the middle of the Pacific, I read Billboard like a letter from mother. Rollye Bornstein, Kip Kirby and Nelson George have great columns for information, plus all the news between.

But there is something missing, if you can believe that.

Before coming to this station, I did talk radio for four years, and if I ever contemplate coming back to shovel snow, I'd like to get back to talk

But outside of an occasional men-tion of ABC Talkradio, I never find

any column or discussion of a format that is in every major market. For instance, what are the hit topics around the country being discussed each week? Who went where in talk radio? What are their ratings, and what stations are changing formats to or from talk due to market conditions

I don't think you would have enough material to fill a column each week, but once a month would be nice so we could keep up to date. I, for one, would appreciate it. Aloha.

> Ted Sax KMAI, Honolulu

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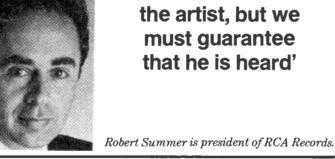
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#### First Acquisition R&R Broadcasting Buys Springfield's WHYN-AM-FM

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

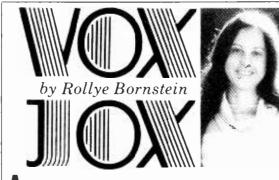
"If I knew it would take me nine months to get my first acquisition, I'd have thought twice," jokes Goodwill about leaving his post as VP/GM of New York's WPIX to head the new group, based here. "But we were looking for the right property in the right market."

Springfield, while in the frost belt, is noted for its stability, says Goodwill, and WHYN-AM-FM is a healthy, mature combo. The AM for years was the market's dominant top 40. Now successful as an MOR outlet, WHYN-FM's AC approach gives it top billing in the metro. WHYN-AM-FM general manager Ron Dowling "has obviously been doing an excellent job," notes Goodwill, "and we have no plans whatsoever for any substantive changes."

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

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

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



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

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

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

#### Tony Maddox moving from Austin to Oklahoma

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

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

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

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

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

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

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

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

1

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

# NUMBER ONE W YORK NE **OFF THE RECORD/WITH MARY TURNER**

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

1

1

But that's not unusual because Westwood One radio programs air on the nation's *finest* radio stations. Programs like Scott Shannon's Rockin' America Top 30 Countdown, Ercore with William B. Williams, the Superstar Concert Series, Live From Gilley's, Earth News Radio and the biggest satellite simulcasts and special events on radio.

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

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





#### **Programming Post** Sattler Returns to Sandusky via Denver

DENVER "This appointment is as much for the future as it is for

#### **RKO General Chief O'Neil Retiring**

NEW YORK RKO General chairman and chief executive officer Thomas O'Neil will be retiring March 28, according to a company spokesperson. His son Shane, currently president of RKO General, is expected to succeed O'Neil, says RKO director of media relations Cindy Rakowitz. "A successor will be confirmed March 28 at the annual stockholders meeting of [RKO parent company] Gencorp," she savs

RKO General vice chairman of the board/chairman of the executive committee Hubert DeLynn resigned his position Feb. 1. No replacement has yet been named for DeLvnn.

Jerry Lyman continues as president of RKO's radio division, with Bill Hogan as president of RKO Radio Network. William Reynolds is president of Gencorp. now," says Sandusky Radio presi-dent Toney Brooks about the rehiring of Jeff Sattler. Sattler-who programmed KDKB Phoenix until last May, when he left the AOR station for AC-formatted K-101 San Francisco-returns to the company as director of programming for the

"We're ready to look again at ac-quisitions," notes Brooks, who has been handling the corporate programming responsibilities since the departure of Frank Cody for NBC's The Source in 1981. Brooks has also been taxed with direct responsibility for the programming of Denver's KNUS and KBPI since the departure of KNUS's Carl Gardner and KBPI's Howie Castle months

ago. "Running two stations, it was hard to entertain thoughts of growth, so Jeff is going to be a big help," says Brooks. "He'll be program director of [news/talk] KNUS and will oversee [AOR] KBPI in addition to his corporate duties. Since Frank Cody left, the company has grown from a threestation group [Denver's KBPI, Phoenix's KDKB and Seattle's

KLSI] to include Kansas City [KLSY, like KLSI, uses the "Classy" approach consulted by George Johns], Dallas [where "The Eagle," KEGL, is top 40, consulted by Bobby Hattrik] and Tuscon, which we bought and sold since then.

"I became more involved than I wanted to in programming, as we consolidated our corporate staff. Now I need a structure which includes Jeff and people like Cather-ine Rubinstein." Rubenstein, who started her sales career at KBPI in 1974, returns to the outlet for the third time as general sales manag-

Sattler's return comes after one of the more challenging programming assignments he has tackled. On the surface, Bob Price's K-101 looks flat in the three books he has delivered, but the 2.8, 3.0, 2.8 trend ignores the growth he's amassed in the marketplace.

"We went from 12th place to ninth and up to seventh place, so it may look flat at first glance," says Sattler. "But not only is our ranking greatly improved, but we're domi-nant in females 25-34." K-101's current 5.5 average quarter-hour share is followed by KSOL's 5.2, while the station's 19.0 cume is more than four share points ahead of KYUU's 14.8

No replacement has been named for Sattler at K-101.

ming, simulcasting with the AM

from 10 a.m. to 6 p.m. and "shadow-

Legend" Johnson, who had switched bands from the FM for the

country format, is staying in that

slot.Operations manager and FM

PD John Driscoll is doing mornings

Driscoll, who had served as PD

AM morning man Larry "The

casting" at all other times.

on the FM.

#### **WFYR's Cooper Exits Chicago for KTFM San Antonio**

CHICAGO WFYR Chicago morning man C.K. Cooper has left to take the morning drive position at KTFM San Antonio, says WFYR PD Glenn Martin. "His contact ran out, and we weren't going to give him a raise, so he elected to leave this market,'' says Martin. Cooper, whose one-year contract concluded Jan. 7. announced his resignation Jan. 31 and hosted his last show Feb. 1.

Weekend personality Doug Blair, formerly of "Magic 95" Detroit, is temporarily filling Cooper's shift while Martin hunts for a replacement. In order to spice up the proceedings while the search is on, Martin is arranging for a variety of local celebrities to act as co-hosts with Blair. At presstime, Jerry Dybzinski of the White Sox was scheduled to give Blair a hand on Friday (8)

Joining Cooper on KTFM is veteran newsman Brad Messer, who returns to the market from Atlanta.

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#### **Rock: The Bus Stops Here** Maine Stations Become School Issue music change, and the case has

GO WEST

Chrysalis

MONMOUTH, Me. In a faint revival of the '50s phobia over rock'n-'roll's corruptive powers, attendees of the H.L. Cottrell Elementary School here have been denied access to the evil genre during bus trips to and from school. However, the institution's principal, John Seiler, says he "never banned rock'n'roll," and credits national recognition of the situation to a bit of yellow journalism on the part of local newspapers.

"One of Madonna's tunes brought the issue to a head," says Seiler. Last month Seiler asked bus drivers to tune exclusively to MOR outlet WHOM Portland in response to increasing parental complaints about the lyrical content of the rock music their kids were hearing in transit. As a new Monmouth resident, Seiler says he chose WHOM as "the only station I knew" and just as an interim solution.

On the morning of the children's

first MOR-ed delivery, Seiler was on

hand to greet the disgruntled

youths. Eleven-year-old student

body president Chad Beckim re-

ceived permission to petition the

14

since grown into what Seiler calls an "ideal music appreciation course." Under Beckim's direction, a core of students researched the difference between soft and hard rock,

comparing lyrics and the genre's effects on adrenaline. Seiler says he's 'very proud" of the constructive suggestions the kids came up with, including the idea of putting cassette decks in the buses with pre-selected music and special programs for the kindergarten travellers.

As part of their research, the students visited soft-rocking WABK Gardiner, to sit in on record preview sessions with air personalities and the music director. As a station that has ignored all Madonna product and "blips" naughty words, Seiler says, WABK could be the happy medium station for parents and kids alike. At press time, however, the jury was still out, as Seiler, Beckim's crew, parents, teachers and bus drivers were scheduled to convene Friday (8) to reach a diplomatic resolution. KIM FREEMAN

Malrite Drops Country WLZZ: New Calls, Format MILWAUKEE After a year-long for both stations between 1978 and experiment with a country format,

1981 during a previous oldies for-Malrite Broadcasting's WLZZ here mat, was transferred to Malrite's has switched to top 40/adult and KSAN San Francisco in 1981. He rechanged its call letters to WZUUturned to Milwaukee with the new AM (AM 13). Sister FM WZUU (Zformat change. 95) continues its top 40 program-

"WLZZ was a good sounding country station," says Driscoll. 'But, being the fourth country station in the market, having only had the format for one year, and having an image as sister of the FM, people didn't take it seriously."

Former WLZZ program director Michael St. James is staying on as AM administrator and director of creative services. MOIRA McCORMICK

#### **Taft Buying Gulf Properties**

ST. PETERSBURG, Fla. Gulf Broadcasting here has agreed to pass its seven radio and five tv properties, on the sales block since December, to Cincinnati's Taft Broadcasting for \$755 million, a bit shy of industry estimates (Billboard, Jan. 19). The stations involved are ACformatted WLTT-FM Washington, AOR sister stations WKLS-AM-FM Atlanta, oldies/top 40 combo WNDE/WFBQ Indianapolis, AC outlet KLTR Houston and AOR-formatted KTQX Dallas.

The seven acquired stations bring Taft's radio count up to 20 outlets, putting the broadcaster in violation

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of the FCC's multiple ownership rules in four markets. Per these regulations, Taft may have to sell two radio or tv properties in Tampa, Washington, Dallas and Houston.

As the sale is still pending FCC approval, Taft spokesperson Jenny Karp says it's "far too early to talk about personnel or format changes." Taft's pre-purchase radio lineup includes WGR-AM-FM Buffalo, WKRC/WKRQ Cincinnati, WTVN/WLVQ Columbus, WDAF/ KYYS Kansas City, WDVE Pitts-burgh, KEX/KKRZ Portland and the two Tampa stations.

#### YesterHits.

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years Ago

- 1. You're No Good, Linda Ronstadt.
- 2. Pick Up The Pieces, Average White Band, ATLANTIC 3. Best Of My Love, Eagles, ASYLUM Some Kind Of Wonderful 4
- Grand Funk CAPITOL 5. Black Water, Doobie Brothers,
- 6. Fire, Ohio Players, MERCURY
- 7. Lonely People, America, WARNER

- Boogie On Reggae Woman, Stevie Wonder, TAMLA
  9. My Eyes Adored You, Frankie Valli, PRIVATE STOCK
- 10. #9 Dream, John Lennon, APPLE

#### POP SINGLES-20 Years Ago

- This Diamond Ring, Gary Lewis & the Playboys, LIBERTY
   You've Lost That Lovin' Feelin',
- Righteous Bros. PHILLES
- 3. Downtown, Petula Clark, WARNER
- 4. My Girl, Temptations, GORDY
- 5. The Name Game, Shirley Ellis,
- 6. The Jolly Green Giant,
- Kingsmen, wand
  All Day And All Of The Night, Kinks, REPRISE
  Shake, Sam Cooke, RCA
- I Go To Pieces, Peter & Gordon, CAPITOL
- 10. The Boy From New York City, Ad Libs, BLUE CAT

#### TOP ALBUMS—10 Years Ago

- Heart Like A Wheel Linda Ronstadt, CAPITOL
   Average White Band, ATLANTIC
- 3. Miles Of Aisles, Joni Mitchell,
- 4. Blood On The Tracks, Bob Dylan, COLUMBIA
- 5. Dark Horse, George Harrison, APPLE 6. War Child, Jethro Tull, CHRYSALIS
- Fire, Ohio Players, MERCURY
- Do It ('Til You're Satisfied), B.T. Express, scepter
- 9. Rufusized, Rufus featuring Chaka Khan, ABC 10. II, Barry Manilow, BELL

#### TOP ALBUMS-20 Years Ago

- Beatles '65, CAPITOL
- Mary Poppins, Soundtrack, vista Where Did Our Love Go Supremes, motown My Fair Lady, Soundtrack, columbia 3.
  - The Beach Boys Concert, CAPITOL
  - My Love Forgive Me, Robert Goulet, COLUMBIA
- 7. Coast To Coast, Dave Clark Five, 8. Goldfinger, Soundtrack, UNITED
- Roustabout, Elvis Presley, RCA 10.
- You've Lost That Lovin' Feelin', Righteous Bros., PHILLES

#### **COUNTRY SINGLES-10 Years Age**

- 1. Devil In The Bottle,
- T.G. Shepard, MELODYLAND 2. I Care/Sneaky Snakes, Tom T. Hall, MERCURY
- Tom T. Hall, MERCURY 3. It's Time To Pay The Fiddler, Cal Smith, McA 4. Rainy Day Woman/Help The Cowboy Sing The Blues, Waylon Jennings, RCA 5. The Ties That Bind, Don Williams, ABC/DOT

- 6. Wrong Road Again, Crystal Gayle,
- J I Can't Help It (If I'm Still In Love With You), Linda Ronstadt, CAPITOL
  8. Great Expectations, Buck Owens, CAPITOL
- 9. Watcha Gonna Do With A Dog
- Like That, Susan Raye, CAPITOL There's A Song On The Jukebox, David Wills, EPIC 10.

#### SOUL SINGLES-10 Years Ago

- 1. I Belong To You, Love Unlimited
- 2. Fire, Ohio Players, MERCURY
- Rhyme Tyme People, Kool & the Gang, DE-LITE Don't Cha Love It, Miracles, TAMLA

10. Let Me Start Tonite, Lamont Dozier, ABC

- Lady Marmalade, LaBelle, EPIC
  - Pick Up The Pieces, Average White Band, ATLANTIC Shame, Shame, Shame,
- 7
- Shame, Shame, Shame, Shirley & Company, ViBRATION
   Midnight Sky Part 1, Isley Bros., T-NECK
   Toby/That's How Long, Chi-Lites, BRUNSWICK

BILLBOARD FEBRUARY 16, 1985



#### SUPERSTAR CONCERT SERIES

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

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



#### **VOX JOX**

#### (Continued from page 12)

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

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

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

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

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

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

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

T'S ALL OFFICIAL NOW: WQEN Gadsden assistant PD and MD Lee Davis does get the job. He'll replace former WQEN PD Roger Gaither (who's now at Birmingham's WKXX), and his first order of business will be filling afternoon drive. Former host Chris Stevens has finally had enough. He's getting out of radio to find a real job.

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

Kemosabi Joe gets some rest at Frederick's WZYQ, as the PD now has some help in the shape of newly appointed MD Truckin' Tom Armstrong. Armstrong had been a station researcher ... Sliding into the MD slot at Philly's urban leader, Power 99 (WUSL), is Tony Gray. From the land of sales we have all sorts of wonderfulness, including the promotion of **Bruce Raven-Stark** to GSM at WLTW New York (watch these GSMs, they have a funny way of turning into your boss in a few short years). Raven-Stark had been LSM at the Viacom AC outlet.

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

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

If you're taking this drunk driv-

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

LOOKING FOR WORK? Playing country music or maybe being the PD? That's all we'll say, but send your T&R to SouthCom, 2334 Bay Woods Ct., Bay City, Mich. 48706. Syndney's "Rock Of The '80s"

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

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

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FRANKIE FILMS, INC. GRATEFULLY ACKNOWLEDGES THE INVALUABLE PARTICIPATION OF ALL THOSE LISTED BELOW FOR THEIR CONTRIBUTIONS IN CONNECTION WITH THE MOTION PICTURE SOUNDTRACK ALBUM OF "TUFF TURF" AND REGRETFULLY APOLOGIZES FOR THE OMMISSION OF THESE CREDITS ON THE ALBUM. ALBUM EXECUTIVE PRODUCED BY SCOTT ELIAS 1. "TUFF TURF" Baritone saxophone: Greg Smith Trumpet, keyboards: Rick Braun Recorded at: The Record Plant Guitar, vocals: Andrew Kastner Drums: Wayne Woods Lead vocals: Mark Campbell Trumpet, flugelhorn: John Berry Drums: Omar Hakim Co-Production & engineering: Bass: Neil Jason Bob Clearmountain Recording Engineer: Scott Litt Mixed at: The Power Station Tenor saxophone: Jim Coile Tenor and alto saxophone: Bill Berg-Assistant Engineers: Jeffrey Nor-man, Jason Corsaro Guitar: Sid McGinnis Guitar: Ric Kallaher Piano: Doug Hall Synthesize: Jonathan Elias, Tom Re-gis, Michael Montes, Paul Seymour Mixing Engineers: Bill Schineman, Bruce Lampcov 4. "VOICES" Mastering by: Robert Ludwig for Masterdisk Corporation 9. "SHE'S LOOKING GOOD" man Baritone saxophone: Greg Smith Trumpet, keyboards, vocals: Rick Background Vocals: Jonathan Elias, Scott Elias, Tom Regis, Michael Drums, vocals: Jack Mack Bass, vocals: Peter Freiberger Words and music: Jim Carroll, Terrell Braun Recorded at: The Record Plant Winn Guitar: Lenny Kaye Bass: Steve Linsley Guitar: Paul Sanchez Recording Engineer: Scott Litt Mixed at: The Power Station Montes, Paul Seymour, Doug Hall Keyboards, vocals: John Paruolo Copyist: Fran Block Guitar, vocals: Andrew Kastner Recorded at: The Power Station Mixing Engineers: Bill Schineman. Lead vocals: Mark Campbell Recording Engineer: Bill Schineman Mixed at: Vision Sound Studios Drums: Wayne Woods Guitar: Brian Marnell Trumpet flugelhorn: John Berry Tenor saxophone: Jim Coile Bruce Lampcov 6. "BREAKIN' THE RULES" Mixing Engineer: Bruce Lampcov 2. "PEOPLE WHO DIED" Keyboards: Kenny Landrum Drums: Jimmy Braylaue Tenor and alto saxophone: Bill Berg-Additional Bass: Will Lee Bass: Neil Jason man Synthesizer: Jonathan Elias, Tom Baritone saxophone: Greg Smith Trumpet, keyboards, vocals: Rick Guitar: Brian Linslev Congas, percussion: Michael Cara-Bass: Steve Linsley Regis Background vocals: Brian Marnell Recorded at Vision Sound Studios Guitar: Terrell Winn Braum Lenny Kaye, Sarah Birdseye, Gwynne Rivers, Valerie Block, Su-Mixed at: The Power Station Engineer: Bill Schinerman Recorded at: The Record Plant Recording Engineer: Scott Litt Mixed at: "The Power Station Drums: Wayne Woods Co-Production & Engineering: Bob Assistant Engineer: Bruce Lampcov 7. "LOVE HATES" Clearmountain zanne del Regno, Anne Waldman, Wayne Woods Assistant Engineers: Jeffrey Nor-Mixing Engineers: Bill Schineman, Bruce Lampcov 10. "TWIST AND SHOUT" Recorded at: Atlantic Studios, New Synthesizer: Jonathan Elias, Michael man, Jason Corsaro Mastering by: Robert Ludwig for Masterdisk Corporation Montes, Paul Seymour Drum program: Michael Montes York Engineering: Gene Paul and Dan Lead guitar, vocals: Jon Ewen 3. "GREEN ONIONS" Drums, vocals: Jack Mack Background vocals: Jonathan Elias, Hilly Michaels, Tom Regis Rhythm guitar, vocals; Ray Zimmerman Keyboards: Randy Dreyfuss, John Nash Mastered at: Atlantic Studios by Bass, vocasl: Peter Freiberger Keyboards, vocals: John Paruolo George Piros Mixed at: Atlantic Studios and The Recorded and mixed at: Vision Paruolo Drums: Tom McShane Bass: Wes Moczulski Sound Studios Engineers: Burce Lampcov, Jona-Guitar, vocals: Andrew Kastner Record Plant than Elias, Michael Montes 8. "IT'S TOO LATE" Recorded at: The Record Plant Recording Engineer: Scott Litt Mixed at: The Power Plant Lead vocals: Mark Campbell Mixed by: Jon Mathias 5. "SO TUFF Trumpet, flugelhorn: John Berry Tenor saxophone: Jim Coile Tenor and alto saxophone: Bill Drums, vocals: Jack Mack Bass, vocals: Peter Freiberger Guitar: Brian Linsley Mixing Engineers: Bill Schineman, Bass: Steve Linsley Bergman Keyboards, vocals: John Paruolo Guitar: Terrell Winn Bruce Lampcov

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

# It looks like he may be on to something.

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

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

THERE'S NO SUBSTITUTE FOR SOLID REPORTING.

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

Mutual.

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

Mutual.

The Mutual Radio Network regularly

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

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

#### OR FLEXIBILITY.

Your station can have our news any way your listeners want it: up to five minutes on the hour or up to five minutes on the half hour. And, unlike the TV networks, it's not all wrapped in a rigid package that allows

you no scheduling options. We also offer "Lifestyle" news and features — targeted to younger listeners — for up to  $3\frac{1}{2}$  minutes at the :55 mark, plus the news magazine "America

magazine "America

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

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

Nobody else offers anything else like it. When you want *radio* news, come to the radio network. To learn more call Mutual

Station Relations at (703) 685-2050. Mutual's on a Roll.

#### Billboard.

## HOT 100 SINGLES RADIO ACTION

eekly national and regional compilation of the io stations currently reporting to the Hot 100		NATION 178 REPORT	IAL ERS NEW TOTAL		transmitted, in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.		
REGION 1 CT,MA,ME,NY State,RI,VT		BRUCE SPRINGSTEEN I'M ON FIRE COLUMBIA	ADDS ON 78 78	REGION 6 AL,AR,LA,MS,West TN,TX			
BRUCE SPRINGST I'M ON FIRE DAN HARTMAN SECOND NATURE PRINCE & THE RE' TAKE ME WITH U	EEN VOLUTION WITH APOLLONIA	PHIL COLLINS ONE MORE NIGHT ATLANTIC PRINCE & THE REVOLUTION WITH APO TAKE ME WITH U WARNER BROS. DEBARGE RHYTHM OF THE NIGHT GORDY MADONNA MATERIAL GIRL SIRE	43 144 DLLONIA 39 90 38 38 41 142	PHIL COLLINS ONE MORE NIGH BRUCE SPRING I'M ON FIRE MADONNA MATERIAL GIRL			
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	8 5		KHFI Austin, TX WFMF Baton Rouge, LA WQID Biloxi, MS WKXX (KXX-106) Birminghan AL KITE Corpus Christi, TX KAFM Dallas, TX KISR Fort Smith, AR WQEN (Q-104) Gadsden, AL KILE Galveston, TX KKBQ (93-FM) Houston, TX WTYX Jackson, MS KKYK Little Rock, AR	KBFM Mcallen-Brownsv, TX WMC-FM (FM-100) Memphis TN n, WJDQ (Q-101) Meridian, MS WABB-FM Mobile, AL WHHY-FM Montgomery, AL WWKX (KX-104) Nashville, TI 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		REGION 4		REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT	~ ~		
BRUCE SPRINGST I'M ON FIRE	EEN	BRUCE SPRINGST I'M ON FIRE	EEN	BRUCE SPRINGSTEEN I'M ON FIRE PRINCE & THE REVOLUTION WITH APOLLONIA TAKE ME WITH U			
TEENA MARIE LOVER GIRL		PRINCE & THE REV TAKE ME WITH U	VOLUTION WITH APOLLONIA				
PHIL COLLINS ONE MORE NIGHT		<b>MADONNA</b> MATERIAL GIRL		PHIL COLLINS ONE MORE NIGHT			
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 WHTZ (Z-100) New York, NY WKTU New York, NY WKTU New York, NY WKLI 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 WKRZ Wilkes-Barre, PA WQXA (Q-106) York, PA WYCR York, PA	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 WZZY Detroit, MI WDRQ Detroit, MI WHYT Detroit, MI WNAP Indianapolis, IN	WZPL Indianapolis, IN WVIC Lansing, MI WZEE Madison, WI WKTI Milwaukee, WI WZUU Milwaukee, WI WKZW (KZ-93) Peoria, IL WRKR Racine, WI WZOK Rockford, IL WSPT Stevens Point, WI	KKXX Bakersfield, CA KIMN Denver, CO KOAQ (Q-103) Denver, CO KPKE Denver, CO KLUC Las Vegas, NV KIIS Los Angeles, CA KKHR Los Angeles, CA KOPA Phoenix, AZ KZZP Phoenix, AZ KZZP 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		REGION 5		REGION 8 AK, Northern CA, ID, MT, Northern NV, OR, WA, WY			
BRUCE SPRINGST I'M ON FIRE	EEN	BRUCE SPRINGSTE I'M ON FIRE	EEN	DEBARGE RHYTHM (	DF THE NIGHT		
DEBARGE RHYTHM OF THE I	NIGHT	PRINCE & THE REV TAKE ME WITH U	OLUTION WITH APOLLONIA	GREG KIH LUCKY	N		
DAN HARTMAN SECOND.NATURE		ANIMOTION OBSESSION		BRUCE SPRINGSTEEN I'M ON FIRE			
VISE Asheville, NC VQXI-FM (94-Q) Atlanta, GA VVEE (V-103) Atlanta, GA VZGC (Z-93) Atlanta, GA VBBQ-FM Augusta, GA VSSX Charleston, SC WBCY Charlotte, NC WCKS (CK-101) Cocca Beach, FL WNOK-FM Columbia, SC WNFI (I-100) Daytona Beach, FL WDCG (G-105) Durham/Raleigh, NC WFLB Fayetteville, NC WRQK Greensboro, NC WANS Greenville, SC	WOKI Knoxville, TN WHYI (Y-100) Miami, FL WINZ-FM (I-95) Miami, FL WKZQ-FM Myrtle Beach, SC WNVZ Norfolk, VA WBJW Orlando, FL WRVQ (Q-94) Richmond, VA WXLK (K-92) Roanoke, VA WAEV Savannah, GA WZAT (Z-102) Savannah, GA WRBQ (Q-105) Tampa, FL WSEZ Winston-Salem, NC	KFYR Bismarck, ND KFMZ Columbia, MO KIIK Davenport, IA KMGK Des Moines, IA WEBC Duluth, MN KQWB Fargo, ND KKXL-FM Grand Forks, ND KRNA Iowa City, IA KBEQ (Q-104) Kansas City, MO KDWB-AM Minneapolis, MN KDWB-FM Minneapolis, MN KDWB-FM Minneapolis, MN KJYO (KJ-103) Oklahoma City, OK	KKLS-FM Rapid City, SD KKRC Sioux Falls, SD KHTR St.Louis, MO KDVV Topeka, KS KAYI Tulsa, OK KRAV Tulsa, OK KFMW Waterloo, IA KEYN-FM Witchita, KS	KYYA Billings, MT KBBK Boise, ID KTRS Casper, WY KMGX Fresno, CA KYNO-FM Fresno, CA KGHO Hoquaim, WA KOZE Lewiston, ID KHOP Modesto, CA KOSO Modesto, CA KIDD Monterey, CA KMJK Portland, OR KSFM Sacramento, CA KWOD Sacramento, CA KSKD Salem, OR	KITS San Francisco, CA KWSS San Jose, CA KSLY San Luis Obispo, CA KPLZ Seattle, WA KUBE Seattle, WA KNBQ Tacoma, WA		

#### Billboard.

### HOT 100 SINGLES RETAIL ACTION

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

#### REGION 1 CT,MA,ME,NY State,RI.

MADONNA MATERIAL GIRL

MICK JAGGER JUST ANOTHER NIGHT

AUTOGRAPH TURN UP THE RADIO

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

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

MICK JAGGER JUST ANOTHER NIGHT

KIM WILDE GO FOR IT

**DURAN DURAN** SAVE A PRAYER

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

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

#### **REGION 3**

AUTOGRAPH TURN UP THE RADIO

COMMODORES NIGHTSHIFT **BRONSKI BEAT** 

SMALL TOWN BOY

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

#### REGION 4

**KIM WILDE** GO FOR IT

AUTOGRAPH TURN UP THE RADIO

DAVID BOWIE/PAT METHENY THIS IS NOT AMERICA

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

N/	ATI	ON	IAL
1	190 RE	PORTE	RS

NUMBER

#### **REGION 5**

KIM WILDE GO FOR IT

**BRONSK! BEAT** SMALL TOWN BOY

SURVIVOR HIGH ON YOU

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

#### REGION 6

COMMODORES NIGHTSHIFT

**DURAN DURAN** SAVE A PRAYER

**IFRMAINE STEWART** 

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 Dailas, 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 Metaire, LA

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REGION 7

JERMAINE STEWART THE WORD IS OUT

COMMODORES NIGHTSHIF

**DURAN DURAN** SAVE A PRAYER

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

#### REGION 8

KIM WILDE GO FOR IT

**BRYAN ADAMS** SOMEBODY

JOURNEY ONLY THE YOUNG

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

· ON CHAPT 460

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**OP ROCK TRA** 

Con

ARTIST

BRYAN ADAMS

JOHN FOGERTY

MICK JAGGER

JOHN FOGERTY

REO SPEEDWAGON

LABEL

JOURNEY

THE FIRM

GLENN FREY

SURVIVOR

DON HENLEY

JULIAN LENNON

PHIL COLLINS

DEEP PURPLE

FOREIGNER ATLANTIC

THE CARS

FOREIGNER

DON HENLEY

DON HENLEY

JOHN PARR

AUTOGRAPH

PAT BENATAR

PHILIP BAILEY

BRYAN ADAMS

MARTIN BRILEY

DAVID LEE ROTH

TWISTED SISTER

SCANDAL FEATURING PATTY SMYTH

THE CARS

TRIUMPH

DONNIE IRIS

THE KINKS

DOKKEN ELEKTRA

GIUFFRIA CAMEL/MCA

THE KINKS

ANGEL CITY

ROGER HODGSON

BRUCE SPRINGSTEEN

BRUCE COCKBURN

DANNY SPANOS

ROBIN GEORGE

SANTANA COLUMBIA

DARYL HALL & JOHN OATES

JOHN WAITE

ALAN PARSONS PROJECT

GEORGE THOROGOOD

GIUFFRIA

LRB CAPITOL

DAVID BOWIE/PAT METHENY

DAVID LEE ROTH WARNER BROS

mechanical photo

m a national sample of AOR radio playlists

THE OLD MAN DOWN THE ROAD

TITI F

SOMEBODY

ONLY THE YOUNG

JUST ANOTHER NIGHT

**ROCK & ROLL GIRLS** 

RADIOACTIVE

HIGH ON YOU

SUNSET GRILL

ONE MORE NIGHT

THIS IS NOT AMERICA

THAT WAS YESTERDAY

WHY CAN'T I HAVE YOU

CALL TO THE HEART

THE BOYS OF SUMMER

NAUGHTY, NAUGHTY

TURN UP THE RADIO

LET'S TALK ABOUT ME

OOH-OOH SONG

EASY LOVER

GEAR JAMMER

IT'S ONLY LOVE

BREAKAWAY

EASY STREET

IN JEOPARDY

BEAT OF A HEART

FOLLOW YOUR HEART

LIVING ON A THIN LINE

JUST GOT LUCKY

DO ME RIGHT

I'M ON FIRE

DO IT AGAIN

HEARTLINE

SAY IT AGAIN

UNDERGROUND

METHOD OF MODERN LOVE

IF I HAD A ROCKET LAUNCHER

I'D LIE TO YOU FOR YOUR LOVE

INJURED IN THE GAME OF LOVE

THE PRICE

**RESTLESS HEART** 

DANGEROUS MOMENTS

PERFECT STRANGERS

I WANT TO KNOW WHAT LOVE IS

ALL SHE WANTS TO DO IS DANCE

PLAYING TO WIN

THE HEAT IS ON

**CALIFORNIA GIRLS** 

TOO LATE FOR GOODBYES

KNOCKING AT YOUR BACK DOOR

CAN'T FIGHT THIS FEELING



#### **VALENTINE'S DAY**

WSPD/WLQR Toledo (AC/easy listening)

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

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

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

#### PUTTIN' ON THE HITS

WYSP Philadelphia (AOR) Contact: Debbi Calton In conjunction with independent UHF outlet Channel 29 and the nationally syndicated television show "Puttin' On The Hits," WYSP is conducting a city-wide talent

search. All listeners over 21 are invited to show up at a local club (Franchin's in Cherry Hill, N.J.) on Tuesday evening with station personality Leslie Patten to try their mouths at lip synching their favorite song. "Think of it: becoming Bruce Springsteen, Cyndi Lauper or even Dee Snyder of Twisted Sister!" tout the promos.

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

#### **COMMERCIAL BINGO**

WGEZ Beloit, Wis. (top 40) Contact: Brian Wright While some stations are boasting about "commercial-free" hours, WGEZ (Z-1490) is actually encouraging its listeners to note the station's sponsorship through its latest contest, the WGEZ Getaway Giveawav

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

#### Promotions

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

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

#### 69 DAYS OF GOLD

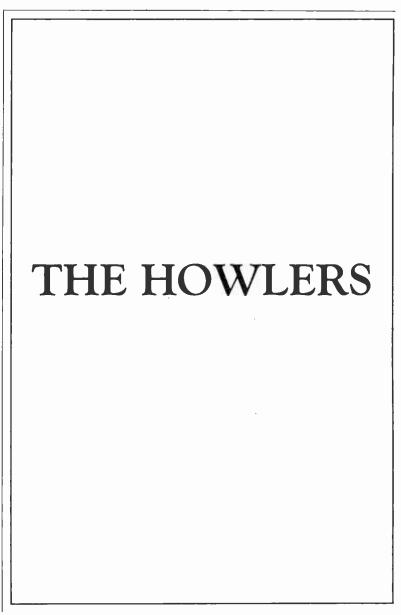
**XTRA-AM** San Diego Contact: Rob Tonkin

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

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

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

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





#### **Featured Programming**

THROUGH THE END of this month, Continental Airlines travelers will be treated to a new twist in in-flight audio programs. To the uninitiated, it may sound like alien interference, but it's really the syndicated "Musical Starstreams" program, produced in Mill Valley, Calif. As a two-hour program, the "new age/space music" fare has been airing on 11 commercial stations and is now available in a one-hour block. The first outlet to pick up on the briefer version is the admirably progressive KRQR San Francisco.

The producer of "Musical Starstreams" is lawyer and former KTIM San Francisco employee Frank Forest. "I'm not Westwood One," says Forest, who appears to have forsaken the courtroom in favor of developing "Starstreams" into a future radio format. The program can be obtained on a cash or barter basis by writing to Forest at at P.O. Box 44, Mill Valley, Calif. 94942, or calling (415) 388-0622.

For the third year in a row, Westwood One brings its affiliates the Grammy Awards radio special for broadcast the week of Feb. 18. What's new this year is that WWI will deliver the two-hour music and interview piece in digital stereo via satellite. KMGG Los Angeles' Robert W. Morgan is hosting the broadcast.

LOOKING FOR CELEBRITIES? Try giving Arthur Levine a call at his Newsmakers Interviews programming service in Los Angeles. The 18-month-old firm specializes in providing personalities and topics to its subscribers, which now include nine of the country's 11 top-rated news/talk outlets. Levine says his service is unique because it clears specific dates and times for celebrity interviews, thereby guaranteeing programmers of the the subject's availability. Each month, 36 newsworthy spokesmen from various fields are made available to subscribers, along with a tip sheet of suggested story hooks and contact information. Levine can be reached through his PR agent at (818) 981-5340.

Word of the week is "tercentenary," which denotes a 300th anniversary and, this year, applies to composers Johann Sebastian Bach. George Frideric Handel and Dominico Scarlatti. In celebration of their achievements, American Public Radio of St. Paul is offering a full load of special programs spread out over the next several months. As the features are too numerous to mention, call Diane Engler at (612) 293-5417 for detailed information . As Valentine's Day approaches, thanks are due to WMCA New York and its two-hour Saturday program "Getting Personal. Spawned from the well-established personal ad department of the Village Voice, the show is hosted by the newsweekly's Terry Whitcraft. On the program, buyers of Voice ads are given the option to call in their own attributes and those of their desired mate. Participants' Voice P.O. box numbers are given on the air so intrigued listeners can make the lovely connection. 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.

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.

85 REPORTERS

PHIL COLLINS

ONE MORE NIGHT

DOLLY PARTON

HILLAN LENNON

THE MANHATTANS

WSKY Asheville, NC WRMM Atlanta, GA WSB-AM Atlanta, GA KEYI Austin, TX WBAL Baltimore, MD

WJBC Bloomington, IL KBOI Boise, ID WBEN-AM Buffalo, NY WGR Buffalo, NY KTWO Casper, WY

WVAF Charleston, WV WBT Charlotte, NC

WLTF Cleveland, OH WMJI Cleveland, OH

WHIO-AM Dayton, OH

KHOW Denver, CO KRNT Des Moines, IA

KRNT Des Moines, IA WOMC Detroit, MI WRIE Erie, PA WEIM Fitchburg, MA WTIC-AM Hartford, CT WENS Indianapolis, IN WSLI Jackson, MS WIVY lackson, MS

KLSI Kansas City, MO KUDL Kansas City, KS KMJJ Las Vegas, NV KMGG Los Angeles, CA KOST Los Angeles, CA

Jacksonville, FL

Louisville, KY

Louisville, KY

Macon, GA Madison, WI Memphis, TN Miami, FL

Milwaukee, WI Milwaukee, WI

WTMJ Milwaukee, WI WCCO Minneapolis, MN WLTE Minneapolis, MN KWAV Monterey, CA WHHY Montgomery, AL WLAC-FM Nashville, TN WCTC New Brunswick, NJ WPIX New York, NY WWDE Norfolk, VA

KOIL Omaha, NE WIP Philadelphia, PA KKLT Phoenix, AZ KOY Phoenix, AZ WTAE Pittsburgh, PA WWSW Pittsburgh, PA KEX Portland, OR KCW Pottland, OR

Portland, OR

KGW Portland, OR WPJB Providence, WPRO-AM Providence WPTF Raleigh, NC WRVA Richmond, VA WHAM Rochester, NY

KQSW Rock Springs, WY WSGW Saginaw, MI KSL Salt Lake City, UT

KFMB-AM San Diego, CA KFMB-FM San Diego, CA K-101 San Francisco, CA WGY Schenectady, NY KIXI Seattle, WA

KIXI Seattle, WA KKPL Spokone, WA KSD St. Louis, MO KKJO St. Joseph, MO WIQI Tampa, FL WWWM Toledo, OH KRAV Tulsa, OK WLTT Washington, DC WMAL Washington D.C.,

Oklahoma City, OK Omaha, NE

WIS Columbia SC

Chicago, IL Chicago, IL Chicago, IL Cincinnati, OH Cincinnati, OH

Columbus, 3C Columbus, OH Dallas, TX Danbury, CT

Baltimore, MD WAFB Baton Rouge, LA WJBC Bloomington, IL

YOU SEND ME

COMMODORES

NIGHTSHIFT

WFBR

WBI WCLR WYEN WKRC WLLT

WTVN KMGC WLAD

WIVY

WHAS

WRKA

WMAZ

WIBA WRVF

WISN

WTMJ

KLTE KOIL WIP

KGW

DON'T CALL IT LOVE

TOO LATE FOR GOODBYES

NEW TOTAL

43

10

41

ADDS ON

26

10

15 60

8 8

8

Feb. 15-17, Rascals, Top 30 USA, CBS Radioradio, three hours.

Feb. 15-17, Kool & the Gang. Lionel Richie, Entertainment Coast To Coast, CBS Radioradio, one hour.

Feb 15-17, Pat Benatar, On The Radio, NSBA, one hour.

Feb. 15-17, Foreigner, Daryl Hall & John Oates, David Lee Roth, Glenn Frey, Scott Shannon's Rockin' America Top 30 Countdown, Westwood One, three hours. Feb. 15-17, Giuffria, Glenn Frey, Rock Album Countdown.

Westwood One, two hours Feb. 15-17, Sade, Nolan Thomas, The Countdown, Westwood One, two hours.

Feb. 15-17, REO Speedwagon, Superstars Rock Concerts, Westwood One, 90 minutes

Feb. 15-17, Eagles, Rare & Scratchy Rock 'N' Roll, Program Services Group, one hour.

Feb. 15-17, Moe Bandy, The Weekly Country Music Countdown, United Stations, three hours.

Feb. 15-17, Byrds, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 15-17, Ray Conniff, The Great Sounds, United Stations, four hours

Feb. 15-21, Dee Snider of Twisted Sister, Metalshop, MJI Broadcasting, one hour.

Feb 16, George Jones, Silver Eagle, DIR/ABC Entertainment Network, 90 minutes.

Feb. 17, Autograph, Zebra, King Biscuit Flower Hour, DIR/ABC Rock Radio Network, one hour.

Feb. 17-25, XTC, Rock Over London, Radio International, one hour. Feb. 18-24, Ricky Skaggs, Live From Gilley's, Westwood One, one

hour. Feb. 18-24, Philip Bailey, Special Edition, Westwood One, one hour. Feb. 18-24, Peter Wolf, Off The

Record Specials with Mary Turner, Westwood One, one hour. Feb. 18-24, Los Lobos, Roman-

tics, In Concert, Westwood One, 90 minutes.

Feb. 18-24, Ray Price, Country Closeup, Narwood Productions, one hour

Feb. 18-24, Johnnie Ray, The Music Makers, Narwood Productions, one hour.

Feb. 18-24, Sheila E., Budweiser Concert Hour, Westwood One, one hour

Feb. 18-24. Smokev Robinson. Star Trak Profiles, Westwood One, one hour

Feb. 22-24, Don Henley, REO Speedwagon, Rock Album Countdown, Westwood One, two hours.

Feb. 22-24, Grammy Awards Special, Rock Chronicles. Vestwood One. one hour.

Feb. 22-24, Statler Brothers, Weekly Country Music Countdown,

Inited Stations, three hours. Feb. 22-24, Four Seasons, Dick Clark's Rock, Roll & Remember,

United Stations, four hours.

FOR WEEK ENDING FEBRUARY 16, 1985 "Copyright 1985, Billboard Publications, Inc. No part of this publication



	[			Compiled from a national sample of radio playlists.						
Compiled from a national sample of radio playlists.										
/ Site	1	2/2		LABEL & NUMBER/DISTRIBUTING LABEL						
	1	2	9	CARELESS WHISPER COLUMBIA 38-04691 2 weeks at No. One WHAM FEATURING GEORGE MICHAEL						
2	2	3	12	FOOLISH HEART COLUMBIA 38-04693						
3	3	4	10	I WANT TO KNOW WHAT LOVE IS ATLANTIC 7-89596						
4	4	1	13	YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. 7-29126 CHICAGO						
5	6	7	12	MISSING YOU RCA 13966 DIANA ROSS						
6	12	16	5	CRAZY RCA 13975						
$\overline{7}$	13	19	5	KEEPING THE FAITH COLUMBIA 38-04681						
8	15	21	4	BILLY JOEL     CAN'T FIGHT THIS FEELING EPIC 34-04713     DEC SDEEDWACON						
9	5	5	15	REO SPEEDWAGON     ALL I NEED QWEST 7-29238/WARNER BROS.						
10	8	8	10	JACK WAGNER MAKE NO MISTAKE, HE'S MINE COLUMBIA 38-04695						
11	11	11	11	BARBRA STREISAND WITH KIM CARNES IN NEON GEFFEN 7-29111/WARNER BROS.						
(12)	20	27	4	ELTON JOHN TOO LATE FOR GOODBYES ATLANTIC 7-89589						
13	10	10	12	JULIAN LENNON LOVE LIGHT IN FLIGHT MOTOWN 1769						
14	14	15	10	STEVIE WONDER BABY COME BACK TO ME ATLANTIC 7-85994						
15	7	6	17	THE MANHATTAN TRANSFER						
16	, 16	17	9	JERMAINE JACKSON 20/20 WARNER BROS. 7-29120						
10				GEORGE BENSON TIME DON'T RUN OUT ON ME CAPITOL 5436						
	19	23	4	ANNE MURRAY						
18	18	20	7	CULTURE CLUB     EASY LOVER COLUMBIA 38-04679						
(19)	21	22	5	PHILIP BAILEY WITH PHIL COLLINS     NIGHTSHIFT MOTOWN 1773						
20	22	28	4	COMMODORES						
(21)	23	25	5	DARYL HALL & JOHN OATES						
22	9	9	13	JAMIE ARISTA ASI-9293 RAY PARKER JR.						
23	17	14	15	UNDERSTANDING CAPITOL 5413 BOB SEGER & THE SILVER BULLET BAND						
(24)	30	35	3	I WANNA HEAR IT FROM YOUR LIPS GEFFEN 7-29118/WARNER BROS. ERIC CARMEN						
25)	N	EW		ONE MORE NIGHT ATLANTIC 7 89588 PHIL COLLINS						
26	25	12	18	SEA OF LOVE ES PARANZA 7-99701/ATLANTIC THE HONEYDRIPPERS						
27)	31	38	3	FINDER OF LOST LOVES ARISTA 1-9281 DIONNE WARWICK AND GLENN JONES						
28	24	24	4	PARADISE CAFE' ARISTA 1-9318 BARRY MANILOW						
29	27	-13	16	VALOTTE ATLANTIC 7-89609						
30	29	29	19	NO MORE LONELY NIGHTS COLUMBIA 38-04581						
31)	35	37	3	NEUTRON DANCE PLANET 13951 THE POINTER SISTERS						
32	26	18	12	SKYLARK ASYLUM 7-69671/ELEKTRA LINDA RONSTADT						
33	RE	-ENT	RY	THE BOYS OF SUMMER GEFFEN 7-29141/WARNER BROS DON HENLEY						
34)	N	EW)		THE OLD MAN DOWN THE ROAD WARNER BROS. 7-29100						
(35)	37		2	INVITATION TO DANCE EMI-AMERICA 8250 KIM CARNES						
36)	38	40	3	PRIVATE DANCER CAPITOL 5433						
37)	۰N	EW)		SOLID CAPITOL 5397 ASHFORD AND SIMPSON						
38	39	39	3	ROCKIN' AT MIDNIGHT ES PARANZA 7-99686/ATLANTIC THE HONEYDRIPPERS						
39	N	EW		THE HEAT IS ON MCA 52512						
40	N	EW)		CALIFORNIA GIRLS WARNER BROS. 7-29102						
(40 NEW) CALIFORNIA GIRLS WARNER BROS. 7-29102										



# Santa Ana's Abbey Road Distributors COMPUTERIZATION AIDS ONE-STOP

#### BY JOHN SIPPEL

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

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

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

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

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

To assist his chief buyer, John Kundrat, Ogilvie's program also includes a complete computerization of an inventory that covers more than 35,000 titles, ranging from albums, singles, Compact Discs and alternative merchandise to an assortment of more than 2,00 accessories. Weekly, the computer produces reports of business for the past five days and a year-to-date report on all inventory items.

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

Each day, Oglvie receives a printout of the prior day's business, showing such important data as fill, number of orders generated by up to seven persons, working phones and punching keyboards which activate their own terminals. Overseeing his seven phone salespersons is Al Kalnin, who watches the activity of individual accounts. When an account doesn't order in a normal period, Kalnin queries the store as to why.

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

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

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

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



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

#### **VSDA Mini-Meets Seen**

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

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

The point, Messenger emphasizes, is that chapters should strive for educational meeting formats. In that vein, the meeting here was designed around three seminars, including one on advertising and p-o-p featuring two distributors. Also set was a roundtable headed by Jack Kanne, Paramount's Southern sales manager.

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

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

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

EARL PAIGE

#### **Counter Intelligence**

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

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

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

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

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

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

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

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

#### **Music Center Stays True to Its Origins** 14-Store Louisiana Chain Won't Diversify Into Video

BY EARL PAIGE

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

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

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

The invasion here was Music Center's first head-to-head confrontation with the many outstate chains, among them Record Bar, Musicland and Music Den (latter the Capitol chain). The test is more than academic, because 16-year-old Music Center has always maintained full list pricing.

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

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

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

From the car stereo specialization, it is an easy step, Shaw contends, to appreciate how prerecorded cassettes are taking over. "A five-to-one ratio [favoring cassettes] is conservative," he claims. "During Christmas we had a table, and there were only 15 LPs on it. If we sell 200 cassettes, we'll sell 100 singles and 60 LPs."

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

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

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

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

by Faye Zuckerman

STEVEN LEVY'S book "Hack-

ers: Heroes Of The Computer Rev-

olution," published by Doubleday,

focuses on those MIT/Berkeley

whiz kids whose penchant for elec-

tronic gadgetry and unbounded cu-

riosity came to conquer computers. They are the original designers of

software, and the ones who brought "personal" computers to

This book is a refreshing depar-

ture from the plethora of computer

publications and printed works

the masses.

etailing





tail price is about \$4,000.

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

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

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

zines.

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

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

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

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

dawn. They would do "almost any-

thing" to work on a computer, the

er" became the hacker challenge.

The book explores how and why

hacker greats like Steven Woz-

niak, inventor of the Apple Com-

about computers for Popular Com-

puting and Rolling Stone maga-

Author Levy writes columns

puter, embraced the challenge.

"Faster," "smaller" and "easi-

book maintains.

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

OPING TO CASH IN on the ever-increasing popularity of its Macintosh family of computers, Apple has renamed and dropped the price for the ailing Lisa 2/10 machine. Its new guise is the Macintosh XL, and the suggested re**B**ITS AND BYTES: Computer software and peripherals for Apple's Macintosh will take center stage Feb. 21-23 at one of the first major expositions for the 16/32 bit machine, now nearly one year old. Sponsored by MacWorld Magazine and Mitch Hall Associates, based in Westwood, Mass., the event will take place in San Francisco. There are said to be 50 exhibitors, including Blue Chip Software, Software Arts, Logo Com-puter Systems, Dow Jones & Co. and Hayden Software, as well as Apple Computer . . . Computer-Land will be opening a professional computer training school. The learning center will provide additional training beyond what franchises currently offer during instore sessions.

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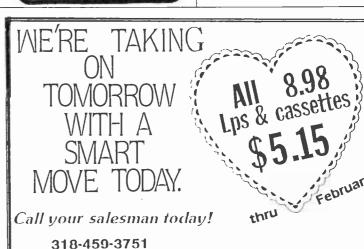
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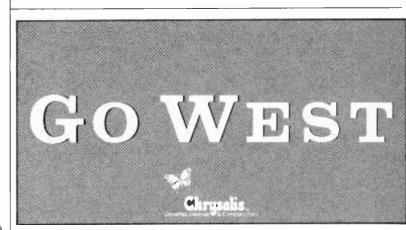
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#### New Releases **ALBUMS**

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

#### **POPULAR ARTISTS**

BLACK DEATH ant/\$8.98 m AU-002 FIERCE HEART LP Mirage 90235-1-D/WEA/\$8.98 CA 90235-4-D/\$8.98

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

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

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

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

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

LP Verve 823 721-1/PolyGram/\$8.98 CA 823 721-4/\$8.98 THE WHITE MOUNTAIN SINGERS Sunrise LP Takoma TAK 7117 Allegiance/\$8.98 CA CTA 7117/\$8.98

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

#### BLACK

THE GAP BAND Gap Gold LP Total Experience 824 343-1/PolyGram/\$8.98 CA 824 343-4/\$8.98 CONEY, HATCH Friction LP Polydor 824 307-1/PolyGram/\$8.98 CA 824 307-4/\$8.98

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

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

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

Two Heart Harmony LP Mercury 824 250-1/PolyGram/\$8.98 CA 824 250-4/\$8.98 McENTIRE, REBA The Best Of

LP Mercury 824 342-1/PolyGram/\$8.98 CA 824 342-4/\$8.98 WARINER, STEVE One Good Night Deserves Another LP MCA MCA-5545/\$8.98 CA MCAC-5545/\$8.98

#### CLASSICAL

BEETHOVEN BEEL HOVEN Murray Perahia Sonata No. 23, Op. 57, Appassionata Sonata No. 7, Op. 10, No. 3 LP CBS Masterworks IM 39344CBS/no list CA IMT 39344/no list

DOMINGO, PLACIDO, & PILAR LORENGAR Zarzuela Arias & Duets ORF-Symphonieorchester Garcia Navarro, Dir. LP CBS Masterworks IM 39210/CBS/no list CA IMT 39210/no list HAYDN, DANZI, BOZZA, IBERT, VILLA-LOBOS Ensemble Wien-Berlin LP CBS Masterworks IM 39558 CBS (colition) CBS/no list CA IMT 39558/no list TCHAIKOVSKY Symphony No. 2, The Tempest Chicago Symphony Orchestra Claudio Abbado, dir.

LP CBS Masterworks IM 39359 CBS/no list CA IMT 39359/no list

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

(Continued on page 59)



#### FOR WEEK ENDING FEBRUARY 16, 1985 **OP COMPUTER SOFTWARE** Billboard.



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

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

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

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

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

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

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

#### **MUSIC CENTER**

(Continued from page 22)

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

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

NEW

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THE HOME ACCOUNTANT

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Indication         Infocom         Action Role Playing Game         ●					•	•	•	Strategy Arcade Game	SPY VS. SPY	10	18	14
Instruction       SkyFOX       Electronic Arts       Fantasy Role-Playing Game       Instruction       Instruction         18       20       4       STAR LEAGUE BASEBALL       Game Star       Arcade Style Game       Instruction       Instruction         19       13       71       WIZARDRY       Sir-Tech       Fantasy Role-Playing Game       Instruction       Instruction         20       11       21       RAID OVER MOSCOW       Access       Strategy Game       Instruction       Instru				•	•	•	•	Adventure Strategy Game	SEVEN CITIES OF GOLD	15	15	15
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In       13       71       WIZARDRY       Sir-Tech       Fantasy Role-Playing Game       Image: Construction of the synthesis of the synthesynthesis and the synthesynthe synthesynthesynthesis o							•	Fantasy Role-Playing Game	SKYFOX	ENTRY	RE-E	17
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S       3       20       THREFORM       Sinder Schlader       Typing Speed and Accuracy.         4       5       55       MATH BLASTER!       Davidson & Associates       Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.       •					•	•	•		MUSIC CONSTRUCTION SET	53	2	2
4       5       55       MATH BLASTER!       Davidson & Associates       multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.         5       7       47       FACE MAKER       Spinnaker       Educational program designed to introduce children, ages 4 through 8, to the computer keyboard and the concept of programming.       •			•	•	•		•	Typing Speed and Accuracy.	TYPING TUTOR III	20	3	3
7       8       2       KIDS ON KEYS       Spinnaker       Interfers, numbers, and words, Strengthens typing, spelling, and letter recognition skills. (Ages 3-9)         8       9       20       STICKY BEARS ABC       Xerox Education       Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.         9       6       27       WORD ATTACK!       Davidson & Associates       Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.         10       RE-ENTRY       COMPUTER SAT       Harcourt, Brace & Jovanovich       Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).         1       1       72       BANK STREET WRITER       Broderbund       Word Processing Package <ul> <li> <li> <li> <li> <li> </li> <li> </li></li></li></li></li></ul>				•	•		•	multiplication, division, fractions and decimals for	MATH BLASTER!	55	5	4
7       8       2       KIDS ON KEYS       Spinnaker       Interest, numbers, and words, Strengthens typing, spelling, and letter recognition skills. (Ages 3-9)         8       9       20       STICKY BEARS ABC       Xerox Education       Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.         9       6       27       WORD ATTACK!       Davidson & Associates       Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.         10       RE-ENTRY       COMPUTER SAT       Harcourt, Brace & Jovanovich       Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).         1       1       72       BANK STREET WRITER       Broderbund       Word Processing Package <ul> <li> <li> <li> <li> <li> </li> <li> </li></li></li></li></li></ul>				•	•	•	•	4 through 8, to the computer keyboard and the concept of	FACE MAKER S	47	7	5
7       8       2       KIDS ON KEYS       Spinnaker       Interest, numbers, and words. Strengthens typing, spelling, and letter recognition skills. (Ages 3-9)         8       9       20       STICKY BEARS ABC       Xerox Education       Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.         9       6       27       WORD ATTACK!       Davidson & Associates       Designed for students. grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.         10       RE-ENTRY       COMPUTER SAT       Harcourt, Brace & Jovanovich       Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).         1       1       72       BANK STREET WRITER       Broderbund       Word Processing Package <ul> <li> <li> <li> <li> <li> </li> <li> </li></li></li></li></li></ul>				•	•	•	•	Sample Test Module	SAMPLE SAT	13	4	6
8       9       20       STICKY BEARS ABC       Xerox Education       in learning the alphabet. Program includes games that teach.         9       6       27       WORD ATTACK!       Davidson & Associates       Designed for students. grades 4 · 12, to teach new words, their meanings and their usages in an interesting and exciting way.         10       RE-ENTRY       COMPUTER SAT       Harcourt, Brace & Jovanovich       Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).         1       1       72       BANK STREET WRITER       Broderbund       Word Processing Package <ul> <li>Image: Structure structur</li></ul>					•	•		letters, numbers, and words. Strengthens typing, spelling,	KIDS ON KEYS	2	8	7
9       6       27       WORD ATTACK!       Davidson & Associates       their meanings and their usages in an interesting and exciting way.         10       RE-ENTRY       COMPUTER SAT       Harcourt, Brace & Jovanovich       Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).         1       1       72       BANK STREET WRITER       Broderbund       Word Processing Package       •       •       •       •         2       5       11       LOTUIS 1.2.2       Lotuics 1.2.2       Davidson & D					•	•	•	in learning the alphabet. Program includes games that	STICKY BEARS ABC	20	9	8
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4     2     64     DOLLARS AND SENSE     Monogram     Home Financial Package						-	•	At Home Print Shop	PRINT SHOP B	30	3	3
			•	•			•	Home Financial Package	DOLLARS AND SENSE M	64	2	4
5     4     32     PAPER CLIP     Batteries Included     Word Processing Package	_				••	•		Word Processing Package	PAPER CLIP B	32	4	5
6 7 30 EASY SCRIPT Commodore Word Processing Package •		-+			•			Word Processing Package	EASY SCRIPT C	30	7	6
7     8     10     GENERAL LEDGER     Commodore     Business oriented program designed to help set up accounts and general ledger sheets.				•			-		GENERAL LEDGER C	10	8	7

Information Management System

Home & Small Business Financial Management Program

Word Processing Program

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#### **POLYGRAM MAPS MAJOR MUSIC EFFORTS** VP Epand Outlines Long-Form Marketing Strategy

#### BY TONY SEIDEMAN

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

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

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

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

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

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

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

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

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

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

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

There is no contradiction inherent in combining a less well-defined video image quality with the high level of sound quality, Epand claims.

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

In fact, he claims, the cost of the high-quality audio soundtracks are often as great as or greater than the advances PolyGram gets for its lesser-known artists' video titles. (Continued on page 31)



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

#### Dealers' Concerns Surface at Seminar Sell-Through Efforts Take Whipping

#### BY EARL PAIGE

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

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

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

FOR WEEK ENDING FEBRUARY 16, 1985

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

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

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

This seminar allowed little opportunity for interfacing between manufacturers and retailers. The format was to present a manufacturer roundtable on video which was screened for the assemblage. Ap-(Continued on page 32)

'Hot Shorts' RCA Readies Firesign Tape

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

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

Since forming in 1967, Firesign Theatre has released 21 comedy albums, four books, three films and a nationally syndicated radio series. Their first home video program, "Nick Danger In The Case Of The Missing Yolk," came out in 1983 on Pacific Arts Video Records and was critically praised; the group is now working on its first Compact Disc for Rhino/Firesign, an innovative CD game entitled "Eat Or Be Eaten" for Warner Bros., and a motion picture comedy.

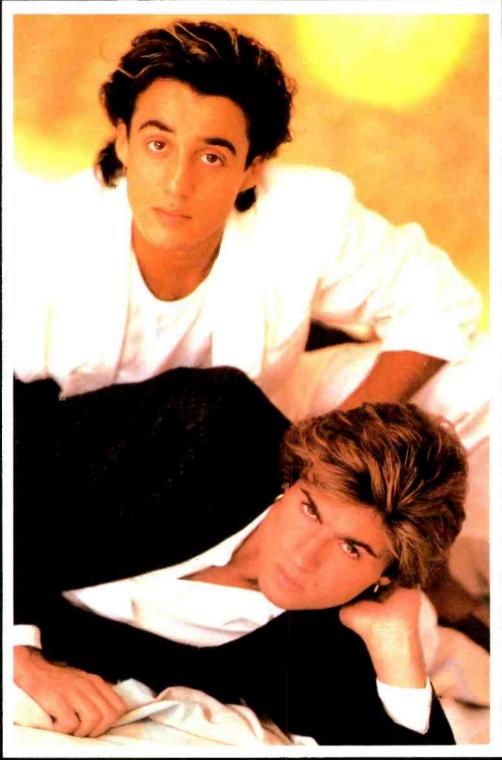
For "Hot Shorts," Firesign principals Phil Austin, Peter Bergman and Phil Proctor remade nine Saturday matinee cliffhanger serials using the original film footage, synchronized with their own new dialog and sound effects. Thus the action heroes and heroines from the thrilling days of yesteryear are able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

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

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

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HI-FI (STEREO)

#### ome video

#### Feature Film Sell-Through Seen International Video Readies Price Cuts

#### BY TONY SEIDEMAN

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

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

Price drops on International Video product will be down to the \$29.95, \$24.95, and \$19.95 rangenot as low as these of many public domain manufacturers, Bloom admits, but down enough to follow the ultra-low-priced product to the shelves of mass merchandisers.

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

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

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

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

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

Creative Video's Sony "Sprinter,"

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

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

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

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

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

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

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

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

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

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

(Continued on page 30)



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

#### Video Reviews

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

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

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

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

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

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

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

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

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

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

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

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

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

FAYE ZUCKERMAN



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"NAIL-CHEWING TENSION AND IMMEDIACY... HEROIC DRAMA" ...A. TImes

"EXTRAORDINARY POWER AND INTELLIGENCE" Detroit Free Press

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#### INTERNATIONAL VIDEO (Continued from page 28)

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

International Video is also following the home video trend that has seen both indies and majors link up with independent motion picture companies to gain an assured supply of product. The company has pacted with the newly formed Tomorrow Entertainment in a "prebuy of three feature films budgeted at three to four million dollars apiece—probably worldwide release," Bloom says. Motion pictures aren't the only

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

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

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

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

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

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

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

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#### ome video

FOR WEEK ENDING FEBRUARY 16, 1985 Billboard

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

#### **POLYGRAM MUSIC EFFORTS**

(Continued from page 26)

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

That doesn't mean a program can't move more than that. Poly-Gram's Rush title "Exit ... Stage Left" moves an average of 800 to 1.000 units a month, says Epand, making for a combined videodisk/ videocassette total of almost 20,000 units since the program's release in December, 1983.

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

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

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

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

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

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

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

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

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

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

#### **IVE Gets Rights** To '1984' Film

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

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

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

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TOP VIDEOCASSETTES. SALES

#### SOFTWARE SALES SEMINAR

(Continued from page 26)

WHS ON CHART LAST WEEK THIS WEEK Compiled from a national sample of retail store sales reports. Year of Release Format Rating Price Copyright Owner, Distributor, Catalog Number Principal Performers TITLE Warner Brothers Pictures Prince VHS 29.98 29.98 1 1 11 PURPLE RAIN R 1984 Warner Home Video 11398 Apollonia Kotero Beta Paramount Pictures Paramount Home Video 1376 24.95 24.95 Harrison Ford Karen Allen VHS Beta 2 4 61 RAIDERS OF THE LOST ARK PG 1981 VHS Beta 39.95 39.95 Karl Video Corporation KVC-RCA 058 3 5 11 NR PRIME TIME Jane Fonda 1984 Karl Video Corporation KVC-RCA 042 VHS 59.95 2 144 4 JANE FONDA'S WORKOUT A + Jane Fonda 1982 NR Beta 59.95 79.98 Mark Hamil VHS 5 3 12 THE EMPIRE STRIKES BACK CBS-Fox Video 1425 1980 PG Harrison Ford Beta 79.98 STAR TREK II-THE WRATH OF KHAN ▲ ◆ VHS 24.95 24.95 Paramount Pictures William Shatner 6 7 102 PG 1982 Paramount Home Video 1180 Leonard Nimov Beta Paramount Pictures Paramount Home Video 1467 VHS Beta AN OFFICER AND A GENTLEMAN A + 24.95 24.95 **Richard Gere** 7 14 66 1982 R Debra Winger VHS Beta 24.95 24.95 Paramount Pictures Paramount Home Video 1551 Dan Ackroyd Eddie Murphy 8 8 48 TRADING PLACES 1983 R **STAR TREK: THE MOTION** Paramount Pictures Paramount Home Video 8858 William Shatner VHS 24.95 9 6 35 1980 G PICTURE A 4 Leonard Nimoy Beta 24.95 VHS 39.98 Mark Hamil 10 10 54 PG STAR WARS CBS-Fox Home Video 1130 1977 Harrison Ford Reta 39 98 THE JANE FONDA WORKOUT CHALLENGE KVC-RCA 59.95 59.95 VHS 11 9 46 NR Jane Fonda 1984 Karl Video Corporation 051 Beta The Ladd Company Warner Home Video 20016 VHS Beta 79.95 79.95 Steve Guttenberg 12 11 5 POLICE ACADEMY R 1984 Kim Cattrall 1984 SUMMER OLYMPICS HIGHLIGHTS ABC, Inc. Continental Video 1014 VHS Beta 29.95 29.95 13 13 19 NR Frank Gifford 1984 Paramount Pictures Paramount Home Video 1454 VHS 24.95 24.95 14 12 73 FLASHDANCE Jennifer Beals 1983 R Beta DURAN DURAN DANCING ON THE VALENTINE VHS Beta 16.95 16.95 TDV 15 18 5 NR Duran Duran 1984 Sony Video Software 97W5075 79.95 79.95 RCA/Columbia Pictures VHS Robert Redford 16 16 9 THE NATURAL PG 1984 Home Video 6-20380 Glenn Close Beta Warner Brothers Pictures Warner Home Video 11399 Barrett Oliver Noah Hathaway VHS Beta 79.95 79.95 17 34 5 THE NEVERENDING STORY 1984 PG Warner Brothers Pictures Warner Home Video 11389 39.98 39.98 VHS 18 26 2 THE SONG REMAINS THE SAME PG Led Zeppelir 1976 Beta VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS VHS 29.95 29.95 19 30 12 The Rolling Stones Vestron 1016 1984 NR Beta 29.95 29.95 VHS 20 32 3 ELVIS-'68 COMEBACK SPECIAL Media Home Entertainment M452 NR 1968 Elvis Preslev Beta VHS Beta 79.95 79.95 Paramount Pictures Paramount Home Video 1587 Dudley Moore Eddie Murphy 21 NEW BEST DEFENSE 1984 R Paramount Pictures Paramount Home Video 1589 Kevin Bacon John Lithgov VHS 39.95 39.95 22 40 23 FOOTLOOSE PG 1984 Beta VHS 79.95 79.95 23 22 G 8 **ROBIN HOOD** Walt Disney Home Video 228 Animated 1973 Beta 79.95 79.95 VHS 15 3 TIGHTROPE Warner Brothers Pictures Warner Home Video 11400 24 1984 R Clint Eastwood Beta Steve Martin Lily Tomlin VHS Beta 79.95 79.95 25 NEW ALL OF ME Thorn/EMI/HBO Video TVA2715 1984 R 29.95 29.95 VHS 26 39 82 **DURAN DURAN** ● Thorn/FMI Tvd 1646 1983 NR Duran Durar Beta Paramount Pictures Paramount Home Video 6830 Henry Fonda Charles Bronson 69.95 69.95 VHS Beta 27 NEW ONCE UPON A TIME IN THE WEST 1969 PG VHS Beta 79.95 79.95 Universal City Studios MCA Dist. Corp. 80124 Henry Thomas 28 23 2 CLOAK AND DAGGER 1984 PG Dabney Coleman Raymax Prod. P. Brownstein Prod. Video Associates 1008 VHS Beta 39.95 39.95 29 17 DO IT DEBBIE'S WAY 54 Debbie Reynolds 1983 NR VHS Beta 29.95 29.95 MAKING MICHAEL JACKSON'S 30 25 59 Vestron 1000 1983 NR Michael Jackson THRILLER A VHS Beta 19.95 19.95 TDV 31 28 2 JAZZIN' FOR BLUE JEAN 1984 David Bowie NR Sony Video Software 93W50002-1 RAQUEL, TOTAL BEAUTY AND FITNESS VHS Beta 39.95 39.95 32 29 13 Thorn/EMI Home Video 2651 Raquel Welch 1984 NR Daryl Hannah Tom Hanks VHS Beta 79.95 79.95 33 38 21 SPLASH PG Touchstone Home Video 213 1984 VHS Beta 09.95 09.95 34 2 21 DO THEY KNOW ITS CHRISTMAS? Vestron 0995 Band-Aid 1984 NR 79.95 VHS RCA/Columbia Pictures William Hurt 27 28 35 THE BIG CHILL A . R 1983 Beta Home Video 100211 Glenn Close 79.95 Rachel Ward Jeff Bridges VHS Beta 79.95 79.95 RCA/Columbia Pictures 36 37 19 AGAINST ALL ODDS 1984 R Home Video 60077 Paramount Pictures Paramount Home Video 1139 Nick Nolte Eddie Murphy VHS Beta 39.95 39.95 37 24 60 R 48 HRS. 1983 Elektra Entertainment VHS 29.98 29.98 38 36 21 HEARTBEAT CITY The Cars 1984 I NR Warner Home Video 34024 Beta Michael Douglas Kathleen Turner 79.98 79.98 VHS Beta 19 23 39 **ROMANCING THE STONE** PG CBS-Fox Video 1358 1984 Paramount Pictures Paramount Home Video 1657 Gene Hackman Robert Stack VHS Beta 59.95 59.95 40 20 28 UNCOMMON VALOR 1983 R

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



Neither Cooper nor two leadoff panelists, John Pough and Weston Nishimura, were identified as being affiliated with VSDA. Pough, who is the organization's vice president, owns Videocassettes Unlimited in Santa Ana, Calif; Nishimura is VSDA president and heads Video Space, a 10-unit chain in Bellevue, Wash., and Independent Video Source, a wholesale firm. Also on the dais was former VSDA director John Dinwoodie of Video Specialties in Houston.

Remarks by the filmed vendor representatives were circumspect in critiquing sales by video specialty stores. Examples included Hartman's suggestion that mass mer-

#### Schwartz Bros. Branches Out

NEW YORK Schwartz Bros. Inc. last month opened a full stocking warehouse and office complex in Cherry Hill, N.J., to facilitate its SBI Video division's servicing of the Philadelphia and New Jersey market. The Schwartz Bros./SBI Video facility will also manage all sales and promotions by the continuing Record & Tape Division.

SBI Video's growth in the Philadelphia area in the last year necessitated the move to larger quarters, which are located at the intersection of Interstate 295 and Route 70 in Cherry Hill, a spot easily reachable from center city and surrounding suburbs as well as Wilmington, Del. and the New Jersey shore.

The new warehouse facility will supply area dealers with complete lines of videocassettes and disks, blank tape and related video accessories in a modern shopping center atmosphere. A computerized checkout and invoicing system has been installed for use when the warehouse becomes operational in mid-February.

Headquarters for Schwartz Bros./SBI Video remain in Lanham, Md. The new Philadelphia/New Jersey operation is located at 1165 Marlkress Rd., Cherry Hill, N.J. 08003. The phone numbers are (609) 424-2211 and (215) 923-1271. chandisers "were filling a vacuum" and Montgomery's comment that video specialty dealers may lose the sales market "if they're not careful." Hartman also said video specialty dealers have enjoyed first release after theatrical, "but there are a lot of things out there on the horizon waiting to take it away."

ome video

Pough referred to Hollywood as "rattling the sabres and getting cozy with pay-tv. But let's wait a minute," he continued. "Most cable subscribers have VCRs, which kills not only the for-sale market but the rental market. It seems they are playing cable and home video against each other, and we have had one report of a supplier suggesting cable-tv installation vans be stocked with videocassettes."

After referring to his own experience in selling, including staff training, for which a session here at the seminar was presented, Pough concluded, "Picking on retailers seems popular right now, but the next time the studios want to look at the mass merchandisers they need look no farther than in this room."

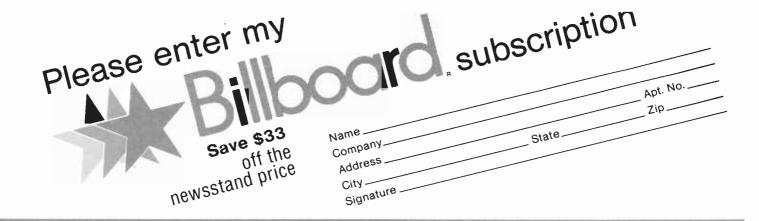
Nishimura urged backing off to discuss more about customers and why they might buy. "A wine collector's expensive bottle of Rothschild is not for drinking," he said as one example.

"Name a person and you'll also have another reason to collect something," Nishimura suggested as a possible reaction to the point Paramount's Clott made in the film presentation that B and C movies do have a market. Clott said that regardless of the title or genre, "It's a favorite of somebody out there." Marenzi had also referred to a special Fassbinder collection, selling for \$400, that sold 1,000 copies, sparking speculation, he said, as to how many more might have sold at \$100.

Dinwoodie reviewed video specialty dealers' slow move into sales by pointing out that his Houston store has always been sales-oriented. As illustration, he told of filling one order for 50 movies overnight "though the purchase order for the goods had been on another dealer's desk three weeks." Dinwoodie's main gripe was how heavy-stocking dealers lose inventory value as prices are cut when studios change marketing programs.

MCA's Hartman commented that the Doors' audio records sell more now "than when they were active" and urged the audience to become familiar with music videos. Cooper added, "If we fail in music video, we let the record stores have it. We'll end up being just in the hit business." The selling session's sales training expert Harry Friedman also hit hard on product knowledge. Sessions were also held on promotion and accounting.

One of the liveliest discussions resulted with Tom Adams moderating a Q&A session with Pough, Nishimura and Dinwoodie that found Melnick inquiring about how many different distributors the three dealers used. "It's a big problem when I can't get 'Miracle on 34th Street' at Christmas," charged Pough, complaining that wholesalers cannot carry depth.



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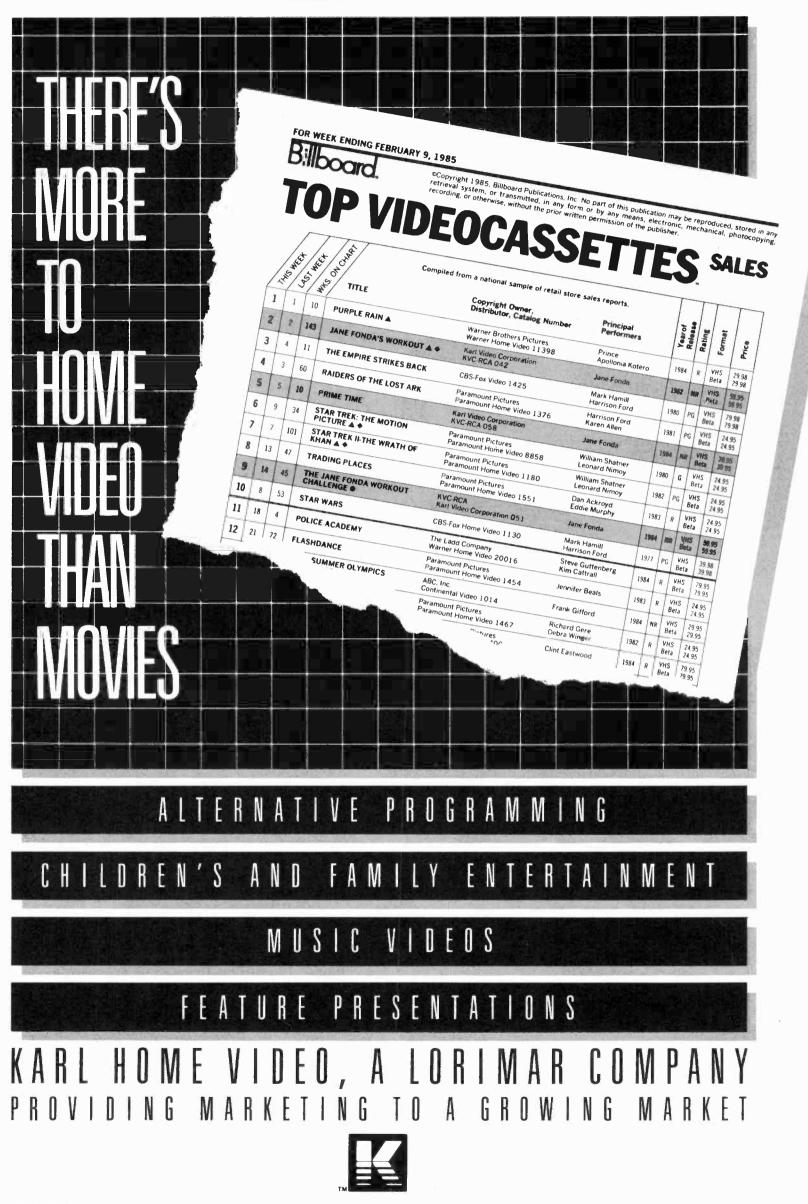
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**Rewarding Evening.** Richard Sterben of the Oak Ridge Boys shows off the American Music Award he accepted for his group, as presenter Apollonia Kotero escorts him by the cameras. More photo coverage of the American Music Awards is on page 70.

### **MIDEM CLIP AWARDS**

### (Continued from page 9) guage—for foreigners in the Palais

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

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

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

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



The "European" winners of the 1985 Midem video music awards: Axel Bauer's "Cargo" (Vogue Records) for photography; Krootchey's "Qu'est-ce qu'il a de plus que moi ce negro la" (Phonogram) for performance; Jean-Jacques Goldman's

"Americain" (CBS) for script; Dacapo's "Somniferes" (Virgin) for set; and William Sheller's "Mon Dieu que je l'aime" (Phonogram) for production. No prizes for either Anglo-Saxon or European clips were presented in the originally announced category of best animation, nor was there a European recipient in the effects

Recognition in the Midem awards

of "You Might Think" adds to the

already-crowded trophy room of

Jeff Stein and Charlex, who were

responsible for making the clip. It

previously triumphed in MTV, Bill-

board and St. Tropez video contests.

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

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

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

# **Music Awards Play Up Clips' Impact** Artists Agree on Visual Element's Growing Importance

### BY FAYE ZUCKERMAN

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

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

"Video is great for me," said Turner, who was also named favorite female vocalist in the black music area. "I am visual, a performer first. So video is natural for me. I free right at home with it."

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

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

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

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

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

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

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

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

# Leading Clip Director Ortega: From 'Hair' to Choreography

### BY ETHLIE ANN VARE

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

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

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

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

"Have the band behind it," says Ortega. "Have the band taking part. Communication between the artist and director—if you have that up front, half the battle is won." This attitude is the main reason Ortega was so upset by recent accusations on the part of singer Billy Squier that "the director let his perception of me overrule what I'm about," as Squier put it, in making the video of "Rock Me Tonight." According to Squier, Ortega's vision of the promo clip did some damage to his career.

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

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

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### **MIDEM SEMINAR STUDIES RIGHTS**

(Continued from page 9)

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

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

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

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

# **New Clip Channel Bowing in Honolulu**

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

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

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

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

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

Chip Rachlin, MTV's director of acquisitions, reported that the operation has now moved into Japan, where four hours of programming are being broadcast each week with the agreement of all Japanese record companies. "We went broadcast because we can reach more people that way," he said. "The Japanese authorities are still discussing the question of cable and DBS delivery. We are making a directfeed of this programming from New York.<sup>4</sup>

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

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

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

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

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

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

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

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

in-chief, was moderator of the seminar.

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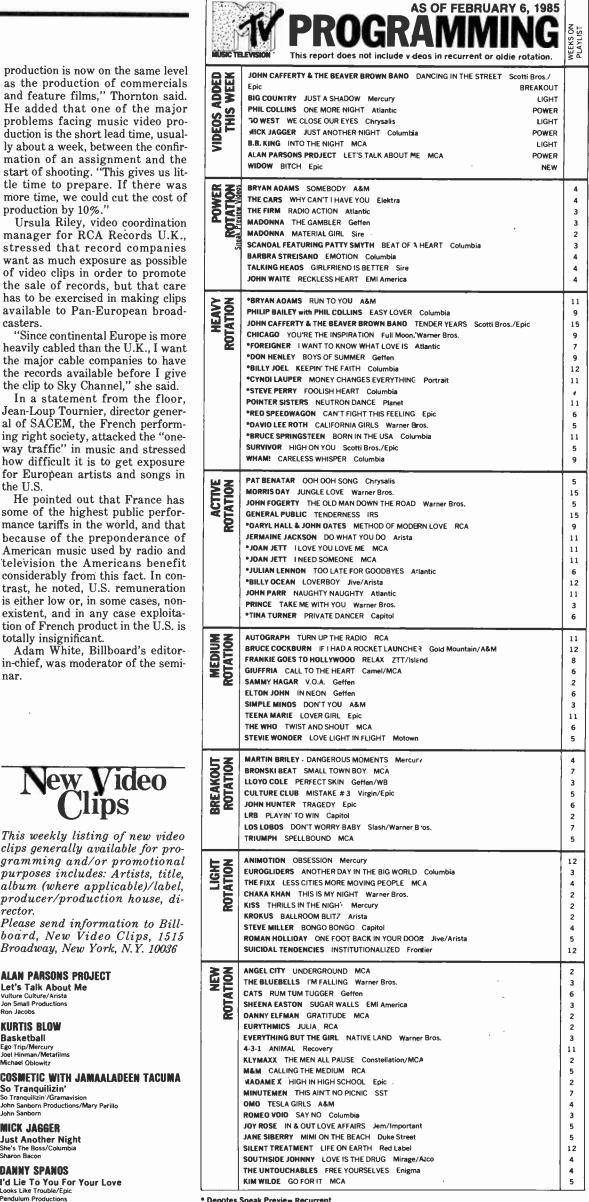
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 For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

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# Buyer Attendance Up, Exhibitors Down WINTER NAMM SHOW GETS HIGH MARKS

### BY STEVEN DUPLER

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

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

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

Gene Juall, marketing director for Ramsa, Panasonic's professional sound reinforcement and recording division, was equally satisfied with the action on the floor. "We had a lot of people in here [Ramsa's demo room] looking over our new boards," he said. "It's been a good show for us." One result of the drop in exhibitor attendance was a striking lack of professional blank tape manufacturers such as Ampex and Agfa-Gevaert, who have both exhibited at previous NAMM shows. A source at Agfa said that the markets his company is reaching have diversified so rapidly in the last few years that economic and time-allotment considerations prevent the firm from exhibiting at "each and every trade show.

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

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

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

For the songwriter, the benefits are obvious: If you can't play an instrument or write standard notation, by using the VoiceTracker with a MIDI sequencer, you can input and print out a written score by singing your composition into the device.

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

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

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

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



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

Temper's Cleveland Wright III, engineer Phil Burnett and Temper's Anthony

# Audio Track

### **NEW YORK**

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

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

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

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

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### BILLBOARD FEBRUARY 16, 1985



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### **AUDIO TRACK**

(Continued from opposite page)

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

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

### LOS ANGELES

THE NAVIGATORS, a band newly formed by ex-Busboy Kevin

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The Mayflower Hotel right on New York's Central Park

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

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

### NASHVILLE

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

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

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

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

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

### WINTER NAMM SHOW

### (Continued from opposite page)

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

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

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

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

# Video Track

ro audio/video

### LOS ANGELES

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

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

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

### **NEW YORK**

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

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

### **OTHER CITIES**

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

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



FOR WEEK ENDING FEBRUARY 16, 1985

Billooard

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	Y.	43	Compiled from	a national sample of retail store sales reports.	s reports.			1	
SIHI	LAST ANER	J. WE	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Yearot Releas	gniteA	em10 <del>1</del>	Price
1			PURPLE RAIN A	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	~ ~	VHS Beta	29.98 29.98
2	4	61	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
3	5	11	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR H	VHS Beta	39.95 39.95
4	2	144	JANE FONDA'S WORKOUT ▲ ♦	Karl Video Corporation KVC-RCA'042	Jane Fonda	1982	RR A	VHS Beta	59.95 59.95
2	m	12	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
9	~	102	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
7	14	66	AN OFFICER AND A GENTLEMAN A	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	8	VHS Beta	24.95 24.95
∞	∞	48	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	~ ~	VHS Beta	24.95 24.95
6	9	35	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	5	VHS Beta	24.95 24.95
10	10	54	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
11	6	46	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
12	11	5	POLICE ACADEMY	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R <	VHS Beta	79.95 79.95
13	13	19	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR E	VHS Beta	29.95 29.95
14	12	73	FLASHDANCE	Paramount Pictures Paramount   Iome Video 1454	Jennifer Beals	1983	2 H	VHS Beta	24.95 24.95
15	18	5	DURAN DURAN DANCING ON THE VALENTINE	TDV Sony Video Software 97W5075	Duran Duran	1984	NR E	VHS Beta	16.95 16.95
16	16	9	THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
17	34	5	THE NEVERENDING STORY	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG I	VHS Beta	79.95 79.95
18	26	2	THE SONG REMAINS THE SAME	Warner Brothers Pictures Warner Home Video 11389	Led Zeppelin	1976	PG	VHS Beta	39.98 39.98
7	ç	۲ ۲	VIDEO REWIND: THE ROLLING			1001	C	SHV	29.95

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# and its

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Our very special thanks to these stars who generously gave of their time and made our show spectacular.

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Harry Blackstone, Jr. Ollie Brown **Dick Clark** David Copperfield Andrae Crouch Tom Dreesen Janie Fricke **Mickey Gilley Robert Guillaume** Charlton Heston Bob Hope Al Jarreau Jack Jones Leon Issac Kennedy Kool & The Gang Ted Lange Teena Marie Ed McMahon Jan Murray Wintley Phipps President Ronald Reagan Lionel Richie Frank Sinatra Mr. T Sarah Vaughan Dennis Weaver Cavin Yarbrough

Mayor Tom Bradley Natalie Cole Bill Cosby Billy Davis, Jr. Buddy Ebsen Andy Gibb Elizabeth Gorcey Veronica Hamel **Gregory Hines** Telma Hopkins Ann Jillian Shirley Jones Evelvn Kina Patti La Belle Gloria Loring William Marshall Carmen McRae Nichelle Nichols **Richard Pryor** Tim Reid Dick Shawn Madge Sinclair Willie Tyler Tony Warren Joe Williams

Produced by Dick Clark Presentations, Inc. The United Negro College Fund "A mind is a terrible thing to waste."



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Billboard .

	EE	TANE	N.ST	25	TITLE
IN SIHI	1557	Ma	MASAM	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
-	1	2	12	MADONNA ▲ <sup>2</sup> SIRE 25157-1/WARNER BROS. (8:98) (CD) 2 weeks at No.	lo. One LIKE A VIRGIN
2	2	1	35	BRUCE SPRINGSTEEN ▲3 COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
$\mathbf{\Theta}$	3	9	15	WHAM A COLUMBIA FC39595 (CD)	MAKE IT BIG
4	4	4	7	FOREIGNER ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
S	10	21	4	JOHN FOGERTY WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
9	9	5	38	CHICAGO ▲ <sup>2</sup> FULL MOON/WARNER BROS 1-25060/WARNER BROS. (8.98) (CD)	) 17
2	5	3	32	PRINCE & THE REVOLUTION A9 WARNER BROS. 25110-1 (8.98) (CD)	PURPLE RAIN
00	8	7	13	BRYAN ADAMS A&M SP5013 (8.98) (CD)	RECKLESS
6	7	10	19	NEW EDITION ▲ MCA MCA5515 (8.98)	NEW EDITION
9	11	6	17	DARYL HALL & JOHN OATES ▲ RCA AFLI-5309 (9.98)	BIG BAM BOOM
п	6	8	36	<b>TINA TURNER A</b> CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
13	12	13	26	BILLY OCEAN A JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
13	13	12	61	CYNDI LAUPER ▲2 PORTRAIT BFR 38930/COLUMBIA (CD)	SHE'S SO UNUSUAL
E	14	16	10	DON HENLEY	BUILDING THE PERFECT BEAST
15	20	26	9	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
16	16	11	12	DURAN DURAN ▲ CAPITOL SWAV12374 (9.98) (CD)	ARENA
17	17	19	12	DEEP PURPLE   Mercury 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
18	15	15	18	SHEENA EASTON • EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
19	19	14	67	LIONEL RICHIE A <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
3	21	18	65	THE POINTER SISTERS ▲ PLANET BXL1.4705/RCA (8.98) (CD)	BREAK OUT
51	23	25	15	JULIAN LENNON	VALOTTE
22	26	35	13	REO SPEEDWAGON EPIC QE39593 (CD)	WHEELS ARE TURNING
23	18	17	18	THE HONEYDRIPPERS ▲ ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
24	24	27	15	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
53	29	34	30	THE TIME ▲ WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
26	30	30	17	GENERAL PUBLIC I.R.S. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
27	22	20	72	HUEY LEWIS AND THE NEWS A5 CHRYSALIS FV 41412 (CD)	SPORTS
28	25	22	13	PAT BENATAR A CHRYSALISFV41471 (CD)	TROPICO
29	27	24	Ξ	LINDA RONSTADT 🔺 ADYLUM 60387/ELEKIHA (8.98)	LUSH LIFE
30	28	23	22	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD) THE WOMP	THE WOMAN IN RED-SOUNDTRACK
31	35	38	Ξ	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
33	34	36	Ξ	MIDNIGHT STAR   SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
8	40	43	15	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
स्र	32	53	46	THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	HEARTBEAT CITY
35	37	37	13	WHODINI • JIVE JL-8251/ARISTA (8.98)	ESCAPE
36	36	39	П	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN

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d one-stop sales reports.		433	EEK	054	AGO AFF	
TITLE	IHIC	TH SIHI	W ISAT	S WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
veeks at No. One LIKE A VIRGIN	20		67	21	DIANA ROSS • RCA AFL1-5009 (8 98) (CD)	SWEPT AWAY
BORN IN THE U.S.A.	21	57	62	10	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
MAKE IT BIG	88	58	59	5	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND VI
AGENT PROVOCATEUR	ß	67	86	10	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
CENTERFIELD	8	65	57	18	JEFFREY OSBORNE  A&M SP-5017 (8.98) (CD)	DON'T STOP
(8.98) (CD) 17	19	61	58	13	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
98) (CD) PURPLE RAIN	62	62	51	96	Z Z TOP ▲4 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
RECKLESS	ន	83	53	22	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
NEW EDITION	3	70	64	70	SOUNDTRACK A MOTOWN 6062ML (8.98) (CD)	THE BIG CHILL
BIG BAM BOOM	8	68	82	10	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
PRIVATE DANCER	99	69	78	79	BILLY JOEL ▲4 COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
SUDDENLY	67	5	47	13	CULTURE CLUB ▲ VIRGIN/EPIC QE39881/EPIC WAKING I	WAKING UP WITH THE HOUSE ON FIRE
SHE'S SO UNUSUAL	68	52	52	40	JERMAINE JACKSON   ARISTA AL88203-A (8.98) (CD)	JERMAINE JACKSON
BUILDING THE PERFECT BEAST	69	59	49	25	JULIO IGLESIAS A <sup>2</sup> COLUMBIA QC 39157 (CD)	1100 BEL AIR PLACE
BEVERLY HILLS COP	8	73	85	14	THE TEMPTATIONS GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
ARENA		8	83	33	SHEILA E.     MARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
PERFECT STRANGER		93	1	2	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEART
A PRIVATE HEAVEN	73	12	88	13	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.98) (CD)	AMADEUS
CAN'T SLOW DOWN	74	76	81	12	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
BREAK OUT	<b>(</b> 2	80	84	18	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
VALOTTE	92	82	92	21	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
WHEELS ARE TURNING		81	95	19	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
VOLUME ONE	78	75	11	64	BILLY IDOL A <sup>2</sup> CHRYSALIS FV 41450 (CD)	REBEL YELL
CHINESE WALL	62	60	60	10	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
ICE CREAM CASTLE	80	74	74	118.	PRINCE ▲ <sup>2</sup> WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
ALL THE RAGE	81	11	73	21	IRON MAIDEN ● CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
SPORTS	82	72	65	17	BARBRA STREISAND ▲ COLUMBIA QC 39480 (CD)	EMOTION
TROPICO	ន	6/	11	28	SAMMY HAGAR  GEFFEN CHE24043/WARNER BHUS. (8:98) (CD)	VOA
LUSH LIFE	84	84	72	80	GEORGE WINSTON   WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
E WOMAN IN RED-SOUNDTRACK	85	85	75	17	ROGER HODGSON A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
GIUFFRIA	98	78	70	18	DAVID BOWIE ▲ EMI-AMERICA SJ-17138/CAPITOL (8:98) (CD)	TONIGHT
PLANETARY INVASION	87	66	16	22	KENNY ROGERS A RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
SOLID	88	88	88	13	<b>TOTO</b> COLUMBIA QC38962 (CD)	ISOLATION
HEARTBEAT CITY	68	89	96	32	JOHN WAITE • EMI-AMERICA ST-17124 (8.98)	NO BRAKES
ESCAPE	8	95	107	29	SCANDAL FEATURING PATTY SMYTH   COLUMBIAFC 39173 (CD)	(CD) WARRIOR

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

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

### BY ETHLIE ANN VARE

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

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

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

# Sheila E., Perry Top Contenders For Bammies

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

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

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

Starship. The best group nominees are Huey Lewis & the News, Hagar/ Schon/Aaronson/Shrieve, Eddie & the Tide, the Greatful Dead and Night Ranger. us comfortably fitting into any of the American radio categories. Since I've been here, I've become aware of how very bracketed all the music is."

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

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

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

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

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

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

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

# Next Year's Festival Will Be Shorter **'Rock In Rio' Promoters Look Ahead**

### BY PAUL GREIN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### BY CHRIS McGOWAN

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

What would make an English-language album a logical next step for the CBS artist is that Ritchie is, in fact, English. It's only through a most unusual set of circumstances that he's come to be a pop star in a foreign land, singing in a language not his own while remaining totally unknown in his native country. Ritchie's is the story of an Englishman who sings pop rock in Portuguese and looks—in his words— "a little like James Dean after a bad bout of the flu."

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

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

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





FOR WEEK ENDING FEBRUARY 16, 1985 Billboard

17	13	056	CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists.
IN SIMI	MIC	SYM	PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
		6	CARELESS WHISPER 1 week at No. One G.MICHAEL (G.MICHAEL A.RIDGELEY)	● WHAM FEATURING GEORGE MICHAEL COLUMBIA 38:04691
2 1	-	Π	I WANT TO KNOW WHAT LOVE IS A.SADKIN, M.JONES (M.JONES)	♦ FOREIGNER ATLANTIC 7-89596
3 2	2 2	13	EASY LOVER P.COLLINS. KALIMBA (P.BAILEY, P.COLLINS, N.EAST)	♦ PHILIP BAILEY COLUMBIA 38-04679
4	5	12	LOVER BOY K. DIAMOND, R. J.LANGE (K. DIAMOND, B. OCEAN, R. J.LANGE)	♦ BILLY OCEAN JIVE/ARISTA 1-9284/ARISTA
5	6	10	METHOD OF MODERN LOVE D.HALL. J.OATES, B.CLEARMOUNTAIN (D.HALL. J.ALLEN)	◆ DARYL HALL & JOHN OATES RCA13970
∞ 9	3 10	13	NEUTRON DANCE R.PERRY (A.WILLIS, D.SEMBELLO)	◆ THE POINTER SISTERS PLANET JK 13951/PCA
	16 26	5	CAN'T FIGHT THIS FEELING K.CRONIN, G.RICHRATH, A.GRATZER (K.CRONIN)	
8	1 13	11	THE HEAT IS ON K.FORSEY, H.FALTERMEYER (K.FORSEY, H.FALTERMEYER)	
6	5 6	15	THE BOYS OF SUMMER DHENLEY, DKORTCHMAR, GLADANYI, M.CAMPBELL (D.HENLEY, M.CAMPBELL)	DHENLEY, M.CAMPBELL) GEFFEN 7:29141/WARNER BROS.
10	13 23	5	CALIFORNIA GIRLS	◆ DAVID LEE ROTH WARNER BROS 7-29102
11 14	4 19	6	SUGAR WALLS G.MATHIESON, A NEVERMIND (A NEVERMIND)	♦ SHEENA EASTON EMI-AMERICA 8253
12	12 14	15	SOLID N.ASHFORD, V.SIMPSON (N.ASHFORD, V.SIMPSON)	
13	6 4	14	YOU'RE THE INSPIRATION D.FOSTER (P.CETERA, D.FOSTER)	FULL MOON/WARNER BROS 7-29126/WARNER BROS
<b>14</b>	17 22	6	THE OLD MAN DOWN THE ROAD JFOGERTY (J.C.FOGERTY)	◆ JOHN FOGERTY WARNER BROS. 7-29100
15 2	21 25	6	MR. TELEPHONE MAN R.PARKER, JR. (R.PARKER, JR.)	♦ NEW EDITION MCA 52484
16 2	20 21	13	MISLED J. BONNEFOND, R.BELL, KOOL & THE GANG (R.BELL, J. TAYLOR, KOOL	♦ KOOL & THE GANG     ♦ KOOL & THE GANG     TAYLOR, KOOL & THE GANG     DE-LITE 880431-7/POLYGRAM
17 9	9 7	14	LIKE A VIRGIN N.RODGERS (B.STEINBERG, T.KELLY)	♦ MADONNA SIRE 7-29210/WARNER BROS.
<b>18</b>	19 20	13	FOOLISH HEART S.PERRY, BRUCE BOTNICK (S.PERRY, R.GOODRUM)	◆ STEVE PERRY COLUMBIA 38:04693
19 1	10 8	10	I WOULD DIE 4 U PRINCE (PRINCE)	◆ PRINCE & THE REVOLUTION WARNER BROS. 7-29121
20 1	18 18	12	OPERATOR R.CALLOWAY (B.WATSON, R.CALLOWAY, B.LIPSCOMB)	♦ MIDNIGHT STAR SOLAR 7-69684/ELEKTRA
21 1	15 15	15	CALL TO THE HEART G.GIUFFRIA (G.GIUFFRIA, D.G.EISLEY)	
22 2	23 24	17	JUNGLE LOVE M.DAY, STARR COMPANY (J. JOHNSON)	◆ THE TIME WARNER BROS. 7-29181
23 2	26 37	4	TOO LATE FOR GOODBYES P.RAMONE (J.LENNON)	◆ JULIAN LENNON ATLANTIC 7-89589
24 3	32 39	10	LOVER GIRL T.MARIE (T.MARIE)	
<b>25</b> 3	30 35	5	PRIVATE DANCER CARTER (M.KNOPFLER)	◆ TINA TURNER CAPITOL 5433
( <b>26</b> ) 2	29 34	7	ROCKIN' AT MIDNIGHT NUGETRE, FABULOUS BRILL BROS. (R.BROWN)	◆ THE HONEYDRIPPERS ES PARANZA 7-99686 / ATLANTIC
27 2	28 30	14	TENDERNESS GENERAL PUBLIC. G.MACXILLOP. C.FAIRLEY (GENERAL PUBLIC)	
33	35 38	12	RELAX T.HORN (JOHNSON, O'TOOLE, GILL)	♦ FRANKIE GOES TO HOLLYWOOD ZIT/ISLAND 7-99805/ATLANTIC
29 2	22 17	12	LOVE LIGHT IN FLIGHT S.WONDER (S.WONDER)	♦ STEVIE WONDER MOTOWN 1769
30	34 36	4	ONLY THE YOUNG MISTONE, K.ELSON (S.PERRY, N.SCHON, J.CAIN)	JOURNEY GEFFEN 7-29090/WARNER BROS
(	-			

CYNDI LAUPER ◆ JOHN PARR ATLANTIC 7-89612

27 37 38 MONEY CHANGES EVERYTHING

NAUGHTY NAUGHTY P.SOLLEY (J.PARR)

10

40

31 36

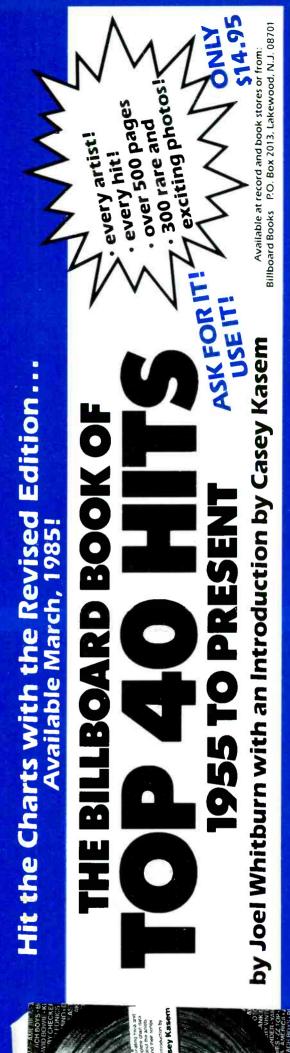


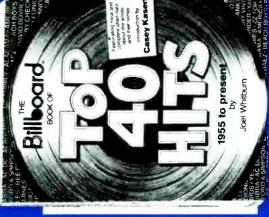
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	433	FER	05V	AGO RET N CHART	
SIHI	IN SIHI	N ISWT	SYM 2	PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
21	61	ľ	2	ME WITH U & REVOLUTION (PRINCE & REVOLUTION)	PRINCE & THE REVOLUTION WITH APOLLONIA WARNER BROS. 7: 29079
23	56	64	4	BEAT OF A HEART M CHAPMAN (Z.SMITH, P.SMYTH, K.MACK)	<ul> <li>SCANDAL FEATURING PATTY SMYTH COLUMBIA 38-04750</li> </ul>
33	53	56	6	SMALL TOWN BOY M.THORNE (SOMERVILLE, STEINBACHEK, BRONSKI)	◆ BRONSKI BEAT MCA 52494
54	-	NEW		I'M ON FIRE B.SPRINGSTEEN, JLANDAU, C.PLOTKIN, S.VAN ZANDT (B.SPRINGSTEEN)	BRUCE SPRINGSTEEN COLUMBIA 38-04772
55	31	16	14	JAMIE R.PARKER.JR. (R.PARKER.JR.)	RAY PARKER JR. ARISTA 1-9293
20	67	76	4	OBSESSION J.RYAN (H.KNIGHT, M.DESBARRES)	◆ ANIMOTION MERCURY 880266-7/POLYGRAM
57	25	12	16	RUN TO YOU B.ADAMS. B.CLEARMOUNTAIN (B.ADAMS. J.VALLANCE)	◆ BRYAN ADAMS A&M 2686
58	46	32	17	DO WHAT YOU DO J.JACKSON, D.RUDOLPH (R.DINO, L.DITOMASO)	◆ JERMAINE JACKSON ARISTA AS1-9279
59	51	51	12	MISSING YOU LRICHIE. J.A.CARMICHAEL (LRICHIE)	◆ DIANA ROSS RCA 13966
60	44	31	17	WE BELONG N.GERALDO, P.COLEMAN (D.E.LOWEN, D.NAVARRO)	◆ PAT BENATAR CHRYSALIS 4-42826
<b>61</b>	99	70	1	YO LITTLE BROTHER MILIGGETT, C.BARBOSA (C.JOSEPH, A.GODWIN)	♦ NOLAN THOMAS MIRAGE 7-99697/ATLANTIC
62	69	73	4	PLAYING TO WIN S. PROFFER (FARNHAM. GOBLE. LRB., PROFFER)	◆ LRB CAPITOL 5411
ଞ	11	78	4	RESTLESS HEART J.WAITE, D.THOENER, G.GERSH (J.WAITE)	◆ JOHN WAITE EMI-AMERICA 8252
64	54	27	15	BORN IN THE USA B.SPRINGSTEEN JLANDAU, C.PLOTKIN, S.VAN ZANDT (B.SPRINGSTEEN)	◆ BRUCE SPRINGSTEEN COLUMBIA 38-04680
65	-	NEW		RHYTHM OF THE NIGHT R.PERRY (D.WARREN)	◆ DEBARGE GORDY 1770/MOTOWN
99	80		2	SECOND NATURE DHARTMAN, JIOVINE (DHARTMAN, C.MIDNIGHT)	◆ DAN HARTMAN MCA 52519
67	17	82	m	THE WORD IS OUT P.COLLINS (J.STEWART, J.LINDSAY, G.CRAIG)	◆ JERMAINE STEWART ARISTA 1-9256
89	76	80	9	RAIN FOREST P.HARDCASTLE (P.HARDCASTLE)	PAUL HARDCASTLE PROFILE 7059
69	66	95	3	WHEN THE RAIN BEGINS TO FALL   UMHITE (MBRADLEY, P MARCH, SWITTMACK)	<ul> <li>JERMAINE JACKSON AND PIA ZADORA MCA/CURB 52521//MCA</li> </ul>
70	65	68	5	GO FOR IT R.WILDE, M.WILDE (R.WILDE)	KIM WILDE MCA 52513
	78	1	2	HOLYANNA TOTO (D.PAICH, J.PORCARO)	◆ TOTO COLUMBIA 38-04752
(73	-	NEW		LUCKY M.K.KAUFMAN (G.KIHN, S.WRIGHT)	◆ GREG KIHN CAPITOL 8255
73	63	44	22	COOL IT NOW ● V.BRANTLEY. R.TIMAS (V.BRANTLEY, R.TIMAS)	♦ NEW EDITION MCA 52455
74	86		2	RADIOACTIVE J.PAGE. P.RODGERS (RODGERS)	♦ THE FIRM Atlantic 7-89586
75	59	29	lĥ	THE WILD BOYS N.RODGERS. DURAN DURAN (DURAN DURAN)	♦ DURAN DURAN CAPITOL 5417
<u>J6</u>	85	Ē	2	ONE FOOT BACK IN YOUR DOOR N.GREEN (R.J.LANGE)	◆ ROMAN HOLLIDAY JIVE/ARISTA 1-9287/ARISTA
17	60	60	5	THIS IS MY NIGHT A.MARDIN (M.MURPHY. D.FRANK)	◆ CHAKA KHAN WARNER BROS. 7-29097
78	62	41	6	DO IT AGAIN R DAVIES (R DAVIES)	◆ THE KINKS ARISTA 1-9309
62	70	48	10	20/20 R.TITELMAN (R.GOODRUM, S.KIPNER)	◆ GEORGE BENSON WARNER BROS. 7-29120
8	~	NEW		KISS AND TELL E. ISLEY, C.JASPER, M.ISLEY (E.ISLEY, C.JASPER, M.ISLEY)	E. ISLEY, C. JASPER, M. ISLEY CBS ASSOCIATED 4-04741/EPIC
81	64	49	6	DO THEY KNOW IT'S CHRISTMAS  M.URE (GELDOF. URE)	◆ BAND AID COLUMBIA 38-04749
e.	¢F	ĢĽ	S	SEA OF LOVE	◆ THE HONEYDRIPPERS

♦ ELTON JOHN GEFFEN 7-29111/WARNER BROS.	◆ ALAN PARSONS PROJECT ARISTA 1-9282	THE MANHATTAN TRANSFER ATLANTIC 7-89594	♦ KENNY ROGERS RCA 13975	◆ STEVE MILLER CARTY)		SSON) KIM CARNES EMI-AMERICA 8250	◆ CHAKA KHAN WARNER BROS 7-29195	◆ DARYL HALL & JOHN OATES RCA 13916	◆ EUGENE WILDE PHiLLY WORLD 799710/ATLANTIC	BARBRA STREISAND WITH KIM CARNES COLUMBIA 38-04695	♦ JULIAN LENNON ATLANTIC 7-89609	PATTI LABELLE MCA 52517	BOB SEGER & THE SILVER BULLET BAND CAPITOL 5413	DEEP PURPLE MERCURY 880477.7/POLYGRAM	♦ WHAM COLUMBIA 38-04552	◆ SURVIVOR SCOTTI BROS 4-04603 / EPIC	◆ JOHN CAFFERTY/BEAVER BROWN BAND SCOTTI BROS. 4-04682/EPIC	
IN NEON C.THOMAS (E.JOHN, B.TAUPIN)	LET'S TALK ABOUT ME A. PARSONS (E. WOOLFSON, A. PARSONS)	BABY COME BACK TO ME T.HAUSER (N.SANTAMARIA)	CRAZY D.FOSTER (K.ROGERS, R.MARX)	BONGO BONGO S MILLER, BALLRED, K.LEWIS, G MALLABER (S MILLER, C.MCCARTY)	IF I HAD A ROCKET LAUNCHER J GOLDSMITH, K, CRAWFORD (B COCKBURN)	INVITATION TO DANCE N.RODGERS (K.CARNES, M.PAGE, B.FAIRWEATHER, D.ELLINGSON)	I FEEL FOR YOU  A MARDIN (PRINCE)	OUT OF TOUCH D.HALL. J.OATES. B.CLEARMOUNTAIN (D.HALL. J.OATES)	GOTTA GET YOU HOME TONIGHT M.FORTE. D.ROBINSON (M.HORTON, R.BLOOMFIELD)	MAKE NO MISTAKE, HE'S MINE B.CUOMO, K.CARNES (K.CARNES)	VALOTTE PRAMONE (JLENNON, JCLAYTON, C.MORALES)	NEW ATTITUDE H.R.CE. P.BUNETTA, R.CHUDACOFF (S.ROBINSON, J.R., J.GILUTIN, B.HULL)	UNDERSTANDING B.SEGER. PUNCH (B.SEGER)	KNOCKING AT YOUR BACK DOOR R. GLOVER. DEEP PURPLE (BLACKMORE, GLOVER, GILLIAN)	WAKE ME UP BEFORE YOU GO-GO  G.MICHAEL (G.MICHAEL)	I CAN'T HOLD BACK R.NEVISON (F.SULLIVAN, J.PETERIK)	TENDER YEARS K.VANCE (J.CAFFERTY)	and a second secon
12		3	4		2	5	24	21	9	10	18		15	7	24	23	14	
58	NEW	87	81	NEW	1	69	67	71	83	84	55	NEW	63	61	11	75	72	
73		83	6/		89	68	74	75	88	91	81	<b>.</b>	84	82	92	94	87	
83	84	85	86	87	88	89	90	91	92	93	94	62	96	97	98	66	100	

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DAVID BOWIE/PAT METHENY EMI-AMERICA 8251	THIS IS NOT AMERICA D BOWIE. P METHENY (D BOWIE, P METHENY, L MAYS)	<i>c</i> 73	65	23	20
COMMODORES MOTOWN 1773	NIGHTSHIFT DLAMBERT (W. ORANGE, D.LAMBERT, F. GOLDE)	*7	83	50 20	49
	TREAT HER LIKE A LADY R.R.JOHNSON, A MCKAY (O WILLIAMS, A O WOODSON)	0	R	90 90	48
♦ THE CARS ELEKTRA 7-69657	WHY CAN'T I HAVE YOU R.J.LANGE, CARS (R.OCASEK)	4	99	ŝ	47
JEFFREY OSBORNE A&M 2695	THE BORDERLINES G DUKE (R.JONES)	en.	5	22	46
◆ AUTOGRAPH RCA 13953	TURN UP THE RADIO N.KERNON (PLUNKETT, RAND, ISHAM, LYNCH, RICHARDS)	<b>C</b> TA	24	40	45
◆ CULTURE CLUB VIRGIN/EPIC 34-04727/EPIC	MISTAKE NO. 3 SLEVINE (CULTURE CLUB)	10	ŝ	R	44
JACK WAGNER QWEST 7-29238/WARNER BROS.	ALL I NEED G.BALLARD. C.MAGNESS (C.MAGNESS, G.BALLARD. D.PACK)	20	1000 1000	24	43
♦ BRYAN ADAMS A&M 2701	SOMEBODY B.ADAMS, B.CLEARMOUNTAIN (B.ADAMS, J.VALLANCE)	<b>6</b> 73	ß	L¥	42
PHIL COLLINS ATLANTIC 7-89588	ONE MORE NIGHT P.COLLINS, H.PADGHAM (P.COLLINS)	~		95	<b>41</b>
MICK JAGGER COLUMBIA 38-04743	JUST ANOTHER NIGHT M. JAGGER, BLASWELL, MATERIAL (M. JAGGER)	2	- 1	un T	6
	TRAGEDY J.HUNTER. P.BONANNO (J.HUNTER)	9004 9009	43	41	69
◆ ERIC CARMEN GEFFEN 7-29118/WARNER BROS.	I WANNA HEAR IT FROM YOUR LIPS B.GAUDIO (E.CARMEN, D.PITCHFORD)	¥3	45	39	38
	HIGH ON YOU R. NEVISON (F. SULLIVAN, J. PETERIK)	1	\$	40	37
◆ PAT BENATAR CHRYSALIS 4:42843	<b>OOH OOH SONG</b> N.GERALDO. P COLEMAN (N.GERALDO. P.GERALDO)	5	42	80	99
◆ DURAN DURAN CAPITOL 5438	SAVE A PRAYER C.THURSTON (DURAN)	3	R	42	35
	MATERIAL GIRL N RODGERS (P. BROWN, R.RANS)	154	I	60) 60)	34
◆ BILLY JOEL COLUMBIA 38-04681	KEEPING THE FAITH P.RAMONE (B.JOEL)	4	46	37	8





# ABUSINESS BOXSCORE TOP CONCERT

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE SHEILA E.	Frank Erwin Center Univ. of Texas at Austin	Jan. 29-30	\$536,035 \$17.50/\$15.50	32,224 two sellouts	In-House/Rainbow Over America
RON MAIDEN QUEENSRYCHE	Radio City Music Hall New York	Jan. 17-21	<b>\$479,168</b> \$17.50	27,281 five sellouts	In-House
DEEP PURPLE GIUFFRIA	Long Beach (Calif.) Arena	Feb. 1-2	\$354,759 \$13.50/\$11.50	27,426 two sellouts	Avalon Attractions
DAVID COPPERFIELD	James L. Knight International Center Miami	Jan. 25-27	\$201,856 \$15/\$13.50	14,807 (24,715)	Festival Ventures/Pace Concerts
RON MAIDEN WISTED SISTER	Capitol Centre Landover, Md.	Jan. 28	<b>\$197,462</b> \$12.50	15,797 (19,023)	Cellar Door Prods.
AEL TORME IELEN O'CONNELL AICHEL LEGRAND	Fox Theater St. Louis	Jan. 29-Feb. 3	<b>\$188,595</b> \$17-\$4.90	<b>28,401</b> (37,096)	Ray Shepardson
UEY LEWIS & THE NEWS	Arizona State Univ. Center Tempe	Feb. 3	<b>\$144,018</b> \$13.50	10,668 sellout	Evening Star Prods.
DEEP PURPLE GIUFFRIA	San Antonio Convention Center Arena	Jan. 26	\$140,944 \$13.50/\$12.50/\$11	11,782 sellout	Stone City Attractions
IRIUMPH MOLLY HATCHET	Providence (R.I.) Civic Center	Feb. 4	\$140,101 \$12.50/\$11.50	11,502 sellout	Frank J. Russo
IUEY LEWIS & THE NEWS	Univ. of Arizona Tucson	Feb. 4	\$136,562 \$12.50	10,925 sellout	Evening Star Prods.
EACH BOYS MERICA	The Olympic Saddledome Calgary, Alberta	Feb. 1	\$135,193 (\$168,992 Canadian) \$16/\$15	11,374 sellout	Perryscope Prods.
RON MAIDEN	The Omni Atlanta	Feb. 2	\$119,016 \$13.50	8,816 (9,600)	Brass Ring Prods.
REO SPEEDWAGON GURVIVOR	Centennial Hall Toledo	Jan. 26	\$110,925 \$12.50	9,101 sellout	Sunshine Promotions
ANIE FRICKE	Carleton Dinner Theater Bloomington, Minn.	Jan. 12-13	\$12:30 \$108,975 \$28.50-\$18.40	4,350 (4,800) three shows	In-House
RIS CHACON	Radio City Music Hall New York	Jan. 26	<b>\$108,808</b> \$20/\$17.50	5,874 sellout	In-House
BEACH BOYS I.D. LAIG	New York Northland Coliseum Edmonton, Alberta	Jan. 31	\$20/\$17.50 \$102,732 (\$128,416 Canadian) \$15/\$10	8,538 (9,000)	Perryscope Prods.
IANK WILLIAMS JR. DAVID ALLAN COE	Coliseum Richmond, Va.	Feb. 2	\$87,498 \$12.50/\$11.50	7,021 (10,000)	Kaleidoscope
	San Antonio Convention Center Arena	Jan. 30	\$84,566 \$12.50/\$11.50	7,221 (7,748)	Stone City Attractions
	Frank Erwin Center Univ. of Texas at Austin	Jan. 26	\$68,366 \$12.50/\$11.50	5,691 (6,853)	In-House/Jam Prods.
CONWAY TWITTY OHN CONLEE REBA MCENTIRE	Starplex Armory Washington, D.C.	Feb. 2	\$64,719 \$13.50	<b>4,794</b> (10,000)	Jayson Promotions
THE WHISPERS	Fox Theater St. Louis	Jan. 26	\$63,910 \$15/\$13	<b>4,597</b> (4,635)	Concert Entertainment
CONWAY TWITTY OHN CONLEE REBA MCENTIRE	The Mosque Richmond, Va.	Feb. 3	\$58,412 \$12.50	<b>4,673</b> (7,334)	Jayson Promotions
VHAM	Hollywood (Calif.) Paladium	Feb. 4	<b>\$57,402</b> \$13.50	4,400 sellout	Avalon Attractions
CONWAY TWITTY IOHN CONLEE REBA MCENTIRE	The Coliseum Winston-Salem, N.C.	Feb. 1	\$56,275 \$12.50	4,503 (8,276)	Jayson Promotions
RON MAIDEN FWISTED SISTER	Carolina Coliseum Columbia, S.C.	Jan. 31	<b>\$52,350</b> \$12,50	<b>4,471</b> ( <b>9,</b> 600)	Beach Club Concerts
GEORGE CARLIN TRAVIS SHOOK	Royal Oak (Mich.) Music Theater	Feb. 2	\$50,499 \$15.50	3,258 two sellouts	Brass Ring Prods./Westwood Prod
OHNNY CASH UNE CARTER CASH NNITA CASH	Civic Auditorium Portland, Ore.	Jan. 26	\$43,966 \$13.50/\$12	3,436 (6,000)	Northwest Entertainment Consultants
PETER ALLEN	Academy of Music Philadelphia	Feb. 3	\$43,951 \$17.50/\$15.50	<b>2,240</b> (2,921)	The Concert Co. Presents
SPYRO GYRA	Rainbow Music Hall Denver	Feb. 2	\$35,761 \$13.50/\$12.50	2,790 two sellouts	Feyline Presents
RICKY SKAGGS HE WHITES	Emmons Auditorium Ball State Univ. Muncie, Ind.	Feb. 2	\$33,150 \$10/\$9	3,400 sellout	Varnell Enterprises/Ben Farrell
OHNNY CASH UNE CARTER CASH INITA CASH	Seattle Opera House	Jan. 2 <b>9</b>	\$32,516 \$15/\$12/\$11	2,572 (3,099)	Northwest Entertainment Consultants
OHNNY CASH UNE CARTER CASH INITA CASH	Hult Center Eugene, Ore.	Jan. 25	\$30,748 \$13.75/\$11.75	<b>2,391</b> (2,505)	Northwest Entertainment Consultants
RIUMPH AT TRAVERS	Stabler Arena Bethlehem, Pa.	Feb. 1	<b>\$29,463</b> \$11.50	<b>2,470</b> (6,000)	John Scher Presents/Monarch Entertainment
OHNNY CASH UNE CARTER CASH NITA CASH	Spokane Opera House	Jan. 27	\$29,329 \$12.50/\$11	<b>2,48</b> 1 (2,700)	Northwest Entertainment Consultants
ONY BENNETT	Peabody Auditorium Daytona Beach, Fla.	Feb. 2	\$28,341 \$14.50/\$12.50/\$10.50	<b>2,218</b> (2,559)	Concert Showcase of Florida
ANIE FRICKE PINKARD & BOWDEN	Memorial Auditorium Eau Claire, Wis.	Feb. 2	\$28,088 \$8	3,611 two sellouts	WAXX Radio
METALLICA VASP	Royal Oak (Mich.) Music Theater	Feb. 1	\$18,876 \$12	1,573 sellout	Brass Ring Prods.
DINGO BOINGO	Palace West Theater Phoenix	Jan. 28	\$15,851 \$11.50/\$10	1,488 (1,700)	Feyline Presents
ACHMAN TURNER OVERDRIVE	Mardi Gras Aurora, Colo.	Jan. 28	\$11,083 \$7/\$6	1,701 sellout	Feyline Presents
VYNTON MARSALIS	Carefree Theater	Jan. 25	\$10,422	772	Fantasma Prods.

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# Talent in Action

### ASHFORD & SIMPSON Billy Ocean

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

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

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

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

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

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

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

The shame of it is that Ocean's voice is capable of doing much more than riding a simple groove, as he demonstrated on the only two ballads of his set, "The Long And Winding Road" and the title tune from his current Jive/Arista album, "Suddenly." His confident, emotional delivery of both songs contrasted sharply with the lightweight quality of much of his other material—al-though the very catchy "Caribbean Queen," the hard-rocking "Loverboy" and his dance hit of a few years back, "Nights (Feel Like Getting Down)," did manage to survive the transition from radio to Radio City almost intact. PETER KEEPNEWS

### RICHARD CLAYDERMAN

Beverly Theatre, Beverly Hills, Calif.

Tickets: \$15, \$12.50

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

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

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

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

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



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45	50	61	4	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
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53	56	66	5	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
54	55	63	43	STEVE PERRY A COLUMBIA FC 39334 (CD)	STREET TALK
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### **BRAZILIAN POP STAR RITCHIE**

(Continued from page 43)

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

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

"I took a tape around to the Brazilian record companies," Ritchie says, "and kept getting the same result: 'No, we're not interested. Your accent's too bad—you should stick to singing in English.' They all turned me down, except for CBS, which—being the biggest of them all—I didn't even dare approach."

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

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

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

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

This in turn has sparked the open-

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

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

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

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

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### **'ROCK IN RIO' PROMOTERS**

(Continued from page 43)

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

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

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

# Pop Singer Aids Missing Children

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

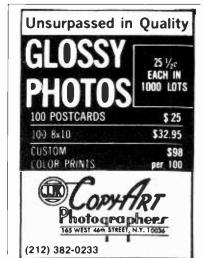
In conjunction with the benefits, the National Academy of Video Arts & Sciences is coordinating the production of a 30-second public service announcement utilizing footage from a Payne music video directed by David Soul.

The PSA will be tagged with a special message from Soul stressing the problem of child abduction and conveying information and photos of some of those still missing. The spot will be fed weekly to more than 650 television stations via Pro Video News Service's "Spotlight Hollywood," the weekly satellite news feed. Plans are also in the works to distribute the clip nationally to theatres and music video outlets. even. If we have a loss, it will be a small loss, but it's a good investment. And it has given the country a lot of publicity, even though we didn't receive a cent from the government. It's all private money."

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

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

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



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# Technology's Impact Cited

### BY EDWARD MORRIS

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

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

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

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

"Because major labels are having so much trouble in administering [the rosters] they've already got," Ludwick continues, "there's going to be a glut of independents" to which lesser acts will turn in their disgruntlement at not receiving proper attention. And the impact of video imagery, he says, "will enable visually exciting recording artists to branch into other forms of entertainment, such as acting."

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

Satellite technology, Ludwick concludes, will enable acts to estab-(Continued on page 56)



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

# **Emmylou Pushes 'Sally Rose'** *Warner Bros. Behind 'Odd' Album*

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

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

"The Ballad Of Sally Rose," through its 13 cuts, tells the story of a girl abandoned by her parents who grows up listening to the radio for companionship. She becomes a performer, falls under the influence of a mystical musical figure called "The Singer," and subsequently marries him. They quarrel and part, and "The Singer" is killed in a car wreck. Sally Rose goes on to become a star in her own right, but always with The Singer as her spiritual and musical mentor. When Sally Rose retires from the road, she buys a radio station, over which she can keep The Singer's music and memory alive.

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

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

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

(Continued on page 55)

**ASHVILLE SCENE** 

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

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

# Press conferences keep Music City feed

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

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

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

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

**RÉPORTER** 1: You seem very sincere in all this. Am I reading you right? **STAR:** Well, I don't want to sound holier-than-thou,

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

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

STAR: You got it there, pardner.

**REPORTER 1: I** know you've historically been reluctant to take political stands—as a matter of fact, I recall you making that very point when we were out there digging Marty's grave—but do you have a position on infant sacrifice?

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

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

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

**REPORTER 3:** How many copies did it sell?

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

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

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

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

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



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

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



# **'Star Search' Is Good to Sawyer Brown** Band's TV Triumph Leads to Fame, Hit Single, Tour

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

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

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

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

Sawyer Brown successfully fought off all competitors (including r&b, rock, pop and country bands) to claim the grand prize money. By the time the 13-week season was over, Sawyer Brown had a contract with Curb Records, which led to a Capitol/EMI America affiliation through new Nashville label president Jim Foglesong.

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

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

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

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

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

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

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



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

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

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

Sawyer Brown is a self-contained band. Its members are lead singer Mark Miller, Bobby Randall on lead guitar, Gregg (Hobie) Hubbard on keyboards, Jim Scholten on bass and Joe Smyth on drums. The band is based in Nashville. Prior to its national splash on "Star Search," Sawyer Brown had been together two years.



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7	4	5	15	ONE OWNER HEART J.E.NORMAN (W ALDRIDGE, T.BRASFIEWLD. M.MCANALLY) WARNER/CURB 7-29167/WARNER BROS.	57	) 64		2	STEP THAT STEP R.SCRUGGS (M.MILLER)
8	10	13	15	ALL TANGLED UP IN LOVE GUS HARDIN MWRIGHT (B.MCDILL J.WEATHERLY) GUS A13938	58	)	NEW		SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)
9	12	15	12	A LADY LIKE YOU GLEN CAMPBELL H.SHEDD (J.WEATHERLY, K.STEGALL) ATLANTIC/AMERICA 7-99691/ATLANTIC	59	63	71	3	ACRES OF DIAMONDS R.HALL (B.HENDERSON, W.CAYLOR)
10	13	16	11	CRAZY FOR YOUR LOVE EXILE B.KILLEN (J.P.PENNINGTON: S.LEMAIRE) EPIC 34-04722	60	49	36	19	GOT NO REASON NOW FOR ( R.REEDER, G.WATSON (J.RUSSELL)
11	1	2	15	AIN'T SHE SOMETHING ELSE CONWAY TWITTY C.TWITTY, D.HENRY (J.FOSTER, B.RICE) WARNER BROS. 7-29137	61	68		2	EVERYBODY NEEDS LOVE OF J.KENNEDY (J.L.WALLACE, T.SKINNER, K
12	15	18	12	SLOW BURNING MEMORY B.MEVIS (V.GOSDIN, M.D.BARNES) COMPLEAT 135/POLYGRAM	62	)	NEW		CALIFORNIA K.LEHNING (C.CRAIG, K.STEGALL, J.MCB
13	17	20	12	WHAT SHE WANTS JE.NORMAN (K CHATER, R ARMAND)	63	) 75		2	ONLY LOVE WILL MAKE IT RI E.GORDY, JR., T.BROWN (B.MCDILL)
14)	18	23	10	WHAT I DIDN'T DO T.BROWN, JROWEN (W.NEWTON, M NOBLE) STEVE WARINER MCA 52506	64	71		2	ANYWAY THAT YOU WANT N R.RUFF (C.TAYLOR)
15	2	3	16	SOMETHING IN MY HEART RICKY SKAGGS R.SKAGGS (W.PATION) EPIC 34-04668	65	)	NEW		FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)
(16)	19	22	13	IF THAT AIN'T LOVE LACY J. DALTON M.MORGAN, P.WORLEY (J. HARRINGTON, J.PENNIG) COLUMBIA 38-04696	66	67	76	3	PARDON ME BUT THIS HEAR B.MONTGOMERY (K.VASSY, J.WILDE)
(17)	21	25	9	YOU'VE GOT A GOOD LOVE COMIN' J.CRUTCHTIELD (D.MORRISON, J SILBAR, V.STEPHENSON) LEE GREENWOOD MCA 52509	67	52	32	19	HOW BLUE H.SHEDD (J.MOFFAT)
(18)	22	27	10	SEVEN SPANISH ANGELS S.SHERNIL (T.SEALS. E.SETSER)  AND LOD AND AND AND AND AND AND AND AND AND AN	68	74	_	2	UNTIL I FALL IN LOVE AGAIN P.WORLEY (D.GIBSON, L.BOONE)
.19	24	29	9	CRAZY DFOSTER (K.ROGERS, R.MARX) & KENNY ROGERS RCA.13975	69	76		2	I'M THE ONE WHO'S BREAKIN LROGERS (G.DOBBINS, P.MCMANUS, B.B.
20	23	26	11	EYE OF A HURRICANE JOHN ANDERSON JANDERSON, LBRADLEY (J.FULLER) WARNER BROS. 7-29127	70	55	44	20	LEONA R.SCRUGGS (B.SHORE, D.WILLIS)
(21)	25	28	11	SHE USED TO LOVE ME A LOT B.SHERRIL (K.FLEMING, DMORGAN, C.QUILLEN) DAVID ALLAN COE COLUMBIA 38-04688	(71)	79		2	SURE THING D.TOLLE (T.ARATA)
22	9	10	15	SHEAMER (NO EMANDANG SOULET) COLUMN CONTROLOGIES COLUMN COLUM	(72)	78		2	THE ALMIGHTY LOVER N.LARKIN (A.ALDRIDGE, R.ALDRIDGE)
(23)	27	34	7	WALKING A BROKEN HEART DON WILLIAMS D. WILLIAMS, GFUNDS (ARUSH, DLINDE) MCA 52514	73	60	42	20	THE BEST YEAR OF MY LIFE E,RABBITT, E.STEVENS, J,BOWEN (E,RAB
(24)	29	35	7	COUNTRY GIRLS JOHN SCHOOL (AND TRADITION OF SCHOOL)	(74)	82		2	YOU BRING OUT THE LOVER T.ROCCO, C.BLACK (C.BLACK, L.MARTINI
25	28	33	9	HALLELUJAH, I LOVE YOU SO B.SHERRIL (R.CHARLES) GEORGE JONES WITH BRENDA LEE EPIC 34-04723	(75)	)	NEW	•	RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)
<u> </u>	32	37	7	HONOR BOUND NLARKIN, E.T. CONLEY (C.BLACK, T.ROCCO, AROBERTS) EARL THOMAS CONLEY RCA 13960	(76)	85		2	WINO THE CLOWN W.HAYNES (C.PUTMAN, R.HELLARD, B.JC
27)	33	38	7	THE FIRST WORD IN MEMORY IS ME B.MONTGOMERY (PROSE. M A KENNEY), BUINCH) COLUMBIA 38-04731	77	56	47	20	WHY NOT ME B.MAHER (H.HOWARD, B.MAHER, S.THRO
(28)	35	40	6	HIGH HORSE NITTY GRITTY DIRT BAND WMORGAN, P WORLEY (JJBBOTSON) WARNER BROS, 729099	78	65	51	21	DOES FORT WORTH EVER CF J BOWEN, G STRAIT (S.D SHAFER, D.SHA
 (29)	34	39	7	ROLLIN' LORELY JOHNNY LEE JBOWEN (J.D.MARTIN, G.HARRISON) FULL MOON 7-29110/WARNER BROS.	79	66	61	10	ALL AMERICAN COUNTRY BO
(30)	36	41	5	I NEED MORE OF YOU D&H BELLAMY, SKLEIN (DBELLAMY) THE BELLAMY BROTHERS D&H BELLAMY, SKLEIN (DBELLAMY)	80	69	58	11	TOUCHY SITUATION T.BROWN, J.BOWEN (C.LESTER)
31	16	17	14	LET ME DOWN EASY D.TOLLE (J.MICHAEL, LLAFFERTY) NOBL VISION 107	81		NEW)		HURTS ALL OVER C STEWART (C.STEWART, R.WEISS)
(32)	39	43	5	TIME DON'T RUN OUT ON ME JENORMAN (C.KING, GOFFIN) CAPITOL 5436	82		NEW)		WE'VE STILL GOT LOVE T CHOATE, D.WILSON (J.P.PENNINGTON,
33	20	21	11	THE MISSISSIPPI SQUIREL REVIVAL RAYS KALL REVIVAL RAYS STEVENS	83	72	68	12	NO WAY JOSE S DORFF (J.C.CUNNINGHAM, S.STONE)
34	42	46	5	R.STEVENS (LWIALBJR, LKALB) MCA 52492 MA JOR MOVES HANK WILLIAMS, JR. J. BOWEN, H WILLIAMS, JR. J. BOWEN, H WILLIAMS, JR. (J. WARNER/CURB 7-29095/WARNER BROS.	84	70	52	18	THE GIRL MOST LIKELY TO B.MONTGOMERY (S.PIPPIN, W.NEWTON)
35	41	45	5	JBOWEN, H WILLIAMS, JR. (H. WILLIAMS, JR.) WARNER/DURD 7: 29095/WARNER BROS. WALTZ ME TO HEAVEN WAYLON JENNINGS JBRIDGES, GSCRUGGS (DPARTON) RCA 13984	85	73	67	12	HEY E.STEVENS (J.IGLESIAS, C.BOLFIORC, M.B.
36	14	1	17	A PLACE TO FALL APART MHAGGARD, RBAKER (MHAGGARD, W NELSON, F.POWERS) MERLE HAGGARD EPIC 34-04663	86	62	56	11	THIS BED'S NOT BIG ENOUG E.KILROY (C.MONK, J.MCBRIDE)
37)	43	48	4	M.HAGGARD, R.BARER (M.HAGGARD, W.NELSON, F.POWERS) EPIC 34-04063 DON'T CALL IT LOVE DOLLY PARTON D.MALLOY (DPITCHFORD, T.SNOW) RCA 13987	87	77	73	22	I LOVE ONLY YOU MMORGAN, P.WORLEY (D.LOGGINS, D.SI
38	44	55	3	GIRLS NIGHT OUT THE JUDDS	88	84	79	20	JAGGED EDGE OF A BROKEN G.DAVIES, L.SKLAR (W.IGLEHEART, M.JO
39	30	31	12	B.MAHER (JH BULLOCK, B.MAHER) RCA/CURB 13991/RCA I NEVER GOT OVER YOU JOHNNY PAYCHECK JOHNNY PAYCHECK MUI322/JKSD	89	88	70	13	G.DAVIES, L.SKLAR (W.IGLEHEART, M.JO I'M GONNA LOVE YOU RIGHT B MONTGOMERY (W.ALDRIDGE, T.BRASF
(40)	45	54	3	T. JENNINGS, M SILLIS (T. JENNINGS) AMI 1322/NSD I'M THE ONE MAMA WARNED YOU ABOUT MICKEY GILLEY	90	87	65	7	A SIMPLE I LOVE YOU
1		1	1	J.BOYLAN (M.JAMES. G.ZEILER) EPIC 34-04746			1		B.AHERN (R SHARP, K.BROOKS)

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/	MEER	2 hr.	46	THE THE	
THIC	M S	n's	Sha Sha	ै / ? / TITLE	ARTIST
	1		<u> </u>	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
51	54	59	7	J.MORRIG (T.SHARP, E.BURTON, J.SHARP) DADDY'S HONKY TONK	MOE BANDY & JOE STAMPLEY
(52)	59	66	4	B.MEVIS (B.KEEL, B.MOORE) RUNNING DOWN MEMORY LANE	REX ALLEN JR.
53	38	24	15	A.DIMARTINO (E.RAVEN)	MOON SHINE 3034
(54)	61	72	3	BIG TRAIN FROM MEMPHIS JFOGERTY (JFOGERTY)	JOHN FOGERTY WARNER BROS. 7-29100
55	40	30	13	SOMEONE LIKE YOU BAHERN (B.MCDILL, D.LEE)	EMMYLOU HARRIS WARNER BROS. 7-29138
56	58	63	5	I FORGOT I DON'T LIVE HERE ANYMORE C.HOWARD (C.WATERS. M.GARVIN. T.SAPIRO)	DARRELL CLANTON WARNER BROS. 7-29185
(57)	64		2	STEP THAT STEP R.SCRUGGS (M.MILLER)	SAWYER BROWN CAPITOL/CURB 5446/CAPITOL
(58)		NEW		SOMEBODY SHOULD LEAVE H.SHEDD (H.HOWARD, C.RAINS)	REBA MCENTIRE MCA 52527
(59)	63	71	3	ACRES OF DIAMONDS R.HALL (B.HENDERSON, W.CAYLOR)	BENNY WILSON COLUMBIA 38-04724
60	49	36	19	GOT NO REASON NOW FOR GOIN' HOME R.REEDER, G.WATSON (J.RUSSELL)	GENE WATSON MCA/CURB 52457/MCA
<u>(61)</u>	68		2	EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT J.KENNEDY (JL. WALLACE, T.SKINNER, K.BELL)	THE MAINES BROTHERS BAND MERCURY 880-536-7/POLYGRAM
<u>62</u>		NEW		CALIFORNIA KLEHNING (C.CRAIG. K.STEGALL. J.MCBRIDE)	KEITH STEGALL EPIC 34-04771
<u>(63)</u>	75		2	ONLY LOVE WILL MAKE IT RIGHT E.GORDY,JR., T.BROWN (B.MCDILL)	NICOLETTE LARSON MCA 52528
<u>(64)</u>	71		2	ANYWAY THAT YOU WANT ME R.RUFF (C.TAYLOR)	CARLETTE OAK 1079
(65)		NEW)		FALLIN' IN LOVE B.MAHER (R.GOODRUM, B.MAHER)	SYLVIA RCA 13997
66	67	76	3	PARDON ME BUT THIS HEART'S TAKEN B.MONTGOMERY (K.VASSY, J.WILDE)	TERRY GREGORY SCOTTI BROS. 4-04735/EPIC
67	52	32	19	HOW BLUE H.SHEDD (J.MOFFAT)	REBA MCENTIRE MCA 52468
68	74		2	UNTIL I FALL IN LOVE AGAIN P.WORLEY (D.GIBSON, L.BOONE)	MARIE OSMOND CAPITOL/CURB 5445/CAPITOL
69	76		2	I'M THE ONE WHO'S BREAKING UP LROGERS (G.DOBBINS, P.MCMANUS, B.BURCH)	TARI HENSLEY MERCURY 880-424-7/POLYGRAM
70	55	44	20	LEONA R.SCRUGGS (B.SHORE, D.WILLIS)	SAWYER BROWN CAPITOL/CURB 5403/CAPITOL
(71)	79		2	SURE THING D.TOLLE (T.ARATA)	TONY ARATA NOBLE VISION 108
(72)	78		2	THE ALMIGHTY LOVER N.LARKIN (A.ALDRIDGE, R.ALDRIDGE)	SIERRA AWESOME 110
73	60	42	20	THE BEST YEAR OF MY LIFE E.RABBITT, E.STEVENS, J.BOWEN (E.RABBITT, E.STEVENS)	EDDIE RABBITT WARNER BROS. 7-29186
74	82		2	YOU BRING OUT THE LOVER IN ME T.ROCCO, C.BLACK (C.BLACK, L.MARTINE,JR.)	ZELLA LEHR COMPLEAT I 36/POLYGRAM
75	ľ	NEW		RADIO HEART N.WILSON (S.DAVIS, D.MORGAN)	CHARLY MCCLAIN EPIC 34-04777
76	85		2	WINO THE CLOWN W:HAYNES (C.PUTMAN, R.HELLARD, B.JONES)	BILL ANDERSON SWANEE 4013
77	56	47	20	WHY NOT ME B.MAHER (H.HOWARD, B.MAHER, S.THROCKMORTON)	THE JUDDS RCA/CURB 13923/RCA
78	65	51	21	DOES FORT WORTH EVER CROSS YOUR MIND JBOWEN, G.STRAIT (S.D SHAFER, D.SHAFER)	GEORGE STRAIT MCA 52458
79	66	61	10	ALL AMERICAN COUNTRY BOY K.LEHNING (K.STEGALL. C.CRAIG)	CON HUNLEY CAPITOL 5428
80	69	58	11	TOUCHY SITUATION T.BROWN, J.BOWEN (C.LESTER)	RAZZY BAILEY MCA 52500
81)		NEW)		HURTS ALL OVER C STEWART (C.STEWART, R.WEISS)	THE SHOPPE AMERICAN COUNTRY 45-3
82	P	NEW)		WE'VE STILL GOT LOVE T CHOATE, D.WILSON (J.P.PENNINGTON, S.LEMAIRE)	SIMON AND VERITY EMI-AMERICA 8257
83	72	68	12	NO WAY JOSE S DORFF (J.C.CUNNINGHAM, S.STONE)	DAVID FRIZZELL VIVA 7-29158/WARNER BROS.
84	70	52	18	THE GIRL MOST LIKELY TO B.MONTGOMERY (S.PIPPIN, W.NEWTON)	B.J. THOMAS CLEVELAND INT'L 38-04608/EPIC
85	73	67	12	HEY E-STEVENS (J.IGLESIAS, C.BOLFIORC, M BALDUCCI, R.ARCUSA)	HILLARY KANTER RCA 13935
86	62	56	11	THIS BED'S NOT BIG ENOUGH E.KILROY (C.MONK, J.MCBRIDE)	
87	77	73	22	I LOVE ONLY YOU M MORGAN, P.WORLEY (D.LOGGINS, D.SCHLITZ)	NITTY GRITTY DIRT BAND WARNER BROS. 7-29203
88	84	79	20	JAGGED EDGE OF A BROKEN HEART GDAVIES, L.SKLAR (W.IGLEHEART, M.JOYCE)	GAIL DAVIES RCA 13912
89	88	70	13	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B MONTGOMERY (W.ALDRIDGE, T.BRASFIELD)	LLOYD DAVID FOSTER COLUMBIA 38 04670
90	87	65	7	A SIMPLE I LOVE YOU B.AHERN (R SHARP, K.BROOKS)	KAREN BROOKS WARNER BROS, 7-29154
91	81	69	22	SHER'S MY ROCK B SHERRILL (S.K.DOBBINS)	GEORGE JONES EPIC 04-04609
92	92	81	6	UNTIL THE MUSIC IS GONE T.MIGLIORE, J.WILLIAMSON (M.JAMES)	BECKY CHASE SPIRIT HORSE 102
93	M	NEW		YO YO (THE RIGHT STRING, BUT THE WRONG YO YO) S.MACLELLAN, S.LIMBO (W.PERRYMAN)	D.SHIRLEY & "PIANO RED" AMOR 1006
94	91	83	11	BIGGER THAN BOTH OF US JBOWEN MUTLEY, T.BROWN (R.COULLET)	JIMMY BUFFETT MCA 52499
95	90	82	21		MARK GRAY COLUMBIA 38-04610
96	80	62	17		THE KENDALLS MERCURY 880-306/POLYGRAM
97	96	—	2	THERE'S A LOT OF GOOD ABOUT GOODBYE R BAKER (R BOURKE, D.MITCHELL)	JUDY BAILEY WHITE GOLD 22249
98	95	88	20	CROSSWORD PUZZLE T COLLINS (S.DEAN, F.J.MYERS)	BARBARA MANDRELL MCA 52465 BROOKS BROTHERS BAND
99	97	90	6	HURRY ON HOME D GLENN, J.STROUD (C WATERS, K.STEGALL) AMERICA	BROOKS BROTHERS BAND BUCKBOARD 115     WAYLON JENNINGS
100	83	74	20	J.BRIDGES, G.SCRUGGS (S JOHNS)	RCA 13908

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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. A RIAA seal for sales of two million units.

GEORGE STRAIT

SHELLY WEST VIVA 7.29106/WARNER BROS.

THE EVERLY BROTHERS MERCURY 880-423-7/POLYGRAM

ALABAMA RCA 13992

ALABAMA RCA 13926

RESTLESS HEART RCA 13969

CRYSTAL GAYLE WARNER BROS. 7-29151

JOHN CONLEE MCA 52470

THE FORESTER SISTERS WARNER BROS. 7-29114

(41) 48

(42) 51

(43) 47

44 46

(45) 50 57

46 26

(47)

48 31

(49) 57

50 37

53 60

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49

9 15

6 17

64

19 18

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THE COWBOY RIDES AWAY J BOWEN. G.STRAIT (S THROCKMORTON, C.KELLY)

(THERE'S A) FIRE IN THE NIGHT H.SHEDD. ALABAMA (B CORBIN)

LET THE HEARTACHE RIDE T.DUBOIS, S.HENDRICKS (T.DUBOIS, D.

ME AGAINST THE NIGHT J.BOWEN (P.ROSE, M.KENNEDY, P.BUNCH)

THE FIRST IN LINE D.EDMUNDS (P.KENNERLY)

YEARS AFTER YOU

THERE'S NO WAY H.SHEDD, ALABAMA (L.PALAS, W ROBINSON, J JARRARD)

NOW THERE'S YOU B.BECKETT, JE.NORMAN (L.CHERA, R.PEOPLES, B.MORRISON)

(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE

IT SHOULD HAVE BEEN LOVE BY NOW T.COLLINS, J.CRUTCHFIELD (J.CRUTCHFIELD, P.HARRISON) BARBARA MANDRELL & LEE GREENWOOD MCA 52525

ROBBINS, V.STEPHENSON)

# Billboard Hot Country Singles SALES & AIRPLAY

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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

	CACT FER	SALES TITLE ARTIST	HOT COUNTR POSITION	/	In Sweet	AIRPLAY
1.5	5	TITLE ARTIST	ΡЧ		\$/3	· · · · · · · · · · · · · · · · · · ·
1	3	MAKE MY LIFE WITH YOU THE OAK RIDGE BOYS	1	1	2	MAKE MY LIFE WITH YOU THE OAK RIDGE BO
2	4	BABY'S GOT HER BLUE JEANS ON MEL MCDANIEL	2	2	5	BABY'S GOT HER BLUE JEANS ON MEL MCDAN
3	6	YOU TURN ME ON (LIKE A RADIO) ED BRUCE	3	3	6	YOU TURN ME ON (LIKE A RADIO) ED BRU
4	7	BABY BYE BYE GARY MORRIS	4	4	8	BABY BYE BYE GARY MOR
5	9	ALL TANGLED UP IN LOVE GUS HARDIN	8	5	9	MY BABY'S GOT GOOD TIMING DAN SEA
6	8	MY BABY'S GOT GOOD TIMING DAN SEALS	5	6	10	MY ONLY LOVE THE STATLER BROTHE
7	11	MY ONLY LOVE THE STATLER BROTHERS	6	7	4	ONE OWNER HEART T.G. SHEPPA
8	5	ONE OWNER HEART T.G. SHEPPARD	7	8	11	A LADY LIKE YOU GLEN CAMPBI
9	12	A LADY LIKE YOU GLEN CAMPBELL	9	9	12	CRAZY FOR YOUR LOVE EX
10	13	CRAZY FOR YOUR LOVE EXILE	10	10	13	ALL TANGLED UP IN LOVE GUS HAR
11	2	AIN'T SHE SOMETHING ELSE CONWAY TWITTY	11	11	14	SLOW BURNING MEMORY VERN GOS
12	19	IF THAT AIN'T LOVE LACY J. DALTON	16	12	15	WHAT SHE WANTS MICHAEL MARTIN MURPH
13	22	WHAT SHE WANTS MICHAEL MARTIN MURPHEY	13	13	1	AIN'T SHE SOMETHING ELSE CONWAY TWI
14	1	SOMETHING IN MY HEART RICKY SKAGGS	15	14	17	WHAT I DIDN'T DO STEVE WARI
15	16	SLOW BURNING MEMORY VERN GOSDIN	12	15	• 19	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWO
16	21	WHAT I DIDN'T DO STEVE WARINER	14	16	3	SOMETHING IN MY HEART RICKY SKAC
17	20	SHE USED TO LOVE ME A LOT DAVID ALLAN COE	21	17	22	SEVEN SPANISH ANGELS RAY CHARLES WITH WILLIE NELS
18	23	EYE OF A HURRICANE JOHN ANDERSON	20	18	20	IF THAT AIN'T LOVE LACY J. DALT
19	18	SEVEN SPANISH ANGELS RAY CHARLES WITH WILLIE NELSON	18	19	23	CRAZY KENNY ROG
20	25	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD	-17	20	7	SHE'S GONNA WIN YOUR HEART EDDY RAY
21	24	CRAZY KENNY ROGERS	19	· 21	21	EYE OF A HURRICANE JOHN ANDERS
22	17	THE MISSISSIPPI SQUIRREL REVIVAL RAY STEVENS	33	22	25	WALKING A BROKEN HEART DON WILLIA
23	10	SHE'S GONNA WIN YOUR HEART EDDY RAVEN	22	23	27	COUNTRY GIRLS JOHN SCHNEI
24	—	WALKING A BROKEN HEART DON WILLIAMS	23	24	26	HALLELUJAH, I LOVE YOU SO GEORGE JONES WITH BRENDA
25	30	COUNTRY GIRLS JOHN SCHNEIDER	24	25	-	HONOR BOUND EARL THOMAS CON
26	_	HONOR BOUND EARL THOMAS CONLEY	26	26	28	SHE USED TO LOVE ME A LOT DAVID ALLAN (
27	_	HIGH HORSE NITTY GRITTY DIRT BAND	28	27	—	THE FIRST WORD IN MEMORY IS ME JANIE FRI
28	_	HALLELUJAH, I LOVE YOU SO GEORGE JONES WITH BRENDA LEE	25	28	-	HIGH HORSE NITTY GRITTY DIRT BA
29	14	A PLACE TO FALL APART MERLE HAGGARD	36	29		ROLLIN' LONELY JOHNNY
30	15	LET ME DOWN EASY JIM GLASER	31	30	_	I NEED MORE OF YOU THE BELLAMY BROTH

COUNTRY S	NGLES
RV I A	RF
A ranking of distrit by their numbe on the Hot Country	r of titles
LABEL	NO. OF TITLES ON CHART
MCA (16) MCA/Curb (2)	18
RCA (15) RCA/Curb (2)	17
WARNER BROS. (12)	17
Viva (2) Warner/Curb (2) Full Moon (1)	
EPIC (8)	10
Cleveland Int'l (1) Scotti Bros. (1)	
COLUMBIA POLYGRAM	8 7
Mercury (5) Compleat (2)	,
CAPITOL (3) Capitol/Curb (3)	6
EMI-AMERICA	3
NOBLE VISION	2
AMERICAN COUNTRY	1
AMOR	1
ATLANTIC Atlantic/America (1	1
AWESOME	1
BUCKBOARD	1
EVERGREEN	1
MOON SHINE	1
NSD	1
AMI (1) OAK	1
SPIRIT HORSE	1
SWANEE	1
WHITE GOLD	1

93 YO YO (THE RIGHT STRING, BUT THE WRONG YO YO)

33 YO YO (THE RIGHT STRING, BUT THE WRONG YO YO) (Rightsong, BMI)
YOU BRING OUT THE LOVER IN ME (Chappell, ASCAP/Unichappell, BMI/Watch Hill, BMI)
3 YOU TURN ME ON (LIKE A RADIO) (Hall-Clement, BMI/NBright Sky, ASCAP)
17 YOU'VE GOT A GOOD LOVE COMIN' (Warner House of Music, BMI/WB Gold, ASCAP)

SHEET MUSIC AGENTS are listed for plano/vocal sheet music copies and may not represent mixed folio rights.

ALM Almo × B-M Betwin Mills

- 8-3 Big Three 8P Bradley CHA Chappell

CLM Cherry Lane

CPI Cimino

ABP April Blackwood CPP Columbia Pictures

HAN Hansen HL Hal Leonard

IMM Iven Moguil MCA MCA --PSP Peer Southern PLY Plymouth

WBM Warner Bros. >>

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### **COUNTRY SINGLES A-Z** PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher – Licensing Org.) Sheet Music Dist.
- 59 ACRES OF DIAMONDS
- (Fame, BMI) AIN'T SHE SOMETHING ELSE 11
- (Jack & Bill, ASCAP) ALL AMERICAN COUNTRY BOY 79
- ALL AMERICAN COUNTRY BOY (Blackwood Music, BMI/Screen Gems-EMI, BMI) CPP/ABP ALL TANGLED UP IN LOVE (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP) THE ALMIGHTY LOVER (Alan Cartee BMI)
- 72
- (Alan Cartee, BMI) 100 AMERICA
- AMERICA (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP ANYWAY THAT YOU WANT ME (Blackwood, BMI) BABY BYE BYE (WB, ASCAP/Cary Morris, ASCAP) BABY'S GOT HER BLUE JEANS ON (Hall-Clement, BMI) 64
- 4
- 2
- (Hall-Clement, BMI) THE BEST YEAR OF MY LIFE 73
- (Deb Dave, BMI/Briarpatch, BMI) CPP
- 54 **BIG TRAIN FROM MEMPHIS** (Wanaha, ASCAP) CPF
- (Walna), ASCAP/OPP BIGGER THAN BOTH OF US (Coral Reefer, BMI/Myrtle, BMI) CALIFORNIA (April, ASCAP/Blackwood, BMI/Stegall, BMI) 94
- 62
- 24 COUNTRY GIRLS (Warner-Tamerlane, ASCAP/WB Music, ASCAP/Two
- ns. ASCAP) THE COWBOY RIDES AWAY 41
- ross Keys, ASCAP/Tightlist, ASCAP) CRAZY 19
- mate, ASCAP/Security Hogg, ASCAP) (Lionsmate, ASCAP/Security Hogg, ASC/ CRA2Y FOR YOUR LOVE (Pacific Island, BMI/Tree, BMI) CPP 10
- 98 CROSSWORD PUZZLE
- (Tom Collins, BMI/Collins Court, ASCAP) 52 DADDY'S HONKY TONK
- (Royalhaven, BMI/First Lady, BMI) CPP
- 95 **DIAMOND IN THE DUST**
- (Warner-Tamerlane, BMI/Daticabo, BMI) WBM DOES FORT WORTH EVER CROSS YOUR MIND 78 DOES FORT WORTH EVER CROSS YOUR MIND (Scuff-Rose, BMI) DONT CALL IT LOVE (Pzazz, BMI/Snow, BMI) CPP EVERYBODY NEEDS LOVE ON A SATURDAY NIGHT 37
- 61 (Hall-Clement, BMI)

BILLBOARD FEBRUARY 16, 1985

20 EYE OF A HURRICANE (ATV, BMI/Wingtip, BMI)

27

84

- (A1 V, bmt/wringup, omr) 65 FALLIN'IN LOVE (April, ASCAP/Random Note, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) 44 THE FIRST IN LINE (Irvine, BMI)

  - (Irving, BMI) THE FIRST WORD IN MEMORY IS ME
  - (Irving, BMI/Love Wheel, BMI) CPP/ALM THE GIRL MOST LIKELY TO
  - (Warner-Tamerlane, BMI/Writers House, BMI) WBM
     (Warner-Tamerlane, BMI/Writers House, BMI) WBM
     (BIRLS NIGHT OUT
     (Welbeck, ASCAP/Blue Quill, ASCAP)
     GOT NO REASON NOW FOR GOIN' HOME
     CON REASON NOW FOR GOIN' HOME
- 38
- GINLS NIGHT OUT (Welbeck, ASCAP/Blue Quill, ASCAP) GOT NO REASON NOW FOR GOIN' HOR (Vogue, BMI/Sunflower County, BMI) HALLELUJAH, I LOVE YOU SO 60
- 25
- (Rightsong, BMI) 85 HEY
- (April, ASCAP) CPP/ABP

- (April, ASCAP) CPP/ABP 1 HEY LADY (Tapadero, BMI/Lynn Shawn, BMI) CPP 28 HIGH HORSE (Unami, ASCAP) 26 HONOR BOUND (Chappell, ASCAP/Bibo, ASCAP/MCA, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP) 57 HOW RI IIE
- (Sonmedia, BMI/Bugshoot, BMI) 99 HURRY ON HOME
- (Blackwood, BMI) CPP/ABP
- 81 HURTS ALL OVER
- HURTS ALL OVER (Upstart, BMI) I FORGOT I DON'T LIVE HERE ANYMORE (Tree, BMI/O'Lyric, BMI) I LOVE ONLY YOU (MCA, ASCAP/Don Schiltz, ASCAP/Leeds, 10000 (MCA, ASCAP/Lon Schiltz, ASCAP/Leeds, 56
- 87
- ASCAP/Patchwork, ASCAP) 30
- I NEED MORE OF YOU (Bellamy Brothers, ASCAP/Famous, ASCAP) CPP I NEVER GOT OVER YOU 39
  - T NEVER GUT OVER YOU (Tomtran, BMI) I'D DANCE EVERY DANCE WITH YOU (Tree, BMI/Cross Keys, ASCAP) IF THAT AIN'T LOVE (That AIN'T LOVE
- 96
- 16 (Flowering Stone, ASCAP)
- I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES 89 (Rick Hall ASCAP) 40
  - I'M THE ONE MAMA WARNED YOU ABOUT
- (Sweet Glenn, BMI) I'M THE ONE WHO'S BREAKING UP (Music City, ASCAP/Combine, BMI) 69

91 SHE'S MY ROCK (Famous, ASCAP/Chappell, ASCAP) HL/CHA/CPP 90 A SIMPLE I LOVE YOU (Warner-Tamertane, BMI/Rumble Seat, BMI/Babbling 45 IT SHOULD HAVE BEEN LOVE BY NOW

Brooks, BMI) 12 SLOW BURNING MEMORY

(Gid, ASCAP) SURE THING

(Hall-Clement, BMI) 46 (THERE'S A) FIRE IN THE NIGHT

TOUCHY SITUATION

92 UNTIL THE MUSIC IS GONE

(Combine, BMI)

35 WALTZ ME TO HEAVEN

58

55

15

57

71

49

97

42

86

32

80

68

23

77

76

50

SLOW BURNING MEMORY (Hooki, BM/)Blue Lake, BMI) CPP SOMEBODY SHOULD LEAVE (Tree, ASCAP/Choakee Bottom, ASCAP/Cross Keys, ASCAP) SOMEONE LIKE YOU

(Jack & Bill, ASCAP/Amanda-Lin, ASCAP)

(Grandison, ASCAP) (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE

(THERE'S A) FIRE IN THE NIGHT (Sabal, ASCAP) CPP THERE'S A LOT OF GOOD ABOUT GOODBYE (Baray, BMI/Chappell, ASCAP/Robin Hill, ASCAP) THERE'S NO WAY (Alabama Band, ASCAP) THIS BED'S NOT BIG EMOUGH (Charlie Monk, ASCAP/April, ASCAP) CPP/ABP TIME DON'T RUN OUT ON ME (Sacano Come EML BML (Klosca, ASCAP)

erlane. BMI/Writers House, BMI)

(Screen Gems-EMI, BMI/Elorac, ASCAP)

(Screen Gerns, BMI/Stratton House, BMI) WALKING A BROKEN HEART

35 WALTZ ME TO HEAVEN (Velvet Apple, BMI) CPP 82 WE'VE STILL GOT LOVE (Pacific Island, BMI/Tree, BMI) 14 WHAT I DIDN'T DO (Warner House of Music, BMI/WB Gold, ASCAP) 13 WHAT SHE WANTS (Venue, BMI/Padre, BMI)

WHAT SHE WANTS (Vogue, BMI/Padre, BMI) WHY NOT ME (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL WNO THE CLOWN (Tree, BMI/Cross Keys, ASCAP) YEARS AFTER YOU (Debdave, BMI/Rrighth, BMI) CDD

(Debdave, BMI/Briarpatch, BMI) CPP

UNTIL I FALL IN LOVE AGAIN (Silverline, BMI/Sunprint, ASCAP)

- (Unichappell, BMI/Jan Crutchfield, BMI/Music Corp. of America, BMI) JAGGED EDGE OF A BROKEN HEART 88
- 9
- JAGGED EDGE OF A BROKEN HEART (Black Note, ASCAP/Greeser, BMI) A LADY LIKE YOU (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI) CPP 70 LEONA
- (Royal Haven, BMI/Gid, ASCAP) CPP

- (Royal Haven, BMI/Gid, ASCAP) CPP 31 LET ME DOWN EASY (Tolloven, BMI/Jidobi, BMI) 47 LET THE HEARTACHE RIDE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI) 48 MAJOR MOVES (Bocephus, BMI) CPP 1 MAKE MY LIFE WITH YOU (Garwin, ASCAP/Sweet Karol, ASCAP) 48 ME AGAINST THE NIGHT (Irving, BMI/Love Wheel, BMI) CPP/ALM 33 THE MISSISSIPPI SQUIRREL REVIVAL (Ray Stevens, BMI)

- 33 THE MISSISSIPPI SQUIKKEL REVIVAL (Ray Stevens, BMI)
   5 MY BABY'S GOT GOOD TIMING (Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)
   6 MY ONLY LOVE (Childe Backherg BMI)
- (Statler Brothers, BMI) 83 NO WAY JOSE
- (Welbeck, ASCAP/Lockhill-Selma, ASCAP) 43
- (Welbeck, ASCAP) Locknii-Seima, ASCAP) NOW THERE'S YOU (Southern Nights, ASCAP/Music City, ASCAP) ONE OWNER HEART (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP) 7
- CPP ONLY LOVE WILL MAKE IT RIGHT 63
- (Hall-Clement, BMI) 66 PARDON ME BUT THIS HEART'S TAKEN
- (Lionsmate, ASCAP/Songcastle, ASCAP) 36 A PLACE TO FALL APART

22

- 75
- 29
- 53
- A PLACE TO FALL APART (Mount Shasta, BMI) RADIO HEART (Tapadero, BMI/Tom Collins, BMI) ROLLIN' LONELY (MCA/Dic James/BMI) RUNNING DOWN MEMORY LANE (Ravensong, ASCAP/Michael H, Goldsen, ASCAP) SCUEW CPANISMA MARCELS
- (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, 18 (Warner ASCAP) SHE USED TO LOVE ME A LOT 21

www.americanradiohistory.com

(Hall-Clement, BMI/Jack & Bill, ASCAP) SHE'S GONNA WIN YOUR HEART (Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)



### HOT COUNTRY SINGLES RADIO ACTION Billboard.

# **CBS Launches Ricky Skaggs Northeast Blitz**

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

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

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

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

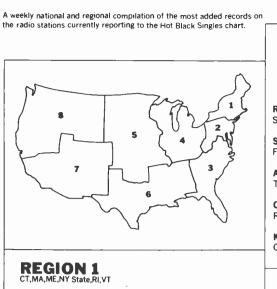
Additionally, 75 KMart stores will participate in the country radio time buys in each city along the tour. Retail chains involved in the Skaggs push will sale-price all five of his albums, along with two albums by Mark Gray, who is opening some of the dates.

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

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

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

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



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

AL ARAMA THERE'S NO WAY

**KEITH STEGALL** CALIFORNIA

SAWYER BROWN STEP THAT STEP

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

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

# REGION 3

**REBA MCENTIRE** SOMEBODY SHOULD LEAVE

SYLVIA FALLIN' IN LOVE

SAWYER BROWN STEP THAT STEP

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

NATIONAL 128 REPORTERS	
REBA MCENTIRE SOMEBODY SHOULD LEAVE MCA	NEW ADDS 57
SYLVIA FALLIN' IN LOVE RCA	44
ALABAMA THERE'S NO WAY RCA	39
CHARLY MCCLAIN RADIO HEART EPIC	32
KEITH STEGALL CALIFORNIA EPIC	31
REGION 4	
ALABAMA THERE'S NO WAY	

FALLIN' IN LOVE CHARLY MCCLAIN RADIO HEART

SYLVIA

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 WWWW Detroit, MI WAXX-FM Eau Claire, WI WROZ Evansville, IN WGEE Green Bay, W 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

**REBA MCENTIRE** SOMEBODY SHOULD LEAVE

ALABAMA THERE'S NO WAY

NICOLETTE LARSON ONLY LOVE WILL MAKE IT RIGHT

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

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# REGION 6

REBA MCENTIPE OMEBODY SHOULD LEAVE

SYLVIA FALLIN' IN LOVE

NEW TOTAL 0N 57

44

47 31

39 115

32 32 CHARLY MCCLAIN RADIO HEART

KEAN-AM/FM Abilene, TX KMML Amarillo, TX KASE Austin, TX Baton Rouge, LA WYNK WZZK Birmingham, AL KOUL Corpus Christi, TX KHEY ELPaso, 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 Pascagcula, MS KBUC San Antonio, TX KKYX San Antonio, TX Shreveport, LA KRMD KWKH Shreveport, LA WACO Waco, TX KLUR-FM Wichita Falls, TX

# REGION 7

REBA MCENTIRE SOMEBODY SHOULD LEAVE SYLVIA FALLIN' IN LOVE

CHARLY MCCLAIN RADIO HEART

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

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

REGION 8

# Billboard. HOT COUNTRY SINGLES RETAIL ACTION

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retail 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

SHELLY WEST

NOW THERE'S YOU JOHN SCHNEIDER COUNTRY GIRLS

JOHNNY LEE ROLLIN' LONELY

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

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

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

JOHNNY LEE ROLLIN' LONELY

DON WILLIAMS WALKING A BROKEN HEART

NITTY GRITTY DIRT BAND HIGH HORSE

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

NUMBER REPORTING 19
17
16
14
14
14

NATIONAL

# REGION 4

JOHN SCHNEIDER COUNTRY GIRLS **GEORGE JONES WITH BRENDA LEE** HALLELUJAH, I LOVE YOU SO

JOHNNY LEE ROLLIN' LONELY

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

# REGION 5

GEORGE JONES WITH BRENDA LEE HALLELUJAH, I LOVE YOU SO DON WILLIAMS

WALKING A BROKEN HEART EARL THOMAS CONLEY HONOR BOUND

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

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# REGION 6

JOHN SCHNEIDER COUNTRY GIRLS

EARL THOMAS CONLEY HONOR BOUND

NITTY GRITTY DIRT BAND HIGH HORSE

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

# REGION 7

REGION 8

NITTY GRITTY DIRT BAND HIGH HORSE

JOHNNY LEE ROLLIN' LONELY

SHELLY WEST NOW THERE'S YOU

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

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

Dountry **EMMYLOU HARRIS** 

### (Continued from page 50)

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

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

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

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

also be the featured album in all stores in the cooperating chains: Licorice Pizza in Los Angeles, Tur-tle's in Atlanta and Sound Warehouse in Dallas. Point-of-purchase material includes name boards, oneby-ones and large posters.

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



# **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



### LAWYERS SEE BIG CHANGES AHEAD (Continued from page 50)

lish an international base for record and merchandise sale without demanding the tedious, expensive and risky present method of making repeated personal appearances abroad. Media technology and the development of local markets will conspire to make all touring less essential, Ludwick asserts.

Attorney Craig Hayes predicts an upsurge in work-for-hire arrange-ments between songwriters and publishers-agreements under which the writers do not have the option to retrieve their own copyrights after 35 years, as the law allows. To mollify writers, Hayes explains, publishers are paying advances and the usual performance,

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

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

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

# FOR WEEK ENDING FEBRUARY 16, 1985 **FOP COUNT**

board.

### they can, Hayes contends. Negotiating video deals now is particularly hazardous for artists, he says, "since we don't know what the pa-rameters are." That the stakes promise to be enormous, he continues, can be seen in a recent singles deal he negotiated for an artist with

\$6,000 annually.

a major label which took up 17 pages of the total contract.

fornia, Hayes says, also limits per-

sonal service contracts to seven

years, during which time the one

under contract must receive at least

The expenses necessary to pro-

mote a hit country single make rec-

ord companies insist on gaining as

many concessions from an artist as

Hayes says that the record companies know the technological landscape ahead much better than the artists and bargain accordingly. The more visual and aural markets technology opens, he adds, the more concerned artists and their advisers must be to ensure their fair share of the benefits.

David Maddox, who is both an attorney and the head of the Nashville branch of AFTRA/SAG, says, "There may be a [legal] showdown coming on controlled compositions. The record industry wants to qualify what it will pay on mechanicals to writer/artists.

Some labels are making artists underwrite costs when they can't

**RV**ALBUMS.

get substatutory rates from outside writers, Maddox says. The same kind of artist subsidy is frequently being exacted for synch rights, he adds

Maddox concurs with Ludwick on the prospect that record companies will become more specialized in their functions, noting that labels may very well evolve into being nothing more than licensees and distributors for people who supply them master recordings: "As labels put more of the burden of recoupment on artists, it makes more sense for the artist to raise his own production money and then just license his master for a certain period of time.'

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Compiled from a national sample of retail store and one-stop sales reports.         TITLE           1         1         1         13         THE JUDDS RCA/CURB AHL1-5319/RCA (8:98)         3 weeks at No. One         WHY NOT ME           2         2         2         16         RICKY SKAGGS EPC FE:39410 (CD)         COUNTRY BOY           3         3         3         16         GEORGE STRAIT MCA FE:5518 (8:98)         DOES FORT WORTH EVER CROSS YOUR MIND           4         4         4         16         EARL THOMAS CONLEY RCA AHL1-5175 (8:98)         TREADIN' WATER           5         5         21         EXILE EPC FE:39424         KENTUCKY HEARTS           6         7         6         725         THE OAK RIDGE BOYS • MCA 5495 (6:98)         TOO GOOD TO STOP NOW           7         6         7         25         THE OAK RIDGE BOYS • MCA 5495 (6:98)         COO GOOD TO STOP NOW           9         9         36         LEE GREENWOOD MCA 5496 (6:98)         COO GOOD LOVE COMIN'           10         11         12         17         KENNY ROGERS RCA AL-5335 (6:98)         COUVE GOT A GOOD LOVE COMIN'           10         11         21         7         KENNY ROGERS RCA AL-5335 (6:98)         HEATI OVER MIND           11         12         17
I         I <thi< th="">         I         I         I</thi<>
I         I <thi< th="">         I         I         I</thi<>
I         I <thi< th="">         I         I         I</thi<>
2         2         2         16         RICKY SKAGGS EPIC FE-39410 (CD)         COUNTRY BOY           3         3         3         16         GEORGE STRAIT MCA FE 5518 (8.98)         DOES FORT WORTH EVER CROSS YOUR MIND           4         4         4         16         EARL THOMAS CONLEY RCA AHL15175 (8.98)         TREADIN' WATER           5         5         5         21         EXILE EPIC FE-39424         KENTUCKY HEARTS           6         7         6         724         JOHN SCHNEIDER MCA 5495 (8.98)         TOO GOOD TO STOP NOW           7         6         7         25         THE OAK RIDGE BOYS • MCA 5496 (8.98)         GREATEST HITS 2           (6)         10         11         31         NITTY GRITTY DIRT BAND WARNER BROS, 25113 (8.98)         PLAIN DIRT FASHION           9         9         36         LEE GREENWOOD MCA 5488 (8.98) (CD)         YOU'VE GOT A GOOD LOVE COMIN'           (11)         12         13         26         RAY CHARLES COLUMBIA FC-39415         FRIENDSHIP           (12)         14         16         9         RAY STEVENS MCA 5517 (8.98)         HE THINKS HE'S RAY STEVENS           13         13         14         17         ANNE MURRAY CAPITOL SJ-12363 (8.98)         HEART OVER MIND           14
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•			P50





SINGLES: Rock and pop are the dominant sounds in this week's new releases. "Don't Turn Your Back on Me" by **Kaja** (formerly Kajagoogoo) (EMI America) is a much-tipped new record; its pop/ hip-hop approach combines a Duran/early Thompson sound with a pronounced metallic beat and hip-

hop foot drum. Colin Thurston produced; Steve Thompson mixed . . . We liked the Nails' "88 Lines About 44 Women" (RCA 12inch promo) more than we should have, probably; it's a great rockdisco track remixed with a clean disco beat by Richard James Burgess. Radio should beware the lan-

guage, however... Marla Adler's "Hard To Love" (Emergency 12inch) is a really shrewd production by Lenny White and Alan Palanker, mixed by Liggett & Barbosa, with a just slightly slower tempo than the usual soul/hip-hop and a strong rock sense. Another pop crossover, perhaps, if Mirage should pick it up, as in the case of Nolan Thomas' current single.

Pop: Amii Stewart's "Friends" (Emergency 12-inch) was about our favorite record this week. It's a lovely beat-ballad of Italian origin, strongly European but also very top 40. Stewart turns in a floating, elegant performance of an already melodic song, surrounded by hushed male vocals . . . George Benson's "20/20" (Warner Bros.

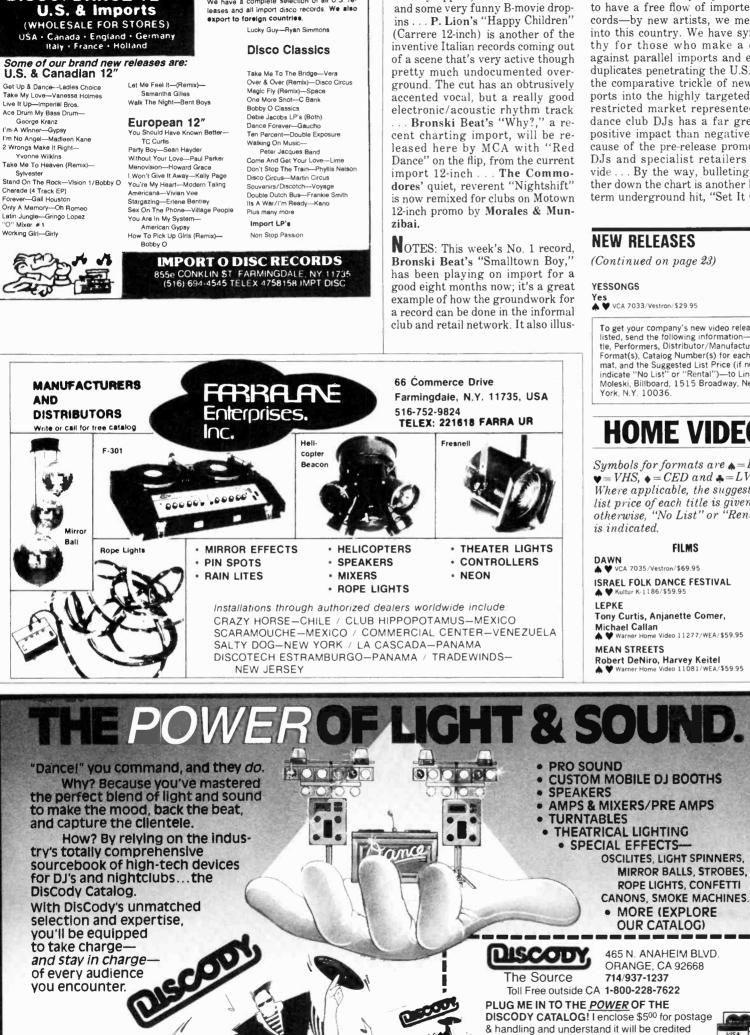
12-inch) is his purest pop record yet. For clubs, it was remixed out to six minutes by John Benitez ...Jeff Lorber's "Step By Step" (Arista 12-inch promo) is also an exemplary pop-r&b record, a highly polished production by Mic Murphy & David Frank of the System. Audrey Wheeler of Unlimited Touch stars as lead vocalist, sound-

ing supple and relaxed. R&B: Shalamar's "My Girl Loves Me" (Elektra 12-inch), from their current album, is skeletal and hard in a club remix, and a return to pure funk after the relative poop-out of their uptempo rock approach. Hawk Wolinski co-wrote with Shalamar's Howard Hewett and Micki Free... The Mary Jane Girls' "In My House" (Gordy 12inch promo) is an unmistakable Rick James fantasy, and a natural for black radio.

Assorted cuts: Alphaville's "Forever Young" (Atlantic 12-inch promo), remixed for the clubs, is a very flexible cut indeed. Good beat, haunting melody, and AOR should even be interested. This is a rare occasion where a second single could outdo the first, especially on the pop side ... Go West's "We Close Our Eyes" (Chrysalis 12-inch promo) is an electro-rock cut recast as a club record; it stands on a clear border between a radio and club approach.

The New Occupants' "Blue Light" (Danger 12-inch, through Sleeping Bag) also has dance-rock (Continued on opposite page)

DII	b	ba	rd.	<b>HOT DANCI</b>		/	D		©Copyright 1985, Billboard Publications, Inc. No part of this publication may be reproduced, store in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopyi recording, or otherwise, without the prior written permission of the publisher.
	$\left[ \right]$	1	/	Compiled from a national survey of dance club playlists.		$\left[ \right]$	/	/	1 total
I'HIS "	AST MEEK	2 Miles	MNS . 460	Compiled from a national survey of dance club playlists.	THIC	MEEK	2 Mile	14. AGO	TITLE ARTIST
m	2	4	10	SMALLTOWN BOY	41	17	14	9	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1/POLYGRAM STEPHANIE MILLS
3	6	7	6	(12 INCH) MCA 23521     1 week at No. One       SUGAR WALLS (12 INCH) EMI AMERICA V-7852     \$ SHEENA EASTON	42	42	53	4	ARE YOU FOR REAL/MOTION (LP CUTS) WARNER BROS. 25175-1 DEODATO
3	4	8	7	COME INSIDE/CHINESE EYES (12 INCH) PERSONAL P49812	43	39	38	14	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512 SERIOUS INTENTION
4	5	6	10	NEUTRON DANCE (12 INCH) PLANET YD:13952/RCA THE POINTER SISTERS	(44)	53	-	2	MIDNIGHT MAN (12 INCH) EPIC 49-05188 FLASH & THE PAN
5)	12	26	4	THIS IS MY NIGHT (12 INCH) WARNER BROS. 0-20296	(45)	55	59	3	TOO MUCH BLOOD ROLLING STONES 0.96902/ATLANTIC THE ROLLING STONES
<u> </u>	10	11	7	LOVE LIGHT IN FLIGHT (12 INCH) MOTOWN (PROMO)	(46)	48	60	3	TAKE ME TO HEAVEN/SEX (12 INCH) MEGATONE MT-133 SYLVESTER
7	1	2	12	LOVERBOY (12 INCH) JIVE JD1-9280/ARISTA	47	28	28	6	TONIGHT/TUMBLE AND TWIRL (12 INCH) EMI AMERICA V-7846 DAVID BOWIE
8	9	9	7	THE BORDERLINES (12 INCH) A&M SP-12116 JEFFREY OSBORNE	(48)	68	69	3	COOL OUT (12 INCH) PAULA 1244 MAGNUM FORCE
9)	11	13	9	THE MEN ALL PAUSE (12 INCH) CONSTELLATION 23526/MCA	(49)	70		2	PLEASE DON'T GO (12 INCH) FEVER SF-802/SUTRA NAYOBE
<u> </u>	3	13	9	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO) JELLYBEAN	50	35	23	13	COME ON, COME ON (12 INCH) GARAGE ITG-202/ISLAND NEW YORK CITY PEECH BOYS
	3 25	52	3	NEW ATTITUDE/AXEL F PATTI LABELLE/HAROLD FALTERMEYER	51	27	10	13	SAY YEAH (12 INCH) PORTRAIT 4R9-05106/EPIC THE LIMIT
11)		34	4	(12 INCH) MCA 23534 FATTL ABELLE/ HAROLD FALTENINE TER	52	40	40	6	ROXANNE, ROXANNE (12 INCH) SELECT FMS62254 UTFC
12	21				(53)	63		2	BELIEVE IN THE BEAT (12 INCH) POLYDOR 881 414-1/PDLYGRAM CAROL LYNN TOWNES
13	13	22	7	ONE NIGHT IN BANGKOK (12 INCH) RCA PW13959	54	54	64	5	WORLD DESTRUCTION (12 INCH) COLLULOID CEL-176 TIME ZONE
14	14	17	6	OUT OF CONTROL (12 INCH) RCA PW13981 EVELYN "CHAMPAGNE" KING					MASTER & SERVANT/ (SET ME FREE) REMOTIVATE ME DEPECHE MODE
15	15	19	7	METHOD OF MODERN LOVE (12 INCH) RCA PW13971    DARYL HALL & JOHN OATES	55	49	50	6	(12 INCH) SIRE 0-20283/WARNER BROS.
16)	18	18	9	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 429-05145/CBS ASSOCIATED   ROBEY THAT'S LOVE THAT IT IS/GAME ABOVE MY HEAD  RIANCMANGE	56	71	-	2	GO FOR IT (12 INCH) MCA 23533
17	16	16	10	(12 INCH) SIRE 0-20282/WARNER BROS.	(57)	59		2	THE BIRD (12 INCH) WARNER BROS. (PROMO) THE TIME SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME FURYTHMICS
18	7	3	13	LOVERIDE (12 INCH) 4TH & BROADWAY BWAY409/ISLAND NUANCE FEATURING VIKKI LOVE	58	33	12	13	(12 INCH) RCA PW13957
19	19	25	7	I CAN FEEL YOUR LOVE SLIPPIN' AWAY (12 INCH) SATURN SRA903-498 SAMSON & DELILAH	(59)		NEW		(12 INCH) TOTAL EXPERIENCE TED1-2605/RCA
20	8	5	12	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122/EPIC SADE	60	66	67	3	DANCE LOVER (12 INCH) RENAISSANCE 12-1125 MIKK
21)	26	29	5	TREAT HER LIKE A LADY (12 INCH) MOTOWN (PROMO) THE TEMPTATIONS	(61)		NEW	r T	SO TRANQUILIZIN' (12 INCH) GRAMAVISION 1B1 210-1/POLYGRAM
22)	32	41	6	MISLED (REMIX) (12 INCH) DE-LITE 880 581-1/POLYGRAM KOOL & THE GANG	62	56	56	7	REQUEST LINE (12 INCH) REALITY D-230 ROCKMASTER SCOTT & THE DYNAMIC THREE
23	23	24	6	HEARTS ON FIRE (12 INCH) MOTOWN (PROMO) SAM HARRIS	63	72		2	SET IT OFF (12 INCH) JUS BORN JB-001 STRAFE
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25)	38	66	4	OUTTA THE WORLD (12 INCH) CAPITOL V-8623 ASHFORD & SIMPSON	65	50	51	5	I WOULD DIE 4 U (12 INCH) WARNER BROS. 0-20291 • PRINCE & THE REVOLUTION
26)	30	42	4	GRATITUDE (12 INCH) MCA 23532 ODANNY ELFMAN	66	45	35	9	SPREAD LOVE (12 INCH) SPRING SPR-12/414 THE FATBACK BAND
27)	31	33	6	BORN TO LOVE/YOUR SWEET TOUCH (12 INCH) PERSONAL P49815 CLAUDJA BARRY	<b>(67</b> )		NEW		BEEP A FREAK (REMIX) (12 INCH) TOTAL EXPERIENCE TED1-2606/RCA THE GAP BAND
28	22	15	16	TENDERNESS (12 INCH) I.R.S. SP-70980/A&M GENERAL PUBLIC	68	60	30	13	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS 0-20287 DEODATO
29	29	36	7	PUTTIN' THE NIGHT ON HOLD (12 INCH) DICE TGR1003 LAUREN GREY	69	58	58	5	HOW TO BE A MILLIONAIRE (12 INCH) IMPORT ABC
30)	57	—	2	BAD HABITS (12 INCH) ATLANTIC 0-86909 JENNY BURTON	(70)		NEW		FOUR YEAR BATTLE (12 INCH) ATLANTIC 0-86906 PAULA ANDERSON
31)	34	48	4	OPEN MIND (12 INCH) ATLANTIC 0-86912 JEAN-LUC PONTY	(71)		NEŴ		SETTLE DOWN (12 INCH) CAPITOL V-8625 LILLO THOMAS
32)	46	62	3	CAN'T AFFORD (12 INCH) PROFILE PRO-7062	(72)	1	NEW		TOTAL ECLIPSE OF THE HEART (12 INCH) PANDISC PD-010 KOFFIE
33)	37	37	5	THIS IS MINE (12 INCH) VIRGIN (PROMO)/ARISTA	73	43	32	13	LIKE A VIRGIN (12 INCH) SIRE 0-20239
34)	41	54	3	ROCKIN' AT MIDNIGHT (12 INCH) ES PARANZA (PROMO) THE HONEYDRIPPERS	74	52	27	9	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1/POLYGRAM
35)	44	63	4	FREAKS COME OUT AT NIGHT (12 INCH) JIVE JD1-9303/ARISTA	75	62	39	11	LOOK MY WAY (12 INCH) MERCURY 880 407-1 THE VELS
36	36	45	5	LET THE NIGHT TAKE THE BLAME (12 INCH) PROFILE PRO-7061 LORRAINE MCKANE	76	47	31	14	WE ARE THE YOUNG (12 INCH) MCA 23517 OAN HARTMAN
37)	51	71	3	DON'T HANG UP (12 INCH) MIRAGE 0-96909 ELLY BROWN	77	67	47	9	IN THE DARK (12 INCH) COLUMBIA 44-05115 ROY AYERS
38	24	21	10	PUSH (IN THE BUSH) CLAIR HICKS AND LOVE EXCHANGE	78	73	61	7	KALIMBA DE LUNA (12 INCH) CARRERE 4Z9-05134 (CBS ASSOCIATED BONEY N
30 1				(12 INCH) PERSONAL KN-1002 OCT MICH OF A CONTROL OF A CON	79	74	57	14	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113 DOUBLE ENTENTE
30 39	64	_	2					1	



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(Continued on page 23)

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# DANCE TRAX

(Continued from opposite page)

novelty appeal, with a sci-fi motif and some very funny B-movie dropins .... P. Lion's "Happy Children" (Carrere 12-inch) is another of the

cords-by new artists, we meaninto this country. We have sympa-thy for those who make a case against parallel imports and exact duplicates penetrating the U.S. But the comparative trickle of new imports into the highly targeted and restricted market represented by dance club DJs has a far greater positive impact than negative, because of the pre-release promotion DJs and specialist retailers provide . . . By the way, bulleting further down the chart is another long-term underground hit, "Set It Off,"

trates how crucially important it is . which has been playing and selling even longer, since spring, 1984.

Pop-charter Paul Hardcastle will have a variety of competing records out in the next few weeks: Profile will release a "Rain Forest" album soon, while Personal has signed his first record, a cover of 'D' Train's 1982 "You're The One For Me," from the British Total Control label. Hardcastle's self-cover sax version of "Rain Forest," selling on Cool-Tempo import, will not be released domestically, however ... Although uncredited on the label, New York DJ Marc Kamins did the mix on Kim Wilde's bulleting "Go For It."

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### BY HARRY WEINGER

NEW YORK British fascination with contemporary black American music has given an awed Londoner his first Stateside hit. Culled from a British television special on the hiphop and breakdancing scene, Paul Hardcastle's ''Rainforest'' is a dance hit, a former top five black single with sales reported at 225,000 units, and is on the pop chart.

"Rainforest" was licensed for release here on the Profile label from Bluebird Records, a London-based record label, exporter and retailer with stores in the U.K. Profile head Cory Robbins chose the track over three others after hearing a tape of-

# Gap Band Doing 'All Right Now' After Hit Gap

### BY GERRIE SUMMERS

NEW YORK In 1982, "Gap Band IV," containing the hit singles "Early In The Morning," "Outstanding" and "You Dropped A Bomb On Me," sold more than a million copies, making the Gap Band the only black group to go platinum that year. And then the bomb was really dropped.

It happened when Total Experience Records' contract with Poly-Gram expired and its president, Lonnie Simmons, went into negotiations with RCA. According to Gap Band lead singer Charlie Wilson, the group's last PolyGram-distributed album, "Gap Band V," was nearly lost in the corporate shuffle. "PolyGram didn't do much pro-

"PolyGram didn't do much promoting of it," says Wilson, who is (Continued on page 64) fered by Billy Russell, who runs the Bluebird operation with partner Billy Carruthers.

Russell had commissioned the music and accompanying video for the television program. He says he chose Hardcastle "because I knew him as an excellent keyboard player and [I knew] that he could create what was needed."

Hardcastle, a former audio salesman, put together the music, including "Rainforest." Four other tracks were performed by a studio-created band dubbed Universal Funk. Russell terms the project "an indulgence" on the part of Bluebird, although he says he expects to do well in the U.K. with a forthcoming soundtrack album.

Previously, Hardcastle was a "bubbling under" artist best known in England for the dance hits "Guilty" and "You're The One For Me," a remake of the "D" Train black hit. He also forged a reputation on the electro-funk circuit with two instrumental tracks, "A.M." and "Daybreak." Each was released under the banner of Total Control Records, a home-grown label started by Hardcastle.

"I was on London Records, and it was a total disaster," he says. "It was a constant battle of 'do this, do that,' so I started Total Control in March of '84. Later in the year Billy Russell approached me with the music and video project."

The success of "Rainforest" here is prompting its re-release in England. It peaked at 41 on its initial chart run there. Meanwhile, Hardcastle plans to

Meanwhile, Hardcastle plans to debut new material for a major label shortly. He recently returned to the majors by signing with Chrysalis in both the U.S. and England. The contract signing took place at Midem in Cannes, where the company had its first stand in three years.

# Book Review A Useful Look at Gaye

Marvin Gaye, by Sharon Davis. Proteus Books, softcover, 124 pages, \$10.95.

This straightforward, British-authored biography of the late soul star precedes a book by American David Ritz that is expected to be more controversial—and more personal, since the latter knew Gaye to the extent of being involved creatively with his last major hit single, "Sexual Healing."

Nevertheless, the Davis work is a useful guide to Gaye's career on record and in performance, supplemented by excerpts from interviews given by the artist to various journalists over the years. The author herself worked for Motown Records' U.K. licensee, EMI, in the

ACTIONAART The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524. '70s, and so had access to relevant materials. However, she does not appear to have had the benefit of indepth personal interviews with her subject at that time.

"Marvin Gaye" is a fast, easy read. Its main drawback: the author's failure to offer insights into Gaye's music beyond perfunctory descriptions, or to set his work in the broad context of '60s pop and soul. A more complete analysis of how Motown recorded and produced its artists might have compensated for this, especially since the firm's "production-line" mentality increasingly became anathema to Gaye's personality.

The biography does offer a good selection of (mostly latter-day) photographs of the singer, a solid discography, and an interesting segment on his chaotic sojourn (cancelled concerts, financial difficulties) in Europe prior to signing with CBS Records. Overall, the book's assets may handily complement the forthcoming Ritz publication.

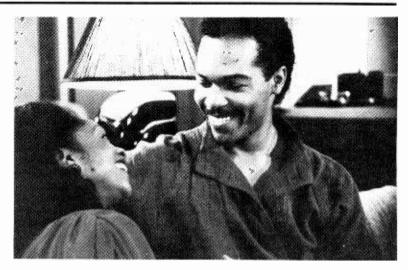
ADAM WHITE

Of Chrysalis' recent split in management (Billboard, Feb. 2), Hardcastle says, "I am unaffected by it, really. They told me to just go ahead and do what I wanted to do."

Hardcastle makes his label debut with the single "Nineteen," set for March release. A full album is due in the spring. Profile is releasing a full album from Hardcastle, entitled "Rainforest," in late February.

Other groups and labels are joining the rush for Hardcastle product. Island Records hired him to remix Third World's "Now That We Found Love," the popular dance version of the O'Jay's track first released in 1978. For the update,

(Continued on page 64)



**Ray Debuts.** Singer/songwriter Ray Parker Jr. makes his acting debut this month in "Berrenger's," a new NBC series. Parker portrays a music video director named Zach Shepard. In this scene he is seen with "Berrenger's" cast member Jonelle Allen.



THE 1984 PRESIDENTIAL CAMPAIGN was, for black America, the most dramatic in history. Between Rev. Jesse Jackson's run for the Democratic nomination and the fiery, controversial speeches of Minister Louis Farrakhan, black issues and the black vote occupied much of the media's attention last summer and early fall.

The labors of both men, however, hardly ended with the election results in November. Moreover, in different ways, both are tapping into the entertainment industry to raise funds and advance their views.

Jackson, in an effort to institutionalize his Rainbow Coalition, is organizing Radiothon, to be held Feb. 23 from 4 to 7 p.m., in hopes of raising \$1 million as an operating budget for the social action group. Committed to the satellite broadcast so far are WBLS New York (where the broadcast will originate), WHUR Wash-

# Jackson, Farrakhan tap into the music industry

ington, KATZ St. Louis, WYLD New Orleans, KNOK Fort Worth and WBEE Chicago, as well as the National Black Network and the Sheridan Broadcasting network. Jackson's staff is hoping ultimately to get 50 or so stations involved.

Among the co-chairmen of the broadcast, who'll also be heard during it, are Quincy Jones, Roberta Flack, Casey Kasem and American Indian leader Bill Means. Entertainment industry figures slated to participate in the radiothon include Frankie Beverly, Maurice Hines, Lonnie Liston Smith, Noel Pointer, Ruby Dee, Ossie Davis, Sammy Davis Jr., Jerry Butler and Curtis Mayfield, with more expected to confirm between now and the air date.

Louis Farrakhan, once a singer of popular songs, made an album in 1979, "The Final Call," mixing teachings of the Nation of Islam with music. The record has been available ever since in temples around the country.

This year a new organization, the Audio-Visual Corp., based in Chicago under the direction of Leonard Muhammad and composed of members of the Nation of Islam, has been formed to distribute the speeches and music of Farrakhan, as well as other musicians in the Nation. Farrakhan currently has two 12inch singles available, "Let Us Unite" and "Benefit Of Unity," both featuring him on vocals and violin. In addition, there are spoken-word releases, "Our Time Has Come: Farrakhan On Jesse Jackson," a six-tape package about the return it Lt. Goodman from Syria called "P.U.S.H. For Unity," and a record of speeches made at an Operation P.U.S.H. memorial to Elijah Mu-

hammad.

AVC's vice president Al-Yasha Small says the Nation plans to distribute this material outside their temples, through record stores, direct mail and television advertising. "We also have a lot of brothers and sisters in the Nation who write music that we'll record," he says. "Positive music is our aim. Not filth like 'Roxanne, Roxanne,' but positive raps with a message."

**A** BROADWAY MUSICAL based on the film "The Bingo Long Traveling All-Stars And Motor Kings" is being prepared by producers George Fishoff and Hy Gilbert. Fishoff, an accomplished pianist and composer, will write the music, and Gilbert will write the libretto, with Ossie Davis co-writing the book.

Fishoff and Gilbert bought the rights for the novel from William Brasher and the film rights from Universal. Motown co-produced the mid-'70s film about the old black baseball leagues, which starred Billy Dee Williams, Richard Pryor and James Earl Jones. But according to Fishoff, Motown no longer had the rights to the property.

Fishoff, who has had 14 piano instrumentals on the adult contemporary chart, is still looking at actors and seeking another co-producer for the project. Right now the producers are deciding whether it should be done first at a workshop in New York or at a regional theatre.

SHORT STUFF: One of the highlights of George Benson's fine "20/20" album is "New Day," a song written by Cecil & Linda Womack, a.k.a. Elektra's Womack & Womack. The melody and lyric, and Benson's vocal performance, bear an uncanny resemblance to the work of Sam Cooke, circa "A Change Is Gonna Come." That the music has that flavor is not surprising, since Linda is Cooke's daughter, but Benson's ability to re-create the late singer's smoothe timbre is ... From the Rush Productions house of rap, signee Davey DMX is producing another Rush-managed act, Dr. Jeckyll & Mr. Hyde. Their new Profile single is "Transformation." Meanwhile, two more Rush acts, Kurtis Blow and Oran "Juice" Jones, are collaborating. Blow is producing Juice . . . CBS's reac-tivation of its black and jazz college promotion department is a welcome sign, since it is through those parttime promotion jobs that a new generation receives training in the record industry ... The Commodores were inducted into the Alabama Music Hall of Fame by Gov. George Wallace. The resurgent self-contained band is currently on a 22-date English tour .... Gwen Guthrie's new Island album, "Just For You," was produced by Deodato with the help of Tom Tom Club member Steven Stanley. It contains the strong single "Love In Moderation."

# Rilloord Hot Rlack Singles SA LES & AIRPLA

ly, with reference to each title's composite position on the main Hot Black Singles chart

\$ \$

### **AIRPLAY**

**BLACK SINGLES** 

A ranking of distributing labels

by their number of titles on the Hot Black Singles chart.

NO. OF TITLES

ON CHART 11

8

8

8

8

7

7

5

5

5

4

3

2

2

2

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

**BY LA** 

Constellation/MCA (2) Sugar Hill (1)

Philly World (2) 4th & Broadway (1) Cotillion (1) Island (1) Mirage (1) EPIC (2)

Private I (2) CBS Associated (1)

Total Experience (2) Planet (1) Salsoul (1) WARNER BROS. (6)

Portrait (1) Tabu (1) Virgin/Epic (1)

Owest (1) Sire (1) ARISTA (5)

Gordy (1) COLUMBIA

ELEKTRA (3)

POLYGRAM

PROFILE

SUTRA

TOMMY BOY

CREATIVE FUNK

EMI-AMERICA

Reality (1)

GREEN STREET

PANORAMIC

PERSONAL

POP ART

QUALITY

SELECT

92

SOUNDTOWN

STREETWISE

SUGAR SCOOP

URBAN SOUND

(YOU GOT ME) HYPNOTIZED

(Flyte Tyme, ASCAP)

(Wahton, BMI/C.F.M., ASCAP) YOU USED TO HOLD ME SO TIGHT

SHEET MUSIC AGENTS are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood CPP Columbia Pictures

HAN Hansen

HL Hal Leonard

PSP Peer Southern

63

IMM Ivan Moguli MCA MCA

PLY Plymouth

WBM Warner Bros.

ALM Almo B-M Belwin Mills

B-3 Big Three BP Bradley

CLM Cherry Lane

CHA Chappell

CPI Cimino

PAULA

MUSIC SPECIALISTS

Golden Boy (1)

FANTASY

Casablanca (1) De-Lite (1) Mercury (1) Polydor (1) A&M

Asylum (1) Solar (1) CAPITOL

Jive/Arista (2) MOTOWN (6)

RCA (4)

LABEL

MCA (8)

ATLANTIC (2)

NCK

DII	D	para <b>HOL R</b>	іаск эп	g
		A ranking of the top 30 bl	ack singles by sales and airplay, re	
SALES				HOT BLACK POSITION
/		/ BEEP A FREAK	THE GAP BAND	2
2	3	MR. TELEPHONE MAN	NEW EDITION	1
3	2	MISLED	KOOL & THE GANG	4
4	7	MISSING YOU	DIANA ROSS	3
5	8	THE MEN ALL PAUSE	KLYMAXX	5
6	9	EASY LOVER PHIL	IP BAILEY WITH PHIL COLLINS	6
7	4	TREAT HER LIKE A LADY	THE TEMPTATIONS	24
8	6	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	8
9	20	SUGAR WALLS	SHEENA EASTON	9
10	5	LOVE LIGHT IN FLIGHT	STEVIE WONDER	16
11	13	ROXANNE, ROXANNE	UTFO	12
12	15	TONIGHT	READY FOR THE WORLD	13
13	11	RAIN FOREST	PAUL HARDCASTLE	10
14	16	LOVER BOY	BILLY OCEAN	27
15	19	HANG ON TO YOUR LOVE	SADE	14
16	10	LIKE A VIRGIN	MADONNA	26
17	18	SOLID	ASHFORD & SIMPSON	32
18	17	THE BORDERLINES	JEFFREY OSBORNE	7
19	24	CHANGE YOUR WICKED WAYS	PENNYE FORD	25
20	12	OPERATOR	MIDNIGHT STAR	31
21	22	REQUEST LINE ROCK MASTER SC	OTT AND THE DYNAMIC THREE	21
22	26	NEUTRON DANCE	THE POINTER SISTERS	18
23	14	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	11
24	_	PRIVATE DANCER	TINA TURNER	22
25	29	LOVER GIRL	TEENA MARIE	42
26	—	NIGHTSHIFT	COMMODORES	19
27	-	OUTTA THE WORLD	ASHFORD & SIMPSON	20
28	23	BASKETBALL	KURTIS BLOW	46
29	28	LOVE IN MODERATION	GWEN GUTHRIE	17

, internet	LAC.		HOT BL/ POSITIO	
1	1	MR. TELEPHONE MAN NEW EDITION	1	
2	3	MISSING YOU DIANA ROSS	3	
3	4	THE BORDERLINES JEFFREY OSBORNE	7	
4	7	BEEP A FREAK THE GAP BAND	2	
5	9	20/20 GEORGE BENSON	15	
6	6	THE MEN ALL PAUSE KLYMAXX	5	
7	10	EASY LOVER PHILIP BAILEY WITH PHIL COLLINS	6	
8	8	MISLED KOOL & THE GANG	4	
9	2	RAIN FOREST PAUL HARDCASTLE	10	
10	13	LOVE IN MODERATION GWEN GUTHRIE	17	
11	18	SUGAR WALLS SHEENA EASTON	9	
12	19	THIS IS MY NIGHT CHAKA KHAN	23	
13	14	HANG ON TO YOUR LOVE SADE	14	
14	26	NIGHTSHIFT COMMODORES	19	
15	17	NEUTRON DANCE THE POINTER SISTERS	18	
16	21	ROXANNE, ROXANNE UTFO	12	
17	23	TONIGHT READY FOR THE WORLD	13	
18	24	OUTTA THE WORLD ASHFORD & SIMPSON	20	
19	5	GOTTA GET YOU HOME TONIGHT EUGENE WILDE	8	
20	25	PRIVATE DANCER TINA TURNER	22	
21	20	YO LITTLE BROTHER NOLAN THOMAS	29	
22	11	I WOULD DIE 4 U PRINCE & THE REVOLUTION	11	
23	_	I'LL STILL BE LOOKIN' UP TO YOU W.FELDER WITH B.WOMACK	30	
24	16	REQUEST LINE ROCK MASTER SCOTT AND THE DYNAMIC THREE	21	
25	_	CARELESS WHISPER WHAM FEATURING GEORGE MICHAEL	28	
26	15	LIKE A VIRGIN MADONNA	26	
27	22	LOVERIDE NUANCE FEATURING VIKKI LOVE	35	
28	12	LOVE LIGHT IN FLIGHT STEVIE WONDER	16	
29	30	THE BIRD THE TIME	34	
30	28	THIS TIME CHAMPAIGN	43	
iny retrieval system, or transmitted, in any form or by any means, electronic, mechanical,				

10 RAIN FOREST

(Oval, PRS) 21 REQUEST LINE

(Pop Art, ASCAP)

(Tionna, ASCAP)

THIS IS OUR NIGHT

THIN WALLS

79 SETTLE DOWN

45 SHOW ME

63

32

62

86

90

76

9

73

23

99

43

97

60

13

91

24

64

78

59

29

KeQUEST LINE
 (Anjue, ASCAP/Stacy & Bros., ASCAP)
 ROXANNE, ROXANNE
 (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)
 ROXANNE'S REVENGE
 (ADRA, BMI/K.E.D., BMI/Mokojumbi, BMI)

(Bush Burnin', ASCAP/Johnnie Mae, BMI)

(Street Sounds, ASCAP/Maurice Starr, ASCAP) (Street Sounds, ASCAP/Maurice Starr, ASCAP) STEP BY STEP (Kuzu, BMI/Anita Pointer, BMI/Just A Lawyer, BMI) STEP OFF (Mighty Three, BMI) SUGAR WALLS

Inin WALLS (Macawrite, ASCAP/Sookloozy, BMI/Pomer Rants, BM/Rightsong, BMI) THIS IS MY NIGHT

(Tongue'N'Groove, BMI/American League, BMI) THIS TIME

(April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)

(CBS, ASCAP/Science Lab, ASCAP) CPP

(Walkin, BMI) THIS USED TO BE YOUR HOUSE (Backlog, BMI) TILL MY BABY COMES HOME (Arti, ACCA Allacia Bongia's AS

TONIGHT (Ready For The World, BMI)

(Ready For The World, B MI) 1 TOUCH ME (ALL NIGHT LONG) (Personal, ASCAP/Memory Lane, ASCAP) 1 TREAT HER LIKE A LADY (Jobete, ASCAP/Tall Temptations, ASCAP) 1 WE BELONG TOGETHER (Rainbow Horse, BMI/Firehorse, ASCAP) 1 WEEKEND GIRL (Flyte Tyme, ASCAP/Avant Garde, ASCAP) 1 WHO'S GONNA MAKE THE FIRST MOVE (Goody, BMI/Dark Cloud, BMI) YO LITTLE BROTHER (Jobete, ASCAP/Not Fragile, BMI) CPP

SHOW ME (New Music Group, BMI/MCA, BMI) SIGN OF THE TIMES (Flash-O-Matic, ASCAP) SOLID (Nick-O-Val, ASCAP) CPP

SOME KIND OF LOVER (Hip Trip, BMI/Midstar, BMI)

SOME THINGS NEVER CHANGE

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### BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

GEORGE BENSON

30

TITLE (Publisher – Licensing Org.) Sheet Music Oist.

15 20/20 (April, ASCAP/Random Notes, ASCAP/Stephen

20/20

- (April, ASCAP/RAndom Woles, ASCAP/Stephen A. Kipner, ASCAP/CPABP AT LAST YOU'RE MINE (April, ASCAP/Is Hot, ASCAP/Wilbert, ASCAP) CPP/ABP BAD HABITS (Intel DMI (Complex Keyboard, DMI) 29
- 77
- 46
- DAU MADIS ( (Puff, BMI/Captain Keyboard, BMI) BASKETBALL (Neutral Gray, BMI/MoFunk, BMI/Original J.B, BMI/Mokoiumbi, ASCAP) 72 BE READY FOR LOVE

- 72 BE READY FOR LOVE (Temp. Co., BMI) 53 BE YOUR MAN (Crazy People, ASCAP/Almo, ASCAP) 2 BEEP A FREAK (Temp.Co., BMI) 96 BELINDA (Patiteora, BMI/Juby Laws ASCAP) (Petitepapa, BMI/Juby Laws, ASCAP)
- 34 THE BIRD
- 80
- 7
- THE BIRD (Tionna, ASCAP) BOOGIE DOWN BRONX (Sugar Scoop, ASCAP) THE BORDERLINES (WB, ASCAP/Zubaidah, ASCAP) CAN I (Philly World BMI (Boundary) 49
- (Philly World, BMI/Persembre, ASCAP) (Amber Pass, ASCAP/Kuwa, ASCAP/Green Ogre, ASCAP/Fools Prayer, BMI) 52
- 28
- 25
- 36
- ASCAP/Fools Prayer, BMI) CARELESS WHISPER (Chappel, ASCAP) CHANGE YOUR WICKED WAYS (TX, ASCAP/Temp, BMI) CITY GIRL (Colgems-EMI, ASCAP/Sweetbeat, ASCAP) COOL OUT (Su-ma, BMI/Two Starr, BMI) COX Live A WOLE 74

- (Su-ma, BMI/Two Starr, BMI) 100 CRY LIKE A WOLF (Arrival, BMI/Alva, BMI) 71 DANCIN' TO BE DANCIN' (One To One, ASCAP) 33 DO WHAT YOU DO (Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP) 82 DO YOU WANT IT RIGHT NOW (Vircin, ASCAP)
- (Virgin, ASCAP) 6 EASY LOVER
- (Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)

BILLBOARD FEBRUARY 16, 1985

- 69 EDGE OF THE RAZOR (Screen Gems-EMI, BMI/Snow, BMI)
- 94 FLECTRIC BOOGALO
- 68
- ELECTRIC BOOGALO (Ollie Brown, ASCAP/Sugar, ASCAP/Go Glo, ASCAP) FAST GIRLS (Almo, ASCAP/Crazy People, ASCAP) CPP/ALM FINDER OF LOST LOVES (Spelling Ventures, ASCAP/New Hidden Valley, ASCAP/Carole Bayer, BMI) Concurr C FUE 70
- 66 FORGIVE ME GIRL

- 66 FORGIVE ME GIRL (T-Bay, ASCAP)
  56 A FORK IN THE ROAD (Jobete, ASCAP) CPP
  47 FREAKS COME OUT AT NIGHT (Zomba (U.K.), ASCAP/Zomba (N.Y.), ASCAP)
  98 GET ME HOT (Yaving RMI/Green Mirzee, RMI)
  - (Xavion, BMI/Green Mirage, BMI)
- 84 GIMME, GIMME, GIMME (Gratitude Sky, ASCAP/Bellboy, BMI/Polo Grounds,
- BMI)
- 95 GIRL, CUT IT OUT
- GIRL, CUT IT OUT (Troutman's, BMI) GOTTA GET YOU HOME TONIGHT (Philly World, BMI/Great Alps, BMI) HALF CRAZY (DeCreed, ASCAP/Large Jar, ASCAP) HANG ON TO YOUR LOVE (Adu-Matthewman, MCPS) HARD TIMES 8
- 50
- 14
- 54
- (Hills Hideaway, BMI/Variena, BMI) CPP HEARTBEAT 51 HEARTBEAT (Jobete, ASCAP/DazzberryJam, ASCAP/J.regg, ASCAP) HE'S A COBRA (Jobete, ASCAP) 65
- I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP) 85
- 11 I WOULD DIE 4 U
- (Controversy, ASCAP) I'LL STILL BE LOOKIN' UP TO YOU 30
- (Abkco, BMI/Ashtray, BMI) 93 JAILHOUSE RAP JAILHOUSE RAP (Amber Pass, ASCAP/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM
- ASCAP/Fools Prayer, BMI) WBM JAMIE (Raydida, ASCAP) JUST FOR YOU (Nick Johnson, BMI/Tower High, BMI) KING OF ROCK (Protoons, ASCAP/Rush Groove, ASCAP) WISS AMD TELL 44
- 88
- 67
- 55 KISS AND TELL
- (April, ASCAP/IJI, ASCAP)
- 26 LIKE A VIRGIN
  - (Billy Steinberg, ASCAP/Denise Barry, ASCAP)

- 17 LOVE IN MODERATION (Kenya, ASCAP/Tricky Track, BMI)
- 16 LOVE LIGHT IN FLIGHT (Jobete, ASCAP/Black Bull, ASCAP) CPP
- 27 LOVER BOY
- (Zomba, ASCAP/Willesden, BMI) CPP
- (20mba, ASCAP/ Whilesden, BMT) CPP LOVER GIRL (Midnight Magnet, ASCAP) CPP/ABP LOVERIDE (Freash Ideas, ASCAP) 42
- 35
- 40
- LOVIN' (Boston International, ASCAP/T-Boy, ASCAP)
- 38 MECHANICAL EMOTION (Jobete, ASCAP/Wolfstones, ASCAP) CPP
- 5 THE MEN ALL PAUSE
- 5 THE MEN ALL PAUSE (Spectrum VII, ASCAP) 37 METHOD OF MODERN LOVE (Hot-cha, BMI/Unichappell, BMI) 4 MISLED

- MISLED (Delightful, BMI) CPP MISSING YOU (Brockman, ASCAP) 3
- MISTAKE NO. 3
- 61

- 61 MISTAKE NO. 3 (Virgin, ASCAP) 89 MOON (Lady Panda, BMI) 1 MR. TELEPHONE MAN (Raydiola, ASCAP) 81 MY GIRL LOVES ME (/Unction ASCAP)/MR
- (Overdue, ASCAP/WB, ASCAP/Hip Trip, BMI/Lakiva, BMI/Living, BMI/Dark Idol, BMI) 57 MY TIME
- MY TIME (Bubs, ASCAP/Shakeji, ASCAP/Irving, BMI/Lijesrika, BMI) NEUTRON DANCE (Off Backsteet, ASCAP/Streamline Moderne, ASCAP) NEW ATTITUDE
- 18
- 41 (Unicity/Music of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI)
- 19 NIGHTSHIFT
- 19 NIGHTSHIFT (Walter Orange, ASCAP/Tuneworks, ASCAP/Rightsong, BMI/Frame Golde, BMI) CPP 75 OHHH, LOVE (Kashif, BMI/Music Corp.Of America, BMI) 31 OPERATOR (Hip Trip, BMI/Midstar, BMI) CPP 58 OUT OF CONTROL

(Not Listed) PRIVATE DANCER (Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM

www.americanradiohistory.com

(MCA, ASCAP) 20 OUTTA THE WORLD (Nick-O-Val, ASCAP) 83 THE PARTY HAS BEGUN

22



THE GAP BAND

### Billboard. HOT BLACK SINGLES RADIO ACTION

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

(Continuea from page 60)
currently on a 50-city promotional
tour in support of "Gap Band VI"
and the top five black single "Beep
A Freak." "They left all the burden
on the Total Experience family. To-
tal Experience did as much as they
could while going into a new deal
with RCA and having to worry
about an album that PolyGram was
supposed to promote. But I think
we're doing all right now."

Total Experience was started in the late '70s by Simmons, who had owned a boutique and a nightclub in Los Angeles' black community under the same name. The Gap Band-Charlie, Ronnie and Robert Wilson, who started their musical careers as members of Leon Russell's backup band-were the first act signed by Simmons. The company has grown since then to include a state-of-the-art recording studio in Hollywood.

Charlie Wilson will be moving quite aggressively into record production in 1985. He'll be working with three acts: Dawn Silva, ex-Brides of Funkenstein member and backup singer on recent Gap Band tours; a band from Houston called Dorian, and a group from the Gap Band's hometown of Tulsa, the Sat-ellite Band. In addition Wilson, a flamboyant performer, has been chosen by a Los Angeles production company to play Jimi Hendrix in a film about the legendary guitarist that Wilson says will go into production either later this year or early 1986

Wilson's solo debut, "Charlie Wil-son Notorious Lover," hits the mar-ket in April. "I know people are go-ing to say 'That sounds like the Gap Band,' because I am the Gap," he says. "One thing about it: My voice isn't going to change." Production of the tracks is distributed among Rudy Taylor, Jonah Ellis, Raymond Calhoun, Oliver Scott and Wilson, all Total Experience staffers.

### PAUL HARDCASTLE

(Continued from page 60)

Hardcastle chose to strip the groove bare. "The only thing left from the

original, actually, is the lead vocal," he says. "And I've rebuilt it with keyboard overdubs.'

Hardcastle also produced and mixed a new version of Pigbag's "Papa's Got A Brand New Pigbag. The popular cult item received the electro-funk treatment from Hardcastle, although he is not credited.

Hardcastle's immediate plans are to expand his production projects while completing his Chrysalis debut.

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

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

LUTHER VANDROSS TILL MY BABY COMES HOME

JENNY BURTON BAD HABITS

LILLO THOMAS SETTLE DOWN

WILD Boston, MA WKND Hartford, CT WNHC New Haven, CT WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD WXYV Baltimore, MD WRKS New York, NY WNJR Newark, NJ WDAS-FM Philadelphia, PA WUSL Philadelphia, PA WAMO Pittsburgh, PA WDJY Washington, DC WHUR Washington, DC

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

LUTHER VANDROSS TILL MY BABY COMES HOME

THE S.O.S. BAND WEEKEND GIRL

PRINCE TAKE ME WITH U

WAOK Atlanta, GA WIGO Atlanta, GA WVEE Atlanta GA WPAL Charleston, SC WWWZ Charleston, SC WGIV Charlotte, NC WPEG Charlotte, NC WRBD Ft. Lauderdale, FL WJAX-AM Jacksonville, FL WJAX-FM Jacksonville, FL WPDO Jacksonville, FL WEDR Miami, FL WOWI Norfolk, VA WRAP Norfolk, VA WORL Orlando, FL WPLZ Petersburg, VA Richmond, VA WANT WEAS Savannah, GA WRXB St. Petersburg, FL WWDM Sumter, SC Tallahasse, FL WANM WQKS Williamsburgh, VA WWIL-FM Wilmington, NC WAAA Winston-Salem, NC

89 REPORTERS	NEW ADDS	TOTAL ON
LUTHER VANDROSS TILL MY BABY COMES HOME EPIC	51	51
THE S.O.S. BAND WEEKEND GIRL TABU	32	32
MARY JANE GIRLS IN MY HOUSE GORDY	23	23
LILLO THOMAS SETTLE DOWN CAPITOL	23	31
GLADYS KNIGHT & THE PIPS MY TIME COLUMBIA	17	61

NATIONAL

**REGION 4** 

THE S.O.S. BAND WEEKEND GIRL

LILLO THOMAS SETTLE DOWN

LUTHER VANDROSS TILL MY BABY COMES HOME

WBMX Chicago, IL WGCI-FM Chicago, IL WJPC Chicago, IL WBLZ Cincinnati, OH WCIN Cincinnati, OH WDMT Cleveland, OH **WJMO** Cleveland, OH WZAK Cleveland, OH WDAO Dayton, OH WDRO Detroit MI WGPR Detroit, MI WJLB Detroit, MI WKWM Grand Rapids, MI WTLC Indianapolis, IN WLOU Louisville, KY Milwaukee, WI WLUM WNOV Milwaukee, WI

# REGION 5

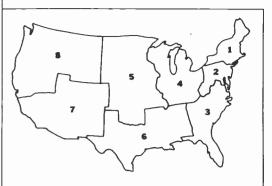
LUTHER VANDROSS TILL MY BABY COMES HOME

MARY JANE GIRLS IN MY HOUSE

JENNY BURTON **BAD HABITS** 

KPRS Kansas City, MO KAEZ Oklahoma City, OK KMJM St. Louis, MO WESL St. Louis, MO WZEN St. Louis, MO

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

LUTHER VANDROSS TILL MY BABY COMES HOME

WXOK Baton Rouge, LA WATV Birmingham, AL WENN-FM Birmingham, AL KNOK Ft.Worth, TX KCOH Houston, TX кмјо Houston, TX WJMĨ Jackson, MS WKXL lackson MS KLAZ Little Rock, AR KRNB Memphis, TN WDIA Memphis, TN WHRK Memohis, TN Memphis, TN WLOK WBLX Mobile, AL WQQK Nashville, TN WVOI 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

REGION 8

MARY JANE GIRLS IN MY HOUSE

LUTHER VANDROSS TILL MY BABY COMES HOME

JEFF LORBER FEATURING AUDREY WHEELER STEP BY STEP

KDKO Denver, CO KACE Los Angeles, CA Los Angeles, CA KDAY KGFJ Los Angeles, CA KJLH Los Angeles, CA κυκο Phoenix, AZ XHRM San Diego, CA

KSOL San Francisco, CA

# **BILLBOARD'S BLACK CHART RESEARCH PACKAGES** THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

THE S.O.S. BAND WEEKEND GIRL IAK I GO WILD

# Billboard. HOT BLACK SINGLES RETAIL ACTION.

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

# REGION 1 CT,MA,ME,NY State,RI,VT REGION 2

WILTON FELDER WITH BOBBY WOMACK

I'LL STILL BE LOOKIN' UP TO YOU PATTI LABELLE

NEW ATTITUDE ROCKWELL

HE'S A COBRA

Cambridge One Stop Boston, MA Cavages Cheektowaha, NY Easy One Stop N.Quincy, MA Mass One Stop Boston, MA Skippy White's Stoughton, MA

A-1 One Stop New York, NY Al Wicke Records Elizabeth, NJ Broadway Record Museum Camden, NJ C&M Distributors Hyattsville, MD Disc-O-Mat New York , NY Harmony Music Bronx, NY J&R Music World New York, NY Kemp Mill Beltsville, MD King James Records Philadelphia, PA P&L Records Philadelphia. PA Record & Tape Ltd. Washington, DC Record And Tape Collector Baltimore, MD Record Outlet Pittsburgh, PA Richman Brothers Pennsauken, NJ Sabins Records Washington, DC Sam K Records Washington, DC Serenade Records Washington, DC Sound Of Market Philadelphia, PA Stratford Garden City, NY The Wiz Washington, DC The Wiz Brooklyn, NY Tower New York, NY Universal One Stop Philadelphia, PA Vogels Elizabeth, NJ Waxy Maxy Washington, DC Webb's Dept.Store Philadelhia, PA Wins Records Long Island City, NY Your Record Shop Baltimore, MD

# **REGION 3**

PATTI LABELLE NEW ATTITUDE

WILTON FELDER WITH BOBBY WOMACK I'LL STILL BE LOOKIN' UP TO YOU

**GRANDMASTER FLASH** SIGN OF THE TIMES

Album Den Richmond, VA Bibb Distributors Charlotte, NC Cals Records Jacksonville, FL D.J. Records Jacksonville, FL Frankie's Got It Norfolk, VA Franklin Atlanta, GA Goldmine Records Atlanta, GA Nova Dist. Inc. Norcross, GA One Stop Records Atlanta, GA Peaches N. Miami, FL Peppermint Records Atlanta, GA Pritchetts St. Petersburg, FL Record Boutique Winston-Salem, NC Rudy's Records & Tapes Miami, FL Second Act Atlanta, GA Southern Music Orlando, FL Specs Music Hialeah, FL Tara Records Atlanta, GA Tidewater One Stop Norfolk, VA Tropical Records Miami, FL Tucker's Record Shop Knoxville, TN

WILTON FELDER WITH BOBBY WOMACK I'LL STILL BE LOOKIN' UP TO YOU MCA	NUMBER Reporting 18
PATTILABELLE NEW ATTITUDE MCA	13
ROCKWELL HE'S A COBRA MOTOWN	11

NATIONAL

**GRANDMASTER FLASH** SIGN OF THE TIMES ELEKTRA THE DAZZ BAND HEARTBEAT MOTOWN

# **REGION 4**

WILTON FELDER WITH BOBBY WOMACK I'LL STILL BE LOOKIN' UP TO YOU

PATTILARFULF NEW ATTITUDE **GRANDMASTER FLASH** 

SIGN OF THE TIMES

Angott Detroit, MI Barneys Chicago, IL Central One Stop Columbus, OH Cleveland One-Stop Cleveland, OH Color Rite Records Chicago, IL Damon's Detroit, Mi Detroit Audio Detroit, MI Eklund Enterprises Kansas City, MO Filmore Records Cleveland, OH Fletcher's One Stop Chicago, IL Gemini One-Stop Cleveland, OH Greater Detroit Detroit, MI Kendricks Records Detroit, MI Mainstream Records Milwaukee, WI Metro Music Chicago, IL Music Master Chicago, IL Musicland Southfield, MI Northern Records Cleveland, OH Old Town Record Shop Hamtramck, MI Professionals Detroit, MI Radio Doctors Milwaukee, WI Record Center Cleveland, OH Record Den Cleveland, OH Record Rendezvous Cleveland, OH Singer One Stop Chicago, IL Sound Asylum Toledo, OH Sounds Good Chicago, IL

# REGION 5

WILTON FELDER WITH BOBBY WOMACK I'LL STILL BE LOOKIN' UP TO YOU

**GRANDMASTER FLASH** SIGN OF THE TIMES

FREDERICK GENTLE

CML One Stop St.Louis, MO Hudson's Embassy St.Louis, MO Musicland Minneapolis, MN Musicland St.Louis, MO Musicvision Jennings, MO Sound Town St. Louis, MO Uptown Records St. Louis, MO

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REGION 6

11

9

ROCKWELL HE'S A COBRA THE DAZZ BAND

RE YOUR MAN

HEARTBEAT JESSE JOHNSON'S REVUE

All South Distributors New Orleans, LA Big State Distributors Dallas, TX Bowie's Records Baton Rouge, LA Brown Sugar New Orleans, LA Curly Dallas, TX Discount Records Nashville, TN H&W Records Dallas, TX Hastings Houston, TX Kings Record Mart Dallas, TX Mushroom New Orleans, LA Music Center, One Stop Birmingham, AL Peaches Memphis, TN Peaches New Orleans, LA Pop Tunes Memphis, TN Poplar Tunes Memphis, TN Reeses Records Dallas, TX Sam's Records Dallas, TX Select-O-Hits Memphis, TN Sound Warehouse Metarie. LA Southern Records New Orleans, LA Stans Record Service Shreveport, LA Sun Belt Music Dallas, TX Tape City U.S.A. Metaire. LA United Records Houston, TX Warehouse Metarie, LA

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

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

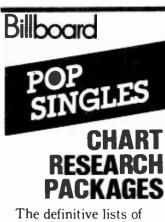
THE DAZZ BAND HEARTBEAT

ROCKWELL HE'S A COBRA

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Circles Phoenix AZ City One Stop Los Angeles, CA Flipside Records Los Angeles, CA Integrity Gardena, CA Jazz City Los Angeles, CA Mait 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



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2 MAS 460 Compiled from a national sample of retail store and one-stop sales reports. CHAD 1 THIS WEEK ′ठे 1 St H ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL WYNTON MARSALIS COLUMBIA FC 39530 (CD) (1)1 18 13 weeks at No. One HOT HOUSE FLOWERS AL JARREAU WARNER BROS. 25106-1 (CD) 2 2 12 HIGH CRIME PAT METHENY GROUP ECM 25000-1/WARNER BROS. (CD) 3 3 18 FIRST CIRCLE GROVER WASHINGTON JR. ELEKTRA 50318 (CD) 4 4 14 INSIDE MOVES 5 JEAN-LUC PONTY ATLANTIC 80185 6 12 OPEN MIND GEORGE WINSTON . WINDHAM HILL C-1025/A&M (CD) 6 5 114 DECEMBER BOB JAMES COLUMBIA FC 39580  $\overline{\mathcal{I}}$ 9 16 12 LINDA RONSTADT A ASYLUM 60387/ELEKTRA 8 8 7 LUSH LIFE GEORGE BENSON WARNER BROS 25178-1 (CD) 9 NEW 20/20 EARL KLUGH CAPITOL ST-12372 10 7 16 NIGHT SONGS ANDREAS WOLLENWIEDER COLUMBIA FM 37827 (CD) 11 11 49 CAVERNA MAGICA ( ... UNDER THE TREE-IN THE CAVE ... SHADOWFAX WINDHAM HILL WH-1038/A&M (CD) 12 10 12 DREAMS OF CHILDREN THE MANHATTAN TRANSFER ATLANTIC 81233 (CD) (13) 7 13 BOP DOO WOP GEORGE WINSTON WINDHAM HILL C-1019/A&M (CD) 14 14 137 WINTER INTO SPRING DAVID SANBORN WARNER BROS. 25150-1 (15) NEW STRAIGHT TO THE HEART WYNTON MARSALIS COLUMBIA FC 38641 (CD) 16 16 85 THINK OF ONE ANDREAS WOLLENWIEDER COLUMBIA FM-37793 (CD) 17 7 17 BEHIND THE GARDENS, BEHIND THE WALL SADAO WATANABE ELEKTRA 60371-1 18 18 24 RENDEZVOUS GEORGE WINSTON WINDHAM HILL C 1012/A&M (CD) 19 24 12 AUTUMN RONNIE LAWS CAPITOL ST-12375 20 21 5 CLASSIC MASTERS DAVE GRUSIN GRP A-1006 (CD) 21 15 32 NIGHT LINES (22) SOUNDTRACK WINDHAM HILL WH-1039 (CD) 23 5 COUNTRY SPYRO GYRA MCA 2-6893 23 24 32 ACCESS ALL AREAS JAMAALADEEN TACUMA GRAMAVISION GR-8308/POLYGRAM (CD 24 32 3 RENAISSANCE MAN ELLA FITZGERALD VERVE 823247-1/POLYGRAM (CD) 25 30 3 THE JOHNNY MERCER SONGBOOK VARIOUS ARTISTS WINDHAM HILL 1015/A&M (CD) 26 26 8 SAMPLER '84 MILES DAVIS COLUMBIA FC-38991 (CD) 27 27 32 DECOY SARAH VAUGHAN & BILLY ECKSTINE EMARCY 822526-1/POLYGRAM (CD) THE IRVING BERLIN SONGBOOK 28 33 3 JOHN SCOFIELD GRAMAVISION GR-8405/POLYGRAM (CD) (29) 38 3 ELECTRIC OUTLET ROY AYERS COLUMBIA FC 39422 (30) 36 3 IN THE DARK DAVID SANBORN WARNER BROS. 23906-1 31 19 65 BACKSTREET STEVE MORSE BAND MUSICIAN 60369-1/ELEKTRA 32 25 24 THE INTRODUCTION RICKIE LEE JONES WARNER BROS. 25117-1 (CD) 33 20 12 THE MAGAZINE BARRY MANILOW ARISTA AL8-8254 (CD) (34) NEW 2:00 A.M. PARADISE CAFE MAHAVISHNU WARNER BROS. 25190-1 35 35 12 MAHAVISHNU DIANE SCHUUR GRP 1010 (CD) 36 40 3 DEEDLES MICHAEL HEDGES WINDHAM HILL WH-1032/A&M (CD) 37 37 30 AERIAL BOUNDARIES LONNIE LISTON SMITH DOCTOR JAZZ FW 39420 (38) RE-ENTRY SILHOUETTES TOM BROWNE ARISTA AL8-8249 39 22 16 TOMMY GUN PAT METHENY ECM 25004-1/WARNER BROS 40 34 40 REJOICING Albums with the greatest sales gains during last two weeks. (CD) Compact Disc available. ● Record-ing Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of one million units.



THE RETURN OF one of the legendary jazz labels, Blue Note, is not being observed quietly. As reported here earlier (Billboard, Jan. 5), the rebirth of Blue Note, as a division of Manhattan Records, will be celebrated at an all-star New York concert bringing together many of the musicians who used to record for the label, as well as some who are recording for it in its new incarnation.

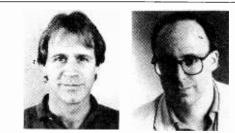
"One Night With Blue Note," set for Feb. 22 at Town Hall, will boast a mind-boggling talent roster. Space prohibits listing everyone who's set to perform, but a very partial list includes Herbie Hancock (who's tentatively scheduled to act as MC), McCoy

# An all-star cast marks a great label's rebirth

Tyner, Art Blakey, Freddie Hubbard, Stanley Turrentine, Jimmy Smith, Lou Donaldson, Donald Byrd, Cecil Taylor, Tony Williams, Bobby Hutcherson and Dexter Gordon.

Whether Gordon will perform is uncertain, due to recent health problems, but he has promised to be there. So has Blue Note's most famous living alumnus, **Miles Davis**, although strictly as a spectator. (Miles doesn't do all-star shows, you know.)

A few of the label's other stellar graduates will be conspicuous by their absence. Sonny Rollins will be on tour in Japan and unable to appear; Wayne Shorter is also otherwise engaged; and Horace Silver, who



spent a quarter of a century with Blue Note and now runs his own label, was reportedly not interested in this kind of a look back.

Among those present at the concert will be a few artists who never recorded for Blue Note in its heyday, but have new product coming out on the label. The biggest name in that group is **Grover Washing**ton Jr., who, although still signed to Elektra, has a one-shot straight-ahead jazz album, on which he is teamed with **Kenny Burrell**, due on the street this week as part of the first new Blue Note release. Also in that release will be albums by **Charles Lloyd** and guitarist **Stanley Jordan**, both of whom will also perform at the concert, as will Burrell.

The concert, which will be broken down into eight or so separate stylistic segments, will also include the presentation of awards to three of the people who were instrumental in making Blue Note what it was: engineer **Rudy Van Gelder**, art director **Reid Miles**, and, most significantly, the reclusive **Alfred Lion**, who co-founded the label with the late **Francis Wolff** in 1939. A portion of the evening's proceeds will go toward the Save The Children Federation's African Emergency Fund.

The concert will be digitally recorded and videotaped. So will the private party and all-night jam session that will take place after the concert at the NYU Club, next door to Town Hall. At presstime, we were unable to confirm the rumor that Manhattan Records honcho Bruce Lundvall, the mastermind of Blue Note's resurrection, planned to bring his saxophone to the jam session.



THE TALK OF the gospel industry lately has been the agreement between Word Records and A&M. Under the agreement, A&M will manufacture, distribute and market Word's music product in the mainstream marketplace, with Word continuing to oversee those functions in the religious marketplace.

place. "This agreement means that A&M will distribute all of our product to the general marketplace," says **Roland Lundy**, vice president of marketing for Word. "Our salesmen will continue to work with the Christian bookstores, where, historically, 85% of our sales have come. A&M will be responsible for getting our product to the larger rackjobbers, chains and record stores."

The agreement between the secular and religious companies is not a first in the industry. **Sparrow Records** currently has a distribution arrangement with Elektra/ Asylum. According to Lundy, Word once had such an agreement with ABC to distribute selected Word albums.

"It didn't work, frankly, because the caliber of the product just wasn't there at the time and we had no marketing or sales input," he notes. "We'll have those things with A&M.

"I don't know that this is all that much different from those other agreements," Lundy continues, "except that they are generally purely distribution contracts; ours is distribution, marketing, promotion and pressing as well."

The first new product under the agreement will include albums by **Petra** and **Amy Grant**. A&M has just released Petra's "Beat The System" on the A&M label to mainstream music outlets, such as record shops and department stores, with Word distributing the rock group's latest on its affiliated **Star Song** label to Christian bookstores.



expressed concern that Word's impact in the Christian bookstores could be diluted by Word's association with A&M. Lundy says that A&M will not dictate Word product in any way.

"A&M has a distribution agreement with RCA, much like Word has with Maranatha! Music," Lundy says. "Our input with RCA is through A&M. The key is that A&M doesn't just sit there and give the product to RCA. They have their own promotion and publicity people, five regional sales

# Word Records' Lundy has high hopes for his label's agreement with A&M

"How will their salesmen react to carrying our product? Well, Petra is going to perform for something like 600,000 kids this year who don't go to Christian bookstores," says Lundy. "And Amy Grant has a gold LP that's about to turn platinum. I think the A&M/ RCA salesmen can relate to figures like that."

Gil Friesen, president of A&M Records, says that the two companies have a similar independent spirit that each found mutually attractive. According to industry sources, a number of secular labels had made similar overtures to Word in the past.

Some salesmen have privately

managers, everything.

"They've already pre-pubbed 14 of our titles and began with the Jan. 22 release date, including the complete Amy Grant and Petra catalogs. Gradually, we're going to release new LPs each month through May, and eventually all 150 titles and new releases will be available through A&M.

"The bottom line is that our artists will receive much greater exposure in the general marketplace," Lundy says. "Right now, we estimate that only 10% of all professing believers even go to Christian bookstores, while 80% go to secular record stores and other such outlets." *VEEPING SCORE* by Is Horowitz



F RECENT CROSSOVERS have favored tenors over sopranos, Jessye Norman is out to even the score. The artist's "With A Song In My Heart" ships this week in all three configurations, and it is expected to receive contributory promotional support from a couple of

sources other than its label, Philips. On the album, Norman sings an even dozen pop standards by such composers as Richard Rodgers, Cole Porter, George Gershwin, Harold Arlen and Jerome Kern. Orchestral support is by the Boston Pops and John Williams, and on one tune, "Gershwin's 'Love Is Here To Stay," Williams accompanies at the piano alone.

This year marks the 100th anniversary of the Pops, as well as the centenary of Kern's birth, and Philips hopes to hitch a ride on some of the events commemorating those occasions.

In a more direct way, however, the label will be buying time for radio spots in major markets and will furnish ample point-of-purchase material to stores, including full-color posters and front-cover trims. A display contest for retailers is being readied, says Philips product manager Susan Mann, and in-store appearances by Norman in New York and on the West Coast are being set. Latter will be tied in with a cross-country recital tour that winds up in New York March 10.

Philips is participating in an even more lofty promotion in connection with the simultaneous release this week of the new Julian Lloyd Webber album, "Travels With My Cello," and a book of Lloyd Webber's bearing the same title.

The cellist was due to sign autograph copies of both book and album while in flight Sunday (10) to New York from London. He also was due to give a mini-recital for fellow passengers on the Virgin Atlantic flight. Radio and television interviews are scheduled in Washington, New York and Beston, and in-store

display material, bearing artwork similar to that on both book and album, is being distributed.

Content of both disk and book are on the light side. The recording offers a batch of familiar pieces, including "The Swan" and "The Flight Of The Bumblebee, either written or arranged for cello. The book, published by Merrimack, borrows anecdotes from Lloyd Webber's experiences as a touring artist.

EW THINGS PROVIDE better insight to a performer's approach to his art than being witness to his way

## Philips sets promos for Norman, Webber

with a talented student. Films of master classes conducted by such luminaries as Pablo Casals, Andres Segovia and Jascha Heifetz, each with instrument in hand, shown on public tv in past decades, are unique examples of such occasions.

Now, Nathan Kroll, who produced film series of these master classes in the '60s, and another only a couple of years ago with Luciano Pavarotti, is making them available on home video. One by each of these artists has just been placed on the market, at a suggested list of \$69.50, and others will be issued periodically

In all, Kroll has 26 separate class segments by Casals, 14 by Segovia, 10 by Heifetz and six by Pavarotti. They are being issued under the Homevideo Exclusives logo, a division of Kroll Productions Inc., in New York. Early initial sales are direct, but Kroll says he will consider retail marketing proposals later.

(Continued on page 85)



S U.S. LATIN RADIO ready for Spanish-language rock? David Forman of the newly formed C as-ica Moderna label hopes so. ' 'his year he's launching the label's irst effort, the album "Ritmo Feligroso" by the Los Angeles-based group Zerimar. And so far he says, radio programmers have been receptive.

Zerimar is a four-member Latino youth-oriented rock group that has a harder rock'n'roll sound tian most of the rock/pop that has I een filtering into Latin radio recently.

It's the ticket, Forman hopes, for

Curiously, he says, the U.S. is the toughest market for such a

group to crack. In Spain and many

South American countries, Span-

ish-language rock is a fact of life.

The U.S., however, tends to prefer

more traditional Latin sounds or

the romantic sounds of the Latin

This week Forman returns from

the post-Menudo market.

a European trip that took him to Midem in Cannes. He also visited record companies and radio stations in Madrid, Barcelona, Paris, Amsterdam and Brussels.

Besides Zerimar, Forman is hop ing to find other progressive Latin talent for his label. "Zerimar will be our label's flagship band," he explains, "and we hope to use them in other group recordings to give all our product the 'Clasica Moderna sound.'

COMMENTING ON radio's rela-

tion to the Latin labels, Carlos

Muno Aceves of Chicago's WOJO

writes to explain why his station

prefers to cooperate with the in-

dustry. "We prefer to play the cut

that's promoted as a single in order

"Why not?"

The Clasica Moderna label offers

hard-edged Spanish-language rock



not yet released in the U.S. And he insists that the 45 r.p.m. single is the most effective promotion tool, because it joins the efforts of radio stations with what's playing on Latin jukeboxes. Playing songs that are hits in other countries benefits no one, he adds, for it frustrates the public that can't find those records in the market.

However, Aceves complains that Chicago is merely "part of an auto-matic mailing" by the labels. "A song can be a No. 1 hit in New York or Miami and we haven't received it yet."

VISITORS TO MIAMI don't have to go far to hear Latin music. Even travelers stopping overnight on their way elsewhere can catch salsa acts from Miami and New York at the Crossway Inn. one of the hotels in the Miami International Airport area.

Last week, the Crossway featured singer Roberto Torres backed by the Miami salsa band Conjunto Cristal. The Cubanborn, New York-based Torres is one of salsa's most famous singers and bandleaders, and for the past few years he has also worked as a record producer and label entrepreneur.

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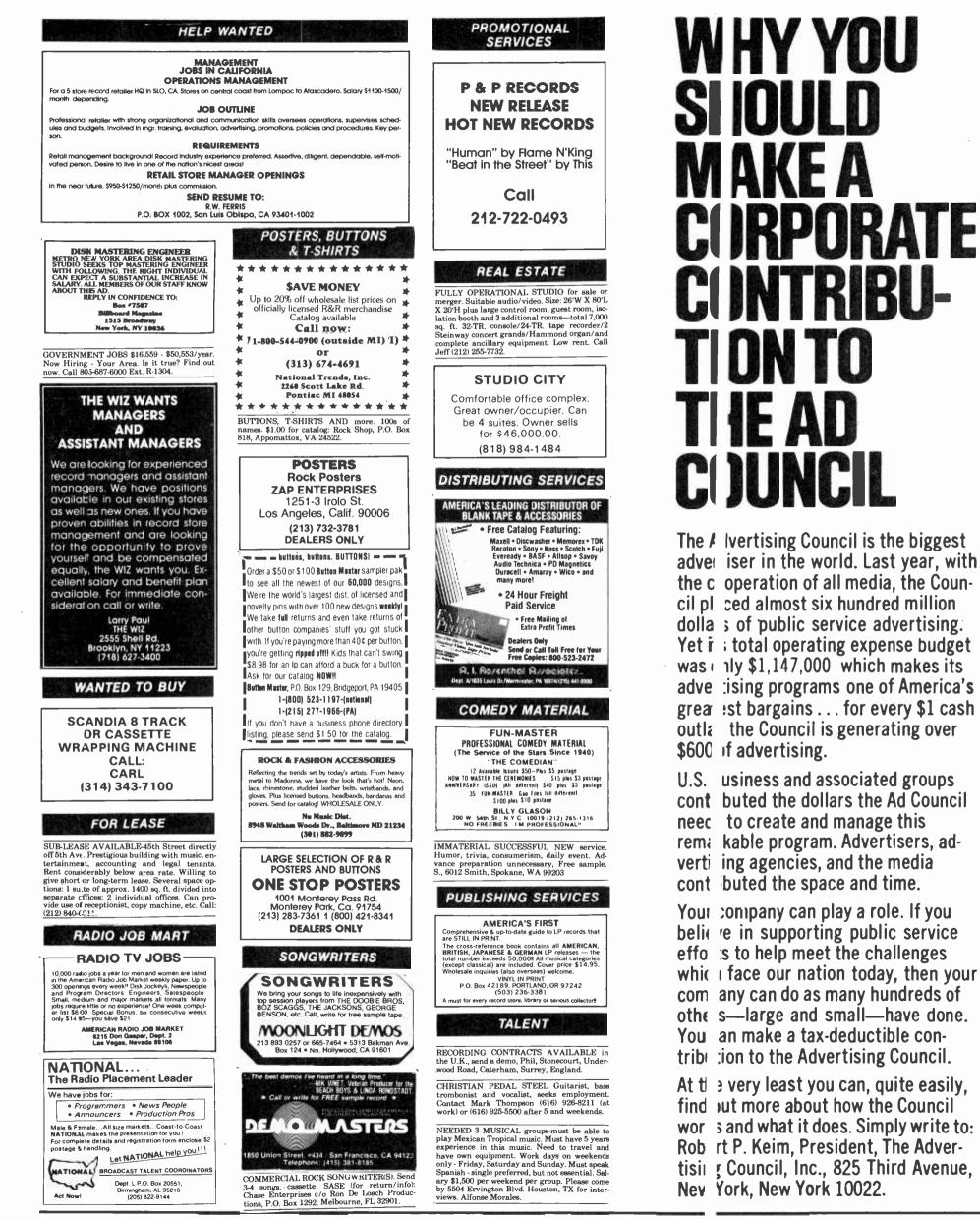
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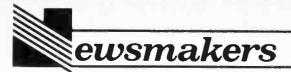
500.000 units. A RIAA certification

pop ballad.

to solidify a hit in the whole nation, in the continent, and even in the whole world," he says, adding, Aceves is emphatic about his station's decision not to play records

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The Winner's Circle. Victors in the 12th annual American Music Awards pose with their spoils after the Jan. 28 ceremonies at the Shrine Auditorium in Los Angeles. In addition to walking away with six awards, Lionel Richie hosted the event, a Dick Clark Production broadcast by ABC-TV.



What's Age Got To Do With It? Tina Turner shows that she's not getting older, just better, while accepting one of two awards. Rock's reigning queen was honored as best black female vocalist and video performer, a status she re-established by performing her current single "Private Dancer."



**Richie's Riches.** Awards show host Lionel Richie looks for a wheelbarrow to carry the six trophies he received. The singer/songwriter was named favorite male vocalist in the pop/rock and black categories, his "Hello" video was cited as tops in both divisions, and he was voted best male video artist in both genres.



Lauper's Lunacy Pays Off. Cyndi Lauper examines one of two awards after performing her Prince-written album cut "When You Were Mine." The former Blue Angel was named best pop/rock female vocalist and best pop/rock female video performer.



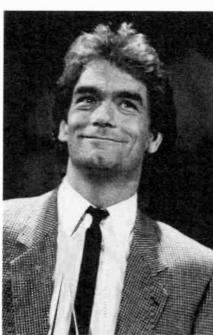
Alabama Getaway. Pictured from left are Randy Owen, Jeff Cook, Mark Herndon and Teddy Gentry of Alabama after hearing their designation as favorite country group of the year.



**Revolutionaries.** Prince and Revolution members take the podium to accept one of three awards given to the group. The royal rocker's "When Doves Cry" was named favorite black single, while his "Purple Rain" took the cake in the best album categories for both pop/rock and black music.



**Neutron Bombshells.** The Pointer Sisters pose with trophies garnered for favorite group and video group in the black music category. Pictured with the white-clad sisters are presenters Nick Ashford and Valerie Simpson.



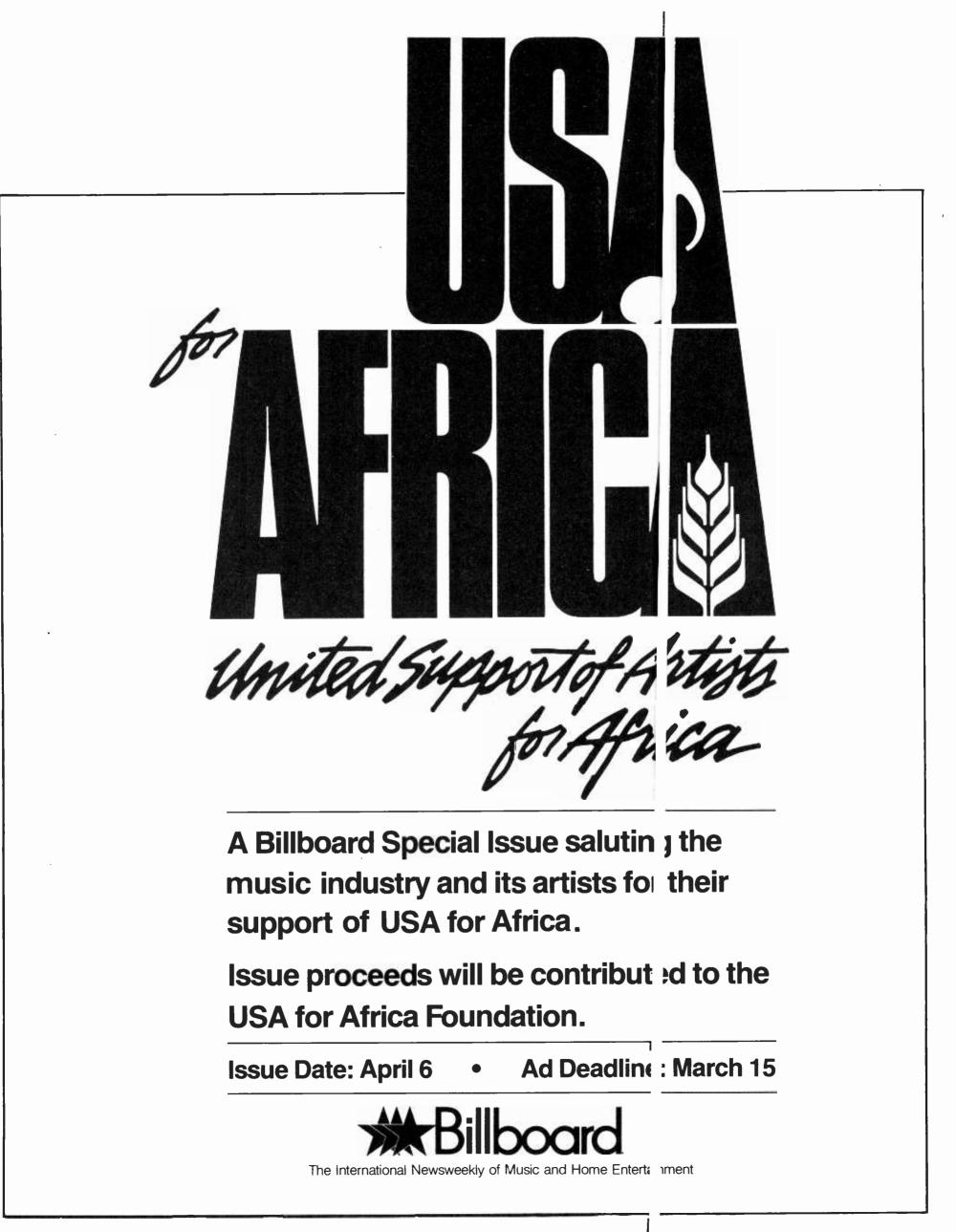
**Sportsman of the Year.** Huey Lewis offers thanks to the public for voting him and the News favorite video group.



Lynn's a Winner. Loretta Lynn poses with a special award of merit for her "contributions over a long period of time to the music entertainment of the American public." She's pictured here with Conway Twitty, left, and Kenny Rogers, who performed, with several other country artists, a musical tribute to Lynn.



Adult Adulation. Daryl Hall, left, and John Oates go crazy after checking in as favorite pop/rock group and performing their current hit, "Method Of Modern Love."



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1 2	4	I KNOW HIM SO WELL ELAINE PAIGE/BARBARA DICKSON RCA LOVE & PRIDE KING CBS	10	18	C   P
3 4	1 6	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC SOLID ASHFORD & SIMPSON CAPITOL	11	13	
5	3	1999/LITTLE RED CORVETTE PRINCE WARNER BROS.	12 13	12	
6 7	10	DANCING IN THE DARK BRUCE SPRINGSTEEN CBS ATMOSPHERE RUSS ABBOT SPIRIT	14	15	B
8	5	SHOUT TEARS FOR FEARS MERCURY	15 16	15	P   P
9 10	21	SINCE YESTERDAY STRAWBERRY SWITCHBLADE KOROVA	17	8	T
11	18	RUN TO YOU BRYAN ADAMS A&M	18 19	NEW 19	
12 13	19	SUSSUDIO PHIL COLLINS VIRGIN	20	20	J
14 15	12	YAH MO B THERE JAMES INGRAM & MICHAEL MCDONALD QWEST	WE	ST	(
15	16	LIKE A VIRGIN MADONNA SIRE LOVERBOY BILLY OCEAN JIVE		.31	T
17 18	31 NEW	THINKING OF YOU COLOURFIELD CHRYSALIS THINGS CAN ONLY GET BETTER HOWARD JONES WEA	1	1	5
19	32	NIGHTSHIFT COMMODORES MOTOWN	2	23	
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22	NEW	THIS IS NOT AMERICA DAVID BOWIE/PAT METHENY GROUP EMI	5	6	1
23	25	WE BELONG PAT BENATAR CHRYSALIS	6 7	8 5	S
24 25	14 36	THIS IS MY NIGHT CHAKA KHAN WARNER BROS. THIS HOUSE BIG SOUND AUTHORITY SOURCE	8	NEW	E
26 27	20 24	GHOSTBUSTERS RAY PARKER JR. ARISTA	9 10	9 7	T
28	15	THANK YOU MY LOVE IMAGINATION R&B STEP OFF GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGAR	11	11	c
29	30	HILL CANI CASHMERE FOURTH & BROADWAY	12 13	19 18	P C
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32	NEW	LOVE LIKE BLOOD KILLING JOKE EG	15	13	S
33 34	28 NEW	SAN DAMIANO SAL SOLO MCA YOU'RE THE INSPIRATION CHICAGO FULL MOON	16 17	17 14	   T
35 36	NEW 27	HOW SOON IS NOW? SMITHS ROUGH TRADE POLICE OFFICER SMILEY CULTURE FASHION	18 19	NEW 20	L
37	34	I HEAR TALK BUCKS FIZZ RCA	20	NEW	C E
38 39	NEW 40	PERSONALITY EUGENE WILDE FOURTH & BROADWAY 20/20 GEORGE BENSON WARNER BROS.	1	- 1	F
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1	1	FOREIGNER AGENT PROVOCATEUR ATLANTIC	3 4	2	H
2 3	3	MEAT LOAF HITS OUT OF HELL CLEVELAND INTERNATIONAL BRUCE SPRINGSTEEN BORN IN THE USA CBS	5 6	10 6	A
4 5	2 10	ALISON MOYET ALF CBS	7	8	V. W
6	7	BARBARA DICKSON SONGBOOK K-TEL ZZ TOP ELIMINATOR WARNER BROS,	<b>8</b> 9	5 7	D
7 8	9 5	WHAM! MAKE IT BIG EPIC BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT	10	9	м
9 10	11 6	GEORGE BENSON 20/20 WARNER BROS.	11	16	JI
11	8	THE VERY BEST OF CHRIS DE BURGH TELSTAR ULTRAVOX THE COLLECTION CHRYSALIS	12 13	11 18	E
12 13	12 NEW	VARIOUS THE HITS ALBUM 32 ORIGINAL HITS CBS/WEA KING STEPS IN TIME CBS	14 15	19 13	D
14	14	SADE DIAMOND LIFE EPIC	16	20	M K
15 16	15 13	VARIOUS NOW THAT'S WHAT I CALL MUSIC 4 VIRGIN FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME	17	12 NEW	A
17	19	ZTT HOWARD JONES THE 12" ALBUM WEA	19	15	N
18	18	MADONNA LIKE A VIRGIN SIRE	20	17	τ/
19 20	17 16	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN DURAN DURAN ARENA PARLOPHONE	NET	THE	_
21 22	27 20	VARIOUS CHESS RCA TINA TURNER PRIVATE DANCER CAPITOL	1	1	S E/
23	22	BIG COUNTRYY STEELTOWN MERCURY	2	2	0
24 25	21 NEW	SMITHS HATFUL OF HOLLOW ROUGH TRADE VAN MORRISON A SENSE OF WONDER MERCURY	3 4	4	S( SI
26 27	23 33	EURYTHMICS 1984 VIRGIN	5	NEW 5	D
28	25	PAUL YOUNG NO PARLEZ CBS SPANDAU BALLET PARADE REFORMATION	7	3	15
29 30	NEW 29	THE ART OF NOISE ZTT ELAINE PAIGE CINEMA K-TEL	8	8	GI I V
31	38	PRINCE 1999 WARNER BROS.	10	7	L
32 33	31 24	CHAKA KHAN I FEEL FOR YOU WARNER BROS. U2 LIVE UNDER A BLOOD RED SKY ISLAND	1	1	A S/
34 35	28 26	U2 THE UNFORGETTABLE FIRE ISLAND	2	23	W
36	30	EVERLY BROTHERS LOVE HURTS K-TEL VARIOUS GHOSTBUSTERS ARISTA			FF
37 38	NEW NEW	WHAM! FANTASTIC NNER VISION BREWING UP WITH BILLY BRAGG GOLD DISCS	4	5 7	PF FC
39 40	39	BOB MARLEY & THE WAILERS LEGEND ISLAND	6	8	ZZ
40	NEW	POINTER SISTERS BREAK OUT PLANET	7 8	6 4	DI K(

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		Courtesy of The Record) as of 2/18/85 SINGLES		151	RALIA (Courtesy Kent Music Report) As of 2/11/85
1	1	EASY LOVER PHILIP BAILEY with PHIL COLLINS COLUMBIA/CBS	1	2	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
2	2	CARELESS WHISPER WHAM! COLUMBIA/CBS	2	1	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
3	4	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC/WEA NEUTRON DANCE POINTER SISTERS PLANET/RCA	4	3	LAST CHRISTMAS WHAM! EPIC LIKE A VIRGIN MADONNA SIRE
5	3	LIKE A VIRGIN MADONNA SIRE/WEA	5	5	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND
6	7		6	6 10	SEXCRIME EURYTHMICS RCA WE BELONG PAT BENATAR CHRYSALIS
8	8	ALL I NEED JACK WAGNER QWEST/WEA YOU'RE THE INSPIRATION CHICAGO FULL MOON/WEA	8	17	THE RIDDLE NIK KERSHAW MCA
9	9	METHOD OF MODERN LOVE DARYL HALL & JOHN OATES RCA	9	7	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILLIP OAKEY VIRGIN
10		CALIFORNIA GIRLS DAVID LEE ROTH WEA	10	8	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
12	1	AT THE FEET OF THE MOON PARACHUTE CLUB RCA RUN TO YOU BRYAN ADAMS A&M	11	11	SKIN DEEP STRANGLERS EPIC
13		SO THEY KNOW IT'S CHRISTMAS BAND AID COLUMBIA/CBS	12	9	SEA OF LOVE HONEYDRIPPERS ESPARANZA DR. BEAT MIAMI SOUND MACHINE EPIC
14		I WOULD DIE 4 U PRINCE & THE REVOLUTION WARNER BROS. BORN IN THE U.S.A. BRUCE SPRINGSTEEN COLUMBIA/CBS	14	14	NEVER ENDING STORY LINAHL EMI
16		TENDERNESS GENERAL PUBLIC IRS	15	12	GHOSTBUSTERS RAY PARKER JR. ARISTA BELLE OF ST. MARK SHEILA E. WARNER BROS.
17		SMALLTOWN BOY BRONSKI BEAT LONDON/POLYGRAM	17	NEW	TIAMO LAURA BRANIGAN ATLANTIC
18		WE BELONG PAT BENATAR CHRYSALIS/MCA SEA OF LOVE HONEYDRIPPERS ATLANTIC/WEA	18	NEW 15	TRUST ME I'M TALKING REGULAR
20		WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS	20	16	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
1	2	ALBUMS			ALBUMS
2	4	BRYAN ADAMS RECKLESS A&M WHAM! MAKE IT BIG COLUMBIA/CBS	1 2	1 2	WHAM! MAKE IT BIG EPIC MADONNA LIKE A VIRGIN SIRE
3	3	HONEYDRIPPERS VOLUME 1 ATLANTIC/WEA	3	4	BRUCE SPRINGSTEEN BORN IN THE U.S.A CBS
4	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS	4	6 5	FOREIGNER AGENT PROVOCATEUR ATLANTIC MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
6	9	FOREIGNER AGENT PROVOCATEUR ATLANTIC MADONNA LIKE A VIRGIN SIRE/WEA	6	3	VARIOUS CHOOSE 1985 FESTIVAL
7	6	CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA/CBS	7	NEW	ANGELS TWO MINUTE WARNING MUSHROOM
8	10		8	14	CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
10		COREY HART FIRST OFFENSE AQUARIUS/CAPITOL PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS.	10	9	VARIOUS I'M NOT IN LOVE K-TEL
11	13	DARYL HALL & JOHN OATES BIG BAM BOOM RCA	11	7	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND
12		CHICAGO 17 FULL MOON/WEA	12	10	TINA TURNER PRIVATE DANCER INTERFUSION
13 14	1	JOHN FOGERTY CENTERFIELD WARNER BROS. BRONSKI BEAT AGE OF CONSENT LONDON/POLYGRAM	13 14	17	PAT BENATAR TROPICO CHRYSALIS
15	15	POINTER SISTERS BREAK OUT PLANET/RCA	14	11	AUSTRALIAN CRAWL CRAWL FILE EMI HONEYDRIPPERS VOLUME ONE ESPARANZA
16		PARACHUTE CLUB AT THE FEET OF THE MOON RCA	16	15	ALISON MOYET ALF CBS
17	8 NEW	TWISTED SISTER STAY HUNGRY ATLANTIC/WEA DON HENLEY BUILDING THE PERFECT BEAST WEA	17	16	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
19	19	BILLY OCEAN SUDDENLY JIVE/ARISTA	19	19	VARIOUS H'ITS HOT 84/85 POLYGRAM VARIOUS A TON OF COUNTRY GOLD HAMMARD
20	20	JACK WAGNER ALLINEED QWEST/WARNER BROS.	20	20	INXS THE SWING WEA
W	FST	GERMANY (Courtesy Der Musikmarkt) As of 2/11/85		PA	(Courtesy Music Labo) As of 2/11/85
		Singles			SINGLES
1	1	SHOUT TEARS FOR FEARS MERCURY/PHONOGRAM	1	NEW	
2	2	ONE NIGHT IN BANGKOK MURRAY HEAD RCA	2	NEW	GINGA NO SHINWA TOSHIHIKO TAHARA CANYON/JOHNNY'S
3	3	NACKT IM WIND BAND FUER AFRIKA CBS YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING	3	8	VOU GOTTA CHANCE KOJI KIKKAWA SMS/WATANABE
5		HANSA/ARIOLA	5	6	SOSHITEBOKUWA TOHONIKURERU TOSHIYUKI OSAWA EPIC-
5	6	I WANT TO KNOW WHAT LOVE IT FOREIGNER ATLANTIC/WEA SEHNSUCHT PURPLE SCHULZ UND DIE NEUE HEIMAT EMI	6	4	SONY/WATANABE MOTTOSEKKINSHIMASHO HIDEMI ISKIKAWA RVC/GEIEI
7	5	LIKE A VIRGIN MADONNA SIRE/WEA	7	2	RIBBON CHIEMI HORI CANYON/TOP
8	NEW 9	EVERYTHING SHE WANTS WHAM! EPIC/CBS	8	NEW	TONIGHT YOU HAYAMI TAURUS/SUN-WATANABE
10	7	THE NIGHT VALERIE DORE ZYX/MIKULSKI DO THEY KNOW IT'S CHRISTMAS? BAND AID MERCURY/PHONOGRAM	10	3	FURAREKIBUNDE ROCK 'N' ROLL TOM CAT CANYOBN/YAMAHA THE STARDUST MEMORY KYOKO KOIZUMI VICTOR/BURNING
11	11	CATCH MY FALL BILLY IDOL CHRYSALIS/ARIOLA	11	5	FUTARIDAKENO CEREMONY YUKIKO OKADA CANYON/SUN-PMP
12 13	19	PATRIK PACARD LADY LILI PAPAGAYO/EMI COMANCHERO RAGGIO DI LUNA ARIOLA	12	7	JULIA NI HEARTBREAK CHECKERS CANYON/YAMAHA-PMP NAMIDANO TAKE A CHANCE SHINGO KAZAMI FORLIFE/BURNING
14	10	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD	14	9	KAZARIJANAINOYO NAMIDAWA AKINA NAKAMORI WARNER-
15	13	ISLAND/ARIOLA SEXCRIME EURYTHMICS VIRGIN	15	12	PIONEER/MC CABIN-NTV.M MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
16	17	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M/CBS	16	NEW	YOUNG BLOODS MOTOHARU SANO EPIC-SONY/THUNDER
17 18	14 NEW	THE RIDDLE NIK KERSHAW MCA/WEA	17	15	LIKE A VIRGIN MADONNA WARNER-PIONEER/NICHION-TAIYO OTOKOIKKI SHIBUGAKITAI-CBS-SONY/JOHNNY'S
19	20	CHANGE YOUR MIND RAFF CARRARE/DGG	19	13	TSUGUNAI TERESA TENG TAURUS/JCM
20	NEW	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS	20	20	DO THEY KNOW IT'S CHRISTMAS BAND AID PHONOGRAM/INTERSONG CHAPEL
1	- 1	ALBUMS FOREIGNER AGENT PROVOCATEUR ATLANTIC/WEA	1	1	
2	3	BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA	2	3	YOSUI INOUE 9.5 CARAT FOR LIFE MADONNA LIKE A VIRGIN WARNER-PIONEER
3 4	2	HERBERT GROENEMEYER 4630 BOCHUM EMI SADE DIAMOND LIFE EPIC/CBS	3	2	WHAM! MAKE IT BIG EPIC-SONY
5	10	ALISON MOYET ALF CBS	5	4	ANZENCHITAI DAKISHIMETAI KITTY TOSHIYUKI OSAWA CONFUSION EPIC-SONY
6 7	6		6	11	FOREIGNER AGENT PROVOCATEUR WARNER-PIONEER
/	5	WHAM! MAKE IT BIG EPIC/CBS DURAN DURAN ARENA PARLOPHONE/EMI	7	5	VIDUNC MATCHTOVA NO ODC
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9 10	9	PLEASUREDONE ISLAND/ARIOLA MATT BIANCO WHOSE SIDE ARE YOU ON? WEA	9 10	7 13	CHECKERS MOTTO CHECKERS CANYON LOUDNESS THUNDER IN THE EAST COLUMBIA CHAGE V ASKUKA ZJ-ONE WARNER-PIONEER
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9 10	9	PLEASUREDOME ISLAND/ARIOLA MATT BIANCO WHOSE SIDE ARE YOU ON? WEA	9 10 11 12 13	7 13 9 10 12	CHECKERS MOTTO CHECKERS CANYON LOUDNESS THUNDER IN THE EAST COLUMBIA CHAGE V ASKUKA ZJ-ONE WARNER-PIONEER MARI HAMADA RAINBOW DREAM VICTOR KUMIKO YAMASHITA AND SOPHIA'S BACK COLUMBIA SEIKO MATSUDA WINDY SHADOW CBS-SONY
9 10 11 12 13 14	9 16 11 18 19	PLEASUREDOME ISLAND/ARIOLA MATT BIANCO WHOSE SIDE ARE YOU ON? WEA JENNIFER RUSH CBS TINA TURNER PRIVATE DANCER CAPITOL/EMI EIN GLUECK ROGER WHITTAKER AVON/INTERCORD DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG	9 10 11 12	7 13 9 10	CHECKERS MOTTO CHECKERS CANYON LOUDNESS THUNDER IN THE EAST COLUMBIA CHAGE V ASKUKA ZJ-ONE WARNER-PIONEER MARI HAMADA RAINBOW DREAM VICTOR KUMIKO YAMASHITA AND SOPHIA'S BACK COLUMBIA SEIKO MATSUDA WINDY SHADOW CBS-SONY AKINA NAKAMORI SILENT LOVE WARNER-PIONEER
9 10 11 12 13	9 16 11 18 19 13	PLEASUREDOME ISLAND/ARIOLA MATT BIANCO WHOSE SIDE ARE YOU ON? WEA JENNIFER RUSH CBS TINA TURNER PRIVATE DANCER CAPITOL/EMI EIN GLUECK. ROGER WHITTAKER AVON/INTERCORD DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG MADONNA LIKE A VIRGIN SIRE/WEA	9 10 11 12 13 14 15 16	7 13 9 10 12 16 18 18 14	CHECKERS MOTTO CHECKERS CANYON LOUDNESS THUNDER IN THE EAST COLUMBIA CHAGE V ASKUKA ZJ-ONE WARNER-PIONEER MARI HAMADA RAINBOW DREAM VICTOR KUMIKO YAMASHITA AND SOPHIA'S BACK COLUMBIA SEIKO MATSUDA WINDY SHADOW CBS-SONY AKINA NAKAMORI SILENT LOVE WARNER-PIONEER TERI DESARIO OVER NIGHT SUCCESS OF BROADWAY EPIC-SONY KYOKO KOIZUMI CELEBRATION VICTOR
9 10 11 12 13 14 15 16 17	9 16 11 18 19 13 20 12	PLEASUREDOME ISLAND/ARIOLA MATT BIANCO WHOSE SIDE ARE YOU ON? WEA JENNIFER RUSH CBS TINA TURNER PRIVATE DANCER CAPITOL/EMI EIN GLUECK ROGER WHITTAKER AVON/INTERCORD DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG MADONNA LIKE A VIRGIN SIRE/WEA KALUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI ALPHAVILLE FOREVER YOUNG WEA	9 10 11 12 13 14 15 16 17	7 13 9 10 12 16 18 14 17	CHECKERS MOTTO CHECKERS CANYON LOUDNESS THUNDER IN THE EAST COLUMBIA CHAGE V ASKUKA ZJ-ONE WARNER-PIONEER MARI HAMADA RAINBOW DREAM VICTOR KUMIKO YAMASHITA AND SOPHIA'S BACK COLUMBIA SEIKO MATSUDA WINDY SHADOW CBS-SONY AKINA NAKAMORI SILENT LOVE WARNER-PIONEER TERI DESARIO OVER NIGHT SUCCESS OF BROADWAY EPIC-SONY KYOKO KOIZUMI CELEBRATION VICTOR KIYOTAKA SUGIYAMAY OMEGATRIBE NEVER ENDING SUMMER VAP
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## nternational

U.K. label Coda pacted with Tokyo-

based Canyon to launch under its

own logo in Japan, and Solar Re-

cords signed its West African distri-

Among various receptions and

the like held during Midem, Poly-

dor International celebrated its

new deal with Jean-Michel Jarre,

which gives Disques Dreyfus a logo

identity on Jarre's Polydor releases.

Polydor International president Ro-

land Kommerell presented the art-

ist with 25 gold and platinum disks.

one for Ray "Ghostbusters'

Parker Jr., who appeared at one of

the Midem galas, the other for Pia

Zadora and Jermaine Jackson, whose "When The Rain Begins To

Fall" has been a European smash. Organizers of the New Music

Seminar were promoting the event during Midem. This year, it's being

held Aug. 6-9 at the currently-un-

der-construction Marriott Marquis

included a U.K. firm of accountants,

Sloane & Co., helmed by David

Sloane. Current clients include A

Flock Of Seagulls, Joan Armatrad-

ing and Lene Lovich. Also at Mi-

dem: the Arthur Young company,

whose representatives were suffi-

ciently pleased with the results to

be planning an even larger turnout

sor of Midem's classical concerts,

announced the creation of the Total

Music Foundation, with the Berli-

oz Festival in Lyon and the Camer-

ata of Versailles among initial bene-

French oil company Total, spon-

First-timers in Cannes this time

Hotel in midtown Manhattan.

Arista/Ariola hosted two affairs:

bution to PolyGram Nigeria.

## **Federal Government Acts On Copyright White Paper**

### BY KIRK LaPOINTE

OTTAWA The federal government, in its first serious display of concern about the antiquated 1924 Copyright Act, has referred a "white paper" articulating the approach to copyright reform by the previous government to a House of Commons subcommitte for quick study.

**Communications Minister Marcel** Masse, whose department assumed full responsibility for revising the long-outmoded legislation, has called for briefs from interested parties and recommendations from the subcommittee no later than March 15. An aide to Masse says the minister is "serious-minded" about reforming the act and intends to push through some amendments quickly following the subcommittee's report.

The subcommittee is studying a policy paper issued in mid-1984 by the former Liberal government, "From Gutenberg To Telidon, which clarifies how the federal government intends to revise the Copyright Act. But the Liberals soon after called an election, closing Parliament and effectively cutting debate on the copyright issues or movement toward amendments to laws. The crushing defeat of the Liberals at the hands of the Conservatives last September further delayed revision of the act.

But the Tories had promised swift action in areas where there was general agreement for reform. Among such areas are penalties for illegal duplication of copyrighted product, currently a \$200 maximum fine. The wrist-slap justice has made Canada a haven for counterfeiters

The Liberal white paper, long in the making by the federal public service-and, as such, not viewed as a partisan political documentcalled for much tougher illegal duplication penalties. It also urged an end to the so-called "two-cents-aside" mechanical royalty and negotiations overseen by an impartial tribunal to change that fee. In addition, video rental and computer software protection was written into the legislation.

Meanwhile, the government has also indicated it is serious about giving the federal broadcast regulator more powers to deal with such areas as satellite television and abusive broadcasting. A bill empowering the government to give the Ca-Radio-Television & nadian Communications Commission policy directives, and for the CRTC to have clear jurisdiction in the satellite and broadcast areas, has already been given second reading and referred to the Commons committee for study.

### **Dozen-Plus** Applications **Many Bid for Toronto FM**

TORONTO More than a dozen applications have been filed for the opportunity to launch an FM station in Toronto. The deadline comes March 31 for license applications, and the Canadian Radio-Television & Communications Commission won't reveal who is bidding until it has had a chance to evaluate the feasibility of the proposals, but it is known that many major firms want the license.

Maclean-Hunter Ltd. of Toronto, which already operates CKEY in the city and its KEY Radio Ltd. subsidiary, is a leading candidate. The Westcom Group of Vancouver, which owns seven stations nationally, is also in the running, as is Moffat Communications Ltd. of Winnipeg, with nine stations.

Others with viable bids are believed to include: J. Robert Wood, who recently left the CHUM organization as its general manager; Redmond Communications Ltd., a southern Ontario broadcast firm; Telemedia Inc., which owns CJCL in Toronto; and Middlesex Broadcasters Ltd. of London, Ontario. Two music industry bids are expected, and a handful of others may be in the running.

### **Montreal Concert Hall Flip-Flop** Mayor Changes Mind on Location

MONTREAL Just as snags have apparently hit the development of a 62.000-seat domed stadium in Toronto (Billboard, Feb. 2), the mayor of Montreal has changed his mind about where to locate the Montreal Symphony Orchestra's new home.

Jean Drapeau said Jan. 31 on local television that he now favors an East End location for the concert hall. Drapeau has backed away from support of a downtown site. He said that he wants the \$30 million hall built across the street from the city's bus terminal, but he has no specific proposal on how the site will be developed. Drapeau wants the provincial government to confirm it will transfer a grant previously promised to a developer for

the downtown site. Meanwhile, in Toronto, local government representatives and two major breweries are upset about the way in which a consortium was put together by the outgoing premier, William Davis, days before he left office. One of the breweries owns the football team which would play in the facility and is threatening to keep the team out of the stadium. The \$150 million stadium will include a retractable roof. The wrangle over the consortium may disrupt plans to build the facility by early 1988

### **CANNES CLIPPINGS**

### (Continued from page 9)

Jagger apparently filmed his own introduction on a hired video camera in a South American hotel room.

Backing the original Band Aid appeal, U.K. firm Mobile Merchandising offered special Midem Band Aid T-shirts to attendees, aiming to raise \$11,000. Midem organizer Bernard Chevry paid a generously overthe-odds \$100 for his shirt, but was not seen wearing it.

Capital Radio, Britain's largest independent local radio station with a reported 3.5 million listeners, moved into the business of syndicating programs via a stand at Midem. The station had a 43-page catalog of programs it was prepared to sell, from classical to pop concerts, music-based documentaries and celebrity interviews.

**RKM** chief Roland Kluger, from Belgium, acquired subpublishing rights to the Jimmy Cliff catalog for Belgium at Midem, one of many firm deals reported, and also

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- Weely, 58-9 Sosomun-Dong, Seoul. 28-8219 Dain—ED OWEN, Planta 6-3D, Espronceda 32, Madrid 3, 442-9446
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clinched a deal for KM Paris to represent Arista's France, along witl the U.K. All Boys catalog for F gium.

Among Midem ts ing points in the video sector: the by Chevry that nex clip Awards will tal Eurovision Song Co gram to be broadca out Europe.

The appearance o CD players instead delegates' tools of t strated more clearly the industry's convi rick's Monty here to stay. Picl Lewis announced t ing package of 12 pop CDs to be rele at under \$8, and E mophon countered tional" midprice ser cal titles.

Communications CD-only catalog wi turing Mexican, Cu music, recorded t ng ambisonic and holophonic tee France's only CD nanufacturer, said it hopes to pr suce three million disks this year .nd five million in 1986.

China Record Co. representing a potential market a one billion people. What did they ek? Traditional music, American .nd European folk, said represe ative Yu Wan Xiang.

dem: Chrysalis ow signed U.K. artist ul Hardcastle,

### FESTIVAL 'CA: SINGLES'

(Continued from :ge 9)

In a move to cap ilize on the teen market, the label I s released product by Spandau B let and Frankie Goes To Hollywoo on colored vinyl over-sized full-12-inch singles wr color portrait lab s; on cassettes with fold-out, full olor poster porettes featuring trait slicks; on ca 112-inch singles bonus tracks: and with full-color jacl ts. A new Ultra-'he Collection," vox compilation, is being offered w h a free 12-inch disk containing si extended mixes. "Some singles vork for themselves without an special market-"but we can't

ing," says Rober ranted. We look take anything for for that bit extra c : of a hit, and we like to get peopl into the record stores and keep roduct turning

ublishing in .nce and Bel-

.nnouncement year's Videothe form of a æst-style prolive through-

Sony portable Walkmans as trade demonthan anything ion that CD is

: label's openassical and 12 ed this spring itsche Gramvith a "promo-s of CD classi-

Britain's Walk nk Warwick howcased its a sampler feain and African niques. MPO,

Notable first-t lers were the

Among deals a lounced at Mier Chris Wright

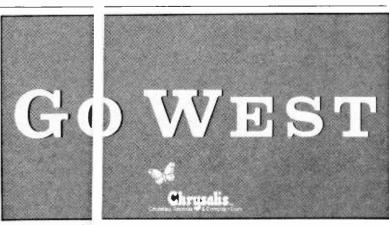
over.'

in '86.

ficiaries.

All significant record companies in Australia have been trading in 12inch singles for at least three years. Around 60% of all chart hits are available in dual format. The concept is being pursued most strongly by WEA, Festival and CBS, particularly with their black American dance product.

However, Robert stresses, "These 12-inchers and cassingles are not reserved entirely for dance tracks. We're finding that they are also working well for classy ballads, like Tina Turner's 'Private Dancer' and 'Power Of Love' by Frankie Goes To Hollywood. There's no overall criteria for what we select for special issue. It all comes down to a collective gut feeling.'





## **ALBUMS**

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review Send albums for review to: Sam Sutherland, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210 or Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203

### **NEW AND NOTEWORTHY**

THE VELVET UNDERGROUND

VU PRODUCERS: The Velvet Underground Verve 823 721

Precursors to punk and new wave, and poets with a timeless rock urgency, the Velvets' long shadow is well served on this composite set assembled from rediscovered tapes from 1968-69. Material, performance and production all merit the effort, which provides a strong link between their Verve and Atlantic albums.

### ORIGINAL BROADWAY SHOW RECORDING Whoopi Goldberg PRODUCER: Mike Nichols Geffen GHS 24065

The comic actress' one-woman show has proven a critical and commercial smash, and the perfectly detailed characterizations she creates here explain why. Goldberg may lack the broader media recognition of such predecessors as Lily Tomlin, but this set should help resolve that problem



LRB Playing To Win PRODUCER: Spencer Proffer Capitol SJ-12365

The title track is shaping up as a hit single, climbing to a bulleted 62 on this week's Hot 100. The veteran group's union with rocker Proffer (Quiet Riot) has helped to revitalize their sound, yielding an album with more energy and dynamics than their recent efforts, which edged toward the plush pop of "The Other Guy."

### RECOMMENDED

GREG PHILLINGANES

Pulse PRODUCER: Richard Perry Planet BXL1-4698

Veteran session player's friends came through here, with the album boasting songs by Michael Jackson Donald Fagen and others. Another

highlight: a remarkable remake of Rodgers & Hammerstein's "I Have Dreamed."

A Sense Of Wonder PRODUCER: Van Morrison Mercury 822 895 Morrison moves to Mercury in the U.S., making that pact global, with a reliably fine studio set that lives up to the title; this time out, his rich, mystical pop restores some of the r&b undercurrent reined on his last Warner Bros. outings

THE BEAT FARMERS Tales Of The New Best PRODUCERS: Steve Berlin, Mark Linett Rhino RNLP 853

VAN MORRISON

San Diego-based quintet brings Rhino into the mainstream with an album reflecting influences from the Coasters to Creedence. These Farmers harvest their own strain of alternately humorous, hard driving rockability; well-produced debut shows them as peers of Los Lobos, Long Justice.

## SHAKATAK Down On The Street PRODUCER: Nigel Wright Polydor 823 304

Sleek pop with solid r&b and dance roots, this set is already sparking interest in those markets via the breezy title track; ample mainstream potential, too.

RY COODER/ORIGINAL MOTION PICTURE SOUNDTRACK Paris, Texas PRODUCER: Ry Cooder Warner Bros. 25270

Cooder's sparest film score yet, essentially a series of bottleneck blues pieces distilled to haiku clarity; with David Lindley's various string instruments, Jim Dickinson's piano, dialog from the Wim Wenders film. Haunting

#### THE BONGOS Beat Hotel

PRODUCER: John Jansen RCA NFL1-8043 East Coast quartet continues to reinvent '60s Mersey-tinged pop to good effect; originals ply '80s/'60s double vision, too.

### JOHN PALUMBO

Blowing Up Detroit PRODUCERS: John Palumbo, Victor Giordano HME Records BFW 39950 (CBS) Guiding light behind Crack The Sky reappears on a new label, with current Palumbo solo pop now veined with synthesizers, electronic drums; solid, smart pop rock with sly lyrics,

#### IANICE PAYSON Person To Person

PRODUCERS: Ron Albert, Howard Albert Atlantic 81237 Payson's strong, confident vocals ride a down-the-center mainstream pop style that shrewdly balances au courant electronics with more traditional dramatic effects; this is classic romantic pop with an '80s pulse

LLOYD COLE & THE COMMOTIONS Rattlesnakes PRODUCER: Paul Hardiman Geffen GHS 24064

Scottish quintet pursues rock verities in a stark, intelligent debut framing Cole's streetwise wordplay with a jangling guitar sound straight from the '60s. Echoes of the Velvets, Television and early Talking Heads.

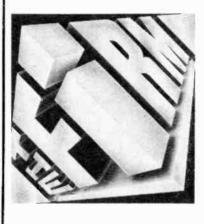
### NORMAN NARDINI & THE TIGERS

PRODUCER: Kurt Kinsel CBS Associated BFZ 39457 Pittsburgh-based quintet plies a straightforward rock style with proud blue-collar sentiments and frank '60s models.

### **SPOTLIGHT**

#### ORIGINAL SOUNDTRACK Vision Quest

PRODUCERS: Various Geffen GHS 24063 Well programmed pop/rock companion to the forthcoming youth-oriented feature offers enough star power to make waves on its own terms, as presaged by the current success of Journey's "Only The Young," first single out of many contenders here. The movie itself has been described by one insider as "Rocky Meets The Karate Kid," and the selections here suggest the same sort of commercial acuity: John Waite, Madonna and Don Henley all make timely appearances, with strong performances to boot. In particular, Madonna's two previously unissued tracks and Henley's raucous "She's On The Zoom" stand out. Add harder rock from Dio, Red Rider, Sammy Hagar and early Foreigner, and the commercial outlook is strong.



### CHRIS ISAAK Silvertone PRODUCER: Erik Jacobsen Warner Bros. 25156 From his pomp job to his reverb-laden guitar, Isaak builds his sense of rock deja vu from late '50s and early '60s

molds; accurate, if sometimes pallid, homage to Ricky Nelson, Buddy Holly and the King himself.

### SHAD WEATHERSBY

Light Outside That Door PRODUCER: Charles "Frosty" Horton Dancing Cat DC-3004 (Windham Hill/A&M) Singer/songwriter Weathersby uses Southern imagery, set against a folkrock background that recalls late '60s examples of this subgenre; solid production values

BELA FLECK WITH THE NEW GRASS REVIVAL Deviation PRODUCER: Bela Fleck Rounder 0196

Fleck's fleet technique and broad stylistic palette have made him a new acoustic fusioneer of note; here, his reach into pop, rock and jazz phrasing is even more emphatic, portending new converts. Check out the hardswinging title cut



#### IFFF LORBER Step By Step

PRODUCERS: Mic Murphy, David Frank Arista AL8-8269 Lorber's move into black and dance markets gets a timely boost from the System's Mic Murphy and David

Frank, who further focus the rhythmic drive of the keyboardist's style; vocals by Audrey Wheeler, James Robinson and Gavin Christopher likewise court radio

www.americanradiohistory.com



### THE FIRM PRODUCERS: Jimmy Page, Paul Rodgers Atlantic 81239

With veteran '60s rockers leading this new British rock band, virtually automatic AOR acceptance is assured. But with a more diverse radio market to court, the Firm's principal directors, Yardbirds/Zeppelin axemeister Page and Free/Bad Company vocalist Rodgers, have delivered a correspondingly accessible package. Although the set offers medium-tempo blues-rock tailor made for Rodgers' soulful voice, horns, synthesizers and backing vocals graft more mainstream elements onto the brew. That strategy will be boosted by the set's lean rock remake of "You've Lost That Lovin' Feelin'."

VARIOUS ARTISTS New Africa

PRODUCERS: Various Celluloid 6110 Choice sampling of contemporary African dance artists lures interest with one side of aggressive tracks, one emphasizing more soothing material. Great introduction of a fascinating genre features Fela Anikulapo Kuti, Mandingo, Toure

Kunda and Manu Dibango

## **COUNTRY**

### PICKS

DAVID ALLAN COF Darlin', Darlin' PRODUCER: Billy Sherill Columbia FC 39617 Here is the more mellow and pensive Coe that the artist himself promised in his bid for greater radio acceptance. While the switch seems to have lessened Coe's need to sing manifestos, it hasn't dimmed his still magnificently urgent voice.

### **JAZZ-FUSION**

### RECOMMENDEO

L. SUBRAMANIAM/STEPHANE GRAPPELLI Conversations PRODUCER: L. Subramaniam Milestone M-9130 Interplay between the Indian fusion violinist and the veteran French jazz violin master fulfills the title, but the

settings, fleshed out with varying degrees of electronic orchestration, reflect a more ambitious ensemble scale.

RED RODNEY FEATURING IRA SULLIVAN Hi Jinx At The Vanguard PRODUCER: Bob Porter Muse MR 5267

More material from the 1980 New York date that reunited trumpeter Rodney and reed stylist Sullivan, whose role in Rodney's band would soon become that of co-leader. A then-green quintet lineup already shows verve and poise.

### ARCHIE SHEPP Down Home In New York

PRODUCER: Giovanni Bonandrini Soul Note SN 1102 (PSI)

Saxophonist's emotive, conversational style shines in a sextet date that conjures street scenes (the title song) and private reveries with equal vividness. Front line features Charles E. McGhee (trumpet) and Ken Werner (piano).

### CLARE FISCHER/SALSA PICANTE

Crazy Bird PRODUCER: Albert Marx Discovery DS-914

West Coast keyboardist's crack octet plies the breezy, Latin-spiced crossover fare that has made Fischer a fixture in Southern California clubs, where his percussive originals are a mainstay

STEPHANE GRAPPELLI/STUFF SMITH Violins No End PRODUCER: Norman Granz Pablo 2310-907

Rediscovered tapes from a 1957

Parisian summit between two great jazz violinists, backed by Oscar Peterson, Ray Brown, Herb Ellis and Jo Jones, plus excerpts from Smith's concert there with the same accompanists.

#### RAVA String Band

PRODUCER: Giovanni Bonandrini Soul Note SN 1114 (PSI)

Trumpet/flugelhorn player Enrico Rava leads one of his most experimental dates, this one marked by the addition of a string quartet and the percussion and voice of Nana Vasconcelos, along with guitarist Augusto Mancinelli. By turns swinging and exotic

### NORMAN GRANZ' JAZZ AT THE PHILHARMONIC Hartford, 1953

PRODUCER: Norman Granz Pablo Live 2308-240

Unissued JATP concert offers a stellar lineup, solid performances; set by Oscar Peterson's quartet and Lester Young, backed by the same section, plus a jam uniting those players with Roy Eldridge, Ben Webster, Flip Phillips, Benny Carter, Gene Krups et al.

### PAUL BLEY

Sonor PRODUCER: Giovanni Bonandrini Soul Note SN 1085 (PSI)

Atmospheric collaboration between the pianist and Canadian percussionist George Cross McDonald sculpts impressionistic, tempo-less soundscapes; pitch to avant-garde patrons

### SARAH VAUGHAN

Sarah Vaughan, Vol 3/ "Lover Man" PRODUCER: Albert Marx (Reissue) Musicraft MVS 2006 Label chief/producer Marx offers another strong set of the singer's work from the '40s, thanks to his reacquired Musicraft vault. Vaughan's style elevates even the weak spots; title track offers Charlie

Parker among the sidemen.



### RECOMMENDED

PROKOFIEV: CINDERELLA SUITE St. Louis Symphony, Slatkin RCA ARC1-5321

The first big bite at the score in years, this well recorded album should gain quick attention from collectors. The



#### FOR WEEK ENDING FEBRUARY 16, 1985

#### IRP SALES & A oard 1 1 - 1 - 1 -----

	LAST.		.ES	HOT 100 POSITION			LAC.	on the second se
/ <sup>3</sup>	2/3	TITLE SAL	ARTIST	POS	/	/ Ž	2/3	
1	3		FEATURING GEORGE MICHAEL	1	ſ	1	3	CARELESS WHISPER
2	4	LOVER BOY	BILLY OCEAN	4		2	1	I WANT TO KNOW WHAT
3	1	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	2		3	2	EASY LOVER
4	2	EASY LOVER	PHILIP BAILEY	3		4	4	LOVER BOY
5	6	NEUTRON DANCE	THE POINTER SISTERS	6		5	7	METHOD OF MODERN LO
6	13	THE HEAT IS ON	GLENN FREY	8		6	9	NEUTRON DANCE
7	10	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	5		7	10	CAN'T FIGHT THIS FEELI
8	9	SOLID	ASHFORD & SIMPSON	12		8	13	CALIFORNIA GIRLS
9	11	SUGAR WALLS	SHEENA EASTON	11		9	6	THE BOYS OF SUMMER
10	7	THE BOYS OF SUMMER	DON HENLEY	9		10	14	THE HEAT IS ON
11	14	MR. TELEPHONE MAN	NEW.EDITION	15		11	5	YOU'RE THE INSPIRATIO
12	15	CALIFORNIA GIRLS	DAVID LEE ROTH	10		12	15	THE OLD MAN DOWN TH
13	12	CALL TO THE HEART	GIUFFRIA	21		13	8	I WOULD DIE 4 U
14	23	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	7		14	16	MISLED
15	5	LIKE A VIRGIN	MADONNA	17		15	12	FOOLISH HEART
16	17	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	14		16	18	SUGAR WALLS
17	20	MISLED	KOOL & THE GANG	16		17	21	MR. TELEPHONE MAN
18	8	YOU'RE THE INSPIRATION	CHICAGO	13		18	20	JUNGLE LOVE
19	26	FOOLISH HEART	STEVE PERRY	18		19	17	OPERATOR
20	18	OPERATOR	MIDNIGHT STAR	20		20	22	SOLID
21	24	TENDERNESS	GENERAL PUBLIC	27		21	11	LIKE A VIRGIN
22	22	LOVE LIGHT IN FLIGHT	STEVIE WONDER	29		22	27	TOO LATE FOR GOODBY
23	25	JUNGLE LOVE	THE TIME	22		23	_	LOVER GIRL
24	19	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	19		24	—	ONLY THE YOUNG
25	29	LOVER GIRL	TEENA MARIE	24		25	30	PRIVATE DANCER
26	—	PRIVATE DANCER	TINA TURNER	25		26	28	ROCKIN' AT MIDNIGHT
27	16	ALL I NEED	JACK WAGNER	43		27	_	RELAX
28	30	MONEY CHANGES EVERYTHING	CYNDI LAUPER	32		28	26	TENDERNESS
29	_	TOO LATE FOR GOODBYES	JULIAN LENNON	23		29	19	LOVE LIGHT IN FLIGHT
30	21	RUN TO YOU	BRYAN ADAMS	57		30	_	NAUGHTY NAUGHTY
Convi	ight 10	985 Billboard Publications Inc. No part of	of this publication may be reproduced	d store	d in a	nv ret	rioval	system or transmitted in any

140	AIRPLAY		HOT 100 POSITION	
	CARELESS WHISPER WHAM FEATURING GEORG	MICHAEL	1	
	I WANT TO KNOW WHAT LOVE IS	REIGNER	2	
	EASY LOVER PH	P BAILEY	3	
	LOVER BOY BI	Y OCEAN	4	
	METHOD OF MODERN LOVE DARYL HALL & J	N OATES	5	
	NEUTRON DANCE THE POINT	SISTERS	6	
)	CAN'T FIGHT THIS FEELING REO SP	DWAGON	7	
3	CALIFORNIA GIRLS DAVID	.EE ROTH	10	
	THE BOYS OF SUMMER D	I HENLEY	9	
4	THE HEAT IS ON G	INN FREY	8	
	YOU'RE THE INSPIRATION	CHICAGO	13	
5	THE OLD MAN DOWN THE ROAD JOH	FOGERTY	14	
	I WOULD DIE 4 U PRINCE & THE R	OLUTION	19	
6	MISLED KOOL &	HE GANG	16	
2	FOOLISH HEART ST	JE PERRY	18	
8	SUGAR WALLS SHEE	<b>A EASTON</b>	11	
1	MR. TELEPHONE MAN N	✓ EDITION	15	
)	JUNGLE LOVE	THE TIME	22	
7	OPERATOR MIDI	HT STAR	20	
2	SOLID ASHFORD	SIMPSON	12	
1	LIKE A VIRGIN	ADONNA	17	
7	TOO LATE FOR GOODBYES JULI	LENNON	23	
-	LOVER GIRL TI	NA MARIE	24	
-	ONLY THE YOUNG	JOURNEY	30	
)	PRIVATE DANCER T		25	
8	ROCKIN' AT MIDNIGHT THE HON:	DRIPPERS	26	
-	RELAX FRANKIE GOES TO H	LLYWOOD	28	
ŝ	TENDERNESS GENE	AL PUBLIC	27	

by their n	SINGLES ABEL distributing labels umber of titles ot 100 chart.
LABEL	NO. OF TITLES ON CHART
WARNER BROS. Geffen (4) Sire (2) Full Moon/War Qwest (1)	
ATLANTIC (7) Es Paranza (2) Mirage (1) Philly World (1 ZTT/Island (1)	)
COLUMBIA	12
EPIC (2)	9
Scotti Bros. (3 CBS Associate Portrait (1) Private I (1) Virgin/Epic (1)	d (1)
MCA (7) Camel/MCA (1 MCA/Curb (1)	,
CAPITOL	8
ARISTA (5) Jive/Arista (2)	7
RCA (5) Planet (1)	6
A&M (3) Gold Mountain I.R.S. (1)	(1)
EMI-AMERICA	4
MOTOWN (2) Gordy (2)	4
POLYGRAM Mercury (2) De-Lite (1)	3
CHRYSALIS	2
ELEKTRA (1) Solar (1)	2
PROFILE	1

(Jobete, ASCAP/Not Fragile, BMI) CPP YOU'RE THE INSPIRATION (Double Virgo, ASCAP/Foster Frees, BMI) CPP

SHEET MUSIC AGENTS

are listed for plano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood CPP Columbia Pictures ALM Aimo HAN Hansen

\$

~

HL Hai Leonard IMM Ivan Moguit

PSP, Peer Southern

77

PLY Plymouth \* WBM Warner Bros.

MCA MCA

ALM Aimo

B-M Belwin Mills

B-3 & Big Three ... BP Bradley CHA Chappell

CLM Cherry Lane CPI Cimino

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### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC (Brockman, ASCAP) 44 MISTAKE NO. 3 (Virgin, ASCAP) CPP 32 MONEY CHANGES EVERYTHING

- TITLE (Publisher – Performance Rights Affiliate) Sheet Music Agent
- 79 20/20
- (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP) CPP/ABP ALL I NEED (Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) 43
- BABY COME BACK TO ME 85
- (Sounds Ambient, ASCAP) BEAT OF A HEART 52
- (Blackwood, BMI/Just Friends, BMI/Pink Smoke, BMI/Keishi nach BWI/Reisinmach BORN IN THE USA (Gruce Springsteen, ASCAP) CPP THE BOYS OF SUMMER (Cass County, ASCAP/Wild Gator, ASCAP) WBM 64
- 9
- 10 **CALIFORNIA GIRLS**
- CALIFORNIA GIRLS (Irving, BMI) CPP/ALM CALL TO THE HEART
- 21
- CALL TO THE HEART (Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI) HL CANT FIGHT THIS FEELING (Fate, ASCAP) WBM CARELESS WHISPER (Chappell, ASCAP) CHA/HL COOL IT MIDM
- 1
- 73
- COOL IT NOW (New Generation, ASCAP) CPP
- 86 CRAZY
- CRAZY (Lionsmate, ASCAP/Security Hogg, ASCAP) CLM DO IT AGAIN (Davray, BMI) DO THEY KNOW IT'S CHRISTMAS (Chappell, ASCAP) CHA/HL DO WHAT YOU DO (Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP) Eacy Lorder 78
- 81
- 58
- 3 FASY LOVER EASY LOVER (Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM FOOLISH HEART (Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP

- 70 GO FOR IT (Rickim, BMI/Unicity, ASCAP)
- 92 GOTTA GET YOU HOME TONIGHT
- (Philly World, BMI/Great Alps, BMI) 8 THE HEAT IS ON
- 37
- (Samous, ASCAP) CPP HIGH ON YOU (Rude, BMI/WB, ASCAP/Easy Action, ASCAP) WBM 71 HOLYANNA (Hudmar, ASCAP/Cowbella, ASCAP) WBM

BILLBOARD FEBRUARY 16, 1985

- 99 I CAN'T HOLD BACK
  - (Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM 90 I FEEL FOR YOU
  - I FEEL FOR YOU (Controversy, ASCAP) WBM I WANNA HEAR IT FROM YOUR LIPS (E.C.B., BMI/Safespace, BMI/Warner-Tamerlane, BMI/Pitchford, BMI) WBM I WANT TO KNOW WHAT LOVE IS (Somerset, ASCAP/Evansongs, ASCAP) WOULD DIE AU 38
  - 2
  - 19 I WOULD DIE 4 U
  - (Controversy, ASCAP) WBM IF I HAD A ROCKET LAUNCHER (Golden Mountain, BMI) 88
  - (Golden Mountain, BMI) I'M ON FIRE (Bruce Springsteen, ASCAP) IN NEDN
  - 54
  - 83
  - IN NEDN (Intersong, ASCAP) INVITATION TO DANCE 89
  - (Moonwindow, ASCAP/Zomba, BMI/April, ASCAP) ĊPP

  - CPP 55 JAMIE (Raydiola, ASCAP) 22 JUNGLE LOVE (Tionna, ASCAP) 40 JUST ANOTHER NIGHT (Promopub B.V., PRS) CPP 33 KEEPING THE FAITH (feel Sense BMI) CPP / ABB

  - (Joel Songs, BMI) CPP/ABP KISS AND TELL 80

  - KISS AND TELL (April, ASCAP)/JI, ASCAP) KNOCKING AT YOUR BACK DOOR (Chappell, ASCAP/Rugged, ASCAP/Pussy, ASCAP/Blackmore, ASCAP) LET'S TALK ABOUT ME 97
  - 84
  - 17
  - LLI J TALK ABUUT ME (Woolfsongs/BM/Careers, BMI) LIKE A VIRGIN (Billy Steinberg, ASCAP/Denise Barry, ASCAP) LOVE LIGHT IN FLIGHT (Jober, ASCAP/Black Bull, ASCAP) CPP LOVER ROV 29
  - 4
  - 24
  - (Jobete, ASCAP/Black Bull, ASCAP) CPP LOVER BOY (Zomba, ASCAP/Willesden, BMI) CPP LOVER GIRL (Midnight Magnet, ASCAP) CPP/ABP LUCKY (Lexy Girl, ASCAP/Well Received, ASCAP) MAKE NO MISTAKE, HE'S MINE (Hearwitcher, ASCAP) 72
    - (Moonwindow, ASCAP) CPP MATERIAL GIRL

93

- (Minong, BMI) 5 METHOD OF MODERN LOVE (Hot-cha, BMI/Unichappell, BMI) CHA/HL 16 MISLED
- 16 MISLED (Delightful, BMI) CPP 59 MISSING YOU
- RELAX (Perfect Songs, BMI/Island, BMI) WBM
   RESTLESS HEART (Hudson Bay, BMI/Paperwaite, BMI) HL
   RHYTHM OF THE NIGHT (Edition Sunset, ASCAP/Arista, ASCAP)
   ROCKIN' AT MIDNIGHT (For them SMI) UH
  - (Fort Knox, BMI) HL 57 RUN TO YOU

(ASCAP) 68 RAIN FOREST

(Oval, PRS)

(Gray Matter, BMI) MR. TELEPHONE MAN (Raydiola, ASCAP) NAUGHTY NAUGHTY (Content DMI)

(Carbert, BMI) HL

**NEUTRON DANCE** 

ASCAP/Unicity, ASCAP) NEW ATTITUDE

(Off Backstreet, ASCAP/Streamline Moderne,

OBSESSION (Pacific Island, BMI/Careers, BMI/Careers,

(Twist and Shout, ASCAP/Weedhigh Nightmare,

ASCAP/Colgems-EMI, ASCAP) WBM OOH OOH SONG (Big Tooth, ASCAP/Neil Geraldo, ASCAP/Rare Blus, ASCAP) CLM OPERATOR (Hip Trip, BMI/Midstar, BMI) CPP OUT OF TOUCH (Hot-cha, BMI/Unichappell, BMI) CHA/HL PLAYING TO WIN (Australian Tumbleweed, BMI) HL PRIVATE DANCER (Straitjacket, ASCAP/Almo, ASCAP) CPP/ALM RADIOACTIVE (ASCAP)

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BM1/Makiki, ASCAP/Arista, ASCAP) CPP

EMI/MAKIKI, ASCAP/AINSTA, ASCAP THE OLD MAN DOWN THE ROAD (Wenaha, ASCAP) CPP ONE FOOT BACK IN YOUR DOOR (Zomba, ASCAP) ONE MORE NIGHT (Pun, ASCAP) WBM ONLY THE YOUNG

ASCAP/Colgems EM1, ASCAP) WBM

**ONLY THE YOUNG** 

NEW ATTITUDE (Unicity, ASCAP/Music Of Backstreet, ASCAP/Brass Heart, BMI/Rockomatic, BMI) NIGHTSHIFT (Rightsong, BMI/Franne Golde, BMI/Tuneworks, BMI/Waiter Orange, ASCAP) CPP Dessession

15

31

6

95

49

56

14

76

41

30

36

20

91

62

25

74

28 RELAX (Adams, BMI/Calypso Tc =, BMI/Irving, BMI) CPP/ALM 35 SAVE A PRAYER

STE<sup>\</sup>

. WONDER

HN PARR

mechanical.

29

31

13

- (Tritec) HL

- 82 SEA OF LOVE
- SEA OF LOVE (Fort Knox, BMI) CHL SECOND NATURE (Blackwood, BMI/Multi-CPP/ABP SMALL TOWN BOY 66
- 53
- (Bronski/William A. Bon
- 12 SOLID (Nick-O-Val, ASCAP) CP
- 42 SOMEBODY Contension of the second secon
- 11
- 51
- (Controversy, ASCAP) W I TENDER YEARS 100
- 27

45

96

94

98

60

69

47

75

TURN UP THE RADIO

UNDERSTANDING (Gear, ASCAP) WBM VALOTTE (Charisma, ASCAP/Chæ WAKE ME UP BEFORE (Chappell, ASCAP) CHA WE BELONG (Screen Gems-EMI, BM

(Hatabrr, BMI) UNDERSTANDING

(Tritec, ASCAP) 67 THE WORD IS OUT

- TENDER YEARS (John Cafferty, BMI) WI TENDERNESS (In General, BMI/I.R.S., III) THIS IS MY NIGHT (CBS, ASCAP/Science & AS 17 ASCAP) CPP/ABP
- 50 THIS IS NOT AMERICA
- s, ASCAP/Pat-Meth, (Donna-Dijon, ASCAP/Ji ASCAP/OPC BMI/Butte ilk, BMI) CPP
- ASCAP/OPC, BMI/Butte TOO LATE FOR GOODB: (Charisma, ASCAP/Chaj TRAGEDY (Poetic License, BMI/A: TREAT HER LIKE A LAI 23 I, ASCAP) CHA/HL
- 39
- ican League, BMI) 48

(Jobete, ASCAP/Tall Te \_\_\_\_\_ations, ASCAP) CPP

II, ASCAP) CHP/HL J go-go

on Sunset, ASCAP) CPP

**VBM** 

(Screen Gems-EM), BM TBM WHEN THE RAIN BEGH (Edition Sunrise/BMI/I on Sunset, ASC/ WHY CAN'T I HAVE YE (Rick Ocasek/ASCAP/L , ASCAP) WBM THE WILD BOYS

(10/Nymph, BMI/Wari Bros., ASCAP) CPP 61 YO LITTLE BROTHER



pdate

**A TRIO OF TOP EXECUTIVES** will keynote this year's convention of the National Assn. of Recording Merchandisers (NARM), March 29-April 1 at the Diplomat Hotel, Hollywood, Fla. They are Gil Friesen, president of A&M Records; Jack Eugster, president of the Musicland Group and chairman of Sam Goody; and Quincy Jones, the writer/arranger/producer and chairman of Qwest Records.

LOOK FOR MORE JOINT TRAVELS of sales and promotion executives at Poly-Gram when they hit the road. A recent joint California trek to break Mercury act Animotion's album by Shelly Rudin, senior vice president of sales, and Bill Cataldo, vice president of promotion, proved a case of better mutual understanding of each other's needs, the execs declare.

BREAKING INTO THE MUSIC BUSINESS is the theme behind a weekend (May 24-25) seminar sponsored by New York Univ. and Music & Sound Output magazine. High school grads and college freshman, target of the gathering, will meet with professionals from the industry, says NYU professor and music industry figure Richard Broderick.

50 YEARS AGO, Fred Waring invented the Waring blender. Because the late bandleader/choral master travelled extensively in music business circles, the Waring Products Division of Dynamics Corp. of America is appealing to tradesters to let them know if they have early Waring blenders. A photo with serial number will do. And for that effort, those with the 50 oldest blenders will receive a new Waring Vortex Blender. Waring is located at Box 80, Pine Meadow, Conn. 06061. There's a June 30 deadline.

### **EXECUTIVE TURNTABLE**

(Continued from page 4)

er for the Atlantic region.

VCA Duplicating Corp. makes the following appointments: Ted Tedesco to operations manager/industrial and Mary Krage to key accounts repre-sentative, both at the Midwest branch; Jan F. Sotnikoff to sales representative, East Coast branch; and Andrew Kadison to video editor at VCA's Teletronics division, New York. Tedesco and Krage are upped from plant superintendant and sales representative, respectively. Sotnikoff joins from American Institute of Certified Public Accounts, where he was manager/ materials management. Kadison served in a number of capacities at North-East Video.

In addition, VCA promotes Edward Levy from credit and collections manager of the Teletronics division to the newly created post of assistant to VCA's treasurer in New York. Replacing him is Frances Town, who was his assistant.

Two Sony divisions make the following changes in New York: Duncan Frederick is appointed national special projects manager for its Consumer Products Co., and Ron Gell is named royalty administrator for its Video Software Operations. Frederick was national sales manager for Sony's Video Software Division. Gell was with Atlantic Records' royalty department.

BASF Systems Corp., Bedford, Mass., appoints Robert McKinley video product manager. He was with Polaroid Corp.'s consumer products division, where he was responsible for all co-op advertising and dealer merchandising programs.

Pro Audio General Store promotes David Kerstin from Midwestern sales manager to vice president of national sales in Ocala, Fla.

Jim Loyd becomes mastering engineer for Disc Mastering Inc., Nashville. He was with Masterfonics Studios, where he served in a similar capac-

ity. Don Van Gorden joins Executive Recording as disk mastering engineer in New York. He had been with Soundwave Recording Studios for the past 15 years.

**Diane Phillips** becomes manager of quality assurance at ElectroSound Long Island Inc., New York. She served in various capacities for the firm over the years.

TRADE GROUPS. In Washington, D.C. Allan Schlosser is appointed staff vice president of communications for the Electronic Industries Assn.'s Consumer Electronics Group. He was director of public affairs.

Paul G. Bjorneberg becomes director of administrative services for the American Music Conference (AMC) in Chicago. He was assistant executive director of Inland Daily Press Assn./Foundation.

**RELATED FIELDS.** Jeri R. Spencer heads Golden Rule Music Administrators Ltd. at Kaufman Astoria Film Studios, New York. She was vice president of administration at Copyright Service Bureau Ltd.

Ed Bilous and Lynn Doemling join John Hill Music, New York, as staff arranger/composer/producer and office manager respectively. Bilous has conducted workshops and lectures throughout the country for the Lincoln Center Institute. Doemling was a booking and scheduling manager for the Hit Factory.

### **New Companies**

L.C.L. Promotions, formed by Curt Laws. Company is set up to promote new artists and writers. P.O. Box 522, Goodlettsville, Tenn. 37072; (615) 859-4441.

Mike Horn & Associates, a consultancy organization committed to the development and growth of local, retail and national sales for radio stations, radio groups and cable systems. 535 Boylston St., Boston, Mass. 02116; (617) 536-8392.

Wordsmith, an independent marketing agency, formed by Jan Simmons to offer clients a network of creative sales and marketing specialists. Company's roster will include production artists, designers, film and video crews, printers and media buyers. 16 Music Circle S., Nashville, Tenn. 37203; (615) 256-4126.

Baynes Management Agency, formed by Gene Baynes. Company covers a group of businesses including nightclubs, production and recording, promotion, artist management and financial planning. Expo Mart, Suite 324 W., Monroeville, Pa. 15146

**Advanced Broadcast Management** Inc., a new communications services company formed to provide innovative sales, programming and other services to the broadcast industry. 1730 Pennsylvania Ave. N.W., Suite 1125, Washington, D.C. 20006; (202) 783-8429.

### **I** *ifelines*

#### BIRTHS

Girl, Taylor, to Jim and Patti Greenwood, Jan. 11 in Los Angeles. He is president of NARM and founder/president of the 36-store Licorice Pizza record/video chain.

Boy, Evan Turner, to Cliff and Carole Magness, Jan. 20 in Los Angeles. He is a producer/writer for Quincy Jones Productions.

Girl, Brooke Ashley, to Jimmy and Susan Maples, Jan. 26 in Augusta. He is president of Jimmy Maples Entertainment.

Boy, Alexander Ryan, to Andy and Ria McKaie, Jan. 28 in Los Angeles. He is director of national publicity for MCA Records.

#### MARRIAGES

Bob Reitman to Barbara Burns. Feb. 3 in Los Angeles. He is vice president of marketing services for A&M Records. She is director of advertising for WEA.

Lorianne Crook to Jim Owens, Jan. 26 in Nashville. She is co-host

of the series "This Week In Country Music" and entertainment editor for WSMV's "Channel 4 Magazine." He is president of Jim Owens Entertainment and Jim Owens Television and producer of "TWICM" and various prime time specials.

#### DEATHS

Harry A. Truitt, 74, in Philadelphia, Jan 14. A pianist who played with Lionel Hampton and other bandleaders, his musical career continued until three years ago. He is survived by three sisters and a brother.

Bill Pickering, 57, Jan. 25 in Albuquerque. He was founder of the Picks, the vocal group that backed Buddy Holly.

Tommy Jarrell, 83, of heart failure Jan. 28 in North Carolina. The oldtime fiddler was widely recognized for his electrifying style.

**Doug Block**, 33, Jan. 23 in New York. Block, who worked with Bobby Young Promotions, is survived by his wife Debbie, his mother, his father and four brothers.

## **Rubbling Under**

### THE TOP POP ALBUMS

- 201 SAWYER BROWN SAWYER BROWN CAPITOL ST-12391
- RONNIE LAWS CLASSIC MASTERS CAPITOL ST-12375 202
- DURAN DURAN DURAN CAPITOL ST-12158 203 204 ANGEL CITY TWO MINUTE WARNING MCA 5509
- 205 FOREIGNER RECORDS ATLANTIC 80999
- ANIMOTION ANIMOTION MERCURY 822580-1 (POLYGRAM)
- 206 207 SADE THE DIAMOND LIFE PORTRAIT BFR-39581 (EPIC)
- SHEENA EASTON BEST KEPT SECRET EMI-AMERICA ST-17101 (CAPITOL) 208
- VARIOUS ARTISTS CHESS RCA CPL-2-5340 209
- JOHN HIATT WARMING UP THE ICE AGE GEFFEN GHS-24055 (WARNER BROS.) 210

### THE HOT 100 SINGLES

- 101 THE BIRD THE TIME WARNER BROS. 7-29094
- OUTTA THE WORLD ASHFORD & SIMPSON CAPITOL 5434 102
- BEEP A FREAK THE GAP BAND TOTAL EXPERIENCE 1-2405 (RCA) 103
- FREAKS COME OUT AT NIGHT WHODINI JIVE/ARISTA 1-9302 104 105
- BASKETBALL KURTIS BLOW MERCURY 881-529-7 (POLYGRAM) 106 ROXANNE, ROXANNE UTFO FULL FORCE/SELECT 62254
- 107
- SAY IT AGAIN SANTANA COLUMBIA 38-04758 108
- JUST GOT LUCKY DOKKEN ELECTRA 7-69664 109
- MY TIME GLADYS KNIGHT & THE PIPS COLUMBIA 38-04761 110 I'LLSTILLBELOOKINGUPTOYOU WILTONFELDERWITHBOBBYWOMACK MCA52467

Weekly calendar of trade shows, conventions, award shows, semi-nars and other notable events. Send information to Calendar. Billboard, 1515 Broadway, New York, N.Y. 10036.

#### FEBRUARY

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 7-9, Country Radio Seminar, Opryland Hotel, Nashville. (615) 327-4487.

March 10-13, Rockers '85, Sheraton Premiere Hotel, Universal City, Calif. (818) 343-3952

March 13, 10th annual Big Apple Radio Awards Ceremony, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 17, New Jersey Record Collectors Show/Convention, Ramada Inn, Clark, N.J. (201) 548-7188

March 18. Songwriters Hall of Fame Dinner & Induction Ceremony. Waldorf-Astoria Hotel, New York. (212) 944-1858.

March 20-23, International Tape/Disc Assn. (ITA) Conference, Saddlebrook Resort, Tampa, Fla.

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.

### APRIL

April 1-9, World Youth Festival of Arts, Kingston, Jamaica. (212) 593-6337

April 9-10, Yankee Group PC Seminar, Plaza Hotel, New York. (617) 542-0100.

April 14-18, Computer Graphics '85, Dallas Convention Center. (703) 698-9600.

April 16-17, Yankee Group PC Seminar, Claremont Resort Hotel, Berkelev. Calif. (617) 542-0100. April 22-25, Audio-Visual Exhi-

bition, Wembley Conference Centre, London. (212) 593-2258 or (212) 752-8400.

#### MAY

May 4-6, Audio Engineering Society Convention, Disneyland Hotel, Anaheim, Calif. (212) 661-2355. May 24-25. Jimmie Rodgers Memorial Festival, Meridian, Miss.

(615) 528-3066.

May 18-31, International Trumpet Guild 1985 Conference, Univ. of New Mexico, Albuquerque.

### **JANUARY RIAA CERTIFICATIONS**

(Continued from page 4)

### lion copies

Most of the additions to the multiplatinum certifications program were recent hits. The exceptions were recent miss. The exceptions were three catalog sets by Waylon Jennings: 1976's "Wanted: The Out-laws," 1978's "Waylon & Willie" and 1979's "Croatest Hits." and 1979's "Greatest Hits."

Two disparate acts collected two gold albums each in January: Hank Williams Jr. and the Mormon Tabernacle Choir. They're the third and fourth gold albums for the Choir, following "The Lord's Prayer, which was certified in 1963, and "Joy Of Christmas," certified in 1979.

Here's the complete list of January certifications:

**Multi-Platinum Albums** Prince's "Purple Rain," Warner

Bros. Nine million. Van Halen's "1984," Warner Bros.

Five million. Waylon Jennings' "Greatest Hits,"

RCA. Three million. Billy Idol's "Rebel Yell," Chrysalis. Two million.

Waylon Jennings & Willie Nel-son's "Waylon & Willie," RCA. Two million.

Waylon Jennings/Willie Nelson/ Tompall Glaser/Jessi Colter's "Wanted: The Outlaws," RCA. Two million.

Madonna's "Like A Virgin," Sire/ Warner Bros. Two million. Motley Crue's "Shout At The Dev-

il." Elektra, Two million.

**Platinum Albums** Linda Ronstadt's "Lush Life,"

Asylum. Her seventh. Pat Benatar's "Tropico," Chrysalis. Her sixth. Duran Duran's "Arena," Capitol. Their fourth. Prince's "Controversy," Warner Bros. His fourth. Duran Duran's "Duran Duran," Capitol. Their third. Madonna's "Like A Virgin," Sire/ Warner Bros. Her second. Luther Vandross' "Busy Body," Epic. His second. Larry Elgart's "Hooked On Swing," RCA. His first. New Edition's "New Edition," MCA. Their first. Billy Ocean's "Suddenly," Jive/ Arista. His first.

The Time's "Ice Cream Castle," Warner Bros. Their first.

Gold Alb ns Linda Ronstadt's Lush Life," Asylum. Her 13th. Barry Manilow's "2 A.M. Paradise Cafe," Arista. His 1! h. Jefferson Starship's niture," Grunt/RCA Their ninth. Pat Benatar's "Troj :o," Chrysalis. Her sixth. Deep Purple's "Per ct Strangers," Mercury. Their sixt' Hank Williams. .'s "Man Steel," Warner/Cur . His sixth. Hank Williams r.'s "Major Moves," Warner/Ci Duran Duran's "I ena," Capitol. Their fourth. Mormon Tabernac : Choir's "Joy To The World," CF Masterworks. Their fourth. Mormon Taber acle Choir's

'Nuclear Fur-.'s "Man Of b. His fifth.

"Christmas Carols," CBS Masterworks. Their third. Don Henley's "Building The Per-fect Beast," Geffen. His second. Madonna's "Like A Virgin," Sire/ Warner Bros. Her second. Midnight Star's "Planetary Invasion," Solar. Their second. Whodini's "Escape," Jive/Arista.

Their first. Julian Lennon's "Valotte," Atlan-

tic. His first. Sheila E.'s "The Glamorous Life,"

Warner Bros. Her first.

**Gold Singles** 

Madonna's "Like A Virgin," Sire/ Warner Bros. Her first. New Edition's "Cool It Now," MCA. Their first.

### NARM 'GIFT OF MUSIC' AWARD NOMINEES

(Continued from page 6)

ist-"Born In The U.S.A.," Bruce Springsteen, Columbia; "Can't Slow Down," Lionel Richie, Motown; "Purple Rain," Prince, Warner Bros.; "Thriller," Michael Jackson, Epic.

Best-selling album by a female artist—"Madonna," Madonna, Sire/ Warner Bros.; "Private Dancer," Tina Turner, Capitol; "She's So Unusual," Cyndi Lauper, Portrait; "What's New," Linda Ronstadt, Asylum.

Best-selling black music album Best-selling black music album by a group—"Break Out," Pointer Sisters, Planet/RCA; "Ice Cream Castle," the Time, Warner Bros.; "New Edition," New Edition, MCA; "No Parking On The Dance Floor," Midnight Star, Solar/Elektra; "Vic-Jacksons, Epic. tory,

Best-selling black music artist by a male artist-"Can't Slow Down," Lionel Richie, Motown; "Purple Rain," Prince, Warner Bros.; "Thriller," Michael Jackson, Epic.

Best-selling black music album by a female artist—"I Feel For You," Chaka Khan, Warner Bros.; "I'm In Love Again," Patti LaBelle, Philadelphia International: "Let's Hear It For The Boy," Deniece Williams, Columbia; "Madonna," Madonna, Sire/Warner Bros.; "Private Dancer," Tina Turner, Capitol; "The Glamorous Life," Sheila E., Warner Bros

Bios. Best-selling country album by a group—"Atlanta Blue," the Statlers, Mercury; "Greatest Hits, Vol. 2," Oak Ridge Boys, MCA; "Roll Ón," Alabama, RCA.

Best-selling country album by a male artist—"City Of New Or-leans," Willie Nelson, Columbia; "Don't Cheat In Our Hometown, Ricky Skaggs, Sugar Hill/Epic; "Major Moves," Hank Williams Jr., Warner/Curb; "Right Or Wrong," George Strait, MCA; "What About Me," Kenny Rogers, RCA; "You've Got A Good Love Comin'," Lee Greenwood, MCA.

Best-selling country album by a female artist—"Cage The Song-bird," Crystal Gayle, Warner Bros.; "Clean Cut," Barbara Mandrell, MCA; "Heart Over Mind," Anne Murray, Capitol.

Best-selling jazz album-"Backstreet," David Sanborn, Warner "December," George Win-Bros.; ston, Windham Hill; "Future Shock," Herbie Hancock, Columbia; "Hot House Flowers," Wynton Marsalis, Columbia.

Best-selling classical album-'Amadeus'' soundtrack, Fantasy; "Havdn/Hummel/Mozart: Trumpet Concertos," Marsalis, National Philharmonic Orchestra, CBS; "Mam-Pavarotti/Mancini, London; ma.' "Pachelbel: Kanon," Paillard Chamber Orchestra, RCA.

Best-selling gospel/spiritual al-bum—"Not Of This World," Petra, Star Song; "Rough Side Of The Mountain," Rev. F.C. Barnes & Sister Brown, Atlanta International; "Straight Ahead," Amy Grant, Mvrrh.

Best-selling original cast al-bum—"Cats," Geffen; "La Cage Aux Folles," RCA; "Sunday In The Park With George," RCA.

meeting in Phoeni: this Wednesday and Thursday (13-D.

nation's capital The choice of th ad been seen as for the convention a way to buttress 'SDA's national legislative efforts However, prospects of slow mov nent on the controversial First ile issue (Billboard, Feb. 9) ha : spurred action by VSDA direc irs favoring a switch. Las Vega they argue, offers an additional 5,000 square feet of exhibit space, ossibly meaning an additional \$90( 00 in revenue to VSDA.

Those opposing he move point to VSDA's West C ast base for its first three convei .ons, held in Daland Las Vegas. las, San Francisc Most VSDA d ectors would not comment on the controversy, nor would VSDA e ecutives at the trade group's ad inistrative offices in Cherry Hill, J. One director, , Fla., says he op-Art Ross of Tam venue, declaring poses a change

that a "commitment was made and I feel that we should honor it.

In San Francisco, Jim George, VSDA treasurer and chairman of the 1984 convention at the MGM Grand in Las Vegas, hedges: "I can understand the sound business reasons for leaving it in Washington, as well as the reasons for moving. I'm one who is on the fence."

More than one director recalls that the National Assn. of Recording Merchandisers (NARM), associated with VSDA, has switched conventions, too. This year's convention, in Hollywood, Fla., was originally scheduled to be held in Hawaii.

Meanwhile, VSDA executive vice president Micky Granberg and key staffers were said to have looked over the Washington site last Thursday (7). It would reportedly cost VSDA \$150,000 to switch to another city, according to the association's contract with the Washington Sheraton.

### **ERTEGUN: WEA NOT SEEKING PARTNER**

(Continued from page 3)

those of other companies," he says, "and we concluded that we were extremely efficient in the distribution of international product throughout the world."

Loch also points to WEA's centralized manufacturing facility in Europe, which, he claims, is working at full capacity almost constant-ly. "With cost-effectiveness in manufacturing and distribution, this leaves us with more money to invest in the actual marketing of the product," he says. "The bigger scenario, which would have resulted from a merger, might well have led us into spending more money on the 'machine' than on the marketing.

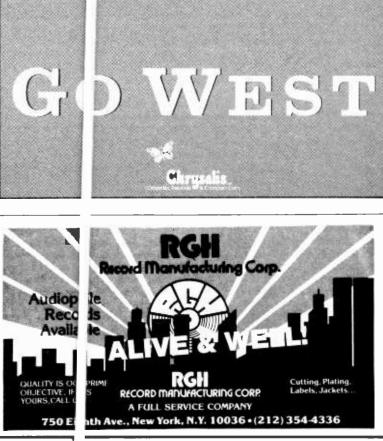
Looking ahead, Ertegun anticipates an even better year for WEA but acknowledges two major sources of worry, one all-too-familiar, the other a recent and growing development. "LP sales continue to decline, and in certain European countries like Belgium, France, Spain and Italy it is much more difficult to sell records than it was a few years ago, because young people just don't have much money to spend. The result is home taping, and we should never forget what a tremendously damaging factor this is. It is naturally most prevalent in countries which have severe economic problems; and if the countries are really underdeveloped, then you have massive piracy.'

The more recent major problem faced by the industry, according to Ertegun and Loch, is the fact that the market share of domestic product in many countries is declining significantly. Because competition among companies becomes fiercer as the market declines, artists withgood track records and high sales potential become more and more expensive to sign. And the possibility of European artists achieving big sales in their own countries diminishes as the international repertoire becomes more predominant. As for the possibility of breaking European artists internationally, this becomes more and more remote, not least because of the language barrier.

"Yet the absurd thing," says Ertegun, "is that royalty rates for European artists are as high as they are for American artists, sometimes higher. I find this insane. A French or a German act will sometimes ask for a higher royalty than an American act, for a much smaller market. And recording costs are just as high, too. Sometimes European acts come to the U.S. to record."

With sales volume coming increasingly from the megastars and catalog continuing to dwindle into insignificance, are the major record companies tending to be held for ransom by the top international acts?

Says Loch: "The one thing militating against that is that the effective lifespan of megastars today is much shorter than it used to be. Therefore the companies are learning that it is just not possible to pay high guarantees, only to find yourself in a position where the sales just aren't coming.'



ROW OVER VS A CONFAB SITE deadlock that is formed reports, in scheduled to be re lved at a board

Billboard.

tanks -

# TOP POP ALBUMS.

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Compiled from a national sample of retail store, one-stop and rack sales reports.

/	31	2 Week	201	ARTIST	
THIS	1 15	N A	Mys 460	ARTIST	TITLE
E	12	12	S MA	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
$\bigcirc$	1	2	12	MADONNA ▲ <sup>2</sup> SIRE 25157-1/WARNER BROS. (8.98) (CD) 2 weeks a	at No. One LIKE A VIRGIN
2	2	1	35	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
3	3	6	15	WHAM A COLUMBIA FC39595 (CD)	MAKE IT BIG
4	4	4	7	FOREIGNER ATLANTIC 81999 (9.98) (CD)	AGENT PROVOCATEUR
5	10	21	4	JOHN FOGERTY WARNER BROS. 1-25203 (8.98) (CD)	CENTERFIELD
6	6	5	38	CHICAGO ▲ <sup>2</sup> FULL MOON/WARNER BROS. 1-25060/WARNER BROS. (8.98)	(CD) 17
7	5	3	32	PRINCE & THE REVOLUTION ▲9 WARNER BROS. 25110-1 (8.98) (CI	D) PURPLE RAIN
(8)	8	7	13	BRYAN ADAMS A&M SP5013(8.98) (CD)	RECKLESS
9	7	10	19	NEW EDITION A MCA MCA5515 (8.98)	NEW EDITION
(10)	11	9	17	DARYL HALL & JOHN OATES A RCA AFL1-5309 (9.98)	BIG BAM BOOM
11	9	8	36	TINA TURNER A CAPITOL ST-12330 (8.98) (CD)	PRIVATE DANCER
(12)	12	13	26	BILLY OCEAN A JIVE/ARISTA JL 8-8213/ARISTA (8.98)	SUDDENLY
13	13	12	61	CYNDI LAUPER ▲ <sup>2</sup> PORTRAIT BFR 38930/EPic (CD)	SHE'S SO UNUSUAL
(14)	14	16	10	DON HENLEY   GEFFEN GHS 24026/WARNER BROS. (8.98) (CD) BUIL	
-	20	26	6	SOUNDTRACK MCA 5547 (8.98)	BEVERLY HILLS COP
(15)					ARENA
16	16	11	12	DURAN DURAN A CAPITOL SWAV12374 (9.98) (CD)	
(17)	17	19	12	DEEP PURPLE MERCURY 824003-1/POLYGRAM (8.98) (CD)	PERFECT STRANGER
18	15	15	18	SHEENA EASTON  EMI-AMERICA ST-17132 (8.98) (CD)	A PRIVATE HEAVEN
(19)	19	14	67	LIONEL RICHIE A <sup>8</sup> MOTOWN 6059 ML (8.98) (CD)	CAN'T SLOW DOWN
20	21	18	65	THE POINTER SISTERS A PLANET BXL1-4705/RCA (8.98) (CD)	BREAK OUT
21	23	25	15	JULIAN LENNON  ATLANTIC 80184-1 (8.98) (CD)	VALOTTE
22	26	35	13	REO SPEEDWAGON EPIC QE 39593 (CD)	WHEELS ARE TURNING
23	18	17	18	THE HONEYDRIPPERS A ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
(24)	24	27	15	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
(25)	29	34	30	THE TIME A WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
(26)	30	30	17	GENERAL PUBLIC IRS. SP-70046/A&M (8.98) (CD)	ALL THE RAGE
27	22	20	72	HUEY LEWIS AND THE NEWS A5 CHRYSALIS FV 41412 (CD)	SPORTS
28	25	22	13	PAT BENATAR A CHRYSALIS FV41471 (CD)	TROPICO
29	27	24	11	LINDA RONSTADT A ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
30	28	23	22	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) (CD) THE WO	MAN IN RED-SOUNDTRACK
(31)	35	38	11	GIUFFRIA CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
(32)	34	36	11	MIDNIGHT STAR   SOLAR 60384/ELEKTRA (8.98) (CD)	PLANETARY INVASION
33	40	43	15	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
34	32	29	46		HEARTBEAT CITY
-				THE CARS ▲ <sup>2</sup> ELEKTRA 60296 (8.98) (CD)	
(35)	37	37	13	WHODINI ● JIVE JL-8251/ARISTA (8.98)	ESCAPE
36	36	39	11	TRIUMPH MCA 5537 (8.98) (CD)	THUNDER SEVEN
(37)	42	48	10	KOOL & THE GANG DE-LITE 822943-1/POLYGRAM (8.98) (CD)	EMERGENCY
38	31	31	18		THE UNFORGETTABLE FIRE
(39)	41	44	13	FRANKIE GOES TO HOLLYWOOD WELCOM	E TO THE PLEASURE DOME
40	33	32	18	CHAKA KHAN ▲ WARNER BROS. 25162-1 (8.98) (CD)	FEEL FOR YOU
(41)	64	79	7	AUTOGRAPH RCA NFL1-8040 (6.98)	SIGN IN PLEASE
42	38	33	20	KISS A MERCURY 822495-1/POLYGRAM (8.98) (CD)	ANIMALIZE
(43)	51	55	10	TEENA MARIE EPIC FE 39528	STARCHILD
44	44	45	22	JACK WAGNER QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
(45)	50	61	4	GEORGE BENSON WARNER BROS. 1-25178 (8.98)	20/20
46	46	46	33	TWISTED SISTER A ATLANTIC 80156 (8.98) (CD)	STAY HUNGRY
(47)	49	56	21	SURVIVOR SCOTTI BROS. FZ 39578/EPIC (CD)	VITAL SIGNS
48	48	50	7	FAT BOYS   SUTRA SUS1015 (8.98)	FAT BOYS
49	45	42	56	VAN HALEN ▲ <sup>5</sup> WARNER BROS 1-23985 (8.98) (CD)	1984
50	39	28	10	BARRY MANILOW ● ARISTA AL 8-8254 (8.98) (CD)	2:00 A.M. PARADISE CAFE
51	47	41	77	MADONNA ▲ <sup>2</sup> SIRE 1-23867/WARNER BROS. (8.98) (CD)	MADONNA
-	53	54	6		IN' 2 ELECTRIC BOOGALOO
521	-	66	5	BRONSKI BEAT MCA 5538 (8.98)	THE AGE OF CONSENT
52 52	5.6	00	J	BIGHOID BENT MOR 3330 (0.30)	THE HOL OF CONCENT
<u></u>	56	63	12	STEVE PERRY & COLUMPIA CO 30334 (CD)	STREET TALK
-	56 55 43	63 40	43 41	STEVE PERRY & COLUMBIA FC 39334 (CD)	STREET TALK

	[	/	/	ARTIST	
THIS	3/	2 Mr.	MHS 460	Not Not	
13	1 15	E Z	Se Ma	ARTIST	TITLE
Z	13	12	13	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PFICE)*	
56)	66	67	21	DIANA ROSS • RCA AFL1-5009 (8.98) (CD)	SWEPT AWAY
57)	57	62	10	THE KINKS ARISTA AL 8-8264 (8.98) (CD)	WORD OF MOUTH
58	58	59	5	THE GAP BAND TOTAL EXPERIENCE TEL8-5705/RCA (8.98)	GAP BAND V
<b>59</b>	67	86	10	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
60	65	57	18	JEFFREY OSBORNE • A&M SP-5017 (8.98) (CD)	DON'T STOP
61	61	58	13	AL JARREAU WARNER BROS. 1-25106 (8.98) (CD)	HIGH CRIME
62	62	51	96	Z Z TOP A4 WARNER BROS. 1-23774 (8.98) (CD)	ELIMINATOR
63	63	53	22	TALKING HEADS SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
64)	70	64	70	SOUNDTRACK A MOTOWN 6062ML (8.98) (CD)	THE BIG CHILI
65)	68	82	10	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARF
66)	69	78	79	BILLY JOEL ▲ <sup>4</sup> COLUMBIA QC 38837 (CD)	AN INNOCENT MAN
67	54	47	13	CULTURE CLUB A VIRGIN/EPIC QE39881/EPIC WAKING	G UP WITH THE HOUSE ON FIRE
68	52	52	40	JERMAINE JACKSON @ ARISTA AL88203 A (8.98) #CD)	JERMAINE JACKSON
69	59	49	25	JULIO IGLESIAS A <sup>2</sup> COLUMBIA OC 39157 (CD)	1 100 BEL AIR PLACE
-	73	85	14	THE TEMPTATIONS GORDY 61 19 GL/MOTOWN (8.984	TRULY FOR YOU
70		83		and the second secon	THE GLAMOUROUS LIFE
71)	83	03	33	SHEILA E.   WARNER BROS. 1-25107 (8.98)	
72	93		2	DAVID SANBORN WARNER BROS. 25150-1 (8.98)	STRAIGHT TO THE HEAR
73	71	68	13	SOUNDTRACK FANTASY WAM-1791 (2LPS)/RCA (19.989 (CD)	AMADEUS
74	76	81	12	THE JUDDS RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
75)	80	84	18	TOMMY SHAW A&M SP-5020 (8.98) (CD)	GIRLS WITH GUNS
76)	82	92	21	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&W (8 98)	STEALING FIRE
77)	81	95	19	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
78	75	77	64	BILLY IDOL ▲ <sup>2</sup> CHRYSALIS FV 41450 (CD)	REBEL YELL
79	60	60	10	RAY PARKER JR. ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
80	74	74	118	PRINCE ▲ <sup>2</sup> WARNER BROS. 1-23720 (2LPS) (10.98) (CD)	1999
81	77	73	21	IRON MAIDEN  CAPITOL SJ-12321 (8.98) (CD)	POWER SLAVE
82	72	65	17	BARBRA STREISAND COLUMBIA QC 39480 (CD)	EMOTION
83	79	71	28	SAMMY HAGAR  GEFFEN GHS24043/WARNER BROS. (8.98) (CD)	VOA
84	84	72	80	GEORGE WINSTON ● WINDHAM HILL C-1025/A&M (9.98) (CD)	DECEMBER
85	85	75	17	ROGER HODGSON A&M SP-5004 (8.98) (CD)	IN THE EYE OF THE STORM
86	78	70	18	DAVID BOWIE ▲ EMI-AMERICA SJ-17138/CAPITOL (8.98) (CD)	TONIGHT
87	90	91	22	<b>KENNY ROGERS ▲</b> RCA AFL1-5043 (8.98) (CD)	WHAT ABOUT ME
	88	88	13		ISOLATION
88				TOTO COLUMBIA QC38962 (CD)	
89	89	90	32	JOHN WAITE   EMI-AMERICA ST-17124 (8.98)	NO BRAKES
90)	95	107	29	SCANDAL FEATURING PATTY SMYTH  COLUMBIA FC 391	
91	86	76	48	RATT A <sup>2</sup> ATLANTIC 80143-1 (8.98) (CD)	OUT OF THE CELLAF
92	91	89	32	COREY HART EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
93	87	80	14	ELVIS PRESLEY RCA CPM6-5172 (49.95)	A GOLDEN CELEBRATION
94)	P	HEW)		COMMODORES MOTOWN 6124ML (8.98)	NIGHTSHIFT
95	97	97	19	WYNTON MARSALIS COLUMBIA FC39530 (CD)	HOT HOUSE FLOWERS
96	96	96	71	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60289 (8.98) (CD)	SHOUT AT THE DEVIL
97	100	102	12	THE WHISPERS SOLAR 60356-1/ELEKTRA (8 98). (CD)	SO GOOD
98	98	100	7	SOUNDTRACK RCA ABL1-5349 (8.98) (CD)	EURYTHMICS (1984)
99)	107	114	5	SOUNDTRACK GEFFEN GHS24062/WARNER BROS. (9.98)	COTTON CLUE
100	103	98	16	DAN HARTMAN MCA MCA5525 (8.98) (CD)	I CAN DREAM ABOUT YOU
101	101	104	73	LINDA RONSTADT A2 ASYLUM 60260/ELEKTRA (8.98) (CD)	WHAT'S NEW
101	92	69	15		Y REGARDS TO BROAD STREET
103	94	94	21		SAM HARRIS
104	102	93	20	DENNIS DEYOUNG A&M SP-5006 (8.98) (CD)	DESERT MOON
105	108	112	35	RUN D.M.C.  PROFILE PRO 1201 (8.98)	RUN D.M.C.
106	178		2	LRB CAPITOL ST-12365 (8.98)	PLAYING TO WIN
107	110	111	13	BIG COUNTRY MERCURY 822831-1/POLYGRAM (8.98) (CD)	STEELTOWN
108	109	109	15	UB40 A&M SP-5033 (8.98)	GEFFREY MORGAN
100	105	103	11	SHALAMAR SOLAR 60385/ELEKTRA (8.98) (CD)	HEARTBREAK
109					

Albums with the greatest sales gains this week. (CD) Compact Disc available: • Recording Industry Assn. Of America (RIAA) certification for sales of 500.000 units. A RIAA certification for sales of one million units. with each additional million indicated by a numeral following the symbol. \*CBS Records does not issue a suggested list price for its product.

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**PROGRAMMERS FROM** MAINE TO CALIFORNIA WERE SEDUCED BY HER FIRST SINGLE, "HANG ON TO YOUR LOVE" AND THE FOLLOW-UP, "SMOOTH OPERATOR" LOOKS EVEN MORE PROMISING. DEMAND FOR COVER STORIES AND INTERVIEWS HAS BEEN INCREDIBLE ON SADE-EVEN BEFORE THE ALBUM SHIPPED. NOT TO MENTION CABLE OUTLETS PLAYING THE "HANG ON TO YOUR LOVE" AND "SMOOTH OPERATOR" VIDEOS IN HEAVY ROTATION SIMULTANEOUSLY.

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Billboard

### TOP POP ALBUMS continued

	[	1	0	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
THIS W	LAST.	Wine B	MyS 400	ARTIST	TITLE
	115	115	82	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98) NC	PARKING ON THE DANCE FLOOR
112	113	101	113	MICHAEL JACKSON A <sup>20</sup> EPIC DE 38112 (CD)	THRILLER
113	99	87	11	RICK SPRINGFIELD MERCURY 824107-1/POLYGRAM (8.98) (CI	
114	112	99	12	THE WHO MCA 2-8018 (2 LPS) (10.98) (CD)	WHO'S LAST
115	106	108	31	DIO ● WARNER BROS. 25100-1 (8.98) (CD)	THE LAST IN LINE
(116)	143		2	MARTIN BRILEY MERCURY 822423-1/POLYGRAM (8.98) (CD)	DANGEROUS MOMENTS
117	121	122	122	LIONEL RICHIE ▲ <sup>4</sup> MOTOWN 6007 ML (8.98) (CD)	LIONEL RICHIE
(118)	129		2	KIM WILDE MCA 5550 (8.98)	TEASES AND DARES
(119)	159	170	19	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
(120)	130	141	21	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
(121)	126	159	4	EUGENE WILDE PHILLY WORLD 90239/ATLANTIC (8.98)	EUGENE WILDE
122	124	131	559	PINK FLOYD ● HARVEST SMAS1 1163/CAPITOL (8.98) (CD)	DARK SIDE OF THE MOON
123	128	130	69	PHIL COLLINS ● ATLANTIC SD16029 (8.98) (CD)	FACE VALUE
124	127	132	36		ORE SONGS FROM THE BIG CHILL
125	113	132	27	BOB MARLEY AND THE WAILERS ISLAND 90169/ATLANTIN	
125	131	135	54		ROLL ON
120	131	135	49	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	LOVE AT FIRST STING
			-	SCORPIONS ▲ <sup>2</sup> MERCURY 814981-1/POLYGRAM (8.98) (CD) ANDREAS VOLLENWEIDER	
128	132	136	12	COLUMBIA FM-37793 (CD)	GARDENS, BEHIND THE WALL
129	118	118	66		MIDNIGHT MADNESS
130	135	126	15	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98) (CD)	INSIDE MOVES
131	122	110	24	THE FIXX ● MCA MCA5507 (8.98) (CD)	PHANTOMS
(132)	138	142	7	THE MANHATTAN TRANSFER ATLANTIC 81233 (8.98) (CD)	
133	133	133	19	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
134	114	106	24	KROKUS ● ARISTA AL8-8243 (8.98) (CD)	THE BLITZ
135	140	146	20	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
136	125	125	7	BOB DYLAN COLUMBIA 39944	REAL LIVE
137	131	134	24	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
138	123	128	35	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304 (CD)	COULDN'T STAND THE WEATHER
139	151	164	5	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
(140)	142	153	9	EUROGLIDERS COLUMBIA 39588	THIS ISLAND
141	134	137	31	ELTON JOHN  GEFFEN GHS 24031/WARNER BROS. (8.98) (CD)	BREAKING HEARTS
142	147	148	63	U2  ISLAND 90127/ATLANTIC (5.98)	UNDER A BLOOD RED SKY
143	166	-	2	ERIC CARMEN GEFFEN GHS 24055/WARNER BROS. (8.98)	ERIC CARMEN
144	146	123	12	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
145	117	119	19	RICKIE LEE JONES WARNER BROS. 25117-1 (8.98) (CD)	THE MAGAZINE
146	141	143	18	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
147	120	124	19	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
148	152	157	69	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 2-36854 (CD)	THE RIVER
149	169	187	3	KLYMAXX CONSTELLATION/MCA 5529/MCA (8.98)	MEETING IN THE LADIES ROOM
150	160	175	34	ORIGINAL BROADWAY CAST GEFFEN GHS 2031/WARNER B	ROS. (16.95) CATS
151	154	155	17	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
(152)	156	161	9	ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
153	150	152	40	WHITESNAKE GEFFEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
164	144	121	12	PLANET P PROJECT MCA MCA-2-8019 2LPS (10.98)	PINK WORLD
154					

	Γ	/	/	144	
/	3/	5/	400	2 A	
155 IS	452	2 Mues	1400	ARTIST LABEL & NUMBER/DIST THE JUDDS RCA/CURB	UTING
156	153	154	11	THE JUDDS RCA/CURB	IL1-85
157	161	166	10	ANDREAS VOLLENW	DER
(158)	165		2		TIANE
159	162	167	42	R.E.M. I.R.S. SP-70044/A	(8 98)
160	136	120	43	LAURA BRANIGAN	ATLAN'
161	119	116	34	ROD STEWART . w	IER BR
162	155	140	25	THE S.O.S. BAND THE	- Z 393
163	139	127	17	JOAN JETT & BLAC	EAR
164	170	172	14	MCA MCA5476 (8.98) SHADOWFAX WINDHA	HLL WF
165	158	162	29	BANGLES COLUMBIA BI	39220
166	149	144	18	VARIOUS ARTISTS	DHAM
167	145	147	17	REBBIE JACKSON d	JMBIA B
168	171	176	3	JULIE BROWN RHINO	
169	172	169	53	SOUNDTRACK A5 ci	IMBIA J
170	175	156	81	JEFFREY OSBORNE	A&M S
171	173	178	78	BRUCE SPRINGSTE	
172	163	158	11	ELVIS PRESLEY RCA	A1-518
173	148	129	22	VANITY MOTOWN 6102	. (8.98)
174	176	179	29	BRUCE SPRINGSTE	1 • co
175	177	181	85	U2 • ISLAND 90067/A1	NTIC (8
176	174	171	49	THE THOMPSON T	NS A
177	180	184	15	GEORGE STRAIT MC	ACA551
178	181	183	5	DEPECHE MODE SI	5194-1
179	168	138	33		A AL8-8
180	164	139	29	BILLY SQUIER A CA	OL SJ-1
(181)	186	-	2	E.ISLEY, C.JASPER	ISLE
182	183	185	35	CBS ASSOCIATED FZ 3987 TEDDY PENDERGR	IPIC IS ● A
183	185	190	3	SOUNDTRACK A&M	5038 (8
(184)	-	NEW	•	SOUNDTRACK MOT	N 6131
185	189	193	9	ALPHAVILLE ATLANT	30166 (
(186)	194		2	JOHN HUNTER PRIV	EIBFZ 3
(187)		NEW	•	WHITE WOLF RCA NE	042 (8.
188	192	160	17	APOLLONIA 6 WARN	BROS. 2
(189)	F	E-ENTR	γ	PAT BENATAR A C	YSALIS F
190	191	195	3	MALCOLM MCLAR	ISLAND
191	197	199	15	LET'S ACTIVE LR.S. 5	0648/
192	188	191	17	EARL KLUGH CAPITO	5T-1237
193	195	197	26	GRIM REAPER RCA	.1- <b>8038</b>
194	196	200	50		S. BSK 3
195	F	RE-ENTR	Y	HUEY LEWIS AND	
196	167	149	63	DURAN DURAN	PITOL ST
197	198	180	24	THE OAK RIDGE B	'S • M
198	193	189	13	MOLLY HATCHET	C FE396
199	179	151	14	AC/DC ATLANTIC 801	(6.98)
200	199	192	4	LAURIE ANDERSO	WARNER

BER/DIST	UTING LABEL (SUG. LIST PRICE).	TITLE
CA/CURB	IL1-8515/RCA (8.98)	THE JUDDS
LLENW	DER CBS FM 37827 (CD)	CAVERNA MAGICA
DVER EG	TIAN EMPIRE PMSR 0663 (8.98)	ON THE NILE
70044/A	(8 98) (CD)	RECKONING
IIGAN	ATLANTIC 80147 (8.98) (CD)	SELF CONTROL
RT • W	IER BROS. 25095-1 (8.98) (CD)	CAMOUFLAGE
	<b>Z 39</b> 332/EPIC	JUST THE WAY YOU LIKE IT
	E + DTO	RESULTS OF A MISSPENT YOUTH
.98) WINDHA	+LL WH-1038/A&M (9.98) (CD)	THE DREAMS OF CHILDREN
		ALL OVER THE PLACE
	39220 ———————————————————————————————————	SAMPLER '84
		CENTIPEDE
	IMBIA BFC-39238	GODDESS IN PROGRESS
	0 (5.98)	
	IMBIA JS 39242 (CD)	
BORNE	A&M SP-4940 (8.98) (CD)	STAY WITH ME TONIGHT
	COLUMBIA JC 35311 (CD) DA	ARKNESS AT THE EDGE OF TOWN
EYRCA	A1-5182 (8.98)	ROCKER
WN 6102 .	(8.98)	WILD ANIMAL
NGSTE	COLUMBIA QC 38358 (CD)	NEBRASKA
0067/A1	NTIC (8.98) (CD)	WAR
SON TI	NS ▲ ARISTA AL-8-8200 (8.98) (CD)	INTO THE GAP
	CA5518 (8.98) DOES FORT	WORTH EVER CROSS YOUR MIND
DDE si	5194-1/WARNER BROS. (8.98)	SOME GREAT REWARD
K 🔺 AF 🛛	A AL8-8246 (8.98) (CD)	GHOSTBUSTERS
R▲ca c	DL SJ-12361 (8.98)	SIGNS OF LIFE
	ISLEY BROAD	WAY'S CLOSER TO SUNSET BLVD
	S • ASYLUM 60317/ELEKTRA (8.98) (C	D) LOVE LANGUAGE
K A&M 5	6038 (8.9 <b>8</b> )	2010
K MOTI N	6131ML (8.98)	THE FLAMINGO KID
ATLANT 3	0166 (8.98)	FOREVER YOUNG
ER PRIV E	I BFZ 39626/EPIC	FAMOUS AT NIGHT
RÇA NE O	)42 (8.98)	STANDING ALONE
6 WARN E	BROS. 25108-1 (8.98)	APOLLONIA 6
	SALIS FV41444 (CD)	LIVE FROM EARTH
	ISLAND 90242/ATLANTIC (8.98)	FANS
E I.R.S. : 70	0648/A&M (8.98)	CYPRESS
-	-12372 (8.98)	NIGHTSONGS
	-8038 (6.98)	SEE YOU IN HELL
	. BSK 3366 (6.98) (CD)	DIRTY MIND
	E NEWS  CHRYSALIS FV 41340	PICTURE THIS
	TOL ST-12310 (8.98) (CD)	SEVEN AND THE RAGGED TIGER
PI A PI		GREATEST HITS, VOL. 2
CER 'S	MCA MCA5496 (8.98) (CD)	GREATEST HITS, YOE, 2
	F526521 (0D)	THE DEED IS DONIE
CHET	FE39621 (CD)	THE DEED IS DONE

### TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 199 Bryan Adams 8 Alabama 126 Alphaville 185 Laurie Anderson 200 Apolionia 6 188 Armored Saint 152 Ashford & Simpson 33 Autograph 41	
Philip Bailey 24 Bangles 165 Pat Benatar 28, 189 George Benson 45 Big Country 107 Kurtis Blow 119 Laura Branigan 160 Martin Briley 116 Bronski Beat 53 Julie Brown 168	
John Cafferty/Beaver Brown Band Eric Carmen 143 Cars 34 Chicago 6 Bruce Cockburn 76 Phil Collins 123 Commodores 94	55

Sam Harris 103 Corey Hart 92 Dan Hartman 100 Don Henley 14 Roger Hodgson 85 Honeydrippers 23 Culture Club 67 Culture Club 67 Dazz Band 146 Deep Purple 17 Dennis DeYoung 104 Depeche Mode 178 Dio 115 Dokken 77 Duran Duran 16, 196 Bob Dylan 136 Sheila E. 71 Sheena Easton 18 Egyptian Lover 158 Eurogliders 140 Eurythmics 98 Eat Bove 48 Billy Idol 78 Julio Iglesias 69 Iron Maiden 81 Isley, Jasper, Isley 181 Isley, Jasper, Isley 181 Jermaine Jackson 68 Michael Jackson 112 Rebbie Jackson 112 Rebbie Jackson 167 Al Jarreau 61 Joan Jett 163 Billy Joel 66 Etton John 141 Rickie Lee Jones 145 The Judds 74, 156 Eurythmics 50 Fat Boys 48 Fixx 131 John Fogerty 5 Foreigner 4 Frankie Goes To Hollywood 39 Chaka Khan 40 Kinks 57 Kiss 42 Earl Klugh 192 Klymaxx 149 Kool & the Gang 37 Krokus 134 Gap Band 58 General Public 26 Giuffria 31 Grim Reaper 193 Sammy Hagar 83 Daryl Hall & John Oates 10

LRB 106 Cyndi Lauper 13 Let's Active 191 Julian Lennon 21 Huey Lewis & News 27, 195 Los Lobos 59 Madonna 1, 51 Manhattan Transfer 132 Barry Manicow 50 Teena Marie 43 Bob Marley & Wailers 125 Wynton Marsalis 95 Paul McCartney 102 Matcolim McLaren 190 Metallica 120 Pat Metheny Group 133 Midnight Star 32, 111 Moliy Hatchet 198 Mottey Crue 96 Anne Murray 151 New Edition 9 New Edition 9 Newcleus 137 Night Ranger 129 Oak Ridge Boys 197 Billy Ocean 12 Jeffrey Osborne 60, 170

Ray Parker Jr. 79 John Parr 65 Teddy Pendergrass 182 Steve Perry 54 Pink Floyd 122 Planet P Project 154 Pointer Sisters 20 Elvis Presley 93, 172 Prince 80, 155, 194 Prince & the Revolution 7 Queensryche 147 R.E.M. 159 REO Speedwagon 22 Ratt 91 Lionei Richie 19, 117 Kenny Rogers 87 Linda Ronstadt 29, 101 Diana Ross 56 Run-D.M.C. 105 Run-D.M.C. 105 S.O.S. Band 162 David Sanborn 72 Scandal Featuring Patty Smyth 90 Scorpions 127 Shadowfax 164 Shalamar 109 Tommy Shaw 75

White Wolf 187 SOUNDTRACKS Amadeus 73 Beverly Hills Co 15 Big Chill 64 Breakin' 2 Elect Booga Catton Club 9 Coutton Club 9 Country 144 The Flamingon K 184 Footloose 16! Ghostbusters 9 Purple Rain 7 Stop Making Se 2 63 2010 183 Woman In Red 0 Rick Springsteel 3 Bruce Springsteel 3 Bruce Springsteel 3 Bruce Springsteel 3 Billy Squier 186 Ray Stevens 13 Rod Stewart 16 George Strait 1 Barbra Streisand 2 Survivor 47 Talking Heads 6 Talking Heads 6 Temptations 70

galoo 52	Thompson Twins 176 Time 25 Toto 88 Triumph 36 Tina Turner 11 Twisted Sister 46
	U2 38,142.175 UB40 108
L	Van Halen 49 Vanity 173
3	VARIOUS ARTISTS More Songs From Big Chill 124 Sampier '84 166 Stevie Ray Vaughan & Double Trouble 138 Andreas Vollenweider 128, 157
0. 148, 171,	W.A.S.P. 135 Jack Wagner 44 John Waite 89 Grover Washington Jr. 130 Wham 3 The Whispers 97 Whitesnake 153 The Who 114 Whodini 35 Eugene Wilde 121

Kim Wilde 118 George Winston 84 Stevle Wonder 30 ZZ Top 62

### **RADIO STATIONS ASK FOR BETTER CD SERVICING**

(Continued from page 1)

market penetration of the laserread disk, and that labels should recognize that fact. "Service is lousy in general, although some labels are better than others," he says. "Somebody upstairs at the labels ought to be asking, 'What's the five or six bucks it costs us to provide them with a free disk compared to the promotional value we receive from having them air it?' '

In fact, Berardini says, labels providing free CD service to stations would actually save money in the long run by eliminating the need for constant reservicing on vinyl al-bums. Berardini says WBCN currently programs somewhere between 1% and 5% of its music in CD, but he says that figure would increase if labels provided better service.

According to CBS Records' Jerry Shulman, however, "Broadcasting is not very important to the labels with regard to CD at the moment. There aren't very many simultaneous releases vet, so the effect airplay has on CD sales is negligible. There's no question radio has been good for the industry in letting people know CD is out there, but CD has been mainly a catalog business, and the greatest percentage of sales is likely to continue to come from catalog.

**RIAA PIRACY ROUNDUP** 

cated goods were 9,117 bootleg re-

cords; 85,297 pirate and counterfeit

albums, singles, 8-tracks and cas-

settes: 6.965 audio masters. 509

mothers and 2.072 stampers: 566

videocassettes and video masters:

More than 50 major actions were

initiated in 21 states, notes Joel

Schoenfeld, RIAA special antipir-

DET P

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make stats, and can even do

the printing in our own plant.

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Let

dvertising

and 294,500 counterfeit labels.

(Continued from page 1)

Shulman says CBS's policy insofar as servicing broadcasters with CDs is via accommodation sales only, at least officially. "We offer an accommodation price of \$7.50 per disk," he says. "However, in addition to the accommodation policy. it's always possible for broadcasters to make specific product requests of the individual promotion and publicity heads for each of our labels with whom they are in contact on a regular basis.

Some stations find other ways of getting around official label policy. At Dallas AOR station KZEW, program director Andy Lockridge says he has bought between \$500 and \$600 worth of CDs via accommodation sales over the past two years, mainly from Epic, WEA and A&M. However, he has also put together deals with local CD collectors, whereby KZEW trades concert tickets for a temporary loan of CDs his station lacks in its 100-disk library.

Another station that has devised an alternative to buying CDs, either directly from the labels or from retailers, is San Diego's classical KSFD. According to program director Joe Kocherhans, the station currently programs 10% to 20% of its material in CD, drawn from a library of about 200 disks. Most of these, he says, have been obtained

acy counsel, and 33 search warrants

executed involving alleged piracy,

counterfeiting and bootlegging.

Some 39 arrests were made, and

criminal prosecutions commenced

involving 54 individuals and corpo-

rations. During 1984, 40 individuals

were convicted for violating antipir-

acy statutes, says the RIAA report.

ing alleged bootleggers, more than

5,600 master audiotapes and cas-

settes were seized at a mail-order

facility in Phoenix. The biggest anti-

piracy action of the year is cited in

the report as the conviction of Lee

Cash in Tampa on a 13-count indict-

ment for trafficking in illict cas-

The most significant counterfeit-

ing case saw George Washington

Cooper convicted by a federal jury

in Greenville, S.C., of 11 counts of

copyright infringement and a single

count of conspiracy, the report

states. In video, the report makes

special note of the seizure in Mount

Vernon, N.Y., of about 35 master

tapes of feature films, as well as an unreleased master tape of a Kansas

In the largest 1984 action involv-

through accommodation sales from labels such as CBS, Deutsche Grammophon and Phillips, but KSFD also has a trade-out arrangement with the Tower Records store on Sports Arena Blvd., wherein CDs are supplied to the station in exchange for advertising time.

WEA's Alan Perper says that although his company has an accommodation sale-only policy for servicing stations with CDs (at \$5.05 per disk), he looks forward to the day when WEA can provide them for no charge. "Unfortunately, we don't give CDs away for free," he says. "But hopefully, once the production of CDs becomes meaningful, we will do so. Radio stations feel shocked because record companies aren't giving them freebies, but we're just not in the position to do so the way we supply them with albums.'

Assistance in preparing this story provided by Kim Freeman in New York.

### **VH-1 SENDING SALES SIGNALS**

(Continued from page 1)

Action on Newton-John and Air Supply has been centered on "Greatest Hits" albums, with the former selling 150 units in the "last month," per Lerner, against a usual 50 pieces for a similar time period, and the latter seeing 300 units move.

Reflecting the confusion over VH-1 influence, a number of other retailers contacted by Billboard say that sales of "Missing You" have seen a jump in recent weeks, but peg this more to the American Music Awards and other video appearances.

MTV Networks Inc. itself is uncertain about VH-1's effect on record sales. Says Tom Freston: "We have not actually gone out and looked at this ... but we are about to.

In Richmond, Va., managers Sven Smith and Alexander Byrd, for stores in the Garvs and Album Den chains respectively, say VH-1 has generated consumer attention and enthusiasm. According to Smith, "There's been a big increase in Barry Manilow" sales. He also says that customers have specifically referred to George Benson's video for "20/20," and bought as well.

At Album Den, an r&b-oriented outlet, Byrd says that VH-1 airing of clips by New Edition, the Fat Boys and Sade have people talking about the artists, but he is less certain that sales have resulted.

He predicts that as Richmond residents become more aware of the service, its effects will be greater: "It's going to have a major impact in another month or so."

Other Richmond retailers were less positive about VH-1's effects, as were executives at the chains.

At a local Sam Goody, Stewart White says that VH-1 has not caused results "that we can put our finger on." And at Garys, co-owner and vice president Marty Garys says, "It's hard to say specifically that they're doing anything.

Garys notes that VH-1 plays "middle-of-the-road stuff," which is often aired on a number of outlets, while when MTV started, it aired acts that "were not on the beaten

According to Perper, most stations are also unaware of how they can go about participating in the labels' accommodation sales programs. "I'm convinced the majority of the stations out there don't even know we have policies at all," he savs.

Not all labels have such a difficulty, though. Smaller labels, such as Telarc and GRP, which deal with the smaller population of classical and jazz stations, have policies regarding broadcaster servicing that take a more direct approach to letting the stations know what is out there.

"We deal within a very specific area, and we're very aggressive in CD promotion to broadcasters,' says GRP's Larry Rosen. "We send out regular releases to stations telling them what we're doing. Our program with jazz stations is one where they buy 10 CDs from us at cost, and as the CDs are released they are sent them automatically.'

track," and so its impact could be more directly seen. "It's hard to tell" which service is doing what

Virtually all of the retailers con-

tacted note that consumer aware-

ness of video music is very high.

with people often watching and

talking about clips from specific fa-

vorite artists. Album Den's Byrd

notes that Black Entertainment

Television has a prominent presence

in the Richmond cable market, giv-

ing the r&b clips showcased on VH-

1 an extra chance to reach consum-

ers' eyes. Country act Alabama was

also cited by retailers as gaining

some benefit from exposure on VH-

with a specific title, Garys says.

Says Albert Petrak of Telarc; "Broadcasters don't have the time to sort out who can give them what. Their premise is, if the manufacturer wants his CD product heard, he will supply it for free. In the middle of last year, we worked out a list of stations that we knew had CD players. At that time, we had a loaner policy similar to PolyGram's original policy. Whenever we found a station that had CD facilities, we sent out new product and invited them to purchase older catalog. Now, we have no loaners and no fee. We feel Telarc product ought to be in all significant broadcast markets.'

According to PolyGram's Emiel Petrone, that label abandoned its initial lending library policy last year, and now provides broadcasters with an accommodation price of \$6.50 per disk, with a minimum of 10 disks necessary to receive the discount.

Others contacted express interest in the channel's promotion possibilities. Says Lance Jones, advertising director for Pittsburgh-based National Record Mart: "We've just talked to a Columbus operator who has MTV and who is going to offer us some spots for VH-1." In Pittsburgh, however, he notes, "The situation is tentative. I've not had a real buzz or any impact.

Manny Drucker, a principal at the Shulman Records chain in suburban Philadelphia, likewise says it may be too early to know any effect, because metro Philadelphia is basical-ly unwired for cable. "It's just in the outskirts," he notes.

### **31 Acts on VH-1 Playlist** Heavy, Medium and Light Rotation

NEW YORK A total of 31 artists, almost all of them on Billboard's Hot 100, populate the three categories of VH-1's first officially released playlist.

The list was separated into heavy, medium and light rotation categories. Artists and clips playing in heavy are Diana Ross, "Missing You"; Elton John, "Neon"; Stevie Wonder, "Love Light In Flight"; Kenny Rogers, "Crazy"; Jermaine Jackson, "Do What You Do"; Chicago, "You're The Inspiration"; and Alabama, "Fire In The Night."

"I have no particular desire to play only 30 currents, believe me,' says VH-1 director of music programming Steve Casey. But, he says, many of the acts fitting VH-1's format do not have clips available

"When we put MTV on the air, this was about its [the playlist's] length," he notes, adding that one reason the network now has a playlist of almost 200 currents is that the record labels have "been putting out a lot of videos, and MTV has made a commitment to expose them.'

He specifically points to country

artists as lacking video clips. "Look at how few of those country stars have videos available" on Billboard's country singles chart, he notes.

Artists and clips in VH-1 medium rotation were: Ashford & Simpson, "Solid"; Kim Carnes, "Invitation To Dance"; Sheena Easton, "Strut"; New Edition, "Mr. Telephone Man"; Kool & the Gang, "Misled"; Melissa Manchester, "Thief Of Hearts"; Barry Manilow, "When October Goes" and "Paradise Cafe"; Mid-night Star, "Operator"; the Temptations, "Treat Her Like A Lady"; Billy Joel, "Keeping The Faith"; George Benson, "20/20"; and Cul-ture Club, "Mistake #3."

In light rotation were: Cast of Cats," "Rum Tum Tugger"; Janie "Cats,' Fricke, "First Word In Memory Is Me"; Lonnette Mckee, "Ill Wind" (from the movie "Cotton Club"); Michael Martin Murphey, "What She Wants"; Rodney Salisbury, 'Look What She's Done"; S.O.S Band, "Just The Way You Like It"; Janey Street, "Under The Clock"; and Siedah Garrett, "Do You Want It Right Now." TONY SEIDEMAN



settes.

### COMMENTARY (Continued from page 10)

One would think that music, that art least bound to the everyday, could not be used for political or reformatory ideas. Yet one genius, Verdi, became the very linchpin of Italy's struggle to free itself from Austria. His very name became the symbol of that fight (V-E-R-D-I =Vive Emmanuello Re d'Italia)

Early in his opera "Nabucco" the chorus of enslaved Jews sings the beautiful "Va pensiero, sull' ali dorate!" ("Fly thought on golden wings"). It reached the hearts of the Milanese audiences, who saw themselves (as one historian put it) "as Jews suffering under Babylonian yoke." It was inflammatory. From then on-up to "Aida"-Verdi had troubles with the government censor. He did not give in. Stubborn, he insisted on creating without interference.

Finally, Verdi, the artist, won. And as we know, the tradition for speaking out through music continues today.

These examples of the power of the artist to change society confirm that art is central, in fact, at the very center of our life. The great

artist, the true creator, is by nature a driven, uncompromising creature whose creative passion makes him a formidable, even dangerous, power. Although he is not always God's messenger, he is his own voice. We need not follow, but we must guarantee that he is heard.

As Franklin Roosevelt said at the opening of the Museum of Modern Art in 1939, "The conditions for democracy and for art are one and the same.

We, the men and women of the entertainment industry, must actively oppose censorship and repression in the arts. We must serve as an aware and ever-present force wherever and whenever freedom of the spirit and mind is challenged. It is a matter of life and death.



### BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

**D**EALERS SEEKING continued expansion in the number of Compact Disc titles to offer customers aren't letting fill problems and scheduling delays stanch the flow of new product. Even as U.S. vendors grapple with the production crunch, more aggressive retailers are finding alternatives via the import field.

A recent informal tour of several Southern California chain outlets reflected a host of new European and Japanese CD imprints, obtained through various independent distributors and import/export firms to augment normal channels. Among the lines creeping into store bins are Vogue, KPM, Inak, East Wind, DC Canyon, Baybridge and even Roulette, via Vogue. Ranging from label compilations to conventional album releases, the stock may lack star power in many cases, but appears to be benefitting from the still mushrooming demands of consumers.

Add the continued arrival of maiden CD releases from smaller U.S. indies, and it' clear that the configuration is of gring independents a market oppe tunity reminiscent of that opene up by the LP during the early '50

In the Beam

**E**NIGMATIC CD Enigma Records, the fast-gro ving Torrance, Calif. independent s now moving into Compact Disc. the works are CD versions of se ral recent and forthcoming albu s as well as a specially prograv med sampler, ations," to be "The Enigma Va longer doubleedited down from LP package.

For Enigma, be . known for its ink rock and reheavy metal, postgional focus, the expansion into gs special prob-Compact Discs bri lems. Since the ( talog includes some masters re orded in more modest demo stuc s, label sources say they'll need ) screen candidates carefully f im a sonic perspective.

That awareness o technical standards is augment | by attention to g time. Thus, to the issue of playi create a CD releas for Stryper, the Christian hard ro band, Enigma's Wesley Hein r ports that the group's existing nini-album was sides of a subsecombined with bo quent single to ci ate an LP-length

**Grass** Route

program. Still, Hein concedes that titles exploiting the configuration's hour-plus potential will be a common goal for most labels tackling the format.

Other acts targeted for CDs include Allan Holdsworth and Terminator, and Enigma is now studying cost in hopes of pricing that sampler set substantially below conventional list, in line with the analog version's \$6.98 list. By the way, that project's launch is being pushed via a dealer contest awarding a Sony Diseman unit to the winning display—evidence that even smaller marketing budgets can tap into the CD mystique.

RANDOM BITS: PolyGram's Silver Collection series of special CD jazz anthologies, until now trickling into accounts, rolls out in earnest during the coming weeks. The Poly-Gram Classics marketing effort had been given a low profile until adequate stock of the first half dozen titles could be landed ... Look for a major Compact Disc promotion to target vacationing college students during the upcoming spring break. More details on a Florida CD push will follow next week.

### **RECORD OF THE YEAR NOMINEE CYNDI LAUPER**

### (Continued from page 6)

in the project was another important element in its success. She credits Chertoff and engineer Bill Whitman, as well as "Time" co-writer Rob Hyman, with helping make the project a hit. She intends to keep that team together for the next album, although it will be some time before that happens.

"Cyndi is very conscious of media burnout," says Petze. "She wants to take some time off to create some songs for the next record, and also take a well-deserved rest.

Both Chertoff and Petze agree that there will probably be some changes in Lauper's image, both in music and visuals. "She has tremendous instincts about her career," says Petze. "There'll be some changes in her approach-both video-wise and sound-wise. She's always got to be moving, and it's our job to make sure when she makes a move, it's a step forward.'

Notes Chertoff: "She'll definitely be writing more for the next album. But we'll follow the same route as the last one: looking for great songs that showcase her singing, her humor and her energy.

Is Lauper worried about keeping the momentum going? Yes, she says, but not to the point of distrac-"I think everybody worries tion. about the sophomore jinx," she acknowledges. "I'm just gonna take it and throw it away with all the other paranoia everybody has in their lives. All I can do is just give my 120%, and if it works, it works.'

What comes through the most from Lauper is that she receives immense pleasure from what she does for a living. "Singing itself feels so good, and that feeling translates to the audience. I think if you don't enjoy singing, you might as well be a stockbroker.

Given her strong screen persona, might Lauper ever seek to step from the music video stage to feature films?

'There's nothing I'm considering right now," she says. "But I would like to do a film sometime with my own characters in it. It depends on the people who get involved. It's the chemistry of the people working together on any project that makes it great.'

was producer for both projects, and

in each case there were multiple

performances to provide patch-up

ELARC HAS BOOSTED its re-

lease rate by some 20%, with the

current pace at about 18 albums a

vear. Label president Jack Renner

hopes soon to disclose new record-

ing plans in Europe, following the

completion of recent recordings in

London and Prague. Meanwhile, the

Cleveland Orchestra under Chris-

toph von Dohnanyi is laying down

the Schubert C Major Symphony for

opportunities.

the label.

### BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

**LE RECORDS** keeps its business operations as creative as its musical output with a recently launched contest to find the best video for John Cale's "Never Give Up," the first single off his current album "John Cale Comes Alive." The New Yorkbased Island Trading Co. subsidiary initiated the national competition to flaunt its boredom with most rock videos, savs Ze's Jim Leavitt. The contest is targeted to reach collegiate or young professional video directors, thus creating a two-way street situation of benefit to both the label and the winner. No stylistic guidelines have been set. however, and Leavitt reports getting a good entry from a third grade teacher and her pupils.

To promote the event, Ze has issued 40,000 flyers to campuses, video stores and production houses. TV spots have been taken out, and as the competition nears its May 1 clos-ing date, MTV will provide news coverage.

Storyboards or written treatments are due at Ze by March 1, and the winning clip will be announced May 15. Ze has recruited a heavyweight lineup of judges that includes Andy Warhol, MTV's Gail Sparrow, director Jonathan Demme (whose credits include the Talking Heads' Film "Stop Making Sense" and "Swing Shift"), and Scott Millaney of the MGMMO production firm.

In return for getting a relatively cheap and hopefully intriguing clip, Ze is offering the following as grand prize: \$500, a role of the winner's choice in MGMMO's next vid-eo for Ze, and "serious" consider-

ation from MTV 1 airing the director-credited piec The label is also providing an une sclosed budget to the winner, to er ure the broadcast quality of the challen clip.

SEEDS & SPI JUTS: Graduated to the big leag es for better or worse is Dolphi 's Tommy Keene, oduct will come whose future [ from Geffen. . nd the Replacements have tak their act to Sire. The foursome's atalog, including the highly accla ied "Let It Be" al-Twin Tone Rebum, stays wi cords of Minne olis. As a parting me is releasing a gesture. Twin live Replaceme ts cassette and a n Lipps Inc., the new project fr who hit big with studio musiciai the fabulous "F nky Town" in 1980. Crossing ove ts latest release in a big way is the Prelude-owned Sabeth, N.J. A gospe-preigner's current voy label of Eli: lized cover of single "I Want o Know What Love by the **Dy** amic New Jersey Mass Choir, t 12-inch is getting play from most of interest and a Gotham's main ream radio outlets. According to S voy's marketing director Jim He iry, urban station WBLS playe the two versions arlier this month, back-to-back with 75% of tl listeners calling in favor of the M ss Choir's rendition. In thanks for t : Choir's support on their origina! 'ecording session, Foreigner off ed the song to the group-and m 1 now be regretting it. Henry says e can't remember a gospel record etting this kind of ce Edwin Hawkins' mass appeal s Oh, Happy E in the early '70s. 's 415 label of San Howie Kle Francisco ha happily refrained from getting zy during its ongoing distributio deal with Columbia rs Romeo Void, the on roster leac Wire Train and Red Rocker oof of this is 415's Translator.

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Is"

signing of local favorites the Uptones and the March release of their "K.U.S.A." EP. While Sire is dis-

tributing it in parts of Europe and CBS is handling the piece in Japan, 415's Steve Seid says, "This is our baby." As such, the label is now reviving its pre-Columbia indie distribution network and in-house promotion machinery for the Uptones proiect, while Columbia's involvement with the above bands remains the . Worth a good listen is Celsame . . luloid's "New Africa" album. A collection of tracks from four of the New York indie's newly signed contemporary African artists, the sampler serves as a great introduction to the genre. Also continuing its commitment to African music is Shanachie of Ho-Ho-Kus, N.J. Adding to its already strong African catalog, Shanachie puts Franco & Rochereau's "Omana Wapi" and M'Bilia Bel's "Bameli Soy" on the streets this month.

Reggae fans will be interested in Ras Records' 1985 mail order catalog. Issued this month out of Ras's Washington, D.C. headquarters, the listing features 1,500 new and classic reggae recordings, with a special section devoted to hard-to-find Bob Marley releases . . . New York's Vanguard institutes an eclectic midline series that ranges from folk renaissance to ragtime revivalists. Included in this \$5.98 offering are albums by the Weavers, Mississippi John Hurt, Joan Baez and ragtime pianist Max Morath ... From Chicago, Alligator Records blues guitarist Lonnie Mack teams up with protege Stevie Ray Vaughan for his forthcoming album. Tentatively titled "Strike The Lightning," the record features Vaughan coproducing and cutting it up with Mack on five tracks

**KEEPING SCORE** 

(Continued from page 67)

**G**BS MICROPHONES captured two live performances in New York last week for eventual release on disk, tape and CD. At Avery Fisher Hall, the label's recording crew was on hand for a concert performance of an act from "Die Walkure" featuring Eva Marton, Peter Hofmann and Martti Talvela as soloists. Zubin Mehta conducted the New York Philharmonic.

At the 92nd Street Y, CBS taped performances of quartets by Shostakovitch, Schubert and Mozart. Performers were Gidon Kremer, Yo-Yo Ma, Kim Kashkashian and **Daniel Philips. James Mallinson** 

www.americanradiohistory.com



**Stamp of Approval.** ASCAP and The Welk Music Group co-hosted a luncheon at New York's Lincoln Center Jan. 23, to celebrate the issuance of a stamp paying tribute to the 100th anniversary of the birth of composer Jerome Kern, Jan. 27. At the affair, from left, are Hal David, president of ASCAP, Betty Kern Miller, Kern's daughter, singer/actress Kathryn Grayson, star of the third film version of Kern and Oscar Hammerstein's "Showboat," and Martin Segal, chairman of Lincoln Center.

### Prince, Ronstadt, Benatar First Three Stars Pledge Tracks to Africa Album

#### BY PAUL GREIN

LOS ANGELES Prince, Linda Ronstadt and Pat Benatar are the first three artists set to contribute a track to the forthcoming "USA For Africa" album, due in April. No label has officially signed to release the album or its centerpiece single, "We Are The World," though it's believed that Columbia has the inside track.

Event producer Ken Kragen is now said to be negotiating with a bank or corporation to underwrite the project, to enable the USA For Africa organizers to get an advance on the anticipated earnings from the single and album.

Prince, Ronstadt and Benatar were all conspicuous by their absence at the Jan. 28 recording of the single. Ronstadt reportedly had the

### Polish Rock Group Joins MCA Fold

LOS ANGELES MCA Records has parted the Iron Curtain, becoming the first Western record company to sign a Polish rock band. Lady Pank, a quintet formed 18 months ago which has since snared top sales for both singles and albums in Poland, has been signed to a longterm international agreement, excluding Communist bloc countries. The group, which sings in En-

The group, which sings in English, has also been set to travel to the U.S. for a promotional tour and production of a video clip, having reportedly obtained approval from the Polish government.

The group's debut album, "Drop Everything," has been scheduled for release by MCA at the end of this month. Irving Azoff, president of the MCA Records & Music Group, deemed the pact "an auspicious occasion for MCA Records as well as for the cultural relations between the Polish and American people." flu, Benatar is in the last weeks of a pregnancy, and Prince simply failed to show up at the session at A&M Recording Studios.

"We were disappointed," Kragen acknowledged at a press conference last week. "We had hoped to have Prince and Michael Jackson sing one line after the other face-to-face at a mike. It would have been classic."

sic." That didn't happen, but Prince has promised a track for the album, "Tears In Your Eyes," which he reportedly wrote and produced last month while on tour. Ronstadt is contributing "Keepin' Out Of Mischief Now," an outtake from her "Lush Life" album.

Kragen has said that he also has commitments for previously unreleased tracks from Paul Simon, the Pointer Sisters and Kenny Rogers, all of whom were at the session.

"I believe virtually all of the artists who were present, and many who wouldn't make it or couldn't participate because we were too full, will give us tracks," he said.

Kragen also said he has a commitment for a track from Jimmy Thudpucker, the rock star character in the "Doonesbury" comic strip. "He's going to come out of retirement at the time the record is released, and there will be a week of 'Doonesbury' devoted to the project."

Kragen gave much of the credit for the success of the project to Bob Geldof, who instigated the Band Aid single, "Do They Know It's Christmas?"

For his part, Geldof acknowledged that the success of the Band Aid single far exceeded his expectations. "I thought we'd end up making 70,000 pounds," he said. "And earnings from the single are now touching about \$10 million."

Geldof also put the project in chilling perspective. "This isn't Hollywood hype," he said. "It's not really Stevie Wonder teaching Bob Dylan his lines. That's a nice hook to sell a famine on, but it's much more than that. I find it pathetic that a piece of plastic seven inches across with a hole in the middle is the price of somebody's life this year."

## INSIDE TRACK

**C**OMPACT DISC hardware continues to pour onto the market. The important **Broadway** chain in southern California offers the **Sony** portable at its list price, \$299, together with the previously announced 30-disk library at \$7.99 each . . . **Penney's** has cut the price on its two-month-old private label CD player \$200, to \$399.95. **Audio Technics** provides the private label unit . . . And from the Terre Haute area, where **Digital Audio Disc Corp.** is increasing laser-read disk making equipment (Billboard, Feb. 9), the CBS/Sony firm's director of human resources, **Warren Maccaroni**, seeks more workers in the now 160-person CD area. Applicants need a two-year degree in electronics or expertise in solid state circuitry.

AT PRESSTIME, grapevine had Wherehouse chief Lou Kwiker gearing to open as many as 30 stores, essentially all over Southern California, by 1986. Word was that the stores would be more than 2,500 square feet... MCA Distributing notified accounts it won't service orders of less than \$200 last week... CBS Records salespersons, now handling CBS/Fox home video, are advising customers they will meet the price of any wholesaler selling their prerecorded video ... Chairman emeritus Harry Bergman of the Record Bar was feted by the home office force Wednesday (6) on his 71st birthday.

THE 16-STORE Video King chain of Chicago, a division of Rozel Industries, filed Chapter XI in Federal Bankruptcy Court there. Creditors listed on the original schedule include: Fisher, \$436,351; BASF, \$43,276; Kenwood, \$360,842; Pentax, \$338,176; and Sony, \$320,649...Arranger/trumpeter Thad Jones returns to arranging for the Count Basie band and replaces Eric Dixon as leader, effective immediately...Erstwhile rock promoter/computer whiz Steve Wozniak departs Apple Computer, except for some consultation, to work on home video...East Texas Periodicals again spreads its video distrib wings, opening a Denver warehouse soon.

**K**UMOR HAS the **Canadian Connection** operating again through the Northwest. 'Tis said some shops in Oregon and Washington are full of Canadian imports, which come across, even with duty, for about \$4 per for \$8.98 list, substantially under the U.S. pricing... The two widely heralded telemarketing concepts, **Hot Rock** out of Boston and **Rock Box** out of L.A., have quietly folded their tv ad thrusts. Rock Box appears to be out of business, while Hot Rock is operating a direct mail catalog business with customers it picked up via its primarily-MTV advertising.

**D**ON'T TRY TO REACH computer folk at their industry offices early this week. NARM's byte biggies Sandra Rutledge of the Record Bar and Bob Schneider of Western Merchandisers are corralling their peers on the keyboard/terminal at the Sheraton Grand, Ft. Worth/Dallas Airport, Monday-Tuesday (11-12)... And the CBS Records contingent, numbering well over 1,000, assembles for the second consecutive year at the Waikiki Sheraton for their March 15-22 convention.

THE AMERICAN CAN CO. financial statement for 1984, ending Dec. 31, notes: "The Musicland Group posted significant operating income gains in 1984 for the second straight year as a result of increased demand for prerecorded music, as well as continued progress in expease control and inventory management."... Expect A&M to announce Sherry Goldsher, now with Elektra, as director of video, replacing Laura Reitman... Is MTV dickering with Howard Gilman, prominent for his "Rock Line" on radio, to do a tv version of same?... Armbanded "Stamp Out Smut" demonstrators created a circus-like atmosphere at the Fairfield, Ohio, X-rated Video Store trial last week.

PLANS ARE UNDERWAY for an L.A. VSDA chapter. Organization's directors mulling proposed chapter bylaws which would okay separate local dues and permit manufacturers to serve as officers ... They say it took \$22 million to pry Terry Ellis from his piece of Chrysalis Records, acquired by Chris Wright... Set aside May 16-19 for the NAIRD convention at the Wyndham-Franklin Plaza, Philadelphia. Sunny Richman, famed for her social events at these yearly conferences, promises some outstanding away-from-the-hotel soirees for attendees. She and hubby Jerry of Richman Bros. reside there, of course ... Don Arden of Jet Records must be gearing for bigger things, moving into 3,000 square feet at Kenny Rogers' refurbished Entertainment Center, West Los Angeles ... Billboard New York sales veteran Ron Willman will teach a course on industry advertising and promotion at New York Univ., his alma mater . . . Westwood One declared a dime-pershare dividend, to be paid March 15.

ORRID IRISH ARTIST Paddy Reilly has signed with Rego Records in the U.S., which just released his first album... Track erred. K-mart, and not Handleman, acquired the Payless Drug Northwest stores for \$50 million (Billboard, Feb. 9). Track contacted K-mart regarding the rumor that it would appoint Bill Hall to head its in-house rackjobbing department for records and tapes and got no comment.

**CRMER PICKWICK VICE PRESIDENT George Port** is joining Video Treasures as general manager. The firm, specializing in public domain product, was formed by industry veterans **Pete Hyman**, **Jack Rose** and **Stan Sirote**. They promise a "major announcement" soon.

AT PRESSTIME, Neil Portnow, Arista's West Coast general manager, reportedly headed for Capitol/EMI as a&r vice president, replacing Gary Gersh, who left recently... Is Freddie Bienstock's group, which acquired Chappell Music. now vying with Michael Jackson to take over ATV Music? Edited by JOHN SIPPEL

## **Publishers Urged: Support Piracy Fight**

CANNES It's been a static year for the international music publishing world in terms of income from mechanicals: a slight increase in the U.S. and U.K., a vague kind of optimism in other regions, but a European situation where revenue was generally down.

And, said Ron White, president of the International Federation of Popular Music Publishers at the group's annual Midem meeting, "We are the target of vicious predators who are conniving at the erosion of our income."

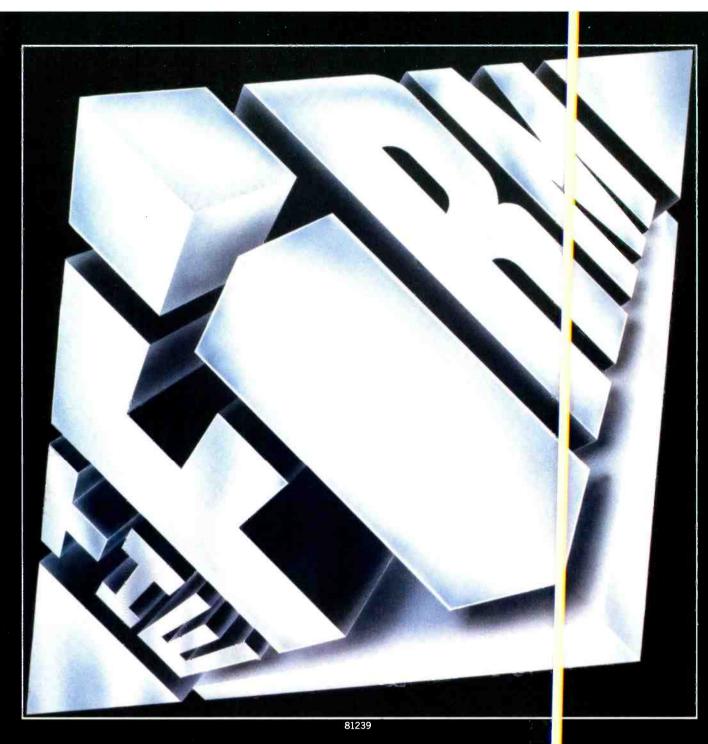
White urged delegates to support the IFPI fight against piracy by providing more campaign-funding money to counter the increasing unauthorized use of copyrights. "IFPI begged us for funds," he said. "There has been some success in the piracy areas, but the campaign needs increased aggressive action." Added White: "There are many who think they have a God-given right to steal our material. The hotel owner who sees no reason to pay for music played in his public rooms doesn't ask the butcher for free or cut-price meat if he can't afford the going market price.

"Radio and television stations don't ask their presenters and disk jockeys to work for half pay. So why shouldn't the writer of music get his just rewards? Our statutory rights are well established worldwide. But now music is so readily available, through radio, television, records, cable, satellite and so on.

"We have to ensure maximum income from what is our right," White continued. "We must protect ourselves from the use of music in areas like computer games or software programs.

Home computers and music use was one of several topics debated. White pointed out that there are some 2,000 computer games, many using music, available in the U.K. marketplace. European Economic Community copyright matters were outlined, along with such subjects as licensing of cable/satellite transmission, videograms and the growth of record rental, which originally mushroomed in Japan.

The meeting this year took the form of a group of panelists each taking a specific subject, then inviting questions. Contributors included: Mike Stewart, president, CBS Publishing, U.S.; Sture Borgedahl, president, AIR Music, Scandinavia; Irwin Robinson, president, Chappell, U.S.; Hans Sikorski of the West German Sikorski group; Roland Kluger of the Kluger group in Belgium; Ralph Peer, president, Peer Southern Music, U.S.; and Peter Smits, director general of IFPMP and general manager of EMI Music in London.



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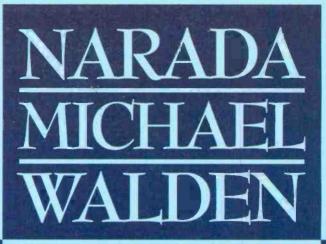
7 MECCA ARENA, MILWAUKEE, WI / 3/8 CIVIC 4, LOS ANGELES, CA / 3/15 THE COLISEUM, 3/21 SUMMIT, HOUSTON, TX / 3/23 SPECIAL CHARLOTTE COLISEUM, CHARLOTTE, NC / 4/ COLISEUM, CINCINNATI, OH / 4/22 MARKET 4/26 JOE LOUIS ARENA, DETROIT, MI / 4/27 5/3 CIVIC CENTER, HARTFORD, CT / 5/5 CIVIC NA, RUTHERFORD, NJ /

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