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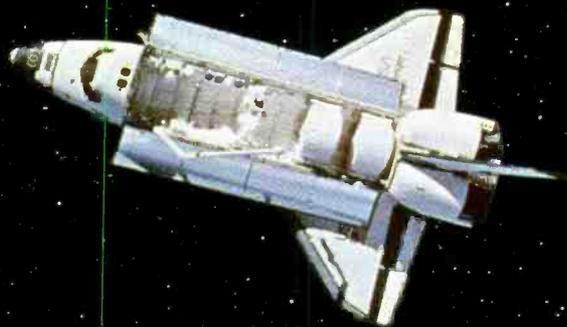
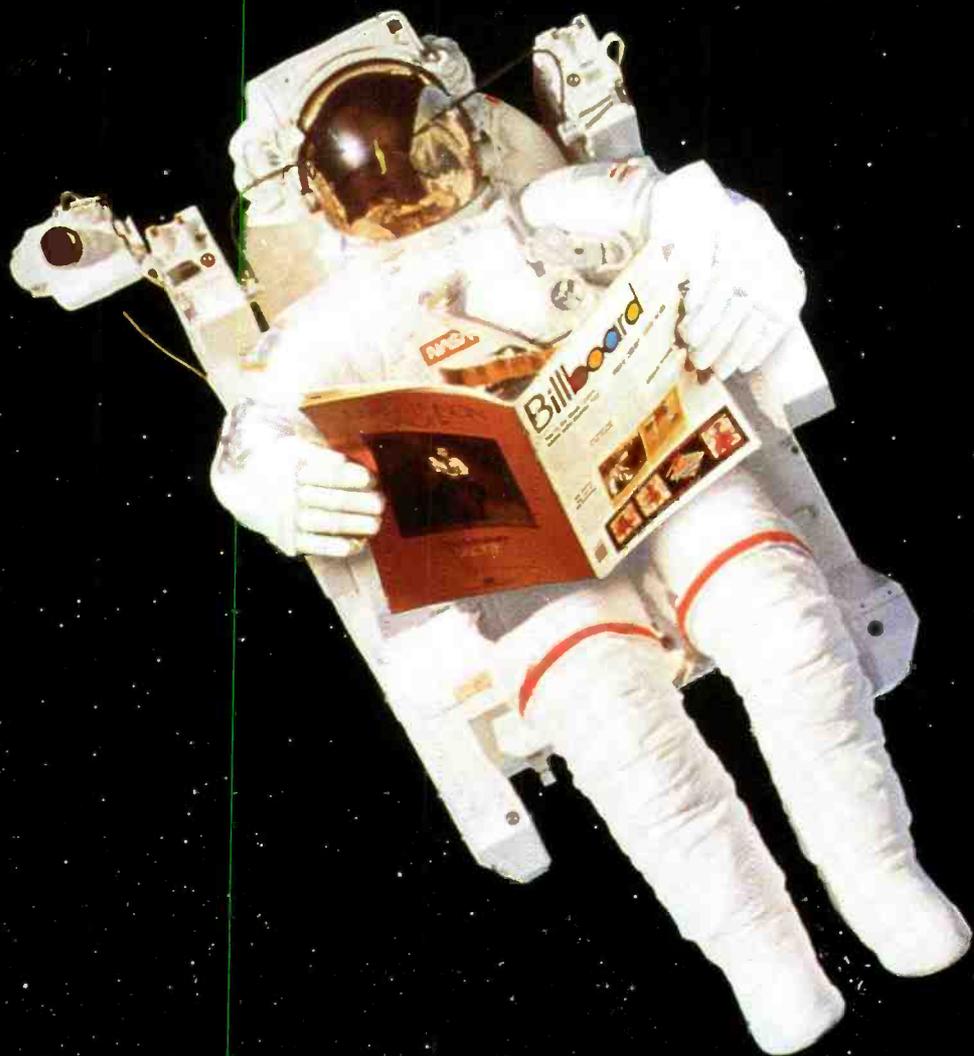
NEWSPAPER

Billboard

VOLUME 96 NO. 50 DECEMBER 15, 1984

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SPECIAL EDITION

Home Entertainment On The Threshold Of The Next Century

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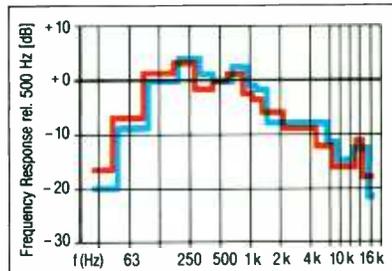
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Billboard

Madonna single, album shoot for No. 1
See pages 70, 74

Kenny, Dolly album tops early Christmas Hits
See page 8

Special report: Billboard's Video Music Conference
See pages 32-38

VOLUME 96 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 15, 1984

Interesting Omissions 106 Multiple Platinums Kick Off RIAA Award

BY PAUL GREIN

LOS ANGELES The Recording Industry Assn. of America debuted its list of multi-platinum awards last week, honoring 106 albums released since 1976 that have sold two million copies or more in the U.S. Leading the tally: Michael Jackson's "Thriller" at 20 million units, Fleetwood Mac's "Rumours" at 12 million, and the "Saturday Night Fever" soundtrack at 11 million. Current hits multi-certified include Prince's "Purple Rain" and Lionel Richie's "Can't Slow Down," both at 8 million.

The list, however, is as interesting for what isn't included as what is. Among the omissions: such best-sellers as "Boston," REO Speedwagon's "Hi Infidelity," Michael Jack-

son's "Off The Wall," the Eagles' "Hotel California," Linda Ronstadt's "Simple Dreams" and "The Cars." Declares Roy Trakin, the RIAA's public relations director: "It was up to each of the individual record companies to submit albums
(Continued on page 79)

A&M, IRS To End Marketing Ties

BY SAM SUTHERLAND

LOS ANGELES A&M Records and IRS Records are ending their six-year distribution alliance after the first quarter of 1985, according to principal executives at both labels.

Although news of the split came via a joint statement last week is-
(Continued on page 81)

Droz: WEA's '84 Sales Will Show 35% Hike

BY JOHN SIPPEL

LOS ANGELES The WEA branch setup will show revenue gains of 35% this year over 1983 while registering 10% better than its banner year of 1978.

This year-end tally from Henry Droz, president of the U.S. distribution arm of the Warner, Elektra/Asylum and Atlantic labels and Warner Home Video, confirms a projection for the year he made at the recent one-stop conference of the National Assn. of Recording Merchandisers (Billboard, Nov. 20).

Product from "left fielders" butressed strong albums from established artists, accounting for WEA's boom year, Droz explains. Singled out as novice performers
(Continued on page 80)

RECORD DEALERS WELCOME 'RAIN'

Prince Video Called Catalyst for New Commitment

BY FRED GOODMAN

NEW YORK After several years of a stop-and-start involvement with video, record retailers are moving towards a more permanent commitment based on the strength of Warner Home Video's quick-starting "Purple Rain," which they term a very important item for Christmas.

"We will probably put 50 music video titles into 96 of our stores next week," says Randy Chambers, video software buyer for Camelot Music. "People thought 'Making Michael Jackson's Thriller' was the exception, but the Prince video has proven that wrong. The potential for music videos is there."

Independent outlets are also doing well with the Prince title. "This is the first video we've ever sold," says Sam Miltrom at Sam's Jams in Detroit, describing sales as "pretty hot. Warner Bros. did a huge ad campaign in Detroit and tagged

us," he adds. Music video will now be a permanent part of the store's product mix.

Other record retailers also note the extent to which Warner Home Video and WEA Distributing have involved them in the title's promotion.

A free-standing merchandiser

that holds "Purple Rain" in all configurations—LP, cassette, CD, Beta and VHS—is termed "sensational" by Steve Bennett, director of purchasing for Record Bar. He adds that the chain has been tagged in national advertising on cable, and that "Purple Rain" is on the cover
(Continued on page 81)

Trend Beyond Holidays Seen Sales Assume New Glow in Prerecorded Video Picture

BY TONY SEIDEMAN

NEW YORK A significant shift in home video's sale/rental ratio has occurred in the last few months, say manufacturers and distributors, with customer purchases of prerecorded product running at the high-

est levels in industry history this Christmas season.

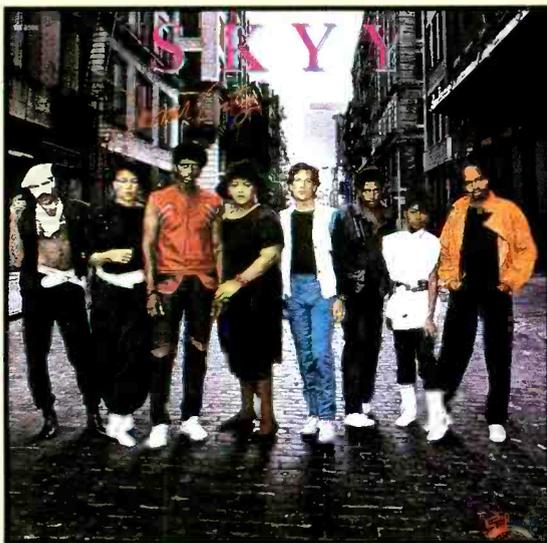
"There has been a shift more towards sale," says RCA/Columbia Pictures Home Video president Robert Blattner, who predicts that the realignment will stay firm even after the gift-giving season is over. "We will see in 1985 a better sales/rental ratio," he says.

Seconding the notion is Paramount Home Video vice president of sales and marketing Eric Doctorow. "There is no question that retailers are selling cassettes in a way that they never have before," he says.

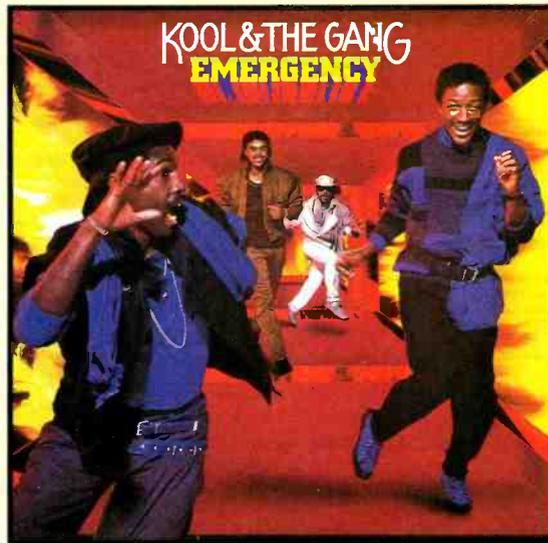
In a recent Paramount Home Video survey, Doctorow says his firm found there are "over 1,000 titles at the \$39.95 and below range available from most distributors." According to Doctorow, that figure "means that the sales business is taking on a new shape—it is no longer a phenomenon," no longer a price promotion, but an essential part of the home video business.

Blattner cites "the low-priced feature film" as the key force behind the changing sale/rental ratio. But he says that increasing efforts to push specific product genres and heightened marketing campaigns by home video manufacturers have made essential contributions.
(Continued on page 81)

ADVERTISEMENTS



SKYY, the group with the excellent track record for spinning out hit after hit, now gives us the album "INNER CITY" SA-8568. The first hit single is "DANCIN' TO BE DANCIN'" 7-in. S7-7077, 12-in. SG-430. The outstanding producers are Solomon Roberts, Jr. and Randy Muller. Soul Records and Cassettes distributed by RCA.



Where's the fire? Right here! "EMERGENCY," the new KOOL & THE GANG album is flaring up everywhere. The single, "Misled" (880 431-7), a major mover on urban radio is now spreading quickly to pop stations. "EMERGENCY," #822 943-1) the alarm that signals good times ahead. On DeLite Records and cassettes.

DIO

A special from the spectrum

51 minutes of pure video firepower

In the summer of 1984, DIO toured the country with one of the most elaborate—and best received—hard rock stage productions ever mounted! Here, in a sold-out concert at the 13,000-seat Philadelphia Spectrum, Ronnie James Dio brings home the power of his records and videos with live versions of the hits "Mystery," "The Last In Line" and "We Rock," all from DIO's soon-to-be-Platinum LP The Last In Line.

"A Special From The Spectrum," live on videocassette, features Egyptian stage sets, fire flashes, laser lighting and, best of all, vocalist Ronnie James Dio. In the words of one reviewer, "...fireworks in mystic Egypt with enough smoke to evoke a dusty hell... The sheer physicality of sound is part of the band's image, but last night was extraordinary... The performance has the air of being finished to the gnat's eyelash..."

In Beta Hi-Fi (38100-5) and VHS Hi-Fi Stereo (E8100-3)
Suggested List Price: \$29.98
Music From Warner Bros. Records
Management: Niji Productions
Marketed by Warner Music Video, a division of Warner Bros. Records Inc.
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On Videocassette From Warner Music Video

RACKERS STEP UP CD COMMITMENT

More Laser-Read Software Being Supermarketed

BY JOHN SIPPEL

LOS ANGELES Compact Disc sales through U.S. racked locations will take their biggest step forward as the year turns the corner, with most rackjobbers already stocking, or poised to add, the laser-read disks.

The world's largest rackjobber, the Handleman Co., began servicing CDs to "selected customers" in November. A spokesman for the Clawson, Mich.-based giant says, "We will be stocking these records in existing record/tape departments, and using normal LP record fixtures to house CDs."

Don Weiss of Arrow Distributing, Cleveland, and Steve Kugel of Interstate, Hagerstown, Md., intend to start stocking CDs right after the first of the year.

In Phoenix, Cary Budin of Music Merchandisers of America has been testing CDs in a single Alpha Beta supermarket. After 60 days, Budin predicted he will open from 10 to 15 more supermarkets in the area after the first of the year. He was using a floor-standing waterfall fixture to purvey the laser disks during the trial.

Minneapolis-based Lieberman Enterprises, operating under a 90-day "no talk" edict as a result of going public Nov. 14, is reported to be serving approximately 400 accounts

with the new configuration, an industry source reports. Like Larry Smith of BeeGee in Latham, N.Y., Lieberman, the second largest racker in the U.S., got in early because of Sears department stores, which required software to go with its CD player.

Smith says he now racks approximately 45 stores with a CD inventory that ranges from 30 to 200 titles.

In Seattle, Bob Anderson of Major Distributing is supplying both hardware and software to some 100 customers. He has most of his Jafco, Pay-n-Save and Safeway stores handling the software. Anderson contends that more of his accounts would stock CD software if he could assure them manufacturers will safeguard price and standardize packaging. He describes hardware sales of his Hitachi product as "encouraging."

Western Merchandisers racker Jerry Hopkins started experimenting with CDs last spring. The firm has created a two-pocket-wide, 18-inch-high colored header to emphasize the CD introduction into its record/tape departments. The Amarillo-based operation is using 50- and 100-title packages.

Hopkins intends to accelerate CD commitment during the first quarter of 1985, expecting to put the 50-title package into most of his ac-

counts. Hopkins has been putting a floor-standing upright CD rack in select supermarkets, finding that the updated family shopping center draws an affluent customer, knowledgeable in hi fi and stereo.

Sparrow's First Christian CDs Ready To Fly

LOS ANGELES Sparrow Distribution is entering the Compact Disc market via CD versions of three current best-sellers from the contemporary Christian music combine's roster. Sparrow's first digital disk releases will include Debby Boone's "Surrender," Steve Taylor's "Meltdown" and "Hymns Triumphant, Vol. II."

According to Sparrow senior vice president Bill Hearn, the explosive growth of CD at the record/tape retail can be duplicated at the Christian bookstore level. Sparrow's CDs will carry plastic "clamshell" outer packaging displaying the disk in its generic jewel case as well as the accompanying color booklet and graphic. The Canoga Park-based company expects to make its first deliveries just after the new year.

Reorganization Plan Filed

Parton Bids for Monument, Combine

BY EDWARD MORRIS

NASHVILLE Under a reorganization plan filed in U.S. Bankruptcy Court here by Dolly Parton and two corporate associates for the takeover of Monument Records and Combine Music, Parton has agreed to record for Monument for at least three years once her contract with RCA ends.

Additionally, the plan calls for keeping Monument founder Fred Foster with the label as independent producer for \$150,000 a year, and for Bob Beckham to continue at the helm of Combine for \$175,000 a year. Both men would be assured of at least a three-year tenure in these posts.

The plan was filed Nov. 30, and the court set Monday (10) as deadline for receiving other plans.

Should there be none, the court will set a hearing on the Parton proposal and then make a decision on whether or not to accept it as the solution to Monument's long-standing financial problems. The company filed for Chapter XI in March, 1983, citing \$7.3 million in debts and \$8.8 million in assets.

Parton, Lefrak Entertainment Ltd. of New York, and Lorimar of California are offering \$4.9 million for Fred Foster's 70% interest in the still-thriving Combine Music publishing affiliate of Monument and an additional \$2.1 million for Beckham's 30%. Masters still owned by Monument are not included in this total.

According to the reorganization document, Parton's participation as a Monument recording artist would both revitalize the Monument prod-

uct catalog and enable the company to gain an advantageous distribution deal once its present one with CBS Records expires. RCA's Nashville office declined to specify how long Parton's contract has to run.

Parton and partners have emerged as the most persistent bidders for reorganizing Monument, the label at which Parton got her start in the late '60s. In June, the Welk Music Group, through its Hall-Clement and Jack & Bill companies, offered Foster \$4,750,000 for his share of Combine, and the MTM Group, according to court documents, has shown a particular interest in buying Monument's Music Row headquarters for its new Nashville operation.

The \$7 million offered for the publishing interests is based on Combine's average annual income of \$1,250,000. In 1983, Combine's total corporate revenues amounted to \$1,258,908, and its partnership revenues were \$488,781.

In the years between 1977 and 1981, Monument Records had a gross profit of \$2,672,979, or a yearly average of \$534,595.

Besides Foster's annual salary, the "acquiring entity" would, according to its plan, pay him producer royalties of 4% of the wholesale value of regular U.S. retail sales for albums already recorded and 6% of U.S. retail sales for albums recorded after the plan goes into effect. Fifty thousand dollars of his annual salary would be recoupable from his producer's royalties.

Additionally, the buyers would loan Foster \$200,000 to "satisfy personal debts currently outstanding."

(Continued on page 78)



True Blue Cures. Frank Sinatra, right, joins Dolly Parton and Dr. Edward Kantor after performing a benefit show for the Los Angeles County Medical Poison Information Center, headed by Kantor, with Parton as its honorary chairperson.

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Native Son Takes Lion's Share

Bryan Adams Wins Four Juno Awards

BY KIRK LAPOINTE

TORONTO Bryan Adams, only three years ago a budding young singer/songwriter, established himself Wednesday (5) as the preeminent Canadian musician of his time by sweeping four awards at the 14th annual Juno ceremonies.

Adams, who turned 25 last month, was the male artist of the year and producer of the year. He shared composer of the year honors with Jim Vallance for their single, "Cuts Like A Knife," the title track from Adams' album of the year.

Nominated in five categories, Adams lost only once—to Parachute Club, who took single of the year honors for "Rise Up." The Toronto group was the only other multiple Juno winner, taking the most promising group of the year award.

The Junos were held for the first

time at the Automotive Building of the Canadian National Exhibition and went virtually without a hitch to a national television audience and 15 radio markets. CARAS inducted three Canadian "doo-wop" groups into the Juno Hall of Fame: the Diamonds, the Crew-Cuts and the Four Lads. Broadcaster and industry veteran J. Lyman Potts was given the honorary Walt Grealis Achievement Award.

Michael Jackson's "Thriller" was given a special award by the Canadian Academy of Recording Arts & Sciences (CARAS) for sales in excess of two million in Canada. "Synchronicity" by the Police was this year's international album of the year, while Jackson's "Billie Jean" was the international single of the year.

On the Canadian front, Loverboy won as group of the year, Carole

Pope of Rough Trade was female vocalist of the year and Adams the male vocalist winner in the major domestic categories. The Good Brothers were the country group of the year for the eighth consecutive time, Sherry Kean was most promising female vocalist of the year, and Zappacosta was a surprise winner over Corey Hart as most promising male vocalist.

Classical guitarist Liona Boyd was instrumental artist of the year, Anne Murray was country female vocalist of the year, and Murray McLachlan was country male vocalist of the year.

The first Juno for video of the year was awarded for "Sunglasses At Night" by Corey Hart, produced by Rob Quartly of Toronto's Champagne Productions.

The late Glenn Gould's "Bronz:
(Continued on page 80)



Betting on the Best Odds. Radio/tv personality Dick Clark joins other noted celebrities for the first annual "Night At The Races" fundraiser at the Hollywood Park racetrack in Los Angeles. The nearly \$1 million proceeds went to the Neil Bogart Memorial Laboratories for children's cancer research throughout the country. Pictured from left are Clark, Bogart's widow Joyce, and songwriters Carole Bayer Sager and Burt Bacharach.

Executive Turntable

RECORD COMPANIES. John Carter is named executive director of a&r at A&M Records, Hollywood. He joins from Capitol, where he was staff producer.

Windham Hill Records appoints Larry Hayes vice president of sales and marketing and liaison to A&M Records, the label's distributor. He was A&M's national sales manager and will continue to be based out of its Hollywood headquarters. In addition, Paula Jeffries is promoted to the newly created position of director of operations for Windham Hill. She was liaison to A&M and will be based in Los Angeles.

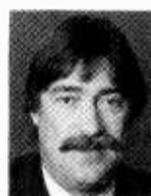
Maureen O'Connor and Judi Kerr are promoted to national directors of



CARTER



HAYES



McGILL



COFFIN

press and artist development for Capitol Records, based in New York and Los Angeles respectively. They were senior managers of that division.

Karen Sobel joins Network Records' talent acquisition department in Los Angeles. She was with RCA Records.

Dan McGill is elevated to the newly created position of vice president of finance for MCA Records, Los Angeles. He was controller.

Manhattan Records names Jayne Lipman director of finance and a&r administration in New York. She was senior financial analyst for the CBS Broadcast Group's new business ventures division.

Sue Steinberg is appointed to the newly created position of director of program production at RCA Video Production, a division of RCA Records, New York. She joins from the consumer promotion department of HBO.

Claude Borenzweig is named manager of video production for PolyGram MusicVideo-U.S., a division of PolyGram Records. He comes to PolyGram with an extensive background in film and tape production.

Dr. Hugh Clow becomes director of Capitol Industries Technology Development Research & Development Group and will be based in the U.K. He joins from the Thorn EMI Central Research Laboratories, where he was department head of the magnetic materials department.

DISTRIBUTION/RETAILING. PolyGram Record ups Larry C. Hensley to branch manager for both the Miami and Atlanta offices. He will be based in Atlanta. He was branch manager for the Miami office.

In Houston, Lenny Cosimano is promoted from district supervisor to the newly created position of director of administration for Musicden, a division of Capitol Industries-EMI, North American Retail Group. In addition, Sonny Kramer, vice president of operations, is relocating from New Jersey to Houston.

Robert Dupras is appointed acting regional distribution manager for the Burbank, Calif., regional distribution center of Agfa-Gevaert Inc. He was office manager.

HOME VIDEO. Ralston H. Coffin Jr. is appointed president of the international division for CBS/Fox Video, New York, and will be reporting to Lawrence B. Hilford. He was president, chief operating officer, and a board member of Agro International.

Embassy Home Entertainment, Los Angeles, names Margaret Cleave director of marketing. She was vice president of marketing of Brash Industries.

Harold Komisar joins RKO Home Video as regional sales manager for its East Coast division and will be based in Connecticut. He was with Win Video, where he served in a similar capacity.

PRO AUDIO/VIDEO. Lloyd A. Taylor is named staff vice president of systems integration for RCA Electronic Products and Laboratories in Princeton, N.J. He was vice president of technology for Commodore International Limited.

(Continued on page 78)

American Gramophone: High-Ticket Line

'Fresh Aire' LPs Do Well at \$15.98 (and Above)

BY JOHN SIPPEL

LOS ANGELES With heavy discounting of recordings an industry norm, American Gramophone Records' "Fresh Aire" album series can command higher-than-list prices. Though the albums list at \$15.99, they've been known to be ticketed for as high as \$18.98, while AGR's tape line goes out at \$10.98 list and often tickets for a few dollars more.

Chip Davis, former Omaha bassoonist turned drummer, kicked off AGR in 1974 when he released "Fresh Aire" by Mannheim Steamroller, charging around \$10 for the audiophile album. The album, built by word-of-mouth, has reportedly topped 350,000 in sales. The following four albums, which Davis describes as "classical rock fusion," are selling at about the same pace.

The Omaha-based label has released 14 albums so far, all pointed toward audiophiles. Other acts include classical pianist Jackson Berkeley, composer and choral director/arranger John Rutter, and guitarist

Ron Cooley. All carry a \$15.99 LP suggested list and a \$10.98 cassette list. Davis has released cassettes since 1982.

Davis and his wife Carol, who handles the marketing and creative area for AGR, used an unusual idea to promote their first Christmas album, "The New Christmas Tradition," a collection of 13 different familiar carols done by Mannheim Steamroller. Taking a page from music video, they created a four-minute promotional video clip based on a cut from the album, "Deck The Halls." Thus far, PBS, The Movie Channel, Showtime, WTBS, Nickelodeon, "American Top 40," "Rock America" and the Home Theatre Network have agreed to use the video.

Why the Cartier price on AGR LPs? Chip Davis cites the Teldec compound pressings, a heavier 120-gram weight (because of a special die used) creating a thicker-than-normal pressing that combats warpage; rice paper inner sleeves whose porosity insures longer disk

life; 100-gauge plastic loose wrap and the original art, all of which add up to the higher list.

After the holidays, AGR will introduce its first Compact Discs, featuring a sampler at \$10 and "Fresh Aire" I and II at \$18.98 each.

Chip Davis says he plans to increase his annual album release to two in 1985, starting with an "Urban Surrender" album from Omaha drummer Ric Swanson.

Carol Davis markets AGR in a most unorthodox manner. She channels through 22 U.S. independent distributors. Most independent labels use no more than 10.

Chip Davis originally got into the mainstream record business in 1976, when he wrote the music for "Convoy," the Kris Kristofferson movie based on the MGM/Polydor single "Convoy" by C.W. McCall. McCall was really Bill Fries, at that time a prominent advertising executive in Omaha, who used Sound Recorders there to do his sessions. Davis was music director at the studio.

'Package Services' for Labels

Livewire Sparks Promotional Links

BY KIP KIRBY

LOS ANGELES In slightly less than two years, Livewire Entertainment has built a successful track record of promotional and marketing campaigns linking record companies, radio and retailers, and corporate sponsors.

Livewire—formed by principals Jay Bolton, a former label executive with MCA and Elektra/Asylum, and ex-advertising director Roger Sheridan—has created radio/retail and tour campaigns for such clients as Billy Idol, Bob Seger, the Oak Ridge Boys, Oingo Boingo, Steve Miller, and the recent Barbara Mandrell-Lee Greenwood duet album, "Meant For Each Other."

Bolton says that he and Sheridan formed Livewire as an independent creative supplement to record companies' in-house promotion and marketing divisions. "We felt that we could provide package services for

the labels which they would not be able to do on their own," he says.

In most cases, record companies approach Livewire with a particular project in mind, tied to a current tour or new album.

"They tell us, 'Here's the album, here are the singles we're pulling, here's the timetable.' Then we put a concept together for the label to approve, using both radio and retail stores in each market," Bolton explains. Markets generally average between five and 10, depending on the act's strength nationally; the label also selects the radio stations it wants to utilize.

Livewire always ties in a sweepstakes with its promotions to interest consumers at the dual levels of airplay and sales. Bolton and Sheridan establish the various prizes per campaign, negotiating what they estimate to be between \$15,000 and \$20,000 worth of advertising for the record company in each market.

Retailers serve as the official sweepstakes registration point. In Livewire's Mandrell/Greenwood "Meant For Each Other" promotion for MCA, Zales Corp. supplied \$2,000 in jewelry as prizes in 10 different markets. In a campaign for the Oak Ridge Boys' "Deliver" album, also through MCA, the sweepstakes grand prize was a trip for two on American Airlines to this year's International Fan Fair in Nashville.

Livewire coordinated a Los Angeles promotion for Oingo Boingo and its "Good For Your Soul" album last year with KROQ and Wherehouse Entertainment. A&M Records received \$12,000 in promotional spots from the radio station and an additional \$1,200 to \$1,500 in promo mentions during the two-week promotion. Wherehouse distributed 10,000 specially designed Oingo Boingo posters free throughout its

(Continued on page 78)

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ETHIOPIA AID SINGLE DUE OUT IN U.S.

All-Star Effort Hindered by Tax Problem in U.K.

This story prepared by Peter Jones in London and Steven Dupler in New York.

NEW YORK As the all-star single, "Do They Know It's Christmas?," leaps up the U.K. charts, Columbia Records plans to release the single in the U.S. Monday (10), with all revenues above cost headed for the Ethiopian famine fund, as in the U.K. Columbia expects the single to be in stores by Wednesday (12), with a 12-inch version to follow shortly thereafter. The single has so far sold about half a million units in Britain, only a few days after its release.

However, the well-meaning pop industry collaboration to raise funds to aid Ethiopian starvation victims (Billboard, Dec. 8) is clouded by at least one financial shadow: The British government has apparently decided to charge the Value Added Tax (VAT), normally imposed at a 15% level on recorded music software.

According to an estimate by Phonogram, which is handling distribution in the U.K. and many other territories, approximately \$600,000 will be paid in VAT if the single hits the hoped-for three million unit sales peak.

According to Bob Geldof of the Boomtown Rats, who co-composed

the song with Midge Ure of Ultravox, the record sales would provide roughly \$1.20 per unit, if the VAT is waived. "Normally, you'd expect to come out with around \$84,000 from a record which sells half a million copies," says Geldof. "We set out to eliminate the normal percentages which would be paid to people involved, so we could get around 60 cents a record, or \$300,000 on that kind of sale."

Virtually all U.K. retail outlets, including the major chains, have agreed to waive profit margins, so the \$1.20 projection seemed feasible until the situation involving the institution of VAT emerged. About 22 cents on the \$1.62 retail price could go on VAT, while manufacturing/distribution costs would work out at just 20 cents.

British accountant Philip Rusted, who is collecting the proceeds for the Ethiopian fund, says: "We want the government authorities to collect the VAT in the usual way as has to be done, but then to return it to us. They've said they can't waive the rules, though music business rules have been waived, so the tax has to be paid." Adds Rusted: "This means the only side making money out of the record is the government."

While debates continue on that political problem, the first European distribution of the single is oc-

curing in the Benelux countries, with an intensity of demand similar to that experienced in England.

According to Tony Brainsby, a spokesman for the HMV chain in the U.K., the single evinced "major consumer reaction from day one on release." Brainsby adds that the chain's flagship store moved 3,000 copies in just five hours.

On the American retail scene, there is much discussion about the donation of proceeds from the sale of the single to the famine relief fund. After initial reports that the National Assn. of Recording Merchandisers (NARM) would coordinate efforts on that end, Roy Imber, president of NARM, says that because of the quick release of the single, retailers "may be able to accomplish more individually" than through NARM. Calling additional donations from retailers a "great idea," Imber's own TSS/Record World stores will donate everything over cost to the fund.

In Minneapolis, where the staff of Record Shop conceived their donation plan independently of NARM, president Mary Ann Levitt stressed selling the package at full list. "This way, the consumer will be encouraged to participate," she says. Record Shop, with stores from Chicago to Phoenix, will donate \$1 for each

(Continued on page 78)



Year of the Rodent. Ratt members and Atlantic executives gather in Los Angeles to celebrate the RIAA platinum success of the group's label debut album, "Out Of The Cellar." Pictured from left are Atlantic president Doug Morris, Ratt's Stephen Pearcy, the group's manager Marshall Berle, bandmates Jaun Croucier, Robbin Crosby, Warren DeMartini and Bobby Blotzer, engineer Jim Faraci, Atlantic's Kenny Ostin, Ratt's producer Beau Hill and Atlantic executive vice president/general manager Dave Glew.

CHART BEAT



by Paul Grein

MADONNA'S "LIKE A VIRGIN" vaults to number three on this week's Hot 100, while the album of the same name leaps to number four. Both are odds-on favorites to hit No. 1, a position reached this week on the dance chart by the "Virgin" 12-inch.

Madonna's 'Like A Virgin' heads for heights

"Like A Virgin" is Madonna's second No. 1 dance hit, following the double-listed "Holiday"/"Lucky Star," which topped the dance chart for five weeks in September and October, 1983. That was a full year before "Lucky Star" reached its number four peak on the Hot 100.

"Virgin" is the sixth No. 1 dance hit for producer Nile Rodgers. He first topped the dance chart in October, 1977 with Chic's "Dance, Dance, Dance"/"Everybody Dance," the first of his hits with partner Bernard Edwards. Chic returned to No. 1 dance in November, 1978 with "Le Freak"/"I Want Your Love"/"Chic Cheer." "Le Freak" also topped the pop and black charts, as did the group's "Good Times" in 1979, though that smash failed to top the dance chart.

Rodgers and Edwards produced two more No. 1 dance hits in the next two years: Sister Sledge's "We Are Family"/"He's The Greatest Dancer"/"Lost In Music" in March, 1979, and Diana Ross' "Upside Down"/"I'm Coming Out" in September, 1980. "Family" and "Dancer" also topped the black chart, while "Upside Down" achieved the same pop/black/dance triple crown earned by "Le Freak."

Rodgers made it back to No. 1

on the pop and dance charts in April, 1983, as producer of David Bowie's "Let's Dance," which peaked at a highly respectable 14 on the black chart. Rodgers' current dance champ, "Like A Virgin," is also shaping up a major black hit. In its third week on the black chart, the record jumps to number 47.

Rodgers' other current pop smash—Duran Duran's "The Wild Boys"—is doing less well on the dance chart. It moves up one notch this week to an unbulleted 27. But it's doing very well indeed on the pop chart, where it jumps two points to number two.

This makes Rodgers the first producer to have two of the top three pop singles since Phil Ramone and Jim Steinman, in turn, had both of the top two last fall. Ramone held down the top two spots in September, 1983, with Michael Sembello's "Maniac" and Billy Joel's "Tell Her About It," and three weeks later, Steinman had the top two with Bonnie Tyler's "Total Eclipse Of The Heart" and Air Supply's "Making Love Out Of Nothing At All."

While Rodgers has scored numerous No. 1 singles over the past seven years on the pop, black and dance charts, "Like A Virgin" may become his first No. 1 album. Chic's "C'est Chic" peaked at number four in January, 1979, and the group's "Risqué" peaked at five that September. Sister Sledge's "We Are Family" hit number three in June, 1979; Diana Ross' "Diana" reached two in October, 1980, and Bowie's "Let's Dance" topped out at four in June, 1983.

The fight for the top spot on week's Hot 100 would seem to be between Madonna and Duran Duran. Madonna appears to have the edge, but Duran Duran must hope that they can withstand her challenge.

1984 CHRISTMAS HITS

A ranking of the top albums and singles, compiled from national retail store and one-stop sales reports for the season.

ALBUMS

ARTIST	TITLE	LABEL & NUMBER	SUG. LIST PRICE	YEAR RELEASED
1. KENNY ROGERS & DOLLY PARTON	ONCE UPON A CHRISTMAS	RCA ASL1-5307	\$9.98	1984
2. THE CARPENTERS	CHRISTMAS PORTRAIT	A&M SP-3210	\$5.98	1978
3. KENNY ROGERS	CHRISTMAS	LIBERTY LOO-5115	\$5.98	1981
4. MANNHEIM STEAMROLLER	CHRISTMAS MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AG 1984	\$12.00	1984
5. BARBRA STREISAND	A CHRISTMAS ALBUM	COLUMBIA CS 9557	no list	1967
6. LUCIANO PAVAROTTI	O HOLY NIGHT	LONDON OS-26473	\$10.98	1976
7. ANNE MURRAY	CHRISTMAS WISHES	CAPITOL SN-16232	\$5.98	1981
8. BARBARA MANDRELL	CHRISTMAS AT OUR HOUSE	MCA 5519	\$8.98	1984
9. PLACIDO DOMINGO	CHRISTMAS WITH PLACIDO	COLUMBIA FM 37245	no list	1981
10. THE CHIPMUNKS	A CHIPMUNK CHRISTMAS	RCA AQL1-4041	\$8.98	1981

SINGLES

ARTIST	TITLE	LABEL & NUMBER	YEAR RELEASED
1. ELMO N' PATSY	GRANDMA GOT RUN OVER BY A REINDEER	EPIC 34-04703	1979
2. BING CROSBY	WHITE CHRISTMAS	MCA 15024	1942
3. BOBBY HELMS	JINGLE BELL ROCK	MCA 1557	1957
4. ELVIS PRESLEY	BLUE CHRISTMAS	RCA 447-0647	1964
5. BRENDA LEE	ROCKIN' AROUND THE CHRISTMAS TREE	MCA 65027	1960
6. JOHN LENNON	HAPPY XMAS (WAR IS OVER)	CAPITOL 1842	1971
7. NAT KING COLE	THE CHRISTMAS SONG	CAPITOL 3561	1946
8. SINGING DOGS	JINGLE BELLS	RCA 10129	1955
9. BILLY SQUIER	CHRISTMAS IS THE TIME TO SAY I LOVE YOU	CAPITOL 5303	1981
10. PAUL McCARTNEY	WONDERFUL CHRISTMAS TIME	COLUMBIA 38-04127	1979

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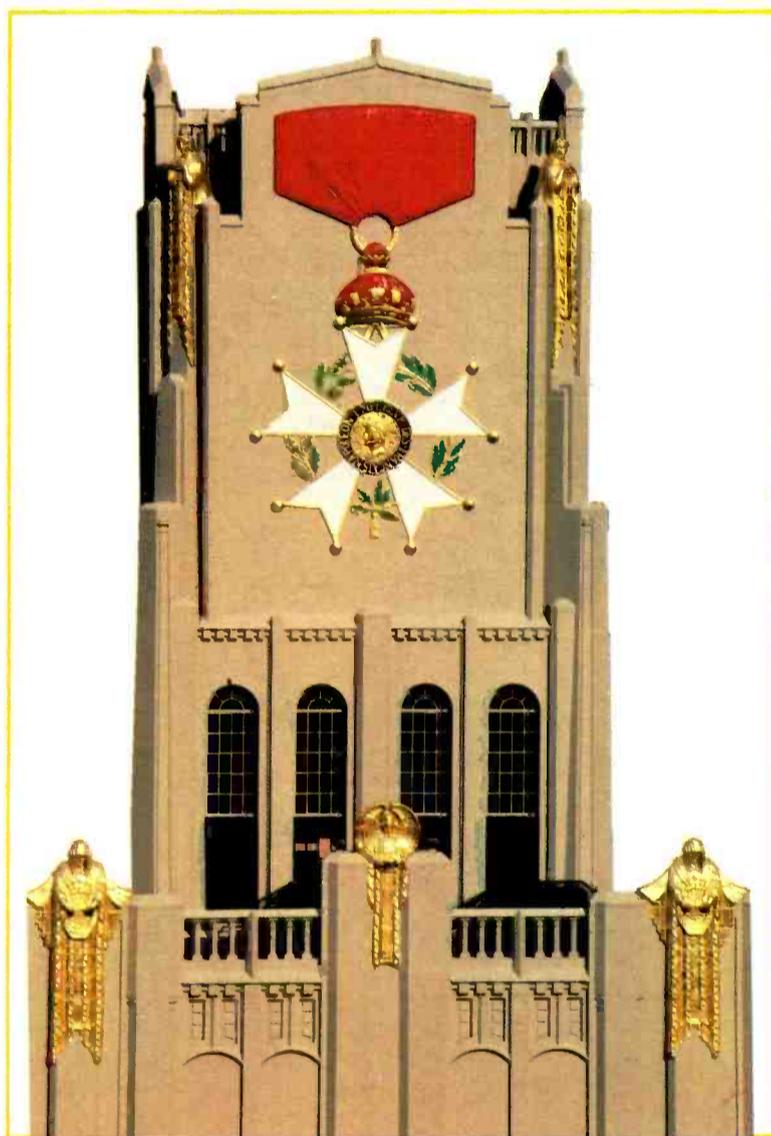
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SPECIAL REPORT: Africa
...newsline...

HILTON ROSENTHAL, head of the independent record company Minc, has set up the biggest rock concert in South African history, with 24 of the country's top groups scheduled for a 12-hour marathon in the 80,000-capacity Ellis Park sports stadium, Jan. 12. He's persuaded all record companies to help, and the acts will play for no fees. Tickets are \$5, and proceeds go to Operation Hunger, a campaign earlier supported to the tune of \$500,000 by listeners of Radio 702 here.

THE FIRST EXCLUSIVE country recording firm in South Africa, tagged simply The Country Music Label, was set up early this year by Lance James, who's been a country protagonist for 15 years in this territory. Now he has an artist roster of four, with a fourth album due out in January. One signing is Bobby Angel, long established in Southern African country circles, who earned eight gold disks during his five years with EMI.

ROCKIT MUSIC VIDEO has, in just six months, become South Africa's biggest distributor of music videos, following early success with packages from Dire Straits and Donna Summer. Dominant in the disco club market, supplying more than 50 venues nationwide, Rockit finds compilation videos the most popular format, though smaller restaurant-type venues opt for specialist one-act cassettes.

SONY IS the only company to supply the Southern African with AM/FM stereo Walkmans, following Radio 702's switch to stereo broadcasting in mid-year. The on-air stereo breakthrough for this country is backed by hardware prices ranging from \$110 for the basic Walkman unit to double that tag for the system with tape facilities. Sony also markets the Beta hi fi range at nearly \$900.

VIDEO CHAIN franchise Glad-Eye, based in Cape Town, is going national soon and expects 600 outlets to be signed up in 1985. For a small but undisclosed fee, the company offers franchisees advertising, promotion and film titles each month, on an exclusive basis. The advantage is said to be in offering the smaller outlets the chance of higher-grade movies and national advertising support. There are already 175 Glad-Eye signings in Cape Province and 150 in Transvaal, although a similar franchising project in South Africa a couple of years back flopped badly.

JOHN MILLER

New German Tape Levies Near Passage
Copyright Reform Said To Be Only Weeks Away

BY WOLFGANG SPAHR

HAMBURG Legislation reforming West German copyright law could be approved by the Bonn parliament in a matter of weeks rather than months, according to political sources here. The proposed bill would tighten antipiracy measures and introduce a levy on blank audio and videotape.

Levies of the German mark equivalent of three U.S. cents per hour on blank audiocassettes and 13 cents per hour on videocassettes are envisaged. Parallel rates for hardware will be 70 cents for audio equipment and \$5 for video machines. However, the German music industry believes the levies suggested represent only a fraction of the value of music rights involved.

In its latest submission to politicians, the German Phonographic Assn. calculates that there are now more than 600 million blank tapes in West German homes, giving a total recording capacity of around 730 million hours, with sales still running at 100 million units a year.

The group says that more than 80% of all cassette recorders are used daily or several times a week, with radio programming and borrowed records the chief sources of material. Only 4% of owners use microphones for private recording, according to the group. On the average, each owner possesses 20 blank tapes.

Half of all broadcast airtime is devoted to music, 40% of it local and

international pop. Record exchange among school children is now widespread, accounting for around 30 million album copyings a year, according to the organization, which maintains that it's therefore apparent that the bulk of private recordings involves copyrighted works.

Friedrich Schmidt, chairman of the association, notes that German music industry turnover has declined by 25% since 1978, while the number of new sheet music publications has fallen 40% in the last 15 years. Home taping, he says, has become a form of exploitation

equivalent economically to self-service free of charge, and represents a severe threat to the viability of the local music market.

The industry has asked for levy rates three times higher than those likely to be agreed to by parliament. Some experts even argue that publishers, record companies and writers should receive 10 times the planned levy level if the true value of the music rights involved is to be taken into consideration.

PolyGram, China Records Ink 'Million-Dollar' Deal

BY WILLEM HOOS

AMSTERDAM PolyGram is preparing to supply machinery for the manufacture of records and cassettes in China, along with associated equipment, raw materials and tape software.

The deal with China Records, the state-owned record company of the People's Republic of China, is worth several million U.S. dollars, according to PolyGram executives, although they have offered no specific figure.

Shortly after the new pact was signed, a six-member high-ranking delegation from China Records visited Holland for a three-week training course, linking with several key departments of PolyGram Record Services.

The PolyGram materials involved will be shipped to the recently built record/cassette plant of China Records in the Chinese city of Guangzhou, previously known as Canton.

PolyGram specialist technicians will go to Guangzhou to help install the equipment in the plant and to explain the functions of different items to Chinese workers.

According to PolyGram, it's "quite likely" that the company will later also supply equipment and offer technical know-how to other factories and plants within the China Records operation nationwide. Also in the cards is a PolyGram assist in the modernization of the China Records plant in Shanghai.

The records division in Guangzhou will be operational sometime in January. Contract estimates suggest that four million LPs will be pressed there in 1985, and that the manufacturing capacity will jump thereafter to some 12 million units annually.

The cassette sector of the plant will go on stream next March, with a capacity of five million units in the first year. No estimates are being given for subsequent years.

'New Wave' Comics Slay Aussie Market

BY GLENN A. BAKER

SYDNEY The mainstream popularity of Australian "new wave" street humor has become so strong this year that the city's leading AM rock station, 2SM, has taken the unprecedented step of playing a totally spoken-word comedy single in heavy rotation.

This exposure rocketed the track "I'm Tuff," by George Smilovici (pronounced Smellovich), into the station's top 10 within a week. In Brisbane, it became a virtually instant No. 1.

Prior to this breakthrough, comedy material had generally been charting without airplay, albeit spectacularly. The biggest selling single in Australia during 1983 was "Australiana" by Austen Tayshus. The biggest single this year, by a huge margin, is "It's Not Cricket" by the Twelfth Man.

Both sold more than 150,000 units, both reached No. 1, and both were laden with swear words or blunt innuendo. Only "Australiana" was played uncut by radio, and then only by a handful of brave broadcasters. Such was also the case with the No. 1 album, "Rodney Rude Live," which, selling mainly on a

word-of-mouth basis, reached the double platinum level.

For a station like 2SM, which prides itself on its ultra-contemporary rock role, the comedy boom has been a difficult one on which to capitalize. Apart from being owned by the Catholic Church, the station has

(Continued on page 68)

BPI Awards To Be Telecast
BBC-1 Will Carry '85 Event Live

LONDON The British Phonographic Industry's annual awards presentation, set for Feb. 11, will for the first time be carried live on nationwide television, with simultaneous radio transmission.

Maurice Oberstein, chairman of the industry watchdog organiza-

tion, says: "British music has for too long been the media's 'ugly duckling' of the entertainment world. This show will give everyone an opportunity to see and hear our achievements, which make British music a world leader."

BBC-1 will carry the presentations, to be made at a charity dinner in aid of the Music Therapy Fund at London's Grosvenor House Hotel, as a 90-minute spectacular, with many video clips of nominated artists included in the live coverage. The BBC is sponsoring a "best British video award," and the Radio One network is sponsoring a "best British newcomer award," both to be voted for by the public.

The short list of nominees, voted by BPI member companies, includes, in the best British artist category, Paul McCartney, Paul Young, David Bowie, Howard Jones and Nik Kershaw.

Listed in the female artist section are Annie Lennox, Alison Moyet,

(Continued on page 68)

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Memo to Producers

WHERE THE CD RESPONSIBILITY LIES

BY MICHAEL BERNIKER

The requirements for recording digitally for the Compact Disc remind me of the early days of multi-track (four tracks), when we had to capture what was happening in the studio on the spot because there were only minimal overdubbing possibilities.

The critical requirements of recording in those days were precise microphone choice and placement, and studio ambience. If any one of these elements was mishandled, the resultant recording would be poor. Musical transparency, clarity and refinement were crucial.

I consider myself extremely fortunate in having been trained in those early days, and have since applied the techniques learned to every record I have made, whether it be 8-track, 16-track, 24-track or digital.

The Compact Disc is not just another technical improvement. It is an entirely new recorded form—a revolutionary change in listening habits and consumer use. It was born out of the desire by the consumer for more clarity, more permanence in his collection, more portability, all at a price which is reasonable.

In just 20 years, the listening habits of the musical public have taken a 180-degree turn. People can now carry their musical collection with them anywhere in the form of cas-

ettes and portable players—in their cars, on foot, on skates, on boats and on bikes. Add to this the home computer phenomenon and the stress on new technologies in the schools, and one is faced with new generations of listeners who are more aware, more educated musically and more demanding over

have brought our business right into the motion picture and television arenas.

Our recording techniques have always been more advanced than other media methods. With stereo television sets already on the market, we will be able, through the digital recording process, to upgrade the

music and spoken word.

The late Goddard Lieberson insisted that records should be permanent documents preserving critical musical moments. The digital CD now makes that possible in ways never before imagined. However, for these documents to be as perfect as they can be, the record producer must return to first principles. He must spend much more time in planning and thinking prior to entering the studio. The choice of studio and its ambience becomes even more critical; the choice of microphones and their placement must be exact.

The CD does not lie. It cannot hide sloppy or inferior technique. It is a faithful representation of what has occurred in the studio.

The challenges for the record producer are greater now than they have been in 20 years, because the music-buying public demands a higher standard of perfection than ever before. Consumers have an acute understanding of recorded music, and they expect us as producers, to provide that quality. Casual approaches must be discarded at all stages of the recording process.

The manufacturer cannot be blamed if we don't hold up our end. The record producer is the guardian of musical integrity, and he has in the Compact Disc a perfect means to musical ends. The technology may have changed, but not the goal.



'The CD does not lie. It cannot hide sloppy or inferior technique'

Michael Berniker, a former vice president of a&r at RCA Records, is currently under contract to CBS Records as an independent producer/consultant.

technological refinements.

The CD was a natural outcome of this rapid increase and interest in computerized technology.

In respecting the consumer, therefore, we must ultimately create a higher regard for our own work. The public's demands have opened up a whole new realm of possibilities for the versatile record producer. New forms of music, spoken word and audio/visual projects

quality of sound in this new area of broadcasting. This will create new opportunities for all of us.

Like everyone over the age of 30, I was, at first, skeptical of the digital CD. But now I have listened, learned, and educated myself to its tremendous advantages and its wonderful ability to purify and distill sound. CD heralds an exciting future, not only for me as a producer, but for the entire spectrum of

Letters to the Editor

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

KEEPING COUNTRY PURE

Hooray for Reba McEntire. I'm glad to see the best female singer in country today speak out on the growing problem of crossover music (Billboard, Dec. 1).

The problem is not only with the CMA awards, but the Hot Country Singles chart as well. Since 1979, Ronnie Milsap has delved further and further into pop, yet you have top-spotted 14 of his 17 single releases. Alabama has had a big impact on country music, but songs like "Love In The First Degree," "Take Me Down," "The Closer You Get" and "When We Make Love" should never have been No. 1 on country.

And then there are people like Anne Murray, Mark Gray, Lee Greenwood, Deborah Allen, B.J. Thomas, Gary Morris, Steve Wariner, Michael Martin Murphey and Kenny Rogers, all of whom have little or nothing to do with real country music. And let's not forget Lionel Richie and Bob Seger, neither of whom should have been on the charts at all.

If these singers want to go crossover, fine. But put them on the Adult Contemporary chart, where they belong. It's time to set some limitations on the country chart.

Barnet Piper
Oldtown, Md.

SHARING AUTHORSHIP

I very much enjoyed the article "Are Paul's Beatles Songs Sacred?" in the Talent section Dec. 1, but feel the need to set the record straight on one point. Writer Paul Grein quotes producer George Martin as calling "Eleanor Rigby" "purely Paul's song."

I beg to differ, but John Lennon answered the question himself. In a Playboy interview in 1980 he said about the song, "Ah, the first verse was his and the rest basically mine." In 1970, when Jann Wenner asked Lennon about the song, he replied, "I wrote a good half of the lyrics or more."

I love the new record, but this song is truly Lennon-McCartney.

Gerard Jensen
Tower Records
Panorama City, Calif.

SOME MOVIE HISTORY

Inside Track (Dec. 1) mentions that "The Glenn Miller Story" would have been the first movie in stereo had it been so released back in 1954.

While every movie buff must be pleased that Universal is reissuing the film with its original stereo soundtrack, it certainly wasn't the first movie to be recorded in stereo. Warner Bros. started in multichannel sound with "Four Daughters" in 1939 and "Santa Fe Trail" in 1940. Disney followed with "Fantasia" in 1940. And there were still more that preceded "The Glenn Miller Story."

A goodly number of stereo soundtracks have been made available to home video on the LaserDisc and CED formats. I hope that Universal's example with "Miller" will re-

sult in more of the original stereo masters for older films being located and used.

Jack Frost
Hollywood Home Video
Sumas, Wash.

CALLING IT LIKE IT IS

From Freddie Mercury and Queen I would expect nothing less than the sheer hypocrisy of playing several concerts in racist South Africa, and then making a donation of royalties to a segregated school for handicapped children in the same country. But from Billboard I expect more than an uncritical announcement of this crude public relations gambit couched in the terminology of the regime.

Your Newsline column of Dec. 1 says, "The group . . . made the announcement toward the end of a concert season at Sun City in the Republic of Bophuthatswanaland, an independent homeland of South Africa" (emphasis added).

There is simply no such thing as an "independent homeland" for any group of black South Africans. "Homeland" and "bantustan" is a polite euphemism for a collection of impoverished reservations to which blacks are regularly deported by force.

Andy Schwartz
New York

TRADING OFF VOCALS

In response to the pair of articles by Nelson George dealing with voice and production values (Billboard, Nov. 17), I find it depressing that a singer with a voice as brilliant as

Jeffrey Osborne's would give up some of that individual quality for production values.

I understand that the current popular sound in black music stresses a synthesized beat, but I don't understand why famous singers (who got that way because of their voices) would want to give up what made them stars. It makes one wonder why a record company should invest big bucks on a name singer. If all that matters is the beat, and if vocals have just become another part of the record, any studio singer could do the job just as well, and for a lot less money.

I grew up in the soul era and learned how to appreciate and hunger for those voices. I love Millie Jackson, and have all her albums. But if I heard that the new Millie J. album had more production and less of her vocal fire, I'd just spend my money elsewhere.

An analogy would be taking a major motion picture star like Dustin Hoffman and putting him in the background of a film along with the extras. You know he is in the film because you can see him, but you never get to see him perform as you know he can.

This all seems to be leading up to a time when perhaps the voice will not be important at all and live performances will be a thing of the past. Because how exciting can a computer be on stage?

David Lopatin
Los Angeles

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Congratulations, Mr. Richie.



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But what do we do about Christmas?

*reported in US magazine

SCHULTE LEAVES HARTE HANKS

Named President of Mainstream Communications

HOUSTON The sale of Harte Hanks' KKBQ-AM-FM here to Gannett signals a new phase of Pete Schulte's career. Schulte, who most recently served as senior vice president for Harte Hanks Radio and general manager of KKBQ-AM-FM, has been named president of Mainstream Communications, the newly formed division of the Mason Best Co. in which he has an equity position.

Currently working on Mainstream's initial radio acquisitions, Schulte sees the company within the next five years owning the full complement of radio and television outlets allowable by the FCC. He also expects the division to become further involved in the entertainment industry through the production of network television programs and motion pictures.

"Radio has had a great run in the last three or four years," says Schulte, a pioneer in the resurgence of top 40. "And I think it will remain a viable medium in the future. We'll see some leveling off, which will cause problems for marginal operators, but if management can keep up with the times and harvest some other areas of business—such as the many accounts not familiar with radio as an advertising medium, and the vast amount of co-op business out there—it will continue to grow."

Regarding television, Schulte sees it to some extent as a mirror image of radio. "Going back to a time when there were 4,000 radio stations in the country," he says, "it was certainly easier to sell than today with 10,000. Television is growing the same way, both over the air and with cable, and obviously the challenges will be similar."

Schulte first came to the attention of Mainstream's parent company, Mason Best, when principal Randy Best was looking to expand into media. "He heard about the success we had had at KKBQ and felt I might be a good choice to get it going," says Schulte.

Schulte has spent the past 11 years with Harte Hanks. He began as regional vice president of Tampa's WRBQ-AM-FM (Q-105, one of the initial top 40 stations to re-emerge in a dominant position in the past five years) and moved to Birmingham's WSGN before relocating to Houston two years ago. His early background includes extensive agency and rep experience, including a stint as senior vice president for Eastman Radio.

Best, 41, is one of Houston's leading entrepreneurs, with interests in the publishing industry (Somerset House and American Masters Fund are both owned by Mason Best), outpatient surgical hospitals (Medi-

cal Care International is likewise owned) and vast banking holdings. Elvis Mason is the former chairman of the board of Interfirst, America's 15th largest banking institution.

With the takeover of KKBQ-AM-FM by Gannett, Cos Coppelino, vice president of sales for co-owned KIIS-AM-FM Los Angeles, has been tapped to replace Schulte as VP/GM. He'll serve with program director John Lander, who has elected to remain with the outlets in their new ownership structure (Billboard, Dec. 8). At KIIS, local sales manager Lynn Anderson Powell assumes Coppelino's former position.



Earth To Everlys. K-Earth (K101 FM) air personality Brian Beirne, center, welcomes Phil Everly, right, as an in-studio guest on his air shift. Shown with them is PolyGram's Jeff Laufer.

Carol Ford Exits Cleveland For WRKS Afternoon Slot

NEW YORK "You can title this 'Carol Ford goes to New York City'—or 'Bambi Meets Godzilla,'" jokes Ford, who exits Cleveland's WDMT for the afternoon drive slot on RKO's Kiss (WRKS) here. Ford, who has been the star performer on FM 108 since joining the Beasley station four and a half years ago, replaces Mary Thomas, who has returned to crosstown WBLS.

"I'm tickled brown to be working for Mr. Mayo and Tony Q.," laughs Ford, whose career has taken an urban turn since returning to her hometown of Cleveland in 1980. Prior to that she held down highly rated air stints at King's KYA San Francisco and Group W's WOWO Ft. Wayne.

"I've long been a fan of Barry Mayo's," Ford says—in fact, it was Ford who initially suggested Mayo as WDMT's consultant before he was named VP/GM of KISS. "And I'm excited about starting my shift

on New Year's Eve in Times Square [RKO's 1440 Broadway location], but I've been having these nightmares about being crushed by that big chrome ball at midnight—my career snuffed out in an instant and all—but other than that I'm happy."

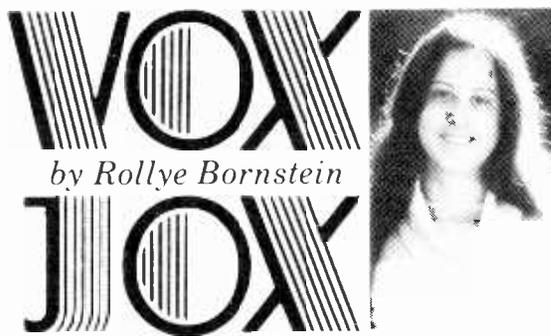
"I go home at night and I can't wait to call her up and talk to her," enthuses Tony Quartarone, who has been programming WRKS since the departure of Sonny Taylor. "She's the type of personality I've always wanted to have on the air. What she is off the radio is what she is on it. She can be funny and serious, but above all she's fun."

While Kiss's current slogan is "More Music, Less Talk," Quartarone promises that won't exactly be the case on Ford's show. "I'm not flying in anyone from Cleveland just to seg records."

Describing the music as "street-minded," Quartarone, who joined the station in 1981, serving first as music and research director and then as MD, says, "We play what New York City wants to hear, whether it's Rock Master Scott's 'Request Line' or Cyndi Lauper's 'Time After Time.' We never question the music. If people want it, we'll play it."

That philosophy has netted the station a consistent No. 1 standing in New York for the past year and a half, and alternating top honors 12-plus in the metro (with Z-100). "And," promises Quartarone, "Carol is only going to increase that."

No replacement at WDMT has been named for Ford, who rose to prominence in morning drive, moving to afternoons earlier this year.



SCOTT ALEXANDER is back in the saddle again in an official programming capacity. The former KWK St. Louis PD, who joined EZ's B-94 (WBZZ Pittsburgh) as assistant PD and midday personality earlier this year, has been acting PD since **Guy Zapoleon's** departure last month. Now he'll drop acting—and middays, with no replacement named for the latter.

Joining the B-96 (WBBM-FM Chicago) lineup in afternoon drive is former WGCL night personality **Joe Bohannon**, now that **Gary Spears** is ensconced in the WAPP New York 6 to 10 p.m. slot (where he's known as Psycho Pspears) . . . Back in Cleveland, WLTF has a new nighttime lineup, with **Bob McKay** returning to the outlet, which he programmed when it was WZZP. This time he'll do 6 to 10 p.m., as **Jack McMahon** moves into the 10 p.m. to 2 a.m. slot vacated by **Jeffrey B. Kelly**, who now enjoys the Grand Strand life of Conway, S.C.'s WYAV (Myrtle Beach's Wave 104).

They're letting **Joey Reynolds** stay up late these days. Late enough to spend 40 hours on the air non-stop on WFIL last week, which netted the starving Ethiopians \$100,000. Upped to local sales manager at WFIL and its FM counterpart WUSL is **Cliff Winkler**.

Filling that post at Buffalo's WGRQ is **Jeff Hy** . . . Meanwhile, in Portland, **Jay Justice** walks across town from his GM gig at KWJJ/KJIB to become station manager and director of sales for Scripps-Howard's country outlets there, KUPL-AM-FM . . . Across town at KGW, **Mike Dirks** is upped to PD after four months acting in that capacity since **Bill Minckler** left for King's San Francisco outlet, KYA.

STEVE SCOTT also drops acting from his title, becoming PD for Greater Media's KHTZ Los Angeles, a post vacant since **Ric Lippincott's** move northward to KYUU San Francisco. Scott, who has worked at the AC outlet which these days refers to itself as "playing the greatest hits of all times," reports to operations manager **Jay Clark**, who had a few other announcements, including the promotion of **Meredith May** to the post of director of marketing and promotion for KHTZ. She's been doing that over at KRLA, and will continue once it's official that Greater Media owns the oldies outlet. **Keri Fretty**, meanwhile, will add KRLA to her KHTZ promotion manager duties. And over on the sales side of KHTZ, **Derek Beesmyer** is upped to national sales manager, and lo and behold, he'll hold that title over KRLA too.

Over at the soon-to-be KIIS-AM, WAVA Washington's **J.J. McKay** hops on board in the midday slot . . . Across town at KLAC, the sale is complete and the move has been made. Cap Cities' KLAC/KZLA can now be found at 4000 Alameda Blvd., Burbank, Calif. 91510, or reached at (818) 842-0500. As to why you should remember that, operations manager **Bill**

Mayne is looking for an AM overnigher. Exiting the legendary country outlet are **Gene Price** and **Chris Lane**, with KZLA's **Stoney Richards** segueing to KLAC afternoon. He's joined by **Scott Carpenter** (who, if you're keeping track, came in from WCAO Baltimore to do mornings), followed by **Mike O'Neill** in middays. **Maggie Ross** now follows Stoney in nights.

Moving up to San Francisco from San Diego's KGB is K-101's newly hired promotion director **Cindy Spodek** . . . Ex-KITS PD **Jeff Hunter** (and San Diego's XTRA as well) has hung out his consultant shingle, with Sacramento's KWOD already on the line. You can reach him at (415) 485-1862 . . . Over at KCBS Newsradio, **Betsy Rosenberg** (ex-KSFO) and **Sylvester Jackson** (ex-KBLX) join the full-time reporter lineup.

JUDITH BURNS (not George's wife) becomes WFTQ Worcester's promotion director . . . **Charlie O'Neal** exits his WMAQ Chicago morning slot . . . **Mike Henderson** leaves his KQRS Minneapolis VP/GM job . . . **Stephen Anthony** is upped to PD at Mon-

Scott Alexander stops the 'acting' to assume the PD post at WBZZ

real's CKGM (with vice president of programming **Rob Braide** concentrating on the FM AOR CHOM side of life).

We promised we'd report back on just what WNEW-AM and WASH are carrying from the Satellite Music Network, and the answer is just commercials, though the New York nostalgia outlet and the Washington top 40 station do have the options to pick up any and all the services of SMN's Stardust and top 40 formats respectively.

After more than 40 years on the air in Pittsburgh, **Art Pellan** retires next February. He's been heard on KDKA since 1956. No word on who'll get the market fixture's current midday slot . . . Also exiting the Group W station is news director **Gary Froseth**, who will not be replaced since those chores now fall under the jurisdiction of PD **Chris Witting**.

Across town at WTAE, **Johnny Williams** will be vacating his overnight slot this spring for some inside unspecified daytime work at the Hearst station. KDKA weekend **Sara Lockard** will replace him in overnights.

WAMO-FM, which had attempted to delve into FM sports programming, has given up. TV personality **Sam Nover** exits his evening sports talk show, with the Maulers exiting the city entirely. The USFL team has folded. Also off the urban outlet is **Alan Jennings'** lifestyle news features, with KDIA Oakland personality **Barry Pope** joining incumbent **Allen Harrison** for a two-person morning show entitled "Mr. Harrison's Neighborhood."

(Continued on page 21)

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A p r i l

WESTWOOD ONE
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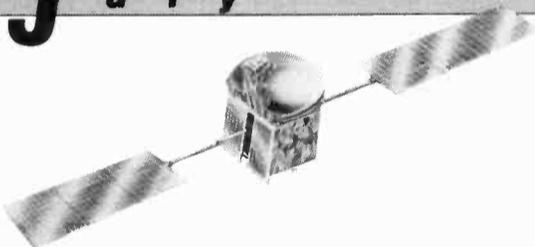


J u n e

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J u l y



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 Barbra Streisand

Barry Gibb
 Herb Alpert

SPECIAL EDITION
 Profiles
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O c t o b e r

9-HOUR
 BEATLES
 SPECIAL

COUNTRY
 PROFILES:
 Tammy Wynette
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MUSICAL!
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 Exclusive: Pat Benatar

ELVIS:
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DYLAN
 ON
 DYLAN
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'Nashville's New Hit Music FM'
St. John Takes Over as Y-107 GM

NASHVILLE "Making a profit is my short and longterm goal," admits Michael St. John, the newly appointed general manager of Y-107 (WYHY) here. "Our intention is to make Y-107 a very competitive and strong force."

The Sun Group station is now con-

sidered an also-ran in both billing and numbers against competing contemporary music stations WKDF (the AOR outlet which leads the pack), George Johns-consulted WLAC-FM, top 40 KX 104 (WWKX, licensed to Gallatin), and similarly-programmed WZKS in Murfreesboro.

Familiar with the market in great detail, St. John returns to the city where he programmed KX 104 to dominance for six years until his appointment as national PD of the Nashville-based Sun Group earlier this year. He had been headquartered in the chain's Birmingham outlet KXX 106 (WKXX). The proposed sale of the chain (formerly Mooney Broadcasting, which recently relocated here from Knoxville) to Sillerman-Morrow Broadcasting was voted down earlier this fall, and according to St. John, no other offers are being entertained.

One problem not faced by Y-107,

the former WCOR-FM licensed to Lebanon, is the difficulty usually inherent in a peripheral license serving a larger metro. In addition to carrying a heavy play-by-play schedule of Vanderbilt sports, the station is located in the center of town on Eighth and Division.

Equally happy with program director Gabe Hobbs and the direction of the station, which he terms "a hit music format geared towards adults," St. John is turning his energies towards sales. "We want to shore up our positioning and present ourselves on the streets as a station that is successful," says St. John, who replaces the exiting Mike Slinksi at the station billing itself as "Nashville's New Hit Music FM."

"It's a ground floor opportunity for advertisers," he continues. "Not only are we very cost efficient, but we offer services [i.e. remotes] and ways of reaching the customer that other stations aren't doing."

Ginsberg Gets Into Video
Buys Clip Outlet with Garabedian

BOSTON Veteran radio personality Arnie "Woo Woo" Ginsberg is leaving his six-year station manager post at WXKS-AM-FM here to join a growing circle of air talents entering the booming video industry. Together with Boston personality John Garabedian, Ginsberg has purchased the Rick Sklar-consulted Channel 66 (WDJD-TV), Boston's first 24-hour video music station.

Ginsberg came to fame in the '50s and '60s with his airshift on then-rocker WMEX Boston, which Garabedian joined in the early '70s. While his post at WXKS has been filled by recently promoted general manager John Mitchell and new recruit Bob Bittner as operations

manager, Ginsberg retains a partial ownership in the "Music Of Your Life" AM daytimer and top 40 FM station. Both are properties of the Medford, Mass.-based Pyramid Broadcasting. The AM outlet plans to go fulltime by Jan. 1.

As for Channel 66, Ginsberg says the UHF station should be on the air by the end of this year. According to Ginsberg, the station's 1,250 foot tv tower is the city's tallest, enabling it to reach the entire Boston market. The channel will also benefit from the FCC regulation that all local cable outlets must carry the city's UHF ventures as well.

KIM FREEMAN

Jim Snowden Departs from Morning Slot at WBLS

NEW YORK The parade of morning personalities at WBLS here continued to roll by with the Nov. 30 departure of recent recruit Jim "The Snowman" Snowden from that time slot. Snowden, who joined the Inner City-owned urban contemporary outlet in August, is the latest in a series of morning personalities attempting to fill the void created by Kenn "Spider" Webb, who left the WBLS morning post for competitor WRKS a year ago.

Inner City and WBLS general manager Charles Warfield says Snowden "requested a re-evaluation" of his position at the station and is still on the WBLS payroll. "We were happy with his show," Warfield adds.

WBLS's hiring of Snowden had been called by some a revenge move on the part of Inner City, which recruited former WYLD New Orleans program director Brute Bailey to program its KGFJ/KUTE Los Angeles outlets this summer. Before Bailey made that move, however, he was lured to Amatur's KMJQ

Houston with a bigger money offer. Rumor has it that Inner City brought Snowden from KMJQ to WBLS for a six-figure "no cut" contract.

Warfield is quick to deny that revenge played any part in Snowden's relocation. "We were looking for a good morning man, and Snowden was available," he says. Warfield would not disclose the financial terms of Snowden's contract.

Gary Byrd, a former air personality on inspirational black outlet WWRL New York and current talk host on the city's WLIB (WBLS's AM sister station), as well as a recording artist and songwriter, is filling in for the time being.

For the record, Warfield denies another rumor that WBLS is moving toward complete adoption of Inner City's "Quiet Storm" format. At present, the station carries the adult-oriented urban format during its 10 p.m.-2 a.m. slot, but Warfield says, "We have no plans of expanding upon that."

KIM FREEMAN

Fairbanks Sells KCMO-AM-FM To Summit

KANSAS CITY Family-held Fairbanks Broadcasting here has sold KCMO-AM-FM to Winston-Salem, N.C.-based Summit Communications for an undisclosed sum. The sale of the news/talk AM and country FM station is surrounded by speculation, as the parent company's chief, Richard M. Fairbanks, is nearing retirement age with no known heir in sight.

A company spokesman says Fairbanks comes to the office approximately once every two weeks, and Fairbanks officials were unavailable for comment at presstime. As such, it remains uncertain whether the firm's other properties—the AC outlets WVBF Boston and WRMF West Palm Beach, Fla., as well as two cable franchises—will go on the block.

The Fairbanks purchase of then KCMO/KCEZ, acquired in June, 1983, was negotiated by president Bill Hilliard, who exited the company to head Blair's Owned Station division with Blair's purchase of Fairbanks' WIBC/WNAP Indianapolis and KVIL-AM-FM Dallas.

As for Summit's intentions for the new acquisitions, the company's radio division head Allen Shaw, who credits Hilliard with helping on this transition as well, says he is "not anticipating any format or personnel changes at present." Summit, which now owns 10 stations, is progressing on a course of expansion laid out last year.

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Billboard RADIO AWARDS

RULES

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

BILLBOARD RADIO AWARDS 1984 ENTRY FORM

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

CATEGORY ENTERING: (check one only)

- _____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____
- _____ PROGRAM DIRECTOR OF THE YEAR
 in present position since: mo: _____ yr: _____
- _____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____
- _____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____
- _____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

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

- | | |
|---|---|
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adult contemporary | _____ AOR |
| _____ urban/black | _____ MOR/nostalgia |
| _____ country | _____ miscellaneous
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All entries must be submitted no later than Jan. 1, 1985 to:
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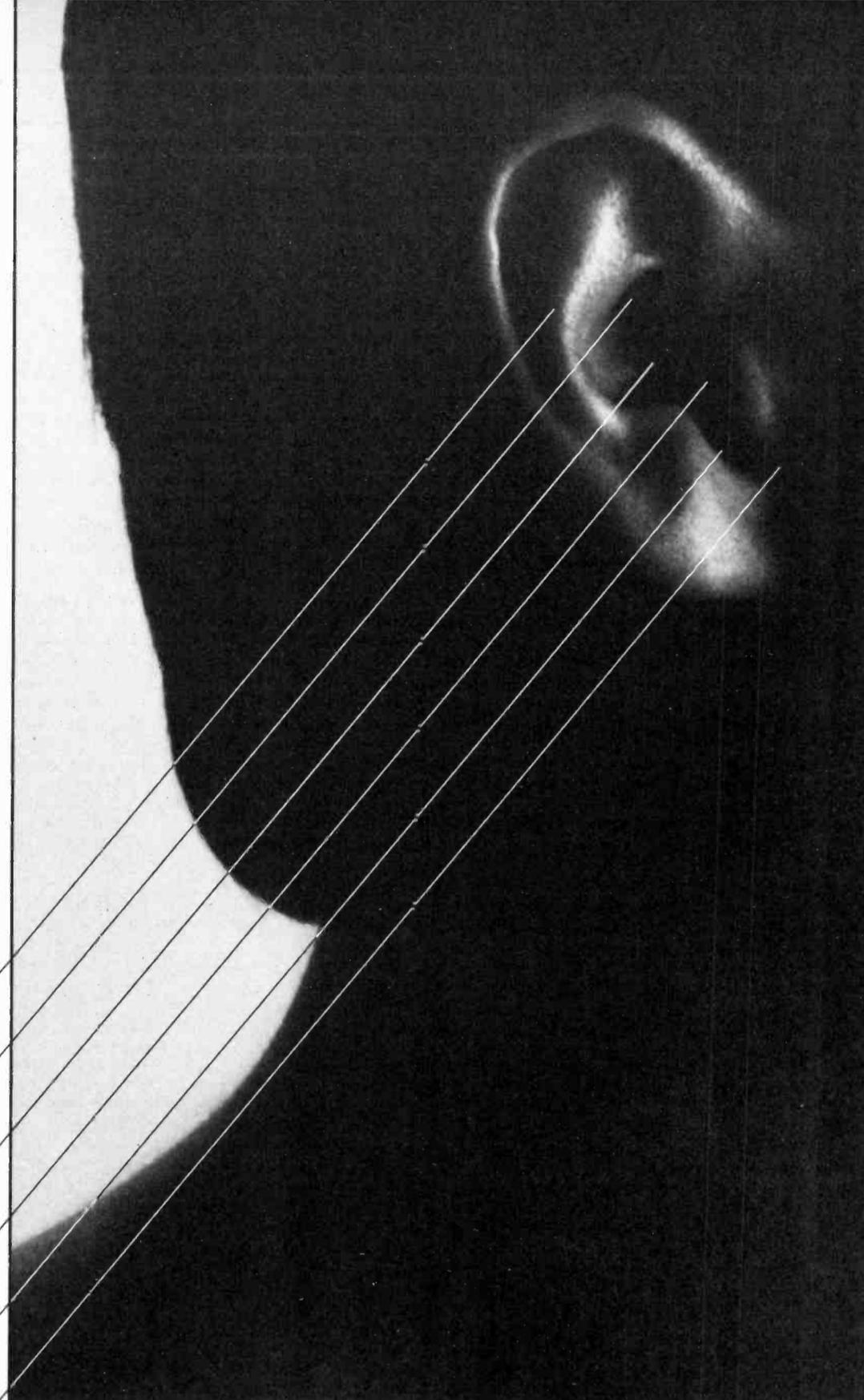
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WTIC-FM Hartford, CT
WFEA Manchester, NH
WKCI (KC-101) New Haven, CT
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WRCK Utica/Rome, NY

NATIONAL
178 REPORTERS

	NEW ADDS	TOTAL ON
HALL & OATES METHOD OF MODERN LOVE RCA	101	101
PRINCE I WOULD DIE FOR YOU WARNER BROS.	98	113
WHAM FEATURING GEORGE MICHAEL CARELESS WHISPER COLUMBIA	69	97
CULTURE CLUB MISTAKE NUMBER THREE EPIC	59	59
BARBRA STREISAND WITH KIM CARNES MAKE NO MISTAKE (HE'S MINE) COLUMBIA	44	44

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

PRINCE
I WOULD DIE FOR YOU

HALL & OATES
METHOD OF MODERN LOVE

CULTURE CLUB
MISTAKE NUMBER THREE

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

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

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

PRINCE
I WOULD DIE FOR YOU

HALL & OATES
METHOD OF MODERN LOVE

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (B-104) Baltimore, MD
WMAR-FM Baltimore, MD
WVSR Charleston, WV
WZYQ (Z-104) Frederick, MD
WKEE Huntington, WV
WBLI Long Island, NY
WHTZ (Z-100) New York, NY
WKTU New York, NY
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA

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

REGION 4
IL,IN,KY,MI,OH,WI

PRINCE
I WOULD DIE FOR YOU

HALL & OATES
METHOD OF MODERN LOVE

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

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
WNCF-FM Columbus, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WDRQ Detroit, MI
WHYT Detroit, MI

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

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

PRINCE
I WOULD DIE FOR YOU

HALL & OATES
METHOD OF MODERN LOVE

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

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

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

REGION 3
FL,GA,NC,SC,East TN,VA

HALL & OATES
METHOD OF MODERN LOVE

PRINCE
I WOULD DIE FOR YOU

CULTURE CLUB
MISTAKE NUMBER THREE

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

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

REGION 5
IA,KS,MN,MO,NE,ND,OK,SD

PRINCE
I WOULD DIE FOR YOU

HALL & OATES
METHOD OF MODERN LOVE

THE POINTER SISTERS
NEUTRON DANCE

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

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

REGION 8
AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

HALL & OATES
METHOD OF MODERN LOVE

PRINCE
I WOULD DIE FOR YOU

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

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

HOT 100 SINGLES RETAIL ACTION

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

NATIONAL 196 REPORTERS

NUMBER REPORTING
24
22
22
20
18

REGION 1

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

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

ALPHAVILLE
BIG IN JAPAN

GUIFFRIA
CALL TO THE HEART

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

GUIFFRIA CALL TO THE HEART CAMEL/MCA
TEENA MARIE LOVER GIRL EPIC
FOREIGNER I WANT TO KNOW WHAT LOVE IS ATLANTIC
STEVIE WONDER LOVE LIGHT IN FLIGHT MOTOWN
DAVID BOWIE TONIGHT EMI-AMERICA

REGION 3

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

CHICAGO
YOU'RE THE INSPIRATION

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

GUIFFRIA
CALL TO THE HEART

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

REGION 5

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

GUIFFRIA
CALL TO THE HEART

TEENA MARIE
LOVER GIRL

DAVID BOWIE
TONIGHT

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

REGION 7

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

STEVIE WONDER
LOVE LIGHT IN FLIGHT

TEENA MARIE
LOVER GIRL

DAVID BOWIE
TONIGHT

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

REGION 2

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

GENERAL PUBLIC
TENDERNESS

CHICAGO
YOU'RE THE INSPIRATION

ELTON JOHN
IN NEON

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

REGION 4

IL,IN,KY,MI,OH,WI

BILLY OCEAN
LOVER BOY

STEVIE WONDER
LOVE LIGHT IN FLIGHT

DAVID BOWIE
TONIGHT

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

REGION 6

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

MIDNIGHT STAR
OPERATOR

GUIFFRIA
CALL TO THE HEART

ASHFORD & SIMPSON
SOLID

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

REGION 8

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

TEENA MARIE
LOVER GIRL

DAVID BOWIE
TONIGHT

PHILIP BAILEY
EASY LOVER

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

TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	2	6	DON HENLEY Geffen	THE BOYS OF SUMMER
2	1	1	7	BRYAN ADAMS A&M	RUN TO YOU
3	14		2	FOREIGNER Atlantic	I WANT TO KNOW WHAT LOVE IS
4	4	4	8	PAT BENATAR Chrysalis	WE BELONG
5	5	6	5	THE KINKS Arista	DO IT AGAIN
6	3	3	9	JULIAN LENNON Atlantic	VALOTTE
7	12	20	5	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
8	8	7	10	BOB SEGER & THE SILVER BULLET BAND Capitol	UNDERSTANDING
9	11	10	11	BRUCE SPRINGSTEEN Columbia	BORN IN THE U.S.A.
10	18	28	4	BRYAN ADAMS A&M	IT'S ONLY LOVE
11	6	5	10	RODGER HODGSON A&M	HAD A DREAM
12	10	11	7	JOHN CAFFERTY & BEAVER BROWN BAND Scotti Bros.	TENDER YEARS
13	13	12	5	DEEP PURPLE Mercury	PERFECT STRANGERS
14	7	15	7	TOTO Columbia	STRANGER IN TOWN
15	25	50	3	TRIUMPH MCA	SPELLBOUND
16	15	18	6	JOHN PARR Atlantic	NAUGHTY, NAUGHTY
17	17	41	3	PHILIP BAILEY Columbia	EASY LOVER
18	9	9	8	REO SPEEDWAGON Epic	I DO'WANNA KNOW
19	22	16	14	U2 Island	PRIDE (IN THE NAME OF LOVE)
20	16	14	10	HONEYDRIPPERS ES PARANZA	ROCKIN' AT MIDNIGHT
21	36		2	PAT BENATAR Chrysalis	DIAMOND FIELD
22	20	8	14	SURVIVOR Scotti Bros.	I CAN'T HOLD BACK
23	21	23	7	EUROGLIDERS Columbia	HEAVEN (MUST BE THERE)
24	29	35	5	KROKUS Arista	OUR LOVE
25	19	13	8	HONEYDRIPPERS ES PARANZA	SEA OF LOVE
26	31	34	5	DEEP PURPLE Mercury	KNOCKING AT YOUR BACK DOOR
27	32		2	JULIAN LENNON Atlantic	TOO LATE FOR GOODBYES
28	27	22	9	THE CARS Elektra	HELLO AGAIN
29	35	49	3	PLANET.P.PROJECT MCA	WHAT I SEE
30	28	27	7	FRANKIE GOES TO HOLLYWOOD ZTT/Island	TWO TRIBES
31	26	21	7	SCANDAL FEATURING PATTY SMYTH Columbia	HANDS TIED
32	24	25	4	BILLY IDOL Chrysalis	CATCH MY FALL
33	NEW			DON HENLEY Geffen	SUNSET GRILL
34	33	31	5	AUTOGRAPH RCA	TURN UP THE RADIO
35	46		2	DAVID BOWIE EMI-AMERICA	TONIGHT
36	23	29	9	PETER WOLF EMI-AMERICA	I NEED YOU TONIGHT
37	34	37	7	AC/DC Atlantic	JAIL BREAK
38	38	17	10	MOLLY HATCHET Epic	SATISFIED MAN
39	NEW			SURVIVOR Scotti Bros.	HIGH ON YOU
40	30	26	9	PAUL MCCARTNEY Columbia	NO MORE LONELY NIGHTS
41	43		2	LOS LOBOS SLASH/WARNER BROS.	DON'T WORRY BABY
42	40		2	REO SPEEDWAGON Epic	CAN'T FIGHT THIS FEELING
43	45		2	U2 Island	WIRE
44	41	32	8	HUEY LEWIS AND THE NEWS Chrysalis	WALKING ON A THIN LINE
45	NEW			MOLLY HATCHET Epic	STONE IN YOUR HEART
46	47		2	BRYAN ADAMS A&M	SUMMER OF 69'
47	NEW			BRYAN ADAMS A&M	KIDS WANNA ROCK
48	37	39	6	VAN HALEN Warner Bros.	HOT FOR TEACHER
49	48	33	11	DARYL HALL & JOHN OATES RCA	OUT OF TOUCH
50	39	30	7	THE J.GEILS BAND EMI-AMERICA	CONCEALED WEAPONS

MOVING MT. HOOD

KMJK (Magic 107 FM) Portland, Ore. (top 40)
Contact: Kathy Callis
 While hunger in Ethiopia has taken premier status at fundraisers throughout the States, Magic 107 FM has found another cause to support. At least the morning team of **Alan Budwill** and **Kent Phillips** have. They claim the Mt. Hood ski areas would better serve the metro if they were about, say, 40 miles closer to Portland.

Gresham is clearly the city of choice, according to the duo, who realize no mountain, no skiing. The only thing left to do, of course, is to relocate Mt. Hood, that majestic peak off in the distance over the Portland skyline.

Naming Ross Island Sand & Gravel as Magic 107's official Mt. Hood Mover, the pair was distraught to learn that the estimated costs of more than \$100 million would cover only the first 1,000 feet of the mountain—an especially distressing statistic in light of the fact that the duo had hoped to add another 1,000 feet to the top of the peak in order to begin a drive to bring the 1996 Winter Olympics to Gresham.

The tongue-in-cheek fundraiser has netted callers ranging from geologists to realtors offering suggestions on prime locations for the new slot. Also supporting the move is Bill Connerly of Timberline Lodge, who says shaving 40 miles off the trip would certainly boost business at his establishment.

Despite the drawbacks, the team says they're committed (or soon will be) and vows there are no plans to drop the effort now.

THANKSGIVING MOURNING

WRIF Detroit (AOR)
Contact: Dave Scott
 The dreaded reality of Thanksgiving dinner usually sets in later in the holiday evening, when the mere thought of turkey is followed by the reality that we will not only be thinking about it, but eating it, for weeks to come (usually until the Christmas ham arrives, which puts us in pork city 'til well into the New Year). Clever housewives have disguised the bird in every concoction from the unknown ingredients of "turkey surprise" to that morning favorite, "chipped turkey on toast."

Getting out of the latter has been the purpose of WRIF's "Morning After" Thanksgiving Breakfast. For two years running, the morning crew has broadcast from the historic site of the Mayflower Hotel in Plymouth, Mich., inviting listeners to come in and join in the festivities, including everything *but* turkey.

Later in the evening, the hotel is the scene of a post-Thanksgiving party hosted by WRIF, including the "Riff Classic Video Collection" featuring rare footage of such local acts as Ted Nugent and Bob Seger as well as the Beatles, Stones and other rock immortals. Two cans of food (benefitting a local soup kitchen) serve as admittance for both functions.

THE GREAT INDOOR BELLY FLOP CONTEST

KIMN Denver (contemporary)
 "No Guts, No Glory" is the theme behind Kimn's indoor belly flop contest, which is open to all listeners weighing in excess of 250 pounds willing to embarrass themselves publicly with the hope of winning

Promotions

prizes, including a trip for two to San Diego, a \$100 gift certificate from Jerry Leonards, or a lotta linguini—the winner's weight in pasta.

The cheerful chubbies will be judged in three categories: form, crowd appeal (costumes are urged for the latter) and, of course, size of splash. Spectators are welcome at the oversized event held at Denver's Celebrity Sports Center.

AM STEREO COOPERATION

WLS, WMAQ, WGN, WAIT, WGCI Chicago

Contact: John Gehron, WLS VP/GM

In what is probably the first multi-station AM stereo promotion within a given market, the above five stations, representing formats from country to urban, have banded together with Sony to do a pre-Christmas push on Sony's AM stereo radios (which pick up all the systems in use).

The month-long promotion provides each outlet with giveaways of several AM stereo/FM stereo Walkmans and AM stereo table radios. The push will be supported by 150 dealers with point-of-purchase displays allowing consumers to listen to all five AM stereo outlets

through stereo headphones. Consumer information will be disseminated continuously on the air at the outlets, through spot schedules by retailers and at the point of purchase.

By Christmas, no Chicago AM radio listener should be unaware of AM stereo, its capabilities and availabilities. **ROLLYE BORNSTEIN**

SOLD!

... bought, rented, hired, whatever you need, we'll tell the world in



Call Jeff Serrette today
 —(800) 223-7524 (NY residents dial 212-764-7388).

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MERRY CHRISTMAS WORLD

AMERICAN GRAMAPHONE RECORDS



Voice of America. WCBF-FM New York program director Joe McCoy, right, greets Mel Allen, "the voice of the Yankees," who hosted the station's recent "World Series Weekend," recapping Series highlights from 1955 through 1983.

Washington Roundup

BY BILL HOLLAND

CLASS IV STATIONS will be able to raise their nighttime power from 250 watts to one kilowatt as of Saturday (15), now that the FCC and the State Department have gotten the okay from Mexico and Canada. Ten stations along the Mexican border will have to stay at 500 watts at night until this July, however, when they too will then be authorized to pump up their nighttime signal.

JUST A REMINDER: As of Jan. 1, some stations must assume complete financial responsibility for resolving blanketing interference complaints—if they are new, or if they are changing facilities. Existing stations are also charged with defining and trying to resolve complaints, but will not have to bear the burden of costs. So sayeth the FCC.

HERE'S THE LATEST on the new FM station drop-in allocations in the FCC's seemingly never-ending Docket 80-90: first, a staggered application period in January, and second, a lottery for a channel for which there are more than 35 applications. No lottery for channels with less than 35, say FCC staffers. At least for now.

SOCIAL DARWINISM AT THE FCC? That's what it seems like, as

Big Apple Awards To Honor Spots

NEW YORK Those who lost their bid for the Presidential nomination may be interested in entering the less grandiose Big Apple Radio Awards campaign. Sponsored by the New York Market Radio Broadcasters Assn., the annual event honors commercial and/or public service announcements aired between September, 1983 and Nov. 1, 1984.

Award categories are broken into national/regional and local spots, with subdivisions for music, humor, talk, new advertisers and public service, plus a category for station-produced commercials in the local classification. Entries from stations and advertising agencies will be accepted through Jan. 4, with the awards presentation taking place March 13 at the Sheraton Centre Hotel here.

the Commission has instructed applicants vying for those RKO stations in upcoming renewal hearings to take their best shots at each other (legally speaking) first before trying for TKOs with the RKO licenses. Meanwhile, the qualifications for RKO as a licensee for all of its stations is still being weighed in a single case: that of KHJ-TV.

GOOD NEWS FOR DAYTIMERS: The FCC, on Dec. 3, approved a compromise post-sunset power plan for Class III stations submitted by the Daytime Broadcasters Assn. (DBA) and the Assn. of Broadcast Engineering Standards (ABES). The plan offers daytimers pre-6 p.m. power of "at least" 50 watts. And, says the Commission, "many will have substantially more." That means, barring interference problems, more like the minimum 100 watts (and 500 watts tops) first authorized. The Commission also will allow Class II stations to operate at 500 watts up to two hours past sunset.

NO MORE LOUSY AM RECEIVERS: That's the message which NAB will try to get across, in more genteel language, when they meet this coming spring as part of the new National Radio Systems Committee, a joint group of NAB and Electronic Industries Assn. (EIA) members. The EIA members will include radio receiver manufacturers, who have already received copies of the recent NAB AM improvement study. Cheap receivers, critics say, have contributed to the dip in AM listenership and popularity.

IF SENATE LEADERSHIP changes got a little too confusing, here's how the shifts in committee and subcommittee chairmanships affect broadcasters now that the dust has settled: Sen. John Danforth (R-Mo.) is replacing Bob Packwood as chairman of the Commerce Committee, although Packwood will still be a member of that committee and will continue to push for dereg and First Amendment rights legislation. Sen. Barry Goldwater (R-Ariz.), according to his office, plans to stay on as chairman of the telecommunications subcommittee.

VOX JOX

(Continued from page 14)

WE SPENT the weekend in Philadelphia reliving the past with WFIL's **Joey Reynolds**, who does an AM chant that will not only bring back the bandwidth, but may well raise the dead—and hard as it is to believe, it's catching on. Everywhere he's seen (like Saturday night's Be Bop Cafe appearance in Media), people (and young people at that) chime in, without prompting from Joey, "A-M, A-M, A-M"—reminiscent of Murray the K's "Aah Bey" (or a Nazi invasion).

Joey's show, which can be seen on **Art Vuolo's** latest video of radio stations, is augmented by news director **Jeff Collins** (whose wife **Gina** does middays on the rising country star in the city, **Beasley's WXTU**), producer **Bill Marshall**, and **Dina Cassie** (who plays the part of Mrs. LIN, never giving Joey—or anyone else—any money). They in turn are augmented by whoever happens by—including a squad of cops with attack dogs, and several colorful listeners, like **Agnes**, who's given up her urban ways and **Power 99** for Joey. Walking over to the **Power 99** side of the building, which Joey often does on the air, we found **PD Jeff Wyatt** doing afternoons, followed by **Bugsy (Fred Bugs)**. Assistant music director **Frank Cerami** and weekend rap queen **Lady B (Wendy Clark)** gave us the official FM tour, while **WFIL's Scott Taylor**, **David Madden** and afternoon personality **Dennis John Cahill** showed us the AM side of life.

Oldies were also in rare form on **Baltimore's WQSR**, with **PD Steve Cochran** in afternoons playing a blend that frankly looks horrible on paper (so we won't reprint it here) but really worked on the air, ranging from obscure r&b to **Steely Dan's "Deacon Blues"**, and by the time we were in range of one of our perennial faves, **Don K. Reed's "Doo Wop Shop"** on **WCBF-FM New York**, we actually opted for something current for a change.

Tuning over to 103.5, the jock informed us, "WAPP is having a cash flow problem." But before we got a chance to applaud their truth in advertising stance, we realized it was a promo for a money giveaway on **Harry Nelson's** afternoon show. (Promos courtesy of **Bobby Ocean**, of course, who by the time you read this may have accepted the morning show there permanently.)

As the WAPP jock lineup is incomplete—though we've also heard that **Gerry Cagle** has managed to hire away our favorite L.A. jock, **KGFJ's Willie Sancho**, for 10 p.m. to 2 a.m., following the newly hired **Gary Spears** (from Chicago's **WBBM-FM**), who does 7 to 10—Nelson is by far the most promoted ingredient. Cagle urged us *not* to listen (further emphasized by the constant busy signal on the listen line, which has us spending countless hours playing "The Apple" over the phone to interested PDs coast to coast), but we've got to admit we've enjoyed what we've heard. Obviously the elements aren't in place yet, providing some humorous scenarios, and when you listen in short bursts it can sound odd. But on the whole, we weren't prompted to change that dial.

Checking into the hotel room in Secaucus, we immediately turned on the radio to see what the last patron, or the maids, were listening to.

No surprise here: **WPLJ** sounds worthy of its increased numbers. By next week we'll have checked out **Z-100** and everyone else, and we'll give you our totally biased opinion then.

OVER ON Long Island, **Ben Manilla** has exited his **WLIR** morning slot to concentrate on his latest television effort: "New Music Plus," a video and interview format seen on **Manhattan Cable**, but with any luck (and sponsorship) soon to be on a local indie. He's also looking to get back into syndicated production (Manilla previously won a couple of **Armstrong Awards** for his work on **Progressive Radio Network's "News Blimps"**) or a network post. You can reach him at (212) 228-1494 . . . Filling the morning slot are **Larry The Duck** and **Steve "The Pistol" Jones**. "Larry The," by the way, has been upped to music director now that **Rosie Pisani's** gotten a real job (translation: non-radio) in **Manhattan**.

Lee Jamison is upped to national sales manager at **San Francisco's KMEL**, which is touting **NARM's "Give The Gift Of Music"** this season . . . Over at **KYUU**, **San Francisco 49er Dwight Clark** now does a morning sports update on **True Don Bleu's** show at 7:45 a.m. Monday through Saturday . . . **49er Dwight Hicks**, meanwhile, is doing likewise on **CBS's Rocker (KRQR)**, where he can be heard Monday, Tuesday and Friday mornings.

Changes in the **Detroit** personality scene have **WOMC's Peter Carey** staying in afternoons but moving to **WNIC FM 100**, where **Steve Cassidy** now serves as production director. Steve, as you'll recall, joined **WCLS** in the 9 to noon slot last week after a production director stint across town at **WMJC**.

Down in **Memphis**, **WGKX's Bill Knight** segues across town to similarly-formatted **WMC-AM**. He's handling middays on the country outlet, where you can hear his voice when he's not hawking **Levitz furniture** along with **David F. Diamond** and **Roby Yonge**.

REMEMBER Johnny Holliday, the fast-talking Cleveland jock who was **WHK** in the '60s? Well, these days he's in **D.C.** on **WMAL**, but last weekend **Color Channel 14** brought him back to the **North Coast** as a ringer for the **WHK Radio-Orders**. The basketball team in **Holliday's** heyday was unstoppable against various high school faculties, and 20 years later nothing has changed. **Holliday** led the **Radio-Orders** to victory against **Brush High**, breaking in the school's brand new gymnasium. The all-star performance was followed by a sock hop broadcast live on the **AM oldies** outlet.

San Antonio will soon be one country station poorer. Longtime c&w (dating back to the days when the term was in vogue) outlet **KBUC** will opt for news/talk when the transfer of license to the newly formed **KSDR Inc.** is complete. Stepping in as president/station manager is **KCOR's** sales manager **Larry Safir**.

Sandusky's KLSY is doing well enough in **Seattle** using **George Johns' Classy** approach that the city may soon be deprived of its full-time jazz outlet, **KJZZ**. Seems a format switch including some simulcasting on co-owned **KJZZ-AM** is on tap.

Billboard

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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				Label & Number/Distributing Label	Weeks at No. One: 1	
1	3	3	9	SEA OF LOVE	ES PARANZA 7-99701 /ATCO	HONEYDRIPPERS
2	2	2	10	NO MORE LONELY NIGHTS	COLUMBIA 38-04581	PAUL MCCARTNEY
3	5	6	8	DO WHAT YOU DO	ARISTA 1-9279	JERMAINE JACKSON
4	4	4	10	ALL THROUGH THE NIGHT	PORTRAIT 37-04639/EPIC	CYNDI LAUPER
5	7	10	6	ALL I NEED	QWEST 7-29238/WARNER BROS.	JACK WAGNER
6	1	1	12	PENNY LOVER	MOTOWN 1762	LIONEL RICHIE
7	10	11	7	VALOTTE	ATLANTIC 7-89609	JULIAN LENNON
8	6	9	9	AFTER ALL	WARNER BROS. 7-29262	AL JARREAU
9	11	14	5	WHEN OCTOBER GOES	ARISTA 1-9295	BARRY MANILOW
10	14	17	4	YOU'RE THE INSPIRATION	FULL MOON/WARNER BROS. 7-29126	CHICAGO
11	12	13	6	UNDERSTANDING	CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
12	9	8	11	OUT OF TOUCH	RCA 13916	DARYL HALL & JOHN OATES
13	16	23	4	JAMIE	ARISTA AS1-9293	RAY PARKER JR.
14	8	5	11	WAKE ME UP BEFORE YOU GO-GO	COLUMBIA 38-04552	WHAM
15	13	7	14	WHAT ABOUT ME?	RCA 13899	KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM
16	15	12	14	DESERT MOON	A&M 2666	DENNIS DEYOUNG
17	18	18	8	CAN'T LET GO	ATLANTIC 7-89611	STEPHEN STILLS
18	26	37	3	SKYLARK	ASYLUM 7-69671	LINDA RONSTADT
19	25	38	3	LOVE LIGHT IN FLIGHT	MOTOWN 1769	STEVIE WONDER
20	20	22	6	THIEF OF HEARTS	CASABLANCA 880308-7/POLYGRAM	MELISSA MANCHESTER
21	27	36	3	MISSING YOU	RCA 13966	DIANA ROSS
22	23	25	6	TI AMO	ATLANTIC 7-89608	LAURA BRANIGAN
23	28	35	3	FOOLISH HEART	COLUMBIA 38-04693	STEVE PERRY
24	29	33	3	TAXI DANCING	RCA 13861	RICK SPRINGFIELD
25	21	16	15	CARIBBEAN QUEEN	JIVE/ARISTA 1-9199	BILLY OCEAN
26	17	15	18	I JUST CALLED TO SAY I LOVE YOU	MOTOWN 1745	STEVIE WONDER
27	38	-	2	IN NEON	GEFFEN 7-2911/WARNER BROS.	ELTON JOHN
28	19	19	9	IT AIN'T ENOUGH	EMI-AMERICA 8236	COREY HART
29	NEW			MAKE NO MISTAKE, HE'S MINE	COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES
30	22	20	15	NOBODY LOVES ME LIKE YOU DO	CAPITOL 540	ANNE MURRAY & DAVE LOGGINS
31	24	24	8	SLEEP WITH ME TONIGHT	COLUMBIA 38-04646	NEIL DIAMOND
32	NEW			BABY COME BACK TO ME	ATLANTIC 7-85994	THE MANHATTAN TRANSFER
33	NEW			I WANT TO KNOW WHAT LOVE IS	ATLANTIC 7-89596	FOREIGNER
34	36	40	3	TENDER YEARS	SCOTTI BROS. 4-04682 /EPIC	JOHN CAFFERTY
35	31	26	19	HARD HABIT TO BREAK	FULL MOON/WARNER BROS. 7-29214	CHICAGO
36	34	34	5	WE BELONG	CHRYSALIS 4-42826	PAT BENATAR
37	37	39	3	ALL BEHIND US NOW	QWEST 7-29136 /WARNER BROS.	PATTI AUSTIN
38	40	-	2	LIKE A VIRGIN	SIRE 7-29210 /WARNER BROS.	MADONNA
39	30	30	6	LOVE AGAIN	RCA 13931	JOHN DENVER & SYLVIE VARTAN
40	NEW			CARELESS WHISPER	COLUMBIA 38-04691	WHAM FEATURING GEORGE MICHAEL

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Billboard® ADULT CONTEMPORARY MOST ADDED

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

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

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

Featured Programming

AS THE HOLIDAY season brings out the best in all of us, so it goes on the syndication side. Leading the pack this week are the ABC Radio Networks, who are simulcasting HBO's "Willie Nelson's New Year's Eve Party." Performing from his home state of Texas, Nelson will appear with fellow outlaw Waylon Jennings and Jennings' wife Jessie Colter for an evening of their greatest collaborations and solo efforts. And, on Dec. 18, ABC Entertainment Networks are rewinding the year's events into a "Year In Review" program. The special features ABC news correspondents discussing 1984's politics, sports, lifestyle changes and entertainment phenomena.

New York-based Narwood Productions is offering Christmas specials to its weekly shows "The Music Makers" and "Country Closeup" to air the week of Dec. 17. Hosted by Skitch Henderson, the "Music Makers" program will feature seasonal reflections from big bands and MOR artists such as Jo Stafford, Herb Alpert, Rosemary Clooney and others. Country fans can look for contributions from the Oak Ridge Boys, Alabama, Ricky Skaggs and many more on the "Country Closeup" special. And to add to the firm's Christmas cheer, Narwood has awarded producer titles to Dave LeVan and Janice Ginsberg, former engineering vice president and talent coordinator/PR director respectively.

The United Stations also plays Santa Claus to country music fans this year with "Christmas Around The Country," a three-hour installment of its "Country Six Pack" program that airs the weekend of Dec. 21-25. The show features music and memories from 24 of the genre's big guns and a yet-unheard interview with the late Marty Robbins. The lineup includes Willie Nelson, Johnny Cash, Conway Twitty, John Denver, Ronnie Milsap, Hank Williams Jr. and several others.

MYSTERY AND CHARITY meet their match as "Sesame Street Live" proclaims Dec. 22 RKO General Day. What this means is that all ticket sales proceeds for "Missing Bird Mystery," a gala kiddie extravaganza to be held at Madison Square Garden, will be donated to the Christmas Children's Fund, a collective charity channeled through various RKO properties.

More in the line of ghosts of Christmas past, WLIR Long Island presents a Lou Reed radio concert Tuesday (11) at 9 p.m. The station recorded the concert in December, 1972... Bronx-based Progressive Radio Network continues to live up to its name in the form of creative programming on its two-minute information feature "News Blimp." Covered in this week's series are the all-important topics of skirts as the latest fad in men's fashion, a phone-in psychiatry service and the truth about singles conventions. And new from the firm is "On Target," another short-form feature exploring a variety of contemporary lifestyles. The show will be available early next year on a market exclusive, cash or barter basis.

KIM FREEMAN

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

Dec. 10, Kool & the Gang, The Hot Ones, RKO Radioshows, one hour.

Dec. 10, Don Henley, Rockline, Global Satellite Network, 90 minutes.

Dec. 10-16, Eurhythms, Thompson Twins' single premiere, Rock Over London, Radio International, one hour.

Dec. 10-16, Molly Hatchet, PFM's Guest DJ, Radio International, one hour.

Dec. 10-16, Nat King Cole Tribute, Part II, The Music Makers, Narwood Productions, one hour.

Dec. 10-16, Reba McEntire, Country Closeup, Narwood Productions, one hour.

Dec. 10-16, Rush, Off The Record Specials with Mary Turner, Westwood One, one hour.

Dec. 10-16, Terri Gibbs, Live From Gilley's, Westwood One, one hour.

Dec. 10-16, Golden Earring, Blackfoot, In Concert, Westwood One, 90 minutes.

Dec. 10-16, Paul McCartney, Part II, Star Trak Profiles, Westwood One, two hours.

Dec. 10-16, Bar-Kays, Part II, Special Edition, Westwood One, one hour.

Dec. 10-16, Molly Hatchet, In-network, Inner-View Radio Network, one hour.

Dec. 10-16, Deborah Allen, Rafe VanHoy, Country Music Radio Magazine, Creative Radio Network, one hour.

Dec. 10-16, Dionne Warwick, Ray Stevens, Gary Owens Supertracks, Creative Radio Network, three hours.

Dec. 14-16, Olivia Newton-John, Rare & Scratchy Rock'n'Roll, Program Services Group, three hours.

Dec. 14-16, Paul McCartney, Rick Dees' Weekly Top 40, United Stations, four hours.

Dec. 14-16, Earth, Wind & Fire, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Dec. 14-16, T.G. Sheppard, Weekly Country Music Countdown, United Stations, three hours.

Dec. 14-16, Brook Benton, The Great Sounds, United Stations, four hours.

Dec. 14-16, Earl Thomas Conley, Solid Gold Country, United Stations, three hours.

Dec. 14-16, Phil Collins, Superstars Rock Concert, Westwood One, 90 minutes.

Dec. 14-16, Electric Mind Massage, Radiofree Bleecker, Continuum Broadcasting Network, one hour.

Dec. 14-16, Paul McCartney, Top 30 USA, CBS RadioRadio, three hours.

Dec. 14-16, Top 40 Satellite Survey hosted by Dan Ingram, CBS RadioRadio, three hours.

Dec. 14-16, More Solo Careers, Rock Chronicles, Westwood One, one hour.

Dec. 14-16, Kip Addotta, Dr. Demento, Westwood One, two hours.

Dec. 14-16, Don Henley, Ray Davies, Rock Album Countdown, Westwood One, two hours.

FRUITFUL TIMES FOR STRAWBERRIES

Massachusetts Chain Plans Continued Expansion

BY FRED GOODMAN

NEW YORK Although many chains are greeting the renewed vigor of the prerecorded music market with an eye towards expansion, few are moving as aggressively as the 45-store Strawberries. The Framingham, Mass.-based chain has added 14 new outlets in 15 months, and is projecting 60 stores by June with as many as 20 video departments.

"Business is unbelievably good," says chain head Morris Levy. He adds that business has been up for the web on a store-for-store basis in each of the seven years he has been involved with Strawberries. "We've been moving right along, adding eight to 10 stores a year for the last four years—even during the so-called bad years."

With stores in malls, strips and free standing locations, Strawberries runs the gamut in terms of location. And Mark Briggs, the chain's real estate developer, says there are no hard and fast rules.

"It's a real gut thing," he says of scouting locations. "Our philosophy

is to go to the main intersection and start there. As you go out from the hub, the price for a location goes down."

A discounter, Strawberries does tend to gravitate to off-price locations in small malls and strips. In some markets, like Clifton, N.Y., the company has bought land near a mall and built its own shop. Briggs estimates that Strawberries owns about one-fourth of its locations.

"We like high visibility and a high profile," he says. "We concentrate on off-price locations, particularly if we can be situated next to a major mall. We're in the malls, too, but we feel that a little building by the road could be better sometimes. After all, we're selling an impulse item."

While the chain likes its customers impulsive, the process by which stores and markets are opened up is very deliberate. "We always look to have our stores in groups," says Levy. Clusters of stores have been developed in the Albany and Kingston, N.Y. areas, as well as the Hartford and Springfield, Conn. markets.

The next targeted area for Straw-

berries is southern New Jersey, with the first store bowing in Cherry Hill within the next few months. "We're looking at many other locations in the area," says Briggs, who adds that the chain's prices are "universal," and will be the same in New Jersey as they are in New England and upstate New York.

Although Strawberries had been growing at the rate of eight to 10 stores a year, Levy says the more accelerated growth of the last year was fueled in part by the addition of a computer system. He credits the streamlined inventory system with making it easier to open new outlets as a package.

"Rather than simply picking and choosing the catalog each time we open a store, we now have a master list," adds Briggs. "We can expand and contract that as we need to, and we already have most of the product in stock."

Although Strawberries outlets tend to range between 1,600 and

(Continued on page 25)



Decoy Device. To support Miles Davis' current Columbia album "Decoy," CBS Records' New York branch recently sponsored a giveaway of a Davis-autographed trumpet in conjunction with Tower Records. Pictured from left are Tom Lanzillotti, CES account service rep; Bret Hughes, Tower art director; Paul Remy, jazz buyer for the store; Rem Davis, contest winner; and Steve Harmon, store manager.

Counter Intelligence

TEXAS IS MORE THAN METAL: At least Texas Tapes & Records is, according to Dave Brichler, vice president and general manager of the 20,000 square foot Houston outlet. Brichler is in agreement with New England retailer Fred Jeffery of Focket Records (Counter Intelligence, Dec. 8) that independent breakout stores are overlooked too frequently—or, in the case of Texas Tapes, stereotyped.

"We're really a well-rounded store," says Brichler, "with big sections in jazz, soul and country." But since the store's forte is heavy metal, he says, "There are times when we can't get our two cents in" about non-metal product. "But I can't gripe about the support we get for metal," he adds, "so I guess it evens out."

TESTING THE SOURCE: With a marketing firm attempting to put LED display units in New York City taxi cabs, it was only a matter of time before someone came up with an electronic message board for record retailers.

Guaranteed Sales Inc. of East Brunswick, N.J. is test marketing The Music Source, a 4 1/2 inch high, 50 inch long and five inch wide display device weighing more than 100 pounds, in a few Record Bar, National Record Mart, Rainbow Records and Budget Tapes & Records outlets.

(Continued on page 24)

ON TARGET

by Mike Shalett

IS THERE an overall trend among record consumers that can be linked to their tastes in radio format? Do top 40 listeners behave differently than their album radio counterparts? We think the answer to both of the above questions is yes.

In the summer of 1983, our Street Pulse Group Consumer Surveys found that nearly half of our

it is probably too early to tell. As compared to the figures from last summer, there has been some increase in male consumers who prefer contemporary radio, from 45% to the current 50.5%.

Soft rock is on the increase with both types of listener. It is the most popular type of music with the hit radio listener, having passed the previous champion, new wave music, this summer. Hard rock is a distant third and holding

the album crowd.

Among heavy record buyers, AOR listeners outdistance top 40 consumers two-to-one. During the summer of 1983, the ratio was three-to-one. However, during the winter of 1984, the breakdown had closed to 60/40. Over the course of 1984, our surveys have indicated that once again that gap is widening. Only 34.2% of those consumers who cited a top 40 station as their favorite indicated that they had purchased six or more records over the last six months.

Drawing upon this data, it is safe to say that those who are expounding on AOR's death, or at least its sickly health, might want to discuss this matter further with record consumers.

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

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

Statistics pinpoint the differences between top 40 and AOR listeners

sample, 43.8%, preferred listening to an AOR station. At the time, 24.7% of the sample indicated they preferred a contemporary hit radio station.

In January of this year we found that the percentage difference had narrowed significantly. With the exception of a jump in a summer survey, it has run steadily at 36% for AOR and 31% for top 40. During the summer we had seen an increase in 16- to 18-year-olds who favored hard rock, and that may account for the seasonal jump.

The percentage of males and females buying records, according to our data, has been steady at 60/40 males/females all year. AOR consumers break down 65/35 males/females, while top 40 consumers are split 50/50. Though there were increases in males during the spring and summer for album radio consumers, those numbers have dropped back down this fall.

There are indicators here that the onslaught of metal may have less of an impact in the future, but

steady with this group of consumers at about 10%.

While hard rock has enjoyed a tremendous run with the album radio consumer, his interest seems to be waning. During the spring and summer, hard rock was the favorite type of music, two-to-one over new wave, with this group of record buyers. In the last six months, new wave has almost pulled even, while at the same time there has been an increase in the number of AOR types who even prefer soft rock. The only suggestion we could make here is that an awful lot of album stations have been playing more contemporary hits and it has been affecting record buyers.

Are the types of consumers who shop in a particular store likely to be aligned with a particular type of radio? There has been a rise in the number of AOR consumers who say they usually shop in a store that is not located in a mall. The same seems to be true with contemporary radio consumers, but not to the extent that we find with

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Five Prizes from Miami Chain

Spec's Sponsors Concert-Tied Trips

BY EARL PAIGE

LOS ANGELES Record and tape chains routinely offer concert trip contest promotions, but few are lining up five prize trips at once like Miami's Spec's Music. Aimed at Christmas season traffic, the promotion is expected to draw as many as 20,000 entries in the chain's dozen local stores.

Vice president and general manager Joe Andrules says he began the project in August. The first trip was set for a winning couple to see the Jacksons in Los Angeles Dec. 2. Other trips, each for one couple including two nights of lodging, span the following concert dates: Bruce Springsteen (Atlanta), Daryl Hall & John Oates (L.A.), Prince (Dallas) and the MTV New Year's Eve

party with Bryan Adams (New York).

The promotion, involving radio station Y-100 and Delta Airlines, has altered Spec's logo to read "Specs, Music, Movies and More." The overall theme is "Spend Your Holidays At Spec's."

Although the concert trips do not involve all labels, Andrules says that "all the majors are in fact participating" through a kickoff \$5.88 sale, which ran from Nov. 30-Dec. 2. Some display ads devote more space to product than to the contest.

"The reason for starting early, besides all the planning, was to meet with labels and convince them we were committed," Andrules says. "I flew to Atlanta and New York in September and met with label people. They have all been super." He even put together an elaborate media guide to spell out the whole program, involving print, radio and television.

Until now, Spec's, operating 17 stores throughout Southern Florida, has sponsored occasional trips to local concerts "or the Bahamas, something like that," Andrules notes. The idea of staging such a spectacular promotion reflects a continuing competitive retail scene here, say Andrules and chain president Ann Loeff, who are reluctant to divulge the promotion's cost.

Andrules says the whole secret to such an elaborate promotion is conceptualizing it from the very beginning so that the myriad negotiations and details come in regular steps. Actually, there's an economy of scale involved.

"The MTV part was kind of an adjunct we found we could tack on," he notes. It is not mentioned in the major display ads.

Andrules indicates it doesn't hurt to begin by thinking big, as long as the chain has the resources to back up its claims. He touted the promotion to the labels as "the biggest marketing idea of the Christmas season." Claiming to out-perform any season in Spec's 36 years, one assertion is, "It will create 'top of the mind' awareness among the largest record and tape customer base in South Florida."

Another promise Andrules says Spec's is fulfilling is the promotion's media blitz. He has purchased ads in five newspapers, and Y-100 accounts for heavy radio coverage. "We're on tv from 'Good Morning' right through the soaps into prime time," he adds.

Despite the magnitude of the promotion, Andrules admits that "trying to come up with the tickets was the hardest." Interviewed just days prior to the initial trip, he said, "Except for the Jacksons, I will have all the tickets in my hands."

Winners are drawn just two days prior to a trip. "We have to hope we can locate them," Andrules says. As for backup or substitute prizes, he adds, "With all the buildup this has received, I guess we would give them whatever they wanted," should a concert somehow be cancelled or a trip to take advantage of specific tickets run into a weather problem.

As he faces "paying all the media bills," Andrules claims the total promotion will span six months.

COUNTER INTELLIGENCE

(Continued from page 23)

The unit features a split-panel board mounted on legs. The left half of the board features ads—in the test, RCA Records and Maxell Tapes—while the right half is a light-up panel featuring the outlet's top 10 singles and albums.

The LED message board is mounted on the top, and is capable of displaying 4,000 characters, although test retailers are urged to use several shorter messages. A built-in cassette player with headphone jacks is also being employed in a National Record Mart test store.

Although the test marketing has only begun in the last few weeks, initial response has been good. "It's a little bit early," says Ron Phillips of Record Bar's Ad-Ventures advertising arm, "but the initial reaction from managers is extremely positive." He cites both the message unit and the back-lit chart display as most effective.

At the Record Bar in Raleigh's North Hills Mall, that store's Buzzy Porter says customers are commenting favorably, but adds that it's hard to gauge reaction because of the swell of holiday shoppers. "This is a bad time to measure something like this," he says.

Although the Music Source appears to be an idea whose time has come—especially as chains like Record Bar design stores with more of a high-tech look—the unit's cost could be a problem. Outlets involved in the test market are getting the unit free, but a spokesman for Guaranteed Sales says it costs about \$3,500 to produce one of the units. A possible solution could be manufacturer supports.

Edited by FRED GOODMAN

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

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TOP MIDLINE ALBUMS

			Compiled from national retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST	
			LABEL & NUMBER/DISTRIBUTING LABEL (ORIG. YEAR RELEASED)	TITLE
1	1	68	ELTON JOHN MCA 37215 (1974)	Weeks at No. One: 22 ELTON JOHN'S GREATEST HITS
2	2	68	THE WHO MCA 37217 (1971)	WHO'S NEXT
3	3	66	ELTON JOHN MCA 37216 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
4	4	60	AEROSMITH COLUMBIA PC-36865 (1980)	GREATEST HITS
5	7	124	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
6	5	126	BILLY JOEL COLUMBIA PC 32544 (1974)	PIANO MAN
7	6	74	STEELY DAN MCA 37214 (1977)	AJA
8	8	108	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
9	10	66	LYNYRD SKYNRD MCA 37211 (1973)	PRONOUNCED LEH-NERD SKI-NERD
10	11	54	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
11	9	56	RICK SPRINGFIELD RCA AYL1-4767 (1982)	SUCCESS HASN'T SPOILED ME YET
12	13	74	JEFF BECK EPIC PE-33409 (1975)	BLOW BY BLOW
13	14	118	THE WHO MCA 37003 (1978)	WHO ARE YOU
14	15	116	THE WHO MCA 37000 (1970)	LIVE AT LEEDS
15	12	110	JOE JACKSON A&M SP-3187 (1979)	LOOK SHARP!
16	17	26	STEELY DAN MCA 37040 (1972)	CAN'T BUY A THRILL
17	18	120	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
18	16	30	RUSH MERCURY SRM1-1046 (1975)	CARESS OF STEEL
19	19	108	THE PRETENDERS SIRE 3563 (1981)	EXTENDED PLAY
20	21	88	ELVIS COSTELLO COLUMBIA PC 35331 (1978)	THIS YEAR'S MODEL
21	23	58	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
22	22	26	STEPPENWOLF MCA 37049 (1973)	16 GREATEST HITS
23	24	68	STEELY DAN MCA 37220 (1980)	GAUCHO
24	25	94	SPYRO GYRA INFINITY 37148 (1979)	MORNING DANCE
25	20	34	THE JACKSON FIVE MOTOWN M5-201 (1971)	GREATEST HITS
26	29	18	JEFF BECK EPIC PE-33849 (1976)	WIRED
27	30	14	QUINCY JONES A&M SP-3248 (1981)	THE DUDE
28	26	30	MARVIN GAYE MOTOWN M5 191 (1976)	GREATEST HITS
29	27	34	RUSH MERCURY SRM1 1023 (1975)	FLY BY NIGHT
30	32	122	DAN FOGELBERG EPIC PE-33137 (1974)	SOUVENIRS
31	35	14	THE GO GO'S I.R.S. SP-75031 (1982)	VACATION
32	28	70	JUDAS PRIEST COLUMBIA PC-34787 (1977)	SIN AFTER SIN
33	37	18	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
34	38	9	STYX A&M SP-3240 (1981)	PARADISE THEATER
35	31	90	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
36	33	56	JUDAS PRIEST RCA AYL1-4747 (1983)	SAD WINGS OF DESTINY
37	34	30	MARVIN GAYE MOTOWN M5-192 (1973)	LET'S GET IT ON
38	RE-ENTRY		STYX A&M SP-3223 (1977)	THE GRAND ILLUSION
39	40	14	MARVIN GAYE MOTOWN M5-339 (1971)	WHAT'S GOING ON
40	RE-ENTRY		ELVIS COSTELLO COLUMBIA PC-35709 (1979)	ARMED FORCES

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
▲ RIAA seal for sales of one million units.

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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

- ANDROID SISTERS**
Songs Of Electronic Despair
LP Vanguard VSD 79453/\$8.98
- THE BAYSICS**
Beautiful Themes Of Model Prisoners
EP Booster 007/\$4.98
- THE BEL AIRS**
Need Me A Car
LP Blind Pig BP-1684/\$8.98
- CARNES, KIM**
The Early Years
LP MCA MCA-914/\$3.98
CA MCAC-914/\$3.98
- CROSBY, BING, WITH THE JIMMY BOWEN ORCHESTRA**
Hey Bing
LP MCA MCA-915/\$3.98
CA MCAC-915/\$3.98
- DIRTY LOOKS**
You Can Rock
LP Sticky DL-3-19/
Important/\$7.89
- GIUFFRIA**
LP MCA MCA-5524/\$8.98
CA MCAC-5524/\$8.98
- LAINE, FRANKIE**
LP MCA MCA-916/\$3.98
CA MCAC-916/\$3.98
- ROGERS, KENNY, AND THE FIRST EDITION**
Featuring The Songs Of
LP MCA MCA-911/\$3.98
CA MCAC-911/\$3.98
- ROGERS, KENNY, AND THE FIRST EDITION**
Love Songs
LP MCA MCA-912/\$3.98
CA MCAC-912/\$3.98
- TRIUMPH**
Thunder Seven
LP MCA MCA-5537/\$8.98
CA MCAC-5537/\$8.98
- VARIOUS ARTISTS**
Foreign Affaire
LP M Port JCI-7100/\$8.98
- VARIOUS ARTISTS**
Heat
LP Jeito Concepts JCI-1103/\$8.98
- VARIOUS ARTISTS**
Number One On The Streets
LP Jeito Concepts JCI-1102/\$9.98
- VARIOUS ARTISTS**
Street Sounds
LP Jeito Concepts JCI-1106/\$8.98
- WOODS, MITCH, AND HIS ROCKET 88S**
Steady Date
LP Blind Pig BP-1784/\$8.98

BLACK

- COTTON, JAMES**
High Compression
LP Alligator AL 4737/\$8.98
CA AL 4737-CS/\$8.98
- SEALS, SON**
Bad Axe
LP Alligator AL 4738/\$8.98
CA AL 4738-CS/\$8.98

STRAWBERRIES

(Continued from page 23)

2,400 square feet, Briggs says there are mega-stores of 7,000 and 8,000 square feet on the drawing board. The addition of video departments will also mean slightly greater space requirements for the average outlet.

Strawberries has also been building its own fixtures for the last seven years, and has a construction crew for setups. "The whole thing takes about three or four days," says Briggs. "The crew does the fixturing, then the district manager and somebody from the home office will come in and throw it all together."

COUNTRY

ROGERS, KENNY, AND THE FIRST EDITION
Country Songs
LP MCA MCA-913/\$3.98
CA MCAC-913/\$3.98

JAZZ

ROGERS, SHORTY, AND BUD SHANK
Back Again
LP Choice CRS6829/Bainbridge/\$8.98
CA CRC6829/\$8.98

COMPACT DISC

BIG COUNTRY
Steeltown
CD Mercury 822 831-2/PolyGram/no list

DEEP PURPLE
Perfect Strangers
CD Polydor 823 777-2/PolyGram/no list

HEART
Little Queen
CD CBS EK 34799/no list

LEWIS, JERRY LEE
The Session
CD Mercury 822 751-2/PolyGram/no list

McCARTNEY, PAUL, & WINGS
Venus & Mars
CD CBS CK 36801/no list

MOODY BLUES
Voices In The Sky (Best Of)
CD Threshold 820 155-2/PolyGram/no list

NELSON, WILLIE
Without A Song
CD CBS CK 39110/no list

ORIGINAL CAST
My Fair Lady
CD CBS CK 2015/no list

SANTANA
Greatest Hits
CD CBS CK 33050/no list

SKAGGS, RICKY
Country Boy
CD CBS EK 39410/no list

VARIOUS ARTISTS
Once Upon A Time In America
Original Motion Picture Soundtrack
CD Mercury 822 423-2/PolyGram/no list

WAGNER
Das Rheingold
Theo Adam, Karl-Heinz Stryczek,
Eberhard Buchner . . . Dresden, con.
CD RCA 6100-5823 (3)/no list

Die Walkure
Siegfried Jerusalem, Kurt Moll,
Theo Adam . . . Dresden, con.
CD RCA 6100-6423 (5)/no list

Siegfried
Rene Kollo, Peter Schreier,
Theo Adam . . . Dresden, con.
CD RCA 6100-7023 (5)/no list

Gotterdammerung
Rene Kollo, Hans Gunter Nocker,
Siegmond Nimsgern . . . Dresden, con.
CD RCA 6100-8123 (5)/no list

HOME VIDEO

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

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Raymond Dryden
♠ International Video
Entertainment 135-412/\$59.95



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New York City Breakers
♦ Vestron VC5047/\$34.95

BOGIE: THE LAST HERO
Kevin O'Connor, Kathryn Harrold,
Ann Wedgeworth
♠ International Video Entertainment 214-405/\$49.95

(Continued on page 26)

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VAUGHAN MASON & CRUSH Breakers Anthem

POINTER SISTERS Jump

FIVE MINUTES Bonzo Goes To Washington

PAUL HARDCASTLE Rain Forest

CAPTAIN ROCK Cosmic Blast

NEWCLEUS Automan

NEWCLEUS Jam On It

ALEEM Get Loose

HALL & OATES Out Of Touch

DOUGY FRESH Human Beat Box

B. BOYS

BREAKDANCE High Fidelity Three

D.S.T. Megamix II

M.C. FROSTY When Doves Cry Rap

M.C. FLEX & THE FBI CREW Rock'n It

DIANA ROSS Swept Away

WISH Touch Me

CHUCK CHILL OUT Hip Hop On Wax II

EVELYN THOMAS High Energy

FORCE M.D.S. Tears

NOLAN THOMAS Yo! Little Brother

TRANS LUX Get It Off

COLD CRUSH BROS. Fresh, Wildfly, Bold

FLIRTS Helpless

5.25 EA.

RECORD ALBUMS

JOHNSON CREW Down To Earth

THE FORCE MD'S Love Letters

NEWCLEUS Jam On Revenge

SHANGO Funk Theology

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Jackson's Hometown Support. The Rev. Jesse Jackson recently visited retail outlets in Chicago to autograph copies of his spoken word album, "Our Time Has Come," on MCA/Constellation Records. Pictured from left at Barney's record outlet are Jheryl Busby, vice president of black music for MCA Records; Raymond Barney, owner of Barney's retail outlet; and Jackson.

Smaller Labels Hurt CD Blister Shortage Cited

NEW YORK A shortage of blister-pack blanks has forced many small labels and importers to back-order Compact Disc product at a time when retailer demand is snowballing.

Major labels like Warner, Polygram, and MCA are hit by the shortage, but smaller labels like Cal King and Krupa are being hit even harder. "We try to keep 100,000 to 200,000 blisterpacks in inventory," says Krupa, who adds that his company can turn out more than 15 million a year. However, with packaging that would eliminate the blisterpack in favor of paperboard options now being considered by the industry, he says out carrying materials after capacity and Har-Coast are hit by the shortage. Like other labels, Krupa is bringing in from Europe blisterpack materials and is short on the number of A and B sides rising in the market. He is short on the number of A and B sides rising in the market. He is short on the number of A and B sides rising in the market.

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NOW PLAYING

by Faye Zuckerman

THE MAMMOTH Walt Disney Productions has teamed up with low-end computer software maker Sierra On-Line in a new attempt to enter the home educational software arena. Disney's earlier attempts were computer products designed for several ill-fated hardware manufacturers, which left the home electronics field shortly after the titles were released.

According to Richard Boehning, vice president of educational media/computer software for Walt Disney, the last remnants of the company's prior computer programs are four educational games themed around Disney characters, still popularly sold through Radio Shack stores for Tandy's TRS 80 machine. At one point, Atari was marketing one Disney title, but demand for the title has dwindled, Boehning notes.

Essentially, Walt Disney's personal computer software division has co-produced five educational titles with Sierra On-Line. The California computer concern will take charge of marketing the programs to the home computer field, while Disney sells the products to the educational marketplace.

"All along, we [Disney] have been successful with selling our computer software to educators. We are depending on Sierra On-Line to complement that in the consumer area," Boehning explains. He adds that the new products are better quality, using 64K of memory rather than 16K found in the older titles.

"Also," he adds, "we had our software design team as well as Sierra's working on the titles. We kept revising, updating and chang-

ing. I think we pushed our designers and Sierra's team to come up with something unique. It was like writing a book. We sent work back and forth through the mail."

Sierra On-Line is selling three of the titles for about \$40, and it is believed that initial orders numbered about 40,000. Disney's software is geared for ages seven and up; the titles include an astronomy learn-

Casolaro, Carol Snyder, Melissa Haldeman, Elaine Boulay and Ken Chong oversaw how the characters were implemented. "It was critical for us to make sure our characters' personalities came across," he contends. "Donald had to be a bit irascible; Mickey is always happy."

PRICE DROP: With Human En-



Walt Disney Productions teams with Sierra On-Line on five programs

ing program called "Mickey's Space Adventure," an arithmetic game called "Donald Duck's Playground," and an adventure software package titled "Winnie The Pooh In The Hundred Acre Wood."

To generate consumer demand for Disney's software, Ken Williams, president of Sierra On-Line, says that he is offering a "buy two, get one free" promotion. "For the Commodore 64 versions, we will be focusing on the mass merchandisers, sending them posters and point-of-purchase material. We believe that the Apple [computer] versions will sell primarily through specialty stores," he adds.

It took nearly seven months for Disney and Sierra On-Line to complete the first three games. Roberta Williams authored "Mickey's Space Adventure," Chuck Benton wrote "Donald Duck's Playground," and Al Lowe took charge of "Winnie The Pooh In The Hundred Acre Wood."

At Walt Disney Productions, Boehning says, designers Nancy

gineered Software (HES) rumored to be planning to throw in the towel, 3-2-1 Software has taken over the marketing of its top-selling "HES-Games." The Seattle firm has renamed it "S-Games" and is selling it for \$14.95. HES had been selling the package for \$34.95.

"I never really liked a \$35 tag on the title we designed," says Mike Crick of 3-2-1 Software. "It was too expensive. At \$15, software becomes much more of an impulse buy."

As a computer software designer turned manufacturer, Crick says he finds his new role laborious. "I have a Rolodex full of distributors that I have been calling. We are doing mailings."

"At first, I tried to find another vendor for the title, but it seems they [all the software manufacturers] are having financial problems. We almost struck a deal with K-tel. Look what happened to that company."

NEW RELEASES

(Continued from page 25)

THE BRUCE JENNER WINNING WORKOUT
Bruce Jenner, Linda Thompson Jenner
▲♥ Active Home Video/\$39.95

CARLIN ON CAMPUS
George Carlin
▲♥ Vestron VB3061/\$59.95
▲♥ VA3061/\$59.95

THE COURAGE OF RIN TIN TIN
James Brown, Lee Aaker, Rin Tin Tin
▲♥ International Video Entertainment 133-413/\$39.95

DEATH VALLEY DAYS, VOLUME II
Jim Davis, Forrest Tucker, Tom Skerritt
▲♥ International Video Entertainment 212-410/\$29.95

DECAMERON NIGHTS
Joan Fontaine, Louis Jourdan, Joan Collins
▲♥ World Video Pictures WV-2011/\$39.95

FEELIN' UP
▲♥ Vestron VB4144//\$69.95
▲♥ VA4144/\$69.95

HANS BRINKER
Eleanor Parker, Richard Basehart, Cyril Ritchard
▲♥ Warner Home Video 29024/WEA/\$59.95

HARRY AND SON
Paul Newman, Robby Benson
▲♥ Vestron VC5037/\$29.95

THE HOTEL NEW HAMPSHIRE
Jody Foster, Beau Bridges, Rob Lowe
▲♥ Vestron VC5042/\$29.95

I AM THE CHEESE
Robert Wagner, Hope Lange, Robert MacNaughton
▲♥ Vestron VB4143/\$69.95
▲♥ VA4143/\$69.95

THE JAYNE MANSFIELD STORY
Loni Anderson, Arnold Schwarzenegger, Raymond Buktenica
▲♥ International Video Entertainment 214-407/\$49.95

THE LAST RIDE OF THE DALTON GANG
Cliff Potts, Randy Quaid, Larry Wilcox
▲♥ Warner Home Video/WEA/\$59.95

LITTLE HOUSE ON THE PRAIRIE VOL. I: PREMIERE EPISODE
Michael Landon, Karen Grassle, Melissa Gilbert
▲♥ Warner Home Video 29006/WEA/\$59.95

VOL. II: THE CRAFTSMAN/THE COLLECTION
Albert Ingalls/Johnny Cash
▲♥ Warner Home Video 29020/WEA/\$59.95

VOL. III: REMEMBER ME
Patricia Neal
▲♥ Warner Home Video 29008/WEA/\$59.95

THE LONELIEST RUNNER
Lance Kerwin, Brian Keith, DeAnn Mears
▲♥ Warner Home Video 29014/WEA/\$59.95

THE LOUVER
Charles Boyer
▲♥ Warner Home Video 29012/WEA/\$29.98

MRS. R'S DAUGHTER
Cloris Leachman, Season Hubley, Donald Moffat
▲♥ Warner Video 29016/WEA/\$59.95

PUFF THE MAGIC DRAGON
Animation Featuring Voice Of Burgess Meredith
▲♥ Children's Video Library CB2536/Vestron/\$39.95
▲♥ CA2536/\$39.95

RITA HAYWORTH: THE LOVE GODDESS
Lynda Carter, Michael Lerner, Alejandro Rey
▲♥ International Video Entertainment 214-406/\$49.95

SATURDAY NIGHT LIVE: RICHARD BENJAMIN
Guest: Rickie Lee Jones
▲♥ Warner Home Video 29008/WEA/\$39.98

SATURDAY NIGHT LIVE: GARY BUSEY
Guests: Eubie Blake, Gregory Hines
▲♥ Warner Home Video 29034/WEA/\$39.98

SATURDAY NIGHT LIVE: GEORGE CARLIN
Guests: Andy Kaufman, Valri Bromfield, Michael O'Donoghue
▲♥ Warner Home Video 29027/WEA/\$39.98

SATURDAY NIGHT LIVE: RAY CHARLES
Guest: Franklyn Ajaye
▲♥ Warner Home Video 29021/WEA/\$39.98

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

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FOR WEEK ENDING DECEMBER 15, 1984

Billboard TOP COMPUTER SOFTWARE

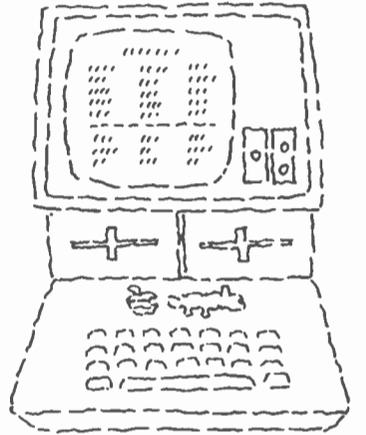
Compiled from national retail store sales reports.

	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
ENTERTAINMENT	1	1	48	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	2	4	18	SARGON III	Hayden	Chess Program		•			•				
	3	14	62	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
	4	6	8	SARGON II	Hayden	Chess Program		•	•★	•★				•★	
	5	2	56	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
	6	3	28	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
	7	5	10	ZORK I	Infocom	Fantasy Adventure Strategy Game		•	•	•	•	•		•	•
	8	NEW ▶		SPY VS. SPY	First Star	Action Strategy Game		•	•	•					
	9	9	6	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game		•	•	•	•				
	10	15	8	SPACE INVADERS	Atari	Arcade Game			◆						
	11	7	12	RAID OVER MOSCOW	Access	Strategy Game				•					
	12	12	4	RENDEZVOUS	Eduware	Created to test the limits of technical understanding, mathematical judgement, and perceptual skill. Recommended for ages 13 and over.		•							
	13	13	8	MISSILE COMMAND	Atari	Arcade Game			◆						
	14	8	11	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game			•	•					
	15	11	7	CUT THROATS	Infocom	Action Role Playing Game		•	•		•	•			•
	16	19	6	ASTROIDS	Atari	Arcade Action Game			◆						
	17	18	2	GHOSTBUSTERS	Activision	Player is a would-be Ghostbuster challenged to start and build a franchise and avert a ghostly disaster of biblical proportions brewing in New York City.				•					
	18	10	5	KING'S QUEST	Sierra On-Line	Adventure Game		•			•				
	19	16	4	TRIVIA	Mirage Concepts	Trivia Game				•					
	20	17	62	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							

EDUCATION	1	1	63	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	••	••	•	•			
	2	2	46	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.		•		•	•				
	3	3	44	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	4	6	10	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.		•		•	•				•
	5	4	11	TYPING TUTOR III	Kriya	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•				
	6	5	4	SAMPLE SAT	Hayden	Sample Test Module		•	•	•	•				
	7	8	11	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.		•	•	•					
	8	9	6	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.		•	◆	◆	•				
	9	7	18	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	10	4	MUSIC COMPOSER	Commodore	Program that allows children to create, play and save tunes. Simulates 9 instruments, notes appear on screen. Child plays keyboard like a piano.				◆					

HOME MANAGEMENT	1	1	21	PRINT SHOP	Broderbund	At Home Print Shop		•							
	2	7	23	PAPER CLIP	Batteries Included	Word Processing Package				••					
	3	3	55	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•			
	4	4	63	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	5	5	2	1-2-3 LOTUS	Lotus Inc.	Programming Language					•				
	6	6	4	NET WORTH	Scarborough System	Designed to manage personal finances.		•	•	•	•				
	7	2	63	PFS: FILE	Software Publishing	Information Management System		•			•	•			
	8	9	21	EASY SCRIPT	Commodore	Word Processing Package				•					
	9	10	5	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.		•			•				
	10	8	4	ATARI BASIC	Atari	Programming Language			◆						

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Firm Sees 50 Million VCRs in '89

OPTIMISTIC OVERVIEW FROM CBS/FOX

BY TONY SEIDEMAN

NEW YORK By 1989 there will be almost 50 million VCR households in the U.S., compared to 14 million today. These homes will buy close to 50 million prerecorded videocassettes—a market of which music video's share will come to \$1.25 billion.

These are the figures CBS/Fox Video is banking on. The firm is using them in its planning for the future and presentations to its executives.

The company has taken the figures and projections it has been using behind closed doors and assembled them into a booklet titled "Meeting The Challenge of Growth: A CBS/Fox Video Industry Overview."

According to the "Overview" for 1984 VCR sales and beyond, "We project 7.5 million units this year, and every year for the rest of the '80s." That's where the 50 million machine population comes from. CBS/Fox's figures are not guesswork, the "Overview" claims: "These projections are based on the number of units Japan is planning to export to the U.S."

The company cautions, however, that its figures may turn out to be too low. "Like all projections they

assume no further growth in Japanese manufacturing capacity, which seems unlikely," the document notes, given past rapid Japanese response to trends in consumer demand.

Backing up projections recently made by RCA Consumer Electronics division vice president Stephen Stepnes (Billboard, Dec. 8), the report admits that the eight million VCR projection is "probably too conservative and next year we may talk about even 10 million units."

Even with sales of eight million units a year, 1989's machine population would come to a probable 46.8 million machines. That would jump the percentage of households penetrated from 1984's 17% to "over half of all U.S. households," the report says.

As for what kind of business will be done, the "Overview" says that by 1988, non-X feature films will take up about 60% of the marketplace and music will make up 25%, rising from 1983 revenues of \$40 million to a 1988 \$1.25 billion.

Though CBS/Fox says its figures were generated inside the company, the firm's music video figures closely parallel the conclusions reached in a study done by F. Eberstat & Co. The Eberstat study's projections have been sharply criticized as vastly overestimating the potential of music video by many home video industry members.

Besides music, one other area of vulnerability in the CBS/Fox report is the ratio of cassettes sold per VCR household. With a projection of 50 million software units moved to a universe of about 50 million households, CBS/Fox appears to be saying that the number of cassettes sold per VCR will remain locked into its 1983 level of about one per machine.

In fact, the study projects that "the industry will sell approximately 14 million tapes this year—a fig-

ure almost 10 million units below recent duplicator estimates that 1984 prerecorded videocassette sales may reach the 25 million unit mark. If CBS/Fox Video's population estimates are correct, that means 1984 videocassette sales per consumer have soared to more than 1.7 units per machine.

The company is also optimistic about the future of the videodisk. "Disc is not dead," the report says. But once again the conclusions of the "Overview" run against some reported trends.

The company sees a population of 235,000 laserdisk players by December, 1985, and says, "There is no rental in laser; it's purely a seller's market." But a number of retailers have done considerable business renting both LaserVision and CED videodisks.



Popping Popping? Executives at franchiser Poppingo Video are claiming a hot sales season for their company. Here they sit down to sign an order with distributor Commtron purchasing \$750,000 of product at one shot. Poppingo president Byron Boothe, left, signs the orders and hands it over to Commtron topper Gary Rockhold. Standing behind the two chieftains are Poppingo vice president and general counsel Lawrence Schauf, left, and buyer Ron Penix.

VRA Sales Symposium

Manufacturers Analyze the Consumer

BY EARL PAIGE

LOS ANGELES A profile of the consumer who purchases rather than rents home video software is slowly emerging as manufacturers and retailers exchange experiences.

As one example, both vendors and retailers discussed various consumer characteristics at a recent seminar in suburban Anaheim, including the point that movie theatre patrons are likely prospects.

"I believe only a small percentage of what we rent will sell," said retailer Jack Middleton, who served as a panelist at a recent Video Retailers Assn. event. "There are movies people just don't want to see again at any price."

The willingness shown by Middleton, of Redding, Calif.'s Movie Time Video, to go beyond the topic of list

price typifies new ground for vendors and manufacturers to explore. The meeting found a lot of energy, surprisingly, expended on piracy, as well as on the familiar complaint about software return policies (Billboard, Oct. 13).

Describing titles like "Terms Of Endearment" and "Raiders Of The Lost Ark" as having apparent "repeatability," Middleton said that in a surprising number of cases, buyers of the titles at his store acknowledged seeing the movies at a theatre.

Presenting abundant research on both software purchasers and pay-television subscribers, Robert Klingensmith of Paramount Home Video described pay-tv as "your competition, a complementary support market" where consumer perception of programming value is developed.

Of pay-tv subscribers, Klingensmith said, "They have no compunc-

tion about buying high-grade blank tape, subscribing to pay-tv or owning a second VCR. In fact, 20% had a second VCR."

Offering a dozen various motivations or satisfactions most commonly mentioned by purchasers of home video software, Klingensmith said 94% identify repeatability; 93% accessibility, being available anytime; 94% the stop-and-start convenience; 88% the involvement of the whole family; and another high percentage, 84%, preferred owning an original program.

Somewhat lower figures reflect purchases influenced by children, 54%, and sharing a movie with friends, 52%. A slightly higher number, 67%, is seen for buying video as a gift.

Another high index backs up Middleton's experience, with 71% saying they saw a movie, later purchased, in a theatre. Still another of

(Continued on opposite page)

Vestron To Release 'Buckaroo Banzai'

NEW YORK Vestron Video has obtained home video rights to "The Adventures Of Buckaroo Banzai" and will release the Sherwood Productions comedy adventure film early next year.

Vestron has previously released Sherwood's "Mr. Mom" and "Blame It On Rio," both of which achieved gold and platinum certification shortly after release.

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

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TOP VIDEODISKS

			Compiled from national retail store sales reports.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	Laser	34.98
2	4	6	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
3	3	5	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	Laser CED	29.98 29.98
4	2	15	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
5	5	13	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
6	RE-ENTRY		AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
7	7	3	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	CED Laser	24.95 34.95
8	6	14	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	CED Laser	29.95 29.95
9	8	17	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
10	10	4	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	Laser CED	29.95 29.95

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

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

Firm Animates the Holidays

New 'Cards' Designed for VCRs

NEW YORK Musical videocassette greeting cards are being designed and marketed by Videograf, a Manhattan company specializing in video animation. The cassettes, called "VIDI's," are being sold by mail order via ads in various local print media and national video publications. They have also been introduced here at retail at Parc Vendome Video.

The cassettes come in VHS and Beta at \$14.95 list, and all run between two and five minutes. Thirteen titles are currently available for the holiday season, including "Good King Wenceslas," "The Twelve Days Of Christmas," "The Nativity Story" and "The Story of Hanukkah."

Additional releases include three birthday and one Valentine cassette messages, as well as an "Alphabet Soup" educational tape and "Party Games," an interactive title enabling viewers with VCR freeze frame mechanisms to draw on the tv screen using erasable markers.

According to Videograf president Michael Frenchman, new titles for other holidays are under development.

Frenchman says that the cassette cards are an outgrowth of the company's work for industrial, corporate and music clients. Videograph has created video training product as well as the computer graphics for programs and services including "Sesame Street," Home Box Office and the music videos for Adrian Belew's "Big Electric Cat" and Philip Glass' "Act III."

"The VIDIs blend our industrial videos with 'Sesame Street' computer graphics techniques and characters for the consumer market," says Frenchman. He adds that the video greetings can be personalized with insertions of standard "to" and "from" name openings and closings or with customized names, photos, signatures, voices and videos.

JIM BESSMAN



Prisoner Escapes Onto Video. Patrick McGoohan, star of the cult tv show "The Prisoner," wonders whether revenues from the cassette release of his show will buy him a new throne. Episodes of the series are on the market via Maljack Productions, and retail for \$39.95.

Paramount, Gallagher Link Pact Covers Showtime Specials

BY SAM SUTHERLAND

LOS ANGELES Paramount Home Video's latest venture into original program hinges on a new programming agreement with comedian Gallagher governing the artist's existing pay-tv specials, produced for Showtime.

Basic commitment outlined in the deal, unveiled formally here on Nov. 28 during a press reception on the Paramount lot, calls for five home video programs culled from Gallagher's existing shelf of hour-long concert specials, originally videotaped for Showtime airings.

The first two home video versions were released Wednesday (5). "Gallagher—The Maddest" and "Gallagher—Stuck In The '60s" both carry a suggested list of \$39.95 for videocassettes and \$29.95 for laser videodisks.

The Paramount Home Video agreement includes options on up to 10 programs, with home video re-

lease expected to time new titles every four to six months. Depending upon sales performance, Paramount indicates it's willing to produce exclusive programs for the home video market. Gallagher has produced seven specials to date, but noted during the press conference that he would not necessarily draw from all the pay-tv material to fulfill his commitments.

During the reception, hosted by senior vice president Bob Klingensmith, the comedian outlined the Showtime arrangement that spawned the original specials. Gallagher himself retains ownership of the programs, with the pay service retaining rights to air each three times in return for covering production costs.

Initial orders on each of the first two programs was pegged at 15,000 during the conference. Gallagher himself, who proved as effective in pitching his home cable virtues as

(Continued on page 31)

VRA SALES SYMPOSIUM

(Continued from page 28)

Klingensmith's figures led into other panelists' points about establishing a sales environment when the Paramount executive said 74% "know what they want when they come into your store."

Hitting hard on setting up a sales possibility was Cort Shannon of Karl Home Video. "Talk sale as soon as the customer walks in the door," he said, adding that customers are already visiting mass merchandiser outlets "where there is nothing to rent."

Among the characteristics of consumers is the particularly worrisome one of just not knowing that video software is for sale, asserted Rand Bleimeister of Embassy Home Video. "As of last December, 43% of VCR owners [in an A.C. Nielsen survey] were not aware videos were for sale for as low as \$39.95," he said.

Bleimeister and panelists Wendy Moss of International Video Entertainment and Mike Weiss of King Of Video stressed the importance of point-of-purchase display. "In surveys, 80% [of customers] find out about new releases in your store," said Bleimeister.

Underscoring consumer appeals that lead to purchase, Continental Video's Jack Silverman emphasized the need for an accommodating attitude. "Don't automatically decide what your customer wants," he said. "Americans are not traditional renters; most prefer to own, while not every movie, certainly many." Silverman also cited a "film buff" market and the growing catalog of non-movie material—"self-improvement, travel, special features."

Several panelists repeated anecdotes to push the idea of selling home video. Klingensmith referred to a revelation in "our very first focus group. This woman admitted renting 'Superman' 20 times because she said if she purchased it she might become addicted."

Assumptions about consumer awareness are dangerous, according to Shannon, who told of a woman who "spent \$90 renting 'Money Hunt'."

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Maljack Productions Catalog Grows Firm Adds Britannica Titles, 'Prisoner,' 'Kangaroo'

BY FAYE ZUCKERMAN

LOS ANGELES In an attempt to broaden its catalog, one-year-old Maljack Productions Inc. has netted the exclusive rights to distribute prerecorded video product produced by Encyclopaedia Britannica, in addition to spending a reported \$400,000 for seven unusual home video titles.

This unusual programming, says Jaffer Ali, the director of marketing for the Illinois company, includes 10 "Captain Kangaroo" shows, 17 episodes of the ITC-produced British tv series "The Prisoner," and Len Cella's comedy shorts, popularized and aired on Johnny Carson's "The Tonight Show." All titles will retail for \$39.95.

Robert Keeshan, best known as Captain Kangaroo, combined newly filmed footage with re-edited segments from his classic tv shows to develop 60-minute programs specifically geared for the home video

market. Keeshan sold 10 programs to the fledgling video firm for a reported \$250,000. The first two episodes are slated to ship in early 1985.

To promote the children's titles, Maljack has designed point-of-purchase materials, posters, buttons and even Captain Kangaroo puppets. Keeshan says that he is willing to make personal appearances at selected retail outlets. "We are billing the videotapes as 'the greatest children's tv show to come to video,'" Ali says.

For Maljack to break even on the reported \$250,000 outlay for the children's titles, it will need to sell more than 25,000 copies. And, according to Ali, by the time all 10 shows are released, the firm expects to be nearing that benchmark.

"We will meet that break-even point, though not as quickly as typically seen by the home video version of a top-grossing film," he contends.

For the tv spy program "The Prisoner," the firm, which rose to fame with the home video release of the Beatles movie "A Hard Day's Night," reports initial orders of about 7,000. It reportedly paid \$100,000 for the 17 episodes; to break even, Maljack needs to sell more than 10,000 copies.

"Seven thousand might sound dismal, but we are not upset about it," says Ali. "We believe the market [for our titles] is building. Right now the home video field is fueled by feature films. In the near future, non-feature film programming will become much more popular."

Maljack's initial launch of "The Prisoner" consists of the first three episodes, "The Arrival," "Chimes Of Big Ben" and "A, B And C." During the first quarter of 1985, the firm will roll out three more shows, "Free For All," "The Schizoid Man" and "The General."

(Continued on page 30)

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<p>Missing Persons \$16.95*</p>	<p>Berlin \$16.95*</p>	<p>Michael Stanley Band \$29.95*</p>	<p>Beta Hi-Fi STEREO VHS Hi-Fi STEREO</p> <p>*suggested list price</p> <p>Dealers: Call Your Local Distributor or 1-800-847-4164 (In NY call 1-800-522-5229)</p> <p>SONY THE MUSIC VIDEO COMPANY</p>	

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FOR WEEK ENDING DECEMBER 15, 1984

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
2	5	2	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	29.98 29.98
3	3	135	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	6	3	STAR WARS	CBS-Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
5	2	52	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
6	4	14	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
7	22	2	PRIME TIME	Karl Video Corporation KVC-RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
8	16	39	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
9	9	93	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
10	28	51	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95 39.95
11	17	3	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
12	7	10	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
13	NEW ▶		AN OFFICER AND A GENTLEMAN ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
14	19	12	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
15	8	8	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	79.95 79.95
16	14	14	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
17	12	6	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
18	NEW ▶		UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	24.95 24.95
19	15	10	1984 SUMMER OLYMPICS HIGHLIGHTS ▲	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
20	13	4	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	VHS Beta	79.95 79.95
21	11	10	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
22	21	26	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
23	32	3	VIDEO REWIND: THE ROLLING STONES GREAT VIDEO HITS	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
24	34	73	DURAN DURAN ●	Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
25	NEW ▶		STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	24.95 24.95
26	31	12	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
27	27	4	RAQUEL, TOTAL BEAUTY AND FITNESS	Thorn/EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
28	NEW ▶		THE LAST STARFIGHTER	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
29	20	2	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	A.Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
30	18	25	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY ◆	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
31	10	5	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta	79.95 79.95
32	25	64	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
33	35	25	LIMITED GOLD EDITION CARTOON CLASSICS DONALD ◆	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95
34	23	19	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
35	24	9	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
36	33	50	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
37	38	28	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
38	30	4	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta	79.95 79.95
39	26	1	JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
40	39	45	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95

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'Uncle Fred' Cassette

Cartoonist Colors Kids' Vision

NEW YORK The creator of such cartoon characters as Snuffy Smith and Barney Google is testing the home video market—but he's not going to use his comic strip personalities in his product.

Instead, Fred Lasswell has created "Draw And Color Your Very Own Cartoons Right Along With Uncle Fred," an hour-long, \$29.95 cassette that he's been selling direct to retailers and consumers.

Lasswell's first cassette took him several years of planning and design to create, he says, so the exact costs of the title are hard to assess. But he says budgets for future "Uncle Fred" programs should run about \$40,000-\$50,000 per hour.

"Draw And Color" is in a "couple of video stores just on a test basis," says Lasswell. Combined with direct mail sales, income on the title so far is approaching \$12,000, he says.

"A couple [of manufacturers] seem interested," says Lasswell of his independent video effort, but right now he's still "hoping to find out where the right place is for it."

"I would be interested in getting a connection with someone on a longterm basis," he says, adding that even so, he wants to "be careful of which way I want it to go."

Although he hasn't yet gotten a deal for his first program, Lasswell has already started production work on his second, "Draw And Color Your ABC's And Your 1, 2, 3's With Uncle Fred." The program will be aimed at children between three and four years old.



Snuffy's Pa Goes Video. Fred Lasswell, creator of such classic comic strip characters as Barney Google and Snuffy Smith, is trying out the home video business. He's created a kiddie-oriented cassette, "Draw And Color Your Very Own Cartoons Right Along With Uncle Fred," and is selling it direct to consumers and dealers as well as negotiating with home video companies for a distribution deal.

MALJACK PRODUCTIONS

(Continued on page 29)

Len Cella's 60-minute comedy video will be sold in Canada and in the U.S. starting in February. Ali says Maljack has secured the worldwide rights to the program.

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Many Hit 20,000 Mark

Music Titles Hot in Japan

BY SHIG FUJITA

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PARAMOUNT, GALLAGHER

(Continued from page 29)

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Billboard

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BILLBOARD'S SIXTH ANNUAL VIDEO MUSIC CONFERENCE

November 15-17, 1984 Sheraton Premiere Hotel, Pasadena, California



Opening Rounds. Billboard editor-in-chief Adam White kicked off the panels with his opening remarks, giving an overview of the state of the industry . . .



. . . while Billboard video music and home video editor Tony Seideman commented on his specific areas of expertise.



Warners at the Center. Warner Bros. Records video vice president Jo Bergman, center, chats it up with two other video music veterans: Marcelo Epstein, left, and Alexis Omeltchenko of Pendulum Productions.



No Peace in Videoland. Some "down under" executives came up to attend the conference. Pictured from left are Bill Brummel, Ellen Berkowitz of the Cable Music Channel, video producer Robert Lombard, and Australian visitors producer/director Lucinda Clutterbuck and Phil Tripp of Encore magazine.



Happy Co-Host. Charles Levison, left, of the U.K. video music channel Music Box, gets some inside news on the U.S. end of the business from Rockamerica's Ed Steinberg, who co-hosted the opening evening cocktail party.

LABEL EXECS AIR COMMON WOES

A litany of common creative and commercial hurdles for music video clip production was offered by seven label executives during the opening panel discussion at Billboard's Video Music Conference.

In brief presentations and informal comments to the audience, record company video chiefs reviewed how—and how not—to position a given producer or production entity to best serve potential label clients. In the process, the panelists mirrored the often sharp criticism of current clip style and content through a host of provocative, often damning pronouncements on the state of the art, or at least the craft, of music clip production.

That the label executives responsible for overseeing clip commitments and placement have developed such qualms was wittily illustrated by the opening videotape presentation offered by Michelle Peacock, Capitol Records' director of national video promotion. The ersatz "awards" reel singled out well-known clips as chief offenders for various overworked visual cliches. Peppered with visual puns, inside trade jokes and a modicum of surrealism, Peacock's well-received tape in turn yielded individual gripes from the panelists.

From there, the participants turned to more substantial, behind-the-scenes considerations. Larry Stessel, Epic Records' director of West Coast merchandising, urged production companies to develop more realistic budgets when pitching labels, rather than deliver optimistic clip blueprints that later require rescheduling and financial overages.

Warner Bros. creative marketing vice president Jeff Ayeroff asserted that video music is now facing a "crisis" in its direction, with too much of the material produced simply "crap." "I think that what we're producing is the lowest common denominator product, because the medium we're producing for demands that standard," he complained.

Elektra's director of video, Robin Sloane, agreed, saying that "anyone in this room who sits and watches MTV knows it. Three years ago, MTV had a certain spirit, a certain sense of adventure . . . Now it's [become] a passive medium."

Jeanne Mattiussi, associate director of artist development/video promotion at Columbia Records, also warned of the pitfalls of tight clip budgets. "When you come in and pitch an idea to me or my superiors, make sure it's an idea your budget can afford," she advised, adding that producers and directors must also anticipate the ego of the musical acts involved, as well as their limitations on camera.

Chrysalis merchandising director Ken Baumstein told would-be directors to "do your homework" before pitching label brass on a clip assignment. "Too often, I have people



Michelle Peacock



Jeff Ayeroff, Ken Baumstein



Robin Sloane, Larry Stessel



Liz Heller, Jeanne Mattiussi

come to see me who have no awareness of our roster," he noted.

As for developing stronger creative ideas against the financial pressure of budgetary limits, MCA Records director of video services Elizabeth Heller suggested turning to the acts themselves. "The artist has a key role in expanding or limiting the creativity of a project," she stressed.

During the subsequent question-and-answer session, the issue of finding willing label comment on sample reels prompted the session's own moment of drama, as a college teacher and directorial hopeful recounted giving Elektra's Sloane a sample reel at the New Music Seminar—a reel, the teacher complained, apparently yet to be screened.

With the support of the panel itself, the clip in question was then projected onto the large screen television system used throughout the conference. According to Dan Dinello, the feisty teacher, the clip, based on a song by local Chicago act Stations, was produced for less than \$5,000, using student crew members.

Response to the clip—which borrowed heavily from silent era German expressionists such as F.W. Murnau and Fritz Lang—was enthusiastic among both panelists and audience members.

SAM SUTHERLAND

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

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Video Magazine's October 1983 Test Report stated:

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BILLBOARD'S SIXTH ANNUAL VIDEO MUSIC CONFERENCE

November 15-17, 1984 Sheraton Premiere Hotel, Pasadena, California



Opening Rounds. Billboard editor-in-chief Adam White kicked off the panels with his opening remarks, giving an overview of the state of the industry . . .



. . . while Billboard video music and home video editor Tony Seideman commented on his specific areas of expertise.



Warners at the Center. Warner Bros. Records video vice president Jo Bergman, center, chats it up with two other video music veterans: Marcelo Epstein, left, and Alexis Omeltchenko of Pendulum Productions.



No Peace in Videoland. Some "down under" executives came up to attend the conference. Pictured from left are Bill Brummel, Ellen Berkowitz of the Cable Music Channel, video producer Robert Lombard, and Australian visitors producer/director Lucinda Clutterbuck and Phil Tripp of Encore magazine.



Happy Co-Host. Charles Levison, left, of the U.K. video music channel Music Box, gets some inside news on the U.S. end of the business from Rockamerica's Ed Steinberg, who co-hosted the opening evening cocktail party.

LABEL EXECS AIR COMMON WOES

A litany of common creative and commercial hurdles for music video clip production was offered by seven label executives during the opening panel discussion at Billboard's Video Music Conference.

In brief presentations and informal comments to the audience, record company video chiefs reviewed how—and how not—to position a given producer or production entity to best serve potential label clients. In the process, the panelists mirrored the often sharp criticism of current clip style and content through a host of provocative, often damning pronouncements on the state of the art, or at least the craft, of music clip production.

That the label executives responsible for overseeing clip commitments and placement have developed such qualms was wittily illustrated by the opening videotape presentation offered by Michelle Peacock, Capitol Records' director of national video promotion. The ersatz "awards" reel singled out well-known clips as chief offenders for various overworked visual cliches. Peppered with visual puns, inside trade jokes and a modicum of surrealism, Peacock's well-received tape in turn yielded individual gripes from the panelists.

From there, the participants turned to more substantial, behind-the-scenes considerations. Larry Stessel, Epic Records' director of West Coast merchandising, urged production companies to develop more realistic budgets when pitching labels, rather than deliver optimistic clip blueprints that later require rescheduling and financial overages.

Warner Bros. creative marketing vice president Jeff Ayeroff asserted that video music is now facing a "crisis" in its direction, with too much of the material produced simply "crap." "I think that what we're producing is the lowest common denominator product, because the medium we're producing for demands that standard," he complained.

Elektra's director of video, Robin Sloane, agreed, saying that "anyone in this room who sits and watches MTV knows it. Three years ago, MTV had a certain spirit, a certain sense of adventure . . . Now it's [become] a passive medium."

Jeanne Mattiussi, associate director of artist development/video promotion at Columbia Records, also warned of the pitfalls of tight clip budgets. "When you come in and pitch an idea to me or my superiors, make sure it's an idea your budget can afford," she advised, adding that producers and directors must also anticipate the ego of the musical acts involved, as well as their limitations on camera.

Chrysalis merchandising director Ken Baumstein told would-be directors to "do your homework" before pitching label brass on a clip assignment. "Too often, I have people



Michelle Peacock



Jeff Ayeroff, Ken Baumstein



Robin Sloane, Larry Stessel



Liz Heller, Jeanne Mattiussi

come to see me who have no awareness of our roster," he noted.

As for developing stronger creative ideas against the financial pressure of budgetary limits, MCA Records director of video services Elizabeth Heller suggested turning to the acts themselves. "The artist has a key role in expanding or limiting the creativity of a project," she stressed.

During the subsequent question-and-answer session, the issue of finding willing label comment on sample reels prompted the session's own moment of drama, as a college teacher and directorial hopeful recounted giving Elektra's Sloane a sample reel at the New Music Seminar—a reel, the teacher complained, apparently yet to be screened.

With the support of the panel itself, the clip in question was then projected onto the large screen television system used throughout the conference. According to Dan Dinello, the feisty teacher, the clip, based on a song by local Chicago act Stations, was produced for less than \$5,000, using student crew members.

Response to the clip—which borrowed heavily from silent era German expressionists such as F.W. Murnau and Fritz Lang—was enthusiastic among both panelists and audience members.

SAM SUTHERLAND



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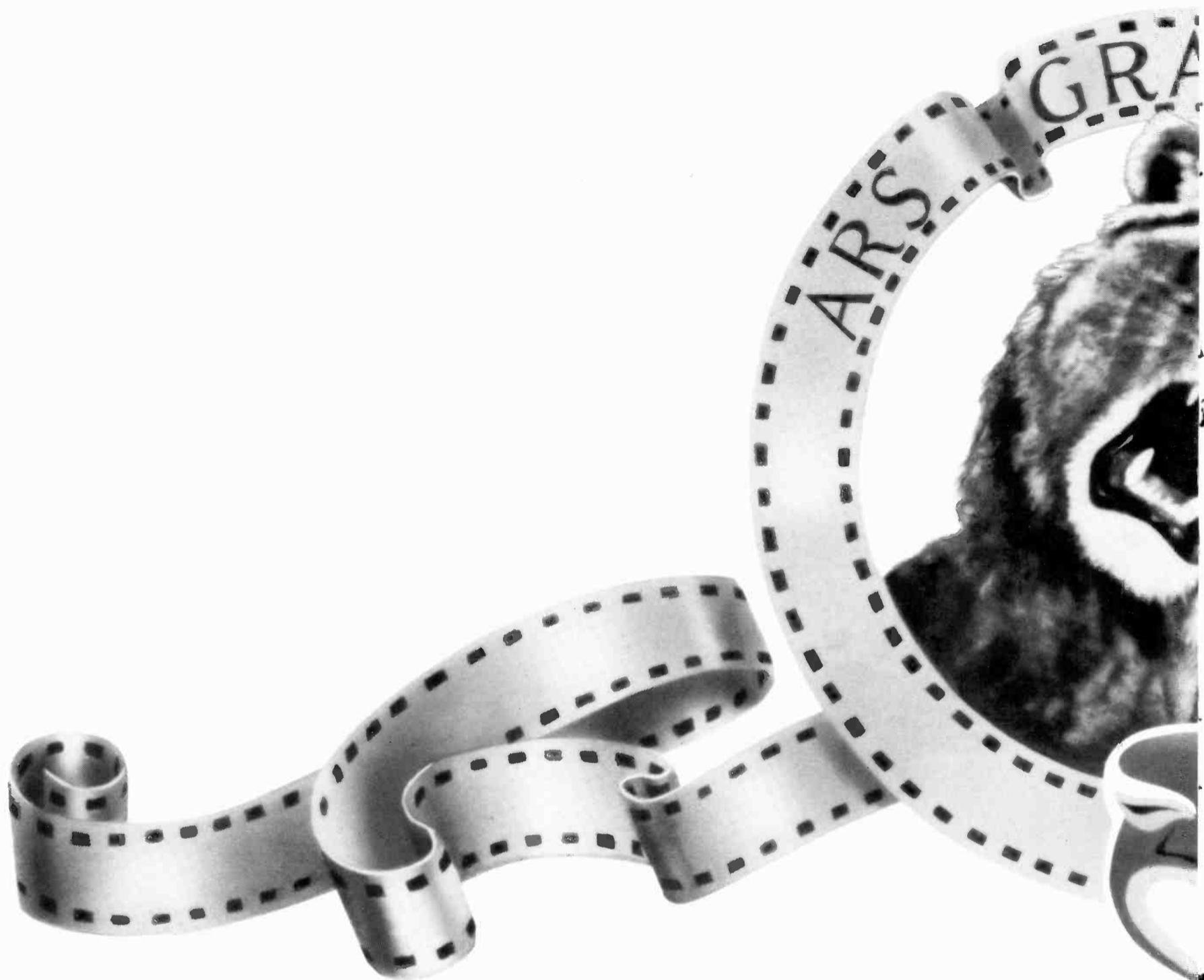
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RETAILING IN THE ELECTRONIC AGE

By G. Harry Stine

You're going to be changing the way you sell things.

Within the next ten years, the field of retailing—selling products and services to the ultimate using consumer—will change in a drastic, yet evolutionary manner. It won't be a radical, overnight change. Few changes are. Most that take place within a ten-year time period happen with measured, deliberate slowness. They grow from technology that already exists. When some bright people make the synthesis between the nuts and bolts and what can be done with them to make money, the technology is brought out of the lab and put to work. The nature of such evolutionary change makes it seem as though nothing is really changing, just improving slightly.

Progress is usually made in small increments. Only when you look back over a period of five to ten years does it seem that enormous progress has been made. We live from day to day and crisis to crisis in our personal and business lives. Few people have the time, much less the desire, to project their activities beyond the end of the fiscal year or even the next quarterly report. Or the end of the month when the "net EOM" accounts come due. Or April 15th.

Progress is also difficult to see because, by and large, we continue to use the technology we have today. Yes, it will be overlaid with new technology. But new technology must always be incorporated into the business world on an incremental basis. There's far too much money invested in capital equipment to permit it to be thrown out before it's fully amortized. Therefore, much of what's to come will be an upgrade or addition to existing equipment or procedured. It's otherwise too expensive to throw everything out and start fresh every year. So, as a word to the wise, don't look for far-out new technology or techniques to enter the world of retailing during the rest of this decade.

If you want to think about the 1990s, that's another story. But there's a lot of business to be done between now and then.

Therefore, to make realistic forecasts of the coming changes in retailing over the next decade, one doesn't need a crystal ball. What is needed is a sense of direction, a knowledge of what's going on in the back rooms of industrial research labs, and a feeling for the everyday problems that could be tackled economically by existing know-how. As in most other fields of human endeavor, advances are not paced by the invention of new hardware, but by the way people use the hardware to help them work better, faster, or more efficiently. Or to help them enjoy their lives. This pattern is especially true in the hard-nosed, pragmatic world of retailing.

At its roots, retailing is a strange combination of psychology and bean counting. Potential customers must be informed of the availability of a product or service and usually convinced to buy it in a competitive marketplace full of other products and services that also seek their dollar. Once the sale has been made, it amounts to a bean that must be counted, recorded, or replaced in inventory. As a result, the technology of electronics and data processing has been waiting in the wings, capable of doing many of these critical retailing jobs. But much of the modern technology is perceived by cost-conscious retailers as too expensive. This isn't necessarily the case as time passes. Left unrestrained to develop in response to market needs, technology becomes less costly with time. The old production rule of thumb rules: Double the production, and the cost decreases by 10%. Of course, this doesn't hold true if there is outside intervention by political or regulatory bodies. Fortunately, the technologies useful to the retailing world have *thus far* been surprisingly free of government-imposed restraints.

Over the last century—and especially in the last fifteen years—there's been a continuing development of the techniques of information handling, processing, and display in the retailing field. However, the "hardware" of electronics, mechanization, automation, and computerization isn't the whole game of the retailing future. Innovative marketing techniques are the "software" part of the future of retailing. These techniques continue to adapt and test the hardware in the actual sales environment.

During the next decade, new and useful electronic devices will continue to make their appearance in retailing. They'll have a strong effect upon the biggest and most time-consuming retailing job: keep-

ing track of what was sold when, where, and to whom. But their strongest impact will be upon the most important retailing task of all: convincing people to buy a product in the first place.

All of the electronic computerized cash registers, laser-beam product code readers, and light pencils that have made their appearance to date in the retail outlets of large supermarket, drug, and department stores are NOT the ultimate application of modern technology to retailing. They're just the beginning.

And they aren't new. Nothing is *really* new in retailing technology. Today's modern retailing hardware and software are the modern evolutionary developments of business machines that have been slowly entering the retailing world over the last hundred years. The modern retail business machine made its first appearance in 1878 when James Ritty of Dayton, Ohio, invented the cash register. (Ritty, by the way, sold all the rights to his cash register for \$1,000 in 1883 to a group of retailers and salesmen who founded the National Cash Register Company. Moral: don't sell your work too cheaply.)

Without the use of electronics and "software" to advertise what's there to be sold and to figure out the best market and way to that market, the whole world would be like the ad-less socialist countries of Eastern Europe: dull drabness with only word of mouth to pass the news that a pirated copy of an American rock album is available in a state-owned store . . . if you get there before they run out. The coming ten years will see a vastly expanded use of existing electronic technology—both hardware and software—to promote the selling of merchandise.

Modern business machines such as those mentioned above will continue to proliferate in retail merchandising across the board during the rest of the 1980s and the early 1990s. There's one big, overriding reason for this forecast: The data processing machines are helpful and useful. Their development has proceeded with this sort of utility in mind. And they've been designed that way. If they hadn't, they'd still be only academic toys.

Without modern business machines in the form of computers, cash registers, and electric typewriters, retail stores would not have been able to expand beyond a few local outlets. And none of them could stock the wide range and variety of products that even the smallest Mom-and-Pop audio shop has on the shelves and in the bins today. Without modern business machines, keeping track of business transactions alone—much less inventories, orders, payables, and payroll—would be prohibitively expensive in terms of manpower requirements. The smallest retail store would need the services of a dozen or more bookkeepers whose only job all day, every day, would be to enter every single transaction—by hand—in journals and ledgers. This would, in turn, magnify the cost of ordering, inventorying, and carrying out the other business procedures nearly every merchant routinely does all the time. The fact is—the various busi-

ness machines that we take for granted—ranging from a mechanical adding machine to a microcomputer—are now the absolutely minimum requirements of retailing.

Many intellectuals believe that the modern data processing machine such as the computer is "dehumanizing" people. This is probably because they've never had to run a business, account for sales, meet payroll, pay bills, or analyze their business activities. In reality, one of the reasons for the continued development of the computer and other data management machines has been to *humanize* the work people have to do. Without these accessories to our mental activities, the task of bookkeeping would be as it was a hundred years ago: boring, frustrating, stressful, and downright unhealthy. Although some bookkeepers became "lightning accountants," able to add 15 four-digit numbers mentally in an instant, most clerks and bookkeepers discovered they couldn't get numbers out of their minds in order to sleep at night. Many of them became insane, fearing they'd made accounting errors. There are reports of bookkeepers, accountants, and clerks committing suicide when the books wouldn't balance.

So we've come a long way. But even in the next decade there's a long way to go. The next ten years will not only see the introduction of highly sophisticated, computerized data processing equipment into the *smallest* retail business, but also the expansion of the electronic advertising media to the level of the small retailer.

And what these things will do for the Small Fry are nothing compared to what they'll enable the Big Boys, such as national chains, to do.

But soon the small retailer will no longer be at the disadvantage he suffers today in competition with the big chains with their mass buying power and their on-line computerized business data processing. The information machines that will be available to the small retailer will act to level out the differences between his small operation and that of Magnelephant Entertainment Industries across the street. The small retailer will be able to exercise much the same sort of business power, thanks to the continuing improvement in ease of use and reduction in cost of data processing technology.

The use of the zebra stripes of the Universal Product Code will proliferate. *Every* store will be capable of utilizing this means of tracking sales and inventory. In fact, inventory will be, at best, perhaps only an annual affair in which a businessman or his clerks visually check the shelves against the computer printout. As time goes by and the businessman gains confidence in his computerized system (and the people who are running it at the cash register), the annual inventory will evolve into a spot-check and finally into a fully dependent confidence in the computer inventory—with the probable occasional manual check if it becomes obvious that there is more or

(Continued on page 90TH-76)



Scene from "The Last Starfighter."
Mothership and Gravitron Beam. Digital
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The Continuing Evolution of the Charts

From Past To Present

MUSIC-RADIO

THE BILLBOARD POPULAR

THE TOP 100

Nov. 12, 1955
First Top 100 pop singles chart

Last Week	This Week	Title	Artist	Label
1	1	LOVE IS A MANY-SPLENDORED THING	Four Aces	Decca
3	2	AUTUMN LEAVES	R. Williams	Kapp
4	3	MOMENTS TO REMEMBER	Four Lads	Columbia
2	4	YELLOW ROSE OF TEXAS	M. Miller	Columbia
5	5	SHIFTING, WHISPERING SANDS	B. Vaughn	Decca
11	6	I HEAR YOU KNOCKIN'	R. Draper	Platters
6	7	SHIFTING, WHISPERING SANDS	P. Boone	Platters
13	8	AT MY FRONT DOOR	A. Hibbler	Victor
10	9	ONLY YOU	Ames Brothers	Victor
8	10	HE	P. Como	Capitol
17	11	MY BONNIE LASSIE	Cheers	Era
15	12	TINA MARIA	G. Grant	Dot
12	13	BLACK DENIM TROUSERS	Fontane Sisters	Capitol
18	14	SUDDENLY THERE'S A VALLEY	F. Sinatra	Coral
14	15	SEVENTEEN	J. Desmond	Dot
14	16	LOVE AND MARRIAGE	Hilltoppers	Victor
		YELLOW ROSE OF TEXAS	J. P. Morgan	Columbia
		WALK	J. Stafford	Dot
		LY THERE'S A VALLEY	P. Boone	Columbia
		AT A SHAME	J. James	M-G-M
		ME MY LOVE	Nat (King) Cole	Capitol
		NE YOU LOVE	L. Baxter	Dot
		THE TOWN AND TELL	D. Cornell	Dot
		PEOPLE	Nat (King) Cole	Capitol
		G ABE LINCOLN	Tennessee Ernie Ford	Dot
		GIVE MY HEART	B. Bennett	Dot
		IONS	Dream Weaver	Dot
		MORROW	D. Cornell	Dot
		SPLENDORED	J. LaRosa	Cadence
		RE'S A VALLEY	D. Cornell	Coral
		ME SO	M. Carson	Columbia
		THE TOWN AND TELL	P. Page	Mercury
		THE PEOPLE	G. Shaw	Decca
		CROCE DI ORO (CROSS OF GOLD)	R. Morgan	Decca
		NO ARMS CAN EVER HOLD YOU	J. P. Morgan	Victor
		DOG FACED SOLDIER	V. Monroe	Victor
		PEPPER-HOT BABY	B. Bennett	King
		BLACK DENIM TROUSERS	L. Paul & M. Ford	Capitol
		MY BOY FLAT TOP	El Dorados	Vee-Jay
		AMUKIRIKI	C. Berry	Victor
		FRONT DOOR	E. Fisher	Capitol

March 24, 1945
First pop album chart

BEST-SELLING POPULAR RECORD ALBUMS

Albums listed are those selling best in the nation's retail record stores (dealers). List is based on reports received from more than 200 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

Weeks on Chart	Last Week	This Week	Title	Artist	Label
1	1	1	King Cole Trio Collection of Favorites	Glenn Miller	Capitol A-8
1	2	2	Meet Me in St. Louis	Glenn Miller and Ork	Victor P-148
1	3	3	Hit Parade	Judy Garland	Decca A-380
1	4	4	Getting Sentimental	Mark Warnow	Victor P-121
1	5	5	Three Caballeros	Tommy Dorsey	Victor P-80
1	6	6	Danny Kaye	Charles Wolcott and Ork	Decca A-373
1	7	7	Oklahoma	Danny Kaye	Columbia C-91
1	8	8	Eight to the Bar	Original Cast	Decca A-359
1	8	8	Up Swing	Johnson & Ammons	Victor P-69
1	8	8	Up Swing	Benny Goodman, Tommy Dorsey, Artie Shaw, Glenn Miller	Victor P-146

HARLEM HIT PARADE

3	1.	MR. FIVE BY FIVE	FREDDIE SLACK	Capitol 115
2	2.	TRAV'LIN LIGHT	PAUL WHITEMAN-BILLIE HOLIDAY	Capitol 116
5	3.	I'M GONNA LEAVE YOU AT THE OUT-SKIRTS OF TOWN	LOUIS JORDAN	Decca 8631
6	4.	WHEN THE LIGHTS GO ON AGAIN	LUCKY MILLINDER	Decca 184
4	5.	STORMY MONDAY BLUES	EARL HINES	Bluebird
1	6.	TAKE IT AND GIT	ANDY KIRK	Decca
9	7.	EVERY NIGHT ABOUT THIS TIME	FOUR INK SPOTS	Decca
	8.	JUST KIDDIN' AROUND	ARTIE SHAW	Decca
	9.	THIS IS WORTH FIGHTING FOR	FOUR INK SPOTS	Decca
	10.	COW COW BOOGIE	FREDDIE SLACK	Decca

The Billboard MUSIC POPULARITY CHART NATIONAL

POSITION This Wk.	Title	Artist	Label
1.	I'LL NEVER SMILE AGAIN	TOMMY DORSEY	Capitol
2.	THE BREEZE AND I	JIMMY DORSEY	Capitol
3.	IMAGINATION	GLENN MILLER	Capitol
4.	PLAYMATES	KAY KYSER	Capitol
5.	FOOLS RUSH IN	GLENN MILLER	Capitol
6.	WHERE WAS I?	CHARLIE BARNET	Capitol
7.	PENNSYLVANIA 6-5000	GLENN MILLER	Capitol
8.	IMAGINATION	TOMMY DORSEY	Capitol
9.	SIERRA SUE	BING CROSBY	Capitol
10.	MAKE BELIEVE ISLAND	MITCHELL AYRES	Capitol

July 20, 1940
First weekly pop chart

Position	Title	Artist	Label
1	I'LL NEVER SMILE AGAIN	TOMMY DORSEY	Capitol
2	THE BREEZE AND I	JIMMY DORSEY	Capitol
3	IMAGINATION	GLENN MILLER	Capitol
4	PLAYMATES	KAY KYSER	Capitol
5	FOOLS RUSH IN	GLENN MILLER	Capitol
6	WHERE WAS I?	CHARLIE BARNET	Capitol
7	PENNSYLVANIA 6-5000	GLENN MILLER	Capitol
8	IMAGINATION	TOMMY DORSEY	Capitol
9	SIERRA SUE	BING CROSBY	Capitol
10	MAKE BELIEVE ISLAND	MITCHELL AYRES	Capitol
11	THE TOWN AND TELL	M. CARSON	Columbia
12	THE PEOPLE	P. PAGE	Decca
13	CROCE DI ORO (CROSS OF GOLD)	G. SHAW	Decca
14	NO ARMS CAN EVER HOLD YOU	R. MORGAN	Decca
15	DOG FACED SOLDIER	J. P. MORGAN	Victor
16	PEPPER-HOT BABY	V. MONROE	Victor
17	BLACK DENIM TROUSERS	B. BENNETT	King
18	MY BOY FLAT TOP	L. PAUL & M. FORD	Capitol
19	AMUKIRIKI	EL DORADOS	Vee-Jay
20	FRONT DOOR	C. BERRY	Victor
21		E. FISHER	Capitol

Feb. 6, 1965
Hot Rhythm & Blues Singles

HOT RHYTHM & BLUES

SPECIAL SURVEY for Week Ending 2/6/65

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
1	1	MY GIRL Temptations, Gordy 7038	2
2	6	SHAKE Sam Cooke, RCA Victor 8486	2
3	4	YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers, Phillies 124	2
4	5	HOW SWEET IT IS (TO BE LOVED BY YOU) Marvin Gaye, Tamla 54107	2
5	2	HOLD WHAT YOU'VE GOT Joe Tex, Dial 4001	2
6	7	THE NAME GAME Shirley Ellis, Congress 230	2
7	8	TWINE TIME Alvin Cash & the Crawlers, Mar-V-Lus 6002	2
8	19	THE BOY FROM NEW YORK CITY Ad Libs, Blue Cat 102	2
9	9	THE JERK Larks, Money 106	2
10	10	A CHANGE IS GONNA COME Sam Cooke, RCA Victor 8486	2
11	11	SEVEN LETTERS The Miracles, Atco 6328	2
21	—	DON'T ANSWER Jimmy Johnson	1
22	27	HE WAS R... Velvettes	1
23	23	I WANT YOU Lee Rogers	1
24	14	MAKIN' YOU Ray Charles	1
25	33	I'M OVER Janet Brown	1
26	17	AMEN Impressions	1
27	—	DON'T... Fontella Bass	1
28	—	MR. F... Otis Redding	1
29	29	SUDDENLY Walter Davis	1
30	—	I KN... Springfield	1
31	39	NO... Mitt	1
32	30	CRY... The Miracles	1

The Billboard HOT 100

FOR THE WEEK ENDING

Aug. 4, 1958
First Hot 100

Position shows the outstanding The Hot 100 since last week. It is to provide quick reference of those which moved up most and those which first entered the position.

WEEKS AGO	THIS WEEK	STAR PERFORMER	THIS WEEK	WEEKS ON CHART
ONE	1		POOR LITTLE FOOL	
TWO	2	Ricky Nelson	PATRICIA	1
THREE	3	Perez Prado	SPLISH SPLASH	1
FOUR	4	Bobby Darin	HARD HEADED WOMAN	
FIVE	5	Elvis Presley	WHEN	
SIX	6	Kalin Twins	REBEL-ROUSER	
SEVEN	7	Duane Eddy, Janie	YAKETY YAK	1
EIGHT	8	Coasters	MY TRUE LOVE	1
NINE	9	Jack Scott	WILLIE AND THE HAND JIVE	1
TEN	10	Johnny Otis Show	FEVER	1
ELEVEN	11		GINGER	1
TWELVE	12			
THIRTEEN	13			
FOURTEEN	14			
FIFTEEN	15			

June 25, 1949
First Rhythm & Blues chart

June 25, 1949
First Country & Western chart

June 25, 1949

The Billboard MUSIC POPULARITY CHARTS

Folk (Country & Western) Record Section

PART VI

on reports received last three days of Week Ending June 17

BEST-SELLING RETAIL FOLK (COUNTRY & WESTERN) RECORDS

Records listed are country and Western records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores. The majority of whose customers purchase country and Western records.

POSITION	Weeks Last 1 Week	TITLE	Artist	Label & No.
16	1	LOVE SICK BLUES	Hank Williams and His Drifting Cowboys	MGM 10352—BMI
6	3	THE ECHO OF YOUR FOOTSTEPS	Eddy Arnold, the Tennessee Cowboy	V 21-0051—BMI
7	2	ONE KISS TOO MANY	Eddy Arnold, the Tennessee Cowboy	V 21-0051—BMI
6	8	WEDDING BELLS	H. Williams and His Drifting Cowboys	MGM 10401—ASCAP
18	5	CANDY KISSES	George Morgan	Col 20547—BMI
13	6	TENNESSEE BORDER	R. Foley	D 46151—BMI
7	—	BLUE SKIRT WALTZ	F. Yankovic and His Yanks-The Marlin Sisters	Col 12394-F—ASCAP
17	4	MAN'S CASTLE	Eddy Arnold	V 21-0002, 48-0042—BMI
10	11	I'M BITING MY FINGERNAILS AND THINKING OF YOU	E. Tubb-Andrews Sisters-Texas Troubadours	D 24592—BMI
—	—	DEATH OF LITTLE KATHY FISCUS	J. Osborne	King 788
—	—	A Bundle of Kisses	Red Foley-The Cumberland Valley Boys	D 46136—BMI
—	—	TENNESSEE SATURDAY	"Little" Jimmy Dickens	Col 20585
—	—	Blues in My Heart	G. Morgan	Col 20583
—	—	COUNTRY BOY		
—	—	I'm Fading Fast With the Time		

The Billboard MUSIC POPULARITY CHARTS

Rhythm & Blues Records

Based on reports received last three days of Week Ending June 25, 1949

BEST-SELLING RETAIL RHYTHM & BLUES

Records listed are rhythm and blues records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores. The majority of whose customers purchase rhythm and blues records.

POSITION	Weeks Last 1 Week	TITLE	Artist	Label & No.
10	1	TROUBLE BLUES	C. Brown	Aladdin
19	2	HUCKLEBUCK	Hopkin' John	Savoy
8	3	LITTLE GIRL, DON'T CRY	B. M. Jackson and H. Bearcats	Aladdin
10	5	HOLD ME, BABY	Jitterbug Parade	A. Milburn
10	7	DRINKIN' WINE, SPO-DEE-O-DEE	Blues Mixture	"Stick" McGhee
13	6	TELL ME SO	Deacon Jones	The Orioles
10	—	AIN'T NOBODY'S BUSINESS	Huckie	J. Witherspoon
4	11	DRINKIN' WINE, SPO-DEE-O-DEE	Sympathetic Blues	R. Milton
10	8	CLOSE YOUR EYES	She Just Won't Sell No	W. Harris
4	12	COLE SLAW	Every Man to His Own	L. Jordan's Tympany Five
—	—	BABY, IT'S COLD OUTSIDE	E. Fitzgerald-L. Jordan	D 24644
—	—	D'NATURAL BLUES	Little Girl, Don't Cry	L. Millinder
—	—	POT LIKKER	Red Boy at the Mardi Gras	T. Rhodes
—	—	IN THE MIDDLE OF THE NIGHT	Red Boy at the Mardi Gras	T. Rhodes
—	—	PLAYED JUKE BOX RHYTHM & BLUES RECORDS	Red Boy at the Mardi Gras	T. Rhodes

HOT COUNTRY ALBUMS

Billboard SPECIAL SURVEY FOR WEEK ENDING 1/11/64

This Week	Last Week	TITLE, Artist, Label & No.	Weeks on Chart
1	—	RING OF FIRE—THE BEST OF JOHNNY CASH Columbia CL 2053 (M); CS 8853 (S)	1
2	—	BUCK OWENS SINGS TOMMY COLLINS Capitol T 1989 (M); ST 1989 (S)	1
3	—	NIGHT LIFE Ray Price, Columbia CL 1971 (M); CS 8771 (S)	1
4	—	ON THE BANDSTAND Buck Owens, Capitol T 1879 (M); ST 1879 (S)	1
5	—	THE BEST OF GEORGE JONES United Artists UAL 3291 (M); UAS 6291 (S)	1
6	—	GEORGE JONES & MELBA MONTGOMERY SINGING WHAT'S IN OUR HEART United Artists UAL 3301 (M); UAS 6301 (S)	1
7	—	I LOVE A SONG Stonewall Jackson, Columbia CL 2059 (M); CS 8859 (S)	1
8	—	RETURN OF THE GUNFIGHTER Marty Robbins, Columbia CL 2072 (M); CS 8872 (S)	1
9	—	DETROIT CITY & 11 OTHER HITS Bobby Bare, RCA Victor LPM 2776 (M); LSP 2776 (S)	1
10	—	STILL Bill Anderson, Decca DL 4427 (M); DL 74427 (S)	1
11	—	CLOUDY, WITH OCCASIONAL TEARS Skeeter Davis, RCA Victor LPM 2736 (M); LSP 2736 (S)	1
12	—	FARON YOUNG AIMS AT THE WEST Mercury MG 20840 (M); SR 60840 (S)	1
13	—	TALL, TALL GENTLEMAN Carl Smith, Columbia CL 2091 (M); CS 8891 (S)	1
14	—	THE PORTER WAGONER SHOW Various Artists, RCA Victor LPM 2650 (M); LSP 2650 (S)	1
15	—	GOOD 'N' COUNTRY Jim Reeves, RCA Camden CAL 784 (M); CAS 784 (S)	1
16	—	DAVE DUDLEY SINGS SIX DAYS ON THE ROAD Golden Ring LPGR 110 (M); (No Stereo)	1
17	—	Y'ALL COME Porter Wagoner, RCA Victor LPM 2776 (M); LSP 2776 (S)	1

SINGLES

Label & No.	Weeks on Chart
WER THE DOOR Inson, Magnum 719	1
REALLY SAYIN' SOMETHIN' S, VIP 25013	2
YOU TO HAVE EVERYTHING ers, D-Town 1035	2
WHOOPEE ries, ABC-Paramount 10609	2
R YOU dley, Chess 1919	2
sions, ABC-Paramount 10602	2
MESS UP A GOOD THING a Bass & Bobby McClure, er 1097	1
PITIFUL Redding, Volt 124	2
ONLY I'M ALL ALONE er Jackson, Okeh 7215	1
OW WHY ngers, Way Out 2699	2
FAITH, NO LOVE y Collier, Chess 1918	2
ING MAN Back Beat 542	2

PLAYED JUKE BOX RHYTHM & BLUES RECORDS

POSITION	Weeks Last 1 Week	TITLE	Artist	Label & No.
1	1	TROUBLE BLUES	C. Brown	Aladdin 3024—BMI
2	2	HUCKLEBUCK	Hopkin' John	Savoy 683—BMI
3	3	LITTLE GIRL, DON'T CRY	B. M. Jackson and H. Bearcats	Aladdin 3024—BMI
4	4	HOLD ME, BABY	Jitterbug Parade	A. Milburn 3024—BMI
5	5	DRINKIN' WINE, SPO-DEE-O-DEE	Blues Mixture	"Stick" McGhee 3024—BMI
6	6	TELL ME SO	Deacon Jones	The Orioles 3024—BMI
7	7	AIN'T NOBODY'S BUSINESS	Huckie	J. Witherspoon 3024—BMI
8	8	DRINKIN' WINE, SPO-DEE-O-DEE	Sympathetic Blues	R. Milton 3024—BMI
9	9	CLOSE YOUR EYES	She Just Won't Sell No	W. Harris 3024—BMI
10	10	COLE SLAW	Every Man to His Own	L. Jordan's Tympany Five 3024—BMI
11	11	BABY, IT'S COLD OUTSIDE	E. Fitzgerald-L. Jordan	D 24644—BMI
12	12	D'NATURAL BLUES	Little Girl, Don't Cry	L. Millinder 3024—BMI
13	13	POT LIKKER	Red Boy at the Mardi Gras	T. Rhodes 3024—BMI
14	14	IN THE MIDDLE OF THE NIGHT	Red Boy at the Mardi Gras	T. Rhodes 3024—BMI

Shaping Music In Motion

Billboard Black Singles

Billboard Videocassette Top 40

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This Week	Last Week	Wks. on Chart	Title - Artist (Producer)	Writer	Publisher	Licensee	Label & Number (Dist. Label)
1	2	10	EARLY IN THE MORNING - The Gap Band (L. Simmons)	L. Simmons, C. Wilson, R. Taylor	Total Experience	BMI	Total Experience #102 (Polygram)
2	1	16	LET IT WHIP - Dazz Band (R. Andrews)	R. Andrews, M. Chancier	Uama/Macvacalac	ASCAP	Motown
3	4	7	DANCE WIT' ME - Rick James (R. James)	R. James	Jobete/Stone City	ASCAP	Gordy 1619 (Motown)
4	5	8	CUTIE PIE - One Way (ADK, Irene Perkins, Al Perkins)	A. Hudson, D. Roberson, G. Green, J. Meadows, T. Morgan, G. Hudson, T. Dudley	Duchess/MCA/Perk's	BMI	MCA 52049
5	6	13	WE GO A LONG WAY BACK - Bloodstone (McKinley Jackson)	C. Love, Triple Tree	BMI	T-Weck	5-02825 (Epic)
6	7	10	STANDING ON THE TOP - The Temptations Feat. Rick James (R. James)	R. James, Jobete/Stone City	ASCAP	Gordy	1616 (Motown)
7	8	4	DO I DO - Stevie Wonder (S. Wonder)	S. Wonder, Jobete/Black Bull	ASCAP	Tamla	1612 (Motown)
8	9	11	EBONY & IVORY - Paul McCartney & Stevie Wonder (G. Martin)	McCartney, MPL	ASCAP	Columbia	18-02860
9	10	8	I REALLY DON'T NEED NO LIGHT - Jeffrey Osborne (George Duke)	J. Osborne, Overdue/WB/Nimo	March 9, ASCAP		
10	11	11	STREET CORNER - Ashford & Simpson (N. Ashford, V. Simpson)	D. H. Wolinski, J. Osborne	Overdue/WB/Nimo	March 9, ASCAP	Capitol 5109
11	12	10	TOO LATE - Junior (B. Carter)	Junior, Sam	PRS, Mercury	76150 (Polygram)	

June 26, 1982
Soul becomes Black

Nov. 17, 1979
First Videocassette Top 40

This Week	Last Week	Wks. on Chart	Title - Artist (Producer)	Writer	Publisher	Licensee	Label & Number (Dist. Label)
78	79	3	OUTLAW - War (J. Goldstein, L. Jordan)	S. Allen, H. Brown, J. Goldstein, R. Hammon, L. Jordan, L. Oskar, L. Rabb, H. Scott	Far Out	ASCAP/Milwaukee	BMI; RCA 13238
79			FEELIN' LUCKY LATELY - High Fashion (J. Petrus, M. Malanys)	Romani, Malavasi, Thornton	Little Macho	ASCAP	Capitol 510
			FLIRT - Cameo (L. Blackmon)	L. Blackmon, T. Jenkins	All Seeing Eye/Cameo	5, BMI	(Polygram)
			KEEP DANCIN' - R.I.'s Latest Arrival (R.I. Rice)	R.I. Rice, Q. Baxter	Arrival	BMI	Zoo York 9-2737 (Polygram)
			TIGHT - The Valentine Brothers (Valentine Brothers, C. Bethel, B. J.)	J. Levine, L. Simon	Gaetana/Ensign/Lachand	BMI	Chi-Sr
			MAKE THE LIVING WORTHWHILE - Gene Chandler (Gene Chandler, Sonn)	R. Muller, One To One	ASCAP	Liberty	1453
			MONEY'S TOO GOOD - The Valentine Brothers (Valentine Brothers, C. Bethel, B. J.)	J. Levine, L. Simon	Gaetana/Ensign/Lachand	BMI	Chi-Sr
			INSIDE LOVE - Cheryl Lynn (L. Vandross)	April/Uncle Ronnie/Sunset Burgundy	BMI	Columbia	

This Week	Last Position	Weeks on Chart	Title	Copyright Owner	Distributor	Catalog Number
1	1	1	BUTCH CASSIDY AND THE SUNDANCE KID	20th Century-Fox Films	Magnetic Video	CL-1061
2	1	1	M*A*S*H	20th Century-Fox Films	Magnetic Video	CL-1038
3	1	1	THE SOUND OF MUSIC	20th Century-Fox Films	Magnetic Video	CL-1051
4	1	1	THE AFRICAN QUEEN	Viacom International	Magnetic Video	CL-2025
5	1	1	THE GODFATHER	Paramount Pictures	Fotomat	0011
6	1	1	SATURDAY NIGHT FEVER	Paramount Pictures	Fotomat	R/0003, PG/0225
7	1	1	THE GRADUATE	Avco Embassy Pictures	Magnetic Video	CL-4006
8	1	1	PATTON	20th Century-Fox Films	Magnetic Video	CL-1005
9	1	1	CARNAL KNOWLEDGE	Avco Embassy Pictures	Magnetic Video	CL-40003
10	1	1	THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHE	20th Century-Fox Films	Magnetic Video	CL-1063
11	1	1	GODFATHER II	Paramount Pictures	Fotomat	0013
12	1	1	THE MAN WHO WOULD BE	Allied Artists	Ind.	

Disco Action

Sept. 28, 1974
First Top 10 Disco

By TOM MOULTON
Top Ten Audience Response

This Week	Last Week	Title - Artist (Label)
1	1	NEVER CAN SAY GOODBYE - Gloria Gaynor (MGM)
2	2	YOU'RE THE FIRST, THE LAST, MY EVERYTHING - Barry White (20th Century Fox)
3	3	GET DANCIN' - Disco Tex & The Sex O'Lettes (Chelsea)
4	4	ASK ME - Ecstasy, Passion, & Pain (Roulette)
5	5	EVERLASTING LOVE - Carl Carlton (Back Beat)
6	6	PHILADELPHIA - B.B. King (ABC)
7	7	DOCTOR'S ORDERS - Carol Douglas (Midland Intl (RCA Distributor))
8	8	TELL ME WHAT YOU WANT - Jimmy Ruffin (Import Only)
9	9	I CAN'T FIGHT YOUR LOVE - Modulations (Buddah)
10	10	YOU LITTLE TRUSTMAKER - The Tymes (Original version not available commercially)

DISCOTHEQUE RECORDS

The following single records have been selected by the Billboard Review Panel and are recommended for discotheque programming.

HOT 100

TITLE, TYPE OF DANCE, ARTIST, LABEL

TREAT HER RIGHT, Jerk, Roy Head, Back Beat
KEEP ON DANCING, Jerk, Gentrys, MGM 13379
JUST A LITTLE BIT BETTER, Frug, Herman's Hermit.,
BABY DON'T GO, Frug, Sonny & Cher, Reprise 0392
DO YOU BELIEVE IN MAGIC, Jerk, Lovin' Spoonful, Kama Sutra 201
GET OFF MY CLOUD, Jerk, Rolling Stones, London 9792
LIAR, LIAR, Monkey, Castaways, Soma 1433
YOU'RE THE ONE, Jerk, Vogues, Co & Ce 229
MOHAIR SAM, Mashed Potato, Charlie Rich, Smash 1993
I KNEW YOU WHEN, Slow Dance, Billy Joe Royal, Columbia 43390
NOT THE LOVIN' KIND, Monkey, Dino, Desi & Billy, Reprise 0401
CARA-LIN, Jerk, Strangeloves, Bang 508
1-2-3, Mashed Potato, Len Barry, Decca 31828
AIN'T THAT PECULIAR, Jerk-Monkey, Marvin Gaye, Tamla 54122
LET'S HANG ON, Jerk, 4 Seasons, Philips 40317

Oct. 16, 1965
Discotheque Records

Hot Latin LP's IN NEW YORK

This Week	Title - Artist, Label & Number (Distributing Label)
1	EL JUICIO - Willie Colon, Pama 424
2	25TH ANNIVERSARY - Tito Rodriguez, TR 500
3	PAYASO - Ralph Leavitt Y La Orquesta Le Selecta, Borinquen
4	AMADA AMANTE - Danny Rivera, Velvet 450
5	POR EL LIBRO - Gran Combo, BGC 003
6	ALGO DE MI - Camilo Sesto, Pronto
7	ESTO PUE LO QUE TRAJO EL BARCO - Ismael Rivera, Tico 1305
8	SI LAS FLORES PUDIERON RABLAR - Nelsop
9	TE ES - Sandro
10	TE ES - John

Feb. 17, 1973
Hot Latin LP's

SPOTLIGHTS

TITLE, TYPE OF DANCE, ARTIST, LABEL

TURN! TURN! TURN! Frug, Byr
MY BABY, Jerk, Temptations, G
LOVE MINUS ZERO, Frug, Edd
UPON A PAINTED OCEAN, Ma
Dunhill 4014
JUST KISS ME, Monkey, Sue

Billboard Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number (Dist. Lab.)
1	1	12	CRAZY LOVE - Poco, ABC 12439 (Pirooting, ASCAP)
2	6	4	BLOW AWAY - George Harrison, Dark Horse 8763 (Ganga, BMI)
3	11	7	I NEVER SAID I LOVE YOU - Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
4	5	7	STUMBLIN' IN - Suzie Quatro & Chris Norman, RSO 917 (Chinnichap, BMI)
5	7	8	CAN YOU READ MY MIND - Maureen McGovern, Warner Bros. 8750 (Warner-Tamerlane, BMI)
6	17	4	LOVE IS THE ANSWER - England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
7	2	11	I JUST FALL IN LOVE AGAIN - Anne Murray, Capitol 4675 (Peso/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
8	3	11	FOREVER IN BLUE JEANS -

April 7, 1979
Easy Listening becomes Adult Contemporary

Billboard Best Selling Gospel LP's

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This Week	Last Position	Weeks on Chart	Title, Artist, Label & Number
1	1	1	INEZ ANDREWS - Lord Don't Move That Mountain, Songbird 226 (ABC)
2	1	1	JAMES CLEVELAND - Give Me A Clear Heart, Savoy 14270
3	1	1	JAMES CLEVELAND - I'll Do His Will, Savoy 14284
4	1	1	BEAUTIFUL ZION CHOIR - I'll Make It Alright, Myrrh SP 6514 (Word)
5	1	1	THE B.C. & M. CHOIR - Life, Creed 3019 (Nashboro)
6	1	1	JAMES CLEVELAND - Trust In God, Savoy 14302
7	1	1	HARRISON JOHNSON'S L.A. CHOIR - Always There, Creed 3037 (Nashboro)
8	1	1	DR. MORGAN BABB - I Have A Father Who Can, Nashboro 7112 (Jewel)
9	1	1	HARRISON JOHNSON'S L.A. COMMUNITY

Oct. 6, 1973
First Gospel LP chart



Billboard®

America's first major record company, RCA Records, congratulates America's first record trade publication, Billboard Magazine, on their 90th anniversary. We're proud to share a history with people who continue to provide an invaluable service to the world of recorded music.



1950s



RCA



Victor

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RCA Records distributes a myriad of artists and labels worldwide, fostering the individuality of each artist and label, bearing in mind the different marketplaces and exploring the latest in technology...from conception to consumer.

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Manufactured and distributed by RCA Records

United States



Selected Territories



Chrysalis
Records & Cassettes



ALBUMS

CASSETTES

COMPACT DISCS

VIDEO CASSETTES

The giants and geniuses of our time with daring vision who changed, and promise to change, the face of music & home entertainment forever.

The 90 who made it happen

ABNER, EWART—During VeeJay era, first to release Beatles' product.

ACKERMAN, PAUL—As Billboard Music Editor led the industry in its pioneering efforts-recognition of blues, rock, country, copyright

ADAMS, STANLEY—Former president ASCAP during its major growth period

ALEXANDER, WILLARD—The late booking agent—a major force in the big band era

ARMSTRONG, EDWIN HOWARD—Inventor of FM

AUBERBACH, GENE & JULIAN—Hill & Range founder, pioneering launching artists in their own publishing firms

BAPTISTA, EDUARDO C.—Founded Discos Nacional, first label in Mexico

BERLINER, EMILE—Developed the flat disk

BERNSTEIN, SID—Pioneer concert promoter, brought Beatles to U.S.

THE BEATLES, GEORGE MARTIN, BRIAN EPSTEIN—Revolutionized pop music in '60s

BURTON, ROBERT—The late MBI president—championed country music, black, Latin. Built BMI during its formative years

CARUSO, ENRICO—Responsible for selling phonos—cornerstone of RCA Victor Red Seal

CLARK, DICK

CONKLING, JIM—As a&r vp of Capitol Records, responsible for label's major talent development; president CBS Records during Columbia Records club launch. Founding president of Warner Bros. Records

CROSBY, BING—First to introduce audio tape recording. Pioneered video tape research

DAVID, PAUL—Camelot founder/president

deROUGEMONT, PETER—Helped build CBS International in Latin America, later Europe

DOLBY, RAYMOND—Inventor of the noise suppression system

DONALDSON, WILLIAM—Founder of Billboard

DREYFUS, LOUIS—Founded Chappell

EASTMAN, LEE—Pioneer music business lawyer who built important music publishing firm

EICHER, MANFRED—ECM

EDISON, THOMAS

ERTEGUN, AHMET—Atlantic founder

ERTEGUN, NESUHI—Major international force, built WEA Int'l

EVERETT, GEOFFREY—Early DJ-Radio producer Radio Luxembourg. Responsible for exposing many U.S. hits to European market

FOX, HARRY

GALVIN, PAUL—Who with Elmer Waverling developed the first car-installed radio, later became head of Motorola

GOLDMARK, PETER—LP inventor

GOODY, SAM—First major record discounter

GRANZ, NORMAN—Jazz impresario, founded Verve label—major force in jazz

GREEN, IRVING B.—Founder, president Mercury Record Corporation

GRUNDIG, DR. MAX

HAMMOND, JOHN

HANDLEMAN, DAVID—Founder/chairman Handleman Company

HARTSTONE, LEE—Late founder of Wherehouse chain, Integrity Corporation

HAY, GEORGE D.—Founder, Grand Ole Opry

HEILICHER, AMOS—J.L. Marsh founder—later acquired Pickwick

HEINECKE, PAUL—Founder of SESAC

HELY, ALAN—Managing director Festival Records Australia

HOLZMAN, JAC—Elektra Records founder, strong force in WCI planning

KAPP, DAVID AND JACK—Founded Decca Records (U.S.)

KLINCKWORT, HEINZ—Peerless Records (Mexico) Chairman

KUSISTO, OSCAR—Driving force in Motorola's AM radio launch, pioneered stereo—8, tape cartridge industry.

LASTFOGEL, ABE—The late great head of the William Morris Agency

LEAR, BILL—The late Lear Jet founding president, responsible for stereo 8 era growth

LEVY, LOU—As head of Leeds Music, firm he founded, was first to bring Soviet copyrights to U.S.

LEWIS, SIR EDWARD—Decca Ltd. & Decca U.S.

LIEBERMAN, HAROLD—Founder Lieberman Ent.

LIEBERSON, GODDARD—CBS Records president

LIVINGSTON, ALAN—As former president Capitol Records, responsible for label's major growth era

LOCKWOOD, SIR JOSEPH—EMI

MALAMUD, JULES—Founding executive director NARM, moving force for its first several decades

MARCONI, GUGIELMO

MULLIN, JOHN—3M brought magnetophon to U.S. copied by Ampex to launch this country's first tape recorder

MUNTZ, EARL—Founded Muntz Stereo Pak—first car stereo company

OBERSTEIN, ELI—RCA a&r director during the '40s.

PALEY, BILL—Founder, long time chairman CBS—Columbia Records moving force

PARKER, (COL.) TOM

PEER I, RALPH—Founder Peer-Southern, major force in developing country, Latin music

PETRILLO, JAMES C.—AFM president, set pattern for recording contracts, enhances musicians' lot

PFLEUMER, FRITZ—Dresden-based engineer-first magnetic audio recorder using paper tape, marketed by AEQ as magnetophon

(Continued on page 90TH-81)

ALPERT, HERB—Co-founder, A & M Records

ANDERSON, STIG—Polar Music

ATKINSON, GEORGE—Program Hunter, President; Video Station Founder/Director

AZCARRAGA, EMILIO—Head of Mexico's Televisa

AZOFF, IRVING—After heading Frontline Management became president, MCA Records Group

BARSALONA, FRANK—Premier Talent, President

BERGMAN, BARRIE—Record Bar, Chairman of the Board

BLAY, ANDRE—Home Video Pioneer, Embassy Video Founder

BRANSON, RICHARD—Virgin Records

BUDDE, ROLF—Rolf Budde, Musikverlag

CABAT, LEON—Vogue (France) Pioneer Independent Label

CHEVRY, BERNARD—MIDEM

CRAIGO, JACK—President, Chrysalis Records

CRAMER, ED—BMI President

CRUICKSHANK, RON—Record Bar, President and CEO

DAVID, HAL—ASCAP President

DAVIS, CLIVE—President Arista, headed CBS record operation

DEMPSEY, DON—Senior Vice President, General Manager, Epic/Portrait/Associated Labels

DROZ, HENRY—WEA Distributing President

ELLIS, TERRY—Chrysalis Records co-founder

EUGSTER, JACK—President, Musicland Records chain

FOGELMAN, LOU—Music Plus President

FRIESEN, GIL—A & M Records President

FRITZ, KEN—Fritz-Turner Management

FURST, AUSTIN—Vestron Video

GEFFEN, DAVID—Geffen Records founder, Broadway hit producer

GORTIKOV, STANLEY—RIAA President

GRAHAM, BILL—Pioneer rock concert promoter

GREENWOOD, LEE—Licorice Pizza founder

HALSEY, JIM—Head of the Jim Halsey Co., Country talent manager

HORN, TREVOR—Producer

HOROWITZ, DAVID—MTV Chairman

JAMES, DICK—House of James (U.K.) early Beatles publisher, Elton John

KANEKO, SHOO—JVC Japan Musical Instruments managing director, setting pattern for video music deals with Western artists and firms

KARNSTEDT, MICHAEL—Managing Director Peer Musikverlag GmbH (Germany)

KASEM, CASEY—American Top 40 (radio), America's Top 10 (TV) syndication record programs

KAY, DEAN—Welk Music President

KLUGER, ROLAND—Kluger International (Belgium)

KRAGEN, KEN—Personal Manager whose career started in his school days managing the Limeliter

KRASNOW, BOB—Elektra-Asylum President

KWIKER, LOUIS—Integrity Corp. CEO, Warehouse chain

LANIER, STERLING—Record Factory (SF) President

LASKER, JAY—Motown Records President

LESLIE, CY—Chairman, MGM/UA Video founder, founded Pickwick International

LIEBERMAN, DAVID—Lieberman Enterprises Chairman

LUEFTNER, MONTI—Group President Ariola Records Group

MARMADUKE, JOHN—Western Merchandisers/Hastings Book & Records

MAZZA, JIM—President, EMI-America Records

MENON, BHASKAR—Chairman EMI Music Worldwide

MIDANI, ANDRE—Pioneer and continuing leader in Latin America Records Industry, previously with EMI, PolyGram, now WEA

MORITA, AKIO—Sony cofounder, chairman

MOROWITZ, ARTHUR—Video Shack founder, VSDA force

MORRIS, DOUG—Atlantic Records President

MOSS, JERRY—A & M Records cofounder

NAGASHIMA, TATS—Pioneer Japan publisher and concert promoter

NISHIMURA, WESTON—Video Space/Independent Video Source, Founder-president, head of VSDA

OKINOW, HAROLD—Lieberman Enterprises President

O'DONNELL, JOHN—Sony Video Software Operations

OSTIN, MO—WB Records Chairman

PATTIZ, NORMAN—Westwood One founder

PEER II, RALPH—Head of Peer Southern moving force in CMA

PITTMAN, BOB—MTV President

PRESTON, FRANCES—BMI Chief Nashville

RAMONE, PHIL—Producer

RAU, FRITZ—Lippman, Rau concert promoters

RICHMAN, GEROLD—Richman Bros. owner, head of NAIRD

RIGNANO, GUIDO—Ricordi, AFI-Italy

ROSS, STEVE—WCI chairman

ROUNDS, TOM—Head of Watermark, Radio Syndication Pioneer (American Top 40, Country Countdown, etc.)

SAFINICK, RON—Media Home Entertainment

SCHULTZE, Dr. ERICH—GEMA President

SCHWARTZ, DAVID—Compusonics, Inc. (digital recording and playback)

SCHWARTZ, JIMMY—Expanded Schwartz Bros. to encompass home video, computer software

SCOTT, TONY AND BEN—Scotti Brothers Industries

SHULMAN, JERRY—Shulman Music President

SHULMAN, JOHN—Laury's Records President, CD pioneer

SIKORSKI, HANS—Sikorski Musicverlag, GEMA vice-president

SOLOMON, RUSS—Tower Records

STEWART, MIKE—President, CBS

(Continued on page 90TH-81)

THIS FEATURE: In honor of Billboard's 90th anniversary, Billboard honors 90 industry pioneers or innovators *who made it happen* and *90 who will make it happen*. This honor roll includes the opinions of Billboard editors and readers, and is not based on chart data or formal ballot. To maintain an historical perspective and hold to the 90/90 concept, not included for consideration were artists, composers, lawyers, recording studio operators, record promoters, publicists, public relation specialists. Many deserving others whose names were submitted have been unfortunately omitted because of equal stature and simple preference. The names of many honorees will be familiar, some may not. But each helped move music & home entertainment measurably closer to the industry we know today, or is today moving the industry closer to the future. We print their names on this page, December 15, 1984.

HAPPY

90

**THE NEDERLANDER
ORGANIZATION**

90

KAREN KAMÓN
PHIL RAMONE

When this record company exec drives to work...



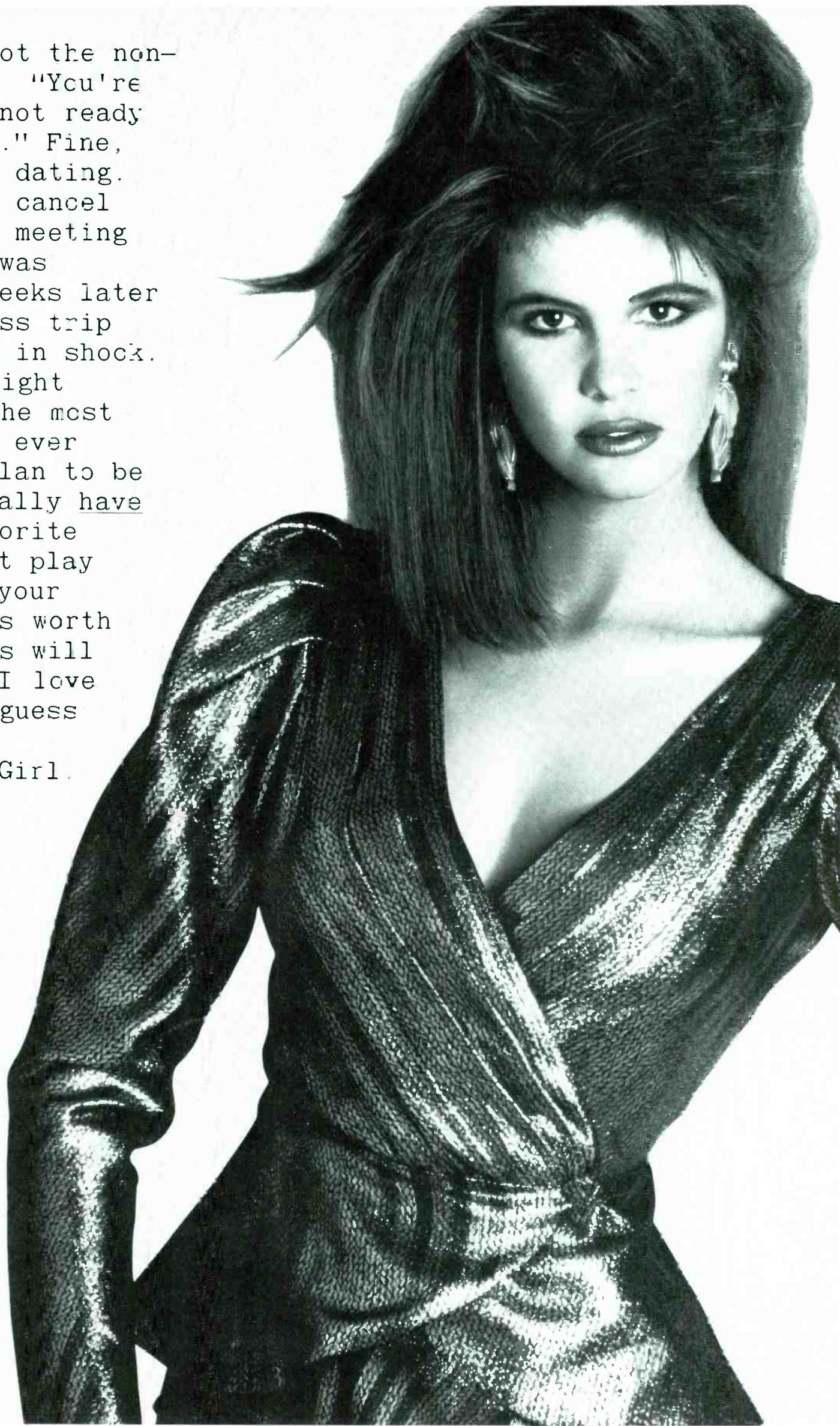
He's already there

That's because it's easy to turn drive time into productive time with a cellular car phone from the people who invented cellular technology, AT&T. Today, we supply the phone for your car and cellular transmission systems in major cities across the country. So take a tip from Brian Wilson, Vice President Sales & Marketing, HRM Records, Ltd. and make your next record deal behind the wheel.

For information on where to buy one, call 1-800-ABCD-111 or write: Bob Edelman, General Manager, AT&T Consumer Products, 5 Wood Hollow Rd., Parsippany, NJ 07054.



Three dates in I got the non-commitment speech. "Ycu're wonderful but I'm not ready for a relationship." Fine, I said and we kept dating. One night I had to cancel because of a heavy meeting the next day. He was astonished. Two weeks later I went on a business trip to France. He was in shock. Two months later—right this minute—he's the most attentive man I've ever known. I didn't plan to be hard to get...I really have been busy. My favorite magazine says don't play games...just play your career for all it's worth and a lot of things will fall into place. I love that magazine. I guess you could say I'm That COSMOPOLITAN Girl.



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One of my most satisfying relationships is with a magazine.

COSMOPOLITAN®

A PUBLICATION OF THE HEARST CORPORATION

FOR WEEK ENDING APRIL 14, 1984

Billboard **TOP 100**

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)
1	1	69	MICHAEL JACKSON Thriller Epic QE 38112
2	2	9	SOUNDTRACK Footloose Columbia JS 39242

FOR WEEK ENDING FEBRUARY 19, 1983

Billboard **TOP 100**

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)
1	1	34	MEN AT WORK Business As Usual Columbia ARC 37978
2	2	34	STRAY CATS Built For Speed EMI America ST-17070
3	17	17	DARYL HALL & JOHN H2O RCA AFL 14383
5	9	9	MICHAEL JACKSON Thriller Epic QE 38112

FOR WEEK ENDING JAN. 14, 1978

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)
1	47	31	FLEETWOOD MAC Rumours Warner Bros. BSK 3010
2	8	8	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092
3	7	7	EARTH, WIND & All 'N' All Columbia JC 34905
4	8	8	ELECTRIC LIGHT Out Of The Blue Jet JLA 823 (United Artists)
5	17	17	LINDA RONSTADT Simple Dreams Asylum GE-104
8	8	8	SHAUN CASSIDY Born Late Warner/Curb BSK 3126
7	7	8	KISS Alive II Casablanca NBLP 7076 2
9	8	8	QUEEN News Of The World Elektra GE-112

FOR WEEK ENDING OCTOBER 16, 1976

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)
★ NEW ENTRY			STEVIE WONDER Songs In The Key Of Life Tama T13-340C2 (Motown)
2	2	31	BOZ SCAGGS Silk Degrees Columbia PC 33920
3	1	38	PETER DINKlage Frampton Comes Alive A&M SP 3703
★ NEW ENTRY			STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497
5	3	8	LINDA RONSTADT Hasten Down The Wind Asylum 7E-1072

FOR WEEK ENDING June 7, 1975

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL
★ NEW ENTRY			ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98	
2	1	13	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98
3	2	11	TOMMY/ORIGINAL		

FOR WEEK ENDING JANUARY 26, 1974

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)
1	1	49	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756
2	3	7	JIM CROCE I Got A Name ABC ABCX 797
3	2	9	CARPENTERS The Singles, 1969-1973 A&M SP 3601

FOR WEEK ENDING APRIL 28, 1973

Billboard **TOP 100**

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)
1	3	7	PINK FLOYD The Dark Side Of The Moon Harvest SMAS 11163 (Capitol)
4	10	10	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089
3	1	7	ALICE COOPER Billion Dollar Babies Sire 7685

TOP 100

★ STAR performer—LP's on chart 15

This Week	Last Week	Title, Artist, Label & No.	Wks. on Chart
1	1	BALLADS OF THE GREEN BERETS S/Sgt. Barry Sadler, RCA Victor LPM 3547 (M); LSP 3547 (S)	6
2	3	GOING PLACES Herb Alpert & His Tijuana Brass, A&M LP 112 (M); SP 4112 (S)	25
3	2	WHIPPED CREAM & OTHER DELIGHTS Herb Alpert's Tijuana Brass, A&M LP 110 (M); SP 4110 (S)	15
4	4	THE SOUND OF MUSIC Soundtrack, RCA Victor LOCD 2005 (M); LSOD 2005 (S)	10
5	7	JUST LIKE US! Paul Revere & the Raiders, Columbia CL 2451 (M); CS 9251 (S)	10
6	6	THE BEST OF THE ANIMALS MGM E 4324 (M); SE 4324 (S)	10
7	5	RUBBER SOUL Beatles, Capitol T 2442 (M); ST 2442 (S)	10
14	14	BOOTS Nancy Sinatra, Reprise R 6202 (M); RS 6202 (S)	10
11	11	SOUTH OF THE BORDER Herb Alpert's Tijuana Brass, A&M LP 108 (M); ST 108 (S)	10
10	10	THE LONELY BULL Herb Alpert & His Tijuana Brass, A&M LP 101 (M); ST 101 (S)	10
9	9	SEPTEMBER OF MY YEARS Frank Sinatra, Reprise F 1014 (M); FS 1014 (S)	10

June 4, 1949

The Billboard

MUSIC POPULARITY CHART

Retail Record Sales

Based on reports received last three days of Week Ending May 27

BEST-SELLING POPULAR RECORD ALBUMS

List is based on The Billboard's weekly survey among dealers in all of the country. Albums are listed numerically according to greatest sales.

POSITION	Weeks Last Year	This Week	Album
1	3	2	SOUTH PACIFIC (Seven Records) Mary Martin-Ezio Pinza
2	15	1	KISS ME, KATE (Six Records) A. Drake-P. Morison-L. Kirk-H Lang-A. Hill-H. Clark-J. Diamond
3	2	4	DICK CONTINO (Four Records) Dick Contino, Accordion
4	9	3	TO MOTHER (Three Records) E. Arnold
5	22	5	I CAN HEAR IT NOW (Five Records) Edward R. Murrow
6	28	7	ROSES IN RHYTHM (Four Records) F. Carle
7	20	6	WORDS AND MUSIC (Four Records) L. Horne-B. Garrett-M. Rooney-J. Allyson-J. Garland-A. Southern-L. Hayton Ork.
8	18	8	VAUGHN MONROE SINGS (Four Records) V. Monroe Ork.
9	14	8	STAN KENTON ENCORES ALBUM (Three Records) S. Kenton Ork.-J. Christy
10	2	10	SQUARE DANCES (Four Records) C. Stone and His Square Dance Band

All-Time Musical Milestones

TOP ALBUMS

(1) April 14, 1984—Michael Jackson's "Thriller" logs its 37th week at No. 1, the longest run of any pop or rock album in history. (2) Feb. 19, 1983—Men At Work's "Business As Usual" notches its 15th week at No. 1, the longest run for a debut release. (3) Jan. 14, 1978—Fleetwood Mac's "Rumours" logs its 31st week at No. 1, the longest run for a pop or rock album until "Thriller." (4) Oct. 16, 1976—Stevie Wonder's "Songs In The Key Of Life" debuts at No. 1, a feat previously accomplished only by Elton John. (5) June 7, 1975—Elton John's "Captain Fantastic And The Brown Dirt Cowboy" debuts at No. 1. (6) Jan. 26, 1974—Three months after his death, Jim Croce has both of the top two albums, the greatest posthumous success in chart history. (7) April 28, 1973—Pink Floyd's "Dark Side Of The Moon" reaches No. 1; the album would ultimately log more weeks on the chart than any album in history. (8) April 2, 1966—Herb Alpert & the Tijuana Brass has four albums in the top 10, a feat which has never been equalled. (9) June 4, 1949—The "South Pacific" original cast album reaches No. 1; it would ultimately spend more weeks at No. 1 (69) than any other album.

ACHIEVEMENTS IN CHART HISTORY

OLYMPIAN
TOP 10

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Billboard

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)	Writer	Publisher	Licensee	Label & Number
1	1	13	SEXUAL HEALING—Marvin Gaye (M. Gay)	M. Gaye	April, ASCAP	Columbia	38-03302
2	2	13	TRULY—Lionel Richie (L. Richie, J.A. Carmichael)	L. Richie, Brockman, ASCAP	Motown	1644	
3	3	9	THE GIRL IS MINE—Michael Jackson & Paul M. Jackson	Mijac/Warner-Tamerlane	BMI; Epic	3	
4	4	13	1999—Prince (Prince)	Prince, Controversy, ASCAP	Warner Bros.	7-2989	
5	5	15	PUT IT IN A MAGAZINE—Sonny Charles (S. Charles, B. Paris)	Highrise	2001		
6	6	14	YOUNG LOVE—Janet Jackson (B. Watson, R. Moore, A. Winbush)	A La Mode/Arista, ASCAP			
7	7	10	LET'S GO DANCIN'—Kool And The Gang (E. Deodato, Kool And The Gang, A. Bayyan, J. Taylor)	Kool And The Gang, Delight, De-Lite	824 (Polygram)		
8	8	10	GOT TO BE THERE—Chaka Khan (A. Mard)	E. Willensky, Jobete/Glenwood, ASCAP	Warner		
9	9	12	DO IT—Bar-Kays (A. Jones)	Bar-Kays, A.A. Jones, M. Toles, Warner-Tamerlane	76187 (Polygram)		
10	8	8	ARE YOU SERIOUS				

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)	Writer	Label & Number
1	5	12	UP WHERE WE BELONG—Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. B. Sainte-Marie, Island	7-99996	
2	1	18	WHO CAN IT BE NOW?—Peter McLean, C. Hay, Columbia		
3	6	10	HEART ATTACK—Olivia Newton-John (John Farrar), S. Kipper, P. Bliss		
4	96	85	SITUATION—Yaz (V. Clarke, E. Radcliffe, D. Miller), 29953 (Warner Bros.)		
5	97	43	TAINTED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire	498	
6	98	87	YOU SHOULD HEAR HOW YOU SOUND—Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford		
7	99	88	JUMP TO IT—Aretha Franklin (Luther Vandross), L. Vandross, M. K		
8	100	89	VOYEUR—Kim Carnes (Val Garay), K. Carnes, D. Filkins		

FOR WEEK ENDING MARCH 4, 1978

Billboard

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)	Writer	Label & Number	(Distributing)
1	2	18	LOVE IS THICKER THAN WATER—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb & I	RSO	883	
2	1	13	STAYIN' ALIVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten For Karlybn Productions), B.R.M. Gibb, RSO	885		
3	4	15	SOMETIMES WHEN WE TOUCH—Dan Hill (Matthew McCauley, Fred Molin), D. Hill, B. Mann, 20th Century	2355		
4	5	16	EMOTION—Samantha Sang (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, P	Private Stock	45178	
5	8	5	NIGHT FEVER—Bee Gees (Barry Gibb, Maurice Gibb, Karl Richardson, Alby Gibb, B. Gibb, R. Gibb, M. Gibb, RSO	889		
6	6	19	DANCE, DANCE, DANCE, YOWSAH YOWSAH—Chic (Neil Rogers, Kenny Lehman & Bernard Edwards), L. B. Edwards, N. Rogers, Atlantic	3435		
7	9	10	LAY DOWN SALLY—Eric Clapton (Glyn Johns), E. Clapton, M. Levy, RSO	886		
8	8	3	JUST THE WAY YOU ARE—Billie Jean King (Phil Ramone), B. Joel, Columbia	3-10646		
9	11	28	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang	733 (Web IV)		
10	10	24	HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Alby Galuten/For Karl Productions), B. Gibb, R. Gibb, M. Gibb, RSO	882		

Billboard

★ STAR PERFORMER—Sides registering greater progress this week.

THIS WEEK	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE	Artist (Producer), Label & Number
1	1	1	1	BRIDGE OVER TROUBLI WATER	Simon & Garfunkel (Simon, Garfunkel), Columbia
2	3	7	11	THE RAPPER	Jaggerz (Sixxus Prod) Kar
3	6	8	16	GIVE ME JUST A LITTLE MORE TIME	Chairmen of the Board (Staff), I
4	15	33	65	INSTANT KARMA (Where My Shine On)	John Ono Lennon (Phil Spector)
5	4	4	9	RAINY NIGHT IN GEORGETOWN	Brook Benton (Arif Mardin) C
6	—	—	—	LET IT BE	Beatles (George Martin)
7	9	10	17	HE AIN'T HEAVY, HE'S MY BROTHER	Hollies (Ron Richards)
8	13	20	28	LOVE GROWS (Where My Rosemary Is)	Edison Lighthouse (Tony Maca)
9	10	15	22	EVIL WAYS	Santana (Brent Dangerfield) Co

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)	Writer	Label & Number
1	1	11	SUSPICIOUS MINDS—Elvis Presley, RCA		
2	7	8	WEDDING BELL BLUES—5th Dimension (Benj. Howell), Sou		
3	3	1	SUGAR, SUGAR—Archies (Jef Barry), Calend		

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer)	Writer	Label & Number
1	27	—	CAN'T BUY ME LOVE—Beatles, Capitol	515	
2	3	7	55 TWIST AND SHOUT—Beatles, Tollie	90	
3	1	1	2 SHE LOVES YOU—Beatles, Swan	41	
4	2	2	1 I WANT TO HOLD YOUR HAND—Beatles, Capitol	51	
5	4	3	3 PLEASE PLEASE ME—Beatles, Vee Jay		
6	7	19	49 SUSPICION—Terry Stafford, Crusader		
7	8	10	13 HELLO, DOLLY!—Louis Armstrong, Kapp		

BILLBOARD MUSIC WEEK

★ STAR PERFORMERS—Selections registering greatest upward progress this week. S Indicates that 45 r.p.m. version is available.

THIS WEEK	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE	Artist, Label & Number	Wks. On Chart	THIS WEEK	1 Wk. Ago	2 Wks. Ago
1	2	3	4	THE TWIST	Chubby Checker, Parkway 811	27	35	37	40
2	1	1	1	THE LION SLEEPS TONIGHT	Tokens, RCA Victor 709	9	36	53	42
3	4	6	10	—	—	—	—	—	—
4	5	10	18	—	—	—	—	—	—
5	15	26	38	—	—	—	—	—	—
6	6	8	8	—	—	—	—	—	—
7	8	5	5	—	—	—	—	—	—
8	3	—	—	—	—	—	—	—	—
9	10	—	—	—	—	—	—	—	—

The Billboard's Best Sellers in Stores

For survey week ending

- RECORDS are ranked in order of their current national importance at the retail level, as determined by The 1 weekly survey of the top volume dealers in every important area. When significant action is reported on both sides, points are combined to determine position on the chart. In such a case, both sides are listed in bold type, the leading side on top.
- HEARTBREAK HOTEL (BMI)—**
E. Presley.....
 - I WAS THE ONE (BMI)—**
Vic 20-6420
 - HOT DIGGITY (ASCAP)—P. Comolli**
JUKE BOX BABY (ASCAP)—
Vic 20-6427
 - POOR PEOPLE OF PARIS (ASCAP)**
L. Baxter.....
 - Theme From "Helen of Troy" (ASCAP)—**
Cap 3336
 - BLUE SUEDE SHOES (BMI)—**
C. Perkins.....
 - LISBON ANTIGUA (ASCAP)—**
N. Riddle.....
 - Robin Hood (ASCAP)—Cap 3287**
 - WHY DO FOOLS FALL IN LOVE (Teen-Agers)**
—

(1) Jan. 9, 1983—Marvin Gaye's "Sexual Healing" logs its 10th week at No. 1 on the black chart, the longest run since Ray Charles' 1962. (2) Nov. 6, 1982—Soft Cell's "Tainted Love" (at number 97) logs its 43rd week on the Hot 100, the longest continuous run of any single. (3) March 4, 1978—The Bee Gees have three singles in the top 10, while the group's Barry Gibb also cowrote and co-produced two other top 10 hits. (4) March 21, 1970—The Beatles' "Let It Be" debuts at number six, the highest debut in the history of the Hot 100. (5) Nov. 1, 1969—Elvis Presley scores his last No. 1 hit with "Suspicious Minds." (6) April 4, 1964—The Beatles hold down the top five spots on the Hot 100, a feat which has never been equalled, and almost certainly never will. (7) Jan. 14, 1962—Chubby Checker's "The Twist" returns to No. 1, more than a year after it first topped the chart in September, 1960. (8) April 11, 1956—Elvis Presley scores his first No. 1 hit with "Heartbreak Hotel." Presley would collect 17 more top-charted hits before his death in 1977.

TOP SINGLES

—PAUL GREIN

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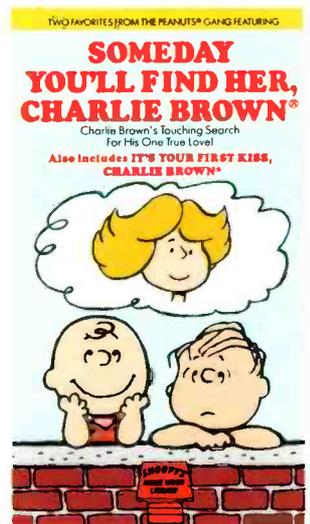
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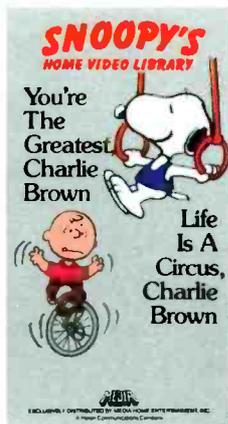
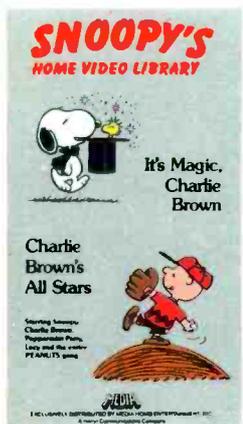


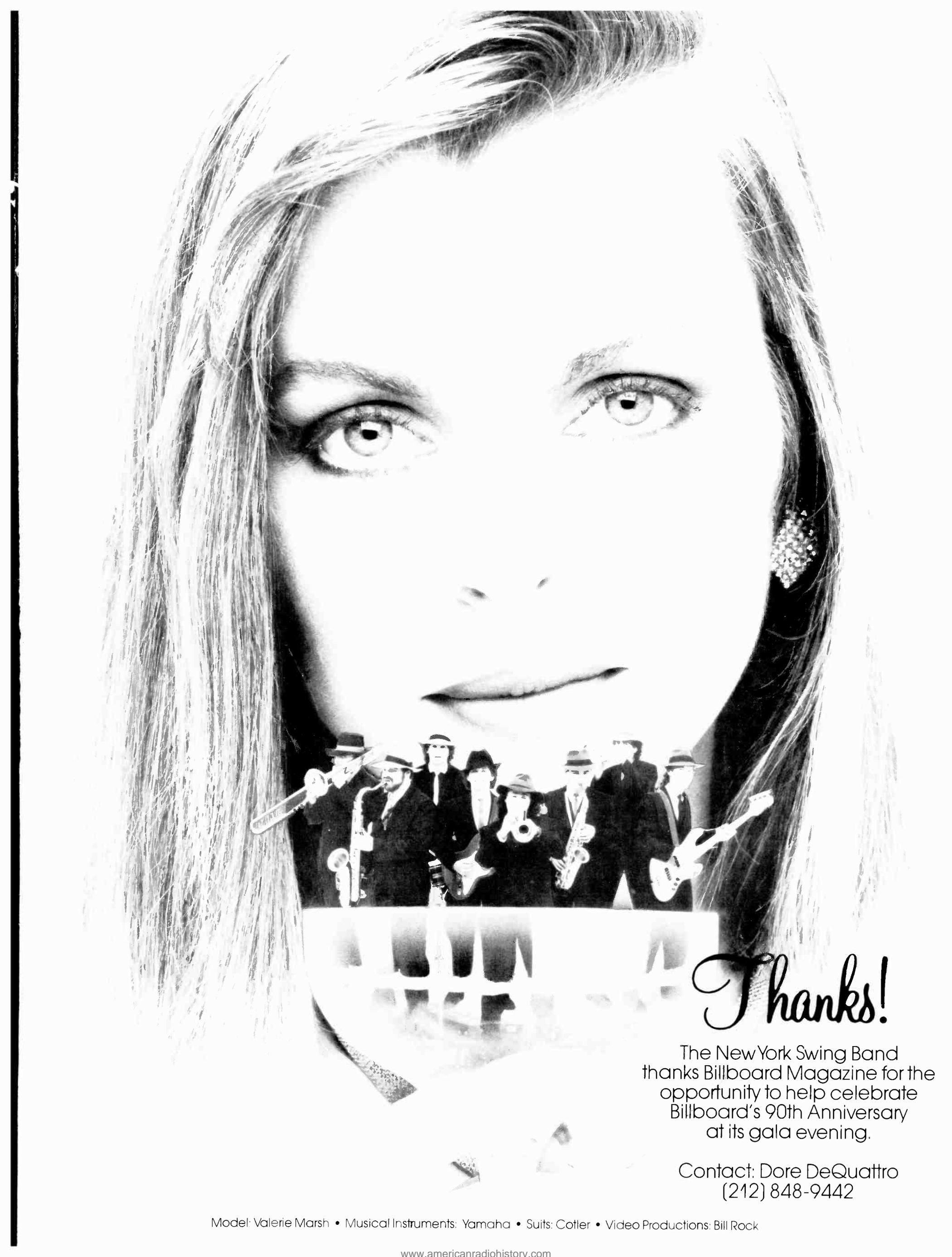
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SINGLES 1946-1983

YEAR-END TOP 10

SINGLES 1946-1983 & ALBUMS 1956-1983

- 1946
Pos. TITLE—Artist (Label)
1. PRISONER OF LOVE —Perry Como (Victor)
 2. TO EACH HIS OWN —Eddy Howard (Majestic)
 3. THE GYPSY —Ink Spots (Decca)
 4. FIVE MINUTES MORE —Frank Sinatra (Columbia)
 5. RUMORS ARE FLYING —Frankie Carle (Columbia)
 6. OH! WHAT IT SEEMED TO BE —Frankie Carle (Columbia)
 7. PERSONALITY —Johnny Mercer & the Pied Pipers (Capitol)
 8. SOUTH AMERICA, TAKE IT AWAY —Bing Crosby & the Andrews Sisters (Decca)
 9. THE GYPSY —Dinah Shore (Columbia)
 10. OH! WHAT IT SEEMED TO BE —Frank Sinatra (Columbia)



- 1947
Pos. TITLE—Artist (Label)
1. NEAR YOU —Francis Craig (Bullet)
 2. PEG O' MY HEART —The Harmonicats (Vitacoustic)
 3. HEARTACHES —Ted Weems (Decca/Victor)
 - *4. LINDA —Ray Noble Orch. & Buddy Clark (Columbia)
 - *4. SMOKE, SMOKE, SMOKE (THAT CIGARETTE) —Tex Williams (Capitol)
 6. I WISH I DIDN'T LOVE YOU SO —Vaughn Monroe (Victor)
 7. PEG O' MY HEART —Three Suns (Victor)
 8. ANNIVERSARY SONG —Al Jolson (Decca)
 9. NEAR YOU —Larry Green Orch. (Victor)
 10. THAT'S MY DESIRE —Sammy Kaye (Victor)

- 1948
Pos. TITLE—Artist (Label)
1. TWELFTH STREET RAG —Pee Wee Hunt (Capitol)
 2. MANANA —Peggy Lee (Capitol)
 3. NOW IS THE HOUR —Bing Crosby (Decca)
 4. A TREE IN THE MEADOW —Margaret Whiting (Capitol)
 5. MY HAPPINESS —Jon & Sandra Steele (Damon)
 6. YOU CAN'T BE TRUE, DEAR —Ken Griffin & Jerry Wayne (Rondo)
 7. LITTLE WHITE LIES —Dick Haymes (Decca)
 8. YOU CALL EVERYBODY DARLIN' —Al Trace (Regent)
 9. MY HAPPINESS —Pied Pipers (Capitol)
 10. I'M LOOKING OVER A FOUR LEAF CLOVER —Art Mooney (MGM)

- 1949
Pos. TITLE—Artist (Label)
1. RIDERS IN THE SKY —Vaughn Monroe Orch. (RCA Victor)
 2. THAT LUCKY OLD SUN —Frankie Laine (Mercury)
 3. YOU'RE BREAKING MY HEART —Vic Damone (Mercury)
 4. SOME ENCHANTED EVENING —Perry Como (RCA Victor)
 5. SLIPPING AROUND —Jimmy Wakely & Margaret Whiting (Capitol)
 6. I CAN DREAM, CAN'T I? —Andrews Sisters & Gordon Jenkins (Decca)
 7. CRUISING DOWN THE RIVER —Russ Morgan Orch. (Decca)
 8. A LITTLE BIRD TOLD ME —Evelyn Knight & Stardusters (Decca)
 9. MULE TRAIN —Frankie Laine (Mercury)
 10. JEALOUS HEART —Al Morgan (London)

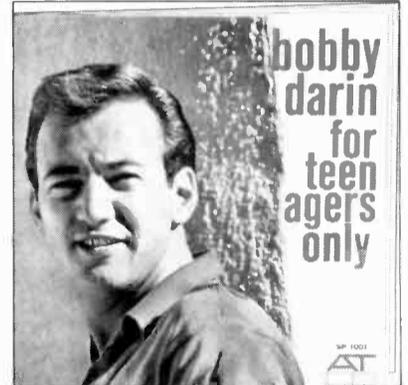


- 1950
Pos. TITLE—Artist (Label)
1. GOODNIGHT IRENE —Gordon Jenkins & the Weavers (Decca)
 2. MONA LISA —Nat King Cole (Capitol)
 3. THIRD MAN THEME —Anton Karas (London)
 4. SAM'S SONG —Gary & Bing Crosby (Decca)
 5. SIMPLE MELODY —Gary & Bing Crosby (Decca)
 6. MUSIC, MUSIC, MUSIC —Teresa Brewer (Coral)
 7. THIRD MAN THEME —Guy Lombardo (Decca)
 8. CHATTANOOGIE SHOE SHINE BOY —Red Foley (Decca)
 9. HARBOR LIGHTS —Sammy Kaye (Columbia)
 10. IT ISN'T FAIR —Sammy Kaye & Don Cornell (Columbia)

- 1951
Pos. TITLE—Artist (Label)
1. TOO YOUNG —Nat King Cole (Capitol)
 2. BECAUSE OF YOU —Tony Bennett (Columbia)
 3. HOW HIGH THE MOON —Les Paul & Mary Ford (Capitol)
 4. COME ON-A MY HOUSE —Rosemary Clooney (Columbia)
 5. BE MY LOVE —Mario Lanza (Victor)
 6. ON TOP OF OLD SMOKEY —Weavers (Decca)
 7. COLD, COLD HEART —Tony Bennett (Columbia)
 8. IF —Perry Como (Victor)
 9. LOVELIEST NIGHT OF THE YEAR —Mario Lanza (Victor)
 10. TENNESSEE WALTZ —Patti Page (Mercury)

- 1952
Pos. TITLE—Artist (Label)
1. BLUE TANGO —Leroy Anderson (Decca)
 2. WHEEL OF FORTUNE —Kay Starr (Capitol)
 3. CRY —Johnnie Ray (Okeh)
 4. YOU BELONG TO ME —Jo Stafford (Columbia)
 5. AUF WIEDERSEH'N, SWEETHEART —Vera Lynn (London)
 6. I WENT TO YOUR WEDDING —Patti Page (Mercury)
 7. HALF AS MUCH —Rosemary Clooney (Columbia)
 8. WISH YOU WERE HERE —Eddie Fisher & Hugo Winterhalter (Victor)
 9. HERE IN MY HEART —Al Martino (BBS)
 10. DELICADO —Percy Faith (Columbia)

- 1953
Pos. TITLE—Artist (Label)
1. SONG FROM MOULIN ROUGE —Percy Faith (Columbia)
 2. VAYA CON DIOS —Les Paul & Mary Ford (Capitol)
 3. DOGGIE IN THE WINDOW —Patti Page (Mercury)
 4. I'M WALKING BEHIND YOU —Eddie Fisher (RCA Victor)
 5. YOU, YOU, YOU —Ames Brothers (RCA Victor)
 6. TILL I WALTZ AGAIN WITH YOU —Teresa Brewer (Coral)
 7. APRIL IN PORTUGAL —Les Baxter (Capitol)
 8. NO OTHER LOVE —Perry Como (RCA Victor)
 9. DON'T LET THE STARS GET IN YOUR EYES —Perry Como (RCA Victor)
 10. I BELIEVE —Frankie Laine (Columbia)



- 1954
Pos. TITLE—Artist (Label)
1. LITTLE THINGS MEAN A LOT —Kitty Kallen (Decca)
 2. WANTED —Perry Como (Victor)
 3. HEY, THERE —Rosemary Clooney (Columbia)
 4. SH-BOOM —Crew Cuts (Mercury)
 5. MAKE LOVE TO ME —Jo Stafford (Columbia)
 6. OH MY PAPA —Eddie Fisher (Victor)
 7. I GET SO LONELY —Four Knights (Capitol)
 8. THREE COINS IN THE FOUNTAIN —Four Aces (Decca)
 9. SECRET LOVE —Doris Day (Columbia)
 10. HERNANDO'S HIDEAWAY —Archie Bleyer (Cadence)

- 1955
Pos. TITLE—Artist (Label)
1. CHERRY PINK AND APPLE BLOSSOM WHITE —Prez Prado (Victor)
 2. ROCK AROUND THE CLOCK —Bill Haley & the Comets (Decca)
 3. YELLOW ROSE OF TEXAS —Mitch Miller (Columbia)
 4. AUTUMN LEAVES —Roger Williams (Kapp)
 5. UNCHAINED MELODY —Les Baxter (Capitol)

(Continued on page 90TH-45)



Elvis Presley returned to his hometown of Tupelo, Miss., on Sept. 26, 1956, for two performances at the Mississippi-Alabama Fair & Dairy Show. On stage with Elvis are the Jordaires and guitarist Scotty Moore.

Our Artists are Our Past, Our Present and Our Future



ABBA
 AC/DC
 ACKER BILK
 A COR DO SOM
 JAN AKKERMAN
 ALLMAN BROTHERS
 MOSE ALLISON
 ALPHAVILLE
 AMERICA
 JOHN ANDERSON
 LAURIE ANDERSON
 ANTONIO Y CARMEN
 STEVE ARRINGTON
 ART OF NOISE
 ASHFORD & SIMPSON
 ASIA
 THE ASSOCIATES
 ASSOCIATION
 PATTI AUSTIN
 AVERAGE WHITE BAND
 AZTEC CAMERA
 BAD COMPANY
 GEORGE BAKER SELECTION
 LAVERNE BAKER
 BEACH BOYS
 BEE GEES
 BELFEGORE
 GEORGE BENSON



DEBBY BOONE
 OSCAR BRAND
 LAURA BRANIGAN



BREAD
 KAREN BROOKS
 RUTH BROWN



JACKSON BROWNE
 PEABO BRYSON
 LINDSEY BUCKINGHAM
 BUFFALO SPRINGFIELD
 SOLOMON BURKE

GARY BURTON
 GLEN CAMPBELL
 JIM CAPALDI
 IRENE CARA
 GEORGE CARLIN



CARS
 CLARENCE CARTER
 SHAUN CASSIDY
 CHAGE AND ASUKA

CHAIN REACTION
 DANNY CHAN
 JIMMY CHAN
 CHANGE
 HARRY CHAPIN

RAY CHARLES
 CHIC
 CHICAGO
 THE CHURCH



CIRCUIT II
 ERIC CLAPTON
 PETULA CLARK

JIMMY CLIFF
 THE CLOVERS
 THE COASTERS
 COLD CHISEL

ORNETTE COLEMAN
 JUDY COLLINS
 PHIL COLLINS
 JOHN COLTRANE
 COMBINATION
 ALICE COOPER
 CHICK COREA
 BILL COSBY
 CESAR COSTA
 JOHN COUGAR
 HANK CRAWFORD
 RANDY CRAWFORD
 CREAM
 MARSHALL CRENSHAW



CROSBY STILLS & NASH
 CHRISTOPHER CROSS
 THE CURE
 KING CURTIS

DB'S
 ROGER DALTRY
 BOBBY DARIN

SAMMY DAVIS, JR.
 DECKCHAIRS OVERBOARD
 THE DEELE

DEEP PURPLE
 PATO de GOMA

DEPECHE MODE
 DEREK AND THE DOMINOS
 DEVO

RONNIE DIO
 DIRE STRAITS
 DR. JOHN

DOKKEN
 KLAUS DOLDINGER
 DOOBIE BROTHERS
 DOORS



DOLLY DOTS
 LESLEY RAE DOWLING
 THE DRIFTERS
 DROPBEARS

GEORGE DUKE
 JACQUES DUTRONC
 EAGLES



ELLIOT EASTON
 ECHO AND THE BUNNYMEN
 EMERSON, LAKE & PALMER

ENGLAND DAN
 AND JOHN FORD COLEY
 JOHN ENTWISTLE

EVERYTHING BUT THE GIRL
 EVERLY BROTHERS
 E VOID

DONALD FAGEN
 MARIANNE FAITHFULL
 LUISA FERNANDEZ

FIREFALL
 ROBERTA FLACK
 FLEETWOOD MAC



ATELIER FOLIE
 FOREIGNER
 FOUR SEASONS
 FRANCE GALL



ARETHA FRANKLIN



FRANKIE GOES TO HOLLYWOOD
 LOS FRENETICAS
 FRIZZELL AND WEST

FUNKADELIC
 G'RACE
 PETER GABRIEL

GANDALF
 GANG OF FOUR
 CRYSTAL GAYLE
 J. GEILS BAND



GENESIS

YANAGI GEORGE
 ROBIN GIBB
 GILBERTO GIL
 GOANNA
 LORETTA GOGGI



ROBERT GORL
 GRATEFUL DEAD
 GRANDMASTER FLASH
 ARLO GUTHRIE

SAMMY HAGAR
 HALL & OATES
 FRANCOISE HARDY

CROCODILE HARRIS
 EDDIE HARRIS
 EMMYLOU HARRIS

DONNY HATHAWAY
 JIMI HENDRIX
 DON HENLEY

JOHN HIATT
 JENNIFER HOLLIDAY
 THE HONEYDRIPPERS

HONEYMOON SUITE
 FREDDIE HUBBARD
 IVORY JOE HUNTER

IDEAL
 IMAGINATION
 JAMES INGRAM

INXS
 IRON BUTTERFLY
 AL JARREAU



KEITH JARRETT
 ELTON JOHN
 MICHAEL JONASZ

HOWARD JONES
 QUINCY JONES
 RICKIE LEE JONES

JULUKA
 CHAKA KHAN
 KID ABELHA

ALBERT KING
 BEN E. KING
 CAROLE KING

KING CRIMSON
 KINKS
 RAHSAAN ROLAND KIRK

SACHIKO KOBAYASHI
 KRAFTWERK
 DE KREUNERS



MICHEL BERGER
 BERLIN
 B52's
 MATT BIANCO
 BLACKFOOT
 BLACK OAK ARKANSAS
 BLACK SABBATH
 BLASTERS
 RUBEN BLADES
 CARLA BLEY
 BLIND FAITH
 BLUEBELLS
 BLUES GANG
 BLUES BROTHERS
 BODINE
 BOOKER T AND THE MG'S

FRANCIS LAI

LAKESIDE

LAM

STACY LATTISAW

ROSE LAURENS



PAT METHENY

BETTE MIDLER

MIDNIGHT STAR

MARCUS MILLER

CHARLES MINGUS

MINGUS DYNASTY

JONI MITCHELL

MODERN ENGLISH

MODERN JAZZ QUARTET

CHRISTY MOORE

ENNIO MORICONNE

GARY MORRIS

VAN MORRISON

STEVE MORSE



PRINCE

RICHARD PRYOR

PUBLIC IMAGE

QUARTERFLASH

QUEEN

RAMONES

RANK AND FILE

THE RASCALS



RATT

OTIS REDDING

STEVE REICH

TIZIANA RIVALE

JOAN RIVERS

PAUL RODGERS

ROGER

ROLLING STONES



LINDA RONSTADT

ROXY MUSIC

PATRICE RUSHEN

MIKE RUTHERFORD

MASASHI SADA

SAM & DAVE

DAVID SANBORN

VERONIQUE SANSON

LULU SANTOS

ANITA SARAWAK

LEO SAYER

PETER SCHILLING

TIMOTHY B. SCHMIT

HELEN SCHNEIDER

SCRITTI POLITTI

SEALS & CROFTS

SEX PISTOLS

SHALAMAR

SHANNON

DATO SHEIK

SHEILA E.

T.G. SHEPPARD

ALLAN SHERMAN

BOBBY SHORT

CARLY SIMON

PAUL SIMON

FRANK SINATRA

SIOUXSIE & THE BANSHEES

PERCY SLEDGE

SISTER SLEDGE

SISTERS OF MERCY

SLAVE

SMITHS

SONNY & CHER

SOUTHER, HILLMAN & FURAY

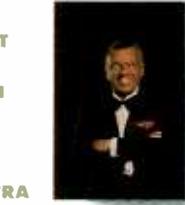
SOUTHSIDE JOHNNY & THE JUKE

SPINNERS

SPK

STARPOINT

STEEL PULSE



ROD STEWART

TERESA STRATAS

STREETTALK

STYLE COUNCIL

DONNA SUMMER

SUPERMAX

SWEET CHARITY

THE SYSTEM



TALKING HEADS

JAMES TAYLOR

JOE TEX

FABIENNE THIBEAULT

THE TIME

TINA B.

TOM TOM CLUB

PETER TOWNSHEND

THE TRAMMPS

JETHRO TULL

JOE TURNER

TWISTED SISTER

CONWAY TWITTY

LA UNION

UTOPIA

U2

VAN HALEN

DAVID VAN TIEGHEM

VANILLA FUDGE

ALAN VEGA

TOM VERLAINE

HERNAN VISSETI

WANG CHUNG

GROVER WASHINGTON, JR.

SADAO WATANABE

WHISPERS

WHITE LION

WHITESNAKE

THE WHO

HANK WILLIAMS, JR.

CHUCK WILLIS

HO CHONG WING

STEVE WINWOOD

JOACHIM WITT

WOMACK & WOMACK

X

XAVION

XTC

YELLO



YES

EIKICHI YAZAWA

NEIL YOUNG

ZAPP

FRANK ZAPPA

ZEBRA

WARREN ZEVON

ZOT

ZZ TOP



LED ZEPPELIN

JOHNNY LEE

MICHEL LEGRAND

JOHN LENNON/YOKO ONO



JULIAN LENNON

MIKE LESLIE

GORDON LIGHTFOOT

LIMELIGHTERS

LILL LINDFORS

LITTLE FEAT

LOS LOBOS

TRINI LOPEZ

THIERRY LE LURON

LES McCANN

MICHAEL McDONALD

MALCOLM McLAREN

JOHN McLAUGHLIN

CLYDE McPHATTER

CHRISTINE McVIE



MADNESS

MADONNA

ROLAND MAGDANE

OLA MAGNELL

MANHATTAN TRANSFER

HERBIE MANN

MANFRED MANN

BOB MARLEY

DEAN MARTIN

STEVE MARTIN

MATERIAL

NAOYA MATSUOKA

ISABELLE MAYEREAU

SERGIO MENDES

MABEL MERCER

METALLICA



MOTLEY CRUE

MARIUS MULLER-WESTERNHAGEN

SHIRLEY MURDOCK

AKINA NAKAMORI

BOB NEWHART

RANDY NEWMAN

STEVIE NICKS

NITTY GRITTY DIRT BAND

NORMAAL

NOVECENTO

GARY NUMAN

GLEN O'BRIEN

BEN ORR

ELAINE PAIGE

GRAHAM PARKER

VAN DYKE PARKS

PASSPORT

PATEA MAORI CLUB
FEATURING DALVANIUS

PAULINHO DA VIOLA

TEDDY PENDERGRASS

PETER, PAUL & MARY

PH.D.

WILSON PICKETT

PIECES OF A DREAM

ROBERT PLANT

PLASTIC BERTRAND

POINTER SISTERS

JEAN-LUC PONTY

THE PRETENDERS

The Best Is Yet To Come

Warner Bros. Records
Elektra/Asylum/Nonesuch Records
Atlantic Records
WEA Corp.
WEA International



WARNER COMMUNICATIONS COMPANIES

TOP 10

SINGLES 1946-1983

(Continued from page 90TH-40)

6. **BALLAD OF DAVY CROCKETT** —Bill Hayes (Cadence)
7. **LOVE IS A MANY-SPLENORED THING** —Four Aces (Decca)
8. **SINCERELY** —McGuire Sisters (Coral)
9. **AIN'T THAT A SHAME** —Pat Boone (Dot)
10. **DANCE WITH ME HENRY** —Georgia Gibbs (Mercury)

1956

- Pos. TITLE—Artist (Label)**
1. **HEARTBREAK HOTEL** —Elvis Presley (Victor)
 2. **DON'T BE CRUEL** —Elvis Presley (Victor)
 3. **LISBON ANTIGUA** —Nelson Riddle (Capitol)
 4. **MY PRAYER** —Platters (Mercury)
 5. **WAYWARD WIND** —Gogi Grant (Era)
 6. **HOUND DOG** —Elvis Presley (Victor)
 7. **POOR PEOPLE OF PARIS** —Les Baxter (Capitol)
 8. **WHATEVER WILL BE WILL BE (QUE SERA SERA)** —Doris Day (Columbia)
 9. **MEMORIES ARE MADE OF THIS** —Dean Martin (Capitol)
 10. **ROCK AND ROLL WALTZ** —Kay Starr (Victor)

1957

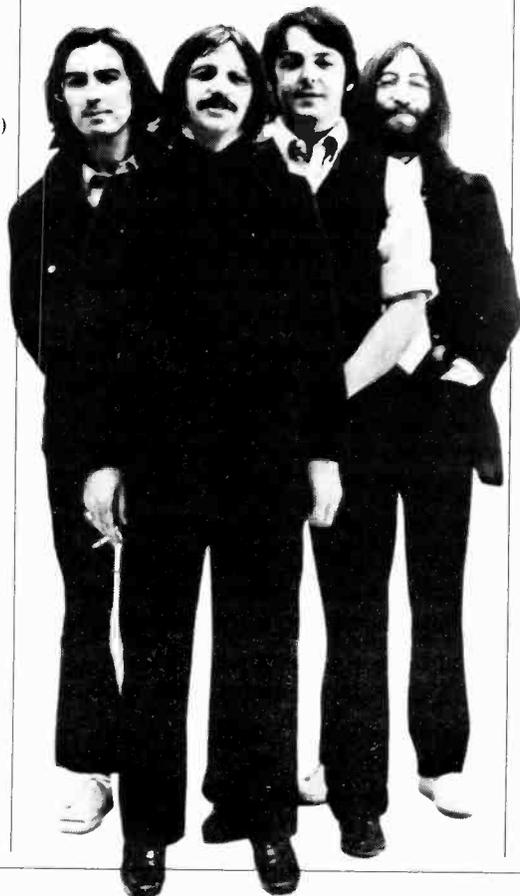
- Pos. TITLE—Artist (Label)**
1. **ALL SHOOK UP** —Elvis Presley (RCA Victor)
 2. **LOVE LETTERS IN THE SAND** —Pat Boone (Dot)
 3. **LITTLE DARLIN'** —The Diamonds (Mercury)
 4. **YOUNG LOVE** —Tab Hunter (Dot)
 5. **SO RARE** —Jimmy Dorsey (Fraternity)
 6. **DON'T FORBID ME** —Pat Boone (Dot)
 7. **SINGIN' THE BLUES** —Guy Mitchell (Columbia)
 8. **YOUNG LOVE** —Sonny James (Capitol)
 9. **TOO MUCH** —Elvis Presley (RCA Victor)
 10. **ROUND AND ROUND** —Perry Como (RCA Victor)

1958

- Pos. TITLE—Artist (Label)**
1. **VOLARE (NEL BLU DIPINTO DI BLU)** —Domenico Modugno (Decca)
 2. **ALL I HAVE TO DO IS DREAM/CLAUDETTE** —Everly Brothers (Cadence)
 3. **DON'T/I BEG OF YOU** —Elvis Presley (RCA Victor)
 4. **WITCH DOCTOR** —David Seville (Liberty)
 5. **PATRICIA** —Prez Prado (RCA Victor)
 6. **SAIL ALONG SILVERY MOON/RAUNCHY** —Billy Vaughn (Dot)
 7. **CATCH A FALLING STAR/MAGIC MOMENTS** —Perry Como (RCA Victor)
 8. **TEQUILA** —Champs (Challenge)
 9. **IT'S ALL IN THE GAME** —Tommy Edwards (MGM)
 10. **RETURN TO ME** —Dean Martin (Capitol)

1959

- Pos. TITLE—Artist (Label)**
1. **BATTLE OF NEW ORLEANS** —Johnny Horton (Columbia)
 2. **MACK THE KNIFE** —Bobby Darin (Atco)
 3. **PERSONALITY** —Lloyd Price (ABC-Paramount)
 4. **VENUS** —Frankie Avalon (Chancellor)
 5. **LONELY BOY** —Paul Anka (ABC-Paramount)
 6. **DREAM LOVER** —Bobby Darin (Atco)
 7. **THE THREE BELLS** —Browns (RCA Victor)
 8. **COME SOFTLY TO ME** —Fleetwoods (Dolphin)
 9. **KANSAS CITY** —Wilbert Harrison (Fury)
 10. **MR. BLUE** —Fleetwoods (Dolton)



1960

- Pos. TITLE—Artist (Label)**
1. **THEME FROM A SUMMER PLACE** —Percy Faith (Columbia)
 2. **HE'LL HAVE TO GO** —Jim Reeves (RCA Victor)
 3. **CATHY'S CLOWN** —Everly Brothers (Warner Bros.)
 4. **RUNNING BEAR** —Johnny Preston (Mercury)
 5. **TEEN ANGEL** —Mark Dinning (MGM)
 6. **IT'S NOW OR NEVER** —Elvis Presley (RCA Victor)
 7. **HANDY MAN** —Jimmy Jones (Cub)
 8. **I'M SORRY** —Brenda Lee (Decca)
 9. **STUCK ON YOU** —Elvis Presley (RCA Victor)
 10. **TWIST** —Chubby Checker (Parkway)

1961

- Pos. TITLE—Artist (Label)**
1. **TOSSIN' AND TURNIN'** —Bobby Lewis (Beltone)
 2. **I FALL TO PIECES** —Patsy Cline (Decca)
 3. **MICHAEL** —Highwaymen (United Artists)
 4. **CRYIN'** —Roy Orbison (Monument)
 5. **RUNAWAY** —Del Shannon (Big Top)
 6. **MY TRUE STORY** —Jive Five (Beltone)
 7. **PONY TIME** —Chubby Checker (Parkway)
 8. **WHEELS** —String-A-Longs (Warwick)
 9. **RAINDROPS** —Dee Clark (Vee Jay)
 10. **WOODEN HEART (MUSS I DENN)** —Joe Dowell (Smash)

1962

- Pos. TITLE—Artist (Label)**
1. **STRANGER ON THE SHORE** —Mr. Acker Bilk (Atco)
 2. **I CAN'T STOP LOVING YOU** —Ray Charles (ABC-Paramount)
 3. **MASHED POTATO TIME** —Dee Dee Sharp (Cameo)
 4. **ROSES ARE RED** —Bobby Vinton (Epic)
 5. **THE STRIPPER** —David Rose (MGM)
 6. **JOHNNY ANGEL** —Shelly Fahrens (Colpix)
 7. **LOCO-MOTION** —Little Eva (Dimension)
 8. **LET ME IN** —Sensations (Argo)
 9. **THE TWIST** —Chubby Checker (Parkway)
 10. **SOLDIER BOY** —Shirelles (Scepter)

1963

- Pos. TITLE—Artist (Label)**
1. **SUGAR SHACK** —Jimmy Gilmer & the Fireballs (Dot)
 2. **SURFIN' U.S.A.** —Beach Boys (Capitol)
 3. **THE END OF THE WORLD** —Skeeter Davis (RCA Victor)
 4. **RHYTHM OF THE RAIN** —Cascades (Valiant)
 5. **HE'S SO FINE** —Chiffons (Laurie)
 6. **BLUE VELVET** —Bobby Vinton (Epic)
 7. **HEY PAULA** —Paul & Paula (Philips)
 8. **FINGERTIPS II** —Little Stevie Wonder (Tamla)
 9. **WASHINGTON SQUARE** —Village Stompers (Epic)
 10. **IT'S ALL RIGHT** —Impressions (ABC-Paramount)

1964

- Pos. TITLE—Artist (Label)**
1. **I WANT TO HOLD YOUR HAND** —Beatles (Capitol)
 2. **SHE LOVES YOU** —Beatles (Swan)
 3. **HELLO, DOLLY!** —Louis Armstrong (Kapp)
 4. **OH, PRETTY WOMAN** —Roy Orbison (Monument)
 5. **I GET AROUND** —Beach Boys (Capitol)
 6. **EVERYBODY LOVES SOMEBODY** —Dean Martin (Reprise)
 7. **MY GUY** —Mary Wells (Motown)
 8. **WE'LL SING IN THE SUNSHINE** —Gale Garnett (RCA Victor)
 9. **LAST KISS** —J. Frank Wilson with the Cavaliers (Josie)
 10. **WHERE DID OUR LOVE GO** —Supremes (Motown)



Top, from left: Otis Redding, The Temptations, Mick Jagger, Herb Alpert. Below: The Beatles.

1965

- Pos. TITLE—Artist (Label)**
1. **WOOLY BULLY** —Sam the Sham & the Pharaohs (MGM)
 2. **I CAN'T HELP MYSELF** —Four Tops (Motown)
 3. **(I CAN'T GET NO) SATISFACTION** —Rolling Stones (London)
 4. **YOU WERE ON MY MIND** —We Five (A&M)
 5. **YOU'VE LOST THAT LOVIN' FEELIN'** —Righteous Brothers (Phillys)
 6. **DOWNTOWN** —Petula Clark (Warner Bros.)
 7. **HELP** —Beatles (Capitol)
 8. **CAN'T YOU HEAR MY HEARTBEAT** —Herman's Hermits (MGM)
 9. **CRYING IN THE CHAPEL** —Elvis Presley (RCA Victor)
 10. **MY GIRL** —Temptations (Gordy)

1966

- Pos. TITLE—Artist (Label)**
1. **THE BALLAD OF THE GREEN BERETS** —S/Sgt. Barry Sadler (RCA Victor)
 2. **CHERISH** —Association (Valiant)
 3. **(YOU'RE MY) SOUL AND INSPIRATION** —Righteous Brothers (Verve)
 4. **REACH OUT I'LL BE THERE** —Four Tops (Motown)
 5. **96 TEARS** —? (Question Mark) & the Mysterians (Cameo)
 6. **LAST TRAIN TO CLARKSVILLE** —Monkees (Colgems)
 7. **MONDAY, MONDAY** —Mamas & the Papas (Dunhill)
 8. **YOU CAN'T HURRY LOVE** —Supremes (Motown)
 9. **POOR SIDE OF TOWN** —Johnny Rivers (Imperial)
 10. **CALIFORNIA DREAMIN'** —Mamas & the Papas (Dunhill)

1967

- Pos. TITLE—Artist (Label)**
1. **TO SIR WITH LOVE** —Lulu (Epic)
 2. **THE LETTER** —Box Tops (Mala)

3. **ODE TO BILLIE JOE** —Bobbie Gentry (Capitol)
4. **WINDY** —Association (Warner Bros)
5. **I'M A BELIEVER** —Monkees (Colgems)
6. **LIGHT MY FIRE** —Doors (Elektra)
7. **SOMETHIN' STUPID** —Nancy Sinatra & Frank Sinatra (Reprise)
8. **HAPPY TOGETHER** —Turtles (White Whale)
9. **GROOVIN'** —Young Rascals (Atlantic)
10. **CAN'T TAKE MY EYES OFF YOU** —Frankie Vallie (Philips)

1968

- Pos. TITLE—Artist (Label)**
1. **HEY JUDE** —Beatles (Apple)
 2. **LOVE IS BLUE (L'AMOUR EST BLEU)** —Paul Mauriat (Philips)

3. **HONEY** —Bobby Goldsboro (United Artists)
4. **(SITTIN' ON) THE DOCK OF THE BAY** —Otis Redding (Volt)
5. **PEOPLE GOT TO BE FREE** —Rascals (Atlantic)
6. **SUNSHINE OF YOUR LOVE** —Cream (Atco)
7. **THIS GUY'S IN LOVE WITH YOU** —Herb Alpert (A&M)
8. **THE GOOD, THE BAD & THE UGLY** —Hugo Montenegro (RCA Victor)
9. **MRS. ROBINSON** —Simon & Garfunkel (Columbia)
10. **TIGHTEN UP** —Archie Bell & the Drells (Atlantic)

1969

- Pos. TITLE—Artist (Label)**
1. **SUGAR SUGAR** —Archie (Kirshner)
 2. **AQUARIUS/LET THE SUNSHINE IN** —Fifth Dimension (Soul City)
 3. **I CAN'T GET NEXT TO YOU** —Temptations (Gordy)
 4. **HONKY TONK WOMEN** —Rolling Stones (London)
 5. **EVERYDAY PEOPLE** —Sly & the Family Stone (Epic)
 6. **DIZZY** —Tommy Roe (ABC)
 7. **HOT FUN IN THE SUMMERTIME** —Sly & the Family Stone (Epic)
 8. **I'LL NEVER FALL IN LOVE AGAIN** —Tom Jones (Parrot)
 9. **BUILD ME UP BUTTERCUP** —Foundations (Uni)
 10. **CRIMSON & CLOVER** —Tommy James & the Shondells (Roulette)

1970

- Pos. TITLE—Artist (Label)**
1. **BRIDGE OVER TROUBLED WATER** —Simon & Garfunkel (Columbia)
 2. **(THEY LONG TO BE) CLOSE TO YOU** —Carpenters (A&M)
 3. **AMERICAN WOMAN/NO SUGAR TONIGHT** —Guess Who (RCA)
 4. **RAINDROPS KEEP FALLIN' ON MY HEAD** —B.J. Thomas (Scepter)
 5. **WAR** —Edwin Starr (Gordy)

(Continued on page 90TH-68)

Home Computing

SCENARIOS FOR SUCCESS

By
Larry
Israelite

The obituary was short, and it appeared simultaneously in newspapers throughout the country. It read: "Born—1977. Died—1984. Cause of death—terminal neglect." Thus the death of the home computer was made public by those who had announced its birth; industry analysts who possess the power to make or break products, companies, or entire industries by making educated guesses.

The obituary was premature—not because the home computer industry is still alive and well, but because it has yet to be born. There is no computer product that can be called a *true* home computer.

There are millions of computers in homes throughout the United States, but many are rarely used. And if they are used, it is mostly for playing games—most of which do not require data entry—or for work-related tasks that could be completed (somewhat less conveniently, perhaps) in an office. The home computer has been pronounced dead because industry analysts finally realized what many of the less informed had realized a long time ago: that the so-called home computers currently on the market are too expensive and too complex for general home use. The fact is, for computers to be successful in the home market, they must cost the same and be as easy to use as our more basic home entertainment equipment, such as stereo sets and televisions.

The Personal Computer

The device that has been referred to as the "home computer" is part of a larger computer category known as the "personal computer." The description "personal computer" was based on the notion that the computer was designed for use by one person. This use was in contrast to an earlier concept in computing known as "time-sharing"—many people sharing one relatively large computer. Personal computers first came into public view in the mid-1970s. Since then, scores of personal computers have come and gone, with none achieving the ultimate goal of becoming the first true home computer.

The first personal computer to make a significant impact on the market was the Apple II, which first appeared in 1977. By today's standards, the Apple was archaic, but at that time it was truly revolutionary. The Apple was small, could be connected to a television set, and could display up to sixteen colors. Several other personal computers, such as the Radio Shack TRS-80, the Commodore Pet, and the Texas Instruments TI-99, appeared at the same time as the Apple, or shortly thereafter. It was the Apple, however, that made the biggest impact and was to remain the industry leader for years to come.

As the popularity of personal computers began to increase, the notion of a computer in every home began to develop. Industry analysts predicted, and sales records indicated, that there were hundreds of thousands, if not millions, of people who were willing to spend up to \$3,000 on a computer and all of the related equipment required to use it. So while the market shares of Apple and Radio Shack continued to grow, no one suspected that their dominance was about to come to a dramatic end.

In August of 1981 the IBM-PC was introduced. It represented IBM's entry into the personal computer market. The IBM-PC was not a revolutionary product. It had few, if any, extraordinary features. It was rated as being no more advanced than much of its competition. However, it was manufactured by the largest and most prestigious maker (and marketer) of computers in the world. The IBM-PC achieved market dominance almost immediately and became the industry standard virtually overnight.

Today the personal computer industry is still dominated by IBM.



The IBM PCjr Enhanced Model includes a slim-line diskette drive, 62-key infrared keyboard and 131,072 characters of user memory.

There is even an industry based on the manufacture of IBM look-alikes. Apple recently regained a small share of its lost market with the release of the Macintosh and the Apple IIC. Texas Instruments, while discontinuing its small personal computer (the 99 series), manufactures the Professional Computer, and Radio Shack offers a large personal computer line. While other large computer manufacturers—Digital Equipment Corporation, Data General, ITT, AT&T—have introduced personal computer product lines, none have come close to achieving the success of IBM.

The Personal Computer at Home

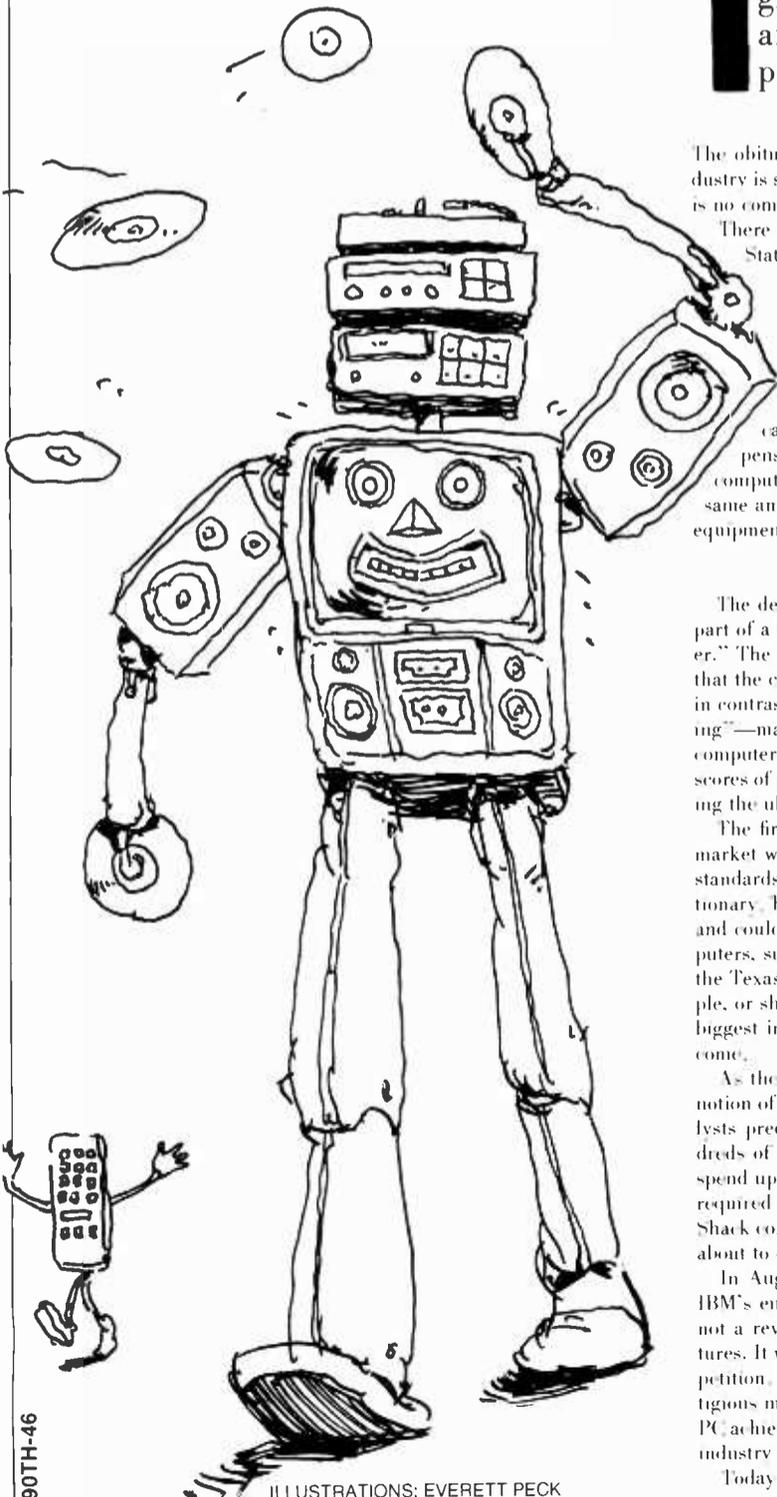
As was mentioned earlier, most of these personal computers were actually being purchased for business purposes, regardless of where they were ultimately used. However, at least three companies—Atari, Commodore, and Timex—did attempt to market computers designed specifically for home use. Commodore, selling the VIC-20 and the Commodore 64, was and still is the most successful, having attained a market share of over 50 percent. Timex, marketing the Timex/Sinclair 1000, was extraordinarily successful for a very short time, but their offering lacked power and was difficult to use. And Atari, while successful in the video game arena, was never able to achieve the necessary market penetration with its home computer products, resulting in its sale by Warner Communications.

Using the Commodore 64 as an example, let's examine what is required to begin *home* computer usage in earnest.

The Commodore 64 can be purchased almost anywhere, except—interestingly—in computer retail stores. It is relatively inexpensive (it can be purchased for just under \$200) and there is a large body of available software. Why, then, is there no such thing as a home computer? The answer is simple: The Commodore 64 may cost only \$200, but to do any serious computing, home or otherwise, you will need to purchase a few other things as well. For example . . .

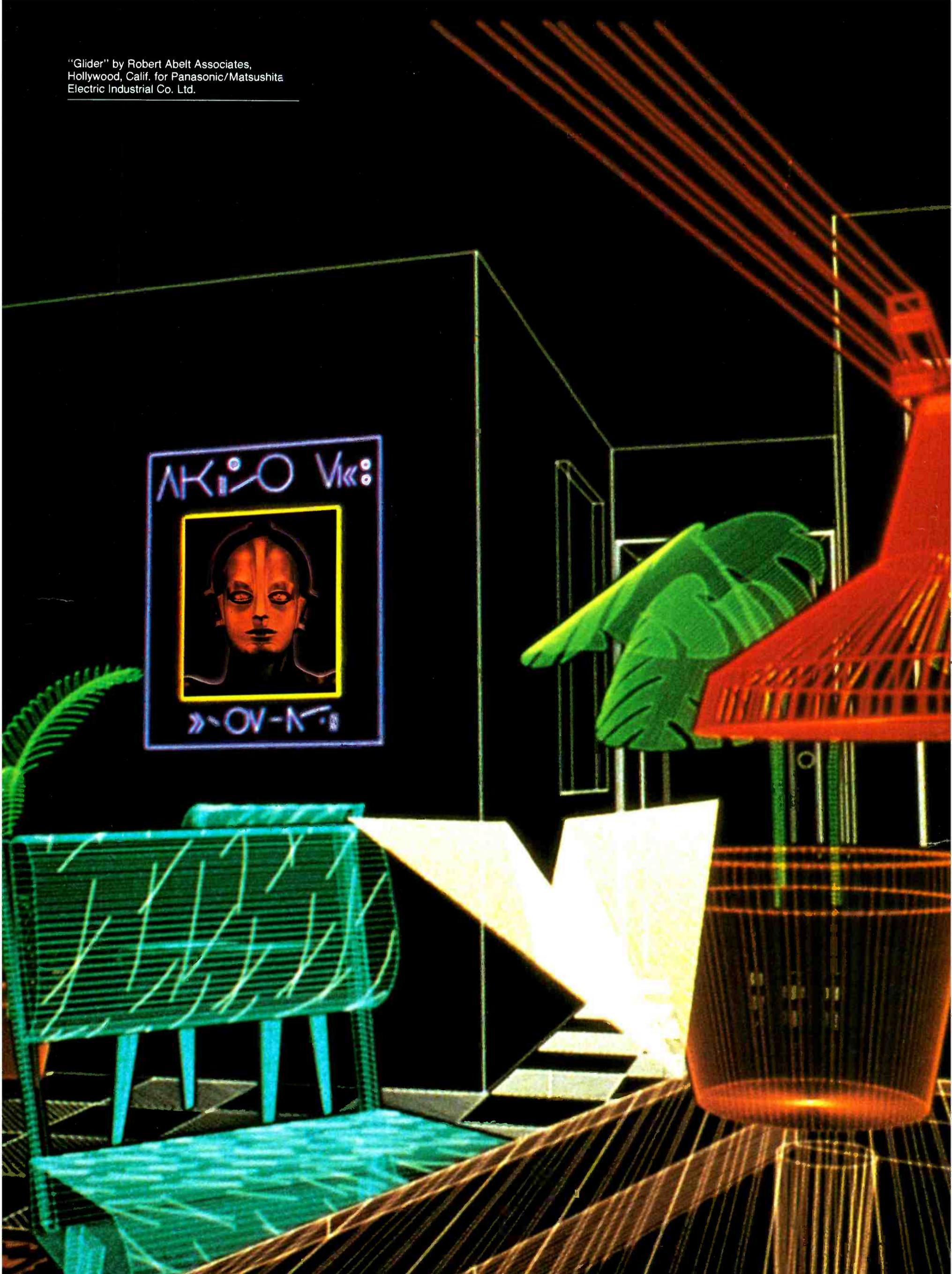
First, the consumer must be able to use and store programs. That

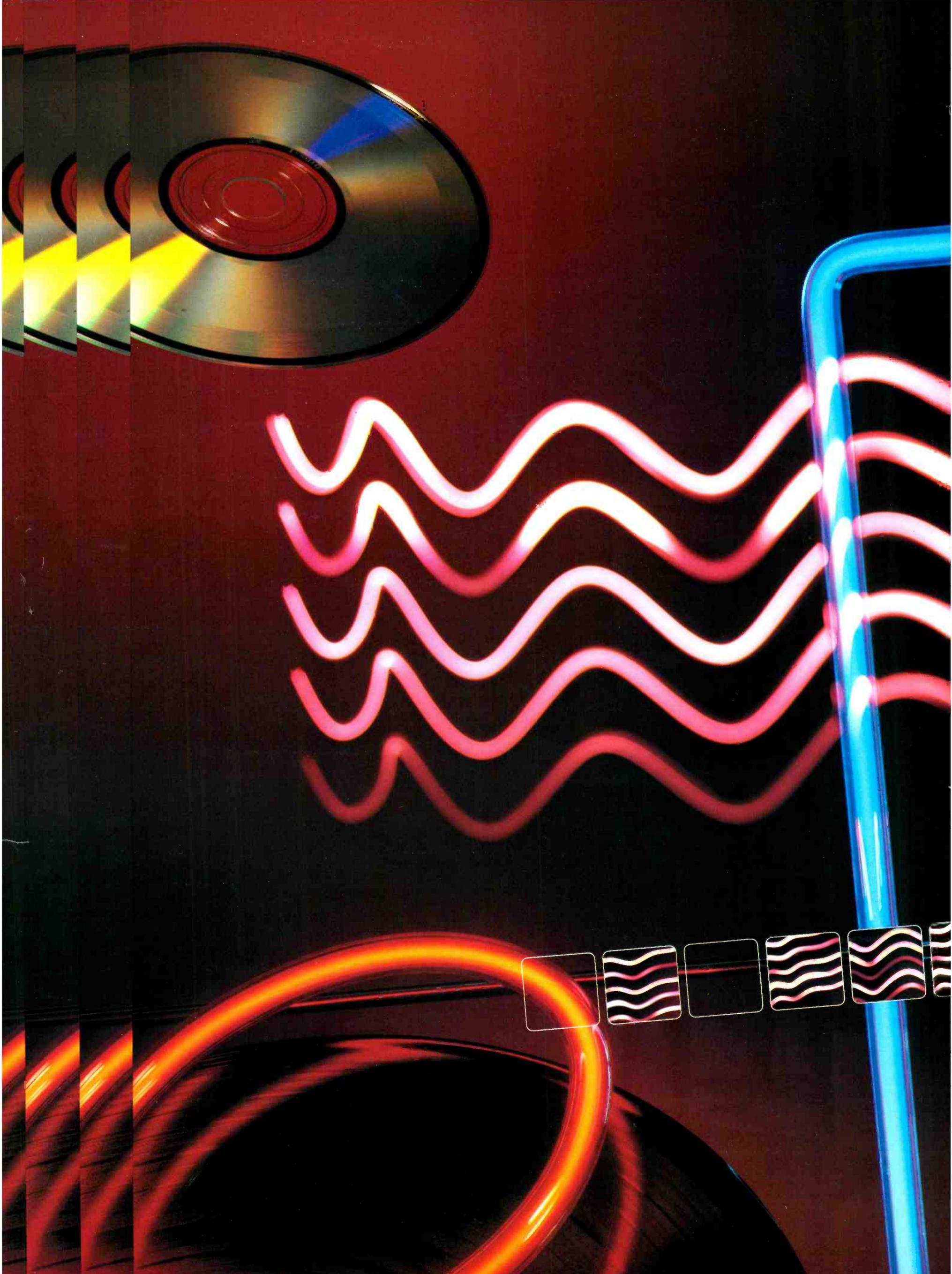
(Continued on page 90TH-80)



ILLUSTRATIONS: EVERETT PECK

"Glider" by Robert Abelt Associates,
Hollywood, Calif. for Panasonic/Matsushita
Electric Industrial Co. Ltd.







From left: Howard Bloom, Steve Dupler, Bob Gibson, Randy Hock, Rob Scheidlinger, Steven Starr

Agents, Managers Offer Their Views on Support

How established managers, talent agencies and other ancillary business services fit into a well-planned video production career fueled the remarks of independent publicists, major agency executives and personal managers during a panel moderated by Steven Dupler, Billboard's pro audio/video editor.

The still-embryonic nature of visual music suggests that most prospective producers and directors will need to commission such outside support services only as their volume of business can justify the expense. Both Howard Bloom, president of the Howard Bloom Organization, and veteran publicist Bob Gibson, chairman of The Group Public Relations, suggested that independent publicity agencies would likely be among the last considerations.

Explained Bloom: "We don't work directly with any video directors or producers at this point, although we may provide them with exposure through the acts they've worked with that are our clients. Frankly, most video directors can't af-

ford us at this point in time." He said typical monthly costs for his clients run to more than \$5,000, including both a basic service fee and monthly expenses.

Management, however, may already be an active field, and is certainly one where producers and directors can benefit. So noted Randy Hock, a former Arista Records executive, who identified the need for companies that could represent video directors and production companies while overseeing that label's video music.

"I'm basically a broker of sorts," explained Hock of his own Randy Hock & Associates combine. "I try to do as much as I can to help [producers] get their job done with a minimum of unnecessary distraction."

Both Hock and his counterparts from two major agencies acknowledged that, for most young music video producers and directors, the long-term career goal is seldom to continue creating short-form music programs. Feature films, television and other long-form media are usually the career target,

they said.

At the same time, however, panelists did cast votes of confidence in the survival of visual music as a medium in its own right. Noted agent Robert Scheidlinger of International Creative Management's television programming sector: "The agency has decided to make an investment [in music video], and the talent we're investing in is directorial . . . But to say that this industry is merely a breeding ground for other media is an oversight."

Steven Starr, a tv and motion picture packaging agent with the William Morris Agency, proved more cautious in his forecast. While noting that movie and television professionals were also looking at video music projects as a place to stretch their own styles, Starr warned that little evidence has yet to surface proving the overall profitability for longer-form video projects, suggesting that producers and directors will need to continue building broader-based careers.

SAM SUTHERLAND

PRODUCERS, DIRECTORS ASK GREATER ROLE

Producers and directors on the "The Marriage Of Finance And Creativity" panel said they want a stronger voice in determining their own industry position.

Some form of payment for script submissions, notification by labels that the script has not been accepted, residuals, screen credits and recognition by craft unions were uppermost in the minds of the panel, moderated by Charles J. Mitchell, RCA's division vice president, program production.

Though the panel skirted the issue to which the title of the seminar referred, money was usually of prime concern. Producer Jon Roseman ignited a panel-wide attack on record labels guilty of wholesale shopping for pre-production concepts. Often production firms provide more than a dozen costly trial ideas, the panelists said, and those firms involved are often not told who got the job until "we see it on tv and there's an idea we submitted," Roseman noted.

Roseman decried the over-production of music videos, noting that clips are being done for acts "in the top 1,000. Ninety-nine percent of them will be 'dead' in two years."

Producers and directors harangued over low budgets and budget cuts that threaten a music video's success. Mitchell defended the labels' position, stating that the industry must find more ways to finance videos by creating more profit avenues. He said present auditing procedures lump costs together, while income from videos isn't fully accounted in many cases. "MTV and its peers are voracious gobblers of this material," Mitchell said, with MTV pay not greatly assisting in defraying overall costs.

Often, after a video is agreed upon, labels ask to rip out large hunks to cut costs, director Steve Barron of Limelight Productions asserted. Director Michael Brady of Roseman's firm lamented the tight budgets, along with the "strict time limitation imposed upon us."

Producer John Weaver of KEEFCO termed a four- to five-minute video clip the toughest job handed a director, noting that directors would make a lot more money if they put more time into other activities. "Often the director writes and does it all," Weaver continued, adding that the work is frequently marred when the act gets married to its own idea.

To emphasize the difficulty in making good videos pay off, Weaver stated, "Twenty acts worldwide do it all. The rest is dress. We're all lucky to get a great act every two years."

Simon Fields of Limelight suggested, "Artists should be prepared to risk, when they select a producer or director, provide leeway." Independent director David Lewis said he had been successful "writing and shooting what I feel like."

Describing himself as a part-time music video producer, Robert Lombard of Lombard Entertainment said he works network tv to supplement his income and keep him in the mainstream. He works primarily with Van Halen and Linda Rondstadt. In order to insure Rondstadt's confidence, Lom-

bard says, he zeroed in on photographing the singer more photogenically at the start of their association. Van Halen, he added, runs its own video production.

Lombard says he tries to help his clients by getting more than just cable exposure. "Plan for big screen if that's intended," he urged.

Roseman and producer Ken Walz argued whether a specific producer should be hired, as Walz cautioned, or "a good producer can do anything," as the English producer opined. Both men agreed that the full responsibility for a satisfactory video rests with the producer. Walz said he wants final say in production, as he also takes full financial responsibility for a venture.

Weaver and Walz explored the possibility of getting residuals, with Weaver stating he would ask out front for a residual and "hope."

"Unions will screw us up," Walz stated, when Mitchell brought up the possibility of AFTRA and SAG members getting music video agreements. "We can't make \$40,000 videos on their terms." Fields said he felt labels wouldn't like the union penetration.

On the matter of screen credits, the panel suggested there was little hope, noting that such short endeavors were similar to one-minute tv spots, for which no credits are ever provided. Mitchell said he would gladly add credits if outlets like MTV agreed to show them.

JOHN SIPPEL



Robert Lombard



Simon Fields



John Weaver



David Lewis



Jon Roseman



Chuck Mitchell



Mike Brady



Steve Barron



Jo Bergman



Kenny Ortega



Peter Conn

Clips' Production Quality Takes Center Stage at 'Behind the Scenes' Panel



LoAnn Chan



Gordon Skene



Alan Adelman



Larry Bridges

Calling production quality "the backbone of music video," Warner Bros. Records vice president for video Jo Bergman set the tone for "Behind The Scenes." The panel discussed some of the problems encountered and techniques employed by editors, lighting and costume designers, choreographers, sound engineers and animators in assembling a music clip.

Video editor Larry Bridges of Red Car Inc. noted that editing a music video is considerably different than working in other forms. "In music video, an editor should ideally be working to the exact musical lick, rather than to the scene or cut," he said. "One must respond to the music in a very subjective way in order to make it work."

To illustrate another point, that a music video should attempt to be more than simply the sum of its parts, Bridges showed how some extremely raw concert footage of the Gap Band was cleverly edited into the "Jam The Motha" clip, which in its final form utilizes snippets of live action, accelerated nighttime footage of Los Angeles and special effects.

Lighting designer Alan Adelman said that perhaps the greatest change music video has brought about for members of his profession is that "lighting directors are being called upon more and more to act as directors of photography, especially in low-budget productions." Adelman said he encourages this because "when a director is willing to accept input from the lighting designer, it makes for a much more interesting relationship, and often a better video."

As far as problems he's encountered, Adelman said it can be difficult working with producers who are reluctant to give even ballpark figures for budgets, preferring instead to have the designer name a figure. He also cautioned technicians about the danger of growing too dependent upon equipment and new technologies.

Choreographer Kenny Ortega, whose work was seen in the Pointer Sisters' "Jump" as well as Olivia Newton-John's tv specials, stated that the most difficult problem in working choreography into music video is the lack of time to develop and rehearse the movements adequately.

"The time element problem is not exclusive to music video," said Ortega. "It's been the same through the years with movies, theatre and television. To create beautiful design and choreography and get the maximum performance out of the artists takes time, and there's never enough."

One solution, Ortega said, is to get as much done in advance as possible, working out movements and ideas before the shoot begins, and trying to get as much rehearsal time in as is feasible. Another problem with not so simple an answer, Ortega claimed, is how to work with an artist who wants to look natural and spontaneous.

One of the most talked-about issues in music video this year has been the need for upgrading the audio quality of the clips. Sound engineer Gordon Skene addressed this problem, noting that "sound appears to be the thing most taken for granted in the production of a video."

Skene, who has worked on clips by Michael Jackson, Toto and Fleetwood Mac, said that more attention must be paid to the sound reinforcement needs of the particular act during a shoot. "You don't want to have Kiss up on that stage with a 100-watt sound system," he noted.

Loann Chan, a Sorbonne-trained fashion and costume designer, presented examples of imaginative costuming (via a mini fashion show,) and special effects/computer animation ace Peter Conn, who worked on George Clinton's "Atomic Dog" and Steve Miller's "Abracadabra," gave a brief presentation on various techniques used in music video effects work.

STEVEN DUPLER

ROCK ARTISTS GATHER TO SING MTV'S PRAISES

MTV received quite a shot in the arm from various rock artists here who lauded the 24-hour music service for helping boost their careers. The accolades for MTV came during the panel "The Artist's Perspective."

The panelists included Martha Davis of the Motels, the Doors' Ray Manzarek, Jefferson Starship's Grace Slick and "Weird Al" Yankovic. They all openly admitted that they view MTV regularly.

Davis and Slick evinced enthusiasm about participating in video productions, even after moderator Adam White, editor-in-chief of Billboard, commented that some people had the impression that Davis and Slick believed visual music had lost much of its appeal. Davis countered, "Being able to act out vignettes is wonderful."

"I think what we are seeing here is the film and music industries slowly merging," she continued. "This merging, I think, will make both industries stronger."

Added Slick: "I try to have fun with my video work. I try not to take it seriously. I like making music videos, though I must admit that there is one video that I would have preferred if it was never shown."

"MTV has allowed me to see other bands; get to know them as well as study what they sound like," she noted, adding that the 24-hour music cable service "helped Jefferson Starship establish an image, especially among kids."

Music satirist Yankovic noted that music video has helped boost his career. "I think video is a cool thing," he commented.

In regard to MTV's recent arrangements with several major labels for the exclusive rights to air music videos from key acts, the panelists generally downplayed its significance.

"MTV can't play it all," Manzarek said, alluding to the glut of promotional video product being made available today.

"[The video industry] is exploding and expanding. There are stacks of videos that can be played on other services."

The Motels' Davis pointed out that "many places do not receive MTV. Personally, I would like those locations to get a chance to watch my new single."

Countered Manzarek: "Right now MTV is the only service [reaching millions of possible viewers] that airs music video regularly. I'm not going to see the Doors on NBC two or three times in a 24-hour period. If they [MTV] want to show my work exclusively for a short period of time, I don't mind."

After it was pointed out that in some cases MTV can retain the exclusive rights for some videos up to six months, the panelists agreed that that length of time was too excessive. Davis, noting the massive number of music video clips being made available today, concurred that there is room for other music video outlets, though she added that she doesn't like to see one service awarded exclusivity rights.

"MTV is like a fruit stand," she said. "You don't go to a fruit stand and order artichokes. I guess there is more than enough room on the airways for other vertical music channels."

Davis advised video producers to keep away from creating clips that literally interpret songs. She said that studies have shown audiences prefer fast-paced conceptual pieces. "The more sporadic, the more the studies found it held an audience's attention," she added.

In respect to the new 24-hour music video services, Manzarek commented that he would like to see innovative material. "Don't bore with diluted, bland stuff," he said. "What are these new services all about, anyway—adult contemporary? What does that mean? Less sex."

"I'm an adult, so give me something hot. I can take the heat."

FAYE ZUCKERMAN



Grace Slick



Ray Manzarek



"Weird Al" Yankovic



Martha Davis



Indie Label 'Risk Takers' Discuss the Search for Alternative Clip Outlets

Is there life outside MTV? Yes, say independent record companies, who focused on the question of exploring new outlets for their product on a panel titled "The Risk Takers."

While MTV admittedly remains the goal for video airplay, panelists representing the indie point of view agreed that it's imperative for their artists that new avenues of exposure be developed.

Observed panelist Monica Lynch, vice president of Tommy Boy Records: "It's getting to the point where retailers now think that having your videos listed on MTV's rotation chart gives a record credibility—and they may not decide to order until the clip goes into regular rotation."

It's the indies today who "must get down in the trenches and find other ways of assuring regular rotation," added Carl Grasso, who represented IRS Records' video-creative services department.

The Independent Label Coalition, headed by director of creative services Jeannie Hance, is a trade association dedicated to focusing on alternative ways for members to showcase their record product. Hance told the panel that the association is trying to contact filmmakers who might want to break into the burgeoning video market.

Conceding that few small labels can afford the services of big-name, high-priced video directors and producers, Hance noted, "We think there may be some film people who would be challenged by the restrictions of low budgets and the artistic freedom they'd get working outside a major label."

Corroborating this was panelist David Bean, president of Michael Nesmith's Pacific Arts Video Records, which converted from audio to video recordings in 1981. "The video industry is being led today by movie companies and indie video production firms," he observed. "It's the record companies

who are lagging behind."

Bean explained how Pacific Arts Video managed to retain total ownership of its "Elephant Parts," originally commissioned by NBC and ABC. Island paid for part of the video clip "Rio," and the entire budget for the long-form project came in at around \$300,000-\$400,000, he said, adding, "That's what some labels are paying these days for one clip."

Joel Webber, president of Uproar Records, said he believes it's the role of the independent label to be ahead of the majors in discovering both new talent and new directors. But, Webber added dryly, video can be a double edged sword when it comes to developing new acts: "Now I not only have to find artists who can sing, play their instruments and write hit songs—but they have to look like movie stars as well."

The panelists agreed that a video should never compromise an artist's identity for the sake of getting commercial airplay. Producers and directors must have a feel for the act's music and be aware of the image the artist wants to present, they said.

"Our goal is to sell records through the videos we make," commented Grasso, "but we aren't going to sacrifice our artists' identity in the process. My concern is that there aren't enough music people in the video industry."

Webber concurred by saying that it took Van Halen's "Jump" video to turn him on to the group. "I never liked Van Halen until I saw that clip; now they're my favorite rock'n'-roll band," he laughed. "The clip enhanced the group's personality in a positive way."

The panel, moderated by Billboard's associate video editor Faye Zuckerman, also showcased clips from each of the indie labels represented, with mention of their costs and applications.



Faye Zuckerman



Jeannie Hance



David Bean



Monica Lynch



Joel Webber



Carl Grasso



Standing, from left: Gary Gilbert, Ron Gerta, Arnie Holland, Maxyne Lang, Dr. Beatrice Von Silva Tarouca-Wagner. Seated, from left: Scott Holtzman, Ira Selsky.

Rights Payment Warning: 'Publishers Are Watching' Clip Broadcast Industry

Video sync payments and other rights could be a time bomb waiting to hit video clip broadcasters with unexpected costs, admitted panelists on the "Covering Your Art" panel.

"When is the bomb going to explode? Very soon," said Maxyne Lang, director of merchandising and special projects for Chappell/Intersong Music Group-USA. She warned that "publishers are watching" the video clip broadcast industry with increasing interest.

Lang admitted that "the kinds of monies involved are so minimal" that enforcement of sync rights would probably cost more than could be collected. But right now many music rights owners feel they are being cheated of income they deserve, she said.

What that income could be, how it could be gotten, and even the specific rights clearances involved are confused to near incoherence, panelists admitted, with the roots of the problem going back to the record companies themselves, who seek to cover any holes in their rights contracts by including clauses in their contracts which leave broadcasters potentially vulnerable to future charges on the clips they have paid.

A key factor in the discussion is whether clips are used as promotional or programming material. The fact that record

labels are finding increasing uses for clips has made publishers and other potential rights owners eager for some kind of payment.

Said Ira Selsky, vice president of business affairs for Almo/Irving Music: "Record companies would be happy to give us short-term rights for small fees—or no fees—if these were truly 'only promotional items.' But record companies are in it to make as much money and pay as little as they can."

Moderator Arnie Holland of RCA pointed out that his company will be directly recouping only about 5% of its promotional budget in 1984. According to Holland, record companies make sure that as wide a spectrum of rights as is possible are covered before a video is released to users.

Discussion over the potential liability of video clip shows provided mainly inconclusive and sometimes contradictory responses. According to Ron Gertz of The Clearinghouse Ltd., there are no industry standards. Broadcasters using clips as promotional fodder evidently don't have to pay music publishers, he said, but if a producer puts together a syndicated clip show he may be liable for fees.

Video clip users in the audience were uncertain as to

whether they had to get licenses for the clips they used or whether the original contracts made by the record companies protected them from that. Clauses in their contracts evidently make liable, some questioners from the audience seemed to feel, and the panelists appeared unable to provide a direct answer.

It was suggested, however, that the clauses in the record label programming contracts were more a means of covering unexpected eventualities than of avoiding expense, according to some panelists.

"Basic business practices in compensating artists seem to always fall behind the technology," said Gary Gilbert of Mason & Sloane. He noted that "promotional costs are recoupable" from royalties, but once again, the question arose as to whether clips are being used as promotional or programming material by many shows.

Panelist Dr. Beatrice Von Silva Tarouca-Wagner pointed out that a number of European nations, especially Germany, already require payment for clips. Clearances should be done on a worldwide basis, she said, claiming that "worldwide licensing would add stability to the video industry."

Columbia Pictures senior counsel Scott Holtzman was also on the panel.

TONY SEIDEMAN/KIP KIRBY

BRIGHT FUTURE SEEN FOR LONG-FORM INDUSTRY

The long-form industry may be ill-defined and embryonic, but it is still moving forward, said representatives from the field on the panel "Going The Distance."

"We don't even know what to call them," said Picture Music International's Bob Hart in reference to video music pieces that are made for sale via retail outlets. "I hate calling them long-forms."

Panelist Laura Foti, representing RCA Video Productions, noted that the developing video music industry is not seeing budgets recouped via sales to the home video market. "You have to look at other outlets for long-forms," she added, suggesting cable tv, theatrical and foreign distribution as possibilities.

Independent producer Derek Power suggested that long-form music video might be "the shape of things to come," adding, "It is what we should be aiming toward."

The managing partner in Copeland & Power pointed out that the rock opera "Tommy" and Prince's "Purple Rain" exemplify "where the long-form industry is going." He added: "As an independent I am worried about making a profit. Budgets are crucial, so we explore all possible outlets to exploit a product."

Concurring with Power was independent video producer George Paige, who said that he considers all possible outlets for video products as well. As for the evolving music field, Paige noted, "We don't really know yet what we are creating here. But it is growing slowly, hence giving us the chance to properly plan strategies for marketing and distributing this new medium."

Panelist Jerry Kramer, best known for directing "Making Michael Jackson's Thriller," pointed out that video EPs and shorter theatrical releases are becoming viable products for the home video field. He explained: "At one time [movie] shorts were really popular. Now, they have gone away. Video has opened up possibilities for movie/video shorts. We should be looking for new ways to market these products."



Laura Foti



Derek Power



Bob Hart



Sam Sutherland



George Paige

Because long-form video is still in its early stages, the panelists agreed that they have been given opportunities to work out marketing and distribution plans carefully for each release. They all cited timing and tying in a visual music release with an album's launch as critical for the success of the video product.

PMI's Hart predicted that long-form videos will not become a bona fide industry until some time after 1985. Right now, he said, the expenditures for longer videos cannot be justified.

RCA's Foti noted the number of new television outlets taking video product. She also said that RCA is looking to turn out non-musical productions, noting, "We have put out comedy shows and an exercise tape." **FAYE ZUCKERMAN**



Harvey Leeds



Ellen Berkowitz



Jefferi Lee



Les Garland



Dain Eric



David Kellogg

Programming Executives' Panel Marked by Heated Exchanges of Opinion



Bette Hisiger



Ellen Davis



Rick Kurkjian

Competition in video music broadcasting is becoming increasingly harsh and bitter, if the often sharp exchanges which took place on the "Seen In The Right Places" panel are a guide.

Refereed by Epic national director of video promotions Harvy Leeds, "Seen In The Right Places" featured programming executives from a diverse spectrum of programming outlets, with everything from 24-hour-a-day networks to one-day-a-week shows represented. Topics of discussion included the dangers of clip overexposure, payment for clips, and the need for and impact of new outlets.

"The current state of affairs on American television is that there is too much music," claimed MTV vice president of programming Les Garland.

"By saying that you're protecting yourself," responded Cable Music Channel vice president of programming John McGhan from the audience. If MTV is so worried about oversaturation, he asked, "Why did you start another 24-hour service?"

But Garland wasn't the only one voicing fears of clip overexposure. "You ship it out like it's just confetti," said "Friday Night Videos" talent coordinator Bette Hisiger. If the population of video clip shows continues to be as high as it is, Hisiger claimed, "You're going to put 'Friday Night Videos' in a lot of trouble." She noted that hers is probably the only broadcast show that pays to use the video clips it programs.

"The numbers are there for both shows," countered Ellen Davis, producer of "New York Hot Tracks." "They ['Friday Night Videos'] pay so they can use" the fee to pressure record labels for premieres and exclusive playdates for clips, she maintained.

Richard Kurkjian, president of the California Music Channel, said he felt that overexposure was not a problem. But he predicted that even without it, the national video clip networks will not be around for long.

As for the impact of increased competition, Garland repeated the warning he's made in the past: "As competition increases, you're going to see playlists tightening." When some panelists responded that they felt audiences, not programmers, should be the ones to decide when oversaturation was occurring, Hisiger said, "By the time the consumer decides, you're off the air."

"The consumer has decided that they're not sick of it, they want more," responded Davis, who pointed to the record ratings her show racked up when it was moved to a Saturday afternoon time slot. David Kellogg, executive producer of the locally based "Goodnight L.A.," said that he felt overexposure was a problem only for "certain clips by certain artists." Cable Music Channel's Ellen Berkowitz also warned

against video pigeonholing. "Because you're a certain age doesn't mean you want to listen to one kind of music," she said.

Both Cable Music Channel and the Discovery Music Network provided new details on their programming structures during the panel. "What we are pitching is a lot more than video clips," said Discovery Music Network vice president of programming Dain Eric. The network, scheduled to premiere on Jan. 1, will feature "special segments" and "long-forms" as well as clips, said Eric.

Included in the mix will be a program detailing the inner workings of the music industry for consumers. Cable Music Channel's McGhan said that his network will also have a show featuring record industry news, as well as a Sunday night jazz show.

As for paying for clips, David Ciclitira, general manager of the Europe-targeted Sky Channel, said that European clip users "formed a London organization," the VPL, and "agreed to pay a sum for an experimental two years," adding, "By paying a small amount of money now we're probably making things easier for ourselves in the future."

As for payment by American shows, Black Entertainment Television's Jefferi Lee claimed that his network has had a very positive impact on sales of a number of titles.

TONY SEIDEMAN



The value of club exposure for video clips was the key point discussed in the "Reaching The Nightlife" panel, moderated by Perry Cooper, Atlantic's vice president of artist relations and media development.

"Clubs are one of the few ways to get instant feedback on videos," noted Mike Cooper, vice president of programming and research of Music Video Services Inc. And Ed Steinberg, founder and president of Rockamerica, added that clubs were the first place music videos were exposed, "despite what cable shows have said." Steinberg further noted that he started Rockamerica in 1980, "so there was video music before MTV."

Tom De Ieso, vice president of Telegenics, noted that MTV is "burning out" some superstar videos. As a result, he said, if a clip is only in light rotation on MTV, it would be more suitable for club play.

Atlantic's Perry Cooper echoed that point. "New artists are the key for clubs," he said, "because that's what MTV and 'Friday Night Videos' are not playing. You should play what others don't have."

Cooper added that he is considering instituting a discount or rebate system for club plays on new artists. "We'd designate new artists," he noted, "and on verification of your play, we'd deduct that payment from your access fee. We haven't come to any decision yet, but we're looking into it."

Cooper also noted that the costs of videos have increased dramatically in recent years. "The same exact video that would have cost \$10,000 or \$20,000 four years ago would now cost \$80,000 or \$100,000," he said. "We've created a monster. It's helped tv and record sales, but it's become a monster."

Tom Koranda, director of entertainment for Stuart Anderson's Black Angus/Cattle Company restaurants, noted that video now constitutes 85% of the chain's in-house entertainment. The chain includes 110 restaurants, of which 85 incorporate audio and video.

The panel was rounded out by Roby Freedom, DJ/VJ at 1st Avenue/7th Street Entry in Minneapolis. Freedom, who claimed he was the first video jockey in Minneapolis, noted that the club has recently hosted in-person appearances by the Church and Captain Sensible, among others.

Andrew Boucaut, director of Video Marketing Services, and Marty Diamond, director of entertainment for The Ritz, were slated to be on the panel, but were unable to appear.

PAUL GREIN

Nightclubs' Exposure of Clips Boosted As Vehicle For 'Instant Feedback'



Tom De Ieso



Perry Cooper



Roy Freedom



Tom Koranda



Ed Steinberg

Clip Directors 'Dream' Out Loud About Getting Hollywood To Call



Tony Seideman



Mark Robinson



Jeff Abelson



Allan Arkush



Martin Kahan

Martin Kahan, who has worked with Ian Hunter, Motley Crue, the Scorpions, Scandal and other artists as writer, director and editor, opened by noting that "the laws of drama apply to every story-telling form—film, music video, even cartoons." Still, while defending the validity of video clips as an "art form," Kahan also stated, "Of course, anything you do is hopefully leading you to the big time."

According to Kahan, "everything in this business is a product of relationships," and as in any "people-intensive industry," having contacts in the right places can be as or more important than the quality of the director's work in terms of getting to try his or her hand at a feature film project.

Kahan cited as one difficulty of breaking into Hollywood the failures of early feature films directed by people who had come out of the video clip industry. "Hollywood is as fad-conscious as any other aspect of the leisure industry," he said. "Those early failures of feature films by music video directors have made it much more difficult to break into features."

Jeff Abelson of Parallax Productions said that certain changes in the way music videos are conceptualized and shot today are helping pave the way for clip directors to move into films. "The acceptance of dialog in music video is an indication that the medium will serve as an even more effective training for would-be film directors," he claimed, asking why greater numbers of music videos employing dialog, plot and character development were not appearing.

Director Alan Arkush (Bette Midler's "Beast Of Burden" clip and such feature films as "Rock'n'Roll High School" and "Heartbeeps") agreed that the trend toward increased plot and characterization is promising for directors looking to make the move from rock clip to feature film. But he added, "No one is banging down the doors of music video directors to have them make features. You have to really be able to develop a story line and meaningful characters."

Mark Robinson, who has been working as a director of music videos for more than five years—and who recently completed his first independent feature, "Roadhouse 66"—said that even though current music video techniques may be helping to prepare directors for Hollywood, nothing in music video prepares a director for "Hollywood deal-making."

Robinson said that his feature film was put together in 24 days with an \$800,000 budget, but that this is obviously not the norm. The grand scale of a Hollywood feature film, he noted, is apt to be intimidating and difficult to handle for a director coming from a music video background.

STEVEN DUPLER

Do music video directors view the video clip as a healthy, valid art form to which they've made a commitment, or is music video just something for a director to do until Hollywood comes calling? How does one get Hollywood to call? The "Every Director's Dream" panel brought together four music video directors and one producer in an effort to answer these questions.



Association Activity. Crowds around the Music Video Producers Assn.'s exhibit booth were a fixture at the Video Music Conference. Here MVPA member Joe Billea tells some people what his organization is about.



Family Business. Sunset Post, the official post-production house for the conference, got its staffers together at its exhibit booth. From left are Keith Burns, Diane Sullivan, Karen Burdett, Ron Burdett, Kyle Prince, Christine Lakeland, Dallas and Mark Smith.



Jock Talk. Lance Scroggins of Audio Visions/The American Video Jockeys Assn. chats with Marie Halbert and friend.



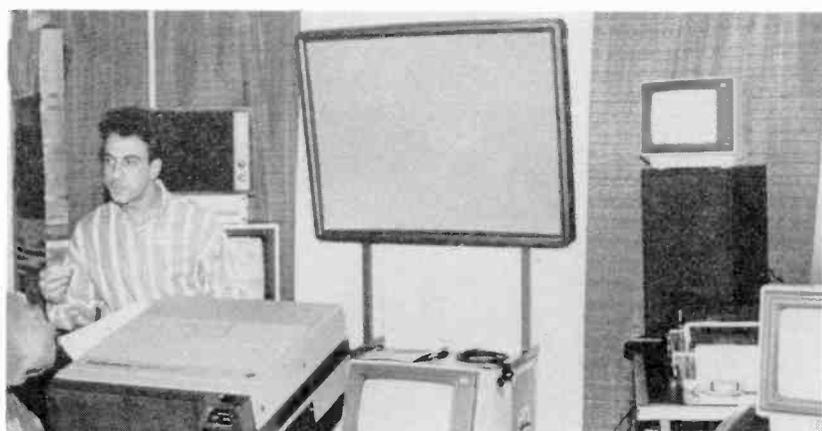
Fun For One. Laurel Resnick of The Post Group bops to the beat of one of her company's productions in the firm's hospitality suite.



Equipment Unlimited. Sound Unlimited's Ed King inspects some of the equipment he's set up in his hospitality suite, as Marc Richardson stands by.



Tell Them About It. Tim Di Ieso of Telegenics checks out his video monitors as he awaits the opening of the exhibition area.



Rockin' Rob. Rockamerica's Rob Lorenzo does duty at his company's exhibit booth.



Electric Banana? Pam Wilkerson, who goes by the stage name of Robin Diamondz, hands out bananas to promote her video "Monkey Man."



Jukebox Jollies. Exhibitors and attendees gather around Rowe International's new video jukebox.



Look and Listen. From left, Chris Hickey, Gale Dahane and Chris Babbitt of Sight & Sound Entertainment check out their product while awaiting an onrush of attendees.

**BOYS
JUST
WANT
TO
HAVE
FUN!**

That's exactly what this year has been all about. And this boy in particular would like to thank all those other boys and girls who helped make 1984 such a fun year.

To CBS and Epic/Portrait Records and especially Dan Beck, Lenny Petze and Harvey Leeds for their constant support and creative freedom.

To Ken Walz for the energy and hard work that pulls everything together.

To 65 West Entertainment Company, Joe Zynczak and Dave Wolff for staying sane all year long.

To Norman Smith, Mike Negrin, Francis Kenny and all the crew people whose talents cannot be measured.

To Pat Birch, John Cerrone, Peter Kaminsky, Katrine Dominique, Lou Albano as well as each and every cast member who put in the hours, days and what seemed sometimes to pass into weeks.

And of course, to the 1st lady of Rock and Roll, the talented, the record setting, the creative and highly unusual Cyndi Lauper, thank you.

Boy, was it fun.


Edd Griles, Director

American Video Awards

Best Female Video—Cyndi Lauper
“Girls Just Want To Have Fun”

MTV Music Video Awards

Best Female Video—Cyndi Lauper
“Girls Just Want To Have Fun”

International Film and TV Festival of N.Y.

Gold Medal—Best Series
“Girls Just Want To Have Fun”
and “Time After Time”

Gold Medal—Best Video
“She Bop”

Grand Prize—Best Series
“Girls Just Want To Have Fun”
and “Time After Time”

Billboard Video Music Awards

Best New Video Artist—Cyndi Lauper
“Girls Just Want To Have Fun”

Best Female Performance—Cyndi Lauper
“Time After Time”

Best Director—Edd Griles
“Girls Just Want To Have Fun”

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MTV Readies Beefed-Up News Coverage

New Director Herzog Seeks To 'Build Credibility'

NEW YORK With the re-staffing of its news department virtually complete, MTV is planning to become a major force in music news coverage, using much more video and trying for a pace that will match the graphics and pacing of the rest of the network.

So says Doug Herzog, the cable service's new director of news, who says he will be "trying to build credibility for MTV music news." Including production people, the network will now have a total of nine people on the beat, with one managing editor and three writers.

"It's a new commitment to music news," says Herzog. He adds that MTV will be "doing more with the news than we have in the past."

"In the past," he continues, "news has always been part of one department or another. In 1985 news will have its own department and its own staff."

Quality, not quantity, will be the key to the effort, he says. News already takes up a large portion of MTV's weekly schedule, says Herzog: four minutes of each hour of the 24-hour-a-day, seven-day-a-week network.

The news is split into two two-minute blocks, one running 10 minutes after the hour and the other 40 minutes after the hour. Though each block may seem small, the weekly total comes to more than 11 hours.

Until now, most of this time had

been filled with words and still photos. Herzog says he is going to use his editorial staff and production crew to create a great deal more video to make the segments alive and active—although he will always have to work under a time limit of no more than two minutes for each single item.

He'll be getting around these limits in part by creating multi-part series, the first of which ran last week. Titled "Remembering John," it was a three-part look at the lives of those who'd been close to John Lennon, concentrating on recent events in the lives of Yoko Ono and Julian Lennon.

The segments ran Dec. 5-7, with a (Continued on page 48)



Cultural Exchange. Culture Club sets up an informal fashion show during its stopover at MTV's studio at Unitel in New York. From left are MTV's Roberta Kruger, Robert Smith of Epic, Roy Hay of Culture Club, Harvey Leeds of Epic, Brian Diamond, Nina Blackwood and Martha Quinn of MTV, Culture Club's Mikey Craig and Jon Moss, MTV's Alan Newman, Boy George, a Cabbage Patch doll and an antique phonograph.

Department Store Fashions Clip To Boost Sales

NEW YORK Thalhimers department store in Richmond, Va. has produced a music video for the Junior Departments in its 27-store Southeastern chain. The seven-minute clip was filmed by Jon Parks of Mirage Productions in Richmond, whose previous credits include music videos by Single Bullet Theory and MTV "Basement Tapes" competitor Suzy Saxon & the Anglos.

Carlos Chafin of Richmond's Alpha Audio wrote the music for the surreal clip, which is entitled "Fall For You" and features store mannequins which come to life and go dancing at various settings throughout the city.

According to Nick Collieran, president of Alpha Audio, the "MTV-style" video came about after Thalhimers "started finding out that they were losing teens and young adult customers to boutiques and specialty stores in the malls."

New Video Clips

ARMORED SAINT

Can u Deliver
March Of The Saint/Chrysalis
Vicy Lowy For West One
Jonathan Seay

BLUE ANGEL

Late—I'm Gonna Be Strong
Blue Angel/Polydor
Ken Walz Productions
Edd Griels

JULIE BROWN

"Homecoming Queen's Got A Gun"
Goddess In Progress/Rhino Records
Tom Daley

JOHN COUGAR

This Time—Ain't Even Done With The Night
Nothing Matters And What If It Did/Riva/PolyGram
Gowers, Fields & Flattery
Bruce Gowers

JERMAINE JACKSON

Do What You Do
Jermaine Jackson/Arista
Gaspi Productions
Bob Giraldi

THE KINKS

Do It Again
Word Of Mouth/Arista
Nitrate Films
Julien Temple

KROKUS

Out Love
The Blitz/Arista
Callner Shapiro
Marty Callner

		AS OF DECEMBER 15, 1984		WEEKS ON PLAYLIST
		PROGRAMMING		
VIDEOS ADDED THIS WEEK	BAND AID	DO THEY KNOW IT'S CHRISTMAS	Columbia	HEAVY
	RICK DEE	GET NEKKED	Atlantic	NEW
	HONEYMOON SUITE	BURNING IN LOVE	Warner Bros.	NEW
	RAIL FANTASY		EMI America	LIGHT
	LOU REED	MY RED JOYSTICK	RCA	LIGHT
	RED ROCKERS	BLOOD FROM A STONE	Columbia	LIGHT
	BAXTER ROBINSON	GREEN LIGHT	RCA	LIGHT
	ROLLING STONES	TOO MUCH BLOOD	Rolling Stones	POWER
	BILLY SATELLITE	I WANNA GO BACK	Capitol	NEW
	"WEIRD AL" YANKOVIC	THIS IS THE LIFE	Rock'n'Roll/CBS	LIGHT
POWER ROTATION	LINDSEY BUCKINGHAM	SLOW DANCING	Elektra	4
	EURYTHMICS	SEX CRIME	RCA	2
	THE FIXX	SUNSHINE IN THE SHADE	MCA	4
	DARYL HALL & JOHN OATES	METHOD OF MODERN LOVE	RCA	2
	JIMI HENDRIX	ARE YOU EXPERIENCED	Warner Bros.	6
	DON HENLEY	BOYS OF SUMMER	Geffen	2
	HONEYDRIPPERS	GOOD ROCKIN' AT MIDNIGHT	Esperanza/Atlantic	3
	JOAN JETT	I LOVE YOU LOVE ME LOVE	MCA	3
	JOAN JETT	I NEED SOMEONE	MCA	3
	BILLY JOEL	KEEP THE FAITH	Columbia	5
	KINKS	DO IT AGAIN	Arista	4
	CYNDI LAUPER	MONEY CHANGES EVERYTHING	Portrait	3
	STEVE PERRY	FOOLISH HEART	Columbia	3
	PLANET P PROJECT	PINK WORLD	MCA	2
	ROLLING STONES	TOO MUCH BLOOD	Rolling Stones	1
BRUCE SPRINGSTEEN	BORN IN THE U.S.A.	Columbia	3	
ROD STEWART	ALL RIGHT NOW	Warner Bros.	3	
TOTO	STRANGER IN TOWN	Columbia	3	
HEAVY ROTATION	BAND AID	DO THEY KNOW IT'S CHRISTMAS	Columbia	1
	*BRYAN ADAMS	RUN TO YOU	A&M	5
	*PAT BENATAR	WE BELONG	Chrysalis	8
	*DAVID BOWIE	BLUE JEAN	EMI	12
	*DURAN DURAN	WILD BOYS	Capitol	5
	BILLY IDOL	CATCH MY FALL	Chrysalis	7
	*JULIAN LENNON	VALOTTE	Atlantic	6
	*MADONNA	LIKE A VIRGIN	Sire/Warner Bros.	6
	*PAUL McCARTNEY	NO MORE LONELY NIGHTS	Columbia	10
	*REO SPEEDWAGON	I DO WANNA KNOW	Epic	6
	SURVIVOR	I CAN'T HOLD BACK	Scotti Bros./CBS	9
	*TALKING HEADS	ONCE IN A LIFETIME	Sire/Warner Bros.	10
	*38 SPECIAL	TEACHER TEACHER	Capitol	10
	U2	PRIDE	Island	9
	PETER WOLF	I NEED YOU TONIGHT	EMI America	6
ACTIVE ROTATION	JOHN CAFFERTY & THE BEAVER BROWN BAND	TENDER YEARS	Scotti Bros./CBS	7
	CHICAGO	YOU'RE THE INSPIRATION	Full Moon/Warner Bros.	2
	*CULTURE CLUB	THE WAR SONG	Virgin/Epic	9
	*DEEP PURPLE	PERFECT STRANGERS	Mercury	6
	FRANKIE GOES TO HOLLYWOOD	TWO TRIBES	ZTT/Island	13
	*J. GEILS BAND	CONCEALED WEAPONS	EMI America	6
	COREY HART	IT AIN'T ENOUGH	EMI America	11
	*ROGER HODGSON	HAD A DREAM	A&M	7
	CHAKA KHAN	I FEEL FOR YOU	Warner Bros.	10
	*BILLY OCEAN	LOVERBOY	Arista	5
	*QUIET RIOT	PARTY ALL NIGHT	Pasha/CBS	9
	LIONEL RICHIE	PENNY LOVER	Motown	11
	*SCANDAL	HANDS TIED	Columbia	7
	*TIMOTHY B. SCHMIT	PLAYIN' IT COOL	Elektra	7
	*BILLY SQUIER	ALL NIGHT LONG	Capitol	6
*TWISTED SISTER	I WANNA ROCK	Atlantic	11	
*JOHN WAITE	TEARS	EMI America	9	
MEDIUM ROTATION	PHILIP BAILEY/PHIL COLLINS	EASY LOVER	Columbia	2
	BELFEGORE	ALL THAT I WANTED	Elektra	11
	BIG COUNTRY	WHERE THE ROSE IS SOWN	Mercury	6
	EUROGLIDERS	HEAVEN MUST BE THERE	Columbia	9
	GENERAL PUBLIC	TENDERNESS	IRS	7
	DAN HARTMAN	WE ARE THE YOUNG	MCA	7
	KROKUS	OUR LOVE	Arista	3
	JOHN PARR	NAUGHTY NAUGHTY	Atlantic	3
	STONE FURY	BREAK DOWN THE WALLS	MCA	10
	BREAKOUT ROTATION	AC/DC	JAILBREAK	Atlantic
AUTOGRAPH		TURN UP THE RADIO	RCA	3
BRUCE COCKBURN		IF I HAD A ROCKET LAUNCHER	Gold Mountain/A&M	5
DEVO		ARE YOU EXPERIENCED	Warner Bros.	4
LOS LOBOS		WILL THE WOLF SURVIVE	Warner Bros.	7
GARY O.		GET IT WHILE YOU CAN	RCA	2
RAMONES		HOWLING AT THE MOON	Sire/Warner Bros.	4
TOMMY SHAW		LONELY SCHOOL	A&M	2
ANDY SUMMERS		THEME FROM "2010"	A&M	2
UB40		IF IT HAPPENS AGAIN	A&M	6
WHAM!	CARELESS WHISPER	Columbia	2	
ZEBRA BEARS		Atlantic	3	
LIGHT ROTATION	ALPHAVILLE	BIG IN JAPAN	Atlantic	5
	ANIMATION	OBSESSION	Mercury	4
	ARMORED SAINT	CAN U DELIVER	Chrysalis	4
	BANANARAMA	THE WILD LIFE	MCA	11
	MORRIS DAY	JUNGLE LOVE	Warner Bros.	7
	RONNIE JAMES DIO	WE ROCK	Warner Bros.	5
	SHEENA EASTON	STRUT	EMI America	10
	IRON MAIDEN	ACES HIGH	Capitol	5
	JERMAINE JACKSON	DO WHAT YOU DO	Arista	2
	JACKSONS	BODY	Epic	2
	DAVID JOHANSEN	HAVE YOU HEARD THE NEWS	Passport	7
	POINTER SISTERS	NEUTRON DANCE	Planet	3
	QUEENSRYCHE	TAKE HOLD OF THE FLAME	EMI America	7
	RAIL FANTASY		EMI America	1
	LOU REED	MY RED JOYSTICK	RCA	1
BAXTER ROBINSON	GREEN LIGHT	RCA	1	
RUSH	RED SECTOR A	Mercury	3	
DONNA SUMMER	SUPERNATURAL LOVE	Geffen	2	
W.A.S.P.	I WANNA BE SOMEBODY	Capitol	5	
"WEIRD AL" YANKOVIC	THIS IS THE LIFE	Rock'n'Roll/CBS	1	
NEW ROTATION	JOE "KING" CARRASCO	CURRENT EVENTS	Jem/Important	4
	JOE COCKER	EDGE OF A DREAM	Capitol	3
	DAZZ BAND	LET IT ALL BLOW	Motown	2
	RICK DEES	GET NEKKED	Atlantic	1
	DEPECHE MODE	MASTER & SERVANT	Sire/Warner Bros.	7
	ROD FALCONER	ONLY SO MUCH	RCA	7
	FIONA	LOVE MAKES YOU BLIND	Atlantic	7
	4-3-1 ANIMAL	Recovery		3
	GOLDEN EARRING	SOMETHING HEAVY GOING DOWN	21/PolyGram	2
	HONEYMOON SUITE	BURNING IN LOVE	Warner Bros.	1
	REBBIE JACKSON	CENTIPEDE	Columbia	4
	LET'S ACTIVE	WATERS APART	IRS	3
	CHUCK MANGIONE	DIANA D	Columbia	5
	STEVE MORSE BAND	GENERAL LEE	Elektra/Musician	5
	ELVIS PRESLEY	BLUE SUEDE SHOES	RCA	4
SHERYL LEE RALPH	IN THE EVENING	New York Music Co.	5	
RED HOT CHILI PEPPERS	TRUE MEN DON'T KILL COYOTES	EMI America	7	
RED ROCKERS	BLOOD FROM A STONE	Columbia	1	
TOM ROBINSON	WAR BABY	Geffen	5	
BILLY SATELLITE	I WANNA GO BACK	Capitol	1	
SILENT TREATMENT	LIFE ON EARTH	Red Label	5	
S.P.K.	MACHINE AGE VOODOO	Elektra	4	
SUICIDAL TENDENCIES	INSTITUTIONALIZED	Frontier	5	
TEENA MARIE	LOVER GIRL	Epic	3	
MARC A. THOMPSON	SO FINE	Warner Bros.	5	
TRIPLETS	BOYS	Unsigned	4	
TOM VERLAINE	5 MILES OF YOU	Warner Bros.	4	

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

(Continued on page 48)

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Today's Lesson Is . . . Recording engineers, technicians and Sony customers gathered last month at two four-day, bi-coastal courses designed to augment their knowledge of operational and maintenance procedures for Sony digital audio products, particularly the PCM-3324. Pictured here at Capitol recording Studio A in Los Angeles is Curtis Chan, digital sales engineer for Sony Pro Audio, with his class. The seminars are intended to provide increased technical support for Sony clients.

London-Based Heisenberg International Firm Forges Trans-Atlantic Studio Links

BY MOIRA McCORMICK

CHICAGO Heisenberg International, a London-based administration/management firm headed by producers Richard Burgess and John Waters, has introduced a new service: linking up U.S. artists who wish to record across the Atlantic with the ideal studio, and vice versa for European acts. A Los Angeles branch office recently opened to help administer the trans-Atlantic studio matchmaking service.

London-bred Burgess, now a New York resident whose production credits include Spandau Ballet, Adam Ant, Nina Hagen, America, New Edition and Melba Moore, says that although the service is still in the startup stage, "I think there's quite a lot of interest for something like this.

"When I'm working in New York, people are always asking me what it's like to work in London. When I'm in London, it's the other way around.

"There are a lot of American groups that would like to record in England, and vice versa," he continues. "But things often get no further than the 'interest' stage, because of the logistics of pulling it together."

Finding the right studio and making attendant arrangements is "a difficult and scary thing to coordinate from another country," Burgess notes. "You have to end up coming over for a month to check things out, and you could still get ripped off."

For a fee, Heisenberg International will find a studio, arrange transportation and accommodations, locate engineers, musicians and arrangers, even assist in trans-oceanic travel plans if necessary, according to Burgess.

Prospective clients on either side

of the pond first contact office managers Janice Crotch in London or Laura Annick in Marina del Rey, who administer a checklist of 50 to 60 questions determining when and for how long a studio is needed, available budget, necessity of instrument rental and preferred studio hardware, among other points.

Burgess and partner Waters then link artist with studio after "carefully matching the people with the project—we wouldn't put an electronic-music client in a studio more suited to straight-ahead rock'n'roll," Burgess says.

Burgess says he and Waters have "specs from dozens and dozens of

good studios" in both the U.S. and Europe, many of which they have worked in, in order to aid the selection process.

He sees Heisenberg International's studio matchup service as "an exchange—we're not sucking business out of one country to another. A lot of people who already work trans-Atlantic wouldn't need this, but our service is ideal for groups with the desire, if not the wherewithal, to record across the ocean."

Video Track

LOS ANGELES

JOHN CAFFERTY & the Beaver Brown Band's "On The Dark Side" is one of the few clips to drop off the MTV playlist, then return to the list and rise to heavy rotation. It was directed by **Bill Parker** for **Bill Parker Productions**. The comeback is being attributed to the renewed popularity of the film "Eddie & the Cruisers," after it played on HBO. **Peter Allen** produced the video, and **Austin Debach** lensed it.

Pat Benatar has shot three videos to promote her new album, "Tropico." The featured songs are "We Belong," "Ooh Ooh Song" and "Painted Desert." **Matty Callner** directed "We Belong" as a ballad with religious overtones. He also took charge of the upbeat "Ooh Ooh Song" for **Callner/Shapiro Productions**. "Painted Desert" was filmed on location in California and directed by **Chris Gabrin** for **Lime-**

light Productions.

Julia Heyward made her directorial debut for MCA Recording artists **the Fixx** on "Sunshine In The Shade," shot on location in California's Canyon Country, north of Los Angeles. To conjure up images of color mutations, she used computer-controlled vari-lights in what is primarily a performance video. It was produced by **Picture Music International**.

Dramatic World War II footage takes center stage in a promotional video produced by **High Five Productions** for **Apple Computer**. Entitled "1944—Against All Odds," the short piece was lensed in 16mm black and white and features computer-toting commandos. The commandos infiltrate the enemy's overworked, paper-ridden employees to bring them **Macintosh** computers. It was directed by **Bud Schaetzle**; original World War II footage was

(Continued on page 42)

Audio Track

NEW YORK

FORMER TYCOON MEMBER Norman Mershon is producing demo tapes for the **Cup Brothers** at his Brooklyn studio. The tracks feature appearances by **John Jarrett's Tribe** guitarist **Phil Grande**.

At **New York Sigma Sound**, producer **Jellybean Benitez** has been working with engineer **Michael Hutchinson** on a dance remix of **Lindsey Buckingham's** "Slow Dancer." The **Village People** were also in, with producer **Jacques Morali** and engineer **Jay Mark Synder**, cutting their first U.S. single in five years. **Don Peterkofsky** was assisting.

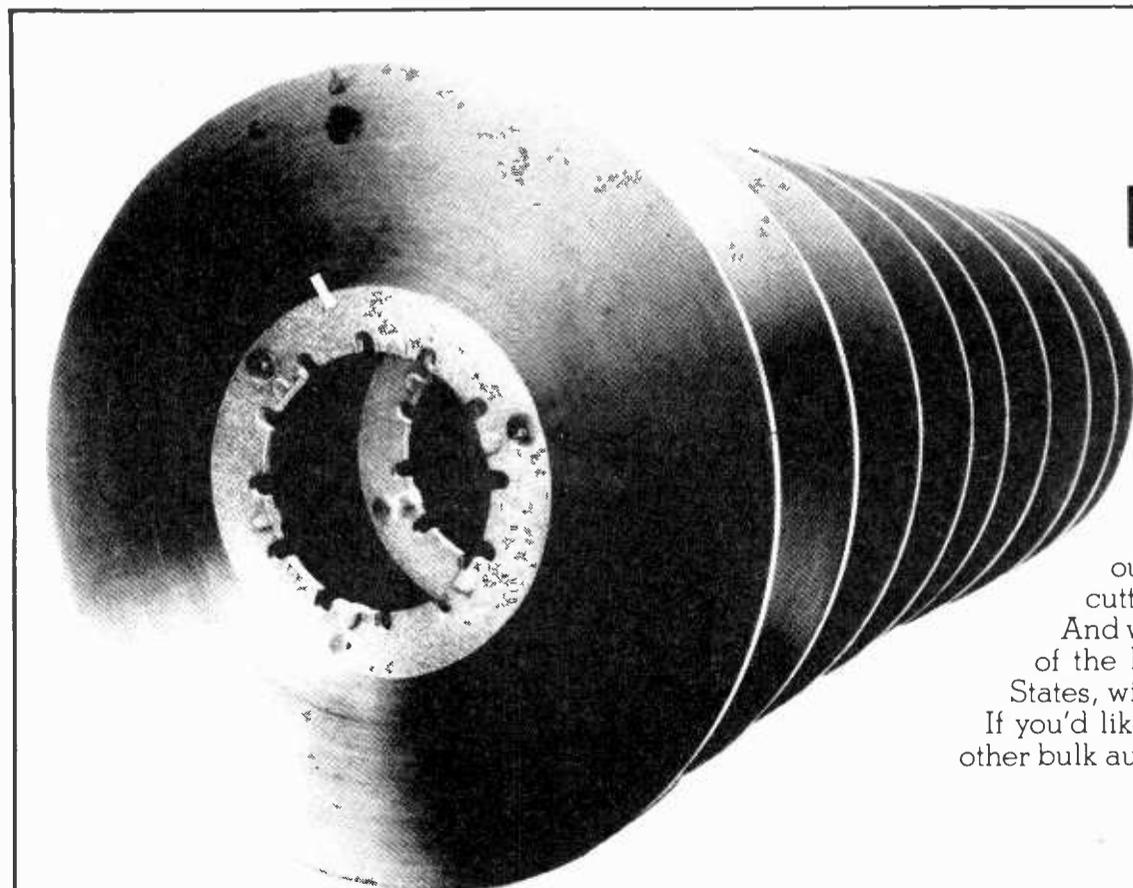
The **Aura Sonic Ltd.** remote unit has been busy. The **Secret Sound/Aura Sonic** team has been recording all the live concerts for **PMC-FM Tokyo**, including concerts by **Black Uhuru** at the Ritz and **Pe De Boi, Loremil Machado & the Savava Band** and **Kimati Dinizulu & the**

Kotoko Society from S.O.B.'s. Engineers for the live broadcasts were **Steven Remote** and **Jack Malkin**.

LOS ANGELES

PEACHES & HERB are in at **Mad Hatter** tracking and overdubbing their new album for **Don Ralph** productions. Producing is **Greg Wright**, with engineers **Carl Lang** and **Duncan Aldrich**. The **Yellowjackets** are in doing overdubs for the new Warner Bros. release. The band is producing, with **Erik Zabler** and **Gary Wagner** at the controls. Studio owner **Chick Corea** is also in working on a new album for ECM. The project is a septet, including strings, horns, flute, cello and the music of Mozart. Corea is producing; **Bernie Kirsh** and **Jeff Vaughan** are at the board. Finally, **Billy Griffin** is tracking and overdubbing his new Columbia album with producer **Todd Cochran**. At

(Continued on page 42)



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New Products

UHER CR 160



UHER OF AMERICA

Uher's model 160 portable stereo cassette recorder is available with options for film dubbing, sync sound and remote control operation. Suggested retail price is \$905.

VIDEO TRACK

(Continued from page 41)

edited by Michael Salomon. Apple's chairman Steven Jobs makes a cameo appearance in the video.

UNITED KINGDOM

TUMBLEHALL PRODUCTIONS shot the Dave Pell Jazz Octette for a 30-minute special, directed by George Cook and hosted by comedian Steve Allen. Greg Venable was the audio engineer for Britannia Recording Studios.

NEW YORK

GLOBAL PRODUCTIONS used a

school bus and a garage to make a simplistic clip for Andrea & Hot Mink's "Manhattan" single for CBS-distributed Rock'N'Roll/Scotti Bros. Records. Jenó Hodi directed the piece.

It's official: Sony has received a U.S. patent for "Video 45" which becomes a registered trademark.

Production companies and post-production facilities are welcome to submit information on current projects to Faye Zuckermand, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Uher Reopens U.S. Sales Office

German Firm Pushing New CR 160 Tape Machine

NEW YORK After approximately five years of independent distribution, Uher Werke Munchen GmbH, the German manufacturer of high quality audio tape recorders and other electronic gear, has reopened an American sales office. The new distribution center is based in North Hollywood, Calif., and will be headed by John Belgiorio and George Rose, as president and vice president, respectively.

Founded prior to World War II, Uher came to international recognition with its introduction of the Uher 4000 Report tape machine in 1961. The unit was the first truly portable open reel tape recorder designed to be completely independent from 110-120v current. Other ground-breaking Uher models over the years have included one of the first portable hi fi stereo cassette model with opto-electronic transport control; and, last year, the model CR 260 AV cassette deck with auto-reverse in the recording as well as playback mode.

Uher hopes to increase its volume of U.S. business considerably with the reopening of an American office, and with the introduction of a new portable cassette model for professional applications, the CR 160.

"Uher has re-dedicated itself to the American market," says Rose. "By centralizing sales, marketing, parts and service under one roof, we

hope to provide a vastly improved and centralized source for Uher's entire domestic effort," he adds, noting that the new office will handle both professional and consumer products.

The new pro product, the CR 160, is a portable cassette deck that can be powered by either dry cells, nicad rechargeable batteries, a car battery or AC current. It features both Dolby B and C noise reduction,

three built-in speakers for on-site monitoring, individual level controls for each channel, peak level VU meters and switchable automatic level control.

Inputs are included for line, radio, mike and phono, and optional accessories available for the 160 include facilities for film dubbing, sync sound and remote control operation. It carries a suggested retail price of \$905.

AUDIO TRACK

(Continued from page 41)

the controls are Bobby Brooks, Duncan Aldrich and Richard McKernan.

At EFX Systems, Jae Jarrett of Princess Productions is recording tracks for two acts. The first, Lejenz, is laying tracks for a new album with Jeff Vaughan engineering and Darwin Foye assisting. The other, A.K.A., has Philip Moores at the desk with Scott Wolf assisting. Jarrett is producing for CBS Records in the U.K. Also there, the Firesign Theatre is producing "Eat Or Be Eaten," a comedy/mystery album for Warner Bros. Fred Jones is at the board, with Jeff Vaughan assisting. Finally, Picture This is cutting tracks for its current EP project with Philip Moores. Scott Wolf engineered.

Andy Paley, formerly of the group Sidewinders, is producing

Jonathan Richman & the New Modern Lovers at Bennett House Studios in Nevada City, Calif. for Rough Trade Records in the U.K., and an as-yet-unnamed U.S. label.

Eccentric singer Nina Hagen is mixing her next CBS International album at Larrabee Sound. Adam Kidron is producing with engineer Steve Hodge and assistant Fred Howard. TBA artist George Howard is there with engineer Randy Tominga and assistant Toni Greene. Howard is co-producing the project with Denzil Miller. And local rock act Prophet is mixing an album with group member Barry Harris at the board and assistant Brad Coker.

At Skip Saylor Recording, producer Herb Pederson is working with singer/songwriter Michele Curtis. Skip Saylor is at the board with assistant Tom McCauley. Producer team Billy Osborne and Zane Giles are cutting tracks for Wayne Arnold, with Saylor and McCauley in the above slots. Dance act Trial By Fire is recording an EP for the Fat Boy Label with producer David Darling while McCauley mans the board. And Warner Bros. act ZIII is cutting album tracks with producer Guy Spells and engineer Saylor.

Steve Lawrence & Eydie Gorme are back at it with an album in progress at Group IV Recording. Dennis Sands and assistant Andy D'Addario are engineering.

Tom Jones is in at Britannia Studios recording vocals for an album intended for European release. Gordon Mills is producing, with Marvin Clamme behind the board.

NASHVILLE

JIMMY BOWEN is producing MCA recording artist John Schneider, with Bob Bullock engineering, at The Castle. Bowen is also transferring tracks from analog to digital on Warner Bros. artist Hank Williams Jr., with Bullock again at the controls. Finally, Tom Taffe and James Burton are producing Stefan Anderson, with Donnavan Cowart engineering.

OTHER CITIES

STARR HAS completed his first project for East Coast Records in Harrisburg, Pa. The new release, "She's So Fine," is self-produced.

At Saugerties, N.Y.'s **Midnight Modulation**, Richard Alderson has been producing "The Fugs Reunion Concert From The Bottom Line."

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

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More Western Inroads

China Market Still Growing

NEW YORK The Chinese professional audio equipment market is continuing to expand, with more Western manufacturers finding receptive outlets for recording consoles, audio tape recorders and duplicating gear in the People's Republic.

Both Tandberg of America and Solid State Logic Ltd. have already established business relationships within China. Tandberg has ar-

ranged to produce language lab units in a factory based in Ningbo (Billboard, Aug. 25), while SSL has sold three of its high-end mixing consoles to China Records, the state-owned and operated record label (Billboard, Aug. 11).

Electro-Voice, too, has shown a strong interest in the Chinese market. The company has given technical seminars there and recently opened an Electro-Voice service center in Guangzhou, which sells and services E-V pro sound products (Billboard, Aug. 25).

One of the earliest companies to enter the Chinese pro arena is Cetec-Gauss. The California-based manufacturer of duplicating systems installed its first cassette duplicating system in China about five years ago, and according to the company, more than 75% of the duplicating equipment currently in use in China is produced by Cetec Gauss.

Says Mort Fujii, Cetec Gauss president: "China's growth in prerecorded cassette music duplication capacity in the last two years exceeds any other country in the world."

According to Fujii, China Records has been active in upgrading its Gauss duplicators, adding new features and improving older systems. The record label has recently added Dolby HX Pro capability to most of its duplicating systems, and the company is capable of duplicating on chrome and cobalt-doped tape as well as standard ferric formulations.

CBS/Fox Video Sells Studio to Grace & Wild

NEW YORK CBS/Fox Video has sold its Farmington Hills, Mich. studio production facilities to Grace & Wild Studios Inc., and is constructing expanded facilities on an 88-acre campus in Livonia, Mich. The new CBS/Fox production facilities are slated for completion in late 1985.

According to Fred Fehlauer, senior vice president of CBS/Fox's commercial products division, the studio divestiture is part of an ongoing plan to consolidate the firm's manufacturing and business product operations, which are currently housed in several locations in Farmington Hills.

Grace & Wild Studios is headed by Steven Wild, who was formerly director of studio operations for the facility while it was owned by CBS/Fox.

Notice of FORECLOSURE SALE QUADRAPHONIC STUDIO

In the Music Row area of Nashville

Date: December 13, 1984.

Time and Place: The real estate, building and equipment will be sold at the south door of the Davidson County court house in Nashville, Tennessee, commencing at 12:00 noon.

Prior Sale: Land, building and equipment are subject to prior sale by the owner thereof prior to December 13, 1984.

Real Estate: Approximately 15,000 square feet with a 50 foot frontage on Grand Avenue.

Building: Approximately 3,091 square feet plus a full basement.

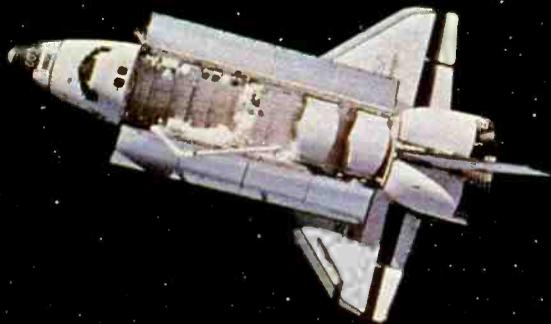
Equipment: Master quality recording equipment including: Studer 24 track and 2 track tape decks; MCI 32 channel automated console; complete noise reduction; 9 foot Steinway grand; 2 EMT reverb units; and more.

Terms of Sale: Cash on day of sale; equivalent arrangements possible; equipment may be sold separately; mortgagee or its agents reserve the right to bid and to reject any and all bids.

Announcement: This announcement is neither an offer to sell nor a solicitation of an offer to buy. Interested bidders should refer to the "Notice of Foreclosure" required by Tennessee law, when published in the November 22 and 29 and December 6, 1984 issues of the Nashville Record.

Contact: For a copy of the "Notice of Foreclosure," further information and arrangements for inspection prior to sale, contact Rick Block at 303-695-6543 or 404-452-7634.

A **90th**
ANNIVERSARY
SPECIAL EDITION



Billboard
CHARTS *the* **FUTURE**

NEWSPAPER

Designed for Billboard by J. Daniel Chapman

THE WHITE HOUSE
WASHINGTON

November 14, 1984

I am delighted to send my greetings to the entire Billboard family as you celebrate the 90th anniversary of your publication.

All of you can be proud to participate in the production of this valuable source of information pertaining to the entertainment industry. Since its beginning in 1894, Billboard has grown impressively and is helping to foster a better understanding of American music and culture among the peoples of more than 100 countries. I commend you for your contribution to the diversity of our national life, which is the source of America's enduring vitality and prosperity.

Nancy joins me in sending you our best wishes for a memorable celebration.

Ronald Reagan

Billboard

CHARTS *the* FUTURE



RECORDING 4



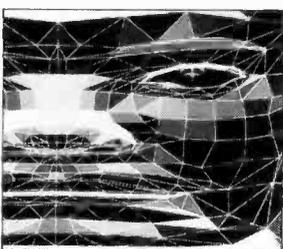
TOP 10 SINGLES 40



COMPUTERS 46



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CABLE TV 54



TOP 10 ALBUMS 63



RADIO 16



A 90th ANNIVERSARY

SPECIAL EDITION

"This is a product which may well revolutionize the retailing of home amusement products. It is not stretching too far to say that perhaps [it] may some day rival record sales in gross retail volume."

The quote comes from a Billboard front page of yesteryear, part of a report detailing new technological developments at RCA. The headline was equally bold: "Look at Future: TV Home Tape May Be Sold Like Records."

That particular piece of futurecasting was made on the occasion of an anniversary—Oct. 1, 1956, the day that RCA's David Sarnoff "celebrated his Golden Anniversary in radio, television and electronics," according to the company. It's in the same spirit, and we hope with some of the same foresight, that Billboard signifies an anniversary of its own with "a look at the future."

The publication came into existence on Nov. 1, 1894, "devoted to the interests of advertisers, poster printers, billposters, advertising agents, and secretaries of fairs." It's evolved from that 19th century purpose, acquiring (and relinquishing) a few other editorial ambitions along the way, to encompass today's ever-broadening horizons of music and home entertainment.

To celebrate 90 years of continuous publication, therefore, we offer "Billboard Charts The Future"—a series of special reports designed to probe and perhaps even predict the shape, the sight and the sounds of home entertainment in the '90s and beyond.

The core of this special issue has been specifically prepared for Billboard by Data for the Future, a prestigious "think tank" which specializes in the formulation and development of trend analyses and scenarios, and which provides management consultation services on the future.

The organization, with facilities in New York and Phoenix, is led by Dr. Herb London and Dr. Rob Melnick, nationally known for their work as researchers, writers and speakers in the area of future studies. Among other credentials, both have affiliations with another well-known think tank, the Hudson Institute—and both are former professional musicians. Working under their direction on the Billboard project has been a team of scholars, engineers, writers and communications experts.

Data for the Future's six reports herein dissect various aspects of the home entertainment industry's evolution. Prominent among them are audio/video software delivery and programming systems; the relationships of those systems to current and anticipated telecommunications technology; the role of the home computer; the distribution and retailing of consumer products; and international demographic trends, and their economic effects.

Of necessity, many of the articles are concerned with the technology of home entertainment. Who will be tomorrow's movers and shakers in the creative community? That information is virtually impossible to capture and to quantify, apart from the certainty of cyclical trends (the periodic emergence of an entertainment superstar, for example, such as Frank Sinatra or Michael Jackson).

Technology fuels creativity, of course. A number of the developments identified and predicted in these pages will yield innovative and exciting entertainment forms, just as the invention of the gramophone record did, and just as the arrival of the videocassette recorder is doing.

For these and other reasons, each article offers information on the past and present, as well as speculation about the future. Some of these data will be familiar, while other facts and forecasts may be

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surprising. Taken as a whole or in part, we hope the results will be both challenging and useful.

THE ART IN THIS ISSUE: To contrast the historical flavor of this commemorative issue, Billboard has selected a representation of internationally acclaimed computer-generated graphics to accompany the editorial theme—the evolution of home entertainment & music technology. It will be of interest to note, all six reproductions on our editorial pages were digitally simulated by a computer (with the exception of the robot from "Metropolis" on page 47). Working with the world's most powerful computers, today's visual special effects designers are able to simulate photographic reality as easily as a keyboard synthesizer simulates a brass section. "Is it live or computer-generated?" is the question we can all ask ourselves from time to time while watching a movie or a TV commercial. Soon we may have to pinch ourselves to see if we're really dreaming.

CREDITS: Editor-In-Chief, Adam White; Executive Editorial Director, Lee Zhitto; Editorial Consultants, Data For The Future; Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Technical Advisor/Computer Graphics, Peter Sorensen; Layout Assistant, Anne Richardson-Daniel; Art Director, J. Daniel Chapman.

Dedicated to W.D. Littleford, Chairman & President, Billboard Publications Inc.

COUNTDOWN TO TOMORROW

The Challenge Of Change In The Recording Industry

When Billboard began publication in 1894, home entertainment as we now know it simply didn't exist. The first true home entertainment technology, sound recording, was only just finding its true potential as a mass entertainment medium, rather than the industrial dictation and information storage tool originally envisioned as its principal incarnation. As for subsequent marvels like radio, television, home video and the newer, hybrid media now at hand, they were imagined only by the most daring of speculators.

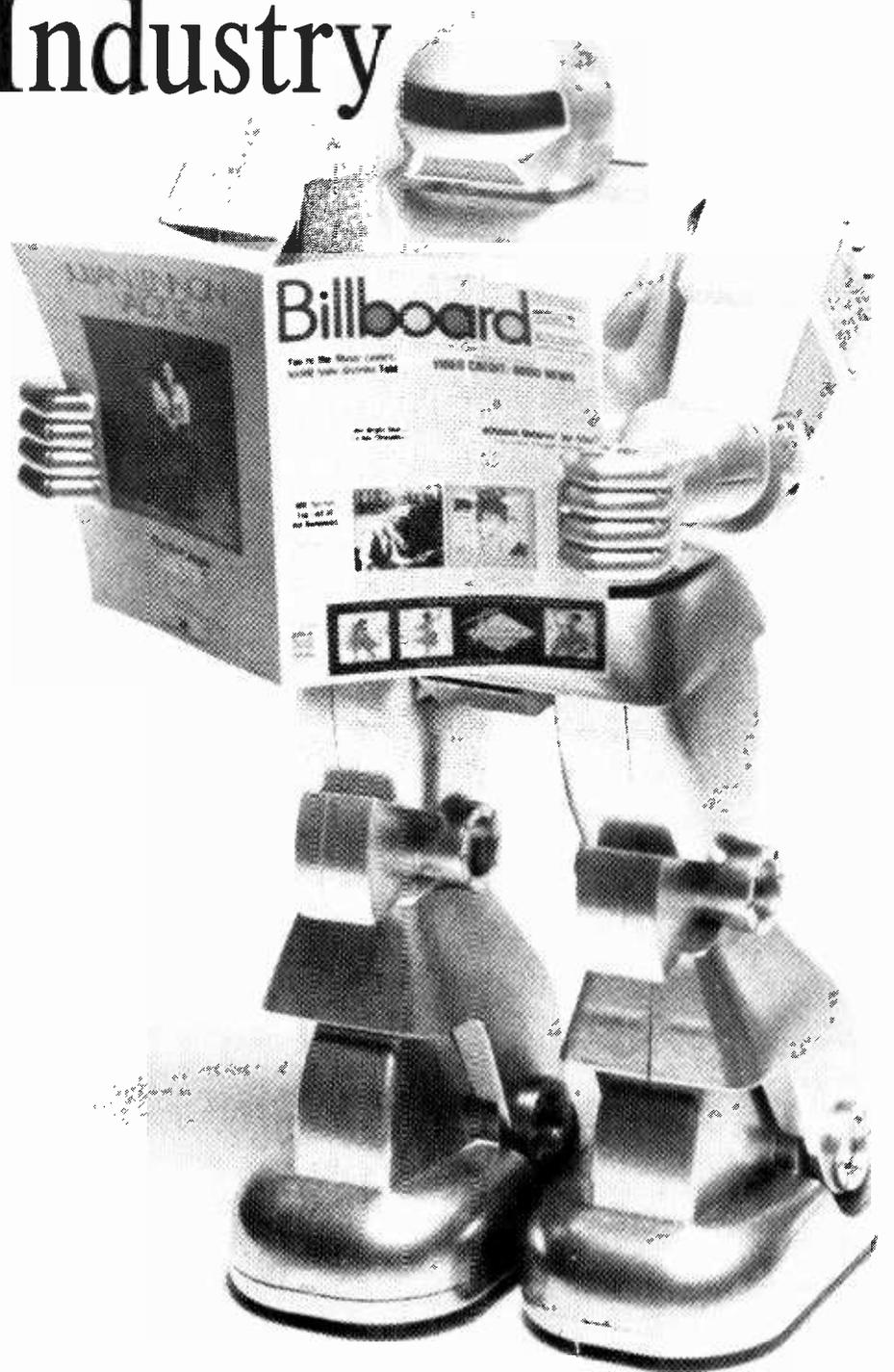
Today, the diversity of information delivery systems at hand augurs the long-mulled convergence for many of these media, an eventuality which has drawn Billboard toward a more diverse universe of products and spectrums. Yet for much of the past four decades, the magazine has focused much of its attention on the recording industry and those adjacent media so crucial to its health and continued growth. Even as Billboard has broadened its scope to keep pace with more recent developments such as video and home computers, the publication's stake in the recording field has remained at the core of both its content and readership.

As a business driven by both cultural and technological change, the "record business" (a description already at odds with technology) remains a fast-paced, often mercurial arena characterized by high risk and swift reversals in the fortunes of its participants. The last three decades in particular have witnessed dramatic transformations in the nature of the trade's products, the characteristics of its markets, and the structure of its various components. From the way recordings are produced, through how they are marketed, to what consumers choose to do with the finished products, the recording industry has undergone seemingly bold metamorphoses.

Against such a backdrop, it's perhaps inevitable that the trade's professionals view their work more in terms of the here and now than with a strong sense of its past history or probable future. Until recently, the realm where "life in the fast lane" was first coined, the industry's fast track renders the miles behind as well as the far horizon more of a blur than a sharp image; because the ultimate "product" is ultimately an intangible commodity, measured in emotions rather than miles per hour or ounces per box, the record industry's style and substance has evaded tidy, precise analysis.

What follows is an attempt to sketch the trade's current structure and stature, beginning with some of the key forces that have shaped its growth since World War II. By examining the cyclical turns evident in its recent past, we may find clues to how home entertainment can evolve in the future. And, since technological evolution is covered elsewhere in this issue, we'll focus instead on the interaction of economic, cultural and technological forces that have brought us this far.

(Continued on page 90TH-9)



By Sam Sutherland

David
Gandy

*Congratulations
Billboard!*



Getting Personal

Audio, Video & Satellite Technologies

By Rick Heffernon and Art Lebowitz
Ted Stratton, Technical Advisor

It all began with
a single sound.



A 12th century tromba marina

Many years ago in our distant past—long before the space shuttle, color television or graphic equalizers for in-dash stereo—one seemingly small discovery held great moment for such modern organizations as RCA, Matsushita, Sony and the human race. It was the discovery of the first musical instrument. And from it an industry was born.

We don't know if the first "musical sound" was the thumping of a stretched wolf hide or the clickety-clack of sticks and bones. Maybe it was a few clear, lilting notes from a hollow antler flute or the plucked resonance of a braided hair strung tightly across a hollow log. Whatever the instrument, its performance led us straight to the French horn, the cello, and the electric guitar. And indirectly it gave us rock video, direct broadcast satellites, and the Top 40.

In the cave era, and for a long time thereafter, music played only when musicians got together. Private, personal entertainment simply did not exist until Edison perfected and patented his first phonograph in 1878 (one year before the electric light bulb) was this possible. Then everyone could have it.

The first phonograph was not a work of beauty, either in looks or audio reproduction. It sounded as tinny as the old tin can on which its music was recorded and played. It had an ambience so small that it's easy to understand why aborigines believed that there were little people inside that box making music. And crude music it was—full of hiss and flutter with the whoosh of a hurricane in the background. But it was music. And it could be played again and again in the privacy of one's own home.

True music lovers, of course, did not find the phonograph to be a replacement for the real thing, the live performance. And to this day, the biggest challenge facing engineers and recording artists alike has been to recreate an error-free, "live" performance as fully as possible—to create a playback apparatus so clean and transparent as to become invisible, to drop the curtain that separates the listener from the live performance.

The '80s have seen several important changes to the audio world, and to the way music entertainment is "viewed." Following the lead of almost every modern information delivery system, audio design engineers devised a digitally encoded storage medium that, when played back on a laser scanning apparatus, and further refined by a built-in computer memory/logic correction program, dropped the bottom out of noise error problems: the Compact Disc.

A second major change in the audio scene popped up at the same time, and it came about through television programming. Cable television's innovative MTV channel and its imitators introduced the public to music videos, taking personal entertainment one step closer to the live performance.

And so it is. At one time all we had was a mysterious black box, a box that the aborigines believed was full of little people making musical sounds. Now all we have to do is turn on the tv, and we can actually see those little people. We can watch for hours as they pretend to sing and dance and play their tiny instruments. It's another piece of magic for us aborigines, and to better understand what the magic means, how it affects the destiny of personal entertainment, one needs to examine video and its development. So, with this in mind, the next section will update with the world of television.

Video: Low Tech to New Tech

For those of us old enough (or young enough) to have spent some formative years chanting mantras while trying to grasp the significance of Marshall McLuhan's prophetic utterance, "The medium is the message" (a slogan he applied equally well to magazine publishing, radio broadcasts, modern television, and topless restaurants), television may seem to be a new electronic medium. It's not. In fact, very little is new about television.

Looking back a century, it was 1884 when Paul Nipkow first patented a complete television system. The cathode ray tube (later dubbed the boob tube) is also a nineteenth-century invention. It appeared in 1897. By 1923, V. K. Zworykin, the "father" of television, had shown the world his new "iconoscope camera tube," and four years later America learned of the first experimental television transmission that reached from New York to Washington, D.C. A decade later, in London, the BBC initiated the world's first public television broadcasting service. Regular U.S. broadcasts followed in 1941, years before most of today's tv stars were even born.

Now, then, if experimental television is a century old, and public broadcasting is 50 years old—what is new about tv? Probably the most recent *big* breakthrough to hit television was the advent of color broadcasting, in 1954. Of course, some other things have changed



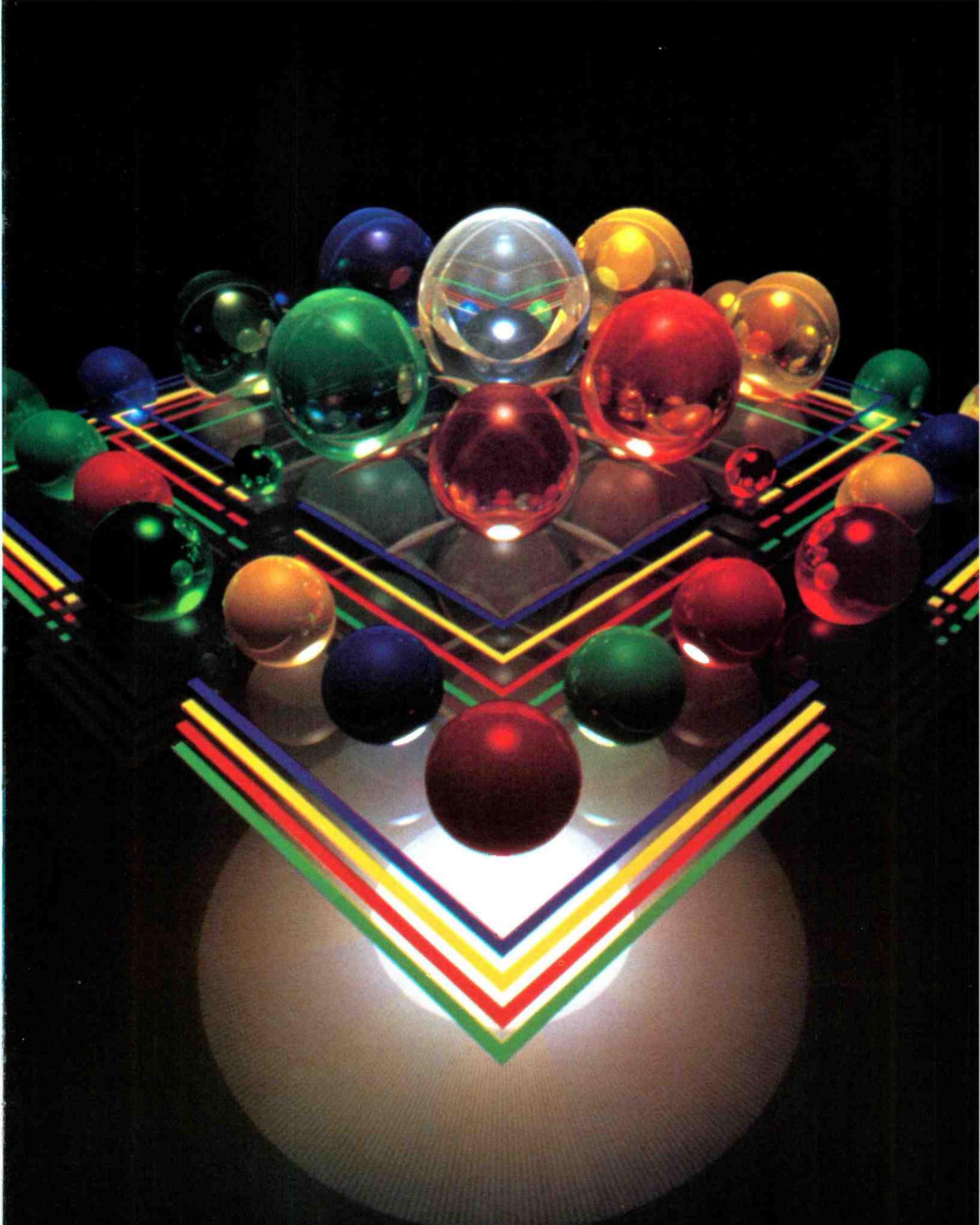
In the early days of acoustical recording, musicians had to cluster closely in front of a recording horn in order for the sounds of the instruments to be picked up. Credit: Edison National Historic Site. Photo courtesy of RIAA.

since then. We now have video recording (first developed commercially in 1956), and video discs (although crude discs were first sold in the 1930s.) We also have satellites, cable television, and laser discs.

These technological developments have created changes in the things we watch, changes in programming. But the biggest changes in tv performance are pretty simple—somewhat better picture reception, more channels to watch, and, with a VCR, the ability to tape the Friday night late show and play it back at a more convenient time.

If all this has lulled you into a somnambulant state, watch out. High tech has just hit the tv set, and the changes that will occur from here on out are going to be fast and furious. The boob tube is going

(Continued on page 90TH-70)



Mandala conceived by Agama Publications,
created by Sedic Co. Ltd.

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Dr. Peter C. Goldmark dramatizes the superiority of long-playing record introduced by Columbia in 1948 by standing alongside a stack of 78-rpm records

(Continued from page 90TH-4)

In keeping with the prevailing theme of this issue, we'll then turn to the key trends likely to shape the recording industry's future.

If there are any unifying threads to be detected, they begin with the realization that evolution, not revolutionary change, characterizes how technology affects its audience. Individual breakthroughs, however startling, ultimately depend upon their practical value and availability: attaining those aspects of a new technology usually takes far longer than the actual creation of the products or ideas at hand. In that sense, at least, the message will always carry as much weight as the medium.

REPLAYING THE PAST: Origins Of Today's Industry Post-War Ferment

The history of sound recording offers myriad examples of how technology, business and popular culture interact in unexpected ways. Each succeeding new entertainment technology has been initially perceived as a competitive threat, only to yield mutual benefits as different media introduce complementary, as well as competitive, consumer options. New cultural trends have frequently disrupted the operational structure of the recording industry, yet the more enduring of these trends have typically ushered in periods of substantial overall growth.

The decade following World War II epitomizes these scenarios, offering telling evidence of how the industry evolves amid often conflicting forces. Much of the record business' current structure may be traced back to this period, one marked by crucial developments in home audio technology, professional recording techniques, product marketing and promotion, and, of course, the content itself. Yet from 1947 to the turn of the decade, contemporary observers could be forgiven for reading a clouded future in the years ahead.

Recorded music had experienced a dramatic commercial boom during the war years, overcoming shortages of raw materials and a grueling strike against record labels by the American Federation of Musicians. Between 1944 and 1947, industry shipments swelled from \$66 million to \$244 million, yet within two years that growth

For the recording industry, of course, it was the marriage of two previously stigmatized idioms, rhythm & blues and country, which served to dramatize the importance of this new market.

would be undercut by a classic technological crisis.

Within the recording industry, the emergence of a new configuration, the 12-inch LP developed by CBS engineers led by Peter Goldmark and William Bachman, had offered the prospect of a dramatic breakthrough in technical performance and playing time. Instead of offering a clear-cut successor to 78s, however, the LP unwittingly became the first shot fired in a format war. RCA rushed its own competing configuration, the 7-inch single, into the market. Consumer confusion over the two new formats, compounded by the continued dominance for the existing 10-inch 78 r.p.m. disk, doubtless brought sales losses; dealers, dismayed at the need for triple inventories, were likewise reluctant participants in this costly battle.

The late '40s brought an even more menacing technological obsta-

cle, television, which posed an evident threat not only to radio and sound recordings, but to motion pictures and live theater. Ironically, television's direct impact on radio advertising revenues would soon bring radio and recordings together as interdependent allies, for the plummeting income at radio undermined that medium's prior reliance on live performances. Because the costs of mounting live programs became prohibitive, stations dramatically expanded their use of records, accelerating a trend that had begun during the war. The resulting partnership between radio and recordings would influence the evolution of both media from this point forward.

Meanwhile, in the recording studio, the advent of magnetic tape profoundly altered the creative process. Recording techniques up to this juncture had been documentary in nature, with the engineer's role defined by the mission of capturing the performance as faithfully as possible; any changes in the performance's content, however, rested with the musicians themselves.

Tape, however, dramatically expanded the engineer's involvement with the performance itself. Because tape could be physically cut and spliced, much like motion picture film, sound recordings could now be edited from different takes to create an idealized, composite performance. Magnetic tape was also vastly more flexible in terms of playing time, opening the door to uninterrupted recordings of works which once required artificial pauses to accommodate the limited recording time of master disks. The gradual acceptance of the LP would provide a practical outlet for this new capability.

Less obviously, tape recording helped democratize the industry by allowing recordists much greater freedom in capturing performances outside the existing universe of conventional recording studios, most of which were owned by the major record companies. Greater portability dramatically expanded the opportunities for concert recordings, of course, but the tape recorder's greatest benefit was to fledgling independent record companies and small independent recording studios.

It's not coincidental that the emerging independents who championed regional and ethnic idioms during the post-war years were using tape. Atlantic Records was able to cut sessions in its Broadway offices, rolling back carpets, shoving desks against walls, and then recording artists after hours. For years, Elektra founder Jac Holzman would keep his original tape recorder in his office, a reminder of the early years of that label and the machine's seminal role in creating its first releases.

If tape recording provided the independents with the technical means to compete, it was the era's cultural ferment which provided the indies with a market. The major companies of the day, including RCA Victor, Columbia, Decca and Capitol, had built their empires around the pop, classical and jazz of earlier decades, and by the 1940s, such operations had evolved their own formal corporate and creative structures. Pop music's reliance on songs had helped shape the artist & repertoire concept, in which the company's a&r department would find talent, select material, choose arrangers and instrumentalists, and supervise recording dates.

Such an assembly line approach yielded operational efficiency and enabled the majors to exert creative control over their artists, but the system also imposed stylistic regimentation. Because these companies' involvement in such regional or ethnic idioms as Southern ("hillbilly") music and black ("race") genres was viewed strictly

as a minority business, removed from the mainstream, the resulting pop of the day was inevitably insulated from grass roots changes in the public's musical tastes.

That insularity proved a tremendous advantage for independent label entrepreneurs, who correctly sensed the shifting identities of the record-buying public and their interest in these idioms. With the majors focusing on mainstream pop, classical warhorses and more traditional jazz, the indies could specialize in rhythm & blues, country, folk, leading edge jazz movements such as bebop and post-bop "cool" jazz, and more eclectic classical works.

The leaner structure of the indies provided not only a closer relationship to the street level realities of the public (and the emerging new musical trends at hand), but also allowed greater mobility in finding and developing markets. That climate permitted a host of new labels to emerge, including Atlantic, Chess, Imperial, Mercury, Specialty and Savoy in the rhythm & blues sector; Elektra, Folkways and Vanguard in the folk arena; and Blue Note, Prestige, Dial, Fantasy, Riverside, Contemporary, World Pacific and numerous other labels in jazz.

Depressed sales in the late '40s, which saw shipments dip to \$173 million by 1949, compelled the majors to entrench, while the indies were able to experiment and expand.

Music's New Boom: The Rock Era

Against this backdrop of cultural, economic and technological change, a more sweeping transformation was underway. A vast new bubble in the population—the post-war Baby Boom, sired in the years immediately following the war—was entering the marketplace, bringing with it a sheer force of numbers that would alter a vast spectrum of goods and services and the marketing techniques used to sell them.

The importance of youth markets to entertainment products wasn't a new factor. Earlier eras had demonstrated the vital role younger buyers could play, as well as their ability to function as a comparatively unified market segment capable of yielding massive sales for the right product. But the baby boomers who joined the record market during the 1950s were distinct in several crucial respects—they were more affluent than their forebears, linked by a vaster and more sophisticated array of electronic media, and much more populous.

From the safe vantage point of 20/20 hindsight, it's easy to assert that established record companies and radio stations underestimated the ultimate clout of this new, potent market. Yet, at that point in time, few contemporary observers could anticipate how rapidly the culture and technology of the West were changing.

For the recording industry, of course, it was the marriage of two previously stigmatized idioms, rhythm & blues and country, which served to dramatize the importance of this new market. And, because these parent idioms were essentially the province of the independents, it was the indies who first tapped this new market. The

(Continued on page 90TH-71)

Elvis relaxing between takes at RCA recording session in RCA's former East 24th St. studios in New York, July 2, 1956.

Billboard
CHARTS the FUTURE

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QWEST RECORDS
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BRUCE HIBBARD
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JAMES INGRAM
LOUIS JOHNSON
QUINCY JONES
BILL KENNER
CLIF MAGNESS
MAKOTO
JEFFREY PESCKETTO
DARYL PHINNESSEE
RADIANCE
FRANK SINATRA
JIMMY SMITH
JEFF STANTON
PAUL STEWART, JR.
DAVID SWANSON
GEORGE DEWEY TWYMONS
SARAH VAUGHAN
JACK WAGNER
BROCK WALSH
ERNIE WATTS**



Harry slips into Fall without a scratch!

The hectic video retailing season is beginning and all the video store owners in town are pulling out their hair . . . except for Harry that is.

Harry learned long ago there was only one way to avoid hairy problems, he became an Ingram Video customer! Now, Harry knows those new releases and Christmas special orders will be in when promised. He knows that the P.O.P. is in the windows and he knows his customers will be happy. The only

thing Harry doesn't know is who is going to win this game - but he does have time to watch - and that makes Harry happy.

Ahh . . . the life of an Ingram Video customer.

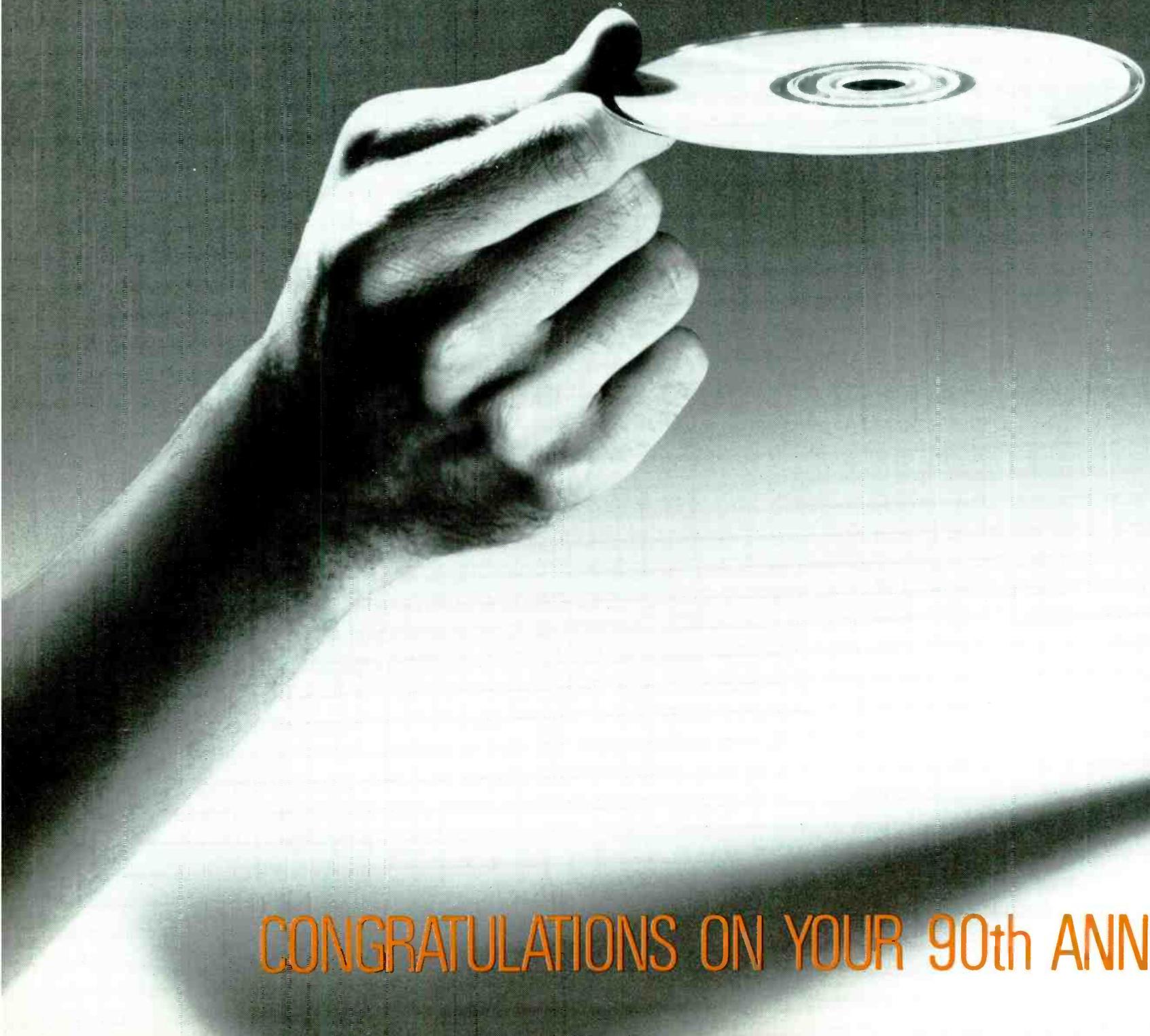
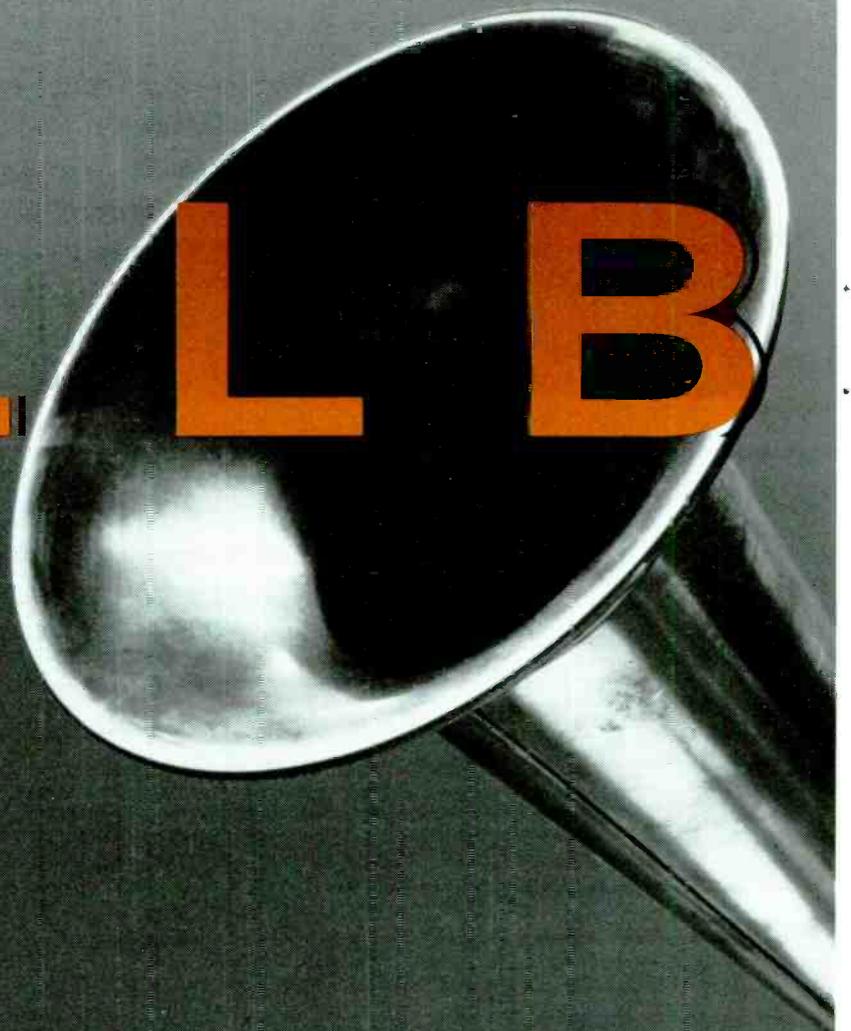


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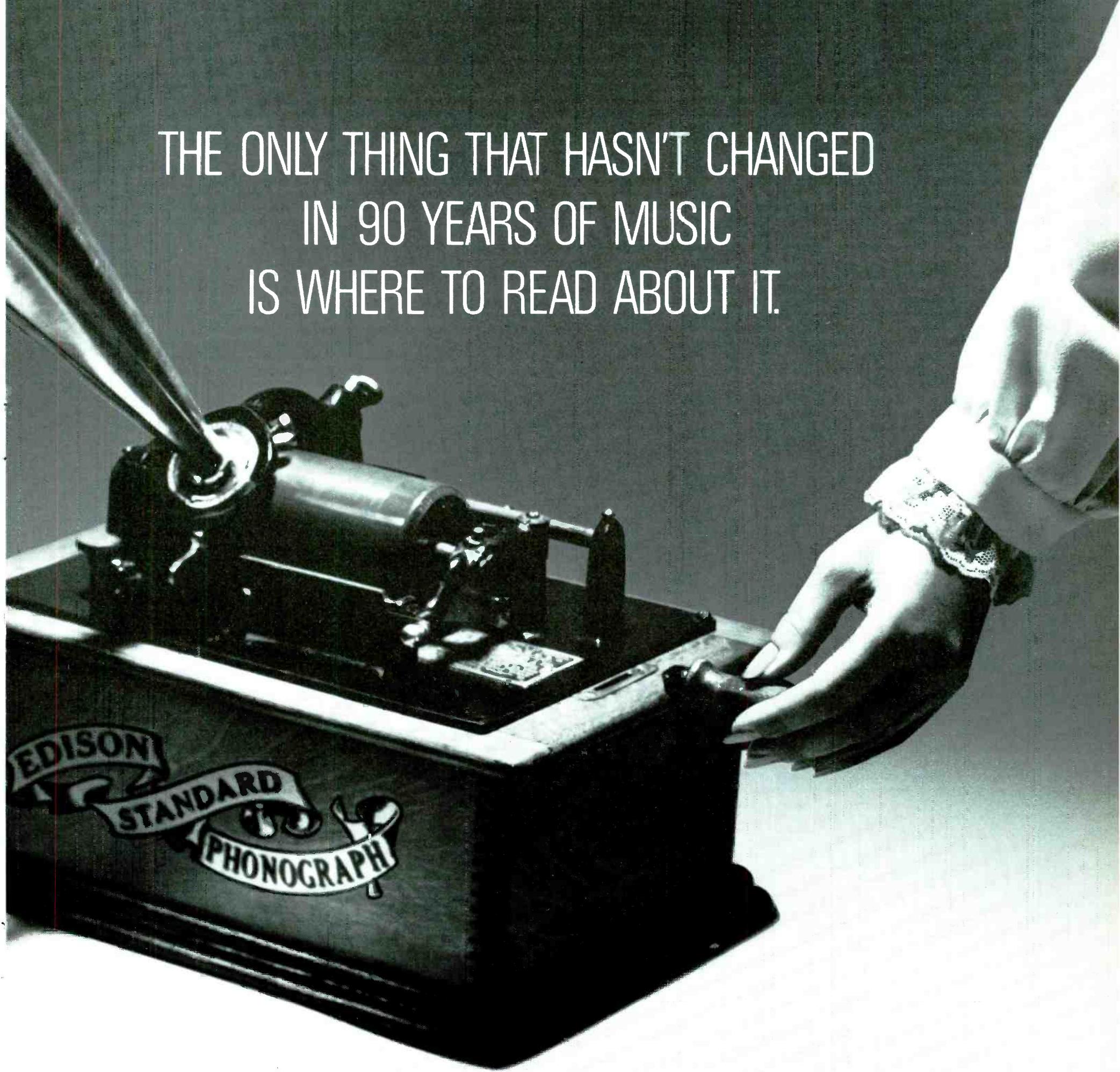
BILLB



CONGRATULATIONS ON YOUR 90th ANNIVERSARY!

O A R D

THE ONLY THING THAT HASN'T CHANGED
IN 90 YEARS OF MUSIC
IS WHERE TO READ ABOUT IT.



CBS RECORDS AND CBS RECORDS INTERNATIONAL



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INSTRUMENTAL FOR NINETY YEARS

**CONGRATULATIONS BILLBOARD.
YOU'VE BEEN KEY TO OUR SUCCESS.**

Armored Saint FV41476

A newcomer to Chrysalis, Armored Saint will shine. Thanks to their newest LP "March of the Saint" kids everywhere are rockin' for the young, the power and the glory. They're also watching the latest video "Can U Deliver." On stage Armored Saint is a theatrical spectacular as they battle armor-clad. Their career has been nothing but victorious. They're already on their first national tour capturing audiences everywhere as they build their Saint Empire. Produced by Michael James Jackson.



Jethro Tull FV41461

The Pied Piper had his followers... and so does Jethro Tull. Ian Anderson has constantly haunted audiences with his unique mastery of the flute and his music. From their epic album "Aqualung," to "Passion Play," which went to #1 on the charts, Jethro Tull has made all the right moves. Their albums have been on the Billboard charts for over 20 years. And now with "Under Wraps" moving up the charts, Jethro Tull is unfolding a whole new audience once again. Produced by Ian Anderson.



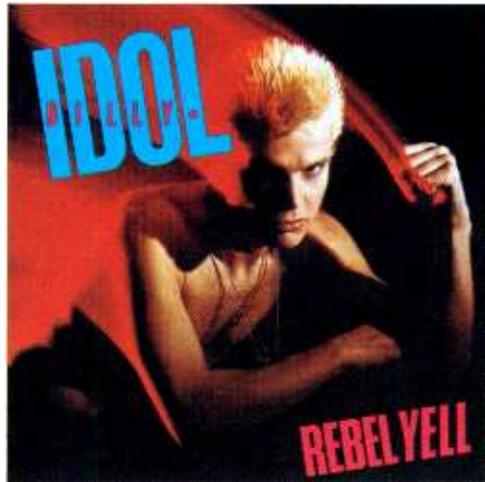
Spandau Ballet FV41473

It's true. Spandau Ballet's LP "True" has been in the top ten international charts and was on the American charts for 7 months. And now with their newest LP "Parade," they've once again hit the top of the charts in Europe and have also marched on the American charts for 16 weeks. No wonder everyone's on their toes dancing to the beat of Spandau Ballet. They're on a whole new international hit wave. Produced by Tony Swain, Steve Jolley and Spandau Ballet.



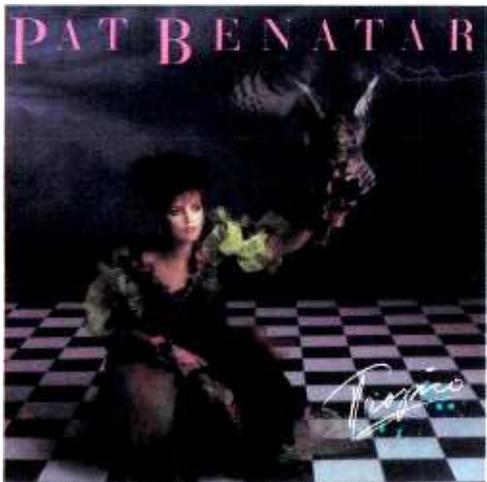
Billy Idol FV41450

What's all the yelling about? It's audiences in a frenzy for Billy Idol's "Rebel Yell"—another of Billy's hot albums. It's been on the charts for over a year now with four exciting hit singles! From "Eyes Without A Face" to "Catch My Fall," Billy's music is a world of strange visions. The kind of visions that excite so many. And now with "Rebel Yell" he's an idol to a whole new generation for the 80's. Produced by Keith Forsey.



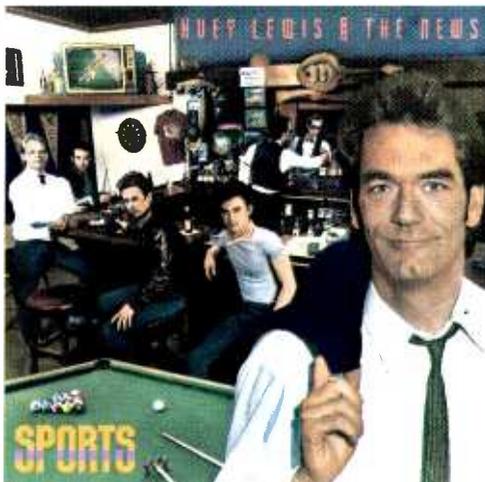
Pat Benatar FV41471

Four times a grammy winner. Consistently a top ten artist on the Billboard charts. Pat Benatar carefully blends melody into "Tropico"—her newest release. It's clear evidence that Pat Benatar is in a class by herself. From the hit "Heartbreaker" to her latest smash "We Belong" she continually seduces audiences with her evocative sound. The sound audiences thrive on as Pat Benatar rises to the top. She's already sold over 20 million albums world-wide. This kind of success is sure to continue with "Tropico." Produced by Neil Geraldo and Peter Coleman.



Huey Lewis and The News FV41412

The News continues to spread. Huey Lewis and The News is getting around. Their latest album "Sports" has been on the Billboard charts for well over a year. And contains five top ten singles such as "The Heart of Rock & Roll" and "I Want A New Drug." Five million have already been sold. From the cover of Rolling Stone to the millions of sports fans who watched the nationally televised All-Star Game—everyone wants to hear Huey's rock. No wonder he's in the News. Produced by Huey Lewis and The News.



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Radio

EVER-PRESENT ENTERTAINER

By G. Harry Stine

R

adio is like old port wine: It gets better with age. And it's not going to fade away like an old soldier just because the march of technology creates new technical wonders to entertain us. This is because radio is as basic as sound.



Both biologically and personally, our oldest sense is that of sound. Our ears and auditory sensors evolve from our skin. It still happens every day in unborn children. Our sound sense is activated prenatally, but our visual sense develops slowly only after we're born. Our first awareness is the beat of our mother's heart. From that basic rhythm stems all of our musical heritage.

Radio is the basic telecommunication technology. It can occupy your entire attention just as television can. But it can do something television cannot: It can exercise your visual *imagination*. A whole generation *knew* what Captain Midnight looked like, but each person had an individualistic visual mental image of that old hero of the radio serials. This is also known as the "Helen of Troy syndrome." Everyone has a very good idea of the appearance of Helen of Troy, the "face that launched a thousand ships and burnt the topless towers of Ilium." But neither Homer nor any other epic poet ever described the appearance of Helen of Troy. She remains forever the ultimate image of feminine beauty, and no one, not even Hollywood, can take that away from anyone. Radio can and will continue to do the same thing with the enormous power of the Helen of Troy syndrome.

Radio can also do many things that television cannot. We won't see tv sets installed in automobile dashboards alongside AM-FM-CB-stereo tape units. TV requires your full attention; radio doesn't. In fact, California once passed a state law forbidding the installation of television receivers in the front seats of automobiles. (How this law will be revised to permit the installation of television-like automotive computer terminals remains to be seen!)

Radio can also serve as background sound. Total, dead silence is completely alien to every one of us except those who are totally deaf. Some sound, even noise, is essential to our well-being. Radio can fulfill this need anywhere we can take a radio receiver, which, if it's battery powered and built with computer technology, could even fit in an ear, a sort of super-Walkman but with an infinite variety of programming available.

Given the progress in communications satellites, radio could be received anywhere in the world by such tiny, low-powered receivers. But the use of "direct broadcast" satellites for audio programming by radio is rather like using a high-technology sledgehammer to swat

a fly. Satellite communications of all sorts are a favorite forecast of many futurists, but they neglect to consider both pragmatism and economics. Many futurists' dreams of fantastic new technical concepts have yet to be developed to the point of practicality and, when all is said and done, won't do anything any better or any cheaper than what we already have today.

The United States, Canada, and Mexico are already "wired for sound" by means of a longstanding network of thousands of AM radio stations. Several radio stations, especially the "clear channel" transmitters, can be heard with inexpensive pocket-sized transistor radios in nearly every spot on the North American continent. Although blanket coverage of large areas can be achieved with satellites, it's unlikely in the next decade that we'll see large, high-powered, "direct broadcast" satellites used for radio; these satellites are far more useful and cost effective for broadcasting television signals that are otherwise limited to line-of-sight reception on the ground.

Satellites are no longer as expensive to build, launch, and operate as they were, but they're still more costly than ground-based, high-powered AM radio transmitters. The radio broadcasting industry will not, in the near future, make a large capital investment in such high technology as satellites—the existing and working ground-based technology can do the job. Existing equipment must be amortized before you can think about the latest gear, especially if this gear doesn't do anything very new or much better. The operating policy is the same everywhere: If it's working, don't fix it, and if it's making money, don't replace it with something else that costs more and has no track record. Pioneering can be very expensive and risky.

Radio is a mature technology capable of doing most of what we demand of it. As a mature technology, the cost of using it is low. Therefore, it's an economical communications medium. It's also reliable. In our world, reliability and economy rule. And, even as extraordinary forms of long-distance communications media are developed during the next several years, radio—largely in its present form—will remain a mainstay medium. Radio in the hands of an intelligent person is far more effective than telepathy in a moron. And if you want to communicate over long distances, radio is far more reliable than telepathy.

Technically, there are two forms of radio broadcasting in use today for commercial purposes: AM (amplitude modulation) and FM

(Continued on page 90TH-87)

The 90 who made it happen

(Continued from page 90TH-31)

PHILIPS, SAM—Sun Records—America's source of rock
 PHILLIPS, JIMMY—Managing Director KPM Music
 PONIATOFF, ALEXANDER M.—Am-
 pex founder, built first tape recorder in U.S.
 PRESLEY, ELVIS
 RICE, FRED—Former Capitol Records packaging executive. Created record self service, browser boxes, etc.
 ROCKWELL, TOM—(GAC) General Artists Corp., former top booking agency handling name music accounts
 ROSE, WESLEY—A-cuff Rose
 ROSENGARTEN, MAURICE—Musik Vertriebe Switzerland which was the link between Telefunken of Germany, AEG of Berlin and British Decca; a major force in Europe's record industry
 SACHS, MANNIE—Major record label force during '50s both at CBS and RCA
 SARNOFF, DAVID—Founder long-time chairman, Radio Corp. of America
 SATHERLY, ART
 SCHEIN, HARVEY—Former president of CBS International, credited with firmly establishing that division as major factor in international field
 SCHWARTZ, HARRY—Pioneer independent distributor
 SHOLES, STEVE—Signed Elvis Pres-

Edited by Lee Zhito, Billboard's Executive Editorial Director.

ley to RCA. Top a&r executive for many years, later headed its L.A., Nashville operation

SOLLEVELD, COEN—PolyGram, former head. PolyGram's initial international force

STARR, HERMAN—Head of Warner Bros. Music Publishers Holding Corp. Counseled Jack Warner to start label

STEIN, JULES—MCA founder, moving force during big band era, music talent agency

STEWART, STEPHEN
 STRUTH, GEORGE—Quality Records (Canada)

SUGAR, LAŽLŌ—CGD Italy
 SULLIVAN, ED—CBS-TV m.c. for introducing key recording acts including Beatles to U.S. audience

TARR, IRWIN (SKIP)—Top RCA marketing executive who fostered industry acceptance of rack jobbing. Spear-headed RCA's car stereo entry

WALKER, FRANK—RCA, MGM, significant force in building both labels; recognized as "father" of custom pressing

WALLICHS, GLENN—Capitol Records founder
 WASSERMAN, LEW—MCA Board Chairman

WELK, LAWRENCE—A publisher who built one of the world's biggest firms

WOOD, LEN—EMI
 WOOD, RANDY—Dot Records established 100% return privilege marketing concept

The 90 who will make it happen

(Continued from page 90TH-31)

songs
 SUMMER, BOB—President, RCA Records

TELLER, AL—Sr. vice-president/general manager Columbia label

TIMMER, JAN—PolyGram World Head, helped develop Compact Music-cassette, now pushing CD expansion

TURNER, TED—Turner Broadcasting Systems

WALKER-MEADOR, JO—CMA executive director, guided CMA's growth from

its early days

WARONKER, LENNY—President Warner Bros. Records

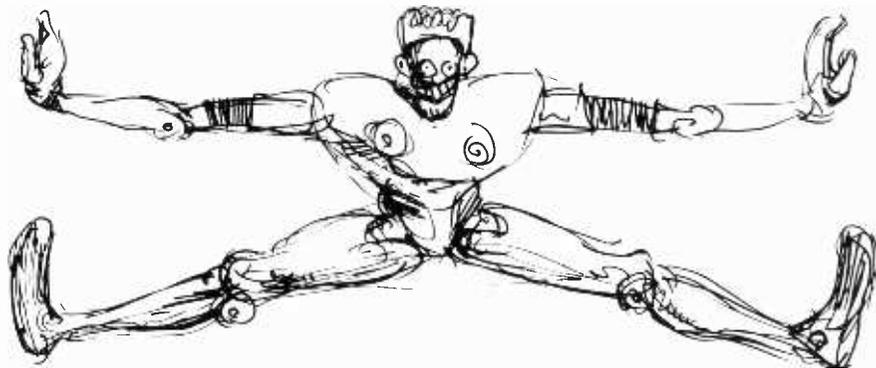
WAYMAN, JACK—Heads CES shows, EIA/CES spokesman

WELK, Jr., LARRY—Heads total Welk Operation (Telekew)

WRIGHT, CHRIS—Chrysalis Records co-founder

YETNIKOFF, WALTER—President, CBS Records Group

ZIMMERMAN, DON—President Capitol Records



Good Wishes

and Congratulations

NEIL DIAMOND

The Challenge Of Change

In The Recording Industry

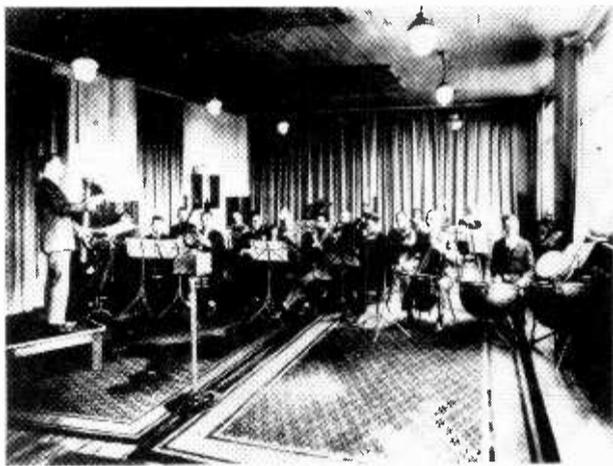
(Continued from page 90TH-79)

aggressive position in breaking new records. And urban contemporary, derived from a "minority" music format, has bridged minority and majority interest groups to foster audience expansion and greater influence over pop styles in general.

Record/Tape Retailing: Back To Basics

The front lines for the sale of prerecorded entertainment remain the record/tape retail stores and racked music departments of mass merchandisers, and here, too, the current state of affairs attests to change. Rapid chain expansion during the 1970s prompted many freestanding record/tape outlets to diversify their inventories in the late '70s and early '80s, partially to compensate for flagging demand for recordings, and partially in response to the glowing forecasts accompanying new, competing home entertainment products such as prerecorded videotapes and videodisks, video game software and computer software.

The initial rush towards these new product categories posed stumbling blocks, however. Video rental, the dominant market for videocassettes, proved problematic for merchants traditionally geared to sales, while the phenomenal spread for game cartridges into a wide universe of different retail operations diffused the expected impact of new customers. The subsequent collapse of the game market ef-



The invention of the microphone and the development of electrical recording allowed the seating of musicians at a recording session to approximate a concert performance. The later use of multi-microphone recording techniques permitted even greater dispersion. Credit: Smithsonian Institution. Photo courtesy of RIAA.

fectively pulled the plug on that product's penetration of the record/tape retail front.

Today, major chains are re-entering video, but most have built their revised video rental/sales operations more cautiously, frequently segregating the product category in separate satellite stores. The lure of video music has also prompted some skeins to test the home video waters with specialized video music departments, rather than a full line of film, instructional and other titles.

Such a climate has thus restored most chain's central orientation to prerecorded audio products and accessories. Although larger chains are continuing to explore the broader-based home entertainment software scenarios popular a few years ago, the resurgence in record and tape sales makes each new venture outside that core business subject to closer scrutiny than was the case during the recessive market at the turn of the decade.

Retailers have also adapted to the tighter controls imposed by vendors in the wake of the '79 slump. Returns ceilings, more modest discounts and tighter label advertising stipends have forced surviving merchandisers to carry more of the marketing and financial responsibility for their business. The most aggressive chains have risen to this challenge by developing their own advertising and marketing savvy.

New Music: The Name Game

Helping to provide a collective identity for these genres and the new youth market supporting them has been the rise of "new music," a term solemnly adopted to distinguish the purveyors of technopop, dance rock and more experimental hybrids of pop, punk, funk, rock and points between. That nomenclature has proved effective in conveying the changing of the guard in terms of both its audience and its artists, and carries sentimental weight for those rock era observers who contend that the '60s generation now playing a major role in the mainstream industry represents, in effect, a new establishment.

New Music has become a rallying point for these newly popular

subgenres, and its popularity as a catchall generic term has been reinforced by an infusion of new stylistic elements ranging from African pop and tribal music to experimental electronic music. The role played by a new generation of independent labels here and abroad has likewise fueled the New Music mystique.

Closer examination, however, raises ticklish questions beyond the general vagueness of the terminology. Apart from its earlier application to more frankly experimental, avant-garde syntheses of jazz, classical and ethnic strains, the New Music of the '80s owes a major debt to several "failed" pop and rock movements of the preceding decade which themselves drew openly from even earlier pop styles. Disco, punk and new wave elements have all been prominent features of the New Music successes witnessed during the first half of this decade, begging the question of just how new this latest trend really is.

As New Music has been embraced in varying degrees by over-ground media, the inevitable tendency to assimilate the musical style while utilizing more traditional content has also surfaced. Lacking the backdrop of cultural and demographic polarity that imbued rock during the '60s with urgency and meaning, much of the music propagated under the newer aegis, while astutely tapping newer tastes and recent technologies such as video and synthesizers, seems no "newer" than that offered in other genres.

But New Music as an idea, at least, has proven beneficial, providing audiences, artists, labels and media with a newsworthy tag. That's entertainment.

Record Companies

For those recording companies surviving the slump, business practices today reflect a number of lessons learned between 1979 and the market's recovery last year. Company size and structure has generally been held to the leaner scale dictated by the recession, and while most majors have been able to increase staff beyond the often skeletal framework left in the wake of massive layoffs, these additions have been modest.

Custom label operations, which often duplicated many of the functions of distributing allies during the '70s, are typically held to small core staffs. And the migration of many service functions outside formal label hierarchies to independent companies for promotion, merchandising and other areas has not been reversed.

The slump has also transformed label pricing and sales policies. The introduction of midline album pricing by CBS rekindled variable pricing, once a common industry fixture by eclipsed during the '70s by trade-wide swings to consensus list price levels for albums and singles. Although budget lines had been offered by various majors over the years, and emerged as a staple of classical product marketing during the '60s, the late '70s rise for \$5.98 list catalog albums created a new price point.

Subsequent experimentation with a revised EP format, using 12-inch, 33 $\frac{1}{3}$ r.p.m. disks rather than the seven-inch format employed in the '50s, has added further variation in pricing, as has the belated acceptance for 12-inch 45 r.p.m. singles. That configuration, developed during the disco boom, has become a viable retail sales commodity with the rebirth for dance music, further diluting the single list price orientation of a few years ago.

Apart from restoring consumer confidence in product quality, variable pricing has also meshed with a more flexible approach to new and developing artists contracts. In the period immediately following the market's first sharp dip downward in 1979, the lavish advances and long-term tenure offered in major label contracts were sharply curtailed. Recording budgets were slashed, and labels reasserted more sweeping creative controls over product development. Even established superstars were sent back to the studio to record or remix material to improve the marketability of albums and singles—a trend that seemed almost unthinkable in the early '70s.

Marketing and advertising budgets have also been subjected to similarly tighter controls, especially as video has grown to command a larger share of label investment dollars.

Providing a precedent for this new, streamlined approach to talent development, marketing and promotion has been the example set during the mid-'70s by then emerging new wave and punk labels, especially in the U. K. Industry conditions there resembled those that would blight the U. S. business at decade's end, and recording, touring and marketing were all forced to break into innovative—and cheap—alternatives to earlier, costlier methods.

Since the late '70s, a number of American labels have attempted to adopt elements of that business style, and in this respect, at least, new wave and punk live on in the stripped-down, grass roots style emulated by I. R. S., the joint venture between A&M and Police manager Miles Copeland; the Columbia-distributed 415 label; Enigma via its selective EMI deal; and Slash, through its Warner Bros. distribution pact. Such operations have sought to make more adventurous acts and specialized audiences feasible by scaling costs and expectations accordingly, in line with earlier independent labels.

If this bottom-line preoccupation has ushered in more prudent fi-

Billboard
CHARTS the FUTURE

nancial and marketing practices, it has also reduced the willingness of many major labels to sustain longer contractual relationships with marginal artists. And, with the slumping fortunes felt during recent years, many majors have retreated from more specialized idioms such as jazz, fusion, folk and ethnic music. These genres, once served on major label rosters, have returned to the ranks of the independent labels for the most part.

In the process, independent record companies have reverted by and large to the more specialized concerns that characterized that sector during the '40s, '50s and '60s. Because most of the major, competitive pop independents—including A&M, Chrysalis, Arista and Motown—have moved to branch distribution alliances since the mid-'70s, independent distributors have once again returned to jazz, folk, classical, ethnic and other idioms through their label clients. A new generation of independent labels, evolving since the late '60s, has survived despite the shrinking market share for independents as a whole.

Although many of these, such as Rounder, Flying Fish, Alligator and their peers, were founded around well-defined generic bases, recent years have seen these companies diversify into new areas. New, hybrid styles such as New Age Music and the related acoustic instrumental styles epitomized by Windham Hill (since pacted with A&M) and dubbed "New acoustic music" by Rounder, have made modest but significant inroads into the market. Jazz and fusion in particular have migrated en masse to the independents.

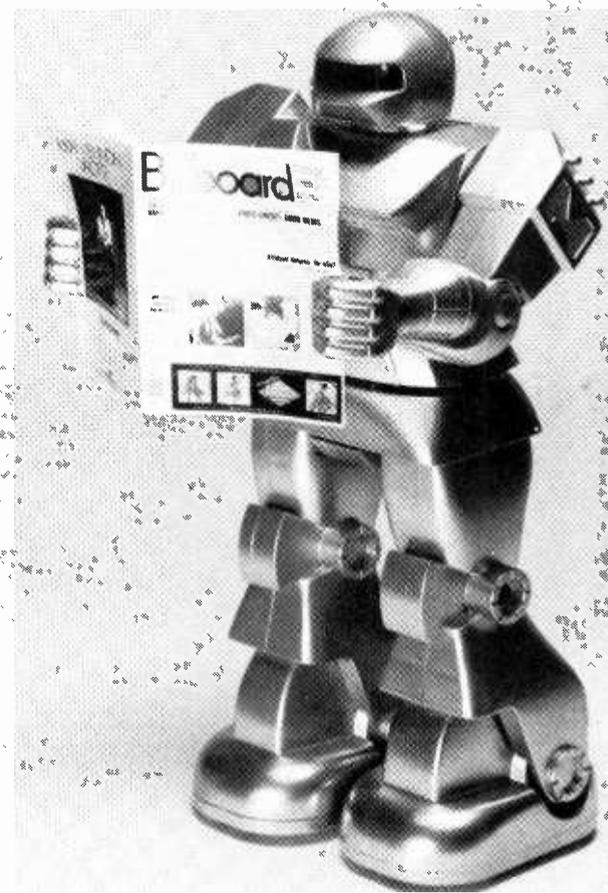
Thus, while the mainstream labels—now, more than ever, a group controlled by larger corporations and distributed through the handful of branch distribution entities—have adopted more businesslike methods, their marketing target has contracted to the younger market demographics that have been the bellwethers for change since World War II. Although corporate majors frequently championed the cause of a broader demographic base during the '70s, in the '80s they are increasingly setting their sights on a new, incoming youth market. With the global success for Michael Jackson, The Police, Culture Club and other acts bridging pop, dance, black and rock music, hopes for a new dominant pop field capable of driving the industry as a whole have been preserved.

The Digital Age

1983 also brought a new prerecorded audio configuration, one based on an entirely new technology rather than the analog tape and disk media that yielded records and tapes in the past. The Compact Disc, unlike earlier configurations, arrived after software and hardware interests reached a consensus on format specifications.

Thus, the market launch for CDs, which began overseas during 1982 and commenced here the following year, was unclouded by format rivalries and product incompatibility. Employing the laser optical scanning technology developed by Philips for optical videodisks and digital codes derived from computer technology, the Sony/Philips digital audio disk was trumpeted by an unprecedented coalition of record companies and audio manufacturers. Capable of storing 65 minutes of programming on one, single-sided disk, the CD boasted superior audio specifications—lower distortion, better stereo separation, greater dynamic range and flatter frequency response. Digital data storage and laser scanning eliminated the surface noise and inevitable playback degradation from repeated plays endemic to analog software.

(Continued on page 90TH-85)



Home Computing

(Continued from page 90TH-80)

"Local News," "Shop-at-Home," and "Classifieds." Typing the first three letters of an option title allows you to gain access to that data base. The "Entertainment" data base, for example, contains information on movie schedules, local restaurants, concerts, and other similar events. The "Classified" data base contains information on both merchandise and services for sale. By making selections from the menus, you are able to locate the specific information that you are seeking.

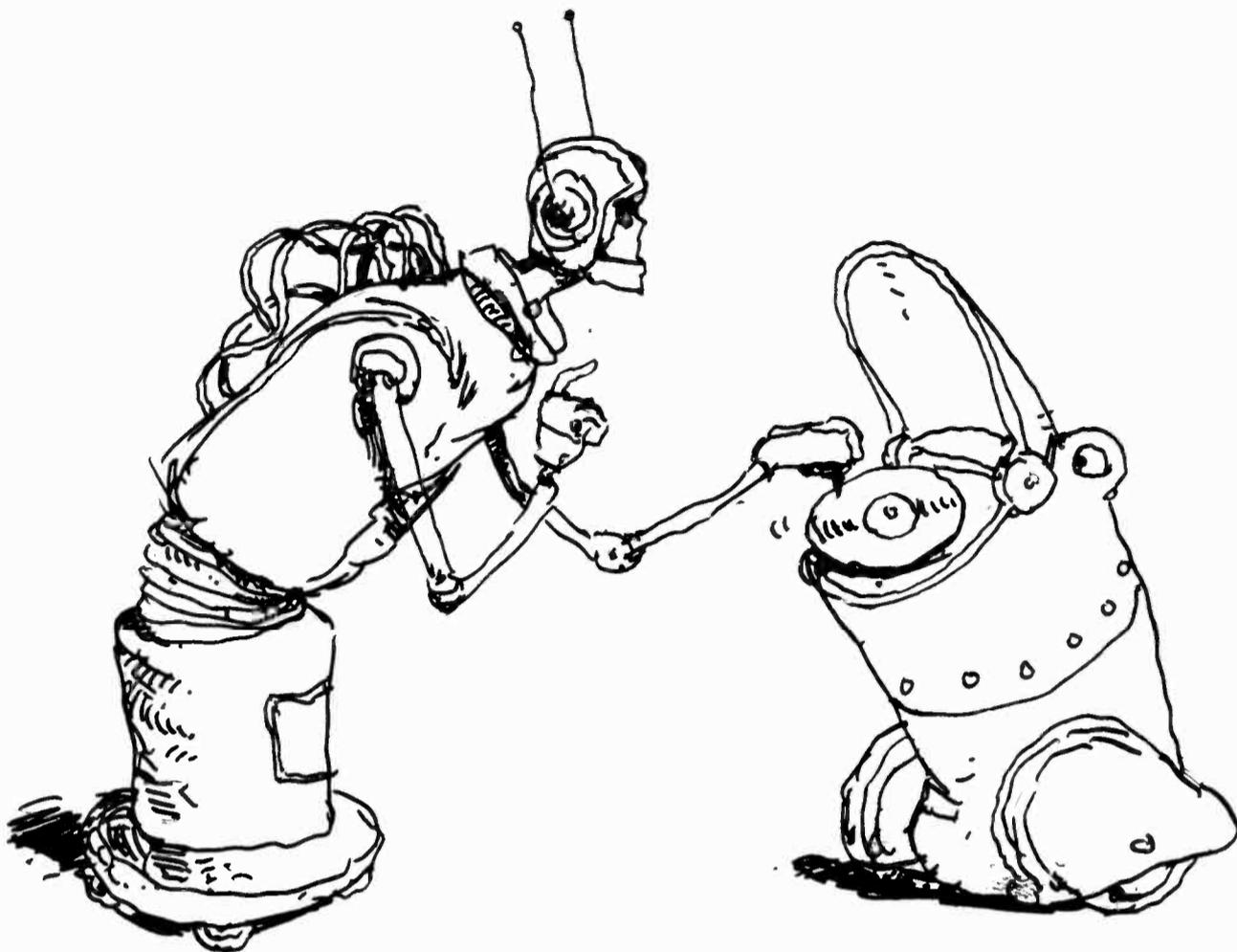
Today, Yellow Data's potential audience is limited to the number of people who have computers and modems—estimated by Yellow Data's president, Richard Koch, to be approximately 300,000 in the Boston metropolitan area. Of the potential audience, only a small portion currently use the service, although the number is increasing steadily. It is important to remember, however, that the home computer industry is still in its infancy. As a result, Yellow Data's true audience is not yet capable of making use of the service. However, as the number of homes that have computer-integrated home entertainment systems grows, so will Yellow Data's audience and market. Now let's look at how Yellow Data relates to music retailing.

If the consumer had access to a computer and to a service like Yellow Data, even that purchasing technique might become obsolete. Instead, he or she could look through a data base of songs available in digital form, indicate those wished to purchase, type in a charge card number and address, and the floppy disc would arrive in the mail two days later.

Using this scenario, each night, record stores would receive a list of orders placed during the day. Floppy disc recordings would be produced at night and mailed the next morning. It would be possible to purchase an entire music collection without leaving home. Almost all shopping could be accomplished in this manner, so computers in the home will have a major impact on the entire retail industry, not just on music retailing.

So what about the future? Will there ever be a market for home computers? The answer is "no" if you are asking if there will ever be a time when we will use computers in the home, the answer is a resounding "yes," and it will be in the very near future. But the home computer will not be a device that sits on a table somewhere in the home and exists as an independent entity. Computer technology will become a part of the home, just as telephone service, electricity, and running water are now. The impact of computers in the home will be felt in all facets of our lives and will affect everything we do.

Larry Israelite, Analyst, Data For The Future, specializes in micro-computers and video technologies.



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90TH-83

Getting Personal

Audio, Video & Satellite Technologies

(Continued from page 90TH-74)
supplier.

Interestingly enough, the biggest drawback to DBS acceptance may be the industry itself. For the near future, the DBS folks will suffer growing pains. Too many companies will offer too many mutually exclusive services to a confused and wary public. Successful DBS broadcasters will have to come to grips with two problems to survive.

One, a major shakeout of the industry will occur to eliminate extraneous services. Two, broadcasters will have to standardize their signals so that consumers won't be saddled with different and expensive receiving stations for each service. Once these problems are resolved, there will be room for both cable and DBS. Needless to say, the competition will be fierce.

The Look of the Future

Stereo tv will alter the look of the home entertainment center for most folks over the next five years. The component system that has been the mainstay of audio enthusiasts will be expanded to include a tv monitor and a separate tv tuner that will feed its audio signal directly into the amplifier and out to stereo speakers.

Flat video screens made from LCD (liquid crystal display) materials will come of age by the beginning of the next decade. The familiar tv monitor of today will gradually disappear, replaced by a flat, wall-hanging screen which, when not in use for program viewing, will become an instant piece of programmable electronic art. The art programs will either be home generated or downloaded by DBS or cable services. The wall screen will also serve well as a computer display because it will be fully addressable by digital commands—though conflicts with the kids' desire to play games or watch music videos will underscore the need for multiple screen sites.

The computer will, indeed, become the core of the entire home entertainment complex in the 1990s. It will do much more than tax-

es, budgets, and nuclear physics. It will literally run the show. Here is a short menu of services to look for:

- **Electronic Publishing.** Generically referred to as videotext, electronic publishing will bring an array of text information to your video screen—items such as news, banking, shopping, business, and agricultural services, to name a few. Canadian farmers have had videotext services for years. Now Knight-Ridder has opened a videotext service in south Florida. Expect to see other companies jump on the bandwagon in the next three years, making the market more competitive and driving the prices of this service down.

- **Interactive tv.** Similar, in essence, to videotext, interactive tv, or two-way television, offers viewers a chance to participate in their video programming through live game shows, political polls, or, in the case of Warner Amex's innovative QUBE system, by calling the plays in a live football game. Warner Amex has phased out (or is phasing out) QUBE in its six cities, but burgeoning numbers of personal computers will revitalize interactive television in the next 10 years and make it more practical for the 1990s.

- **Video games.** Personal computers will provide the link for downloading video games via cable, satellites, or telephone lines. The advantages are obvious. Game players will have instant access to more games. The cost will be lower than for arcade plays, and it will give players a chance to sample new games before shelling out the purchase price of a game cartridge.

The disadvantage that the home videogame market has today is that existing teledelivery games generally lack the sophistication of arcade games, especially in the area of graphics. That situation will not prevail. Within five years the home video game market will equal anything available in an arcade.

At the moment, interactive video is the rage of arcade games. The forerunner of this new breed, "Dragon's Lair," uses video laser discs to follow the fortunes of "Dirk the Daring." As a player makes life-or-death choices for Dirk, the laser disc scans its data for the correct response while simultaneously serving up some dazzling graphic ef-

fects.

Yet "Dragon's Lair" creator Rick Dyer has even loftier plans for a home game he is calling "Halcyon." This will require a computer to play its program. It will force players to recognize clues and make decisions based on previous knowledge. It will even remember a player's weaknesses from one game to the next. According to Dyer, the game will be so dynamic that players will have trouble distinguishing what is real and what isn't.

Atari has a different approach it hopes to sell. It's called "Mind-Link," and it actually "reads" your mind. Based on biofeedback techniques, "MindLink" uses a headband receptor that responds to electrical impulses in your forehead. With it players can move objects on the screen simply by concentrating or relaxing, or, possibly, *willing* them to move.

Arcade business will certainly be hurt by the extension of home cartridges into super-high-quality home teledelivery systems. As home games become more complex and exciting, the big game arcade will become as rare as the full-service gas station.

- **High-tech tv.** Much of the hoopla over "new and improved" television features is just so much hot air. But changes in television receiver performance will be substantial in the next five to ten years. Certainly computers and their digital components will take over the set, paving the way for even more sophisticated uses of the video screen and for the eventual evolution of clean, digital broadcasts immune to atmospheric irregularities.

Digital components will also shrink the television set to just about any size that will sell. Self-contained Dick Tracy style wristwatch televisions will be common items for those who want to squint at miniature soap operas through miniature magnifying glass screens. (Who knows, maybe the wave of the future will be Hollywood extravaganzas followed by credits that read, "Filmed in Minivision"!)

Anyway, expect to see these micro-tvs on the shelves for Christmas 1986, and selling like Cabbage Patch dolls. In spite of their novelty, the micros will have a short-lived appeal. One viewer, while watching the Olympics on a two-inch screen, was disappointed. The Olympic torch looked like a match.

Digital parts can, however, do more than just sit there and look small. They can also bring home some pretty jazzy programmable effects—stuff that was previously the exclusive domain of the studio. With digital tv, home viewers can make zooms and still frames of live broadcasts. They can split-screen between two programs—to monitor two football games simultaneously, for example (there's something for A.C. Nielsen to figure out!)—and replay important scenes.

Digital tvs can also enhance picture quality from existing broadcasts. Using a memory storage system, they can actually improve the detail of the picture you see. Television picture tubes scan across the screen to project an image. They scan from left to right, one line at a time, adding lines from top to bottom. In the U.S., a tv picture is made up of 525 individual lines. Inserting a digital piece called a "line store" chip, the set can slip an identical extra line between each of the 525 that are broadcast. This will create a picture with significantly better definition and smoothness.

The line-storage idea is similar to the idea of HDTV that has already been experimentally broadcast in Japan. HDTV will transmit approximately double the number of lines (i.e. detail) to your set to provide movie-quality images. Two obstacles hold HDTV back: compatibility with existing equipment and bandwidth space.

Compatibility problems are not new to the television industry. They held back color broadcasting for 25 years. Back then industry leaders did not want to send a signal that existing black and white sets could not receive. HDTV will not succeed until a way is found to broadcast its extra lines without rendering today's set obsolete.

The bandwidth problem must be solved also. At this time, HDTV requires five times the frequency bandwidth as conventional tv signals. This is a problem because broadcast frequencies are already crowded. One solution is a high-tech trick called "companding," effectively stuffing two quarts of video into a one-quart jar. DBS broadcasters using newly devised techniques on their less-crowded frequencies say they already have HDTV broadcast capability. Expect to see commercial applications of this technology within the next three years.

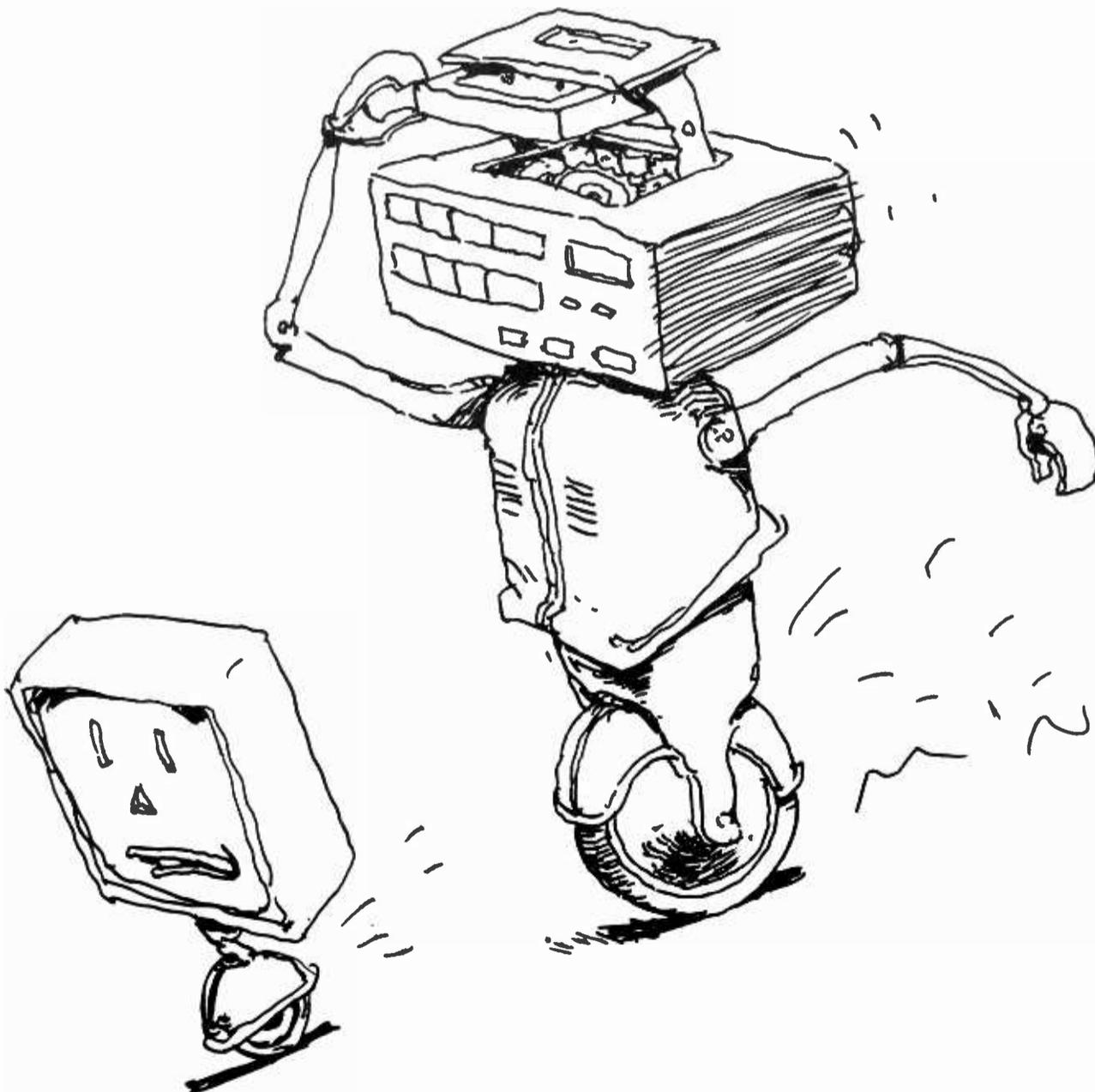
Expect to see other improvements over tv imaging as we now know it. We will see the availability of wider screens more closely approximating the Hollywood movie format, an eventuality underlined by the wider aspect ratios that characterize the several HDTV formats thus far proposed. This will take time, however, due not only to hardware conversion problems, but also to programming considerations. Television itself originally selected its 4:3 aspect ratio to match the existing film format of the time, but when Hollywood changed to wider, "scope" ratios, the television industry didn't.

For a number of reasons, wide-screen television will not reach us in the near future, but rest assured that tv *will* catch up to the film format. Marketing, not technology, will hold this one back until the early 1990's.

The most exciting possibility for mind-boggling video is 3-D holography, a process that will project an image—not onto your tv screen—but right smack in the middle of your living room. Imagine Michael Jackson dancing through your front hallway. Imagine your den turned into a snake pit while you leisurely watch "Raiders of The Lost Ark." Imagine "Texas Chainsaw Massacre" right in your own home. Too vivid? Don't worry just yet.

"We are currently at the crudest stage of development in holography," says physicist Dr. Stuart Lindsay, a laser researcher at Arizo-

(Continued on page 90TH-92)



The Challenge Of Change

In The Recording Industry

(Continued from page 90TH-82)

In reality, the first Compact Discs weren't the perfect recording early ad copy promised. To build opening CD catalogs and lure buyers, major labels converted older analog masters to the new format, limiting the performance to some titles to the inherent audio limitations of the original tape. In creating digital submasters for CD production, technicians also ran afoul of Murphy's Law: some CDs from digitally recorded master tapes proved to be derived from analog production dubs, not the actual digital source, undercutting the expected gains, while other analog-digital transfers incurred problems in capturing the subtler, ambient characteristics of the originals.

These stumbling blocks haven't prevented the Compact Disc from achieving the most rapid market acceptance for any prerecorded audio configuration in the industry's history. In its first year in the domestic market, the new format moved some 50,000 players and 777,000 CDs, according to the Compact Disc Group, while the past year has seen bold market growth for both hardware and software exceeding even the rosiest projections.

An estimated 1.5 million disks were sold during the first six months of 1984, according to the RIAA, representing \$30 million in retail sales or approximately \$17 million at wholesale. Prices for both players and disks have dropped significantly, again ahead of schedule, with the CD format's inroads to the mass market already at hand. Consumer players have already cracked the \$300 level at some retail outlets, mass merchandisers such as Sears and Montgomery Ward have introduced their own CD units, and Sony has unveiled a portable, personal player unit with a \$299.95 suggested list, auguring significant sales to younger, less affluent buyers. With Pioneer and Sony already offering mobile CD players for car installation, the format has traversed market ground that took years for the cassette.

At retail, CD software now sells for well under \$15 in the wake of reduced list prices adopted by WEA last Summer, and since emulated by most other majors. Few labels have yet to exploit the format's longer play time outside the classical realm, and the scarcity of true digital masters in non-classical idioms has likewise delayed a more three-dimensional representation of the new configuration's possibilities. Such cavils are minor, however, given the virtual infancy of the format.

Because of its enormous storage capacity, the CD has already begun experimental development for both audio/visual and computer storage applications, both expected to emerge as important uses for this new medium.

THE VIEW AHEAD

Reasons To Be Cheerful

With 1984 drawing to a close, and few of George Orwell's more dire forecasts fulfilled, most recording industry observers can afford to be upbeat in casting near-term fortunes. Sales are ahead of last year, with quickening recent business and a flood of marketable new releases at hand to foster confidence for a bullish performance during the crucial holiday season, the year-end period that has traditionally brought the trade's peak.

Financial reports from such majors as CBS, Warner Communications and MCA have all tracked strong evidence of recovery and record sales achievements up through the third fiscal quarter of the year. New superstar careers have been consolidated for such artists as Prince and Lionel Richie, offering further cause for celebration in a field where star power remains a key index to overall commercial health. The Compact Disc continues to outrun its most optimistic market forecasts, providing a happy scenario for technological serendipity.

Has the recording industry emerged at last from the long shadows of the last, withering recession? By most conventional standards, certainly.

Will the trade regain the runaway market growth, cultural dominance and sky's-the-limit profitability associated with its peak years prior to the late '70s? Possibly, but probably not on the strength of a single market. The industry may be healthier, and it clearly faces opportunities for change, but it also faces the likelihood of further

(Continued on page 90TH-90)

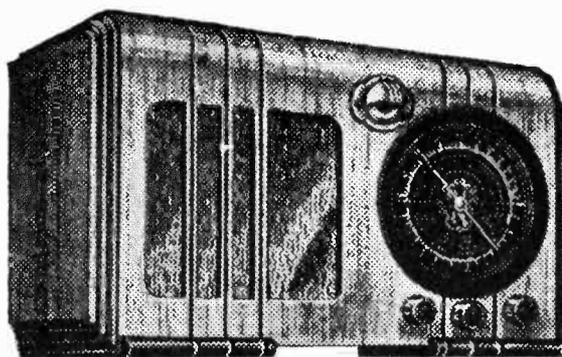
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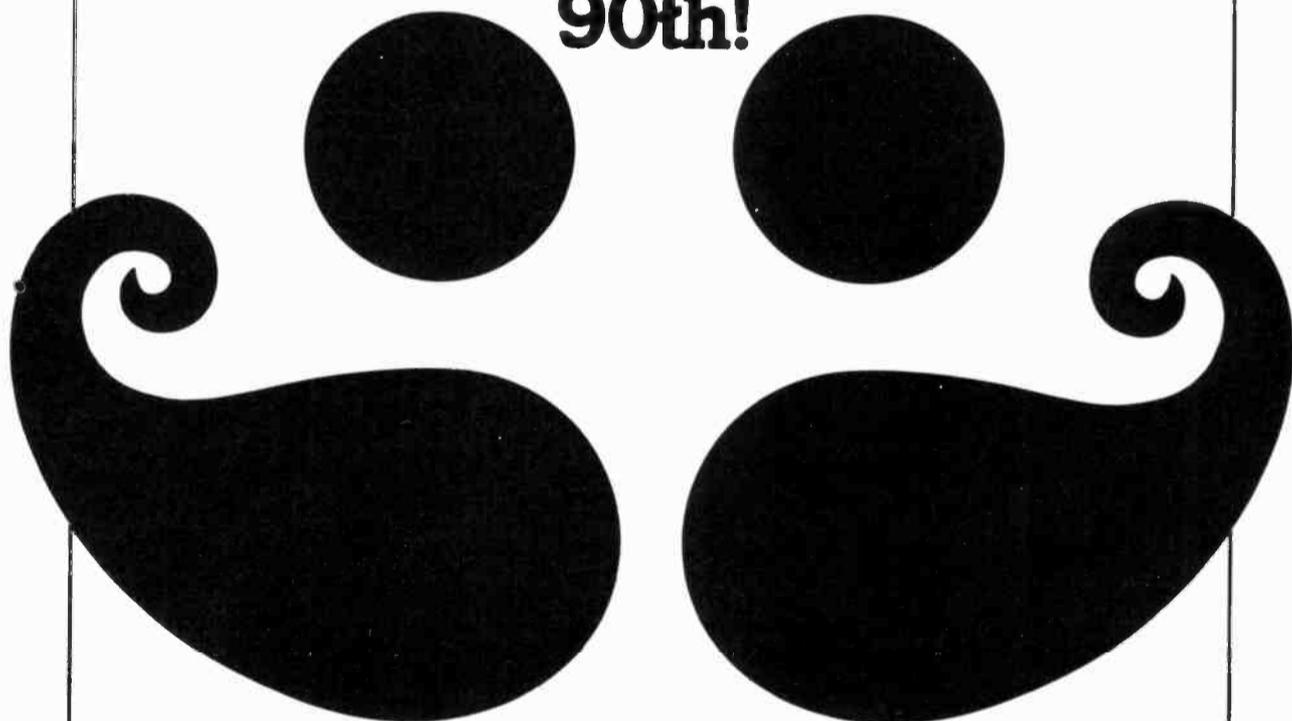
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sample push card and plan.

Billboard, here's looking at your 90th!



Look at ours!

Congratulations Billboard. You're amazing. 90 years old and still charting the future!

Whoever said youth has all the energy, certainly hasn't kept track of you! Imagine, not content with covering everything from the sounds of live vaudeville to the technological age of the compact laser disc, now you're charting the future. That's service!

Popingo Video is also 90! (Though there's a slight difference of 89 years and 9 months!)

We're proud of what we've accomplished in our first 90 days. That's because we learned about service from companies like yours. We've done some future charting of our own about today's "vaudeville," home video, and that's exactly why Popingo Video will be

the big hit of the future. Take a look:

1. Provided second generation stores with IBM computerized operation and the interior design is a knockout!
2. Operating six company owned stores for testing and concepts.
3. The most efficient buying system in the industry, with pass-along savings.
4. 35 franchises sold in our first 90 days, fastest growing in the country.
5. Only turn-key store set up in the industry. 72 hours!
6. Professional franchisee management training at our Popingo University.
7. Finest management team in the industry. Professional buyers, marketers, accountants, lawyers, operators, retailers and

support personnel.

8. First with professional after-the-sale service.
9. Regional and local marketing/operations assistance/cooperative advertising/continual testing/research and development/unique trade marks/quick market penetration through "cluster" store development.

Popingo Video is the face of things to come and we've charted our future to achieve:

- A. 49 stores by the end of the year.
- B. Provide the most effective advertising programs.
- C. Provide the most comprehensive support programs.
- D. Dominate the markets where we have operations.
- E. Be well on our way to becoming the recognized video industry leader in 1985.



Popingo Video
is a sight for sore eyes!

Franchises available
257 N. Broadway, Suite 400
Wichita, Kansas 67202

© PVI 1984

Demo- graphics

TRENDS AND EFFECTS

(Continued from page 90TH-78)
ing.

Much of this focus is, of course, determined for their people by the governments of the developing countries. And in many cases the governments are the primary purchasers of the hardware (for schools, offices, and training programs) and the software. Manufacturers and marketers, therefore, have to make every effort to understand the goals these administrations have set for their countries, and key into them. Western suppliers have to be able to customize their potential exports so that they can legitimately be sold to developing countries as important contributions to their national development. In the entertainment field, the successful exporter has to convince these governments that his company's products contribute to the "cultural development" of their country.

One unfortunate stage that sometimes affects young people in the industrialized world, and comes along only at a very advanced stage of development, is the syndrome usually referred to as "social limits to growth." The material things that money can buy no longer interest members of this so-called "new class" because tangible possessions are no longer novelties. And because they have tired of their "toys," they would like to convince others of the meaninglessness of possession as well. In fact, by opposing economic growth and progress they would deny others the opportunity to have them at all.

The antigrowth advocates are, however, only a very small minority of the U.S. middle class. Even if a VCR or a room-size television screen ceases to be a desired object for the overprivileged, it is still beyond the reach of many others who dream of owning one. Four and a half million VCRs were sold in 1983; by the end of this year, 15 million American homes will have them, and by 1987 one in three households will have them. So it is clear that those who continue to champion economic progress and who arrange their life-styles in order to earn more, save more, and spend more are still much more prevalent than those who have "O.D.'d" on the "good life."

Another demographic fact that will affect the U.S. home entertainment industry is the increase in two-income families. More mothers and fathers are active in the labor force than ever before, and often the women have "careers" rather than "jobs." This distinction is important not only in terms of income but also in terms of life-style. Women with "jobs" tend to work because they need the money; they still do their own cooking and cleaning and take their own children

to the neighborhood day-care center. Their families' discretionary income is still very limited. But, nevertheless, it's likely that most of these two-income families will make significant investments in home entertainment systems because they perceive this to be the only entertainment they have.

In the coming years, low- and middle-class two-income families will opt for light, escapist, adventuresome, "up" programming. Or, alternatively, for programs that are directly relevant and practical: how to fill out a tax form in April, summer/winter storage tips, and so on. An inexpensive rental system for software will be the key ingredient in attracting and expanding this market segment.

Women with "careers," on the other hand, tend to work because they enjoy the challenge, the involvement, the ego satisfaction—and the money. Their professional status fills many needs, not the least of which is that their ability to earn more also means they are able to spend more—often a great deal more. These people will continue to spend lavishly on their children, perhaps to compensate for some guilt at not being full-time mothers—women working by choice rather than from necessity. Any new electronic/video/audio/technologically advanced development can find its way into these homes almost instantly. They are especially welcome additions to the household if their existence can be justified by the availability of high-quality programming. The key to marketing here in the near future will be to promote whatever redeeming social/educational value can be derived from the technology and its uses.

As children of both kinds of two-income families spend more time with "electronic babysitters" of one sort or another, the broad category of home entertainment will become more important than ever as a means of keeping children and children-watchers occupied. From cartoons to sports to science to technology, cable and network programming will have to be responsive to viewers of all ages, at all times of the day. And greater specialization means more outlets are needed so that Sis can watch the Muppets while Junior's eyes are on Darryl Strawberry and the housekeeper thrills to the soaps, or the teen-age babysitter to Michael Jackson. Conversely, there will be an increasingly greater need to prevent children from watching or listening to programs that are "off-limits." Appropriate technology will be needed to monitor the electronic input.

Two-career families will also mean less population mobility. Americans are notorious for moving from one part of the country to



another and back again, often with stops in between. But it's harder to move when both husband and wife have jobs and both spouses have to find employment. "Home" will soon become much more permanent, and people will be willing to make greater investments in it. With less chance of having to pack up and move on, families can furnish their houses and apartments with long-range plans in mind. This means home entertainment systems that can be upgraded as income allows: components and add-ons that are optional but available, and basic setups that won't become obsolete before they're paid off. Most people are willing to spend more on long-term investments, knowing that they'll be used often enough to justify the initial outlay and knowing they'll be living with them for many years to come.

This is one rationale often used to explain the enormous increase in the sales of microcomputers, the fastest-growing sector of the telecommunications industry. Computers have many immediate and potential applications that, for many households, a computer will soon become as necessary as a telephone. This will be especially true when the personal computer actually becomes personal; that is, cheap, easy to use, and capable of truly diverse and integrative uses. Such computers will enable residents of areas with bad winters to avoid driving and walking long distances by doing their banking and marketing from home; students will tune into schools and universities; offices will arrange for work to be done at home; home entertainment will be "dialed up" from a large menu. The special interests served by on-line vendors is growing daily. Ostensibly, the need to step outside diminishes accordingly.

But that's not what happens. Even as the residential living room becomes the consummate information/entertainment center, the family still will go to the movies. The desire to be part of a collective, shared experience is not diminished by the technical ability to "go it alone." The entertainment media can best capitalize on this communal spirit by offering fare that isn't received as effectively in small quarters as it is in a larger context. Programs, sights, and sounds that depend on size and scale—offerings that would stand to lose in the translation from mass to mini—will be the boxoffice hits of the future.

The trend toward greater residential permanence, then, and access to more and more "in-house" capabilities is in no way synonymous with a general lack of mobility. On the contrary: the number of travelers increases every year; American airports have never been busier, and international jet traffic is at an all-time high. The International Arrivals Building at JFK Airport in New York City expects passenger traffic to grow 50 percent by the year 2000. Business travelers are an important segment of the increase, but the greatest growth is among recreational travelers.

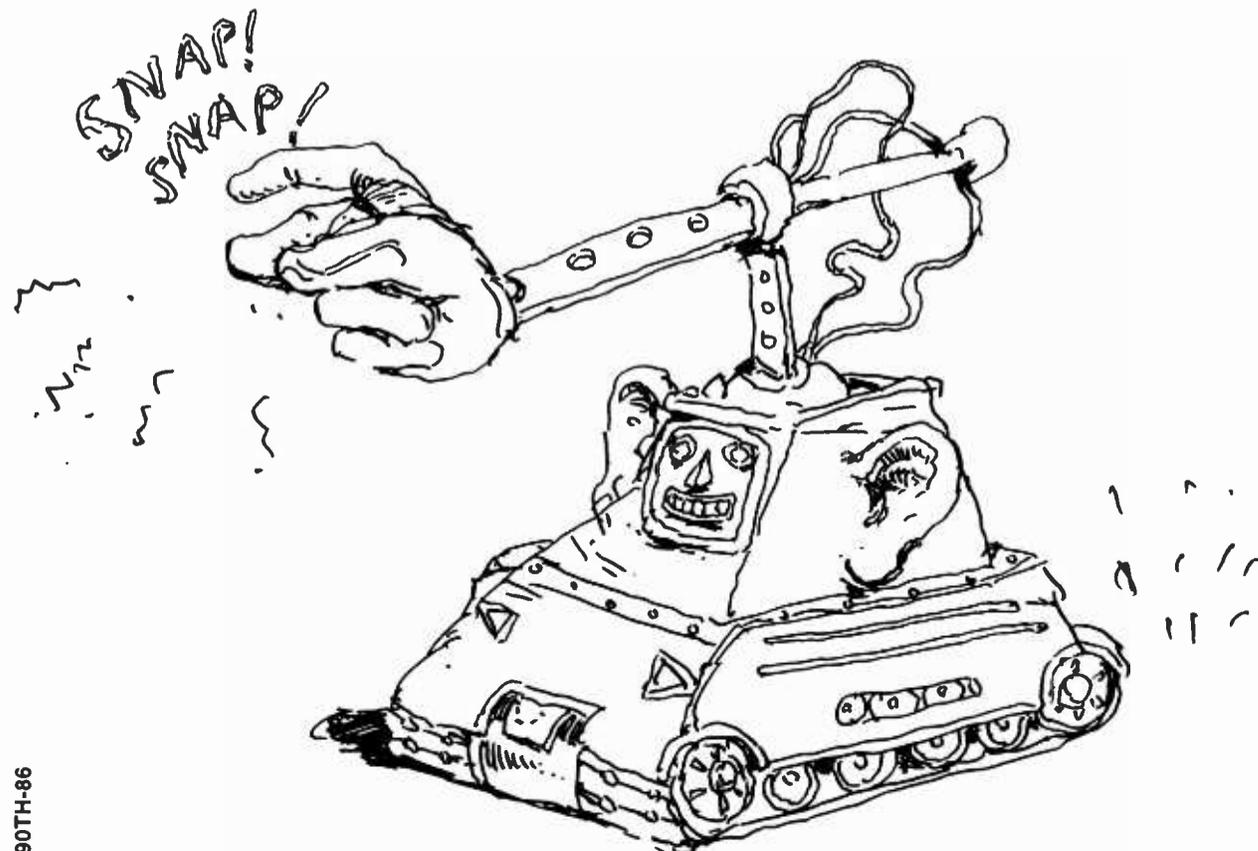
One of the most direct consequences of this will be an increasing demand for a product category of mini-version entertainment systems designed to be toted along on trips. While systems meant for home use can be designed with a long-range life-span in mind, portable, packable models will have to be constructed with about the same permanence as transistor radios.

In addition, as airport terminals play host to more passengers—many of whom are experiencing longer flight delays and layovers—they provide a captive audience for the media. Mainly, travelers are fatigued, restless, bored, and not concentrating very heavily on anything other than getting to their destination. But they want to have something to do to make the time pass quickly.

Some airports are experimenting with news tickers for waiting areas near business shuttle flights, but most main lounges are not yet equipped with anything more interesting than 25¢ for 15 minutes of network television. Cyndi Lauper singing "Girls Just Want To Have Fun" on videodisc isn't an airport entertainment option, so far.

Vacationers stuck in airport waiting rooms may want to learn of the highlights of Acapulco as they wait to board their flight to Mexico, and travelers who just missed a week of their favorite soaps may want an updated package of important episodes. The possibilities for collective as well as individual portable entertainment are endless, especially as small computers and pocket-size screens become standard items of baggage.

(Continued on page 90TH-92)



Radio

EVER-PRESENT ENTERTAINER

(Continued from page 90TH-16)

(frequency modulation). There are other technical ways to transmit information by means of a radio wave or carrier, too. These are digital in nature. Although we've seen a proliferation of digital technology as it spins off from computers to audio, it's quite unlikely that we'll see such space-age forms of radio as PCM (pulse code modulation), PWM (pulse width modulation), or other forms of pulse modulation becoming commonplace in the domestic radio broadcasting and entertainment field before the twenty-first century, if then.

Reason? AM and FM radio work just fine. In spite of electronic progress, the equipment available today will continue to work and do its job well and efficiently in 1995. And technical progress in electronics, coupled with advances in digital technology, will permit us to do most of what we would like both AM and FM radio to do in the future.

Physical science has a great impact on what and how much we can do with radio in the next decade. The medium faces a basic physical limitation imposed by the laws of the universe. It uses a small portion of the electromagnetic (e-m) spectrum, whose frequencies also include radar, infrared (heat), light, ultraviolet, etc. For scientific reasons, radio is limited to this small portion of the lower end of the e-m spectrum. Therefore, the number of frequencies available for use by both AM and FM radio stations is limited. Scientific reasons also limit the fidelity or quality of the audio transmitted over AM stations lest transmitters on adjacent frequencies interfere with one another. FM stations don't suffer the same audio frequency limitations but have other limits forced upon them by the frequencies in the e-m radio spectrums assigned to them. This isn't going to change unless the universe itself changes.

Audio technology, regardless of the hardware, will continue to produce sound of increasingly realistic quality. It will also continue to produce sounds we've never heard before. Radio can and will carry these sounds.

Both AM and FM radio technology are limited by the dynamic range—the rela-

tionship between the softest and loudest audio signals they can transmit without distortion or interference with another station on a nearby frequency. To a large extent, however, this limitation has been overcome by the use of the Dolby technique. Dolby and other compensation technologies will be incorporated to a growing extent into AM and FM broadcasting during the next decade. This is because an increasing amount of growing technology from computers and integrated circuits will spill over into the more mature technology of radio.

An interesting possibility suggests it-

self, based upon a spin-off of audio technology from aviation to radio. The multi-channel audio systems in the Boeing 747, 757, and 707—as well as other modern jet airliners—would be enormously heavy if a wire for each of seven to ten audio channels had to be run to each seat in a 300-plus-passenger airplane. "Multiplexing" technology was used, instead. Multiplexing requires only two wires to be run to each seat. Multiplexing was first used by AT&T to transmit several telephone conversations simultaneously over a single telephone circuit. Basically, (Continued on page 90TH-89)

Billboard
CHARTS the FUTURE

Allsop... a hit with Record Bar!

*here's what Record Bar—top music retailer—
says about Allsop:*

"Allsop is a forward-looking company keeping up with technological advances and offering a unique approach to P.O.P. materials. Their cassette headcleaner continues to be our bestseller and has overwhelming field support. Strong representative support and an overall willingness to cooperate on promotions

has made them an exceptional company to deal with."

Ralph King

At Allsop, we're proud of the long and profitable relationships we've built throughout the country. Our innovative products are recognized around the world as the best available. And our state-of-the-art merchandising aids are recognized by dealers as highly effective

in-store sales tools. Everyone at Allsop is dedicated to providing outstanding support with award-winning product lines that guarantee you a profitable bottom line. Join the "World Leaders in Hi-Tech Care Products" team and paint your own profit picture.



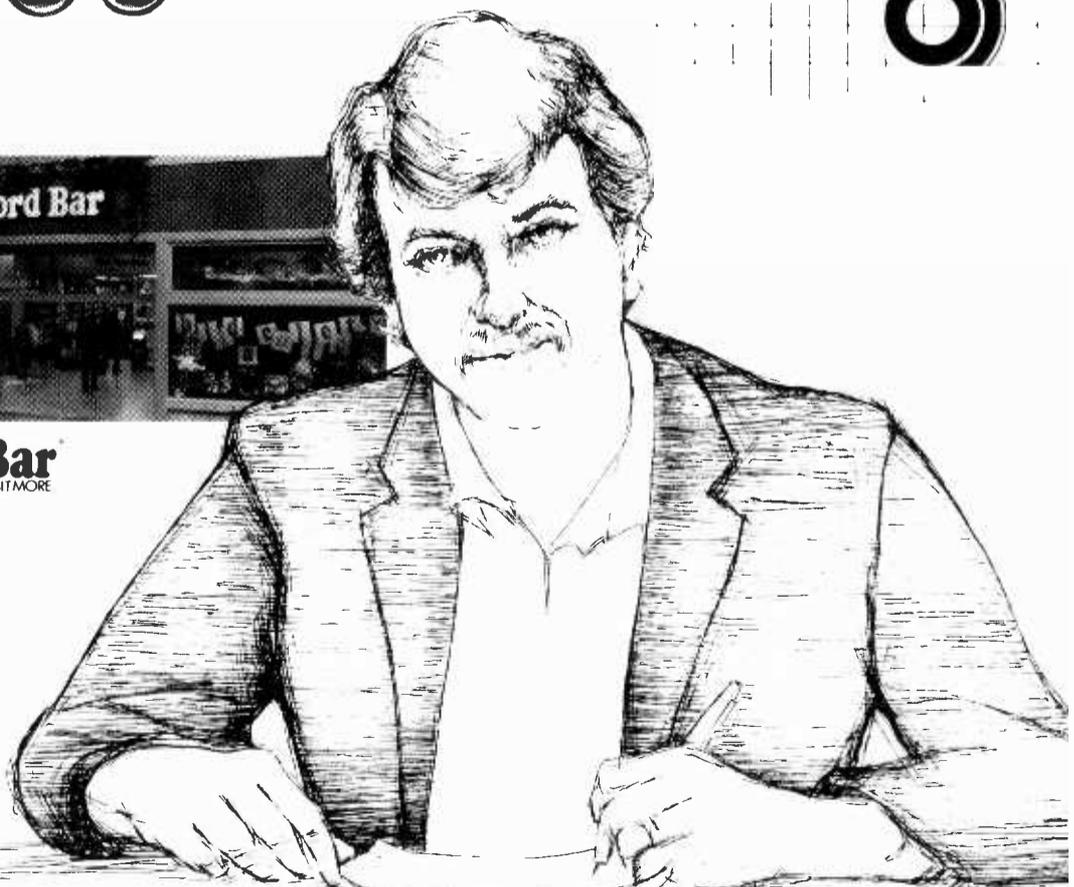
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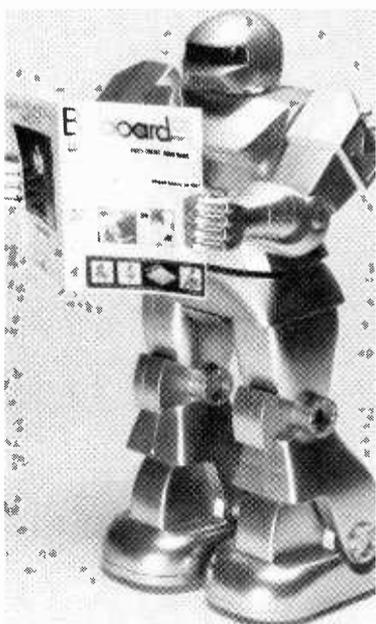


Record Bar
RECORDS, TAPES & A LITTLE BIT MORE

Ralph King
Senior Vice President
of Marketing



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You're going to be changing

(Continued from page 90TH-76)

pairman" just might destroy the equipment and cause the retailer to have to replace it entirely. "Well, you'll have to leave it. We don't have the part. We'll have to order it. It may take a couple of weeks to get here. Give us a call in about two weeks." This sort of treatment doesn't make for a happy customer. Consumers have grown accustomed to their gadgetry working as advertised, without good care or regular maintenance. They become annoyed when it can't be fixed in a timely fashion, especially if it's reasonably new and costly. Failure to play the "Parts Game" with the speed and agility of an NFL wide receiver can drive a customer to the store across the street.

A simple computer terminal and associated computer networking equipment is now available for less than a thousand dollars. Computerized parts-and-repair networks are springing up. Within the decade, any small retailer will be able to have access to a huge "data base" or computerized catalog that can be tapped through the communications networks, and access to this data base will be quite inexpensive. Use of the "net" will enable even smaller retailers to find the part number, any changes in the part number, cross-referenced part numbers, compatible or substitute parts made by the same or another manufacturer, special instructions (if any) to install the new part, who has it available in stock, and how fast it can be delivered to the retailer's back door. The order can be entered through the retailer's own terminal and confirmation can be received instantaneously. Today, it takes several telephone calls to get this information. Even

using AT&T's long-distance competition, this is expensive because it's time consuming. (Think not? Eavesdrop on a service manager as he attempts to communicate by telephone with various parts suppliers.) Computerized networks will make the necessary information available almost instantly on a display screen.

Such computerized service and parts networks will mean that a small retailer can offer the same service as his big well-inventoried competitor. Fewer specialized parts will have to be kept in stock.

What holds true for parts and service also is a fact of life for the product itself. If product information is quickly available and ordering procedures are expedited through computer networks, a retailer won't have to stock an anticipated two-weeks' supply, not when an item can be found, ordered, and delivered in three days. Computerization not only helps the retailer who must handle a large variety of products, but it shifts the burden from the retailer to the wholesaler and even farther down the line to the producer. Computerized speed means that the wholesaler and the producer must get their own production, stocking, and shipping up to snuff in order to remain competitive in an increasingly competitive marketplace. And who says the marketplace will ever become less competitive?

However, having product available for sale isn't the whole enchilada. Prospective customers must know that the product is available as well as what are its advantages over a competitive product. Because impulse buying remains a strong part of retailing, customers must also be convinced to buy a product that they probably didn't

come into the store to buy in the first place. In the coming decade, the changes that technology will make in point-of-sale advertising are profound.

Many retailers not only rent or sell prerecorded videotapes but now also use them as sales tools in their stores. Product manufacturers are turning to prerecorded product display and advertising video tapes in increasing numbers.

A lot of psychology comes into play here. Because the distractive power of television is enormous, very few people can resist stopping, even for just a few seconds, to watch the moving images on a television screen. The pervasiveness and visual impact of television network news reporting and specials, as well as the educational programs routinely viewed on public TV by young people for most of their lives, have caused most people to accept as gospel truth whatever appears on a television screen. When it's on television, we believe what we see.

Where video tapes have been shown on in-store, point-of-sale television sets, product sales have increased markedly. So have the elusive and sought-after impulse sales. In-store video point-of-sale marketing has proved itself to be enormously effective if the product is one that moves and does something visual. To see the product *actually working* brings our individual imaginations and desires into play. "Gee, it would be neat to have one of those if it'll do that!"

Except to see more and more video point-of-sale displays as electronic technology produces smaller equipment that's less expensive. For hardware-oriented readers, let me point out that there's probably a good business in producing small, self-contained in-store video units with built-in video tape players. Using modern video game and computer technology, these video point-of-sale displays can also be "interactive"—i.e., a prospective customer can ask the video machine for more information, whereupon it displays a "menu" of subject material about the product/service that the customer can select to get more information. The video sales pitch can contain the phrase, "Want to know more? Push Button A at any time. I'll display what I can tell you about the NEW holographic audio amplifier" (or rock album, or video recorder, or whatever).

Something like this can also be done by remotely transmitted video point-of-sale displays where the signal doesn't come from an in-store or in-equipment video tape, but via satellite on a discrete address system using existing cable television technology.

In fact, this sort of thing is *already* being done with remotely transmitted in-store audio point-of-sale advertising and promotion, and it's proving to be extremely effective.

Satellite In-store Broadcasting Company (SIBCO) is a firm headquartered in growing, high-tech Phoenix, Arizona. Developed by people who have a background in piped-in background music such as Musak, SIBCO is already piping in audio point-of-sale messages to existing retail store music systems using leased subcarriers of local radio stations or audio subcarriers of communication satellite transponders. To translate this from techicalese into ordinary English, the audio sales message is transmitted on a "secondary" frequency that's part of the main frequency of the radio station or satellite transmitter. Such a secondary frequency is often used by FM stations for broadcasting stereo. SIBCO's equipment transmits recorded audio sales messages into a given store on these subcarriers. Each recorded message is preceded with a digital command code that causes receivers in code-selected individual stores to turn on and broadcast the audio message in the store. Thus, a sales message can be transmitted to a single store or to a multitude thereof. The subcarrier of a local radio station may be used for stores in an urban area, but the ultimate SIBCO system will have the capability to reach any store anywhere in North America directly from a communications satellite. SIBCO's receiving system is a small dish antenna mounted unobtrusively on the roof of the store and pointed at the spot in the sky where the communications satellite is located in geosynchronous earth orbit.

The computer that controls the transmissions at SIBCO headquarters therefore not only knows what audio message was transmitted to what store and when it was transmitted, but it can also bill advertisers accordingly.

These SIBCO messages aren't the usual thing you hear: "Attention, K-Mart shoppers." They are professionally produced audio advertisements of the sort you'd hear on a radio station. Professional announcers are used along with appropriate background music and effects. Advertisements are produced and paid for by national or brand-name companies through their ad agencies and supplied to SIBCO for selective transmission to selected stores. In fact, SIBCO *pays* the retailer for using the store's system to broadcast the audio ad in the store.

The SIBCO system has many advantages to the retailer. One is the simple fact that the store owner or manager doesn't have to worry about anything. He's paid for allowing his in-store audio system to be used. He doesn't have to divert people to reading a script into a mike in an unmistakably amateur fashion, thereby usually producing a less-than-effective audio ad. He gets a professionally produced quality audio ad, and the ad runs in his store in connection with specials.

Thus far, satellite in-store audio advertising has been used in chain supermarket stores and other mass-merchandising outlets. There is no reason why it cannot be used in other retail outlets, including small Mom-and-Pop shops. Since the audio ad plays over the store sound system, it catches the customer at the point of sale and triggers impulse purchases. For example, when Annheuser-Busch wants to run a special on Bud LA six-packs in selected supermarkets or convenience stores in Pittsburgh just before a ball game, SIBCO's computer cues the tape, transmits the selected digital code to activate the receivers of the selected stores in selected areas of Pittsburgh where demographics show most of the ballpark attendees shop, sends the message, turns off the receivers, rewinds the tape, bills Annheuser-Busch, and makes a computer memory entry. It does it all over again a few minutes or a few hours later, whenever the advertiser wants it replayed. Just as Annheuser-Busch has used

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Radio

EVER-PRESENT ENTERTAINER

(Continued from page 90TH-87)

a multiplex circuit operates in the "time sharing" mode, with each channel being switched in, in sequence, with great rapidity.

Multiplexing is something like the analogy of ten lanes of automobile traffic being fed into a single, one-lane super freeway and then separated again into separate lanes at the destination. If the autos enter the system at a constant speed with the proper, unchanging distance between autos, a traffic light system can be devised to permit autos from each of the lanes to feed into the single lane in sequence and later be separated in the same sequence—provided that the first auto is always painted black and is the only black auto in each group of ten autos. At each end, it seems that each lane is moving constantly. If you didn't know about the other nine lanes, you'd believe that the super freeway was handling only one input and output lane.

Audio multiplexing works in much the same way. Suppose there are ten channels in a multiplex system. The audio signal in each channel has nine-tenths of its signal chopped out of it at a frequency much higher than audio frequencies—say, a multiplex rate of 100,000 Hertz, or cycles per second. One channel is a dedicated timing channel (analogous to the lane with the black auto in it) with a definite signal that says, "This is the reference channel." Each audio channel is then put into the multiplex system sequentially. At the reception end, electronic gadgetry (which is really quite simple and elementary in nature) recognizes the "start" or reference channel, then separates each channel out of the multiplexed hash. Since the switching frequency is so much higher than the audio frequencies of each channel, multiplexing doesn't materially affect the audio quality of a given channel, and listeners can't tell it's been multiplexed any more than they can tell that their telephone conversation is sharing the same wires with many others.

How will multiplexing technology affect the future of radio? To begin with,

this technology will give FM radio stations an enormous increase in programming channels, far more than the one or two subcarriers that are now in common use. This could result in an FM radio station that caters to many types of listeners, yet uses only a single FCC-allocated carrier frequency. Or several broadcasters could band together to multiplex their programs on a single FM radio transmitter. Multiplexing will offer a way to expand the number of entertainment channels available without requiring an increase in the number of allowable transmitter frequencies.

Naturally, special multiplex FM radio receivers will be required with circuitry capable of separating the discrete channels. With the advent of large-scale integrated (LSI) circuit chips for computers, this is no big deal technically and will probably reduce the cost of a good FM receiver! LSI circuit chips are expensive to design, but, once designed, they can be cranked out by the millions for pennies or less. Technically, it's possible to design a multiplex FM radio receiver that would be totally compatible with nonmultiplexed FM radio transmissions so that

(Continued on page 90TH-91)

Billboard
CHARTS the FUTURE

SINK YOUR TEETH INTO THIS!



TWISTED SISTER STAY HUNGRY

THE NEW VIDEOCASSETTE EVERYONE'S TALKING ABOUT

Call Your Embassy Distributor Now.



EMBASSY HOME ENTERTAINMENT

1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

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You're going to be changing

(Continued from page 90TH-88)

the SIBCO technique, so could entertainment corporations.

This isn't twenty-first century pipe-dreaming. It's reality today and already in use. When tested in local supermarkets in the Phoenix area, a recognized product test area with excellent demographics, sales of selected products increased from 40 to 500%. Visual static ads on shopping carts increase sales only about 8%. The numbers could be confirmed because it was known when the ads were transmitted and played in each store, and each store's sales of the particular product were monitored through its computerized cash registers.

This tightly controlled digital technology captures and holds forever sales and marketing data of vital importance to everyone in the retailing chain of distribution from the retailer back to the manufacturer. It will create an enormous data base of unparalleled accuracy and timeliness. Retailers, wholesalers, and manufacturers who have access to it will have a tremendous advantage over those who don't. It will pinpoint with great accuracy the hot and cold spots of sales in terms of location, product, time, price, and other marketing variables.

An adjunct to this technology is the point-of-sale electronic salesman, both audio and video. Sometimes a broadcast audio or video ad isn't needed. A customer wants and demands immediate information as he confronts a product on the shelf and tries to make up his mind whether to buy it. If a customer has a question about a product, who does he ask? A salesperson—right? But in many retail stores today the salesperson not only may be impossible to find, but may not even exist. However, a small audio/video playback unit no larger than a Walkman or a tummy-television can be affixed to the shelf with the product. At the push of a button, the customer receives a video and/or audio sales pitch with complete information.

Such on-demand sales information systems may initially make their appearances on island displays. And, as you know, these point-of-sale electronic sales machines can be partially or fully interactive. If they depend upon a built-in program of responses to common questions, they won't be able to answer every question a customer asks. (Some salespeople can't answer all of the questions, either.) But a fully interactive system using remote links to a central computer with a very large memory can answer all of the questions. Even today, large computers with massive memories can communicate with people in such a fashion that the person has trouble determining if he's talking to a person or a computer. The extension of this technology to point-of-sale electronic sales machines will not totally eliminate the salesperson, however, because many customers still want the "human touch" of a salesperson asking for the sale, especially if it's a high-ticket item.

The uses of these in-store audio and video sales tools for entertainment retailers are obvious. They let the customer see or hear an enticing smidgeon. They're like the old movie trailer or the promo ad on TV. The big difference is that they are located right at the point of sale, where the impulse to buy is strongest.

The use of in-store, point-of-sale, fully interactive electronic video and audio sales machines not only will produce increased impulse buying, but also will create a sense of sales anticipation in the customer. The sales and product data base existing to support these in-store machines will be addressable through interactive cable television and cable radio by a prospective consumer looking for information. Unlike television or radio broadcast ads, which come at a prospective consumer in more-or-less random fashion, the data base will provide the information the customer desires, plus the sales pitch. Armed with basic information from a home source, the customer comes into the store ready to buy. In addition, the data base will have recorded the time and place of the customer's query and the type of information requested. This, in turn, will permit further refinement of the data base to make it more useful to customers, retailers, wholesalers, and manufacturers alike.

Some of today's customers react with horror at the thought of these sales tools. Invasion of privacy, some say. Or "subliminal," others claim. They're neither, of course. They're merely a technological extension of sales aids that are classical in nature and that customers take for granted. A person comes into a retail store because a purchase is contemplated or because of curiosity. Electronic sales tools are ultimately no different from any others, inasmuch as all of them attempt to convince a customer to buy. Just because they've replaced the expensive, often untrained, often surly, and often ill-informed salesperson doesn't make them horrible. They serve both the customer and the retailer.

In fact, that's the hallmark of any other technical retailing aid—past, present, or future. Retailing is a human activity. It can't be taken over by machines. Machines don't want things. Machines don't buy things.

But human beings can use machines to determine what to buy. If the machines do this faster, more accurately, and at less cost, they'll become as familiar a part of the retail store as the cash register and telephone. They'll be like Tik-Tok, the loveable clockwork copper man of L. Frank Baum's *Oz* stories. Tik-Tok "was sure to do exactly what he was wound up to do, at all times and in all circumstances."

Like Tik-Tok, the retailing and general business machine of the future will function "only to do the special kind of thing it (has) been calculated to do." As mathematician and pragmatist Charles S. Pierce pointed out a hundred years ago, this is no defect or threat and "we do not want (a machine) to do its own business, but ours."

The Challenge Of Change

In The Recording Industry

(Continued from page 90TH-85)

market fragmentation and continued competition from new and forthcoming media.

Even in the rose glow of the current upswing, there are significant obstacles, some obvious, others easily overlooked in a now optimistic climate. And, in an industry where market research remains a relatively new and often misapplied proposition, while gut feeling holds time-honored weight, the tendency is to look behind for clues, not ahead.

Yet, if the preceding summary of recent developments offers any lessons, their common thread lies in the liability of long-term forecasting in a context where short-term perspective reigns. Because the industry has frequently lacked any meaningful research base beyond sales data and market shares, and has nurtured an insular mystique about the uniqueness of its products, the history of recording is punctuated by examples of myopia in planning.

Before turning to some of the key factors likely to shape the decades ahead, then, a few general aphorisms might be extracted from the trade's past experiences:

Technology itself is neither friend nor foe. New media technologies can offer opportunities, but realizing practical applications will remain the key to developing viable businesses around these breakthroughs.

Delivery systems undergo constant change, but their basic content changes little. Radio did not replace recordings, television did not replace radio, none of these has yet replaced motion pictures or live entertainment. The reasons include the consumer's wish to have multiple options in receiving their contents, entertainment, and in the specific advantages each system holds for different uses. And, yes, styles do change, and change vividly, but their underlying themes—the real content—change only gradually if at all.

Hardware creates the need for software, but software ultimately drives the market for both. That idea, however clichéd, remains a vital corollary to the relationship between technology and communication, one illustrated through the histories of every mass medium.

Entertainment products aren't recession-proof. Of course the public still needs diversion when the chips are down. But when the chips are gone, they obviously can't pay for it.

Trends are bottom-up, fads top-down. That's the astute conclusion reached by social forecaster John Naisbitt, whose "Megatrends" has proven among the more cogent and plausibly argued exercises in prediction. Restated, this principle means that major, enduring cultural ideas must take root throughout the culture; they can't be manufactured from whole cloth in New York, Los Angeles or London.

Demography: Beyond The Youth Market

The recording industry's renewed optimism has centered around the emergence of a new youth market, exemplified by the perception of New Music as the cultural "property" of a new, post-rock generation. Socially, if not musically, that's a fair assessment, but in embracing the economic reality of this incoming market segment, the trade may well be sidestepping a more chronic stumbling block.

Until the post-war "Baby Boom" transformed the economy with the introduction of a vast, homogeneous youth market, the recording industry acknowledged the need to court a diverse, often fragmentary universe of consumers. Indeed, in the earlier phases of the trade's development, cost was a barrier to younger consumers, and recordings and players were targeted to the adult consumers willing to pay.

By the '20s, precedents for youth markets emerged in the college-aged and young adult sectors, and in subsequent eras marketers would detect some tailing-off in product sales as the consumer's age rose into adulthood. Because of the baby boomers' vast numbers and greater affluence, and the belief in this demographic "ceiling" for adults, the industry directed most of its marketing and talent development dollars to exploiting the youth market from the 1960s onward.

During the early 1970s, initial worries that the baby boom generation, now in its 20s, would stop buying proved premature. The same market segment that elevated rock'n'roll to its dominant niche continued to buy variations on the same styles, branching out, as well, into other idioms such as country, jazz and classical. As the decade wore on, however, the subsequent onset of a recession revived speculation that the post-war babies were at last too old to actively support recorded entertainment.

Has this, in fact, happened? Market statistics for most mainstream genres offer only a partial clue, documenting inevitable defection from the most explicitly youth-oriented subgenres by adults. That these buyers prove to be more prominent in the market base for jazz, classical and other specialized idioms is also borne out, although this trend is itself more a constant.

The questions that may prove more important for the next decade have yet to be asked, however. Granted there is evidence that baby boomers no longer want to rock all night, can this be translated into concrete evidence that they no longer want to buy recordings? Unlike prior generations, they grew up with recorded entertainment as a virtual birthright, not a luxury, and they typically enjoy more leisure time than their parents.

Marketers of other leisure time and luxury items have made this

market segment, by far the most populous, their primary target. Despite the greater difficulty and higher cost of reaching such consumers, ad agencies and market research firms continue to devote much of their strategic planning to tracking and capturing this market. Should the recording industry abandon these greying baby boomers because of the perception that music is a youth commodity? Or is that perception an exercise in self-fulfilling prophecy, dictated by the youth market orientation that has steered the industry during the years when that segment's sheer size enabled it to yield growth?

It's doubtful that this adult market, if recaptured, could again behave homogeneously, thereby creating multi-platinum superstars geared solely to this segment. But it's clear that the market is there. The grass roots success for Windham Hill Records, the eclectic acoustic music label now distributed through A&M, offers intriguing evidence of an upscale adult buyer otherwise invisible to the mainstream pop business.

That invisibility may say more about how the post-war baby of 1985 differs in musical taste and media access from today's emerging youth market. As yet, however, there's little hard evidence to support the common wisdom that the adult buyer is inherently less interested in music. At minimum, then, the changing adult market would seem to merit new research and revised musical thinking as yet rare in the ranks of the majors.

Compounding the challenge are related shifts in the market's movements. The concentration of population around urban centers, a key cultural force in the post-war era, has been mitigated by a current transition toward post-industrial living. According to the 1980 census, population growth in rural and small town areas outpaced cities for the first time, and the trend toward decentralized businesses, hastened by the spread of communications technology, is likely to continue this movement.

Concurrent with that geographical dispersion has been evidence of a similar swing back toward regional and local social and cultural definition. As noted in Naisbitt's "Megatrends," rekindled regionalism can be detected in political strategy, product marketing and, yes, cultural development. In contrast to earlier forecasts, it appears that the technological "shrinking" of our world does not necessarily dictate the elimination of such identities—it may, in fact, be prompting renewed interest in such ideas.

Yet, despite these indications of a fragmenting culture (and, by extension, a fragmenting music market), major recording companies are still tied to high break-even sales thresholds. Elimination of many costly, inflationary practices from the '70s have been somewhat offset by new expenditures, notably video promotion and independent promotion, both tied to the prevailing orientation toward broad mass market acceptance and multi-million unit sales. The adult market may be the most critical test to the wisdom of that earlier focus.

Until the industry elects to explore how this segment can be retained and possibly exploited, the potential market growth over the next decade or so will thus be limited by the census. The new youth market simply isn't as large, and won't exert as sweeping a cultural impact, as borne out by the rising median age for the entire U.S. A new, "mini-boom" does appear to be taking shape as the baby boomers themselves launch a somewhat unexpected wave of new families.

Can the recording industry afford to preserve its youth market myopia for another decade?

The Cultural Dialog: America Second

The U.S. market's influence as the largest market for recordings, like other forms of entertainment, has been buttressed over the decades by its leading edge technology and global influence as a repository for popular cultural trends. While it still retains the top slot among markets, however, the rest of the world is catching up—fast.

During the '70s, most major entertainment conglomerates acknowledged that the international market's share of revenues was rising, matching the dollar volume of the U.S. sometime in the decade. As developing countries add mass entertainment to their cultural options, it's inevitable that this shift will continue. The U.S. may remain the top market (although that's by no means assured over the longer term), but it will no longer be *the* market.

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Billboard
CHARTS the FUTURE

Radio

EVER-PRESENT ENTERTAINER

(Continued from page 90TH-89)

all FM stations could be received.

The rapid growth of cable TV will also have a significant impact on the future of radio. Cable tv has received a lot of attention, and many parts of the United States are now wired for cable. In the rush to get cable tv on line, many people have apparently overlooked the fact that a cable television system isn't just a cable television system. The coaxial cable used in such systems actually makes it more versatile. It can handle computers and data transfer. It can also handle hundreds of audio channels. Cable tv thus creates the reality of cable radio.

And why not? If the e-m spectrum frequency allocations are full, why not squirt radio broadcasting out on the coaxial cable network? Such a use wouldn't even be noticed by the cable tv channels. A little black box full of electronic chips would plug into the cable tv outlet and into the stereo system input.

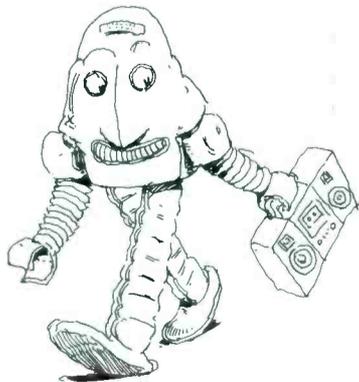
Forecast: We'll have cable radio in the next decade because the system will already be there waiting to be used. It's also a moot question as to whether or not cable radio would be subjected to the same limitations and restrictions that the FCC places upon broadcasting using the e-m spectrum.

Cable radio also promises something that e-m broadcasting radio can't easily offer: customer feedback and interaction. Unlike radio transmissions in the e-m spectrum, cable is a two-way street for communications.

In order for a customer to communicate back to the main transmitting station of a cable radio system, very simple equipment is needed. This equipment transmits through the cable and doesn't use the e-m spectrum controlled and allocated by the FCC. Perhaps this equipment is nothing more than a simple computer, like a keyboard that's part of the cable radio home receiving equipment. Or it can be the individual's own personal computer.

Using the interactive, or feedback, feature of cable radio, a listener can respond directly to advertisements and survey queries. It enables the listener to take an active role in programming by signaling likes or dislikes of program material, to respond directly to ads by requesting additional information if desired, to place "electronic mail orders" for advertised products or services, or to find out what and how others are responding to the service. This last capability is important to

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merchants of all sorts because it permits everyone to have access to the data base that's being continually assembled. In many respects, this concept is similar to the Qube system tried earlier in several parts of the country but is much simpler, less expensive, and far more versatile.

Interactive cable radio is going to have an enormous impact upon both programming and advertising. But until we know a little bit more about how, when, and to what extent cable radio is brought on line, attempting to discuss the specific implications is pure blue-sky speculation. In five years it may not be.

One thing is for certain: radio is alive and well, and it will remain alive and growing during the next decade as people discover all the new avenues that have been opened up by technological progress in the neighboring technologies of computers, data transfer, and video.

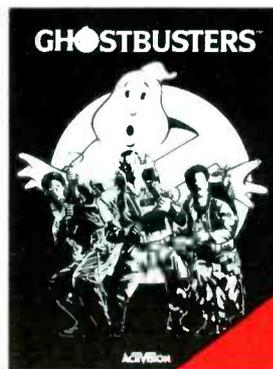
Billboard
CHARTS the FUTURE

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THE HOTTEST TITLE FOR THE
COMMODORE 64™

The Challenge Of Change

(Continued from page 90TH-90)

Paralleling this trend, and already in evidence, is a reversal in the flow of cultural influences. Until the 1960s, America's leadership role in entertainment technology was matched by its stature as the origin for a majority of pop media styles. If the nation's own history of rich ethnicity had played a major role in its musical growth in particular, modern pop styles have more often originated here.

Although the recording industry has recognized the influence of pop and rock ideas from England, Europe and, more recently, Australia, a persistent tendency to view international markets as a one-way cultural path remains. This trait will require close reassessment as the cultural balance shifts, not only with respect to exporting styles for consumption abroad, but also in terms of anticipating cultural evolution here.

In particular, shifts in the ethnic composition of many major U.S. cities may give dramatic new weight to how Latin, Asian and Third World influences will be assimilated. The prospect of multi-lingual populations, already a tangible reality in California, the Southwest and Florida, as well as various Eastern cities, will also play a crucial role.

A global perspective will also be needed in anticipating corporate investment trends and styles of management. Since the '70s, declining productivity for U.S. industry has compelled top executives to re-evaluate traditional management techniques, especially the pyramidal hierarchies characteristic of most major U.S. corporations. Various surveys of top echelon American executives have identified the growing belief that this style of organization will require substantial rethinking: the current emphasis on short-term market goals, reinforced by corporate competition, will require rethinking in terms of its often deleterious long-range consequences; strict, centralized hierarchies are being dismantled and rebuilt to permit more active involvement by every level, and a more fluid interchange between different managers and divisions.

Already evident in bellwether industries such as automobiles and electronics is the trend toward multi-national management, operation and ownership. In this respect, cars are no longer strictly "American" or "Japanese" or "German," despite their nameplate: in an internationalized trade, components are assembled at various sites for final assembly elsewhere. Thus, while the Warner-PolyGram merger may, as of this writing, face an uncertain future, it is likely the model for future entertainment conglomerates.

Technology: Convergence vs.

Diversity

The technological curve continues to yield new, intriguing scenarios for how consumers will receive and use home entertainment, and provides a central component for the discussions elsewhere in this special issue.

For the recording industry, like other media businesses, the prospect of a convergence of home entertainment technologies is clearly a prevalent theme to such forecasts. The penetration by computer technology into home electronics design is already vividly apparent in products from automobiles to coffee makers. Apart from the physical integration of audio, video and other electronics products in home component systems, the advent of operational integration—using computers as central control devices—is also underway.

Major audio hardware firms have already unveiled consumer components designed to operate through such an organizational scheme, transferring not just control functions but graphic displays to a microcomputer's CRT screen. That networking concept will inevitably follow the audio/video marriage with corresponding hardware designs.

Electronic delivery, another provocative "blue sky" theme, also augurs this convergence, raising probing questions about the future for traditional retail opportunities and even the survival of "software" itself.

However tangible these technological concepts may be, it will be vitally important to distinguish between technical convergence and artistic diversity. Consumers may indeed retrieve home entertainment through a single, integrated system, but that eventuality should not be mistaken for conclusive evidence that the art forms themselves will invariably merge. Such marriages will be part of our future, but they will not *be* the future.

Video music's dramatic role in resuscitating the fortunes of the recording industry represents a present test for this issue. As record companies make the visual character of a recording artist a more critical aspect of their talent evaluation process, there are those who inevitably believe that audio, without video, may be an endangered medium.

Specific audio delivery systems may, indeed, be entering their dotage, but the past century of home entertainment technology offers ample evidence that the appeal of audio entertainment is both unique and resilient. The package will change shape, and possibly disappear altogether.

But the beat goes on.

Sam Sutherland is *Billboard's* West Coast Bureau Chief and author of the Compact Disc column, "On The Beam."

Demo-graphics

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Increases in travel (and global transactions generally) have other kinds of consequences for the entertainment industry as well. Thanks to the availability of satellite transmissions, instant access to any part of the world will result in cross-cultural entertainment programs and shows offering diverse perspectives on important issues. The market for software will become as global as the market for equipment.

One such example is an agenda being developed for coproductions of software between Japan and the United States (these two countries are already coproducing such diverse hardware as audio equipment, automobiles, and robots). The final products will be adjusted to accommodate the programming sensitivities of each nation, but it will basically result in one program aired in two places. In the near future, American producers will have to think in terms of being cooperative and competitive with producers around the world. Increasing traveling, increasing population, and increasing wealth make this so.

Two other media-meaningful trends concern dramatic changes in patterns of parenting and retirement. Many adults are regrouping into separate extended communities of retirees, singles, or single parents. Retirement villages bear no resemblance to old-age homes inhabited by frail senior citizens, and "singles" complexes in no way smack of residences for wallflowers. All are vibrant communities harboring a diversity of interests and activities, united by a basic and essential similarity, be it age, marital status, or offspring. However, this overall life-style trend of "grouping" will have a significant affect on the home entertainment industry.

A profile of residents in retirement communities, for example, shows that Americans are retiring earlier (in the sense of giving up their primary professions) and will continue to do so. They will retire at a time when they are younger, healthier, and wealthier than any retirees in the past. They still have many active, vigorous years ahead of them and full intend to be productive, useful and entertained.

In singles communities, often located very near major urban centers, one finds young urban professionals—"yuppies," for short—who tend to have high earning power and financial obligations only to themselves. Their satisfaction is derived from careers and self-indulgences. They have discretionary funds and time enough to spend their money and leisure doing virtually anything they want. The single-parent communities resemble the single environment in

Getting Personal

(Continued from page 90TH-84)

na State University, "about as far away from commercial moving picture images as the Wright brothers were from the supersonic Concorde."

That is not to say that technology cannot come through with the right combination. "We might have holographic tv available here by the turn of the century," Dr. Lindsay predicts. "... and five years earlier in Japan."

An intermediate step toward a three-dimensional image, according to Dr. Lindsay, is a parallax tv. The idea is to project multiple levels of images on the screen, each with a slightly different view. It's a little bit like the old "stereo photos" that gave an illusion of depth by playing tricks on your eyes.

In fact, one Maryland entrepreneur, Darwin Craig, has already developed such a system that he says works. Called "N Depth," Craig's 3-D setup uses twin images and special screen filters and masks, and the viewer wears polarized glasses. No doubt it's fun to watch, but ever since experiencing "The Stewardesses" in 3-D, we've decided we can wait for holography. So can the television industry.

Stereo tv, on the other hand, is no flash in the pan. We've had the FM simulcast for years. Now we have stereo cable, stereo VCRs, and stereo videodiscs. When broadcasters finally give us a full conversion to stereo television in the next three years, we'll wonder how we ever lived without it.

Naturally, reruns of "Leave It To Beaver" won't benefit much from two-channel sound and high-fidelity speakers. Neither will loud, obnoxious car commercials. But we're all for NBC's stereo broadcasting of Johnny Carson's "Tonight" show as well as "Friday Night Videos." High-quality audio will be a cornerstone of new television programs starting in 1985.

Planning a Successful Marriage: Dealing with Future Problems

The overall picture is this: Not only will audio and video merge into one entity under the umbrella of "personal entertainment," but we will see a marriage of both entertainment and information systems as well. Presiding over the ceremony will be the personal computer. Truly *personal* computers will be linked to the outside world by DBS and cable information systems. The marriage won't work, however, until all components are compatible—every component will have to be able to talk with every other component in a common language.

The simplest solution to the problem of compatibility is standardization. To some degree we have it already. For example, an LP pro-

duced by RCA will play on a Panasonic turntable. No problem there. All CDs are compatible. All VCRs are not. And computers are worse. It is almost unheard of for one brand of computer to understand another's language. Until all computers are built the same (don't wait), our best bet for compatibility is by means of a "protocol converter" that will enable one computer to "talk" to another.

As long as we have new products, compatibility will remain a sticky issue. Yet, as technologies become older, standardization must follow—through both voluntary regulation and natural selection in the marketplace, a process that will surely leave some products dominant and others in the junkheap. Expect to see a high percentage of "high tech/high wreck" entertainment companies and products during this decade, to coin a phrase from investment analysts.

Another significant problem looms above us. That is, DBS users will soon face overcrowding in space in the geostationary orbit, even though a recent FCC order shrank orbital slots down to as narrow as one degree in some cases. This means we will need better designs for home DBS receivers to counteract interference problems when high-powered transmitters move into adjoining slots. But better receiving equipment will solve only the immediate problem.

By the mid-1990s, when Third World nations develop to the point where they begin demanding slots for their own satellites, watch out! Legal squabbles over space in space will become as tangled as Western water rights. As if things aren't complicated enough, a whole cadre of attorneys specializing in extraterrestrial law are being trained right now.

Also at issue will be copyright protection in an age of technological thievery. The dream sound of a "master quality" digital recording may become an industry nightmare in the hands of pirates.

Film and television producers are equally concerned. In the recent U.S. Supreme Court decision, it was ruled that under current laws citizens have a right to videotape commercial television programming. The court went on to hint that Congress should change those laws. Last time that took years. Arguments on both sides will never abate. Yet, if the entertainment industry is to survive, it must make a profit somewhere. Who will pay the price, and how much?

Ultimately, personal entertainment components will undergo drastic change. They will become smaller, flatter, and less distinguished by functional appearance. Weak links, such as speaker systems, will be improved or eliminated. It will be a continuous transition from good to better to better yet. Just how good can it get? Nobody knows.

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Coming of Age

CABLE TELEVISION

(Continued from page 90TH-54)

Cable will grow and prosper. The penetration rates nationwide will reach about 62 percent of all U.S. homes by 1990. That means we may not have a totally cable-wired nation, but was the wire-nation concept viable in the first place?

The economics of cable demand high-density populations—the cable operator must pass a minimum of about thirty homes per mile in order to be cost effective. Many people live in rural areas that do not approach that degree of density. It is estimated that 18 million homes are beyond the economically valid reach of cable television. The future of cable, therefore, will continue to necessitate a heavy investment in the cities.

The cable industry is now entering a shake-out period when the reality of the marketplace will catch up to the fantasy of the promoters. The promises will pass into history, and the *real* world of the broadband cable business will begin to be realized during the next few years. The near-term future for the cable entrepreneur is reasonable cash flow with long-range profitability, as opposed to immediate return on investment.

The profitable operators of the future will not be the ones who develop high overheads by winning the most expensive franchising wars or by marketing new communications services whose times have not yet come. The profitable systems of the future will be those that own the small and medium market cable systems and operate them under a lean management structure; the profitable systems of the future will be those that let the markets for the new communications technologies create their own demand. That is not to say that cable will reject new markets. In fact, during the next several years we will see cable companies spend considerable money seeding new ideas. But millions of dollars will not be squandered on promotional fertilizer in order to develop a market out of its natural season if any lessons have been learned by the operators. The business-minded operators will not continue to allow someone else to reap the rewards of their investments.

The important players in cable in the next decade will be those corporations that can grow by amassing smaller, profitable cable properties under one ownership. The future of cable belongs to the information and communication conglomerates. The important companies of the future will not be the ones in just the cable television business or just the newspaper business, but the ones that will be in the communications business.

In the near future, one of the major contenders for control of the cable industry will be the telephone companies. Since the breakup of AT&T, the operating companies and AT&T have been freed to enter data transmission and other electronic communication areas such as cable television.

The telephone company has always envisioned one wire into the home; cable operators have seen two. One wire, if it has the bandwidth to carry the communication load, can be much more efficient. The phone company, with switched-fiber-optic technology, might well regain its monopoly hold over the communications business in years to come. One can bet that an organization that can rent an individual a telephone instrument for thirty years and then sell that individual that same device for full retail value is capable of making a handsome profit from large city cable television systems!

Cable operators are now demanding

protection from the phone company. So great are its resources that, as the cable industry likes to put it, "Ma Bell and her siblings just might reach out and crush someone." The recently passed cable telecommunications act of 1984 may provide some protection as cross-ownership of cable systems by local telephone companies is prohibited.

Protection from the phone company is probably the only policy issue that the ca-

ble industry will ever agree upon. Copyright, rate regulation, program origination, and signal carriage issues have always divided the cable operators when policies have been made. They will never act in concert until they can decide what the real foundations of the business are. Some operators still see themselves as providing an antenna system; others view themselves as retailers of entertainment, while some see themselves as the commu-

nication system entrepreneurs of the future.

Regulation over the remainder of the decade will be as haphazard as it has been in the past because of this lack of focus. The industry will, however, continue to benefit from the FCC's general posture on deregulation and from the loosening of local constraints mandated by the new cable telecommunications act.

The future may also include cable op-

erators who bicker about what it is that they do while new technologies come along and do it better. The new communication technologies are arriving so fast that an observer must keep a scorecard just to keep all of the acronyms straight. There is STV (subscription television), MDS (multipoint distribution system), LPTV (low power television), and DBS (direct broadcast satellite). HDTV (high

(Continued on page 90TH-95)

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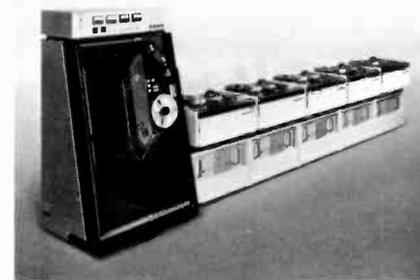
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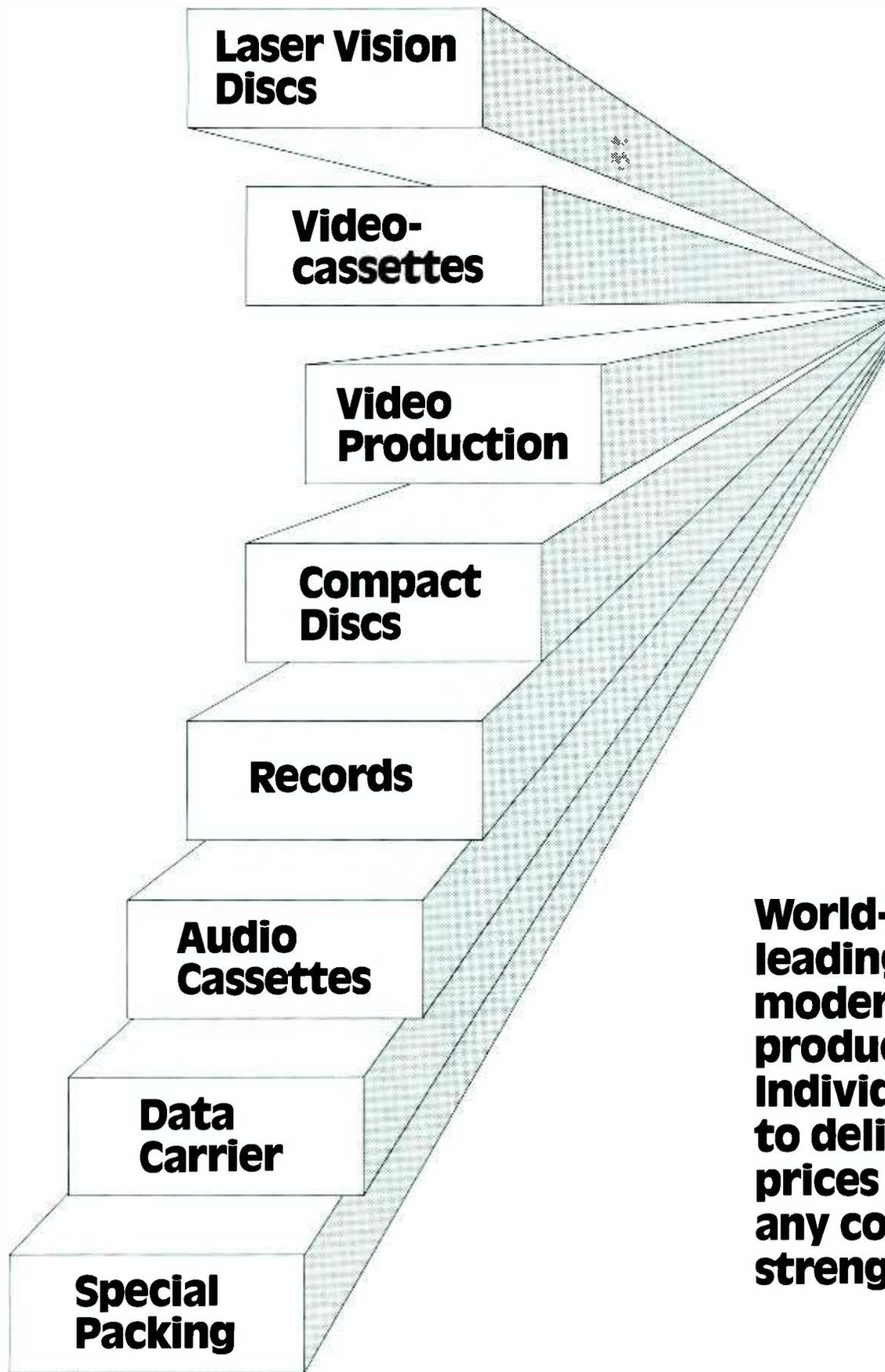


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Coming of Age

CABLE TELEVISION

(Continued from page 90TH-93)
definition television) will probably be received through one's TVRO (TV receive-only satellite) antenna. VCRs (video cassette recorders) and SMATV (satellite master antenna systems) likely will show the greatest commercial promise, even though these new communication technologies deliver only the mass media. Even more new technologies will carry the interpersonal and data transmissions of the information age.

Tomorrow's Technologies

Critics of the cable industry have argued that new technologies might well spell the end to the coaxial cable. For example, a SMATV system, generally installed to service an apartment or condominium complex, is a cable-and-satellite system without the high construction and operational overhead of "traditional" cable; videocassette recorders and associated software sales and rentals were a bigger business last year than *all* of cable, including pay. Each new technology has its own unique characteristics. Some of these technologies will obtain a portion of cable's potential audience, some will serve those subscribers that cable cannot economically reach, and others will disappear because they have no economic value.

Traditional cable systems excel in carrying large amounts of audiovisual (accuracy) information (power) instantaneously or in real time (speed) to densely compacted populations (economy). If cable has only marketplace restraints placed on it and its price to the consumer is not artificially inflated through unrealistic franchise demands, then it would appear to be the technology of choice to distribute large amounts of information over small geographic areas. Other technologies, though, are better suited to other communication situations. DBS, which does not have the distance limitations of cable, is better suited to serving rural areas. The present disadvantage of DBS is the lack of power to carry large amounts of information and an untried economic structure.

Two major problems (beyond those created by public policy and franchising demands) emerge when predicting a rosy future for cable television. First, cable technology is based upon a "tree" system through which information flows one way best. Addressable technology imposed upon this one-way system to obtain two-way results has not been easy. For the completion of the promised one-wire interactive broadband communication system of the future, a switchable technology somewhat like the telephone company's present twisted-pair plant is required. While the technology can be developed, the question is this: Will it be as economical as a fiber-optic "star system" plant? A quick conversion to fiber optics by the cable industry just isn't going to happen in areas recently wired with expensive copper cable.

A second, more complex problem concerns content. Cable is technology, but very few subscribers are paying monthly fees because they are technophiles. Most subscribe for the promised smorgasbord of television programming choices. It is not clear that these programming promises will be fulfilled in the near future.

The multichannel capacity of cable will be necessary only if a diversity of quality

programming choices can be presented at reasonable rates. Each electronic medium has borrowed the content of its predecessor in turn. Cable has lived off the programming of broadcast television. Now, however, the future lies in the unique cable program networks like CNN and MTV. Content has always followed the development of the technology. The business of cable will prosper when the multitude of channels now constructed can be

leased to carry the kind of information demanded by the many diverse publics of our society.

Any communication medium that has the power to reach over 100 million upscale people with multiple channels of content *must* be viewed as having a future. The investments in subscriber growth during the recent past will pay off in bottom-line growth during the next few years.

Cable television has come farther than one might suspect. Cable television, like many new technologies, has suffered from a Doppler effect of history. Societal and economic benefits are expected long before they are possible. The technology rushes toward us much slower than we want. It's only in retrospect that we notice the speed of the advancements that we have made.

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John Craft, Analyst, Data For The Future, is a consultant on telecommunications issues and a faculty member of the Walter Cronkite School of Journalism

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Jacksons Tour Snafus

King Points Finger at Sullivan

BY PAUL GREIN

LOS ANGELES The Jacksons' "Victory" tour was slated to come to an end here Sunday (9) after the group agreed to take a sharply reduced fee for their final three Dodger Stadium shows from tour promoter Chuck Sullivan. The concession enabled Sullivan to emerge from the tour close to the break-even point, according to an aide of the Boston-based businessman.

But in announcing the Jacksons' decision, tour presenter Don King—saying he was speaking on behalf of the Jacksons—made it clear that he blamed Sullivan for the tour's problems.

"It went wrong because Chuck Sullivan didn't know how to promote a tour of this magnitude and didn't take advice from those who did," King said at a press conference here Tuesday. Still, he said the Jacksons would be giving Sullivan \$2.5 million from the final three Dodger Stadium dates "to help Chuck get out of this maze he's in."

Sullivan, who is reportedly suffering heart trouble as a result of stress brought on by the tour, wasn't present at the press conference. But he was represented by Jim Murray, public relations director for Sullivan's Stadium Management Corp.

"Chuck said to say thank you," Murray said. "The very generous settlement of today will put him in a situation very close to parity." But Murray later complained: "Everyone made money on this tour except Chuck Sullivan. He's the only one who'll lose money. And he's paid the ultimate price: His health has been seriously undermined."

Word has it the Jacksons made the concession as much to restore their tour-tarnished public relations as out of concern for Sullivan's pocketbook.

"If they didn't play they'd be bombarded again for being the greedy Jacksons," King complained. "I thought slavery had been abolished. If they're going to be playing for free, they should be playing for the fans, not the promoter."

King stressed that the Jacksons had "made concession after concession to keep the tour going and not to disappoint their fans." He added, "Chuck Sullivan asked for a conces-

sion of 8% off the gross to get relief. The Jacksons gave him relief. Then he asked for relief in getting a part of their merchandising deal.

"Then he asked the Jacksons to expand the tour from the original 40 dates to 55 for added profits," King continued. "Then he had me go to the mother and father to get relief on unsold tickets. They gave relief because they were very much aware of public opinion: Everywhere they went they were getting bad press about how they were trying to charge too much.

"But the straw that broke the camel's back," continued King, "was when Sullivan stopped a \$1.9 million check that was due the Jacksons for a performance in Vancouver. Chuck Sullivan has brought a new concept to promotion: 'If I lose my money, make me whole.' He took on this undertaking with full awareness, and he had his firm to look over the papers."

King also criticized Sullivan for mishandling many of the details of the tour. "The routings were bad, taking the group from U.S. to Canada and back down into the U.S. No one knew where we were going to be playing, and tickets didn't go on sale until a week to 10 days before the show.

"And mail order led to a catastrophic situation. In some cases, each ticket would be on a different tier for the same family. And everyone recognizes the economic plight of blacks, so the fact that there was no walk-up attests to the fact that the audiences were 90% white throughout the tour."

King also cited "bad relations with arena owners" and "catastrophic reviews" and inferred that Sullivan was leaking prime tickets to ticket brokers.

"Every ticket broker in the city has the *crème de la crème* tickets, and the public couldn't get them. How did you think that came about? We couldn't get tickets, and when we did, they were up in the nose-bleed section."

King also took a slap at Sullivan's lack of experience at big-time rock concerts when he cited Sullivan's pop-music credentials. "He has promoted many key events, including the Chipmunks," King said, scarcely suppressing a laugh.

Sullivan's aide Jim Murray declined to comment on these charges,

but did acknowledge: "Chuck did foul some things up, absolutely."

In running down the problems with the tour, King insisted that the controversial \$30 ticket pricing wasn't one of them. "I think \$30 was an appropriate price," he said. "I have no apologies for that. The show had a beginning, a middle and an end, like a Broadway show, and the tickets there are much higher. The production costs alone were \$12 to \$13 million."

King indicated that those costs will come out of the Jacksons' \$41 million tour guarantee, leaving

(Continued on opposite page)



L.A. At Last. Michael Jackson sings aggressively, left, and rolls on the floor in mock anguish, right, as the Jacksons' "Victory" tour finally arrived at its final stop: Los Angeles' Dodger Stadium. The drop to the floor is for dramatic effect on the ballad "She's Out Of My Life." (Photos: Attila Caupo)

Co-ed Hard Rock Band

Madam X Proves Sisterhood Is Powerful

BY ETHLIE ANN VARE

LOS ANGELES Introduce a heavy metal-cum-hard rock band with one sibling on drums and another on lead guitar, and you know what the obvious comparisons are going to be. But the Petruccis don't want to be compared to the Van Halens. For one thing, the Petruccis are sisters, not brothers.

"I'm not interested in being Eddie Van Halen, like a million other guitar players out there," says Maxine Petrucci, lead axeperson of Jet Records' Madam X. "I'm hearing this Van Halen thing a lot, but we're not using our being sisters to copy off them."

"Usually in a co-ed band," says bassist Chris "Godzilla" Doliber, "there's a great drummer and a lead guitarist and they're men, and the bass player and the singer are girls. With us, the women are doing the hard part."

Madam X, formed two and a half years ago in Detroit by the classically trained Petrucci sisters, differs little from the standard costume-metal band in lyrical and musical content. With Bret Kaiser on lead vocals, no one can even tell there are women present without looking at a picture. Maxine and Roxy Petrucci never asked for special handling because of their gender.

"Just because we're girls doesn't mean we didn't have to work," says Maxine. "We worked as hard, if not harder. We slept on the floor and

ate crackers. The fact that we're girls never came into play."

After a long haul on the club circuit, Madam X came to Los Angeles with no money, no contacts and the standard dream of a record deal. Unlike most youngsters, this foursome (all in their early 20s) saw the dream come true. Within months, they became the first band signed to Jet after its 18-month dormancy, and their debut album "We Deserve The Right," produced by Rick Deringer, is in the stores.

The coincidences that led to the Jet contract were right out of a short story. When the dates the band booked in advance fell through, Madam X played a free gig at Madame Wong's West for rehearsal and exposure. A local scenester, impressed by their fishnets and leathers, invited them to the Rainbow Bar & Grill on the Sunset Strip.

"We sat down, and the waitress said, 'The table over there wants to buy you a drink,'" recalls Doliber. "I said I wasn't interested. And the waitress said, 'No, they just think

you're the wildest thing they've ever seen.'"

The secret admirers were, naturally, in the music industry, and came to see the group's next free gig. And they brought with them Jet president Don Arden, who signed Madam X to a management contract on the spot.

With "We Deserve The Right," which reportedly came in for less than its \$125,000 budget, showing sales strength, and a video of "High In High School" being produced by Pendulum Productions, Madam X is sanguine about its future. They think they know what's necessary to make themselves noticed above the glut of similar bands.

"You have to capture their attention," says Maxine. "So we give them some sex and some good music and a little bit of everything else."

"A lot of bands turn into 'bar stars.' They want to play what they want to play, saying, 'We're cool; we're up here and you're down there.' But it isn't that way. We're here for *them*. Without them, we're nobody."

Stan Layton Offering TLC

Veteran Label Exec Turns Manager

BY PAUL GREIN

LOS ANGELES Stan Layton has spent the past 25 years in sales and marketing slots at various record companies, sitting across the table from artist managers. The tables will now be turned, as Layton is forming his own management, production and publishing firm, TLC Productions. First acts signed to the company are Broken Homes and Brooklyn Brats, a pair of L.A.-based rock bands.

Layton, who was vice president of sales and marketing for MCA and Chrysalis before becoming president of Private I in February, 1983, says that only a few managers have earned his respect.

"Over all these years, I've only seen a handful of managers who were really good at it," he says. "I've seen so many really good groups with such poor management. They just let the act get lost."

"Or the manager would come in and demand something from the label that the label couldn't really provide, and then he'd go back to the artist and tell him, 'I did everything

I could, but that lousy label wouldn't do this or that.' They're just trying to show their worth. I think that's why a lot of artists have such bad relations with their labels."

Layton says that his marketing

(Continued on page 47)

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IF AL JARREAU's jazz-oriented vocal style is essentially suited to small rooms, then the WEA artist is now playing some of the biggest nightclubs in the world. The 9,000-seat Wembley Arena was packed here Nov. 25 for Jarreau's London dates, and ticket demand led to a second concert being added the following night. Jarreau's rising popularity in European markets testifies to a succession of quality albums and many years spent honing his craft.

Scaling up his presentation for the size of the venue, Jarreau took the stage enveloped in a spectacular and tightly synchronized light show. Still, he found intimate rapport in Wembley's barn-like environment hard to achieve until a scatting coda to "Teach Me tonight" broke down the audience's reserve.

Jarreau's material ranged from old favorites "Breakin' Away" and "We're In This Love Together" to the more recent "Let's Pretend," with backing musicians Bobby Lyle and Jim Studer on keyboards and synthesizers given ample opportunity to show their skills. Three successive trumpet solos by Michael Stewart on the evening's closing three numbers, among them Chick Corea's "Spain," brought the two-hour set to a rousing finale.

Opening for Jarreau was alto saxophonist David Sanborn and an all-star band featuring guitarist Hiram Bullock, bassist Marcus Miller and drummer Steve Gadd. The ensemble delivered a thunderous 45-minute set notable for Sanborn's impassioned blowing and Don Grolnick's gospel/blues piano. The set concluded with an explosive solo from Gadd that amply justified his tag as drumming's current main man.

AL MERRITT

KISS
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THOUGH THIS far from predicable group has toned down in appearance (performing sans make-up), they haven't toned down their theatrics. Still obsessed with smoke and fire, Kiss staged a wailing two-hour spectacular here Nov. 26.

The night was packed with powerful metal fury, with each melodic rocker perfectly executed. The only disappointment was the group's current hit, "Heaven's On Fire,"

DON KING

(Continued from page 44)

about \$28 million to be divided among the group members. He added that the Jacksons' guarantee wasn't raised when they expanded the tour from 40 to 55 dates. "They're doing these extra shows essentially for costs," he said.

King added that the Jacksons would play the final three shows "no matter whether there's rain or sleet or lightning, and whether or not they get paid." He added that while fans who sent in mail order forms will get tickets, tickets will also be available at Ticketmaster for the last three shows.

which was delivered more weakly and harshly than the recorded version. Audience connection was strong as each player stimulated some form of involvement, but it was the original members, guitarist Paul Stanley and bassist Gene Simmons, who shared the frontman role. Stanley, using his sex appeal as an attention getter, toyed with the crowd through obvious derriere shakes, quick foot shuffles, and sweet, flowing yodels. Simmons, on the other hand, used humorous stage antics—including, of course, showing off his serpent-like tongue.

Rolling into the eerie "Creatures Of The Night," it was apparent that new guitarist Mark St. John had no difficulties fitting in. However, the best tune of the set was "I Still Love You," a mesmerizing ballad spotlighting Stanley.

The stage was uncluttered, yet equipment there was put to elaborate use. During the show, the segment of the stage housing Eric Carr's drums broke free and crept toward the audience as he performed a thunderous drum solo, ending in a flurry of fire bombs. Another memorable moment came during "Black Diamond," when a suspended ramp descended from the lighting structure to lift the members up to a platform in the scaffolding.

Called back for an encore, the group took a comical turn with a dynamic rendition of the Stephen Foster classic "Oh Susanna." The show ended with the fiery title cut off their recent Mercury album "Lick It Up."

LINDA MOLESKI

JERRY GARCIA
Capitol Theater, Passaic, N.J.
Tickets: \$13

AS FOUNDER and 20-year leader of the Grateful Dead, a band that reached and maintained its acclaim thanks to a reputation for great live shows and a fanatical following, Jerry Garcia's solo performance here Nov. 24 was an insult to the myriad of Dead Heads who turned out in tie-dyed splendor to snap up all tickets for his two shows. Now 42 and unpleasantly plump from head to toe, Garcia performed the entire set with his eyes glued to the microphone and without uttering a single sentence to the crowd.

While Garcia still proved himself an outstanding guitarist, the show had about as much spark as the artist's listless, protracted shuffle from the wings to center stage. The initial excitement expressed by the audience soon dissipated in the mire of Garcia's painfully long instrumentals. An extended intermission further sedated the crowd, and that, coupled with the dope-filled air, silenced all but a few fans, who issued intermittent screams for unanswered requests of Grateful Dead trademark tunes.

The Dead Heads rallied, however, for Grateful Dead standards such as "Reuben And Charice," and the set's highlight came in a seemingly heartfelt delivery of Bob Dylan's "When I Paint My Masterpiece." Overall, though, the performance was both depressing and scary, with Garcia appearing on the verge of being gratefully dead indeed.

Whether this weak show was a product of Garcia's rumored stage fright, complacency on the part of both artist and fans, or the degener-

(Continued on page 46)

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PRINCE SHEILA E.	The Spectrum Philadelphia	Nov. 22-24	\$849,372 \$17.50/\$15.50/\$12.50	55,917 three sellouts	Rainbow Over America/ Maya Productions
NEIL DIAMOND	Salt Palace Salt Lake City	Nov. 25-27	\$662,304 \$17	40,038 three sellouts	Concerts West
BRUCE SPRINGSTEEN & THE E STREET BAND	Reunion Arena Dallas	Nov. 25-26	\$647,482 \$17.50	37,516 two sellouts	Pace Concerts/Louis Messina
BRUCE SPRINGSTEEN & THE E STREET BAND	The Summit Houston	Nov. 29-30	\$580,744 \$17.75	33,392 sellout	Pace Concerts/ Louis Messina
CULTURE CLUB	Maple Leaf Gardens Toronto	Nov. 15-16	\$400,302 (\$500,378 Canadian) \$22/\$18.50	21,040 (27,000)	Concert Prods. International
DARYL HALL & JOHN OATES	Oakland (Calif.) Coliseum	Dec. 2-3	\$354,415 \$15/\$13.50	23,891 (24,000)	Bill Graham Presents
ELTON JOHN	Univ. of South Florida Sundome Tampa	Nov. 17-18	\$310,830 \$15	21,604 two sellouts	Beach Club Promotions
BRUCE SPRINGSTEEN & THE E STREET BAND	Frank Erwin Center Univ. of Texas Austin	Nov. 23	\$271,603 \$16/\$14.50	17,959 sellout	Pace Concerts/Louis Messina
BRUCE SPRINGSTEEN & THE E STREET BAND	Assembly Center Louisiana State Univ. Baton Rouge	Dec. 2	\$241,305 \$17.25/\$15.50	14,715 sellout	Pace Concerts/Louis Messina/Barry Mendelson Presents
DIO DORREN	Oakland Coliseum Calif.	Nov. 30	\$197,704 \$15/\$13.50	14,340 sellout	Bill Graham Presents
RICK SPRINGFIELD COREY HART	Kemper Arena Kansas City, Mo.	Nov. 21	\$186,597 \$13.50	13,822 sellout	Jam Prods.
ALABAMA	Orange County Convention Center Orlando, Fla.	Nov. 23	\$182,733 \$17	11,062 (11,500)	Keith Fowler Promotions
DIANA ROSS	Orange County Convention Center Orlando, Fla.	Nov. 21	\$179,190 \$20/\$17.50	9,172 (11,500)	Silver Star Prods.
CHICAGO ALAN KAYE	Taxiami Stadium Miami	Nov. 18	\$165,874 \$12/\$10	15,376 (17,000)	Fantasma Prods./F.I.U. Homecoming Committee
BARRY MANILOW	Scope Arena Norfolk, Va.	Dec. 1	\$164,657 \$17.50/\$15	9,557 (11,000)	Brass Ring Prods./ Whisper Concerts
U2 WATERBOYS	The Centrum Worcester, Mass.	Dec. 2	\$144,029 \$13.50/\$12.50	11,058 sellout	Don Law Co.
CHICAGO ALAN KAYE	Murphy Center Middle Tennessee, State Univ. Murfreesboro	Nov. 30	\$141,203 \$15/\$12	10,819 (12,118)	Sound Seventy Prods./ MTSU Special Events Committee
RICK SPRINGFIELD COREY HART	Hirach Coliseum Shreveport, La.	Nov. 20	\$135,000 \$13.50	10,000 sellout	Beaver Prods.
SWATCH WATCH NEW YORK CITY FRESH FESTIVAL	Civic Center Providence, R.I.	Dec. 2	\$131,707 \$11/\$7.50	13,349 sellout	Frank J. Russo/Pace Concerts
BARRY MANILOW	Roanoke Civic Center Va.	Nov. 30	130,005 \$15/\$12.50	8,667 (9,400)	Brass Ring Prods./ Whisper Concerts
THE WHISPERS CHAMPAIGN	Circle Star Theater San Carlos, Calif.	Nov. 23-24	\$122,744 \$12.75	9,627 (11,139)	Marquee Entertainment
RICK SPRINGFIELD COREY HART	Lake Charles Civic Center La.	Nov. 19	\$120,952 \$13	9,304 sellout	Beaver Prods.
KISS QUEENSRYCHE	Market Square Arena Indianapolis	Dec. 2	\$111,865 \$11.50/\$10.50	10,393 (10,500)	Sunshine Promotions
RODNEY DANGERFIELD DAN RILEY	Ford Auditorium Detroit	Nov. 30	\$100,450 \$16.50/\$12.50/\$10	6,864 sellout	Brass Ring Prods.
SWATCH WATCH NEW YORK CITY FRESH FESTIVAL	Civic Arena Pittsburgh	Nov. 30	\$100,242 \$11	9,112 (12,500)	DiCesare-Engler Prods./Pace Concerts
REO SPEEDWAGON SURVIVOR ZEBRA	Bicentennial Center Salina, Kan.	Nov. 17	\$92,105 \$13	7,230 sellout	New West Prods.
U2 WATERBOYS	Radio City Music Hall New York City	Dec. 3	\$91,146 \$16.50	5,874 sellout	In-House
RODNEY DANGERFIELD DAN RILEY	Michigan State Univ. Auditorium	Dec. 1	\$90,884 \$15/\$12.50	6,024 two sellouts	Brass Ring Prods.
REO SPEEDWAGON ZEBRA SURVIVOR	Robert's Stadium Evansville, Ind.	Nov. 27	\$88,700 \$12.50	7,412 (9,200)	Sunshine Productions
CHICAGO ALAN KAYE	Prairie Capital Convention Center Springfield, Ill.	Dec. 1	\$87,389 \$14/\$12	6,427 sellout	Jam Prods./In-House
JERRY GARCIA	Capitol Theatre Passaic, N.J.	Nov. 24	\$83,731 \$13.50/\$12.50	6,794 two sellouts	Monarch Entertainment Bureau
SWATCH WATCH NEW YORK CITY FRESH FESTIVAL	James L. Knight International Center Miami	Nov. 24	\$83,143 \$12/\$11	7,834 (10,000)	Festival Ventures/Pace Concerts
ANNE MURRAY BRUCE MURRAY	Keystone Center Brandon, Manitoba	Nov. 24	\$82,464 (\$103,000 Canadian) \$20	5,154 (7,158)	In-House
CROSBY, STILLS, & NASH	Coliseum Portland, Ore.	Dec. 3	\$82,422 \$14.50/\$13	5,702 (9,040)	Double Tee Productions
ALABAMA	Del Mar Race Track San Diego	Nov. 15	\$82,250 \$20/\$17/\$15	8,617 unlimited	Keith Fowler Productions/ Salem Spirit Concerts
RICHARD NADER'S HOLIDAY ROCK & ROLL SPECIAL	Nassau Coliseum Uniondale, N.Y.	Nov. 23	\$79,721 \$12.50/\$10.50	7,200 (14,000)	In-House
CYNDI LAUPER BANGLES	RPI Field House Troy, N.Y.	Nov. 9	\$76,052 \$12/\$10	6,976 (7,100)	OPAC Concerts/In-House
TOM JONES	Augusta Ga. Civic Center	Nov. 21	\$74,970 \$15	8,720 (4,998)	Alex Cooley/Southern Promotions
GEORGE THOROGOOD & THE DESTROYERS NRBO & THE WHOLE WHEAT HORNS	Springfield (Mass.) Civic Center	Nov. 30	\$71,113 \$12.50/\$11.50	6,253 sellout	Hornor-Fox Prods.
DIO DOKKEN	Thomas & Mack Center Las Vegas	Nov. 25	\$69,916 \$13.50	5,179 (9,600)	Rock'N'Chair Prods.

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Del Lords at the 'Frontier' With Traditional Rock Spirit

BY JEFF TAMARKIN

NEW YORK "We're kind of a traditional band, a song band. We're not looking to create the sounds that no one has ever heard before." So says guitarist/vocalist Scott Kempner of New York's Del Lords, a roots-rockin' quartet whose debut album, "Frontier Days," was recently released on EMI America.

Kempner, the group's main songwriter, is a veteran of the New York rock scene, having been a founding member of the proto-punk outfit the Dictators. When that band split up he performed with other local acts until he eventually teamed up with the other Del Lords: bassist Manny Caiati, drummer Frank Funaro, and guitarist Eric Ambel, who was an original member of Joan Jett's Blackhearts.

At first, the group deliberately avoided playing Manhattan's club circuit, instead choosing suburban clubs as a starting point. Then, after meeting Lou Whitney of the Missouri band the Morells, who agreed to produce them, they began recording demo tapes.

"We were already in the studio when EMI called us, and we had every intention of putting out our own EP," recalls Ambel. "A lot of the other labels would say things like 'I don't hear the radio hit,' or 'It lacks focus.' It was difficult for them because within the rock'n'roll context we do manage to play various kinds of music, from blatant country to blues to a more modern style rock."

"The reasons we signed with EMI," adds Kempner, "were that they didn't want to bring in their

(Continued on opposite page)

TALENT IN ACTION

(continued from page 45)

ate result of the '70s drug culture is hard to determine. While most of the crowd left in the same daze as they entered, those with clear heads must have departed with a downbeat version of the Bangles' recent hit "Hero Takes A Fall" running through their minds. **KIM FREEMAN**

ROMEO VOID THE SOUND

The Ritz, New York
Tickets: \$11

SOLID CRITICAL PRAISE and respectable chart success greeted Romeo Void's latest album, "Instincts." The single "A Girl In Trouble (Is A Temporary Thing)" brought the band to the top 40 for the first time. But while the band, farmed on the 415 label to Columbia, seems ready to break out, there are signs that Debora Iyall and company will do it their own way. They're resisting the temptation to cultivate a flashy visual image and are concentrating on creating sophisticated, sensitive songs that somehow compel the audience to listen and think.

The band's Nov. 30 show, while not exuberantly upbeat, was a lot less moody than the overriding gloom of "Instincts." Bassist Frank Zincavage, drummer Aaron Smith and guitarist Peter Woods provided an impressive, textured backdrop for Iyall's distinctive vocals, with saxophonist Benjamin Bossi providing most of the harmony by weaving in and out of Iyall's lines. Even when venturing into haywire instrumental breaks, the band maintained its tight grip on the performance and kept a good balance between their work and Iyall's.

Iyall used a very controlled approach to being the group's leader, displaying a cool poise while still appearing to be enjoying herself. Alternating between warm, pretty melodies (the single "Instincts" could be the group's AC breakthrough) and harsh, haranguing tracks such as "Never Say Never," Iyall showed a dramatic range that, while not extreme in either direction, was touching. She commands the audience's attention and respect without being patronizing or overly showy.

The Sound, a new English quartet on A&M, opened. Drawing from their debut album "Shock Of Daylight" as well as other European re-

leases, the band played a rather long set of songs in the U2 mold. Competent but not visually exciting or aurally overwhelming, the Sound may find its niche in this country with records that show a bit more originality than was evident in the stage presentation. **KATHY GILLIS**

JULUKA

The Ritz, New York
Tickets: \$11

FOR A BI-RACIAL band from South Africa, Juluka maintains a very low-key political stance, expediently making more of a statement with their actual performance than with their words. Lead singer Johnny Clegg introduced almost every song in the group's Nov. 9 show with a short explanation of its meaning or its source of inspiration, but the word "apartheid" was not mentioned. It was the band's danceable brand of folk-pop that carried the message, and it was an enjoyable medium.

Singing in both English and Zulu, playing guitar and performing a series of intricate Zulu dances, Clegg showed himself to be a hard-working, seasoned frontman. The pleasure he took in performing was obvious, as he got the audience dancing and humming along on the choruses. Clegg's voice is a fine instrument, blending beautifully with the backing of the five other band members for harmony reminiscent of General Public's graceful style.

For all its exotic-sounding components, Juluka provided a highly accessible program. Unlike such relatively new African imports as King Sunny Ade and Sonny Okosun, Juluka has a distinct singles sound with plenty of hooks and few instrumental breaks. One could detect elements of African highlife, Caribbean sway (calypso and reggae) and Anglo-American pop in almost every song.

Standouts in the 90-minute set were two singles from the band's current Warner Bros. album "Stand Your Ground." "Work For All" built on a slinky bass line into a melodic jig of a chorus, and "Fever," the first single to be released, expressed the exuberance of Clegg and his band well.

Opening for Juluka was Modern Clix, a five-piece outfit from New York that played an interesting, if unpolished, blend of funk, reggae and rock. **KATHY GILLIS**

RED ROCKERS

The Palace, Los Angeles
Tickets: \$10

FEW BANDS HAVE climbed from the bash-and-thrash underground to the mainstream with the speed and sophistication of the Red Rockers. The first 415/Columbia act to crack the top 40 (although Romeo Void has since done it as well), the Rockers moved in the space of two albums from "bargain basement Clash" to an appealing cross between Big Country and Rank & File—with more than a dash of the Byrds and early Bob Dylan thrown in for good measure.

The audience for their 65-minute show on Nov. 3 was skimpy but receptive to the band's maturing sound. The New Orleans quartet—well, drummer Jim Reilly is actually from Ireland—was amended by keyboardist Gary Attardo for this tour, and both Reilly's lolling beat and Attardo's subtle fills added strength to the group's new ma-

terial.

Coming off a national tour opening for the Go-Go's, the Red Rockers began their set with a perfunctory attitude that seemed mainly the product of fatigue. "Both Hands In The Fire" and "I Know Her" from their latest album showed off the twin guitar attack of John Griffith and Shawn Paddock, but the set didn't really sparkle until lead singer Griffith began to loosen up and talk to his audience. By the time he got to "Just Like You" and "Shades Of '45," the ice was broken.

Last year's hit "China" came off a little better than this year's single, a reworking of Barry McGuire's "Eve Of Destruction." But only "Good As Gold" from their earlier work was as strong as any of the group's newer songs. "Folsom Prison Blues" gave bassist Darren Hill a rare chance to be heard over the aggressive pairing of Griffith and Paddock, though the classic tune was outshone by originals like "Blood From A Stone."

In all, the Red Rockers sounded about 130% better than anyone following their career had any right to expect. Life's full of nice surprises.

ETHLIE ANN VARE.

HANOI ROCKS

Toad's Place, New Haven
Tickets: \$4.50

THE RESURGENCE of heavy metal has introduced an abundance of new talent into the rock world. One such group is Hanoi Rocks, a quintet of hardcore Nordics that delivered an aggressive 60-minute set full of amplified pounding to receptive fist-pumping followers here.

Led by blond bombshell vocalist Michael Monroe, Hanoi's Nov. 20 show was predominantly hard and fast-paced. While the repertoire often sounded as if it was generated by one massive guitar, the group did display some musical diversity in such moments as Monroe's harmonica solo during a tough blues composition.

Performing several cuts off their recent Epic album, "Two Steps From The Move," the raunchy androgynes proved to be energetic and intense musicians. The sound was extremely loud, but clear and well mixed, creating an equilibrium between the heavy and light elements. Hard-rocking tunes such as "Underwater World" and "Don't You Ever Leave Me" highlighted the group's music talent, especially that of lead guitarist Andy McCoy, whose uninhibited riffs added to the night's excitement.

(Continued on page 47)

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Opposites Attract. MCA artist Brenda Lee meets Cyndi Lauper backstage prior to Lauper's recent performance. Lee joined Lauper in an encore of "Girls Just Want To Have Fun."

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TALENT IN ACTION

(Continued from opposite page)

But it was Monroe's deep-throated growls and charismatic stage antics that maintained a taut energy level among the audience, making him a formidable frontman. The climax of the show was an outstanding rendition of Creedence Clearwater Revival's "Up Around The Bend," remixed into a tight, powerful metal rocker. **LINDA MOLESKI**

STAN LAYTON

(Continued from page 44) background will be his strong suit. "Most managers can't go in and talk about marketing or lay out ad concepts or look at a jacket and say whether it's good or bad for the artist," he notes. "I'll be able to do those things, and I think we'll be

DEL LORDS

(Continued from opposite page) own producer, didn't want to stop at an EP, and just said, 'We like what you do; keep doing it.'

The Del Lords are committed to a "rock'n'roll spirit," but they imbue the classic elements with a contemporary songwriting approach. "To go out and sing 'Hey baby, rock rock rock tonight' isn't in the spirit of rock in 1984," says Kempner. "It was in the '50s, because that's what needed to be heard then. But we've all grown up and become smarter and more aware. Speaking about real things is what needs to be heard now."

able to work more closely with a label."

TLC's staff also includes Stuart Love, vice president of a&r; Toby Lubov, vice president of publicity and artist development; and Kevin Bloom, director of production.

Layton is starting with two acts, but hopes to sign three or four within the first year. The focus at the outset is on new acts. Broken Homes, featuring lead singer Michael Doman, is currently cutting a demo; Brooklyn Brats, a metal group featuring lead singer Scott Free, will be showcased at the Troubadour here Saturday (8).

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MTV NEWS COVERAGE

(Continued from page 40)

recap assembling "the three parts into a special little 10-minute report" running on Saturday (8), says Herzog.

Next on the news feature list is a seven-part look back at the year's events, which will run between Christmas and New Year's Day.

As for MTV's definition of what is news, Herzog says: "Our main fo-

cus here is to dig up news that is revolving around us in the music industry; whatever makes sense to our audience."

He admits that difficulties may sometimes arise in covering the con-

siderable amount of news that MTV and its relationship with the record industry seems to produce. "In entertainment news, there's a fine line there," he says. Herzog came to MTV from "Entertainment To-

night," and says that at his old show sometimes two out of five music stories the show considered involved MTV or music video.

The fact that the network does not run live will not interfere with its coverage of breaking news, Herzog says. Although taping may fall as many as 10 days behind real time during the holiday season, during most of the year segments run only a day or two after they are taped.

TONY SEIDEMAN

VIDEO CLIPS

(Continued from page 40)

MOLLY HATCHET
Stone In Your Heart

The Deed Is Done/Epic
Pendulum Productions
Dominic Orlando

BILLY OCEAN
Loverboy

Suddenly/Jive/Arista
Thornton/Keller
Maurice Phillips

RUSH

Red Sector A
Grace Under Pressure/Mercury
CPI Productions
David Mallet

LEON RUSSELL

Rescue My Heart
Solid State/Paradise Records
Bob Macken/Cracken Productions
Bob Macken & Ed T. Eberle

SHAKATAK

Down On The Street
Down On The Street/Polydor
Keller Thornton Productions
Ian Brown/Brian Ward

SHEEPDOGS

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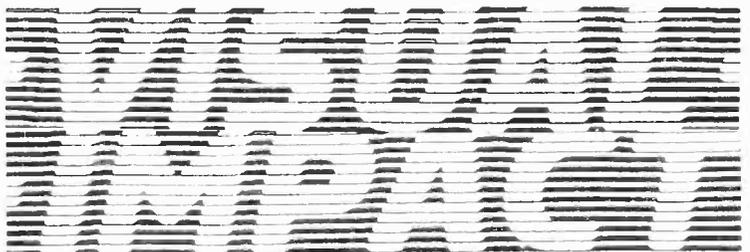
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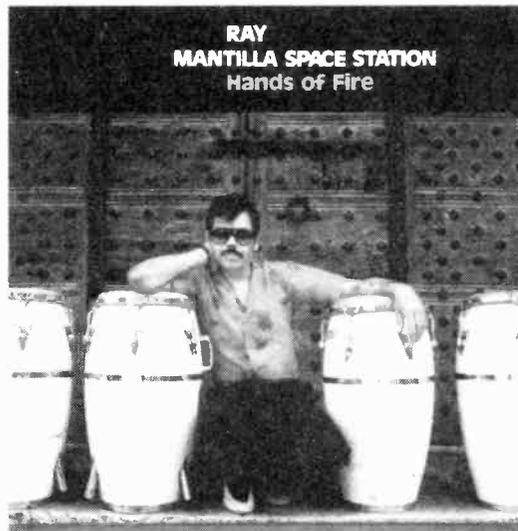
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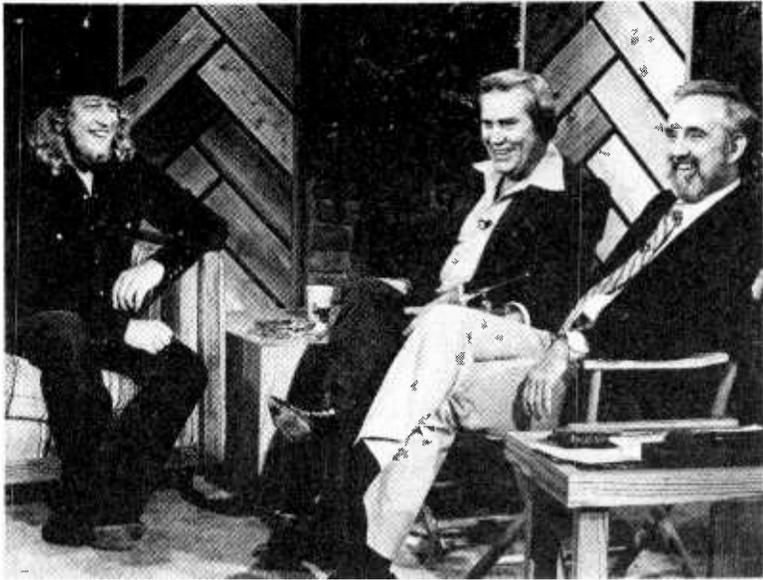
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Tee Hee. John Anderson shares a laugh with "Nashville Now" host Ralph Emery and co-host George Jones during a recent taping of the show.

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BOOKING AGENTS SEE STABLE '85

BY KIP KIRBY

NASHVILLE The horizon for country booking in 1985 appears unchanged, say Nashville agency executives, who are taking advantage of the traditionally sluggish Christmas season to plan their strategies for the year ahead.

Pricing will remain stable, they say, with tickets falling into the \$12-\$15 range for two- and three-act packages. Packaging will continue to be a primary avenue of exposure for new artists while providing consumers with an attractive concert bill.

Echoing the optimism of Nashville agencies is Sonny Simmons, chairman of Century II Promotions (which handles the Salem Spirit

concert series headlined by Alabama) and president of the Nashville Assn. of Talent Directors (NATD). NATD's membership is made up of 40 local agency representatives who collectively book an estimated half billion dollars worth of dates annually.

"We want to increase this to \$1 billion in fees over the next five years," asserts Simmons, who maintains that the low profile maintained by a number of Nashville talent bureaus partially contributed to the mass exodus of local acts to New York, Los Angeles or Tulsa for representation. To counteract this, he intends to boost overall agency visibility through active NATD publicity.

Agencies are keeping a close eye on the amount of cable and video exposure their acts get these days, though so far they don't foresee a problem with hard ticket sales caused by either.

However, Top Billing International president Jack Sublette wonders if the jury isn't still out on the long-range impact of The Nashville Network, country's first full-time cable channel.

"We've yet to determine TNN's effects," he says, "but I'm suggesting it could have a negative impact. Viewers who used to have to get in their cars and drive to an auditorium or club to see one of their favorite acts can now sit at home and see the act all over the dial."

With labels bemoaning the lack of country record sales, and country radio stations watching their ratings spiral downward, agencies are monitoring their tour dates carefully for signs of slipping ticket volume. However, though agents say things are tight, they remain positive about 1985.

"The public still wants to see live shows," says Tony Conway, vice president of Buddy Lee Attractions. NATD's Simmons goes a step be-

yond, suggesting that the visual impact of clips surpasses records as a motivator for concert attendance. "And we all know the effect one good hit record can have on an artist's personal appearances," he says.

ICM Nashville vice president/general manager Reggie Mac says he would like to see smaller promoters able to make a stand in 1985, along with more club dates for small and medium-priced acts.

"The trick is in flexibility with pricing, because there's plenty of work out there," he explains. "For instance, a 350-seat club can make money on a \$6,000-a-night headliner by doing two shows at \$10 a ticket. Or you can take a \$10,000 act and package it with a \$7,500 act with a \$12,000-\$15,000 guarantee and have a sellout in a small auditorium."

ICM works closely with its other divisions to secure motion picture, television, commercial and theatrical representation for its various country acts. For the same reason, Buddy Lee Attractions in Nashville is now working with J. Michael Bloom Ltd.'s New York and Los Angeles offices on behalf of its clients.

Top Billing International is opening a Tulsa office headed by agent Ray Bingham for stronger fair and rodeo representation. And Dan Wojcik, who left the Lavender Agency to form Entertainment Artists Inc. with such acts as Hank Williams Jr., has pacted with Barry Coburn of Sundowner Music Co. for overseas tour coordination, and with Edward Haddad & Associates in Los Angeles for tv and film representation.

"The point is, it's no longer necessary for any artist to leave Nashville to get multi-level career direction," sums up Simmons. "Agencies here have become more competitive. Corporations are more interested in using country talent. There are more opportunities if we don't end up overpricing ourselves."

NASHVILLE SCENE

by Kip Kirby



FOR MANY in the audience, the evening of Nov. 29 turned out to be as much an education as it was a celebration. Bannered as the Nashville Music Assn.'s salute to the **Jordanares**, the night honored the legendary vocal group, which has performed on more No. 1 records than any other act in music history.

Many of us aren't old enough to remember when five shy young men in Springfield, Mo. got together in 1948 to form a quintet they named after the River Jordan. We don't remember their earliest work in the studio with artists like Red Foley and Hank Snow; though we've heard the records since; nor do we remember the night the Jordanares walked away with the grand prize on the "Arthur Godfrey's Talent Scouts" tv show. That was in 1956, the same year the Jordanares went on to cement their long association with a singer who would change the course of pop music: **Elvis Presley**.

Few acts could have been as deserving of the NMA's annual **Master Tribute Award** as this group. For years, they forged the celebrated "Nashville sound" in countless studios across town, laboring four sessions a day, three hours at a clip without break, layering their distinctive backgrounds on hit after hit.

The Jordanares were the first to originate the now-standard Nashville "numbers system," which made its debut on **Ferlin Husky's** classic country tearjerker, "Gone." They were instrumental in bringing AFTRA/SAG to Nashville, so that singers would receive appropriate wages for their work. They pioneered the local jingles industry in Nashville, lending their distinctive harmonies to numerous commercials, including the famous "Winston tastes good... like a cigarette should" spots.

The Jordanares sang on fully half of all RIAA gold records in the first five years of the organization's certifications. Their contributions have been heard on albums with **Simon & Garfunkel**, **Ringo Starr**, **Rick Nelson** and **Kenny Rogers**, to mention only a very few; they also appeared in a total of 28 films with Presley.

The second annual Nashville Music Assn. Master Tribute Awards was a huge success, due in part to the honorees themselves. **Norro Wilson** (who once cut a solo album himself using the Jordanares, but found that even they couldn't help him as an artist!) made a funny MC, ably assisted by guest MCs **Eddy Arnold**, **Ronnie McDowell**, comedian **Jim Varney** and national AFTRA president **Frank Maxwell**.

There were moments of keen nostalgia as rare footage was aired on two large monitor screens. And there were a few damp eyes as the night was dedicated to the memory of deceased Jordanaire **Hoyt Hylton Hawkins**, who died in 1982. His widow **Dot** received her husband's award from **Minnie Pearl**.

The evening's festivities ended on an upbeat note as Jordanares **Neal Matthews Jr.**, **Ray Walker**, **Duane West** and **Gordon Stoker**—the latter a member since 1949—performed a medley of their best-known songs. Backing them up was an all-star cast of musicians

billed as "The Elvis Presley Reunion Band," consisting of **David Briggs**, **D.J. Fontana**, **Bobby Ogden**, **Dale Sellers** and **Chip Young**.

EVERY SO OFTEN, an artist emerges who becomes, for one reason or another, an "Event." It's usually an artist who appears rarely, and who generates a mystique—a cult following—wherever he performs. Such an act is **Rodney Crowell**, who brought overflow crowds (and a visit by the fire marshals) to two sold-out nights at a local club here called **Bogey's**.

Crowell and his wife **Rosanne Cash** might well be referred to as "country's reigning royalty." It's not necessary to use last names when talking about them;

NMA's Jordanares tribute proves to be educational

and when they make a rare public appearance, they draw an audience of equally notable celebrities.

This marked Crowell's first live date since he last worked some time ago with the **Cherry Bombs**. It also marked his first public performance since it became known he had left **Warner Bros. Records** (which possibly explains why there were representatives from at least three record companies on hand).

Among those at Crowell's shows were actress **Sissy Spacek**, in town filming "Marie"; singer **Nicolette Larson**, finishing final mixes on her MCA country debut with producer **Tony Brown**; **John Prine**; various members of the tech crew from **Jessica Lange's** movie, "Sweet Dreams," the **Patsy Cline** bio now in production in Nashville; **Rosanne Cash**; and ex-Atlantic American artist **Larry Willoughby**, Crowell's cousin.

Both Cash and Willoughby got up onstage to sing with Crowell, who seemed unusually exuberant and in fine form both nights. Of course, with a band like he had at **Bogey's**, it's easy to see why he felt good: He had **Vince Gill** on guitar, **Muscle Shoals ace Barry Beckett** on keyboards, **Hank DeVito** on steel and guitar, **Mike Rhodes** from the **Nerve** on bass, and drummer **Mike Porter**. The energy level (not to mention the volume) was outrageous.

By the way, more than a few in the crowd left **Bogey's** shaking their heads in amazement at **Vince Gill's** sizzling guitar work. The RCA artist may make country records in the studio; but give him a free rein onstage and he plays electric leads hot enough to fry eggs on.

Crowell and **Warner Bros.** reportedly parted ways over differences in direction. Crowell's last album, produced by **David Malloy**, supposedly showcases him as an all-out rock artist; WB preferred the country side of Crowell. Rumor has both CBS Nashville and MCA wooing him at the moment; if it's rock **Rodney** is interested in, our bet is he'll surface at CBS rather than MCA. (Not to mention, of course, that CBS is also wife **Rosanne's** record company.)

Ricky Skaggs Heading North Tour of Northeast, Mid-Atlantic Set

NASHVILLE In an effort to boost country sales and airplay in the traditionally urban Northeast and mid-Atlantic regions, **Epic Records** is coordinating a February promotional tour with **Ricky Skaggs**.

Historically, the Northeastern U.S. is the smallest contributor to overall country volume. According to **CBS Records Nashville** product development director **Mary Ann McCready**, the label discovered a significant increase in media and sales attention in the Boston area when it sponsored a concert series two years ago with **Anheuser-Busch**.

"As a result of that series," says **McCready**, "the New England area now accounts for about 5% of our total country sales, and the mid-Atlantic area about 6%." She predicts that as a result of Skaggs' multi-format appeal and his month-long tour in both regions, CBS will see a noticeable increase and more marked interest in country product.

The promotion will target country radio as well as college stations, cable tv outlets, specialty shops and record retailers.

It will also focus on college newspapers, urban dailies, music shops and consumer publications.

The tour, which was formulated after a year's worth of research on how to improve country sales in non-country areas of the U.S., required cooperation on a number of levels, she adds.

Obviously the artist is taking lower dollars to do this tour, and we are supporting the dates with advertising dollars," **McCready** explains. "There was some resistance from promoters who felt that doing country dates in the Northeast wouldn't be financially profitable. But we believe the results will prove themselves and effect a definite increase in airplay and sales."

While Skaggs is considered a traditional country artist, the label's research indicates consumer interest in his music in college markets as well. Three of his Epic albums have gone gold; his newest, "Country Boy," was recently released. The tour is scheduled to kick off Feb. 9 at **Constitution Hall** in Washington and continue until the end of the month.

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

HOT COUNTRY SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	15	NOBODY LOVES ME LIKE YOU DO J.E. NORMAN/CAPITOL 5401	Weeks at No. One: 1 A. MURRAY & D. LOGGINS
2	3	5	13	SHE'S MY ROCK B. SHERRILL/EPIC 04-04609	GEORGE JONES
3	4	6	11	WHY NOT ME B. MAHER/RCA, CURB 13923	THE JUDDS
4	5	7	13	I LOVE ONLY YOU M. MORGAN, P. WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
5	7	11	12	DOES FORT WORTH EVER CROSS YOUR MIND J. BOWEN, G. STRAIT/MCA 52458	GEORGE STRAIT
6	6	9	13	WORLD'S GREATEST LOVER D. BELLAMY, H. BELLAMY, S. KLEIN/MCA, CURB 52446	THE BELLAMY BROTHERS
7	8	12	12	AMERICA J. BRIDGES, G. SCRUGGS/RCA 13908	◆ WAYLON JENNINGS
8	9	13	11	THE BEST YEAR OF MY LIFE E. RABBITT, E. STEVENS, J. BOWEN/WARNER BROS. 7-29186	EDDIE RABBITT
9	1	2	15	CHANCE OF LOVIN' YOU L. LARKIN, E. T. CONLEY/RCA 13877	EARL THOMAS CONLEY
10	11	15	12	DIAMOND IN THE DUST B. MONTGOMERY, S. BUCKINGHAM/COLUMBIA 38-04610	MARK GRAY
11	12	16	11	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J. BOWEN, H. WILLIAMS, JR./WARNER/CURB 7-29184	◆ HANK WILLIAMS, JR.
12	14	18	11	CROSSWORD PUZZLE T. COLLINS/MCA 52465	BARBARA MANDRELL
13	15	19	10	HOW BLUE H. SHEDD/MCA 52468	REBA MCENTIRE
14	17	21	9	YEARS AFTER YOU B. LOGAN/MCA 52470	JOHN CONLEE
15	18	20	8	ME AGAINST THE NIGHT J. BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE
16	19	24	8	A PLACE TO FALL APART M. HAGGARD, R. BAKER/EPIC 34-04663	MERLE HAGGARD
17	20	22	10	GOT NO REASON NOW FOR GOIN' HOME R. REEDER, G. WATSON/MCA/CURB 52457	GENE WATSON
18	24	28	6	(THERE'S A) FIRE IN THE NIGHT H. SHEDD, ALABAMA/RCA 13926	◆ ALABAMA
19	21	23	13	WHATEVER TURNS YOU ON K. LEHNING/EPIC 34-04590	KEITH STEGALL
20	22	25	11	JAGGED EDGE OF A BROKEN HEART G. DAVIES, L. SKLAR/RCA 13912	GAIL DAVIES
21	26	29	7	SOMETHING IN MY HEART R. SKAGGS/EPIC 34-04668	RICKY SKAGGS
22	27	30	6	AIN'T SHE SOMETHING ELSE C. TWITTY, D. HENRY/WARNER BROS. 7-29137	CONWAY TWITTY
23	25	27	9	HEARTACHE AND A HALF R. VAN HOY/RCA 13921	DEBORAH ALLEN
24	31	35	6	MAKE MY LIFE WITH YOU R. CHANCEY/MCA 52488	OAK RIDGE BOYS
25	32	37	6	ONE OWNER HEART J. E. NORMAN/WARNER/CURB 7-29167	T.G. SHEPPARD
26	29	31	11	LEONA R. SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
27	34	39	7	YOU TURN ME ON (LIKE A RADIO) B. MEVIS/RCA 13937	ED BRUCE
28	33	36	9	THE GIRL MOST LIKELY TO B. MONTGOMERY/CLEVELAND INT'L 38-04608/COLUMBIA	B.J. THOMAS
29	35	38	8	I'D DANCE EVERY DANCE WITH YOU B. MEVIS/MERCURY 880-306	THE KENDALLS
30	10	4	16	TOO GOOD TO STOP NOW J. BOYLAN/EPIC 34-04563	MICKEY GILLEY
31	13	14	14	IT'S A BE TOGETHER NIGHT J. E. NORMAN/VIVA 7-29187	D. FRIZZEL & S. WEST
32	37	45	6	SHE'S GONNA WIN YOUR HEART E. RAVEN, P. WORLEY/RCA 13939	◆ EDDY RAVEN
33	16	1	16	YOUR HEART'S NOT IN IT B. MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
34	38	42	7	MISSIN' MISSISSIPPI N. WILSON/RCA 13936	CHARLEY PRIDE
35	39	48	6	BABY'S GOT HER BLUE JEANS ON J. KENNEDY/CAPITOL 5418	MEL MCDANIEL
36	40	51	4	BABY BYE BYE J. E. NORMAN, G. MORRIS/WARNER BROS. 7-29131	GARY MORRIS
37	23	10	14	GOD WON'T GET YOU F. POST, D. PARTON/RCA 13883	DOLLY PARTON
38	30	17	17	YOU COULD'VE HEARD A HEART BREAK J. BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
39	47	53	6	ALL TANGLED UP IN LOVE M. WRIGHT/RCA 13938	GUS HARDIN
40	46	54	5	LET ME DOWN EASY D. TOLLE/NOBLE VISION 107	JIM GLASER
41	49	58	4	MY BABY'S GOT GOOD TIMING K. LEHNING/EMI-AMERICA 8245	DAN SEALS
42	28	8	15	P.S. I LOVE YOU J. KENNEDY/MERCURY 880-216-7	TOM T. HALL
43	50	55	6	RUNNING DOWN MEMORY LANE A. D. MARTINO/MOON SHINE 3034	REX ALLEN JR.
44	45	49	7	SHE'S GONE GONE GONE S. CORNELIUS/COLUMBIA 38-04647	CARL JACKSON
45	53	66	3	A LADY LIKE YOU H. SNEDD/ATLANTIC AMERICA 7-99691	GLEN CAMPBELL
46	54	64	3	SLOW BURNING MEMORY B. MEVIS/COMPLEAT 135	VERN GOSDIN
47	56	61	4	SOMEONE LIKE YOU B. AHERN/WARNER BROS. 7-29138	EMMYLOU HARRIS
48	59	71	3	WHAT SHE WANTS J. E. NORMAN/EMI-AMERICA 8243	MICHAEL MARTIN MURPHY
49	61	-	2	MY ONLY LOVE J. KENNEDY/MERCURY 880-411-7	THE STATLER BROTHERS
50	57	63	4	IF THAT AIN'T LOVE M. MORGAN, P. WORLEY/COLUMBIA 38-04696	LACY J. DALTON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	68	-	2	CRAZY FOR YOUR LOVE B. KILLEN/EPIC 34-04722	EXILÉ
52	41	34	21	I'VE BEEN AROUND ENOUGH TO KNOW J. BOWEN/MCA 52407	JOHN SCHNEIDER
53	62	67	3	I NEVER GOT OVER YOU T. JENNINGS, M. SILLIS/AMI 1322	JOHNNY PAYCHECK
54	64	68	4	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B. MONTGOMERY/COLUMBIA 38-04670	LLOYD DAVID FOSTER
55	75	-	2	EYE OF A HURRICANE J. ANDERSON, L. BRADLEY/WARNER BROS. 7-29127	JOHN ANDERSON
56	36	33	19	GIVE ME ONE MORE CHANCE B. KILLEN/EPIC 34-04567	◆ EXILE
57	78	-	2	SHE USED TO LOVE ME A LOT B. SHERRILL/COLUMBIA 38-04688	DAVID ALLAN COE
58	52	41	13	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
59	66	76	3	NO WAY JOSE S. DORFF/VIVA 7-29158	DAVID FRIZZELL
60	48	50	8	ANOTHER LONELY NIGHT WITH YOU J. KENNEDY/MCA/CHURCHILL 52469	ROY CLARK
61	76	-	2	THE MISSISSIPPI SQUIRREL REVIVAL R. STEVENS/MCA 52492	RAY STEVENS
62	67	-	2	TOUCHY SITUATION T. BROWN, J. BOWEN/MCA 52500	RAZZY BAILEY
63	80	-	2	THIS BED'S NOT BIG ENOUGH E. KILROY/RCA 13954	LOUISE MANDRELL
64	43	26	18	FOOL'S GOLD J. CRUTCHFIELD/MCA 52426	LEE GREENWOOD
65	NEW			WHAT I DIDN'T DO T. BROWN, J. BOWEN/MCA 52506	STEVE WARNER
66	73	78	3	HEY E. STEVENS/RCA 13935	HILLARY KANTER
67	70	75	3	LET LOVE COME LOOKING FOR YOU J. CRUTCHFIELD/PERMIAN 82007/MCA	DOTTIE WEST
68	42	32	16	PRISONER OF THE HIGHWAY R. MILSAP, R. GALBRAITH/RCA PB-13847	RONNIE MILSAP
69	44	40	16	MAGGIE'S DREAM D. WILLIAMS, G. FUNDIS/MCA 52448	DON WILLIAMS
70	51	46	7	HOW DO YOU FEEL ABOUT FOOLING AROUND? WILLIE NELSON & KRIS KRISTOFFERSON	B.T. JONES/COLUMBIA 38-04652
71	58	47	8	SLOW NIGHTS MEL TILLIS WITH GLEN CAMPBELL	H. SHEDD/MCA 52474
72	77	-	2	BIGGER THAN BOTH OF US J. BOWEN, M. UTLEY, T. BROWN/MCA 52499	JIMMY BUFFETT
73	79	82	3	I HEARD IT ON THE RADIO J. MORRIS/EVERGREEN 1026	ROBIN LEE
74	63	60	18	CITY OF NEW ORLEANS C. MOMAN/COLUMBIA 06371	WILLIE NELSON
75	55	43	18	ONE TAKES THE BLAME J. KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
76	81	-	2	WHAT'LL YOU DO ABOUT ME E. GORDY, JR./EPIC 34-04666	STEVE EARLE
77	60	44	18	SHE SURE GOT AWAY WITH MY HEART J. ANDERSON, L. BRADLEY/WARNER BROS. 7-29207	JOHN ANDERSON
78	85	-	2	I'M AN OLD ROCK N ROLLER G. MILLS/MERCURY 880-402-7	TOM JONES
79	84	-	2	WHEELS IN EMOTION B. MEVIS/EMI-AMERICA 8247	BECKY HOBBS
80	72	70	6	WHAT ABOUT ME K. ROGERS, D. FOSTER/RCA 13899	KENNY ROGERS
81	71	52	17	PINS & NEEDLES R. SKAGGS/MCA/CURB 52432	THE WHITES
82	NEW			THE GREATEST GIFT OF ALL D. FOSTER, K. ROGERS/RCA 13945	KENNY ROGERS & DOLLY PARTON
83	69	73	4	MACON LOVE B. MEVIS/RCA 13940	DAVID WILLS
84	NEW			SEVEN SPANISH ANGELS B. SHERRILL/COLUMBIA 38-04715/CBS	RAY CHARLES (WITH WILLIE NELSON)
85	65	59	14	WISHFUL DRINKIN' M. BOGDAN, L. MCBRIDE/MCA 52452	ATLANTA
86	83	65	19	PLEDGING MY LOVE B. AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
87	NEW			SWEET LOVE, DON'T CRY J. GIBSON/SOUNDWAVES 4743/NSD	CHARLESTON EXPRESS (WITH JESSE WALES)
88	NEW			(NOTHING LEFT BETWEEN US) BUT ALABAMA R. CORNELIUS/SOUTHERN TRACKS 1029	GORDON DEE
89	NEW			ALL AMERICAN COUNTRY BOY K. LEHNING/CAPITOL 5428	CON HUNLEY
90	74	57	7	EIGHT DAYS A WEEK M. DANIEL, J. DOWELL/MERCURY 880-316-7	THE WRIGHT BROTHERS
91	88	80	12	ON THE WINGS OF A NIGHTINGALE D. EDMUNDS/MERCURY 880-213-7	◆ THE EVERLY BROTHERS
92	91	87	21	(YOU BRING OUT) THE WILD SIDE OF ME K. LEHNING/EMI-AMERICA 8220	DAN SEALS
93	92	90	13	TURN ME LOOSE E. GORDY, JR./RCA 13860	VINCE GILL
94	90	72	20	WOMAN YOUR LOVE B. MEVIS/COLUMBIA 38-04466	MOE BANDY
95	94	69	13	GETTIN' OVER YOU D. SCHAFER, R. DIXON/TEXAS 5557	MASON DIXON
96	82	62	10	THE BOYS NIGHT OUT B. MEVIS/COLUMBIA 38-04601	◆ MOE BANDY & JOE STAMPLEY
97	98	84	5	IF IT'S LOVE (THEN BET IT ALL) PENRAE/EMH 0035	JACK GREENE
98	87	79	22	THE LADY TAKES THE COWBOY EVERYTIME R. HALL/COLUMBIA 38-04533	L. GATLIN & GATLIN BROS.
99	96	86	5	IF YOU THINK I LOVE YOU NOW C. STEWART/AMERICAN COUNTRY 45-2	THE SHOPPE
100	99	85	5	WHAT AM I GONNA DO WITHOUT YOU S. GARRETT/VIVA 7-29147/WARNER BROS.	RAY PRICE

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	1		
2	3	SHE'S MY ROCK	GEORGE JONES	2		
3	4	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	4		
4	5	WHY NOT ME	THE JUDDS	3		
5	7	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	5		
6	6	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	6		
7	9	AMERICA	WAYLON JENNINGS	7		
8	12	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	8		
9	1	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	9		
10	11	DIAMOND IN THE DUST	MARK GRAY	10		
11	10	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	11		
12	14	CROSSWORD PUZZLE	BARBARA MANDRELL	12		
13	15	HOW BLUE	REBA MCENTIRE	13		
14	18	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	17		
15	17	WHATEVER TURNS YOU ON	KEITH STEGALL	19		
16	30	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	18		
17	19	YEARS AFTER YOU	JOHN CONLEE	14		
18	24	ME AGAINST THE NIGHT	CRYSTAL GAYLE	15		
19	21	A PLACE TO FALL APART	MERLE HAGGARD	16		
20	22	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	20		
21	26	SOMETHING IN MY HEART	RICKY SKAGGS	21		
22	8	IT'S A BE TOGETHER NIGHT	D.FRIZZEL & S.WEST	31		
23	16	YOUR HEART'S NOT IN IT	JANIE FRICKE	33		
24	-	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	22		
25	25	LEONA	SAWYER BROWN	26		
26	-	HEARTACHE AND A HALF	DEBORAH ALLEN	23		
27	27	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	38		
28	-	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	24		
29	-	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	29		
30	23	GOD WON'T GET YOU	DOLLY PARTON	37		

THIS WEEK		LAST WEEK		TITLE	ARTIST	HOT COUNTRY POSITION
1	2	1	2			
1	2	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	1		
2	3	SHE'S MY ROCK	GEORGE JONES	2		
3	4	WHY NOT ME	THE JUDDS	3		
4	5	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	4		
5	7	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	6		
6	8	AMERICA	WAYLON JENNINGS	7		
7	10	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	5		
8	9	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	8		
9	11	DIAMOND IN THE DUST	MARK GRAY	10		
10	12	HOW BLUE	REBA MCENTIRE	13		
11	13	CROSSWORD PUZZLE	BARBARA MANDRELL	12		
12	17	YEARS AFTER YOU	JOHN CONLEE	14		
13	18	ME AGAINST THE NIGHT	CRYSTAL GAYLE	15		
14	15	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	11		
15	1	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	9		
16	19	A PLACE TO FALL APART	MERLE HAGGARD	16		
17	20	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	17		
18	21	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	20		
19	23	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	18		
20	24	HEARTACHE AND A HALF	DEBORAH ALLEN	23		
21	22	WHATEVER TURNS YOU ON	KEITH STEGALL	19		
22	25	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	22		
23	27	SOMETHING IN MY HEART	RICKY SKAGGS	21		
24	29	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	24		
25	30	ONE OWNER HEART	T.G. SHEPPARD	25		
26	-	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	27		
27	-	THE GIRL MOST LIKELY TO	B.J. THOMAS	28		
28	6	TOO GOOD TO STOP NOW	MICKEY GILLEY	30		
29	-	LEONA	SAWYER BROWN	26		
30	-	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	29		

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COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA	17
MCA	14
COLUMBIA	12
WARNER BROS.	10
EPIC	9
MERCURY	7
EMI-AMERICA	4
CAPITOL	3
MCA/CURB	3
VIVA	3
WARNER/CURB	2
AMERICAN COUNTRY	1
AMI	1
ATLANTIC AMERICA	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
EMH	1
EVERGREEN	1
MCA/CHURCHILL	1
MOON SHINE	1
NOBLE VISION	1
PERMIAN	1
RCA/CURB	1
SOUNDWAVES	1
SOUTHERN TRACKS	1
TEXAS	1

COUNTRY SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	S.LaMaire (Pacific Island, BMI/Tree, BMI) HL/CPP	26 LEONA - B.Shore D.Willis (Royal Haven, BMI/Gid, ASCAP) CPP	57 SHE USED TO LOVE ME A LOT - K.Fleming D.Morgan C.Quillen (Hall-Clement, BMI/Jack&Bill, ASCAP)
22 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack & Bill, ASCAP)	37 GOD WON'T GET YOU - D.Parton (Velvet Apple, BMI) CPP	67 LET LOVE COME LOOKING FOR YOU - J.Buckingham (Warner-Tamerlane, BMI)	6 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) JCPP
89 ALL AMERICAN COUNTRY BOY - K.Stegall C.Craig (Blackwood, BMI/Screen Gems-EMI, BMI)	17 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Vogue, BMI/Sunflower County, BMI)	40 LET ME DOWN EASY - J.Michael L.Lafferty (Tollowen, BMI/Jidobi, BMI)	14 YEARS AFTER YOU - T.Schuyler (Debbave, BMI/Briarpatch, BMI) CPP
11 ALL MY ROWDY FRIENDS ARE COMING OVER TODAY - H.Williams, Jr. (Bocephus, BMI) CPP	82 THE GREATEST GIFT OF ALL - J.Jarvis (Tree, BMI)	83 MACON LOVE - R.Albright J.Elliott M.D.Sanders (Milene, ASCAP)	92 (YOU BRING OUT) THE WILD SIDE OF ME - D.Seals (Pink Pig, BMI)
39 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	23 HEARTACHE AND A HALF - D.Allen R.Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jasepply, ASCAP) CHA/HL	69 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	38 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)
7 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	66 HEY - J.Jglesias C.Bolfiorc M.Balducci R.Arcusa (April, ASCAP)	24 MAKE MY LIFE WITH YOU - G.Burr (Garwin, ASCAP/Sweet Karol, ASCAP)	27 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)
60 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady, BMI/Sweet Street, ASCAP)	13 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	15 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	33 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree, BMI/O'Lyric, BMI/Cross Keys, ASCAP) JHL
36 BABY BYE BYE - G.Morris J.Brantley (WB, ASCAP/Gary Morris, ASCAP)	70 HOW DO YOU FEEL ABOUT FOOLING AROUND? - K.Kristofferson M.Utley S.Bruton (Resaca, BMI/Music City, ASCAP)	34 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royalhaven, BMI/Gid, ASCAP/Dejamus, ASCAP)	
35 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)	73 I HEARD IT ON THE RADIO - D.Lee B.Cason (D.Lee, ASCAP/B.Cason, ASCAP/Mablehill, BMI/Hall- Clement, BMI)	61 THE MISSISSIPPI SQUIRREL REVIVAL - C.W.Kalb, Jr. C.Kalb (Ray Stevens, BMI)	
8 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	4 I LOVE ONLY YOU - D.Loggins D.Schlitz (MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	41 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill (Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)	
72 BIGGER THAN BOTH OF US - R.Coullet (Coral Reefers, BMI/Myrtle, BMI)	53 I NEVER GOT OVER YOU - T.Jennings (Tomtran, BMI)	49 MY ONLY LOVE - J.Fortune (Stattler Brothers, BMI)	
96 THE BOYS NIGHT OUT - J.Stampley T.Stampley D.Rosson (Mullet, BMI/Bannon, BMI)	29 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree, BMI/Cross Keys, ASCAP)	59 NO WAY JOSE - J.C.Cunningham S.Stone (Welbeck, ASCAP/Lockhill-Selma, ASCAP)	
9 CHANCE OF LOVIN' YOU - E.T.Conley R.Scruggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood, BMI)	97 IF IT'S LOVE (THEN BET IT ALL) - J.R. Cochran (Tee Off Tunes, BMI)	1 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Phillips (Ensign, BMI) CPP	
74 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	50 IF THAT AIN'T LOVE - J.Harrington J.Pennig (Flowering Stone, ASCAP)	88 (NOTHING LEFT BETWEEN US) BUT ALABAMA - R.Lane L.Latimer (Tree, BMI/Good Lat, BMI/Window, BMI)	
51 CRAZY FOR YOUR LOVE - J.P.Pennington S.LaMaire (Pacific Island, BMI/Tree, BMI)	99 IF YOU THINK I LOVE YOU NOW - J.Mundy (Mundy, ASCAP/Shermari, ASCAP/Mariark, ASCAP)	91 ON THE WINGS OF A NIGHTINGALE - P.McCartney (MPL, ASCAP) HL	
12 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)	78 I'M AN OLD ROCK N ROLLER - T.Frewer C.Baker (Candy, Pro/Trealow, BMI)	25 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	
10 DIAMOND IN THE DUST - M.Gray S.LaMaire (Warner-Tamerlane, BMI/Doticabs, BMI) WBM	54 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES - W.Aldridge T.Brasfield (Rick Hall, ASCAP)	75 ONE TAKES THE BLAME - D.Reid (Stattler Brothers, BMI)	
5 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scuff-Rose, BMI)	31 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP/Bibo, ASCAP/Jack & Bill, ASCAP/John Schweers, ASCAP)HL/CHA	81 PINK & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP)WBM	
90 EIGHT DAYS A WEEK - J.Lennon P.McCartney (MacLen, BMI)	52 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-Clement, BMI) HL	16 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powells (Mount Shasta, BMI)	
55 EYE OF A HURRICANE - J.Fuller (ATV, BMI/Wingtip, BMI)	20 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)	86 PLEDGING MY LOVE - D.Robey F.Washington (MCA, BMI)	
64 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/Ronzomatic, BMI)	45 A LADY LIKE YOU - J.Weatherly K.Stegall (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood, BMI)	68 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall, ASCAP) CPP	
95 GETTIN' OVER YOU - C.L.Rutledge (Phono, SESAC/Big Crush, SESAC)	98 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI) WBM	42 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA, ASCAP/WB, ASCAP) WBM	
28 THE GIRL MOST LIKELY TO - S.Pippin W. Newton (Warner-Tamerlane, BMI/Writers House, BMI) WBM		43 RUNNING DOWN MEMORY LANE - E.Raven (Ravensong, ASCAP/Michael H.Goldsen, ASCAP)	
56 GIVE ME ONE MORE CHANCE - J.P.Pennington		84 SEVEN SPANISH ANGELS - T.Seats E.Setser (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	
		77 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield (Rick Hall, ASCAP) CPP	
		94 WOMAN YOUR LOVE - B.Shore D.Willis	

Red O'Donnell Dead at 73

NASHVILLE Entertainment reporter Francis Xavier (Red) O'Donnell died of a heart attack here Dec. 3. He was 73.

O'Donnell was honored in October by the Country Music Assn. as its top journalist of the year. At the time of his death, O'Donnell was writing a humor column and covering music for the Nashville Banner, as he had been doing since 1956.

O'Donnell was born in Nashville on Jan. 9, 1911. He began his journalism career in 1932, covering sports for the Tennessean. In 1943, he took a leave from his newspaper job to join the Marines, during which time he sent periodic dispatches to the newspaper.

As a reporter, O'Donnell made friends with such members of Nashville's growing music industry as Roy Acuff, Minnie Pearl, Eddy Arnold and Chet Atkins. It was through these friendships—and a generally sympathetic coverage of the entertainment business—that O'Donnell was able to score scoop after scoop over fellow reporters.

O'Donnell, whose work also appeared in Record World and Variety, is survived by his wife Elizabeth and a daughter.

Tree Accolades For Bucky Jones, Michael W. Smith

NASHVILLE Bucky Jones and Michael W. Smith were cited as "writers of the year" at Tree International's annual Christmas brunch here Saturday (8).

Jones was honored for co-writing Janie Fricke's No. 1 hit, "Your Heart's Not In It," as well as the top 10 songs "I Could Use Another You" (Eddy Raven), "I Got A Million Of 'Em" (Ronnie McDowell) and "The Man In The Middle" (Wendy Bagwell & the Sunliters).

Smith, who writes for Tree's Meadowgreen gospel publishing company, scored with two No. 1 songs, "Angels" (Amy Grant) and "Hosanna" (Michael W. Smith). His top 10 hits were "Thy Word" (Amy Grant) and "I Am Sure" (Michael W. Smith).

Other Tree writers honored for having No. 1 or top 10 hits were Kieran Kane, Robb Strandlund, Sandy Pinkard, Sonny Lemaire, J.P. Pennington, Don Cook, Gary Nicholson, Harlan Howard, Michael Garvin, Tom Shapiro, Sonny Throckmorton, Dave Kirby, Warren Robb, Chris Waters, Brian Woods, Mack Vickery, Ron Hellard, Hank Cochran, Dean Dillon, Dan Wilson, Chick Rains, Jim Ed Norman and Jeff Crossan.

Meadowgreen's winning writers were Deborah D. Smith, Geoffrey Thurman, Gary Chapman, James Ward, Dick Tunney, Melodie Tunney, Jim Weber, Billy Sprague, John Watson, Greg Nelson and Phill McHugh.

ACTIONMART

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Billboard HOT COUNTRY SINGLES RADIO ACTION

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NATIONAL 130 REPORTERS

	NEW ADDS	TOTAL ON
STEVE WARNER WHAT I DIDN'T DO MCA	46	47
EXILE CRAZY FOR YOUR LOVE EPIC	37	78
JOHN ANDERSON EYE OF A HURRICANE WARNER BROS.	31	67
THE STATLER BROTHERS MY ONLY LOVE MERCURY	30	83
LOUISE MANDRELL THIS BED'S NOT BIG ENOUGH RCA	24	52

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

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

STEVE WARNER
WHAT I DIDN'T DO

JOHN ANDERSON
EYE OF A HURRICANE

MEL MCDANIEL
BABY'S GOT HER BLUE JEANS ON

WPTR Albany, NY
WBOS Boston, MA
WYRK Buffalo, NY
WOKQ Dover, NH
WPOR-FM Portland, ME
WHIM Providence, RI
WSEF-FM Syracuse, NY

WCAO Baltimore, MD
WRKZ Hershey, PA
WHN New York City, NY
WXTU Philadelphia, PA
WMZQ Washington, DC
WPKX Washington, DC
WVVA Wheeling, WV

REGION 3 FL,GA,NC,SC,East TN,VA

STEVE WARNER
WHAT I DIDN'T DO

EXILE
CRAZY FOR YOUR LOVE

DAVID ALLAN COE
SHE USED TO LOVE ME A LOT

WJAZ Albany, GA
WWNC Asheville, NC
WPLO Atlanta, GA
WGUS Augusta, GA
WXBQ Bristol, VA
WEZL Charleston, SC
WSOC-FM Charlotte, NC
WDOD Chattanooga, TN
WUSY Chattanooga, TN
WCOS Columbia, SC
WGTO Cypress Springs, FL
WFNC Fayetteville, NC
WESC Greenville, SC
WCRJ Jacksonville, FL
WIVK Knoxville, TN
WWOD Lynchburg, VA
WKQS Miami, FL
WCMS Norfolk, VA
WHOO Orlando, FL
WWKA Orlando, FL
WPAP Panama City, FL
WKIX Raleigh, NC
WRNL Richmond, VA
WSLC Roanoke, VA
WQYK St. Petersburg, FL
WIRK West Palm Beach, FL
WTQR Winston-Salem, NC

REGION 4 IL,IN,KY,MI,OH,WI

STEVE WARNER
WHAT I DIDN'T DO

JOHN ANDERSON
EYE OF A HURRICANE

GLEN CAMPBELL
A LADY LIKE YOU

WSLR Akron, OH
WUSN Chicago, IL
WUBE Cincinnati, OH
WGAR-FM Cleveland, OH
WMNI Columbus, OH
WONE Dayton, OH
WCXI-AM/FM Detroit, MI
WWWW Detroit, MI
WAXX-FM Eau Claire, WI
WROZ Evansville, IN
WGEE Green Bay, WI
WFMS Indianapolis, IN
WIRE Indianapolis, IN
WITL Lansing, MI
WAMZ Louisville, KY
WTSO Madison, WI
WMIL Milwaukee, WI
WOSH Oskosh, WI
WXCL Peoria, IL
WKKN Rockford, IL
WKLR Toledo, OH
WTOD Toledo, OH

REGION 5 IA,KS,MN,MO,NE,ND,OK,SD

EXILE
CRAZY FOR YOUR LOVE

THE STATLER BROTHERS
MY ONLY LOVE

LOUISE MANDRELL
THIS BED'S NOT BIG ENOUGH

KHAK Cedar Rapids, IA
KSO Des Moines, IA
KFGO Fargo, ND
KWMT Fort Dodge, IA
KKFK Kansas City, MO
WDAF Kansas City, MO
WDGY Minneapolis, MN
KEBC Oklahoma City, OK
WOW Omaha, NE
KTTS Springfield, MO
KUSA St. Louis, MO
WIL-FM St. Louis, MO
KTPK Topeka, KS
KVOO Tulsa, OK
KFDI Wichita, KS

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

STEVE WARNER
WHAT I DIDN'T DO

EXILE
CRAZY FOR YOUR LOVE

CON HUNLEY
ALL AMERICAN COUNTRY BOY

KEAN-AM/FM Abilene, TX
KMML Amarillo, TX
KASE Austin, TX
WYNK Baton Rouge, LA
WZZK Birmingham, AL
KOUL Corpus Christi, TX
KHEY El Paso, TX
KPLX Fort Worth, TX
KIKK-FM Houston, TX
KILT Houston, TX
KLRA Little Rock, AR
KLLL Lubbock, TX
WMC-AM Memphis, TN
WOKK Meridian, MS
KNOE Monroe, LA
WLWI Montgomery, AL
WSM-AM Nashville, TN
WNOE New Orleans, LA
KYXX Odessa, TX
WPMO Pascagoula, MS
KBUC San Antonio, TX
KKYX San Antonio, TX
KRMD Shreveport, LA
KWKH Shreveport, LA
WACO Waco, TX
KLUR-FM Wichita Falls, TX

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

REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

KENNY ROGERS & DOLLY PARTON
THE GREATEST GIFT OF ALL

STEVE WARNER
WHAT I DIDN'T DO

JOHN ANDERSON
EYE OF A HURRICANE

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-FM Orange, CA
KNIX-FM Phoenix, AZ
KSOP Salt Lake City, UT
KSON-AM San Diego, CA
KCUB Tucson, AZ

KGHL Billings, MT
KGEM Boise, ID
KKBC Carson City, NV
KHSL Chico, CA
KUGN Eugene, OR
KMAK Fresno, CA
KMIX Modesto, CA
KNEW Oakland, CA
KWJJ Portland, OR
KRAK Sacramento, CA
KGAY Salem, OR
KMPS Seattle, WA
KGA Spokane, WA
KRPM Tacoma, WA

What are the technical possibilities?

Nowadays, when the talk is of audio systems, people everywhere really mean the following three:

- (i) the analogue disc system, sometimes called the black disc;
- (ii) the compact cassette system, which at present is far and away the most widespread home sound system;
- (iii) the compact disc digital audio system.

There is a fourth system already on the horizon – digital audio tape (DAT). Sooner or later we shall all be confronted with that.

And so it seems reasonable to question the possible technical advances and how they will affect tape, discs or solid state memories.

Basically, the same applies to the video sector, where a comeback of optical video can be seen, and in Japan and the USA they are talking about an amazing recovery in this sector.

So here too, the question arises about possible technical advances in tape, magneto-optical discs or again solid state memories.

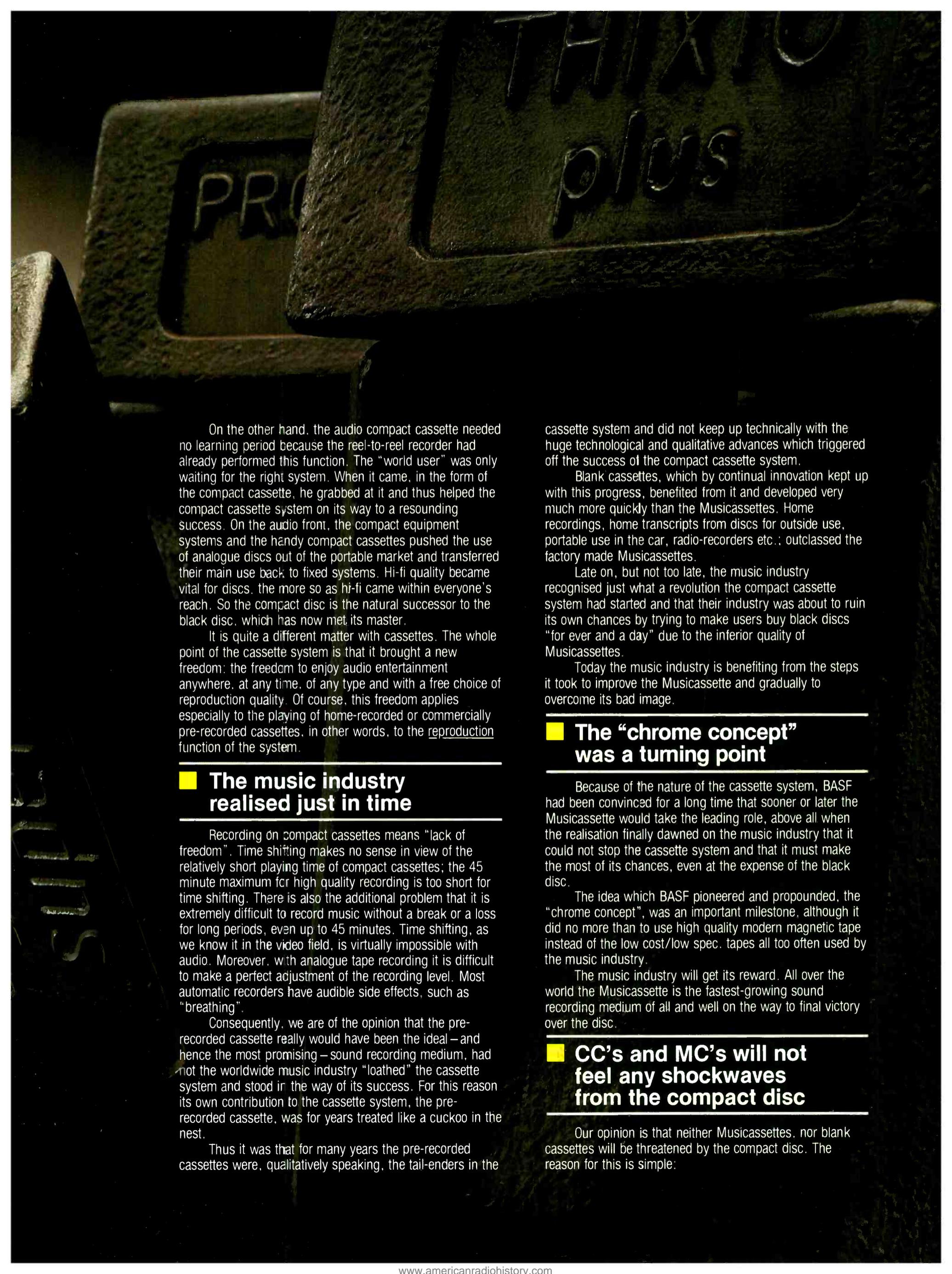
If you add FM hi-fi sound or digital hi-fi sound and high band video or digital video, that gives an outline of the interrelated topics which we would like to try to analyse with regard to the probability of their being realised and to give a forecast of their likely market penetration.

In the end it is always the user who decides

Many things are technically possible. But the crucial question is always: what is in it for the user? Are the technical possibilities of new systems so good that they have a convincing advantage over existing systems or media?

Basically, in the world of home entertainment electronics, it is always the users and not the inventors or manufacturers who decide the success or otherwise of new systems. Industry has to develop a sixth sense for what could be successful.

There is a special problem connected with the user learning period: video was a good example of this. It was several years before the "world user" came to understand just what he could achieve with video.



On the other hand, the audio compact cassette needed no learning period because the reel-to-reel recorder had already performed this function. The "world user" was only waiting for the right system. When it came, in the form of the compact cassette, he grabbed at it and thus helped the compact cassette system on its way to a resounding success. On the audio front, the compact equipment systems and the handy compact cassettes pushed the use of analogue discs out of the portable market and transferred their main use back to fixed systems. Hi-fi quality became vital for discs, the more so as hi-fi came within everyone's reach. So the compact disc is the natural successor to the black disc, which has now met its master.

It is quite a different matter with cassettes. The whole point of the cassette system is that it brought a new freedom: the freedom to enjoy audio entertainment anywhere, at any time, of any type and with a free choice of reproduction quality. Of course, this freedom applies especially to the playing of home-recorded or commercially pre-recorded cassettes, in other words, to the reproduction function of the system.

■ The music industry realised just in time

Recording on compact cassettes means "lack of freedom". Time shifting makes no sense in view of the relatively short playing time of compact cassettes; the 45 minute maximum for high quality recording is too short for time shifting. There is also the additional problem that it is extremely difficult to record music without a break or a loss for long periods, even up to 45 minutes. Time shifting, as we know it in the video field, is virtually impossible with audio. Moreover, with analogue tape recording it is difficult to make a perfect adjustment of the recording level. Most automatic recorders have audible side effects, such as "breathing".

Consequently, we are of the opinion that the pre-recorded cassette really would have been the ideal – and hence the most promising – sound recording medium, had not the worldwide music industry "loathed" the cassette system and stood in the way of its success. For this reason its own contribution to the cassette system, the pre-recorded cassette, was for years treated like a cuckoo in the nest.

Thus it was that for many years the pre-recorded cassettes were, qualitatively speaking, the tail-enders in the

cassette system and did not keep up technically with the huge technological and qualitative advances which triggered off the success of the compact cassette system.

Blank cassettes, which by continual innovation kept up with this progress, benefited from it and developed very much more quickly than the Musicassettes. Home recordings, home transcripts from discs for outside use, portable use in the car, radio-recorders etc.; outclassed the factory made Musicassettes.

Late on, but not too late, the music industry recognised just what a revolution the compact cassette system had started and that their industry was about to ruin its own chances by trying to make users buy black discs "for ever and a day" due to the inferior quality of Musicassettes.

Today the music industry is benefiting from the steps it took to improve the Musicassette and gradually to overcome its bad image.

■ The "chrome concept" was a turning point

Because of the nature of the cassette system, BASF had been convinced for a long time that sooner or later the Musicassette would take the leading role, above all when the realisation finally dawned on the music industry that it could not stop the cassette system and that it must make the most of its chances, even at the expense of the black disc.

The idea which BASF pioneered and propounded, the "chrome concept", was an important milestone, although it did no more than to use high quality modern magnetic tape instead of the low cost/low spec. tapes all too often used by the music industry.

The music industry will get its reward. All over the world the Musicassette is the fastest-growing sound recording medium of all and well on the way to final victory over the disc.

■ CC's and MC's will not feel any shockwaves from the compact disc

Our opinion is that neither Musicassettes, nor blank cassettes will be threatened by the compact disc. The reason for this is simple:

Anyone who studies the statistics for CC equipment can see that the "epicentre" of the cassette system is not in the realms of extreme hi-fi, but rather in those of normal hi-fi and medium-fi. Stereo radio-recorders, car stereo and "Walkmen" are the great leaders in the field. Hi-fi stereo decks are numerically well-represented, it is true, but their role in the system is more that of a "generator" for software to be enjoyed on a portable player than part of the hi-fi operation per se.

The CC system is so successful that the numbers in individual equipment sectors (eg., stereo decks) in themselves make a formidable impression; this is a gigantic market in its own right. Nevertheless, that equipment is only the tip of the iceberg as far as the cassette system is concerned.

Ideal though compact discs may be at home, they are full of problems (as are all discs) in portable applications.

For instance, the compact disc is virtually unusable for car stereo. The vast musical dynamic, ie., the difference between the loud and soft parts of the music, is a disadvantage rather than an advantage in the car. In practice, the compact disc will have no chance as part of a car sound system without "dynamic range killers".

With their somewhat limited dynamic range, cassettes, and above all Musicassettes, are still the ideal for car sound.

■ The greatest audio system is in the best of health

It can be summarised as follows:

The division of the cassette system into individual items of equipment (portables, stereo radio-recorders, car stereo, "Walkmen", hi-fi decks) has shown everyone who is either willing or able to learn, just where the real audio need of users all over the world lies. It lies fairly and squarely in medium-fi, or at best in traditional hi-fi. As a worldwide potential requirement, extreme hi-fi is just a tiny percentage, a world in its own. We believe this is less than 5% of the total potential audio requirement.

If one only studies the time distribution, an additional fact can also be established; even hi-fi "extremists" only rarely have time to satisfy their hi-fi cravings. In other words, if it were possible to determine how often in this world extreme hi-fi was to be heard, compared with medium-fi, there is a great danger that extreme hi-fi would come under the 1% line.

Thus the real audio requirement of the worldwide user is best met by the compact cassette system. This is also the reason why the CC system is not feeling a shock wave from the compact disc, whilst analogue disc equipment has been rocked by it.

The upshot is: the CC system is not only far and away the greatest audio system all over the world, it is also in the best of health.

We expect magnetic tape in the foreseeable future to be the main protagonist in all audio systems for general applications, like the CC system, because, from a technical point of view, magnetic tape is better suited to operate on the move and because magnetic tape is now unbeatable in terms of storage capacity per unit of volume.

■ What is the DAT situation?

We believe in digital audio tape (DAT), but our faith is based on the assumption that all potential advantages of magnetic tape as against disc are fully exploited.

It is already predictable today that discs, like magnetic tape, will one day be "re-recordable" at random.

If DAT is designed with maximum recording times similar to those of the CC, then it is perfectly possible that, in future, re-recordable discs might seem more suitable than magnetic tape.

Moreover, discs have the advantage that they are unbeatable in terms of "access time". Such re-recordable magneto-optical audio discs would also have the added advantage that they could be compatible with CD's as far as equipment is concerned. In mobile applications, this form of recording medium would have its problems (as do all discs), but at least for home hi-fi, magnetic tape would have little chance against discs of this type.

However, we do not think this very likely and are of the opinion that magnetic tape offers interesting possibilities in the long term in the digital audio sector too. It should be remembered, magnetic tape has the greatest volume/storage capacity and is in principle better suited to use on the move.

If DAT is designed so that long, uninterrupted recording is possible, we do see a way in for it in the audio sector. As the CC system is difficult for recording and means lack of freedom, we are of the opinion that a gap does exist in the market, where audio time shifting is required. DAT could get into the audio world via this gap.

As a further development, it is possible to imagine a continued expansion in mobile use due to the typical advantages of tape and, with it, possibly a gradual encroachment and wearing away of the CC system.

On the other hand, we believe that a DAT system without obvious additional advantages, amounting to no more than a digitalisation of the present-day CC system, would have no chance. To date the CC system has fought off all frontal attacks (E I-cassettes, micro-cassettes), with scarcely a wince. This new possibility of time shifting in the audio sector is therefore very important to evaluate.

■ And what of the more distant future?

Computer models have forecast that not until the year 2010 will progress in miniaturisation of solid state memories will be sufficiently advanced so that the required volume or surface area for storing, for example, the data of a compact disc will approach the level of a present-day compact disc.

By then, presumably, the moving recording media will have made progress again too!

The costs per bit of storage capacity will then (in 2010) presumably still be several factors greater than those of compact discs or magnetic tape.

Despite all the euphoria, it is not to be expected that this technology will be making its mark in the audio/video sector in the foreseeable future.

■ How about video?

In the case of video, we know considerably less about real user requirements, firstly because video still has a relatively small worldwide market penetration and secondly because the technical possibilities, unlike those of the CC system, are far from being exhausted and thus are still available to the user.

In other words, we still do not know all about the video needs of the user because he, the user, has still not discovered such needs or, if you like, has still not been able to develop his interest completely.

It is still by no means clear what role or influence camera videography will have on the whole video scene.

Thus, for video, the future is rather a matter for the "crystal ball". Nevertheless, there are some things which

already stand out in the video world and allow us a glimpse into the future:

- (i) Video discs, above all laser discs, will become more important and may be expected to play an important part where excellent picture and sound quality is vital (operas, musicals, ballet, video pop music etc.).
- (ii) Video discs and video tape cassettes will – as with audio – exist happily side by side.
- (iii) It is also true in the case of video, that magnetic tape is unbeatable in volume/storage capacity and in mobile use. As a result video cassettes remain the storage medium “par excellence” for home video recording.
- (iv) In contrast with the audio compact cassette the video user is accustomed to using time shifting or “record when not at home” techniques, therefore, long, uninterrupted recording times are required. At present and in future this is only possible using magnetic tape.
- (v) Only magnetic tape can be used for videography. The exception to this is videographing “still frames”, for example by means of the “Mavica” system, where magnetic discs are adequate.
- (vi) Unlike audio, (apart from videography) there are only limited possibilities for enjoying video on the move (perhaps as a gimmick in some makes of car).
- (vii) You can hardly enjoy video as background entertainment, while you are busy with something else. Thus, the main use for video is in the home. For this reason the dimensions of the cassette are very much less important than they are in the case of audio cassettes.

■ Why 8mm video?

So we at BASF are of the opinion that the 8mm home video system has little chance of ousting the existing VHS and Beta video systems. In our view the 8mm system has “fallen between two stools”. The maximum uninterrupted recording time is too short for sensible home video and much too long for videography. Since the ratio of cost per hour of playback time is already greater with 8mm video cassettes than with the existing video systems, it seems obvious from this point of view that there is no reason to suppose that 8mm video has a chance.

The argument, “better suited to videography”, is gradually being taken apart by dint of nimble innovative work on the part of the existing systems. As there are no advantages in terms of quality, it seems quite valid to ask, “Why 8mm video?”

■ Let's wait and see

There will be technical improvements in abundance in the existing video systems. At present, no effort is being spared to make it possible to videograph with existing cassettes. This is very important as it will be virtually impossible in practice to transfer from one cassette to another, (eg., from an 8mm cassette to a VHS cassette) without an obvious loss of picture & sound quality. So it would be a great advantage if the same cassettes could be used. Furthermore, significant improvements in picture quality can be expected. Here, video developments will go hand in hand with progress in TV on the one hand, (eg., high resolution TV) and high band video on the other. In the somewhat more distant future digital recording of video data will come.

Of course, hi-fi sound will develop further in video and this will certainly lead to an ever-increasing number of users who take pleasure in video.

■ What about pre-recorded video?

Range and quality will improve. It is already possible to see now that video is increasingly offering possibilities for new software. This is important because improvements in quality are making it impossible to enjoy the film industry's “evergreens”. In contrast to that the electronic possibilities in video, as opposed to film, being what might be seen as a “passive” medium, offer new perspectives for a new art form. This can already be seen clearly in the pop music sector, the so called “video-clips,” for example.

With a further comeback on the part of video laser discs it is likely that video discs will be increasingly put forward as software carriers.

■ In the future, will audio and video merge into one?

Anyone who thinks that audio and video will one day merge into a “home entertainment centre” has not understood the lesson of the most successful audio system in the world – the compact cassette system, and by that the social function in today's world.

People want to enjoy sound everywhere in freedom. That sound should be of good but not extreme hi-fi quality. Video is inevitably to be enjoyed at home. Audio is mostly used as background to other activities, or else it has a function, for example dance, and people rarely have the time to sit down specially in order to hear their audio equipment doing concert reproductions or what you will.

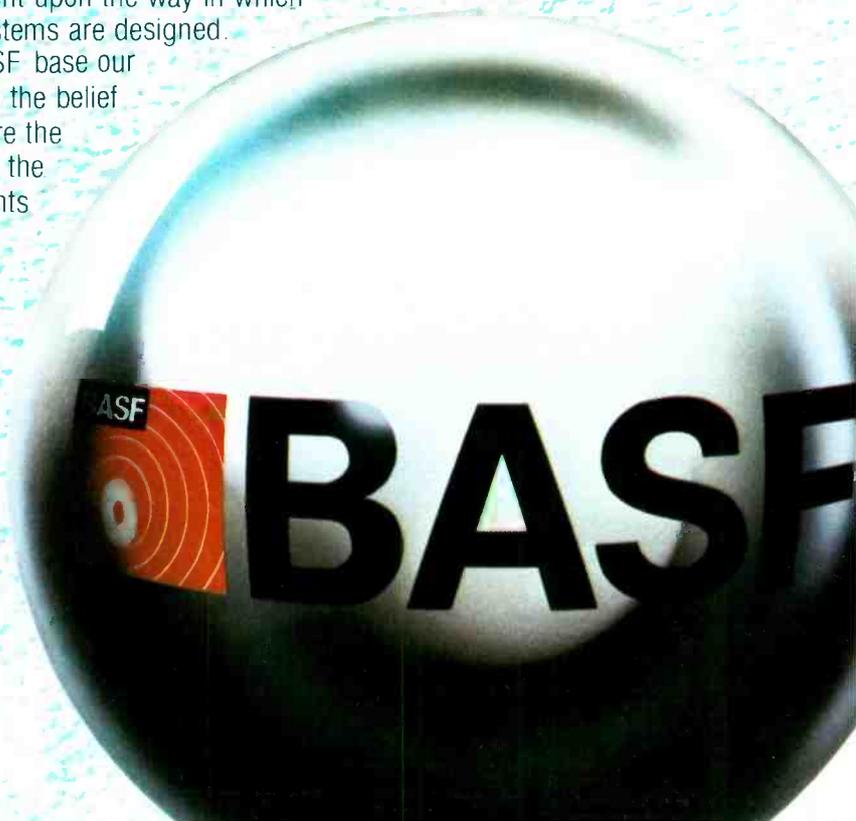
Of course it would be possible to use modern hi-fi video recorders for time shifting interesting sound programmes from the radio. But here the question arises as to whether the user would wish to have one piece of equipment which will record audio as well as video.

When one remembers that the video recorder generally stands near the TV, whilst the audio equipment, because of its function (above all hi-fi audio), has its own special place in the room, then one realises that it is not exactly fun to be constantly dragging the weighty video recorder around the room so as to be able to record sometimes video, sometimes audio. So we believe that, as soon as a DAT unit is designed for optimal audio time shifting, the parallel use of hi-fi video recorders for audio and video will soon come to an end.

It has already been clearly stated that everything is heavily dependent upon the way in which future audio systems are designed.

We at BASF base our assumptions on the belief that in the future the main audio and the main video events will take place independently of one another.

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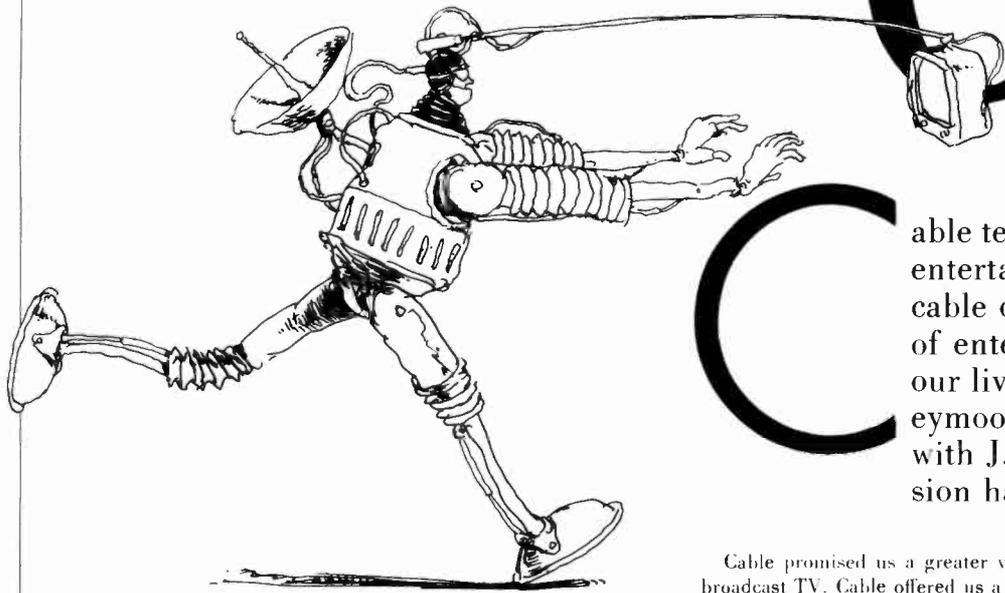


CABLE TELEVISION

Billboard
CHARTS the FUTURE

Coming of Age

By John Craft



Cable television has been one of the most written about and talked-about entertainment media yet devised. It has been a popular subject because cable offers us a "cafeteria approach" to using our most popular form of entertainment and information—television. For almost forty years our lives have been entwined with our electronic neighbors—the Honeymooners, the Jeffersons, the Bunkers, the Muppets. We've snarled with J.R., laughed with Lucy, and cried with Jackie Kennedy. Television has been our fantasy and our reality.

Cable promised us a greater view of the world than "regular" broadcast TV. Cable offered us a smorgasbord of program choices. We could, with cable, have a feast of 20, 40, even 108 channels of

About 41 percent of American homes now subscribe to cable. According to Television Digest, 60 percent of those subscribers pay an additional fee each month to receive the premium channels such as Home Box Office, Showtime, Playboy, or Disney. In some cities where the cable explosion has made the greatest impact, cable installers cannot keep up with the requests for service. Cable penetration (the percent of homes subscribing out of those passed by the wire) is projected to reach about 60 percent of all U.S. homes by 1990. Right now, only 65 percent of American homes even have access to cable; the rest are beyond its reach. Broadcast Yearbook indicates that most of the six thousand cable systems currently in place in the United States are of an old technological vintage and offer only twelve channels. The systems of the future are those now being constructed in the large cities; they will carry the plethora of programs on the broad-band communication highways of the future.

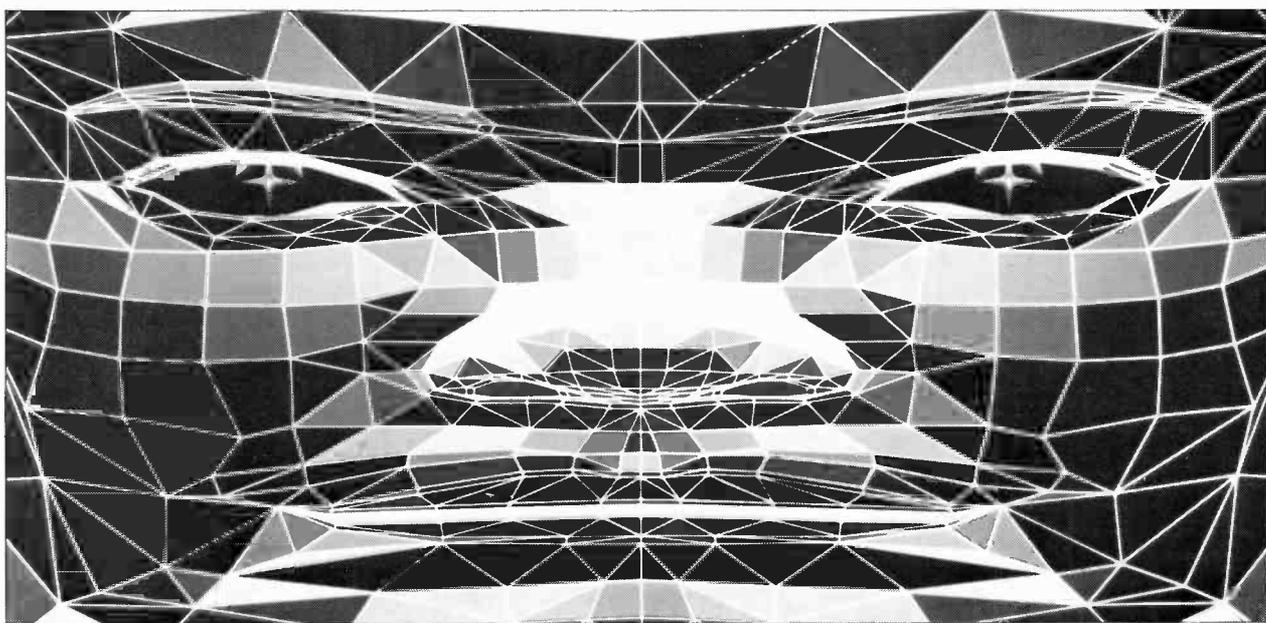
The promises are still, for the most part, in the future. So far, the programming smorgasbord has provided only the appetizer; the main course, if it exists at all, is still in the future.

With the public's interest in cable television came the financier's interest, the entrepreneur's interest, and the politician's interest. The promises of a "wired nation" held rewards for all, but now the critics are forecasting a half-wired nation at best and doom, gloom, and financial ruin for the cable industry.

There have been some setbacks in the recent past and more are inevitable. Warner-Amex, the company that brought us the first technologically advanced two-way system, Qube, closed these program operations earlier this year. Storer, one of the nation's largest multiple system owners, is selling some systems and trading others as it looks for cash transfusions. Holders of newly won franchises nationwide are reneging on costly promises made to local city governments. Program services are retrenching, and even HBO, the granddaddy of the pay cable business, has noticed a flattening of its growth curve.

In spite of the recent bad press, in spite of the failures of some program services, in spite of the cash-flow problems suffered by some of the large MSOs, cable *does* have a bright future. The technicians who built the systems of the 1950s gave way to the managers of the 1960s; these managers then gave way to the franchise experts, the supersalesmen, and the marketing experts of the 1970s; the honchos of the 1970s must now give way to a hard-headed business approach in the 1980s and 1990s. While the number of new subscribers to cable systems has not risen as fast as it once did, there are still about 400,000 new cable homes being added to the rolls each month, and many major population areas still await wiring.

(Continued on page 90TH-93)

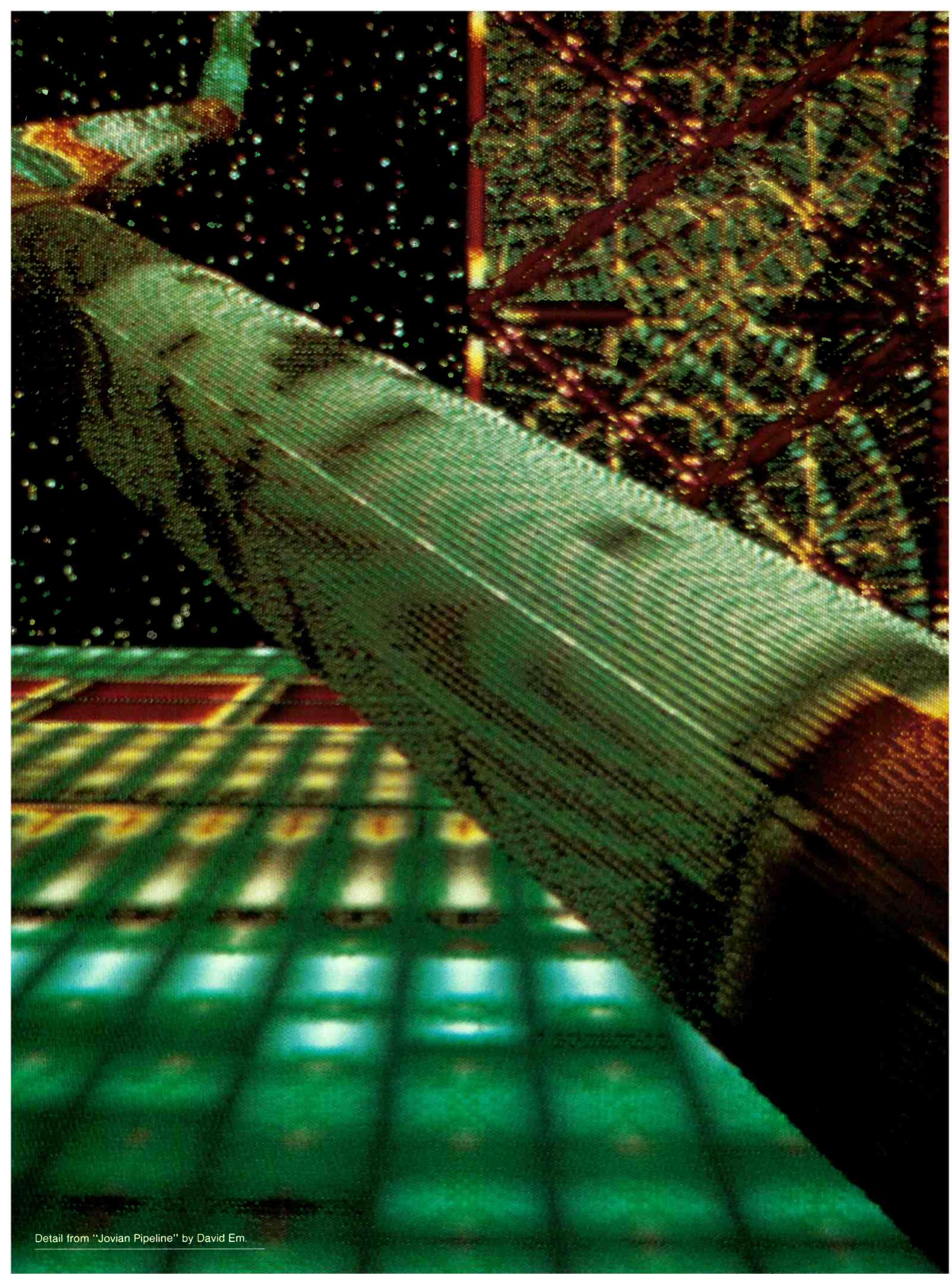


The Master Control Program (MCP) is the ultimate futuristic overlord in the computer-generated world of "TRON." ©MCMLXXXII Walt Disney Productions.

television. Programs to meet every taste were available—information and entertainment, both homemade and from around the world. Special-interest channels were provided for religious groups, the rock crowd, the country music aficionados, the sports enthusiasts. Uncut, uninterrupted movies were available, and cultural events could be seen live in any part of the country. Best of all, some cable subscribers would have the opportunity to view five different episodes of "M*A*S*H" all on the same day!

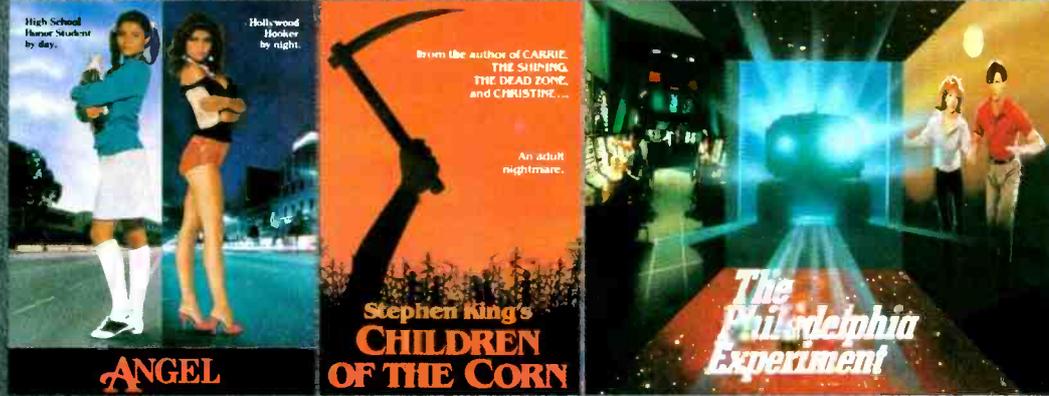
The advantage of cable television is that it can maximize the utilization of the electromagnetic spectrum. It can deliver many television and data channels at the same time, with little or no interference. Its potential lies in its ability to carry electronic communications tonnage over short distances to high-density populations. It's the urban superhighway of the information age.

Many of us have succumbed to the promise of the video feast.



Detail from "Jovian Pipeline" by David Em.

NEW WORLD, THE COMPANY THAT PRODUCED THESE HIT FILMS:



ANNOUNCES:



You may not have known it, but New World Pictures is the company responsible for some of your biggest rental and sale hits. We've been doing it for years and we intend to continue. But with a new wrinkle. From now on, all our films will be marketed by our own videocassette division. New World Video. And we're planning 40 titles next year and every year thereafter.

So what's that to you? Well, it means now we have control over our own product, so we can promise a concern that only pride of ownership can give.

Watch for New World Pictures distributed and marketed on videocassette by New World Video.

Coming soon: "Crimes of Passion," "Heart of the Stcrg," "Toy Soldiers" and "Angels Die Hcrd."



NEW WORLD VIDEO



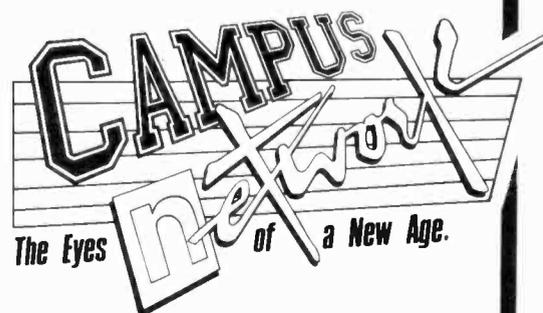
Finally, A Music Video Show For People Old Enough To Vote.

Today's college student is literally bombarded with plenty of music video shows. Everyone and his brother has jumped into the video-fray. And for the most part, they're all the same: Top-40 followed by Top-40. But that's NOT what today's college student wants. So we created **NEW GROOVES**.

Based on the radio students listen to and the records they buy, **NEW GROOVES** is television's first progressive music video series. And it's hosted by one of the pioneer deejays of the new music scene, Meg Griffin. And, it's seen exclusively on Campus Network.

Campus network is the **ONLY** television network designed exclusively for the college market. Reaching over 40 college communities across the country, **NEW GROOVES** is seen five times over the course of each week in dorm rooms, student lounges and unions, and off-campus housing.

NEW GROOVES keeps its supporters right on top of today's new music scene.



Produced by Black Tie Network Productions.



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Artist Development • Record Promotion • Music Marketing • Talent Booking • Artist Management • Recording Studio

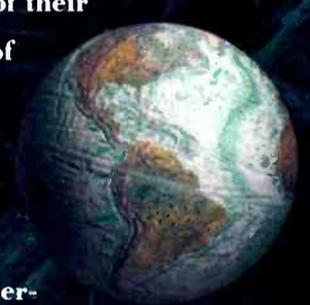
EMI Music Worldwide

POISED TO EMBRACE THE FUTURE



At the dawn of an exciting new era in the evolution of the worldwide recorded music industry,

EMI Music is positioned creatively, technologically and organizationally both to nurture the superlative talent of our galaxy of distinguished artists and to maximize the global exposure of their creations among their many international audiences. ¶ With a formidable network of music companies operating today in more than 35 countries across all five continents, EMI Music is firmly committed to maintaining and strengthening its strategic position in every significant segment of every major market throughout the world. In the United States, this commitment will be reflected in the launch in January 1985 of Manhattan Records, a dynamic new addition to EMI Music's vibrant American family of Capitol Records, EMI America Records and Angel Records. Operating from the heart of New York City, Manhattan Records will further enhance EMI Music's eminent position in the U.S. market as well as providing a major East Coast base from which to source artists and repertoire for delivery to the world. ¶ As the current trend towards confluence between music and the visual arts accelerates in the future, Picture Music International will continue to break new ground in its pioneering pursuit of outstanding innovation and excellence, which has secured a leadership position for EMI Music on the cutting edge of this global entertainment phenomenon. ¶ The recorded music industry's recent entry into the digital age has opened a technological Pandora's Box of potential opportunity and challenge for the coming decade. Rival systems for digital storage and reproduction will vie with each other in the marketplace for consumer acceptance, while direct digital transmission over satellite and cable networks into computer-managed households will move closer to becoming a commercial reality. And beyond these myriads of creative opportunities and commercial challenges in the future is the deepest life-blood question for our industry: as to how we can successfully defend our copyrights against the onslaught of galloping new technology that seems almost overnight to invalidate the customary legislative protection afforded to creators of intellectual property over many past decades. ¶ The joy of music, however, is timeless and part of life itself, transcending the continuous evolution in the physical means which are used to capture and reproduce performances. The people of EMI Music, guardians of a prestigious global heritage which had its origins in the twilight years of the present century, look forward with anticipation and commitment to bringing the joy of music to the Brave New World of the 21st Century.





RECORDED MUSIC

MUSIC PUBLISHING

MUSIC VIDEO

RECORD RETAIL

MAGNETIC MEDIA OPERATIONS



Iron Maiden



J. Geil & The J. Geil Band



André Previn



Queen



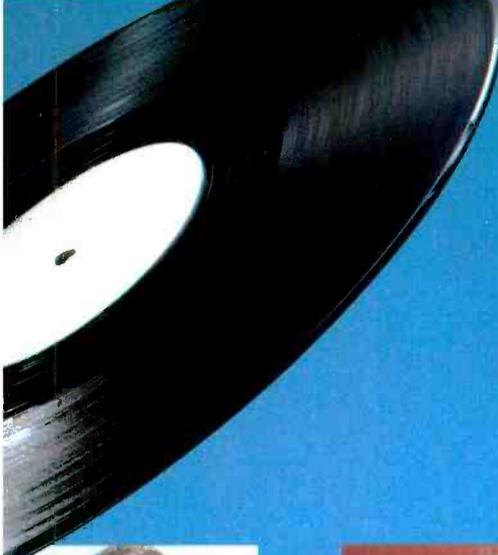
Talk Talk



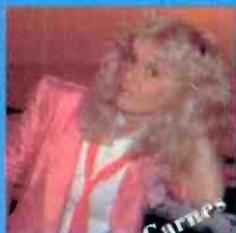
Peter Wolf



One World of **EMI Music**



David Bowie



Kim Carnes



Placido Domingo



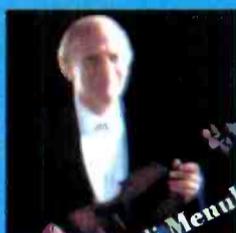
Duran Duran



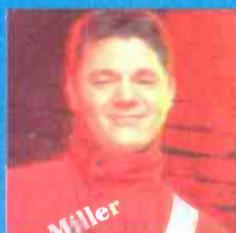
Sheena Easton



Paul McCartney



Yehudi Menuhin



Steve Miller



Anne Murray



Riccardo Muti



Itzhak Perlman



Cliff Richard



Diana Ross



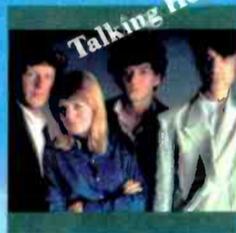
The Scorpions



Bob Seger



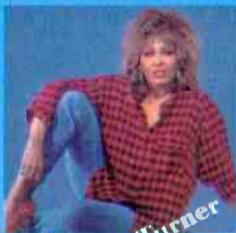
Billy Squier



Talking Heads



Klaus Tennstedt



Tina Turner



Herbert Von Karajan

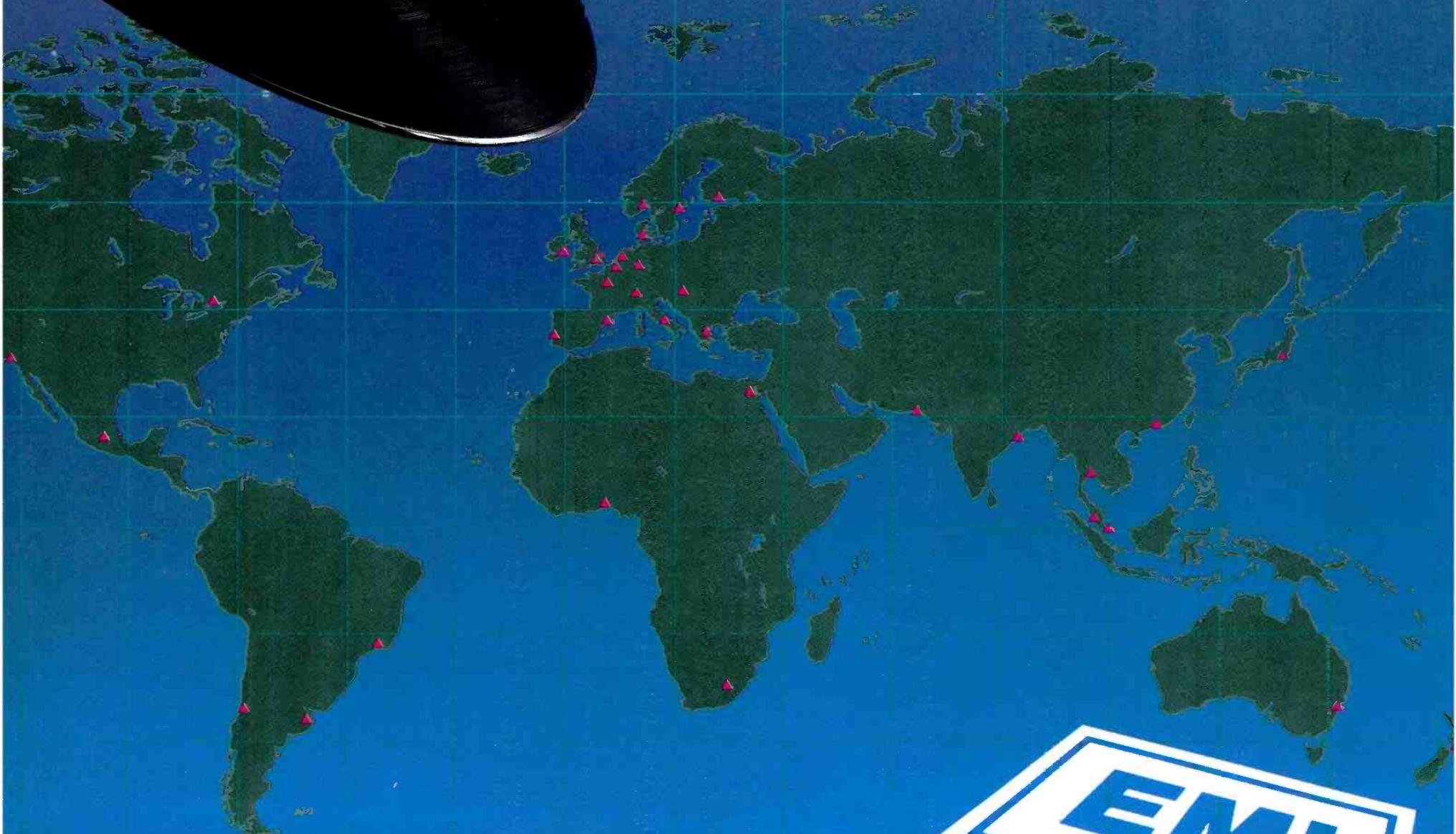


John Waite



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TOP 10

ALBUMS 1956-1983

1956

Pos. TITLE—Artist (Label)

1. CALYPSO —Harry Belafonte (Victor)
2. MY FAIR LADY —Original Cast (Columbia)
3. THE KING AND I —Soundtrack (Capitol)
4. THE EDDIE DUCHIN STORY — Soundtrack (Decca)
5. ELVIS PRESLEY —(Victor)
6. HIGH SOCIETY —Soundtrack (Capitol)
7. SONGS FOR SWINGIN' LOVERS — Frank Sinatra (Capitol)
8. BELAFONTE —Harry Belafonte (Victor)
9. THE PLATTERS —(Mercury)
10. OKLAHOMA! —Soundtrack (Capitol)

1957

Pos. TITLE—Artist (Label)

1. MY FAIR LADY —Original Cast (Columbia)
2. HYMNS —Tennessee Ernie Ford (Capitol)
3. OKLAHOMA! —Soundtrack (Capitol)
4. AROUND THE WORLD IN 80 DAYS — Soundtrack (Decca)
5. THE KING AND I —Soundtrack (Capitol)
6. CALYPSO —Harry Belafonte (RCA Victor)
7. LOVE IS THE THING —Nat King Cole (Capitol)
8. THE EDDY DUCHIN STORY — Soundtrack (Capitol)
9. SONGS OF THE FABULOUS FIFTIES — Roger Williams (Kapp)
10. FILM ENCORES —Mantovani (London)

1958

Pos. TITLE—Artist (Label)

1. MY FAIR LADY —Original Cast (Columbia)
2. THE MUSIC MAN —Original Cast (Capitol)
3. JOHNNY'S GREATEST HITS —Johnny Mathis (Columbia)
4. SOUTH PACIFIC —Soundtrack (RCA Victor)
5. COME FLY WITH ME —Frank Sinatra (Capitol)
6. AROUND THE WORLD IN 80 DAYS — Soundtrack (Decca)
7. WARM —Johnny Mathis (Columbia)
8. SOUTH PACIFIC —Original Cast (Columbia)
9. RICKY —Ricky Nelson (Imperial)
10. THE KING AND I —Soundtrack (Capitol)

1959

Pos. TITLE—Artist (Label)

1. PETER GUNN —Henry Mancini (RCA Victor)
2. GIGI —Soundtrack (MGM)
3. SOUTH PACIFIC —Soundtrack (RCA Victor)
4. FROM THE HUNGRY I —Kingston Trio (Capitol)
5. THE KINGSTON TRIO AT LARGE — (Capitol)
6. SING ALONG WITH MITCH —Mitch Miller (Columbia)
7. INSIDE SHELLEY BERMAN —(Verve)
8. EXOTICA, VOL. I —Martin Denny (Liberty)
9. MY FAIR LADY —Original Cast (Columbia)
10. FLOWER DRUM SONG —Original Cast (Columbia)

1960

Pos. TITLE—Artist (Label)

1. SOUND OF MUSIC —Original Cast (Columbia)
2. INSIDE SHELLEY BERMAN —(Verve)
3. BUTTON-DOWN MIND OF BOB NEUHART —(Warner Bros.)
4. SIXTY YEARS OF MUSIC AMERICA LOVES BEST, VOL. I —Assorted Artists (RCA Victor)

5. HERE WE GO AGAIN —Kingston Trio (Capitol)
6. SOLD OUT —Kingston Trio (Capitol)
7. HEAVENLY —Johnny Mathis (Columbia)
8. SOUTH PACIFIC —Soundtrack (RCA Victor)
9. FAITHFULLY —Johnny Mathis (Columbia)
10. OUTSIDE SHELLEY BERMAN —(Verve)

1961

Pos. TITLE—Artist (Label)

1. CAMELOT —Original Cast (Columbia)
2. GREAT MOTION PICTURE THEMES — Various Artists (United Artists)
3. NEVER ON SUNDAY —Soundtrack (United Artists)
4. THE SOUND OF MUSIC —Original Cast (Columbia)
5. EXODUS —Soundtrack (RCA Victor)



Top, from left: Frank Sinatra, Kingston Trio, Johnny Mathis, Barbra Streisand. Below: Harry Belafonte.

6. KNOCKERS UP —Rusty Warren (Jubilee)
7. G.I. BLUES —Soundtrack (RCA Victor)
8. SING ALONG WITH MITCH —Mitch Miller (Columbia)
9. CALCUTTA —Lawrence Welk (Dot)
10. TONIGHT IN PERSON —Limelights (RCA Victor)

1962

Pos. TITLE—Artist (Label)

1. WEST SIDE STORY —Soundtrack (Columbia)
2. BREAKFAST AT TIFFANY'S —Henry Mancini (RCA Victor)
3. BLUE HAWAII —Elvis Presley (RCA Victor)
4. WEST SIDE STORY —Original Cast (Columbia)
5. THE SOUND OF MUSIC —Original Cast (Columbia)
6. TIME OUT —Dave Brubeck (Columbia)
7. CAMELOT —Original Cast (Columbia)
8. YOUR TWIST PARTY —Clubby Checker (Parkway)
9. KNOCKERS UP —Rusty Warren (Jubilee)
10. JUDY AT CARNEGIE HALL —Judy Garland (Capitol)

1963

Pos. TITLE—Artist (Label)

1. WEST SIDE STORY —Soundtrack (Columbia)
2. PETER, PAUL & MARY —(Warner Bros.)
3. MOVING —Peter, Paul & Mary (Warner Bros.)
4. JOAN BAEZ IN CONCERT —(Vanguard)
5. I LEFT MY HEART IN SAN FRANCISCO —Tony Bennett (Columbia)
6. MOON RIVER & OTHER GREAT MOVIE THEMES —Andy Williams (Columbia)
7. LAWRENCE OF ARABIA —Soundtrack (Colpix)
8. DAYS OF WINE AND ROSES —Andy Williams (Columbia)

9. OLIVER —Original Cast (RCA Victor)
10. MODERN SOUNDS IN COUNTRY & WESTERN MUSIC, VOL. 2 —Ray Charles (ABC-Paramount)

1964

Pos. TITLE—Artist (Label)

1. HELLO, DOLLY! —Original Cast (RCA Victor)
2. IN THE WIND —Peter, Paul & Mary (Warner Bros.)
3. HONEY IN THE HORN —Al Hirt (RCA Victor)
4. THE BARBRA STREISAND ALBUM — (Columbia)
5. WEST SIDE STORY —Soundtrack (Columbia)
6. PETER, PAUL & MARY —(Warner Bros.)



7. THE SECOND BARBRA STREISAND ALBUM —(Columbia)
8. MEET THE BEATLES —(Capitol)
9. BARBRA STREISAND/THE THIRD ALBUM —(Columbia)
10. MOON RIVER & OTHER GREAT MOVIE THEMES —Andy Williams (Columbia)

1965

Pos. TITLE—Artist (Label)

1. MARY POPPINS —Soundtrack (Vista)
2. BEATLES '65 —(Capitol)
3. THE SOUND OF MUSIC —Soundtrack (RCA Victor)
4. MY FAIR LADY —Soundtrack (Columbia)
5. FIDDLER ON THE ROOF —Original Cast (RCA Victor)
6. GOLDFINGER —Soundtrack (United Artists)
7. HELLO, DOLLY! —Original Cast (RCA Victor)
8. DEAR HEART —Andy Williams (Columbia)
9. INTRODUCING HERMAN'S HERMITS — (MGM)
10. BEATLES VI —(Capitol)

1966

Pos. TITLE—Artist (Label)

1. WHIPPED CREAM & OTHER DELIGHTS —Herb Alpert & the Tijuana Brass (A&M)
2. THE SOUND OF MUSIC —Soundtrack (RCA Victor)
3. GOING PLACES —Herb Alpert & the Tijuana Brass (A&M)
4. RUBBER SOUL —Beatles (Capitol)
5. WHAT NOW MY LOVE —Herb Alpert & the Tijuana Brass (A&M)
6. IF YOU CAN BELIEVE YOUR EYES & EARS —The Mamas & the Papas (Dunhill)
7. DR. ZHIVAGO —Soundtrack (MGM)
8. REVOLVER —Beatles (Capitol)
9. COLOR ME BARBRA —Barbra Streisand (Columbia)
10. BALLADS OF THE GREEN BERETS — S/Sgt. Barry Sadler (RCA Victor)

1967

Pos. TITLE—Artist (Label)

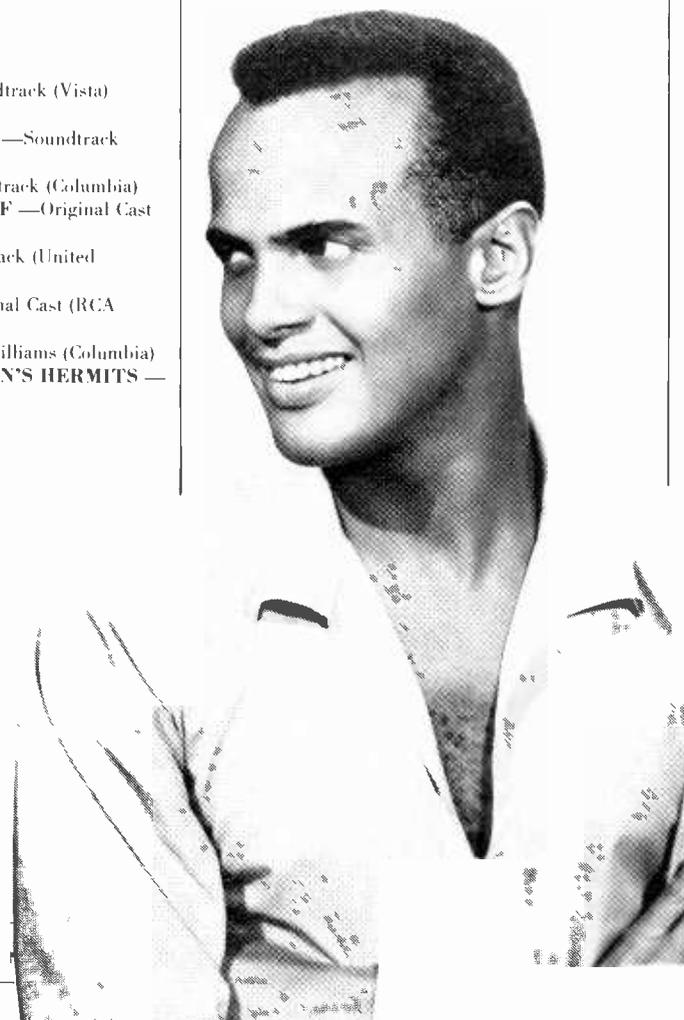
1. MORE OF THE MONKEES —(Colgems)
2. THE MONKEES —(Colgems)
3. DR. ZHIVAGO —Soundtrack (MGM)
4. THE SOUND OF MUSIC —Soundtrack (RCA)
5. TEMPTATIONS' GREATEST HITS — (Gordy)
6. A MAN AND A WOMAN —Soundtrack (United Artists)
7. S.R.O. —Herb Alpert & the Tijuana Brass (A&M)
8. WHIPPED CREAM & OTHER DELIGHTS —Herb Alpert & the Tijuana Brass (A&M)
9. GOING PLACES —Herb Alpert & the Tijuana Brass (A&M)
10. SGT. PEPPER'S LONELY HEARTS CLUB BAND —Beatles (Capitol)

1968

Pos. TITLE—Artist (Label)

1. ARE YOU EXPERIENCED —Jimi Hendrix Experience (Reprise)
2. THE GRADUATE —Soundtrack (Columbia)
3. DISRAELI GEARS —Cream (Atco)
4. MAGICAL MYSTERY TOUR —Beatles (Capitol)
5. DIANA ROSS & THE SUPREMES' GREATEST HITS —(Motown)
6. SGT. PEPPER'S LONELY HEARTS CLUB BAND —Beatles (Capitol)
7. DOORS —(Elektra)
8. PARSLEY, SAGE, ROSEMARY & THYME —Simon & Garfunkel (Columbia)
9. VANILLA FUDGE —(Atco)
10. BLOOMING HITS —Paul Mauriat & His Orch. (Philips)

(Continued on page 90TH-64)



TOP 10

ALBUMS 1956-1983

(Continued from page 90TH-63)

1969

Pos. TITLE—Artist (Label)

1. **IN-A-GADDA-DA-VIDA** —Iron Butterfly (Ato)
2. **HAIR** —Original Cast (RCA)
3. **BLOOD, SWEAT & TEARS** —(Columbia)
4. **BAYOU COUNTRY** —Creedence Clearwater Revival (Fantasy)
5. **LED ZEPPELIN** —(Atlantic)
6. **JOHNNY CASH AT FOLSOM PRISON** —(Columbia)
7. **FUNNY GIRL** —Soundtrack (Columbia)
8. **BEATLES** —(Apple)
9. **DONOVAN'S GREATEST HITS** —(Epic)
10. **ASSOCIATION'S GREATEST HIST** —(Warner Bros.-Seven Arts)

1970

Pos. TITLE—Artist (Label)

1. **BRIDGE OVER TROUBLED WATER** —Simon & Garfunkel (Columbia)
2. **LED ZEPPELIN II** —(Atlantic)
3. **CHICAGO** —(Columbia)
4. **ABBEY ROAD** —Beatles (Apple)
5. **SANTANA** —(Columbia)
6. **GET READY** —Rare Earth (Rare Earth)
7. **EASY RIDER** —Soundtrack (Dunhill)
8. **BUTCH CASSIDY & THE SUNDANCE KID** —Burt Bacharach/Soundtrack (A&M)
9. **JOE COCKER!** —(A&M)
10. **WAS CAPTURED LIVE AT THE FORUM** —Three Dog Night (Dunhill)

1971

Pos. TITLE—Artist (Label)

1. **JESUS CHRIST, SUPERSTAR** —Various Artists (Decca)
2. **TAPESTRY** —Carole King (Ode)
3. **CLOSE TO YOU** —Carpenters (A&M)
4. **PEARL** —Janis Joplin (Columbia)
5. **ABRAXAS** —Santana (Columbia)
6. **THE PARTRIDGE FAMILY ALBUM** —(Bell)
7. **SWEET BABY JAMES** —James Taylor (Warner Bros.)
8. **TEA FOR THE TILLERMAN** —Cat Stevens (A&M)
9. **GREATEST HITS** —Sly & the Family Stone (Epic)
10. **CHICAGO III** —(Columbia)

1972

Pos. TITLE—Artist (Label)

1. **HARVEST** —Neil Young (Reprise)
2. **TAPESTRY** —Carole King (Ode)
3. **AMERICAN PIE** —Don McLean (United Artists)
4. **TEASER & THE FIRECAT** —Cat Stevens (A&M)
5. **HOT ROCKS 1964-1971** —Rolling Stones (London)
6. **KILLER** —Alice Cooper (Warner Bros.)
7. **FIRST TAKE** —Roberta Flack (Atlantic)
8. **AMERICA** —America (Warner Bros.)
9. **MUSIC** —Carole King (Ode)
10. **MADMAN ACROSS THE WATER** —Elton John (Uni)

1973

Pos. TITLE—Artist (Label)

1. **THE WORLD IS A GHETTO** —War (United Artists)
2. **SUMMER BREEZE** —Seals & Crofts (Warner Bros.)
3. **TALKING BOOK** —Stevie Wonder (Tamla)
4. **NO SECRETS** —Carly Simon (Elektra)
5. **LADY SINGS THE BLUES** —Diana Ross (Motown)
6. **THEY ONLY COME OUT AT NIGHT** —Edgar Winter Group (Epic)
7. **I AM WOMAN** —Helen Reddy (Capitol)
8. **DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER** —Elton John (MCA)
9. **I'M STILL IN LOVE WITH YOU** —Al Green (Hi)

10. **SEVENTH SOJOURN** —Moody Blues (Threshold)

1974

Pos. TITLE—Artist (Label)

1. **GOODBYE YELLOW BRICK ROAD** —Elton John (MCA)
2. **GREATEST HITS** —John Denver (RCA)
3. **BAND ON THE RUN** —Paul McCartney (Apple)
4. **INNERVISIONS** —Stevie Wonder (Tamla)
5. **YOU DON'T MESS AROUND WITH JIM** —Jim Croce (ABC)
6. **AMERICAN GRAFFITI/SOUNDTRACK** —(MCA)
7. **IMAGINATION** —Gladys Knight & the Pips (Buddah)
8. **BEHIND CLOSED DOORS** —Charlie Rich (Epic)
9. **THE STING** —Soundtrack (MCA)
10. **TRES HOMBRES** —ZZ Top (London)



Top, from left: Carol Channing, Creedence Clearwater Revival, Iron Butterfly, Jimi Hendrix. Below: Rod Stewart.

1975

Pos. TITLE—Artist (Label)

1. **ELTON JOHN GREATEST HITS** —(MCA)
2. **THAT'S THE WAY OF THE WORLD** —Earth, Wind & Fire (Columbia)
3. **JOHN DENVER GREATEST HITS** —(RCA)
4. **BACK HOME AGAIN** —John Denver (RCA)
5. **PHOEBE SNOW** —(Shelter)
6. **HEART LIKE A WHEEL** —Linda Ronstadt (Capitol)
7. **CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY** —Elton John (MCA)
8. **AN EVENING WITH JOHN DENVER** —(RCA)
9. **AVERAGE WHITE BAND** —(Atlantic)
10. **ON THE BORDER** —Eagles (Asylum)

1976

Pos. TITLE—Artist (Label)

1. **FRAMPTON COMES ALIVE** —Peter Frampton (A&M)
2. **FLEETWOOD MAC** —(Warner Bros.)
3. **WINGS AT THE SPEED OF SOUND** —(Capitol)
4. **GREATEST HITS 1971-1975** —Eagles (Asylum)
5. **CHICAGO IX GREATEST HITS** —(Columbia)
6. **THE DREAM WEAVER** —Gary Wright (Warner Bros.)
7. **DESIRE** —Bob Dylan (Columbia)
8. **A NIGHT AT THE OPERA** —Queen (Elektra)
9. **AMERICA'S GREATEST HITS-HISTORY** —(Warner Bros.)
10. **GRATITUDE** —Earth, Wind & Fire (Columbia)

1977

Pos. TITLE—Artist (Label)

1. **RUMOURS** —Fleetwood Mac (Warner Bros.)
2. **SONGS IN THE KEY OF LIFE** —Stevie Wonder (Tamla)

3. **A STAR IS BORN/SOUNDTRACK** —Barbra Streisand, Kris Kristofferson (Columbia)
4. **HOTEL CALIFORNIA** —Eagles (Asylum)
5. **BOSTON** —(Epic)
6. **A NEW WORLD RECORD** —Electric Light Orchestra (United Artists)
7. **PART 3** —K.C. & the Sunshine Band (TK)
8. **SILK DEGREES** —Boyz n the City (Columbia)
9. **NIGHT MOVES** —Bob Seger & the Silver Bullet Band (Capitol)
10. **FLEETWOOD MAC** —(Warner Bros.)

1978

Pos. TITLE—Artist (Label)

1. **SATURDAY NIGHT FEVER/SOUNDTRACK** —Bee Gees & Various Artists (RSO)
2. **GREASE/SOUNDTRACK** —John Travolta, Olivia Newton-John & Cast (RSO)
3. **RUMOURS** —Fleetwood Mac (Warner Bros.)

7. **PIECES OF EIGHT** —Styx (A&M)
8. **BAD GIRLS** —Donna Summer (Casablanca)
9. **PARALLEL LINES** —Blondie (Chrysalis)
10. **BLONDES HAVE MORE FUN** —Rod Stewart (Warner Bros.)

1980

Pos. TITLE—Artist (Label)

1. **THE WALL** —Pink Floyd (Columbia)
2. **THE LONG RUN** —Eagles (Asylum)
3. **OFF THE WALL** —Michael Jackson (Epic)
4. **GLASS HOUSES** —Billy Joel (Columbia)
5. **DAMN THE TORPEDOES** —Tom Petty & the Heartbreakers (Backstreet)
6. **AGAINST THE WIND** —Bob Seger & the Silver Bullet Band (Capitol)
7. **IN THE HEAT OF THE NIGHT** —Pat Benatar (Chrysalis)
8. **EAT TO THE BEAT** —Blondie (Chrysalis)
9. **IN THROUGH THE OUT DOOR** —Led Zeppelin (Swan Song)
10. **KENNY** —Kenny Rogers (United Artists)

1981

Pos. TITLE—Artist (Label)

1. **HI INFIDELITY** —REO Speedwagon (Epic)
2. **DOUBLE FANTASY** —John Lennon & Yoko Ono (Geffen)
3. **GREATEST HITS** —Kenny Rogers (Liberty)
4. **CHRISTOPHER CROSS** —(Warner Bros.)
5. **CRIMES OF PASSION** —Pat Benatar (Chrysalis)
6. **PARADISE THEATRE** —Styx (A&M)
7. **BACK IN BLACK** —AC/DC (Atlantic)
8. **VOICES** —Daryl Hall & John Oates (RCA)
9. **ZENYATTA MONDATTA** —Police (A&M)
10. **THE RIVER** —Bruce Springsteen (Columbia)

1982

Pos. TITLE—Artist (Label)

1. **ASIA** —(Geffen)
2. **BEAUTY AND THE BEAT** —Go-Go's (I.R.S.)
3. **4** —Foreigner (Atlantic)
4. **AMERICAN FOOL** —John Cougar (Riva/Mercury)
5. **FREEZE-FRAME** —J. Geils Band (EMI-America)
6. **ESCAPE** —Journey (Columbia)
7. **GET LUCKY** —Loverboy (Columbia)
8. **BELLA DONNA** —Stevie Nicks (Modern)
9. **CHARIOTS OF FIRE** —Vangelis (Polydor)
10. **GHOST IN THE MACHINE** —Police (A&M)

1983

Pos. TITLE—Artist (Label)

1. **THRILLER** —Michael Jackson (Epic)
2. **BUSINESS AS USUAL** —Men At Work (Columbia)
3. **SYNCHRONICITY** —Police (A&M)
4. **H2O** —Daryl Hall & John Oates (RCA)
5. **1999** —Prince (Warner Bros.)
6. **LIONEL RICHIE** —(Motown)
7. **JANE FONDA'S WORKOUT RECORD** —(Columbia)
8. **PYROMANIA** —Def Leppard (Mercury)
9. **KISSING TO BE CLEVER** —Culture Club (Virgin/Epic)
10. **OLIVIA'S GREATEST HITS, VOL. 2** —Olivia Newton-John (MCA)



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Recognizing the demography is not an exact science but assuming that projections and estimates are fairly accurate, the real question is: "Do demographics make any difference to the entertainment industry?" The answer is an unequivocal "yes," they make a difference to virtually every industry.

Demographics, for example, are having a major impact on the \$7 billion blue-jeans market. The postwar baby boom generation is the biggest consumer of jeans worldwide, but the babies are fast coming into middle age. Paunchy stomachs, spreading rears, and flabby thighs are some of the more common manifestations of middle age, and so are jeans that no longer zip up. As a result, most jeans makers are in the process of hastily redesigning this American classic in order to make it more flattering, more comfortable, and more marketable. They are also going into infant wear to serve the next generation.

With some foresight, however, it should be possible to factor many of the coming trends into present operational plans without having to backtrack. The marketplace we'll be dealing with in the next decade is likely to exhibit certain characteristics that are discernible today, not only in terms of abstract numbers and statistics, but also in terms of life-styles and living preferences.

"Social scientists were surprised by the postwar baby boom," according to The New York Times, "and were caught napping again when the birth rate suddenly dropped in the 1960s. Undaunted, the Census Bureau last week [June 1984] presented its picture of what the United States will look like in the next 100 years."

Mainly, we're not getting any younger. The median age today is about 30 years old; 100 years from now it'll be 43. But even looking ahead only to 1990, the median age will have risen to 33; by the end of the century, to 36. Right now the life expectancy of Americans is at an all-time high—74.2 years—according to the latest statistics, and the death rate is at an all-time low. Women live longer than men (77.9 years for females, and 70.4 for males), and whites live longer than blacks.

World population growth is likely to continue at the rate of about 80 million people a year before leveling off early in the twenty-first century. If you're in marketing, that means millions of new consumers are being born annually, even though growth has already slowed down considerably from its peak in the mid-sixties. And most of these people will live in cities, in dense urban areas that historically have been conducive to growth as well as to decay. Urbanization, with its benefits and drawbacks, has been characteristic of the twentieth century: in 1920, less than 20 percent of the world's people lived in cities; today more than 40 percent; in the 2000, more than

50 percent.

One of the primary implications of city living for the home entertainment industry is that people will have only very limited physical space. Whatever furniture, appliances, and media systems they buy will have to be sufficiently compact to fit into small areas. With electronic paraphernalia in particular, equipment will have to be as functional and multipurpose as possible. A TV, VCR, tape deck, disc player, and computer should all fit into one convenient unit or, if purchased separately, the components should all be able to interface neatly.

In addition, the quality of both audio and video transmission is affected by city life, and the technology has to be good enough to stand up to competition from traditional street sounds—traffic, garbage trucks, sirens—and interference from high-density, high-rise buildings, as well as plethora of rooftop master antennas.

Most cities are divided into neighborhoods, and most people like to do their shopping and marketing close to home. If as many households have electronic entertainment systems as seems likely, then retail outlets to service them will have to spring up all over town. Videotape rental departments have already begun to appear in supermarkets, drugstores, and even conveniently located vending machines. Much more of that kind of branching out can be expected in the near future for every aspect of home entertainment. Outlets for purchase, rental, and service will proliferate so that it will be as easy for city dwellers to buy a laser disc at midnight as it is to buy a container of milk at the all-night deli.

As cities become more popular and more populated, nations are becoming more populated as well. About one-quarter of the world presently lives in what is usually referred to as the "industrialized" world, but that percentage will decrease over the next several decades as the less-developed nations, the so-called Third World, increase their share of world population. The birth rates in these countries continue to be high, even though they are down considerably from twenty years ago. (In fact, United Nations predictions of global population growth have been revised downward twice during the past five years. The four most populous countries in the world since 1960—China, India, and the Soviet Union, and the United States—are likely to be the four most populous nations well past the year 2000.)

While it is true that many of the inhabitants of these very populous countries are still economically disadvantaged, the notion that there is a direct correlation between population and poverty is demonstrably wrong. A recent article in *Science Digest* (by Julian L. Simon, April 1983) noted that "cross-national comparisons of recent rates of population growth and economic growth show a lack of negative impact of population growth on living standards in the long run."

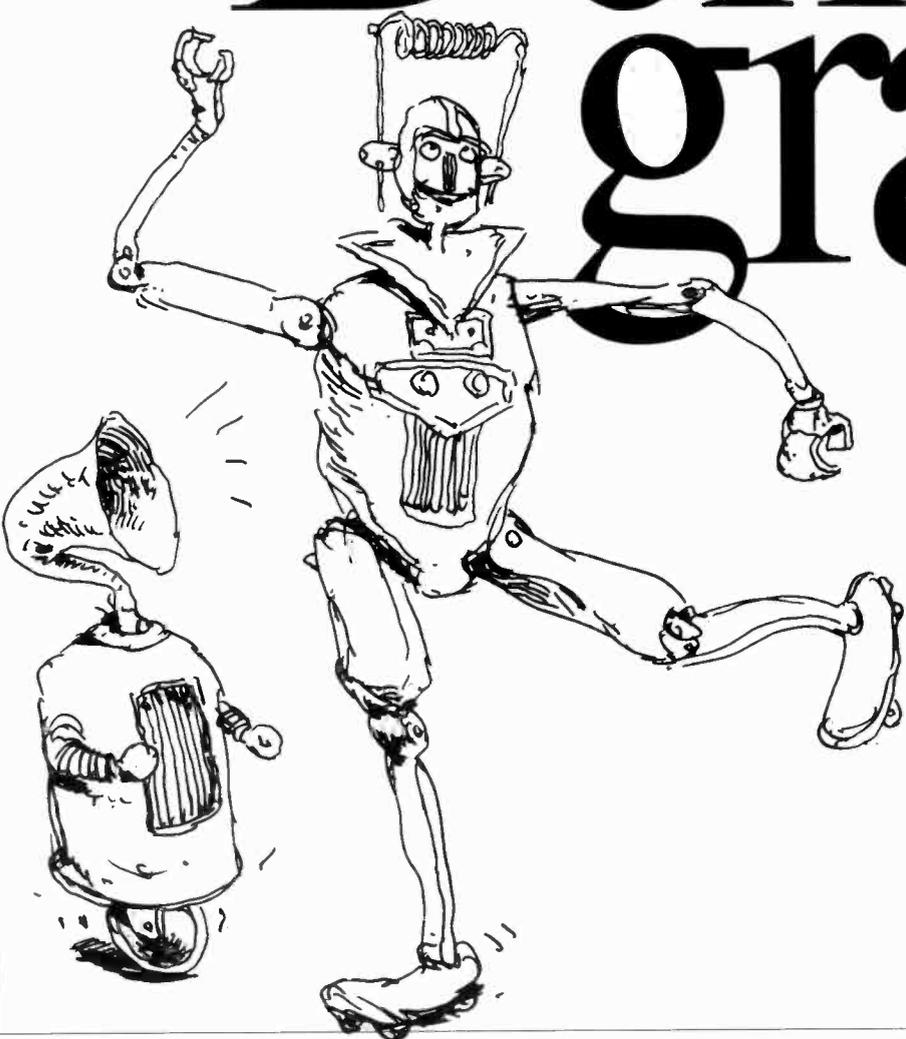
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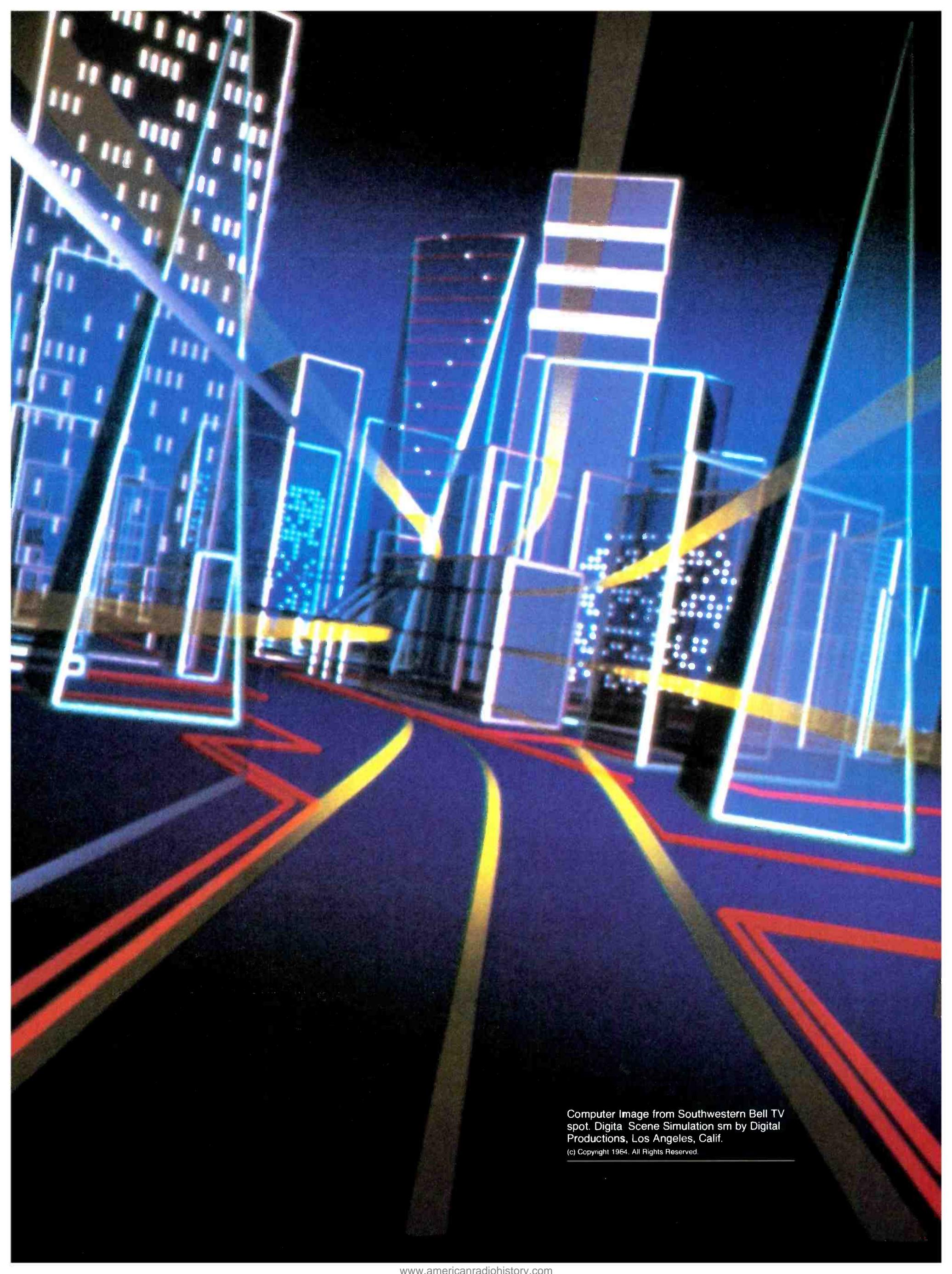
By
Carol Kahn

Demographics

TRENDS AND EFFECTS

One of the primary implications of city living for the home entertainment industry is that people will have only very limited physical space.





Computer Image from Southwestern Bell TV spot. Digital Scene Simulation sm by Digital Productions, Los Angeles, Calif.
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TOP 10

SINGLES 1946-1983

(Continued from page 90TH-45)

6. **AIN'T NO MOUNTAIN HIGH ENOUGH** —Diana Ross (Motown)
7. **I'LL BE THERE** —Jackson 5 (Motown)
8. **GET READY** —Rare Earth (Rare Earth)
9. **LET IT BE** —Beatles (Apple)
10. **BAND OF GOLD** —Freda Payne (Invictus)

1971

Pos. TITLE—Artist (Label)

1. **JOY TO THE WORLD** —Three Dog Night (Dunhill)
2. **MAGGIE MAY/REASON TO BELIEVE** —Rod Stewart (Mercury)
3. **IT'S TOO LATE/I FEEL THE EARTH MOVE** —Carole King (Ode)
4. **ONE BAD APPLE** —Osmonds (MGM)
5. **HOW CAN YOU MEND A BROKEN HEART** —Bee Gees (Atco)
6. **INDIAN RESERVATION** —Raiders (Columbia)
7. **GO AWAY LITTLE GIRL** —Donny Osmond (MGM)
8. **TAKE ME HOME COUNTRY ROADS** —John Denver with Fat City (RCA)
9. **JUST MY IMAGINATION (RUNNING AWAY WITH ME)** —Temptations (Gordy)
10. **KNOCK THREE TIMES** —Dawn (Bell)

1972

Pos. TITLE—Artist (Label)

1. **FIRST TIME EVER I SAW YOUR FACE** —Roberta Flack (Atlantic)
2. **ALONE AGAIN (NATURALLY)** —Gilbert O'Sullivan (Mam)
3. **AMERICAN PIE** —Don McLean (United Artists)
4. **WITHOUT YOU** —Nilsson (RCA)
5. **CANDY MAN** —Sammy Davis Jr. (MGM)
6. **I GOTCHA** —Joe Tex (Dial)
7. **LEAN ON ME** —Bill Withers (Sussex)
8. **BABY DON'T GET HOOKED ON ME** —Mac Davis (Columbia)
9. **BRAND NEW KEY** —Melanie (Neighborhood)
10. **DADDY DON'T YOU WALK SO FAST** —Wayne Newton (Chelsea)

1973

Pos. TITLE—Artist (Label)

1. **TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE** —Tony Orlando & Dawn (Bell)
2. **BAD, BAD LEROY BROWN** —Jim Croce (ABC)
3. **KILLING ME SOFTLY WITH HIS SONG** —Roberta Flack (Atlantic)
4. **LET'S GET IT ON** —Marvin Gaye (Tamla)
5. **MY LOVE** —Paul McCartney & Wings (Apple)
6. **WHY ME** —Kris Kristofferson (Monument)
7. **CROCODILE ROCK** —Elton John (MCA)
8. **WILL IT GO ROUND IN CIRCLES** —Billy Preston (A&M)
9. **YOU'RE SO VAIN** —Carly Simon (Elektra)
10. **TOUCH ME IN THE MORNING** —Diana Ross (Motown)

1974

Pos. TITLE—Artist (Label)

1. **THE WAY WE WERE** —Barbra Streisand (Columbia)
2. **SEASONS IN THE SUN** —Terry Jacks (Bell)
3. **LOVE'S THEME** —Love Unlimited Orchestra (20th Century)
4. **COME AND GET YOUR LOVE** —Redbone (Epic)
5. **DANCING MACHINE** —Jackson Five (Motown)
6. **THE LOCOMOTION** —Grand Funk Railroad (Capitol)
7. **TSOP** —MFSB (Philadelphia International)
8. **THE STREAK** —Ray Stevens (Barnaby)

9. **BENNIE AND THE JETS** —Elton John (MCA)
10. **ONE HELL OF A WOMAN** —Mac Davis (Columbia)

1975

Pos. TITLE—Artist (Label)

1. **LOVE WILL KEEP US TOGETHER** —The Captain & Tennille (A&M)
2. **RHINESTONE COWBOY** —Glen Campbell (Capitol)
3. **PHILADELPHIA FREEDOM** —Elton John (MCA)
4. **BEFORE THE NEXT TEARDROP FALLS** —Freddy Fender (ABC/Dot)
5. **MY EYES ADORED YOU** —Frankie Valli (Private Stock)
6. **SHINING STAR** —Earth, Wind & Fire (Columbia)
7. **FAME** —David Bowie (RCA)
8. **LAUGHTER IN THE RAIN** —Neil Sedaka (MCA)
9. **ONE OF THESE NIGHTS** —The Eagles (Asylum)
10. **THANK GOD I'M A COUNTRY BOY** —John Denver (RCA)

1976

Pos. TITLE—Artist (Label)

1. **SILLY LOVE SONGS** —Wings (Capitol)
2. **DON'T GO BREAKING MY HEART** —Elton John & Kiki Dee (Rocket)
3. **DISCO LADY** —Johnnie Taylor (Columbia)
4. **DECEMBER 1963 (OH, WHAT A NIGHT)** —Four Seasons (Warner/Curb)
5. **PLAY THAT FUNKY MUSIC** —Wild Cherry (Sweet City/Epic)
6. **KISS AND SAY GOODBYE** —Manhattans (Columbia)
7. **LOVE MACHINE PT. 1** —Miracles (Tamla)
8. **50 WAYS TO LEAVE YOUR LOVER** —Paul Simon (Columbia)
9. **LOVE IS ALIVE** —Gary Wright (Warner Bros.)
10. **A FIFTH OF BEETHOVEN** —Walter Murphy & Big Apple Band (Private Stock)

1977

Pos. TITLE—Artist (Label)

1. **TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)** —Rod Stewart (Warner Bros.)
2. **I JUST WANT TO BE YOUR EVERYTHING** —Andy Gibb (RSO)
3. **BEST OF MY LOVE** —Emotions (Columbia)
4. **LOVE THEME FROM "A STAR IS BORN"** —Barbra Streisand (Columbia)
5. **ANGEL IN YOUR ARMS** —Hot (Big Tree)
6. **I LIKE DREAMIN'** —Kenny Nolan (20th Century)
7. **DON'T LEAVE ME THIS WAY** —Thelma Houston (Tamla)
8. **(YOUR LOVE HAS LIFTED ME) HIGHER AND HIGHER** —Rita Coolidge (A&M)
9. **UNDERCOVER ANGEL** —Alan O'Day (Pacific)
10. **TORN BETWEEN TWO LOVERS** —Mary Macgregor (Ariola America)



1978

Pos. TITLE—Artist (Label)

1. **SHADOW DANCING** —Andy Gibb (RSO)
2. **NIGHT FEVER** —Bee Gees (RSO)
3. **YOU LIGHT UP MY LIFE** —Debby Boone (Warner/Curb)
4. **STAYIN' ALIVE** —Bee Gees (RSO)
5. **KISS YOU ALL OVER** —Exile (Warner/Curb)
6. **HOW DEEP IS YOUR LOVE** —Bee Gees (RSO)
7. **BABY COME BACK** —Player (RSO)
8. **LOVE IS THICKER THAN WATER** —Andy Gibb (RSO)
9. **BOGIE OOGIE OOGIE** —A Taste Of Honey (Capitol)
10. **THREE TIMES A LADY** —Commodores (Motown)



Top, from left: Connie Francis, Vaughn Monroe, Sgt. Barry Sadler, the Drifters. Below: Jackson 5.

1979

Pos. TITLE—Artist (Label)

1. **MY SHARONA** —The Knack (Capitol)
2. **BAD GIRLS** —Donna Summer (Casablanca)
3. **LE FREAK** —Chic (Atlantic)
4. **DO YOU THINK I'M SEXY** —Rod Stewart (Warner Bros.)
5. **REUNITED** —Peaches & Herb (Polydor/MVP)
6. **I WILL SURVIVE** —Gloria Gaynor (Polydor)
7. **HOT STUFF** —Donna Summer (Casablanca)
8. **Y.M.C.A.** —Village People (Casablanca)
9. **RING MY BELL** —Anita Ward (Juana)
10. **SAD EYES** —Robert John (EMI-America)

1980

Pos. TITLE—Artist (Label)

1. **CALL ME** —Blondie (Chrysalis)
2. **ANOTHER BRICK IN THE WALL** —Pink Floyd (Columbia)
3. **MAGIC** —Olivia Newton-John (MCA)
4. **ROCK WITH YOU** —Michael Jackson (Epic)
5. **DO THAT TO ME ONE MORE TIME** —Captain & Tennille (Casablanca)
6. **CRAZY LITTLE THING CALLED LOVE** —Queen (Elektra)
7. **COMING UP** —Paul McCartney (Columbia)
8. **FUNKYTOWN** —Lipps Inc. (Casablanca)
9. **IT'S STILL ROCK & ROLL TO ME** —Billy Joel (Columbia)
10. **THE ROSE** —Bette Midler (Atlantic)

1981

Pos. TITLE—Artist (Label)

1. **BETTE DAVIS EYES** —Kim Carnes (EMI America)
2. **ENDLESS LOVE** —Diana Ross & Lionel Richie (Motown)
3. **LADY** —Kenny Rogers (Liberty)
4. **STARTING OVER** —John Lennon (Geffen)
5. **JESSIE'S GIRL** —Rick Springfield (RCA)
6. **CELEBRATION** —Kool & the Gang (De-Lite)
7. **KISS ON MY LIST** —Daryl Hall & John Oates (RCA)
8. **I LOVE A RAINY NIGHT** —Eddie Rabbitt (Elektra)

9. **9 TO 5** —Dolly Parton (RCA)
10. **KEEP ON LOVING YOU** —REO Speedwagon (Epic)

1982

Pos. TITLE—Artist (Label)

1. **PHYSICAL** —Olivia Newton-John (MCA)
2. **EYE OF THE TIGER** —Survivor (Scotti Bros.)
3. **I LOVE ROCK'N'ROLL** —Joan Jett & the Blackhearts (Boardwalk)
4. **EBONY & IVORY** —Paul McCartney & Stevie Wonder (Tamla)
5. **CENTERFOLD** —J. Geils Band (EMI America)
6. **DON'T YOU WANT ME** —The Human League (A&M/Virgin)

7. **JACK AND DIANE** —John Cougar (Riva/Mercury)
8. **HURTS SO GOOD** —John Cougar (Riva/Mercury)
9. **ABRACADABRA** —The Steve Miller Band (Capitol)
10. **HARD TO SAY I'M SORRY** —Chicago (Full Moon/Warner Bros.)

1983

Pos. TITLE—Artist (Label)

1. **EVERY BREATH YOU TAKE** —The Police (A&M)
2. **BILLIE JEAN** —Michael Jackson (Epic)
3. **FLASHDANCE—WHAT A FEELING** —Irene Cara (Casablanca)
4. **DOWN UNDER** —Men At Work (Columbia)
5. **BEAT IT** —Michael Jackson (Epic)
6. **TOTAL ECLIPSE OF THE HEART** —Bonnie Tyler (Columbia)
7. **MANEATER** —Daryl Hall & John Oates (RCA)
8. **BABY COME TO ME** —Patti Austin with James Ingram (Qwest)
9. **MANIAC** —Michael Sembello (Casablanca)
10. **SWEET DREAMS (ARE MADE OF THIS)** —Eurythmics (RCA)

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FUTURE CHARTS NOW

Electronic delivery of books, magazines and newspapers... once a truly futuristic idea, the reality is becoming more commonplace, particularly in the music industry, as Billboard's Information Network (BIN) marks its third year.

Originally an offshoot of Billboard's Charts Department, BIN initially served as a tool for tracking a record's activity at radio. Many of the first computer installations in record company promotion departments were made to accommodate the BIN service. BIN has since expanded to include electronic advances on the Billboard charts, dance club reports and retail activity on singles and albums.

Coinciding with its third anniversary, BIN has expanded to meet the needs of a newly computerized industry. BIN's customers are becoming more computer-literate, as they become accustomed to receiving computerized research, both in-house and from Billboard. Record companies are expressing interest in accessing customized, pre-formatted research through BIN, and are also requesting ongoing label chart share data, as well as historical information on records and artists.

BIN is expanding its initial customer base by introducing new reports and an easier-to-use retrieval software. Record stores, radio stations, radio syndicators, artist managers, booking agencies and music video companies are looking for advance research. BIN now offers newly designed and expanded online reports using the latest technology available through Infomart, a leading Canadian videotext publisher.

New subscribers request step-by-step access to reports, while more sophisticated users bypass several steps with a string of commands. Subscribers worldwide can ask the computer for a variety of reports. They can view ongoing updates on one record's activity, look at sales ranking or airplay nationally or regionally, scan a label's entire roster for summary or more in-depth information on records, or request chart share for a specified time period.

The service's flexibility now allows subscribers to set up their own geographic tracking regions for immediate distribution to their branch offices, and an electronic mail feature permits immediate communication between subscribers. As subscribers become more comfortable with the new format, additional time-saving features will be offered, including an auto-memory, which will allow users to store frequently requested titles and reports in the data base for instant recall when they next sign on. Many clients now use ultra-sophisticated personal and business computers and word processors to access BIN, with the capability of storing portions of the BIN reports for inclusion into corporate reports.

BIN will reach new markets this fall, with the release of several new reports. First on the slate is advance retail research on Classical, Jazz, Spiritual and Latin titles. Rankings on video sales and rentals will follow, with the initial emphasis on movie and video games releases. Slated for late fall introduction is a report compiling on an ongoing basis the five most-added records by format at radio or retail each week.

During 1985, BIN will become a truly international product, offering not only domestic research, but also territorial rights availability on new charting releases. Overseas subscribers, through a local phone call, can tap into the BIN network for publishing and copyright availability in their territory. Coupled with Billboard's charts, this unique service will provide up-to-the minute information on current releases worldwide.

Getting Personal

Audio, Video & Satellite Technologies

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to get a lot smarter, and soon. Foremost among the new innovations is the development of miniature digital components to replace those oversized, power-hungry "analog" parts. It's about time.

Analog recording and broadcasting is a throwback to precomputer days. Analog electronics transmit sound and optical waves directly as electrical waves. Because both the original waves (the sounds and optics) and the transmission waves (the electricity) are similar in shape and behavior, they are considered analogous—or analog signals. A computer, on the other hand, stores and retrieves information digitally, with each bit of data analyzed and recorded as either a "one" or "zero," an "on" or an "off."

The one advantage of analog signals is they generally don't require as much carrier space for transmission as digital. This is true whether they are sent through the air, across wires, or on tape. But the drawback is that analog signals are much more susceptible to interference than digital. And the equipment necessary to transmit and receive analog signals remains relatively bulky. Digital components, on the other hand, seem to thrive on miniaturization, and they use only a fraction of the power required by the analog parts they replace. Although television broadcasts are still made via analog signals (this will change), manufacturers have already devised a way to incorporate a partial package of digital components into their new television sets.

Another long-awaited (at least in the U.S.) improvement in television quality is stereo broadcasting. For years television screens have grown bigger and brighter, while tiny television speakers have remained mired in the dark ages of sound. The first ray of hope for improved tv sound was the FM simulcast. Later, MTV offered stereo broadcast system that incorporates two channels for stereo soundtracks, and a third channel either for simultaneous second-language programming, or whatever the networks decide they want to send on it.

Many existing tv sets of recent vintage are now "stereo ready." This means they can deliver full stereo sound from prerecorded video movies, or produce a pseudo-stereo sound out of current mono broadcasts. For the special stereo broadcast signal begun this year, stereo-ready sets require a plug-in adaptor. Older sets need a new stereo tv tuner and a hookup to your home stereo speakers.

The latest generation of home VCRs are also geared up for stereo tv. Both Beta and VHS have released stereo high-fidelity recorders, and both the Beta and VHS hi-fi stereo audio signals are so good that their frequency-response curves are too flat to be called curves anymore. Almost everything else sounds cheap in comparison—even the best analog tape decks and video discs. Indeed, were it not for the new CD players, VCRs would have the best sound in the audio industry.

Is everyone ready for stereo? Some cable stations, ironically, are being hurt by the new stereo broadcast regulations. Although cable music channels almost single handedly created the market for stereo tv, the new FCC standard calling for three audio tracks is beyond the present capabilities of some existing cable bandwidths. Fiber-optics cables could alleviate some cable tv crowding, but they are five to ten years away from widespread use. A better solution will be found in

the new breed of DBS (direct broadcast satellite) transmissions. These will require a cluster of new broadcast and receiving hardware. And special satellites. As a result, satellites will play an even more important role in everyday television programming. But in order to understand that role, one must take a look at the development of satellite technologies and where they are going.

Satellites: From Science Fiction to Competition

If you asked someone to name the first artificial space satellite, chances are you'd get "Sputnik." Correct. Sputnik was a little bleeping ball launched in 1957. It was the Soviet triumph that started the space race. Dig a little deeper and you might hear the name "Telstar." AT&T's first orbiting communications satellite, which went up in 1962. There's your history of satellite communication.

Today, satellites serve a diverse group of users. Their original priority, however, was to provide international—particularly transoceanic—communications across distances where microwave towers were not feasible and cable was too expensive and unreliable. Most of these international satellites are now controlled by an international body known as Intelsat. The U.S. representative to Intelsat, a group called Comsat, is charged with overseeing Intelsat's space segment. In addition, Comsat functions as a broker of satellite services to nations that are not members of Intelsat. Behind the Iron Curtain, Intersputnik provides the same service to Soviet bloc countries.

Many other commercial satellite systems operate strictly in a domestic capacity, and military and maritime communication satellites also compete for orbital space. To help offset the increase in satellite use, newer, souped-up models carry a greater transmitting capacity.

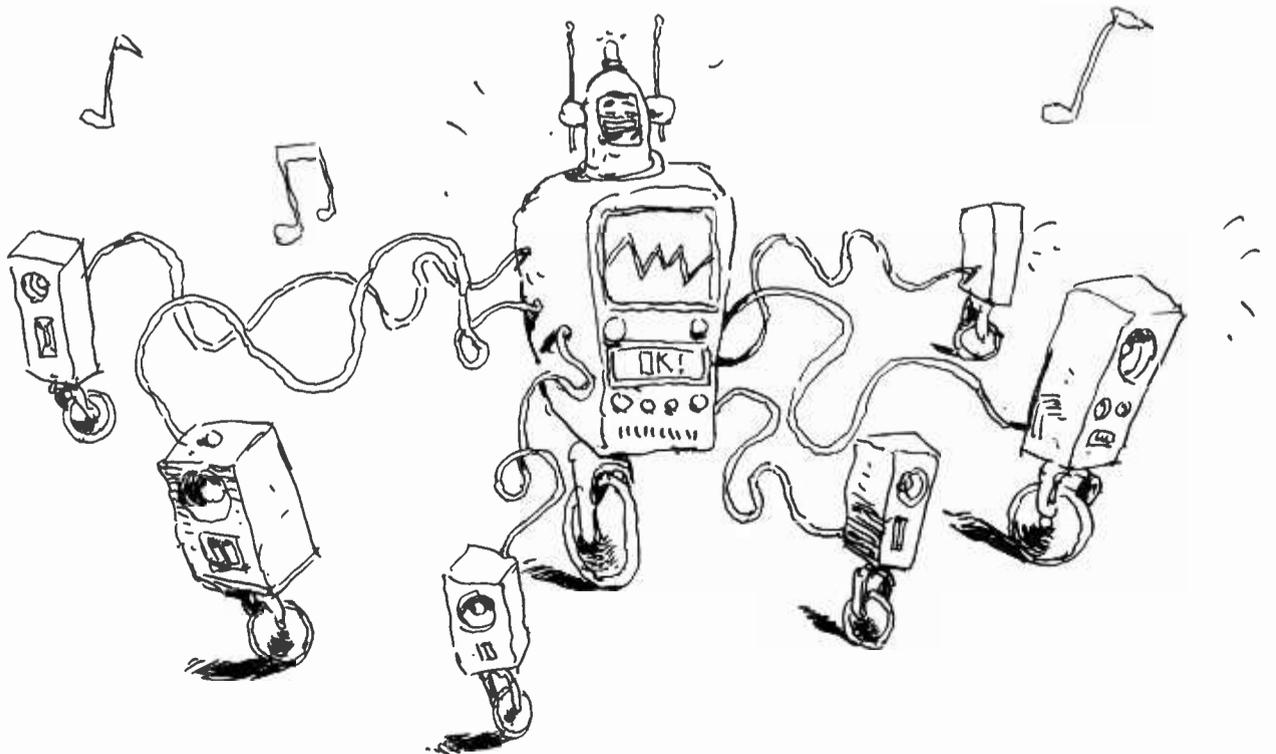
The first Intelsat satellite, for example, operated only one broadcast unit, called a transponder, which was capable of relaying just one television channel. Newer satellites bristle with antennas and contain up to 24 transponders that will each deliver a separate TV channel. Time on these satellites is often leased to TV networks or corporate communications giants such as AT&T.

Despite these improved satellites, a whole new crop of higher powered broadcasters will be launched in the next three years, taking up many of the remaining orbital slots in geosynchronous space. These are the new DBS satellites that can send television *directly* to your home.

How do the DBS and traditional satellite systems differ? For one thing, they will operate on different assigned frequencies. But for customers, the most important difference is in the receiving equipment needed to pick up their signals. Traditional satellites are relatively low powered, and low-power satellite transmitters require large earth-based antennas to gather up the signal. Those big 10- to 15-foot backyard dish antennas that have recently sprouted up across America are the type necessary to receive traditional satellite signals.

DBS satellites, in contrast, use a relatively high-power (50 to 200 watt) transmitter. Their high-power signal means that consumers can use a much smaller receiving antenna—which in some cases could

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The Challenge Of Change

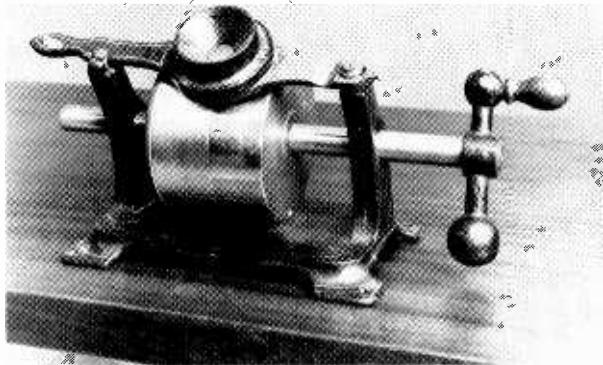
In The Recording Industry

(Continued from page 90TH-9)

most celebrated example, but by no means the only one, was the pioneering recorded output of Memphis' Sun Records, where Sam Phillips first captured the seminal fusion of white Southern styles with black gospel and blues through the early recordings of Jerry Lee Lewis, Roy Orbison, Johnny Cash and Elvis Presley.

Presley's career would offer vital clues to how the rules of the game were changing, as well as vivid examples of how different media could work together in expanding the popularity for an artist. RCA Victor's purchase of his Sun contract not only legitimized the overground commercial viability for rock'n'roll, it also signalled the commercial importance of his young constituency. By the late '50s, both RCA and Decca were pursuing the teen market with rock'n'roll releases, while the other majors were attempting to adapt their mainstream pop styles to include works targeted to this same, new audience.

To court the baby boomers, however, the majors found it necessary to revise their thinking about talent development and recording techniques. Between the late '50s and the late '60s, the traditional a&r department would be augmented at many larger companies by separate independent production arrangements with outside produc-



Edison's original phonograph, patented in 1877, consisted of a piece of tin foil wrapped around a rotating cylinder. The vibration of his voice as he spoke into a recording horn (not shown) caused a stylus to cut grooves into the tin foil. The first sound recording made was Edison reciting "Mary Had A Little Lamb." Credit: Edison National Historic Site. Photo courtesy of RIAA.

ers closer to the new rock and teen pop styles; existing recording studios and union agreements with engineers would impede this shift, thereby enabling the indie labels to retain their prominence.

The late '50s also saw radio's role as a vehicle for records consolidated; television's potential for dramatically expanding new careers demonstrated by Presley's historic mid-decade performances; the trade's practical swing to the two newer configurations, the LP and the 7-inch single; the growth of high fidelity audio components, and, tied to that trend, the introduction of stereo disks. All of these factors would prove integral to how the recording industry operated over the next three decades.

The 1960s: The Shifting Balance

During the '50s, the majors could view the youth market as a lucrative but still discrete market sector, driven by rock'n'roll and rhythm & blues, and cohering primarily around 7-inch single product. Hits were measured in terms of singles, while majors could still rely on an adult market to purchase costlier LPs in traditional pop, soundtrack and shows, classical and jazz.

The following decade altered each of these characteristics. Stereo recording, originally restricted to those styles aimed at adult buyers, began to figure significantly in other fields as independents began cutting their artists in stereo for album releases. Consumer hardware meanwhile extended stereo capability to less expensive portable and modular phonograph sets, bringing younger buyers into the LP market.

The leading edge of the youth market, now in college, had already swung to the 12-inch configuration and its more diverse musical fare, producing a fertile market for folk, blues and jazz. And radio, now targeting to this vast demographic sector, had evolved Top 40 formats drawing from rock'n'roll, pop, rhythm & blues and country.

Mid-decade brought the British Invasion, which formed ranks behind The Beatles, The Rolling Stones, The Who and other striking new bands who overturned conventional record production even

more boldly than the early rock'n'roll artists of a decade before. Although many of those pioneering rockers had cut their earliest records using smaller ensembles, the mid-1960s saw that earlier generation of stylists now working within the larger, more orchestrated context of pop sessions requiring arrangers, conductors and session musicians.

The incoming wave of '60s rockers reverted to the self-contained format of rock's early years, and also extended an emphasis on self-composed material. Although bellwether artists like the Beatles and the Stones had in fact honed their skills through repertoires balancing covers of other rock, blues and country material with their own compositions, their shift toward originals was dramatized by the media. Fueling the public's interest in self-contained writer/performers was the urban folk music boom of the years immediately preceding the invasion, as performers turned from traditional material to new songs fusing older song forms with topical concerns. Fans of songwriters like Bob Dylan, Phil Ochs, Tom Paxton and their peers were less aware of those writers' melodic debt to traditional English, Scottish and Southern U. S. forms, focusing instead on their idols' new lyrics.

Such an orientation further undermined the old guard's a&r approach, buttressed the need to permit independent production for youth-oriented material, and altered the balance of power between music publishers and recording companies.

This same generation of performers also coincided with further refinement of recording techniques. Tape's potential for permitting not just physical edits but overdubbing of additional instruments and effects, first tapped in the early '50s, was now extended by successive generations of stereo recording equipment, including not only the recorders, which would steadily increase the number of available channels, but also a host of signal processing devices, from electronic echo to limiters, compressors and other tools.

The more successful rock stylists were quick to exploit this new palette of technical possibilities, incurring the need for longer, costlier recording sessions. Rapidly improving home stereo sets, and the emergence of high-fidelity audio components at affordable prices, enabled young fans to hear these nuances. Album sales rose dramatically, and the configuration itself began to stretch beyond its earlier pop usage as a repository for individual songs toward more ambitious, conceptual applications.

Such ambitions, legitimized by the commercial clout seen for rock, made this pop idiom a fulcrum for dramatic changes in the artist's creative authority. The Beatles' success had reached phenomenal proportions by sidestepping conventional wisdom, as the band spent longer periods not just recording but writing in the studio, and, by the late '60s, new rock performers were demanding far more control over their work than their predecessors. Independent producers and studios were further buttressed by acts who demanded and won the right to select their own producers. Earlier restrictions on studio time and costs were likewise overturned through newer contracts, and much of the creative authority previously retained by label a&r departments was diffused as performers exerted more compelling and expansive options.

The shift toward albums was also hastened by the rise of FM radio, until the mid-'60s a gourmet broadcast medium in terms of its more modest geographical reach and the higher cost of consumer hardware. FM's superior audio performance had been undercut by its limited range and greater vulnerability to interference; its earliest multiplex tuners, while affording stereo, were too bulky to make portable sets practical.

The late '60s saw this medium changing, however, and changing rapidly. New FCC statutes limiting the hours of simulcasting for stations owning both AM and FM transmitters created a sudden crisis in programming, and with FM listenerships and ad revenues still a small slice of the overall radio market, station owners were hungry for programs. A laissez faire attitude at management thus provided the first underground FM stations with the latitude to exploit rock's new scale and sonic sophistication, and to ignore the tight commercial restrictions of Top 40 by drawing from a broad and often eclectic array of styles and artists.

From Gold To Platinum: The '70s

By 1970, the industry had been transformed by the dynamics of the rock marketplace and the baby boomers behind it. Every major label had by now shifted their youth market emphasis to stereo LPs, shifted their a&r effort's focus to accommodate a substantial reliance on independent producers, and realigned their radio promotion strategies to exploit the rising FM market. Record royalties, recording advances and budgets, and creative authority were all swinging toward the artist.

The average investment for each new act was meanwhile increasing at a rapid pace, carrying the typical break-even point for each new album to levels that once would have constituted a moderate hit. Yet that cost spiral seemed inevitable, given the aggregate growth for the industry, which was now reaching beyond the billion dollar

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mark in annual product shipments.

If independent labels had helped define and establish this new, dominant youth market, the spiralling stakes of competition and the more intricate nature of promoting new recordings was forcing labels to expand in size as well as investment. In 1971, Warner Communications, a media conglomerate that had evolved since the late '60s to include three leading independent labels, Warner Bros., Elektra and Atlantic, launched its own distribution arm, WEA, thereby transforming those labels into branch-distributed majors. Elsewhere, such branch distribution giants as CBS, Capitol and MCA were pursuing custom label distribution agreements, thereby attracting entrepreneurs who, in earlier years, might have launched their own independently distributed companies.

Such structural shifts signalled the swing back toward corporately owned, branch distributed labels and underlined the industry's coherence around the baby boomers as its most important market. WEA's launch was noteworthy not only for the creation of a new branch major, but also for the new division's repertorial base in rock, r&b, jazz and contemporary pop, with only a modest stake in classical music. Its distributed labels also mirrored the industry's swing toward joint ventures and custom label affiliations, since both Warner Bros. and Atlantic were emerging as active competitors for such alliances.

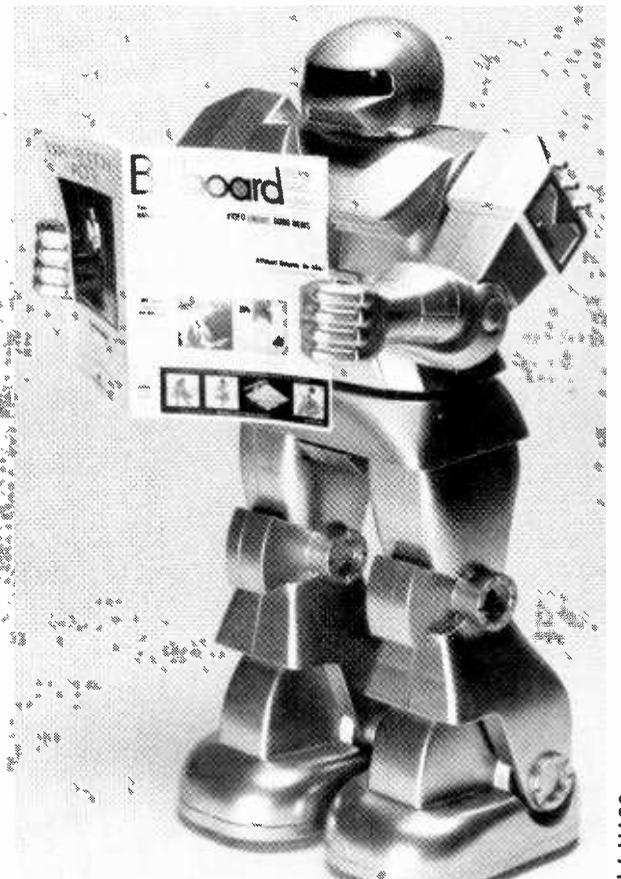
Major independent labels were still forceful competitors, however, with such trendsetting indies as A&M and Motown able to match the majors in selling power for their top acts.

Technology had meanwhile yielded further twists. Although the LP had now emerged as the primary moneymaker, with declining singles sales recasting that configuration's role increasingly toward promotional leverage rather than dominant profits, magnetic tape had finally yielded its own mass market formats. The mid-'60s had brought tape cartridges, initially using four and then eight tracks, along with a seemingly more modest configuration, the compact audio cassette. By the early '70s, eight-track cartridges, buttressed by the introduction of automotive players during the last half of the prior decade, were a significant market segment. Cassettes, while a distant third among music carriers for album-length programs, were beginning to merit releases by major labels, although most informed industry veterans presumed that the cassette's slower speed and narrower tape would effectively preclude serious competition with the LP.

That technical perception of tapes invited a prevailing tendency to relegate both configurations to the second class stature of "plus business," which, in the booming growth curve of the '70s, translated into benign neglect in the marketplace. Simultaneous release for new releases in all three formats was comparatively rare until nearly mid-decade, and little effort was made to improve the playback performance of albums released in either eight-track or cassette.

Helping drive the industry's growth, and somewhat mask the long-term implications of such wrinkles as prerecorded tape cassettes, was a period of dramatic retail expansion. Rack jobbing for recorded music dated back to the '40s, and specialty record shops had been a component of the retail universe considerably longer, but during the 1960s, the racks had aggressively expanded their share of business by focusing on price. Record/tape retailers, in turn, had responded by adopting discounts of their own, and by catering more pointedly to the youth market. In the '70s, the rise of larger record/tape chains added further momentum to retail ambitions, shifting

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be a dish antenna only 18 inches in diameter.

Smaller dish antennas naturally are less expensive to purchase. Some reports have them already as low as \$250—compared to \$2,000 for the cheapest large dishes. Small dishes are also much easier to install on a rooftop, where your antenna belongs anyway. Retailers will find these small dishes easier to display on their shelves and stock in their warehouses, and more stores will offer the DBS equipment.

Although the receiving hardware for DBS will cost less, there is one aspect of the system that will not be cheaper: programming. DBS broadcasters will scramble their signals so that only paying subscribers can see their channels. In this respect they will resemble cable tv stations.

Satellite Television Corporation (STC), a subsidiary of Comsat, was the first to submit a proposal to the FCC for approval of a 200-watt DBS service, which they scheduled to initiate in 1986. Late-comers to the DBS game, however, have jumped the gun on STC. United Satellite Communication, Inc. (USCI) began DBS service in Indianapolis in late 1983 by altering a relatively low-powered Anik satellite and loading it with three channels of programming (with two more to be added later).

STC has responded by pushing ahead their start-up date to early 1985, but to accomplish this they, too, will have to modify a lower powered satellite. They plan to upgrade to a higher powered bird in 1986 when their two new 200-watt satellites are built and launched. Meanwhile, nine other companies have sought FCC approval for DBS services. The war is on.

A Battle for Survival?

What do we have here? Direct broadcast satellites, digital tvs, Compact Discs, stereo VCRs. Is the personal entertainment market being so inundated with high-tech services and innovations that it will collapse under its own unchecked growth? And, will there be enough room in the marketplace for everyone?

New technologies have always been perceived as threats to the status quo. Audio recording was the first technology on the personal entertainment scene over a hundred years ago. Radio broadcasting quickly joined the field, homing in on the consumer market for music. Television stepped in years later, stripping radio's share of drama and serial entertainment. And only recently, television broad-

casters discovered that music video could grab a big piece of the music-consuming audience.

On another front, satellite technology made commercial cable television networks feasible. Cable then diversified television programming, which cut up the market share into many smaller pieces. Now, newer satellites will compete directly with the cable business, dividing the shares even more. It would seem that this trend would ultimately prove self-defeating, yet, as one industry source commented, "Business is great."

What has happened is no mystery. Radio, far from decimating the recording industry, serves as its biggest promoter. Airplay is essential to the sale of new music. The same is true in video. When cable tv first launched its music channels, personal entertainment reached new levels of reality and liveness for its listeners/viewers. And recording artists got a shot in the arm.

Still, the market does have limits. In the next 10 years we will see software, hardware, whole systems that will grow, evolve, or fade away as the industry shakes out the services that can't compete or maintain technological superiority. So, what can we expect? Here's the way the future shapes up.

Audio: CD Will Be the Standard Bearer

There is no getting around the lure of quality. Compact Disc has it, and it's hard to beat. Nothing surpasses CD for sound purity and transparency of playback. It is simply the best thing that has ever happened (in the technical sense) to recorded music, and it's only going to get better.

Technically, CD is a very refined medium. However, there was early disappointment in CD sound stemming from inadequate software. This problem is now being overcome. Recording engineers are just beginning to discover how to use the medium, how to bring out its full potential for rich, clean sound. Improved miking, better environmental decisions, and the use of digital recording (currently most digital music is first recorded on high-quality analog tape systems before transfer to CD digital codes) will soon bring CD recordings to aural heights that will make us dizzy. The CD will take two to three years to gain widespread consumer acceptance, but once it does it will open the door for a vast array of new digital products. It is clearly the audio configuration of the future.

Even as CD technology spreads toward mass market acceptance as a music carrier, however, its underlying technological base is also

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poised to bridge both computer and video media as well. With a memory capacity speed of access vastly superior to conventional floppy disks—the basic Sony/Phillips configuration has already been adapted in prototypes that can store the equivalent of over 500 and up to 1,000 floppies on a single CD—the coming decade will see the Compact Disc emerge as a major new rival for ROM (Read Only Memory) storage, with recordable CDs also destined for eventual usage in computer media.

Meanwhile, its shared technology with laser video disks will also spawn new, hybrid audio/video products.

Video: Format Shakeouts Will Continue to Dominate the Scene

At about the same time that record retailers shifted their stocks around to make room for the CD, they also created space for an entirely new spectrum of products: home video. It is not unusual to visit the neighborhood record store these days and find offerings in videodisc and two formats of videotape.

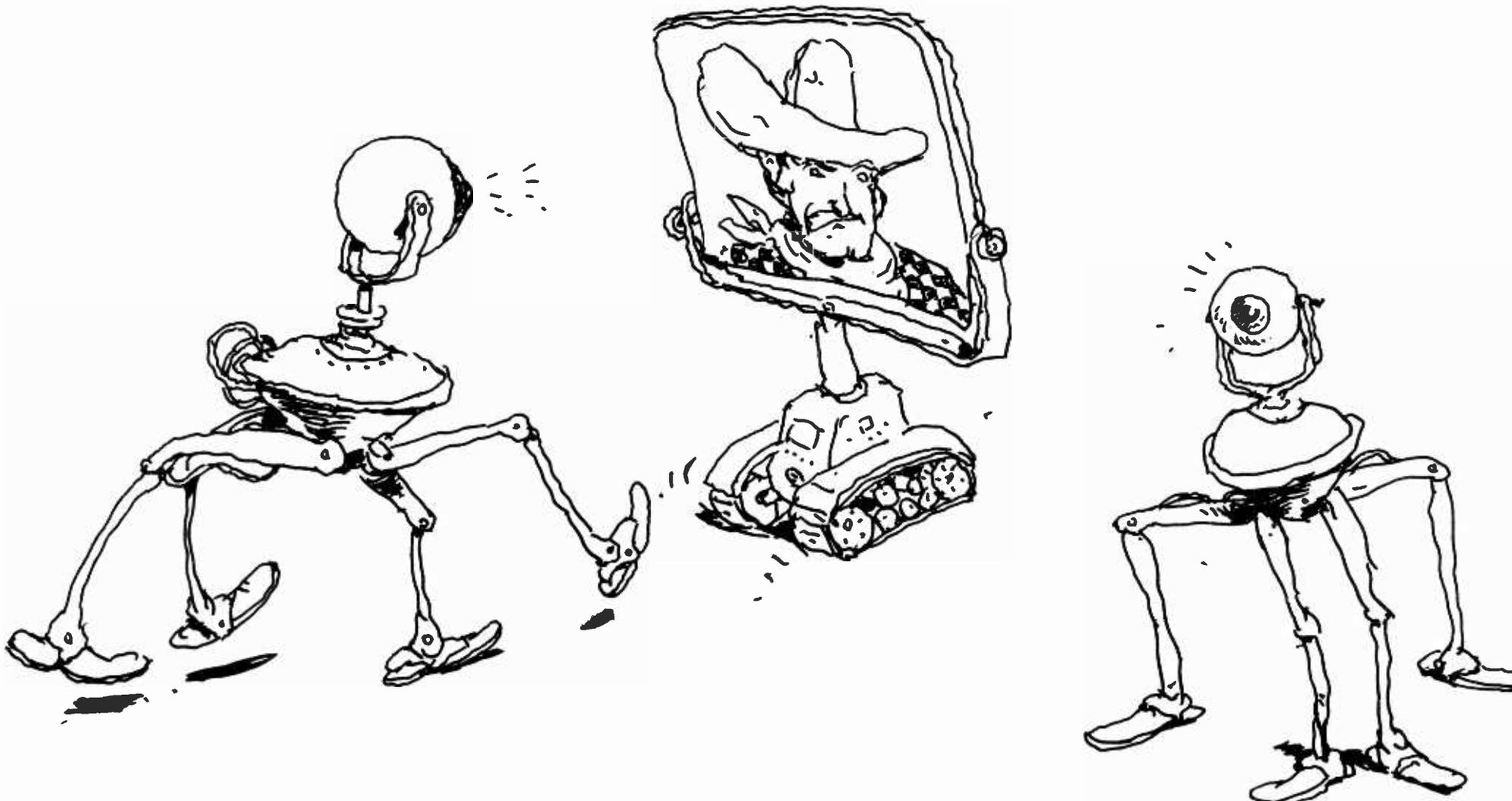
Despite its still modest share, the laser video disk is ultimately the most potent video program medium. As developed from the original Philips technology yielding the first optical videodisks in the mid-'70s, the conventional laser disk shares the same optical laser scanning technology as the Compact Disc, but stores both visual and audio data in analog, not digital form, due to the bandwidth needed for the former. The 12-inch video disks made by this process thus offer audio that simply can't match the digital clarity of CDs, although the analog stereo achieved on laser disks is still superior to conventional half-inch VCRs.

Player prices and limited software have reined the growth curve for the laser video disk, yet Pioneer, now the chief consumer marketer for the system, is optimistic. So are we: the configuration's true potential, and its active role in an emerging convergence of several optical disk configurations, augur exciting breakthroughs in the years ahead.

Pioneer is already readying marketing plans for a universal laser player capable of playing 12-inch 4 $\frac{3}{4}$ " digital audio CD, all on a single spindle, decoded through a common laser scanner. With the digital/analog converters required for CD playback already aboard, these units will make the evolution of digital audio capability for video programs a tangible reality. Pilot music programs utilizing digital soundtracks are already being produced to test this scenario.

There are other applications beyond home entertainment that also spur optimism for the long-term prospects likely for the laser video disk.

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The Challenge Of Change

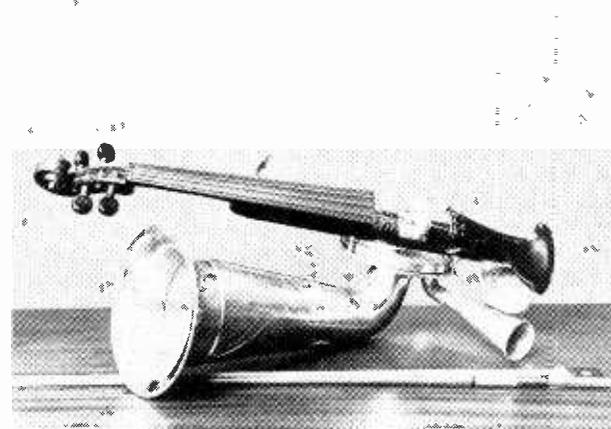
In The Recording Industry

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business away from the smaller mom and pop stores that had been the mainstay of record sales.

Narrower profit margins on prerecorded product were dictated by price wars, justified by the rising potential volume for hits, and essentially subsidized by vendors through increasingly liberal sales policies. Product returns allowances, defined in earlier decades by the practical reality of defective goods, were transformed into an insurance policy for dealers; as major suppliers adopted a de facto stance of permitting any unsold goods to be returned for full credit, and sweetened the pot by extending much longer deadlines for payment, retailers could load their bins with albums, singles and tapes at minimal risk. Because these merchants were able to stock their stores without actually paying for goods until 60, 90 or even 120 days later, many were confident that they could build ever expanding networks of new stores without requiring substantial capital.

The rapidly rising sales ceiling for the biggest album hits lulled most major vendors into ignoring the precarious fiscal stability such largesse was creating for both suppliers and accounts. As multi-million album sellers became commonplace, the prior Gold Record standard for Recording Industry Assn. of America awards was augmented by the new Platinum awards. Onward and upward seemed the operating principle of the day.



Because cylinder records could not capture string sounds faithfully, brass and woodwinds were frequently substituted for strings at recording sessions. The Stroh-violin, an acoustically amplified instrument, was designed especially for cylinder recording. Credit: Smithsonian Institution. Photo courtesy of RIAA.

A sense of relative permanence to this prosperity was taking root, eclipsing the hard lessons learned earlier general and industry recessions. Likely contributing to this complacency was the trade's resilience during a moderate general economic recession in the mid-'70s, as well as the surprisingly minimal impact of an otherwise costly format battle over quadraphonic recording during that same period.

Four-channel systems, introduced in the early '70s, had sought to create a dramatic breakthrough in audio realism by expanding the conventional stereo display into all four corners of the listening room. That scenario required two additional speakers and modified amplifiers. Compounding the marketing problem, however, was a classic corporate rivalry between no less than three different, incompatible four-channel formats. The most technically impressive of these, JVC's discrete four-channel system, required disks that could not be played on conventional stereo turntables, while two other, matrix four-channel configurations promised that disks would be compatible with conventional stereo gear.

Consumer confusion was inevitable, as was resistance to the necessary hardware investment, while retailers were loath to multiply their inventories even more radically than in the days of the LP/single conflict. Less obviously four-channel versions of current pop hits succumbed to the unrealistic sonic overkill that had yielded many early stereo recordings questionable in terms of musical value. Four-channel sound died a swift but hardly bloodless death for prerecorded audio yet the recording industry's wounds were salvaged by continued net growth.

Other technological breakthroughs would prove more enduring, however. An entirely new recording technology, digital audio recording, was moving from the experimental stage toward practical professional applications by mid-decade, promising the eventual creation of both studio and consumer systems with dramatically greater realism, broader editorial flexibility and longer durability. Derived from computer data storage, digital audio systems stored simple digital bits rather than complex audio wave-forms, and could theoretically be adapted to a variety of different possible consumer formats.

By 1978, the industry's overall growth seemed unstoppable. Rock's platinum prominence, now buttressed by FM radio's dominance in audience loyalty and the market leadership for Album-Oriented Rock formats, was now being contested by the rise of disco, which augured a broader pop phenomenon reaching beyond rock's presumed demographic frontiers. A producer's medium revolving around songs rather than recognizable artists, disco recordings could permit recycling of older publishing catalogues and were much cheaper to record. With origins in the more orchestrated r&b styles of the early decade and in seminal European records which imparted their own characteristic gloss, disco was spawning its own separate industry spanning club ventures, clothing and other non-musical products. Although disco, like rock, had been largely sired by smaller independent labels, by '78 most majors were confident that they understood the formula, and were releasing disco product by new and established acts.

Disco wasn't the only cause for optimism. The summer of 1977 had witnessed a happy calamity—a demand for recordings that taxed the industry's manufacturing capacity, incurring delays for product orders. Never mind that much of that demand was triggered by the death of Elvis Presley, and a global rush on his entire catalog. The perception that the industry's existing pressers and duplicators couldn't keep up with the demand reinforced the belief in unlimited growth for the future.

1978 also brought "Saturday Night Fever," which combined disco's appeal with the phenomenal television recognition for its star, John Travolta. A shrewd album/movie cross-marketing strategy orchestrated by RSO Records, RSO Films and Paramount, the film's distributor, utilized the established recording sales clout of the Bee Gees, then enjoying a dramatic comeback via their dance-oriented records, to build boxoffice awareness prior to the film's opening. The movie's fast launch was accelerated further by Travolta's marketability, and the resulting interplay between movie, music and star carried sales of the double album and myriad singles through the roof.

Although various major feature films had effectively exploited the rock connection since the '50s, the recording and movie industries had still operated at a polite distance. In the months after "Fever," however, there would be a rising tide of new film/music ventures attempting to bridge their respective audiences and expand sales in each sphere.

Back To Earth

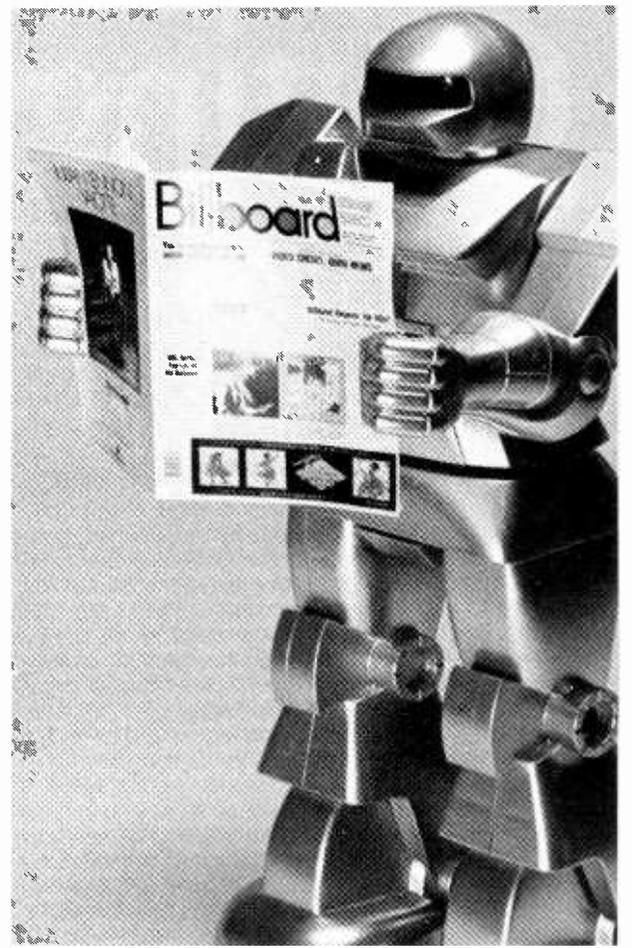
Total industry shipments during 1978 had soared to \$4.1 billion, and disco, country and other fields seemed destined for further growth. Yet as 1979 began, there were signs that serious challenges were threatening that scenario.

Retailers, who had ordered large stocks of catalog album titles during the previous Fall's label stocking programs, found that these albums—sold at full list price, and usually shelf-priced at higher tickets than new releases—had failed to sell through. Under their suppliers' liberal returns and credit policies, the dealers began shipping back huge stocks of unsold merchandise.

Meanwhile, record and tape counterfeiting, long an underlying threat to legitimate sales, was gaining new notoriety. Despite tougher federal and state statutes imposed earlier in the decade, including culpability under racketeering offenses for counterfeiters seeking to operate on a national scale, product pirates had entered a period of greater sophistication in producing precise facsimiles of hit albums. The diversion of consumer dollars (and the risk of consumer dissatisfaction) that had been overlooked in the heady years preceding now took on sobering importance in light of declining sales.



Papa, mama and their six daughters, using earplugs that were provided to amplify sound, sample a recording reproduced by one of the early cylinder record players. Photo courtesy of RIAA.



Many of the superstars who had driven the business during the '70s meanwhile began to taper in sales, and while the majors had attempted to find a new generation of rock and pop stylists among the safer corridors of the punk and new wave movements, few major careers had been consolidated to offset the drop in overall sales. Disco, too, had ceased to be profitable for the majors, country's rising market share appeared to be levelling off, and a deepening recession effectively capped the potential for black music to trigger substantial new growth.

Contributing further to a new siege mentality was the accelerating growth for the cassette. Yesterday's "plus business" had been taken considerably further by the audio industry, which had pushed the configuration's technical horizons outward through improved circuitry and tape heads, better tape formulations and the spread of noise reduction systems. These developments enabled home cassette enthusiasts to make economical cassette copies of albums that rivalled or surpassed many commercially duplicated cassettes.

As the industry entered the '80s, the cassette's likely ascension to the dominant configuration terrified recording companies. Fortunately, the same technological fast track that had caught labels unprepared for the format's much improved technical performance would in fact yield a reprieve from the blank taping crisis, as sales of automotive cassette units and Sony's revolutionary Walkman personal cassette players attracted a new nation of cassette enthusiasts who lacked recording equipment. Audio hardware and software interests engaged in a heated war over home taping, however, fielding research reports attesting to the practice's drain on legitimate sales or countering with evidence that tapers were also the most active LP buyers.

With the domestic economy now in the throes of a major recession, the industry weathered a succession of retail closings and bankruptcies, label closings or buyouts, staff cutbacks and roster shakeouts. The exodus of independent labels, either to Chapter XI proceedings or branch major deals, was accelerated, with the independent distributors' remaining market share dwindling rapidly.

Radio's tighter formats and more fragmented audience meanwhile posed greater obstacles to crossovers between pop, black, rock and country audiences, despite the rise of urban contemporary formats mixing elements of those first three idioms. And newer technologies once again loomed as competitors, with home video recorders now joined by videogames and home computers as rivals for the consumer's leisure dollars.

This same period thus enforced a host of streamlining measures as surviving businesses sought to halt the runaway spending of the '70s and impose tighter controls over their operation. Sales and returns policies were revamped, prerequisites from satin jackets to limousine rentals were curtailed or eliminated, artist contracts were scaled down in investment commitment, and a sharper bottom-line orientation was enforced. The trade's de facto single list price strategy was challenged as budget pricing was revived in the form of midline albums, which effectively retired the practice of charging consumers more for older albums than for the newest hits.

THE INDUSTRY IN THE '80s

The Recovery

From 1979 through 1982, industry shipments fluctuated as labels, retailers and distributors adjusted to both general economic indicators and changes in the recording industry's style of conducting business. The shakeout in labels and distribution companies diminished somewhat, and the imposition of tighter controls appeared to be yielding a more realistic grasp of the market's true health, while the emerging importance for video promotion and the advent of a prerecorded digital audio configuration augured new opportunities.

By 1983, an upswing was evident, borne out by the RIAA's total

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Getting Personal

Audio, Video & Satellite Technologies

(Continued from page 90TH-72)

First, the 12-inch conventional laser disk has been selected for use with the new generation of interactive video games, such as "Dragon's Lair," because the laser can scan, freeze frame, slow motion, and respond to the directions of a computer. Second, the laser disc is perfect for industrial and training applications for the same reasons. Third, RCA has thrown in the towel on its less expensive, needle-in-groove CED format video disc player that had captured a good deal of the movie market with consumers.

Laser video discs, however, still need time to develop. Tremendous advances in VCR technology, particularly precision matching of video heads and integrated circuitry, have dropped low-end VCR prices from around \$1,000 in 1979 to only \$300 today. The VCR cannot random access or interact with a computer as neatly and quickly as the laser disc, and its picture quality generally suffers in comparison. But the price is right and the VCR does one thing exceedingly well that the home video disc system does not do at all: it can record—both broadcast and cable programming, or video signals from an attached camera. It can also edit (some models) and play back prerecorded tapes. Software for VCRs is almost universally available, and the highly competitive and lucrative tape-rental business has pushed prices as low as 99 cents a day.

Within seven to ten years a recordable laser disc machine will be commercially available and will vanquish the VCR—because it will carry inherently superior features and its software will be sized and priced beyond the limits of video tape. But the present and near future belong to VCRs.

Still, don't think everything is pink and rosy in the VCR industry.

There is heavy trench warfare going on between the biggies, and it shapes up like this.

Sony's Betamax was the first home VCR available. Almost two years later JVC perfected its rival VHS system. Then, as if two incompatible formats were not enough, Philips decided to introduce a third system, the Video 2000. But it was too little, too late. When Philips announced it would drop the Video 2000 and switch to VHS, Beta staggered. Quickly, Zenith, Toshiba and NEC—all important Beta suppliers—jumped to VHS for their European exports. Beta will soon disappear there.

For the present, however, Beta will still remain relatively strong in Japan and the U.S., and Sony claims it will not abandon ship. As proof of its commitment, Sony recently introduced the Betamovie camcorder, a 6½ pound, one-piece video camera and recorder with optical viewfinder and manual focus. The Betamovie uses standard Beta tape and can record for up to three hours on a single cassette. It does not, however, have a playback mode built in.

Answering the new round of video salvos from Beta is the VHS Videomovie. Though not a one-piece outfit, it still weighs only 4.2 pounds, has manual focus, and includes both a playback unit and electronic viewfinder. On the negative side, the Videomovie plays only a 20-minute tape, though these short tapes can be transferred to longer VHS tape for editing and playback.

It seemed as if the tiny Betamovie and the Videomovie would end any speculation regarding the future of the smaller tape format for "homemovie" style videos. Then Kodak let loose of its new 8 mm format camcorder. Kodak? 8 mm? Are we talking film here? No, Kodak's new 8 mm is videotape. And the new Kodak Camcorder

COLUMBIA

DOUBLE-DISC RECORDS

MUSIC ON BOTH SIDES



2200 features a one-piece camera and recorder, electronic viewfinder, and optional auto focus. It weighs only five pounds. Playback is via a separate "cradle" that attaches to any TV set.

The key to Kodak's Camcorder 2200 is its tape. It is nearly 40 percent narrower than either the half-inch Beta or VHS formats, and it is packaged in a compact 90-minute cassette that is only slightly larger than an audio cassette. Kodak claims that a new breakthrough in high-performance tape allows their new 8 mm videotape format to carry more image data than half-inch videotape.

Expect to see several other companies, including GE, Phillips, and RCA, jump on the 8 mm tape format bandwagon within the year.

Certainly no one expected Kodak to emerge as an overnight leader in video technology. Actually, they haven't. The technology comes from Japan's Matsushita, which is building Kodak's camera. Matsushita, you may remember, is the parent company of the erstwhile Japan Victor Company, banner carrier for VHS technology.

With Matsushita behind 8 mm production, and an improved tape to maintain image resolution, 8 mm video will carve out a permanent niche for itself in the home entertainment market. As early as next year, home video systems will incorporate a good half-inch VHS deck for program recording and software playback and will be augmented by a full-feature, lightweight 8 mm camcorder for home videos. Beta will fade away from the home market. There is already much more software available in the VHS format than for the Beta—and that is a crucial selling point when shopping for a new video recorder.

The new half-inch camcorders, though technological marvels in their own right, will be hard pressed to match the features that 8 mm will be able to offer and still keep their compact size.

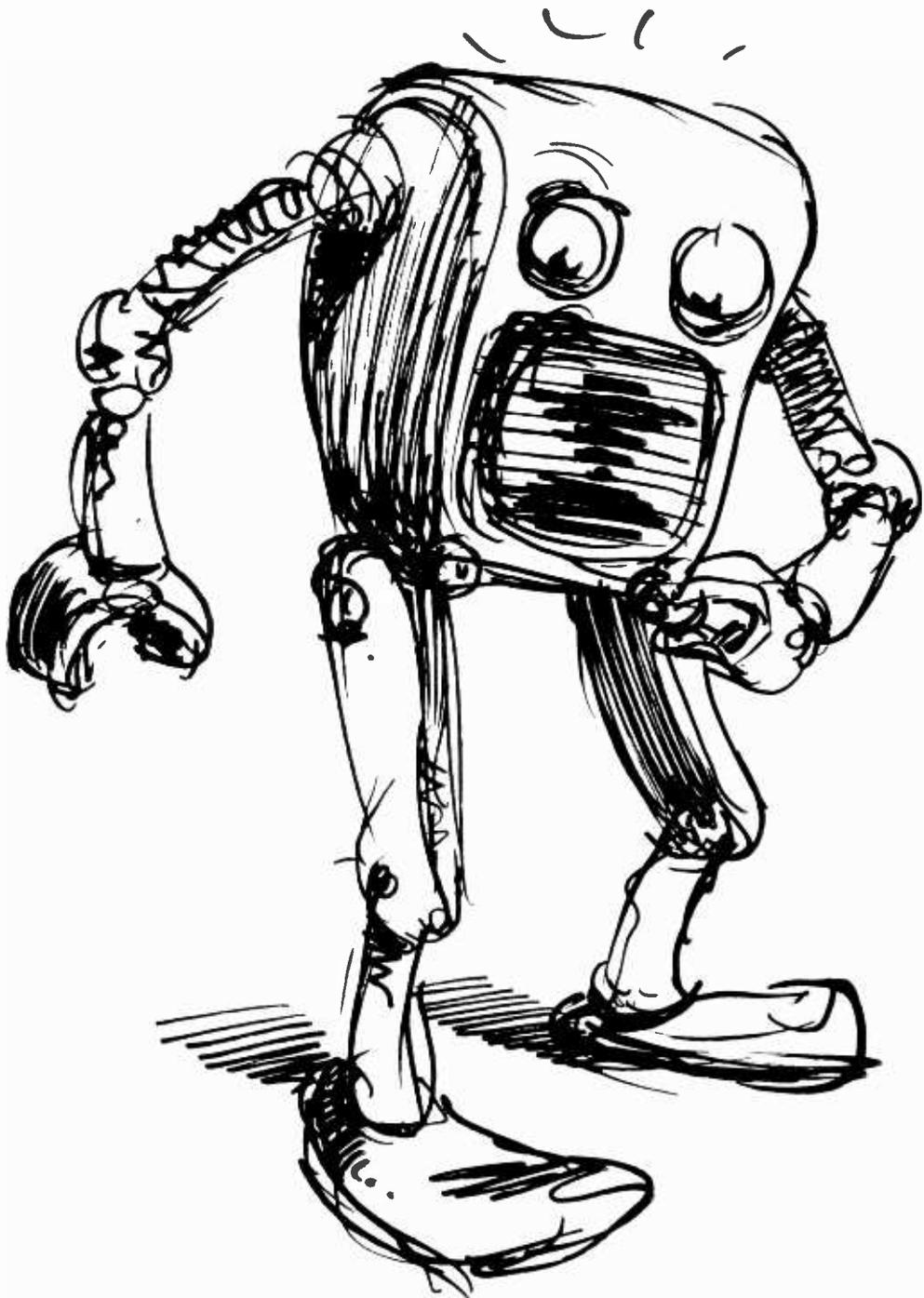
Satellites: Cable Will Lose Some Turf

Another major battle is about to be played out, this one pitting DBS against cable. It has no clear winner. DBS services face stiff competition from cable tv suppliers who are firmly entrenched in many cities. But, there is no doubt that some DBS services will be able to compete. One reason is that large areas of the country are still wide open to them. At present, approximately 25 percent of the U.S. is not wired for cable. This hunk includes such urban hot spots as Washington, D.C., and New York City's "outer boroughs," as well as many rural locations that will never prove cost effective for cable installation.

The advanced technology of DBS will also give it a competitive advantage over cable systems and more than a fighting chance in the marketplace. For example, it can broadcast "true" stereo TV. It can transmit HDTV (high-density television). It can address home equipment for pay events such as first-run movies or sports events. In addition, DBS can provide a cleaner signal to many areas, and it will be difficult to pirate.

There is little doubt that DBS will become the dominant delivery system for electronic mail, home shopping, and banking. But some line-of-sight problems will occur in mountain areas and in the canyons of our big cities. This is a problem that will have to be worked out to the mutual benefit of consumer, cable supplier, and the DBS

(Continued on page 90TH-84)



Billboard
CHARTS the FUTURE

Peter, Paul & Mary's Extraordinary '84 Summer Tour

"That rapport with their audience — the shared hopes and fears — is what makes PP&M such top-quality entertainers. Even in Wolf Trap's vast Filene Center, they project a coffee-house intimacy; you almost expect them to start bumming cigarettes from the audience."

Washington Times, Washington D.C.

"Armed only with acoustic guitars and longtime associate Dick Kniss on stand-up bass, they produced so much energy and presence that the four of them were able to "fill" the otherwise empty Greek stage — in a vein too seldom tapped these days: music the entire family can enjoy together, perhaps even leaving the show a little better for the experience."

Los Angeles Herald Examiner

"And indeed, the legendary folk trio's informal stage presence and gentle songs of love and peace made it seem as if they'd invited 6100 friends over for a sing-along. The soaring harmonies of such '60's classics as "Blowin' in the Wind," "If I Had a Hammer," "Puff the Magic Dragon" and "Leavin' on a Jet Plane" filled Riverbend and soon had the audience singing along."

Cincinnati Post, Cincinnati, Ohio

"Peter Yarrow, Paul Stookey and Mary Travers presented a warm, gentle concert before an audience which they treated like an old friend. Peter, Paul and Mary haven't lost their magic."

Democrat & Chronicle, Rochester, NY

Date	Location	Attendance	Gross
7-19-84	Blossom Music Festival/Cleveland, Chic	5,554	\$ 56,246
7-20-84	Ravinia Music Festival/Chicago, Illinois	12,300	\$113,600
7-21-84	Meadowbrook Music Festival/Rochester, Michigan	9,422	\$ 89,442
7-22-84	Riverbend/Cincinnati, Ohio	4,214	\$ 57,135
7-26-84	Garden State Art Center/Holmdel, New Jersey	5,171	\$ 74,065
7-27-84	Fingerlakes/Rochester, New York	6,195	\$ 80,410
7-28-84	Saratoga Performing Arts Ctr./Saratoga Springs, N.Y.	5,675	\$ 67,525
7-29-84	Chastain Park/Atlanta, Georgia	6,381	\$ 75,500
8-3-84	Wolftrap/Vienna, Virginia	9,732	\$ 73,312
8-(7-12)-84	The Fox Theater/St. Louis, Missouri	28,532	\$333,319
9-21-84	Concord Pavillion/Concord, California	5,571	\$ 64,699
9-22-84	The Greek Theater/Los Angeles, California	6,185	\$ 84,197

You're going to be changing

Billboard
CHARTS *the* FUTURE

(Continued from page 90TH-22)

less on the shelves than the computer reports.

Example: The story is told of the housewares department of a big department store whose inventory from year to year contained the entry, "1 ea., boat." Most clerks shrugged it off. Maybe it was a screw-up and belonged in the inventory of the sporting goods department. It was obviously an error. But no sales clerk was willing to take the chance of making a sight inventory, discovering that there was no boat, and therefore risking a large portion of his paycheck. Finally, a sharp but annoying auditor discovered the item and insisted that a search be made for the elusive boat in the housewares department. But there was no boat to be found in the housewares department, nor in the entire store. An exhaustive and exhausting check of the records going back nearly ten years finally uncovered the fact that a long-departed computer keypuncher had been in an apparent rush to leave on a Friday afternoon and had entered in the housewares department inventory the item, "1 ea., boat." It should have read, "1 ea., gravy boat."

The cost of putting a local store's data processing equipment on line or connecting it through the telephone system to other equipment is coming down bit by bit. Today, given the proper equipment and software, it's economical for an independent retailer to link up with his accountant's computer, place both automatic reorders or special orders with jobbers, and run checks on credit cards. Any retailer who carries a broad line of widely varied products—and both

audio and video hardware/software retailers qualify in this respect—can and should take advantage of this existing data handling capability to reduce manpower costs and save time.

The technology of networking—connecting data processing machines together via various communication links—is an exploding field right now. Most people believe that networking involves the use of only the *existing* telephone system. But this is rapidly becoming a highly competitive industry. Microwave towers are springing up almost everywhere as additional networks and links are established. Until recently, satellites have been used primarily to receive data from larger centralized satellite ground stations; but now the power, size, and other capabilities of the newer satellites permit "interactive data exchange"—i.e., two-way data communications from small and inexpensive satellite ground terminals. More than two-thirds of the world's communications—audio, video, telephone, and data transfer—now go through satellites. And there's no end in sight.

This is where technology is going to make a difference to retailers, although the mere thought of a satellite link may be considered too rich for the blood of most retailers. Look out, because the cost is coming down fast!

The capability to "network" a retail store's data processing equipment with that of other enterprises immediately offers an unsuspected number of other retailing advantages.

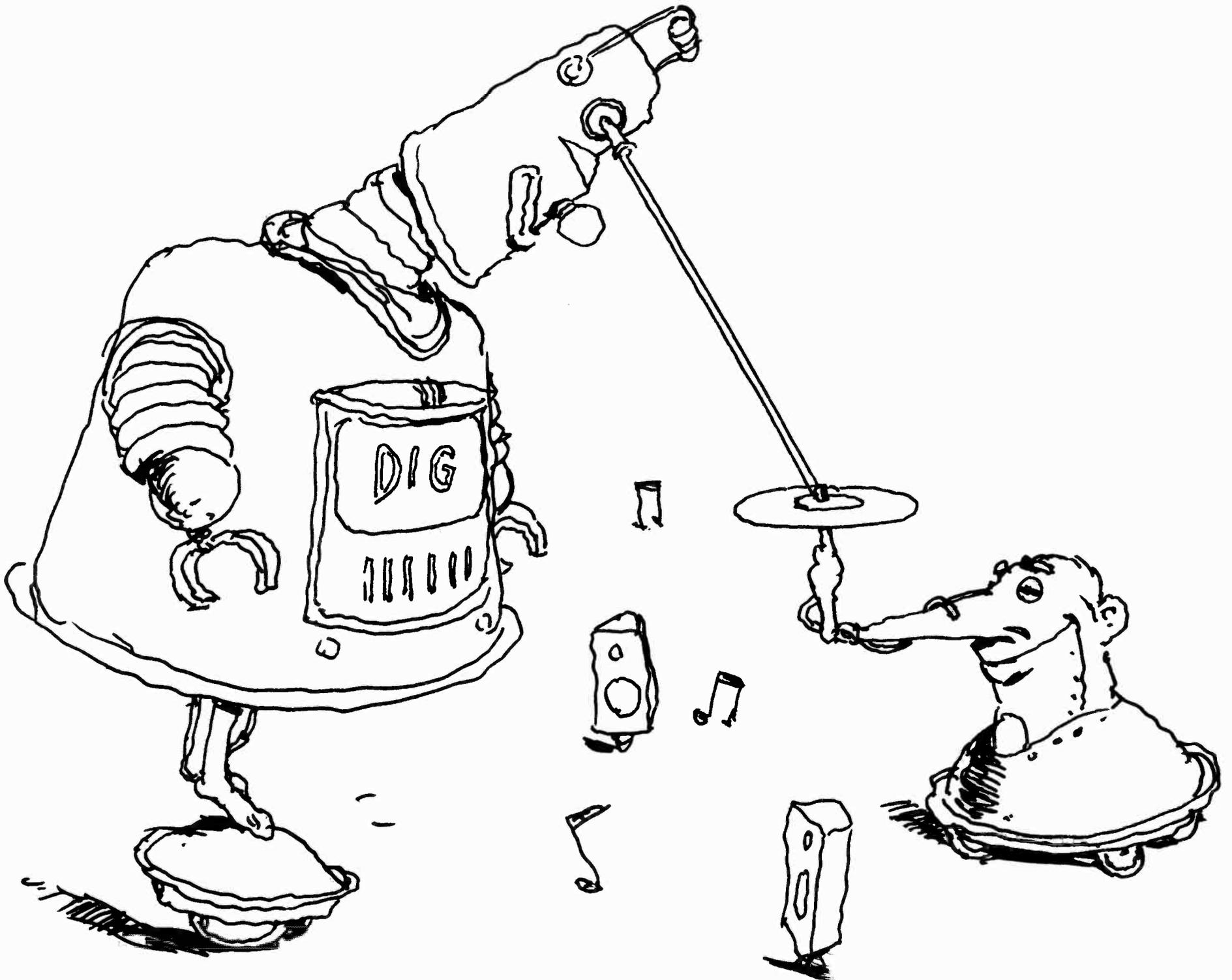
It has been said that there is nothing more useless and outdated than yesterday's newspaper. This is no longer true. The "useless and

outdated" category has expanded to include part numbers, parts lists, and the "latest catalog." With an average sales call now costing about \$200, the old traveling salesman must either work more calls or push only the high-ticket items where the commission will cover at least his call costs. It also means that a salesman can no longer profitably cover the boondocks but must concentrate his efforts in the large urban areas where there are a great number of retailers that can be reached over a short distance and, therefore, in less time. Since most retailers receive most of their product data from salesmen, this has left many small-town businessmen out of the loop. Perhaps the salesman calls once a month, or even once every other month. The small-town retailer therefore remains a small retailer because he can get the latest sales and product information only by mail. And sales literature that comes by mail can never be complete or answer all the questions that can be answered by a salesman. So the small-town retailer limits his stocks to the products he believes will sell. He must be conservative. He can't shoot crap by stocking many new and formerly unknown products. Only if he makes the right guesses will he stay in business. Advertising can, of course, alter this situation, and the next ten years is going to see enormous changes here, as we'll see in a moment.

Any retailer who also offers a repair service for equipment or a parts department faces a similar problem: the inability to stock all the parts now required for all the different pieces of equipment he sells. There isn't room to store them. Furthermore, a small retailer can't afford to have a lot of capital locked up in parts inventory. So, when a customer brings in a broken product or wants a specific part, it usually isn't in stock. This leads to the old game called "Parts Chase," a fun-and-games, time-consuming, and therefore costly exercise far too well known by most retailers, and especially by their repairmen.

Modern entertainment equipment is growing increasingly complex, and the "try it and see" approach of the old-time "shade tree re-

(Continued on page 90TH-88)



The Challenge Of Change

In The Recording Industry

(Continued from page 90TH-73)

disk and tape shipment figures for that year, which headed up to \$3.8 billion. That modest increase over the \$3.6 billion reported the prior year reflected a relatively flat trend in unit sales, preventing most trade veterans from abandoning the caution maintained since the slump felt from 1979 on. But 1983 had witnessed a new global sales zenith via Michael Jackson's ubiquitous "Thriller," and the rise of music video programming through cable and broadcast television was fueling a significant array of new and developing artists.

During 1984, the recovery has taken more tangible shape. New store expansion, inhibited during the slump, was resuming, with per store business and consumer traffic both rebuilding as well. Label balance sheets were improving, with both CBS and the Warner Records Group regaining their stature within their respective corporate arenas; MCA's recording and publishing division achieved a healthy turnaround under the direction of new president Irving Azoff; and

radio here offered an active launchpad for contemporary recording careers, broadcast television had maintained an uneasy relationship with rock era styles; despite the crucial role played by major tv variety series in consolidating major rock careers in the late '50s and early '60s, prime time programmers had traditionally been wary of rock, which was deemed unsuitable for the broader family viewing segment targeted during peak evening hours.

Rock, as well as rhythm & blues, had thus been relegated to off-prime time slots, beginning with Dick Clark's American Bandstand, a local Philadelphia teen program that graduated to network reach over ABC in the late '50s. During the mid-'60s, prime time rock shows were tested by both ABC (with Shindig) and NBC (with Hullabaloo), but both enjoyed relatively brief runs. Those same networks would revive rock formats for late night, off-prime slots during the '70s, with Don Kirshner's Rock Concert and Burt Sugarman's The Midnight Special both successfully employing a concert format. At mid-decade, Saturday Night Live would also make effective use of contemporary musical guests, but rock and its affiliated styles remained a hands-off proposition during prime time.

The rapid growth for cable television delivery and that medium's subsequent need for new programming to fill the rising variety of available cable channels introduced a new perspective, however. In contrast to the networks, cable and pay systems envisioned a viable commercial commodity in "narrowcasting," catering to specific market segments rather than attempting to offer one-size-fits-all programming suitable for the broadest general market.

Warner-Amex, formed as a joint venture by Warner Communications and American Express, designed its various cable video services to explore this narrowcast scenario, and in launching MTV, the combine banked on the music marketplace, despite the slump then being felt. The new venture, staffed by recording and radio industry veterans, shrewdly courted the beleaguered labels as much or more than the cable operators needed to carry the service. MTV stressed its stereo audio capability, a decided improvement over the traditionally low-fi sound offered by conventional tv broadcasts and receivers, and the service's readiness to expose newer artists and styles.

MTV's willingness to utilize new acts wasn't altruistic. In contrast to established radio stations mindful of ratings history and inundated with new releases, the fledgling cable music venture needed to fill its round-the-clock schedule from a then modest library of available clips. Since clip production was relatively new here, it was acknowledged that initial program offerings would likely draw heavily from new British and European acts.

The new service's successful effort to exploit its rivalry with radio also enabled MTV programmers to receive their clips for free. Although the clips, unlike records, could not recover their cost through commercial sales, label promotion executives were willing to incur the video production costs because of their need for such an alternative avenue.



Today, MTV's success hardly requires retelling, having spawned a flood of local and national music shows now carried by syndicated and network tv stations. Prime time has remained relatively free of rock, but late night and afternoon schedules, as well as children's entertainment series, have all made room for the music clip as a programming staple. Low production costs have been an obvious incentive, but the visual style developed by music video and film producers and directors has also exerted an influence over television advertising and, more recently, network dramatic series. Cinematographers and editors have adapted the cutting styles and fluid pacing of clips for a host of non-music product commercials, and during 1983, "Flashdance," frankly modelled after the video music fashion, became the first of many theatrical motion pictures to carry the medium's imprint.

Clips have also provided a cost-effective alternative to live talent for club owners, who began screening promotional videotapes even as MTV itself was first reaching cable subscribers. The medium's role in the rebirth for dance clubs in the wake of the disco backlash has in turn created a universe of music video pools, with their own tip sheets and promotional reels.

This spread for contemporary music on videotape and film has transformed record company structure and financing since the turn of the decade. Video departments, created to oversee clip production and coordinate promotion, have become staple components of most larger labels, while video promotion funding has replaced tour support as a key negotiating issue in artist contracts.

More recently, however, the concerns of publishers, managers and attorneys over financial responsibility for video promotion has prompted a new phase in video music strategy. With typical clip

(Continued from page 90TH-79)



OUR HOME ENTERTAINMENT OR EXHIBITION OUTFIT.

No. 6400. Our Home Entertainment or Exhibition Outfit consists of the following pieces:

- One graphophone talking machine and oak carrying case, one recording diaphragm, one automatic extra loud reproducing diaphragm, one speaking tube, one bottle of oil and one screw driver, complete..... \$25.00
- 12 Musical and Talking Records, your own selection..... 6.00
- 1 Hearing Tube for three persons..... 3.00
- 1 Small Horn for concert work..... 1.00

Price of outfit complete..... \$35.00

most other majors likewise reported better sales.

By October, the overall business picture was sufficiently bright to induce the RIAA to report industry sales from the year's first six months, the first time the manufacturers' association unveiled such figures. The National Assn. of Record Merchandisers, the industry organization representing the retail, rackjobbing and independent distribution sectors, had already reported a 17% increase in retail sales, but the RIAA data shed additional light on an improved marketplace.

Net shipments during the first half of '84 had risen by an estimated 18%, paced by a 45% increase in cassette unit shipments. According to the RIAA, dollar volume had risen by 15%, with the disparity between that figure and the NARM estimate attributed to the latter study's inclusion of blank tape and accessories sold by the dealers polled.

Video Music

Media reports on the industry's renewed health had begun appearing in 1983, and most singled out the rise of music video as a central factor in rekindling sales. In particular, reviews of the growing influence for music video clips and specials singled out the importance of Music Television, better known as MTV, the 24-hour cable music channel launched by Warner-Amex in 1981. In touting the brave new world of video music, MTV itself was mentioned in a virtually generic context by both industry figures and outside media observers.

Promotional films and videotapes showcasing pop and rock recordings weren't a new medium. Theatrical musical shorts had been produced periodically from the '30s onward, and the creation of film and video clips for existing recordings had become commonplace overseas beginning in the '60s. Due to more limited radio exposure available in most European territories, such clips had arisen naturally as an alternative method of exposure.

In the U.S., however, clips had been restricted largely to the biggest, non-touring superstars from abroad, notably the Beatles. While



Compact Disc production.

Demo- graphics

TRENDS AND EFFECTS

Billboard
CHARTS the FUTURE

(Continued from page 90TH-66)

More generally, in less-developed countries per capita income has been growing as fast as or faster than in the developed countries, according to a World Bank survey for the years 1950 to 1975, despite the fact that population has grown faster in developing countries than in developed countries."

What this means, then is that the Third World cannot be written off as an area of media nonconsumers—not by a long shot! During the 1990s the Third World may prove to be an extremely viable and lucrative market for the home entertainment industry. Their standard of living is clearly on the rise, and the quality of life will be higher for most people in most places than ever before.

Income inequities will never disappear entirely, and pockets of poverty will always exist, but more nations and more people are now in the middle-income category than at any time in history. In the United States alone, the per capita GNP in 1975 was just over

\$7,000; by the turn of the century it will be \$14,000. Being in the middle-income category means that one is no longer focused exclusively on eking out the basics necessary for survival. It means having more discretionary funds, it means the availability of greater leisure time, and it suggests the desire to attain visible signs of economic success. All of these trends indicate enormous potential profits for manufacturers and retailers in both the hardware and software ends of the entertainment business.

The first phases of increased wealth often manifest themselves in an acquisitive mode wherein people want "more" and "bigger." It's a little like going into a candy store and saying, "I'll take one of each." But in home entertainment one of each often isn't enough; an FM/stereo radio plus headset, a small television or "watchman," and a tape deck with an assortment of tapes are needed for every room and every car. One advert-sized screen and one VCR are probably enough at the outset, but even these will quickly be joined by

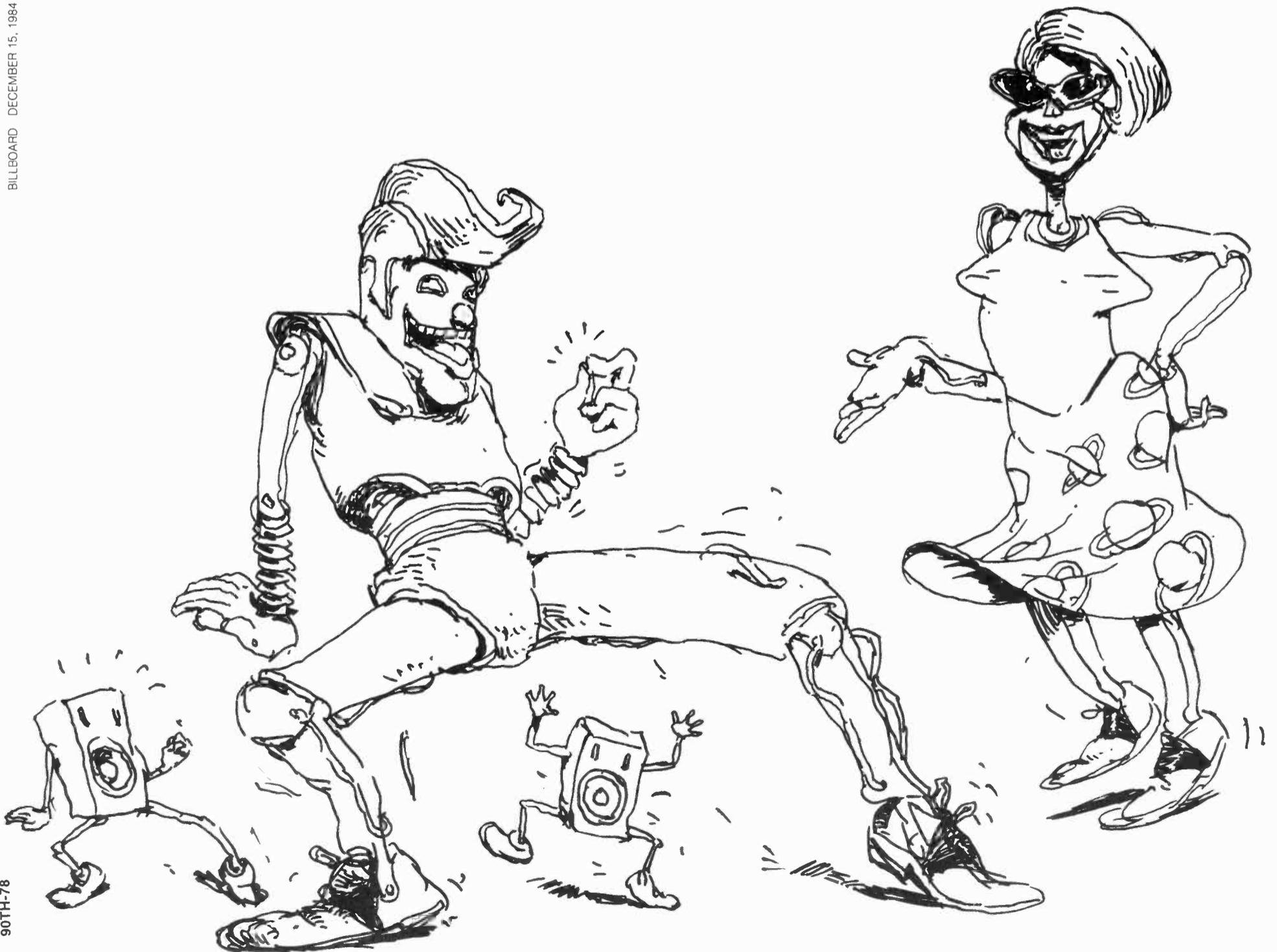
the next generation of entertainment hardware.

This "acquisitive phase" is a little bit different in developing countries than in the West, and different in market economies than in communist countries. But the essential pattern is fairly consistent, namely, the progression from "anything" to "something newer and better," to a specific product and manufacturer. Initially any model of the generic product will do: one color television is as desirable as another—it doesn't have to be cable ready, or remote control, or made in Japan. In fact, because of this lack of specific demand, the Third World is sometimes referred to as the "dumping ground" for products that are no longer sought after in the West, and to some degree this is true. The distinction between brands, makes, models, and years is not yet meaningful to someone who is grateful to have any version at all.

This tendency to "have" diminishes over time, to be replaced, however, by a desire for quality rather than quantity; the emphasis switches from "bigger" to "better." Through tried-and-true advertising and marketing techniques, consumers in the Third World are "educated" to trade up. It's no longer important to be the first with the latest electronic marvel or to have more than the others; it's now more impressive to have the best there is. Top of the line is the only way to go, once they understand what consumer status is all about.

Clearly, this evolution from modest consumer to discriminating, quality-conscious buyer takes time and money, and anyone who is looking toward the developing countries as a major market in the short run will be disappointed. But even in the longer term, market penetration will depend greatly on the right approach. Much of the initial software offered in the Third World, for example, will have to be educational in nature because the need to know—to learn, to improve, to acquire skills, and to communicate—will far exceed the need to be entertained. Literacy, principles of sound nutrition, entrepreneurial skills, and computer programming techniques are just some of the areas upon which Third World countries will be focus-

(Continued on page 90TH-86)



The Challenge Of Change

In The Recording Industry

(Continued from page 90TH-77)

costs rising steadily, paced by the increasingly ambitious scale and sophistication of clips, labels have begun soliciting duplication fees for promotional reels. NBC's late-night weekend video venture introduced payments to clip proprietors, and MTV itself this year unveiled its controversial exclusivity contracts, awarding labels with substantial production funds in exchange for an exclusivity clause assuring the Warner-Amex service will receive certain clips in advance of other shows and services.

Although other music video shows have been a fixture in cable schedules, two new video music channels were developed to compete with MTV, the Discovery Music Network and Turner Broadcasting's Cable Music Channel, which debuted in late October and is now defunct. Warner-Amex has meanwhile responded with plans for its own second music video channel, aimed at an older market demographic than the predominantly teen MTV audience.

Music video has also emerged as a promising genre for prerecorded video, where its proponents believe the right programs will establish sales rather than rental appeal. With the advent of "hi-fi" VCR technology in both Beta and VHS, the field prompted Sony's initial entry into prerecorded software.

Revamping Radio

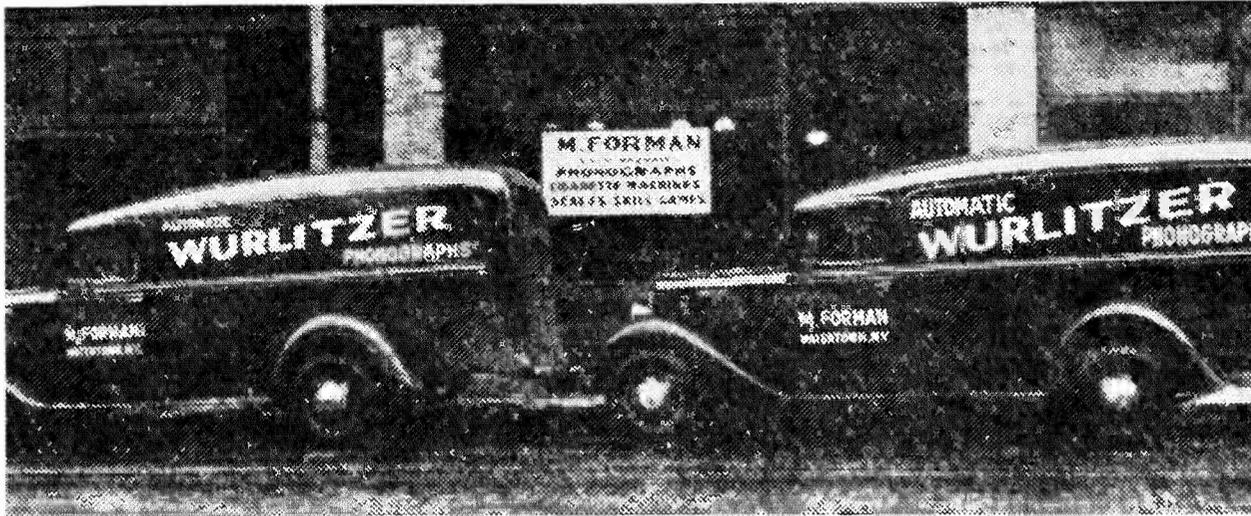
Video may have captured a starring role in most accounts of the recording industry's recovery, but shifts in radio have also benefited the trade. Focal to the rise for dance music, which has survived the premature epitaphs reported for disco, has been urban contemporary radio, which coalesced in the late '70s as a sophisticated heir to black music formats. The intransigence of FM AOR formats during the prior decade has also enabled mainstream pop stations to snatch new market vitality by offering an updated contemporary hit format combining elements of dance, pop and rock.

Both formats have gathered momentum by courting a more diversified listening audience. Urban contemporary's emergence was dramatized in New York during the second half of the '70s, when black programmers responded to the shifting ethnic composition of the city by creating a hybrid musical menu spanning disco, r&b, fusion and certain white pop acts offering one or more of these elements. Unlike AOR, which had progressively narrowed its focus by deleting black and ethnic styles, urban contemporary thus posited a purposefully multi-racial mix.

Contemporary hit formats have taken a more commercially broad-based variation on this principle. Like traditional Top 40 formats of the past, the newer CHR outlets have preserved their emphasis on specific hit records, rather than particular artists and personalities, which shaped most of AOR's formative years; more importantly, CHR modernists have exploited AOR's conservatism by embracing the techno-pop, dance and r&b records denied access to the AOR constituency.

Overall, these revisions have completed a reversal in the relationship between radio formats with respect to new and developing artists and idioms. AOR, once the champion for underground music, is now generally regarded as the most conservative of contemporary formats, despite a recent trend toward exposing local and regional acts that fit the area's hard rock orientation. CHR, once synonymous with the mainstream, has made inroads in ratings by taking a more

(Continued on page 90TH-82)



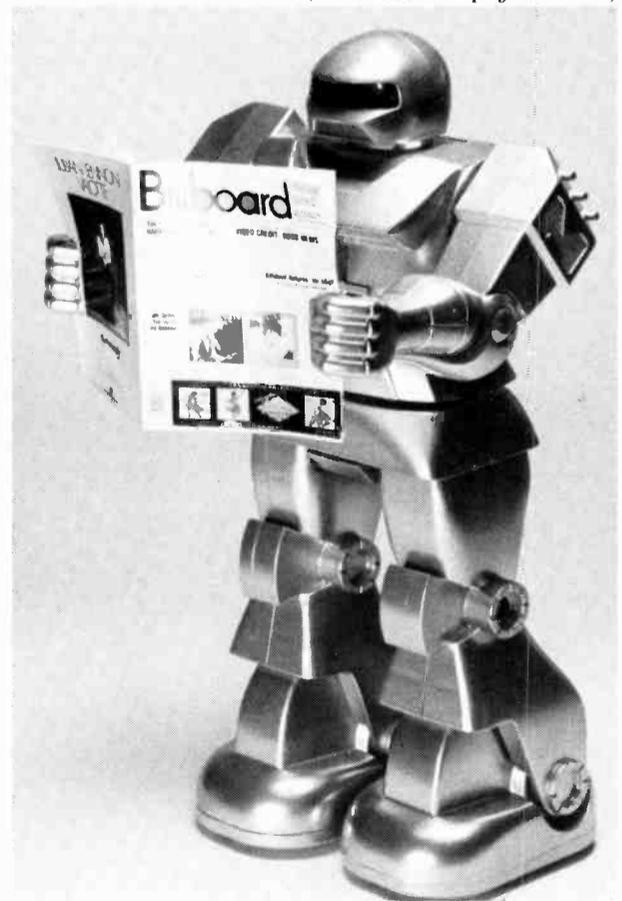
IN THE BEGINNING THERE WERE RECORDS AND TAPES.

AND AS THE FUTURE DAWNED WITH THE ADVENT OF VIDEO AND NEW RECORDING TECHNOLOGIES, WE GREW, EXPANDED OUR VAST IN-STORE SELECTION AND EVOLVED INTO A TOTAL ENTERTAINMENT WORLD.

FROM RECORDS, TAPES, ACCESSORIES AND BLANK RECORDING TAPE TO A WHOLE NEW WORLD OF VIDEO, DIGITAL AUDIO, COMPACT DISCS AND WHATEVER THE FUTURE HOLDS IN STORE, WE'RE

RECORD  **WORLD**

WE'VE GOT YOUR MUSIC... AND MORE!



Home Computing

SCENARIOS FOR SUCCESS

(Continued from page 90TH-46)

requires a small cassette recorder and player; only Commodore's will work. Add about \$60 to the purchase price of the computer. Two weeks after buying that, the consumer finds most good software is not available in that format, and even if it were, loading and storing programs on cassette is unbearably slow. The next purchase: a disk drive that costs about \$250.

The next problem is how to view programs. The home television will work until others in the household want to watch a show when the computer user wants to compute. That old black-and-white tv in the guest room won't suffice, because, unfortunately, most of the software programs require color. In addition, the television display is such that the top and bottom lines of each display are lost. The only solution: the purchase of a \$250 monitor. The \$200 computer has now cost over three times as much.

There is still one other major expense: for meaningful activity, a printer is necessary—and a printer interface. Over \$1,000 has been spent by this point, and still more must be, for floppy disks, paper, a printer stand, a computer table and the bottomless pit known as software. Total: at least \$1,200.



There is one other point that must be made. Using a home computer is difficult. It isn't like loading a tape on a VCR or playing a record. In a nutshell, then, the home computer is a device that is expensive (when compared to other home entertainment devices) and is difficult to use (when compared to anything). Is there any doubt about the reasons for the demise of the home computer industry, or why some say it never really existed in the first place?

Selling the Product

Computer dealers, most of whom do not sell Commodore products, complained bitterly when Commodore allowed its products to be sold by stores that did not specialize in computers. Their complaint was that the computers would be purchased at discount stores (priced below dealer cost), but the computer retailers would be forced to deal with all of the problems—a charge that was not without validity. Other home computers are available from a wide range of retailers, but all "real" computers are available only at stores that restrict their sales to computer products. The point here is very simple: A product that can be sold only at specialty stores because it is so difficult to use is not yet ready for the mass market. Such was, and still is, the case with home computers.

Scenarios for Success

Before considering how computers might be used in the home in the near future, it is useful to consider how they are used now in common home entertainment devices. For example, the event timer in a VCR is controlled by a small computer, and compact audio players use a laser computer to read information from pieces of plastic (a small computer translates the information that the laser "sees" into frequency patterns that result in the music we hear). Almost any sophisticated electronic device makes use of embedded computers to operate. While these devices are not necessarily home computers, the technology on which they are based is identical.

So, what's in store for the near-term future of home computers? This question can best be answered by determining what home computers *must* and *will* be able to do before we willingly purchase them and integrate them into our lives. The answer is relatively easy. The home computer will have to fit on the shelf next to our digital television and VCR and be capable of controlling those devices. It will

have to be able to take the place of what currently requires a turntable, cassette deck, and compact audio disc player to do. A fully integrated home computer will enable us to do our banking, buy groceries, pay bills, set up doctor's appointments, and help our children do their homework. The computer will also show local movie schedules, let us study the menus from our favorite restaurants, and allow us to order and pay for concert and theatre tickets. It will remind us to mail birthday cards, take the car in for service, and call the baby sitter.

Also, the home computer must and will soon become more affordable. It must be able to perform all of the tasks listed above and still cost far less than it does today. This *will* happen in the near future, and this "real" home computer will change the way you live.

The best way to gain an insight into the ways in which computers will become integrated into our lives is to examine two products. The first product might be called the audio system of the future. The second product is actually a computer service that requires the use of a home computer. It, too, has the potential to dramatically alter the way in which we live.

Computerized Home Audio

The introduction of the Compact Disc brought home audio into the age of the computer in a serious way. The result was a quantum leap in the quality of sound reproduction available in the home. Unfortunately, the Compact Disc player is exactly that: a player. Currently, there is no product on the market that permits digital encoding of audio source material in the home. Individuals who like to record their own music must use cassette or reel-to-reel tape and accept the flaws in reproduction that accompany analog technology.

Early next year, however, sees the introduction of the Compsonics DSP-1000, a digital audio recording/playback system. If the DSP-1000 lives up to its manufacturer's claims, audiophiles will be able to make home recordings that match the quality of compact discs. Further, these recordings will be stored on 5-1/4 inch floppy discs, the same as those used with almost all home computers. An additional feature of the DSP-1000 is that it will have an interface for the IBM-PC that will enable the user to manipulate the digital data stored on the floppy discs. The result is that old records and tapes can be "cleaned up," the sounds produced by voices and instruments can be changed—the user will be able to exercise complete control over the sound-reproduction process.

On the surface, the announcement of this product and the technology that makes it possible may seem like a relatively modest step forward. To understand why it may be more than that, it's necessary to briefly mention the ways in which digital data can be shipped into the home.

One medium that is currently used for shipping digital data over long distances is telephone lines. Unfortunately, the speed at which data can be shipped over existing phone lines is relatively slow (1,200 single pieces of information per second), and the error rate is relatively high. This makes shipment of large amounts of data via this medium somewhat difficult. In the very near future, however, a service will be available that will allow the shipment of 144,000 pieces of information per second over telephone lines with an extremely low error rate. The expectation is that twelve cities will have access to this service by early 1985. A second means of shipping digital data to the home is over cable television lines. With current cable technology, it should be possible to ship enough data to equal a 45-minute LP in less than 15 minutes.

What does shipment of data have to do with a digital recording/playback device? The answer is simple. Assume that the cost of the DSP-1000 (currently projected to be around \$1,200 when it is introduced) drops at the same rate as other computer-based electronic devices. It will cost \$200 to \$300 in a few years. Then assume that there are low-cost, high-speed techniques for shipping digital data into the home. Making these assumptions, in the not-too-distant future consumers will be able to buy music at home, over telephone lines or through cable television hookups, and play it back through an audio device resembling a microcomputer. Let's look at two scenarios.

The first scenario involves cable television. One evening you decide that you would like to own a copy of the soundtrack of the video clip you just watched on MTV. You change the channel (using the keyboard on your home entertainment control module) so you can find out the name of the song and the access number under which it is stored in the cable company's data base. Then, after you load a floppy disk into your DSP-1000, you dial up the cable station, enter the access code and a "send data" code. When you receive a "data transmission complete" signal, the process is finished. The floppy disk now will contain the song, stored in digital form. All charges associated with the data transfer will be itemized on your monthly cable service bill, which you can see on the monitor if you so choose.

We are still several years away from a scenario such as this becoming reality. The reason, however, is not because the recording technology does not exist. The limiting factor will be the relatively low number of fully functional cable television installations. This will change, but because of the political and economic issues surrounding cable installation, the change will be slow and painful.

The second scenario, which involves the transmission of data across telephone lines, is slightly more realistic. The assumption on which this is based is that the availability of high-speed, low-error transmission of digital data will be limited in the immediate future.

As owners of a digital music system, consumers no longer want to purchase records or tapes. Instead, they want to purchase floppy disks on which to store music selections. Because they don't have access to high-speed digital communications lines, they must make their purchases at their local record store, which, with more sophisticated equipment than consumers have at home, is able to receive digital data directly from regional record company branches.

The customer goes to the record store and requests that a specific "album" be put on floppy disk. The clerk places a floppy in a disk drive, calls the branch, and places the order. A short time later, the disk is removed from the disk drive, tested, and the purchase is completed.

What makes this scenario interesting is that it identifies a new level of competition that will erupt among record companies and among music retailers. Those who possess the technology will sell the product. If digital music technology becomes the industry standard, those who will be most successful will be the firms that invest early and grow as the technology develops. As traditional sources of music in the home change, so must the industries that have traditionally supplied that music.

Two important points must be made here. First, although the scenarios presented above relate only to music, the same data-transmission techniques will be available for *all* digital data. Thus, as other forms of entertainment (e.g., video) are digitized, they, too, will become candidates for these scenarios. Very simply, music (and other home entertainment options) will become just another type of computer software.

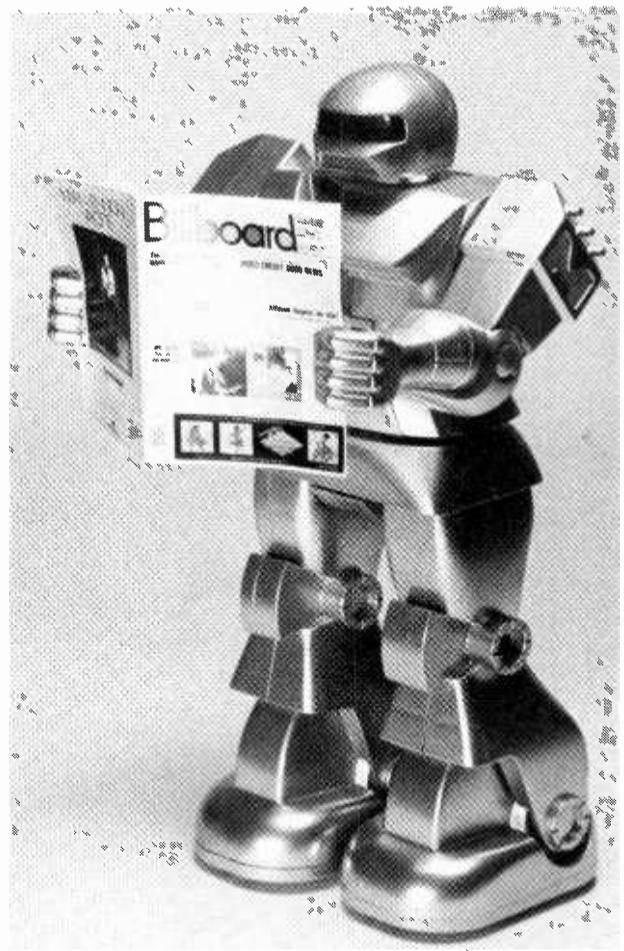
Soon there will be stores that market computer software in the broadest sense of the word: music, games, education, applications. At the same time, stores that have sold music will continue to do so. The challenge for the music retail industry will be to become competent at marketing a type of product with which they have no experience. At the same time, traditional outlets for computer software will compete for music software business. At the very least, the competition should be interesting.

The second point is related to the contrast between the way in which we perceive home computers and other home entertainment equipment. Most of us own television, VCRs, receivers, turntables, cassette decks, etc. We perceive these devices as providing home entertainment. Some of us also own computers, but we perceive them differently. Home computers are used for other reasons, although we are not really sure what those reasons are. However, as technological breakthroughs occur, this perception will change. A computer will be the device that provides access to all other devices, that unlocks the digital world in which all home entertainment will reside. The computer will be an inextricable part of any home entertainment system. At the same time, however, the home computer will be a device that will help us in every aspect of our lives. Let's look at an example.

Yellow Data is a videotext service in Belmont, Massachusetts, that operates in a way slightly different from than of other such services: Yellow Data is free. Instead of the user paying for each minute he spends "looking" through Yellow Data's electronic data base, local businesses pay for the service by advertising their goods and services, just as though Yellow Data were a newspaper.

Yellow Data is accessed by dialing a local telephone number and then attaching your computer to the telephone (you need a modem for that—another \$75 to \$200). The first thing you see is a menu of options related to the different types of data bases currently on the system. The menu might include options such as "Entertainment,"

(Continued on page 90TH-83)



Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

REGION 1	NUMBER REPORTING
CT,MA,ME,NY State,RI,VT	20
REGION 2	
DE,D.C.,MD,NJ,NY Metro,PA,WV	
SAWYER BROWN	
LEONA	
ED BRUCE	
YOU TURN ME ON (LIKE A RADIO)	
CONWAY TWITTY	
AIN'T SHE SOMETHING ELSE	
Peter's One Stop Norwood, MA	
Record Town Latham, NY	
A&C Records Pittsburgh, PA	
Elkins One Stop Charleston, WV	
J.E.K. Enterprises Baltimore, MD	
Kemp Mill Beltsville, MD	
Mobile Record Serv Pittsburgh, PA	
Musical Sales Baltimore, MD	
Record Wagon Linden, NJ	
Universal Record One Stop Philadelphia, PA	

REGION 3	NUMBER REPORTING
FL,GA,NC,SC,East TN,VA	18
OAK RIDGE BOYS	
MAKE MY LIFE WITH YOU	
JIM GLASER	
LET ME DOWN EASY	
THE KENDALLS	
I'D DANCE EVERY DANCE WITH YOU	
Bibb Distributors Charlotte, NC	
Dean's Record One Stop Richmond, VA	
Franklin Music Augusta, GA	
Lieberman Norcross, GA	
One Stop Records Atlanta, GA	
Peaches Records & Tapes Clearwater, FL	
Peaches Records & Tapes West Palm Beach, FL	
Record Bar Savannah, GA	
Record Bar Durham, NC	
Record Bar Atlanta, GA	
Record Bar Chattanooga, TN	
Record Bar #74 Columbus, GA	
Ripete Records Fayetteville, NC	
Sounds Familiar Columbia, SC	
Southern Music Orlando, FL	
Tracks Records Norfolk, VA	
Tuckers Record Shop Knoxville, TN	

REGION 4	NUMBER REPORTING
IL,IN,KY,MI,OH,WI	18
CONWAY TWITTY	
AIN'T SHE SOMETHING ELSE	
DEBORAH ALLEN	
HEARTACHE AND A HALF	
SAWYER BROWN	
LEONA	
Am-Bat Records Cincinnati, OH	
Arc Distributing Cincinnati, OH	
Arrow Dist Beachwood, OH	
Gemini Record Cleveland, OH	
Martin & Snyder Dearborn, MI	
Music Peddlers Troy, MI	
National Record Mart #74 St. Clairsville, OH	
National Records Akron, OH	
Northern Records Cleveland, OH	
Radio Doctors Milwaukee, WI	
Scott's 1-Stop Indianapolis, IN	
Singer One Stop Chicago, IL	
Sounds Unlimited Niles, IL	
Vine Records Louisville, KY	
Wax Works Owensboro, KY	

REGION 5	NUMBER REPORTING
IA,KS,MN,MO,NE,ND,OK,SD	18
SAWYER BROWN	
LEONA	
OAK RIDGE BOYS	
MAKE MY LIFE WITH YOU	
ED BRUCE	
YOU TURN ME ON (LIKE A RADIO)	
Lee's Records & Tapes Tulsa, OK	
Lieberman Kansas City, MO	
Lieberman Minneapolis, MN	
Music City Bismarck, ND	
Musical Sales Minneapolis, MN	
Phil's One Stop Oklahoma City, OK	
Records & Tapes Omaha, NE	
Uptown Records St. Louis, MO	

REGION 6	NUMBER REPORTING
AL,AR,LA,MS,West TN,TX	18
JIM GLASER	
LET ME DOWN EASY	
OAK RIDGE BOYS	
MAKE MY LIFE WITH YOU	
RICKY SKAGGS	
SOMETHING IN MY HEART	
ABC One Stop San Antonio, TX	
Big State Dallas, TX	
Camelot Music Amarillo, TX	
Camelot Music Austin, TX	
Central South Dist. Nashville, TN	
E&R One Stop San Antonio, TX	
Floyd's Wholsler Dist. Ville Platte, LA	
H.W. Daily Houston, TX	
Handleman Co. Little Rock, AR	
Hastings Records Abilene, TX	
Lieberman Dallas, TX	
Music City Nashville, TN	
Poplar Tunes Memphis, TN	
Record Bar New Orleans, LA	
Record Bar Baton Rouge, LA	
Record Bar Mobile, AL	
Record Bar #66 Odessa, TX	
Record Service Houston, TX	
Record Shop Montgomery, AL	
Sound Shop Natchez, MS	
Sound Shop Meridan, MO	
Sound Shop #940 Bossier City, LA	
Sound Warehouse Metarie, LA	
Southwest Wholesalers Houston, TX	
Target/Jet Co. Maumelle, AR	
The Record Shop Huntsville, AL	
Top Ten Records Dallas, TX	
Western Merch. Dallas, TX	
Western Merchandisers Houston, TX	

REGION 7	NUMBER REPORTING
AZ,Southern CA,CO,HI,Southern NV,NM,UT	17
DEBORAH ALLEN	
HEARTACHE AND A HALF	
SAWYER BROWN	
LEONA	
Charts Records And Tapes Phoenix, AZ	
KSG Layton, UT	
Mountain Coin Denver, CO	
Music Operators Fullerton, CA	
Pro One Stop Tempe, AZ	
Smash Record Dist Phoenix, AZ	
Tower El Cajon, CA	
Tower El Toro, CA	
Tower Records Las Vegas, NV	
American Stereo Springfield, OR	
Major Dist. Seattle, WA	
Sea Port Records Portland, OR	
Tower San Francisco, CA	
Tower Sacramento, CA	
Tower Stockton Fresno, CA	

REGION 8	NUMBER REPORTING
AK,Northern CA,ID,MT,Northern NV,OR,WA,WY	16
RICKY SKAGGS	
SOMETHING IN MY HEART	
B.J. THOMAS	
THE GIRL MOST LIKELY TO	
THE KENDALLS	
I'D DANCE EVERY DANCE WITH YOU	



A Little Applause. Juice Newton takes a deserved bow following a recent Nashville concert at the Tennessee Performing Arts Center. Opening the show was Michael Martin Murphey.

Tennessee Tax Boosts Ticket Price For Volunteer Jam

NASHVILLE Tickets for the Charlie Daniels Volunteer Jam XI, scheduled for Feb. 2 at the Municipal Auditorium, go on sale Saturday (8).

Ticket price for the annual show has been increased this year to \$18.75, up from \$17.50, to reflect the new Tennessee Amusement tax, which went into effect in June. Noting the necessity of the increase, Jam producer Joe Sullivan of Sound Seventy Inc. says that his company now pays a tax of \$1.35 on each ticket sold.

Traditionally, the Volunteer Jam sells out well in advance of the show, with approximately 30% of the tickets bought by fans outside the Nashville area.

Garth Fundis Pacts With Almo Irving

NASHVILLE Producer Garth Fundis and Almo/Irving Music have entered into a co-publishing venture to house new companies Fundisway Music (BMI) and Funderosa Music (ASCAP).

Fundis, who has produced Don Williams for five years, has just completed a New Grass Revival project for Sugar Hill Records.

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
 Attn: Debra Todd
 1515 Broadway
 New York NY 10036

Book Review

Tillis Biography Has Too Many Holes

Stutterin' Boy, by Mel Tillis with Walter Wager. Rawson Associates, New York. 270 pages, \$15.95.

This is the kind of book a reviewer would like to have seen in an earlier draft—just to ensure that some of the questions raised in this outline of Tillis' life were answered more fully than they are in the final version.

What, for instance, were the legal problems in Nashville that sent Tillis back to his native Florida shortly after he made his first inroads into Music Row? Why isn't his early '70s singing partner, Sherry Bryce, ever mentioned in the text or even in the discography? Why does Tillis coyly quote Billboard's estimate of the amount he paid for Cedarwood Publishing Co. instead of just giving the price himself? Why doesn't he mention his apparently acrimonious law-

suit with his old songwriter buddy, Hank Cochran?

The reason for these holes surely can't be a fear of candor. Tillis tells about a wide variety of subjects he might just as easily have passed over: his divorce, his ultimate refusal to split songwriting credits with Webb Pierce, his firing by a seemingly overbearing and self-righteous Porter Wagoner—even his vasectomy. Mel is not a model of reticence.

These imbalances of detail aside, this is a fascinating book and one that reads swiftly. Because Tillis is a top-flight songwriter as well as a much-awarded performer and because he has been a Nashville fixture since the city first began edging toward its current prominence as a music center, Tillis can speak with behind-the-scenes authority

and believability.

To his great credit, he depicts himself as a fully-rounded and normally flawed human being. He is likeable without being clownish and serious without being dull.

Besides the omissions noted above, the book has a fair share of errors in it. The writer Marijohn Wilkin is consistently referred to as "Maryjohn" and (in the index) as "Wilkins." The Nashville Songwriters Assn. slogan, "It all begins with a song," is related here as "It all starts with a song." Lewis and Clark become "Louis and Clark," etc.

Where this book is most valuable is in giving country music scholars the kind of insider insights from which whole periods of history can be developed.

EDWARD MORRIS



Rosanne's Plans. Columbia songstress Rosanne Cash and her husband, Rodney Crowell, right, are greeted by Al Teller, senior vice president and general manager of Columbia Records, left, and Roy Wunsch, vice president of marketing for CBS Nashville, following a listening party for Cash's "Rhythm And Romance" album, due for early 1985 release.

FOR WEEK ENDING DECEMBER 15, 1984

Billboard TOP COUNTRY ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	1	20	WILLIE NELSON COLUMBIA FC-39145	Weeks at No. One: 12 CITY OF NEW ORLEANS
2	2	2	16	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2
3	3	4	12	EXILE EPIC FE-39424	KENTUCKY HEARTS
4	5	5	7	RICKY SKAGGS EPIC FE-39410	COUNTRY BOY
5	6	6	7	GEORGE STRAIT MCA FE-5518	DOES FORT WORTH EVER CROSS YOUR MIND
6	4	3	35	ALABAMA RCA AHL-1-4939 (8.98)	ROLL ON
7	9	10	7	EARL THOMAS CONLEY RCA AHL-1-5175	TREADING' WATER
8	7	7	27	LEE GREENWOOD MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
9	8	9	16	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
10	10	8	15	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
11	11	15	4	THE JUDDS RCA/CURB AHL-1-5319	WHY NOT ME
12	13	14	22	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
13	12	11	27	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES
14	14	13	17	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
15	16	16	8	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME
16	17	17	8	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND
17	15	12	26	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
18	18	18	14	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
19	NEW ▶			KENNY ROGERS & DOLLY PARTON RCA ASL-15307 (8.98)	ONCE UPON A CHRISTMAS
20	19	19	55	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR
21	22	30	5	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
22	25	27	9	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
23	23	26	58	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
24	20	21	31	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE
25	26	25	6	THE EVERLY BROTHERS MERCURY 822-431	EB84
26	21	22	6	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
27	27	28	5	GEORGE JONES EPIC FE-39272	LADIES CHOICE
28	24	24	8	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS
29	37	38	8	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
30	31	32	5	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
31	28	29	10	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
32	32	20	22	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
33	33	39	5	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
34	34	35	26	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS
35	38	60	3	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
36	29	23	42	THE JUDDS RCA/CURB MHL-1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI
37	51	63	3	T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART
38	43	36	58	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	30	31	34	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS
40	41	45	4	WAYLON JENNINGS RCA AHL-1-5325	WAYLON'S GREATEST HITS - VOL. 2
41	45	58	3	MERLE HAGGARD EPIC FE39545	MERLE HAGGARD'S EPIC HITS
42	42	47	9	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
43	35	37	21	THE WHITES MCA/CURB 5490 (8.98)	FOREVER YOU
44	60	-	2	CONWAY TWITTY & HIS LITTLE FRIENDS WARNER BROS. 23971	MERRY TWISMAS
45	36	34	27	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
46	40	41	8	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
47	49	51	5	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
48	39	33	7	GEORGE JONES EPIC FE-39546	BY REQUEST
49	46	46	6	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
50	63	-	2	BARBARA MANDRELL MCA 5519	CHRISTMAS AT OUR HOUSE
51	48	40	74	EARL THOMAS CONLEY RCA AHL-1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
52	53	61	3	GENE WATSON MCA/CURB 5520 (8.98)	HEARTACHES, LOVE & STUFF
53	54	50	9	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
54	44	44	34	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
55	55	55	143	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
56	56	57	20	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
57	50	48	65	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
58	62	53	60	RICKY SKAGGS ● SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
59	47	42	28	RONNIE MILSAP RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE
60	64	-	2	GAIL DAVIES RCA AHL-1-5187	WHERE IS A WOMAN TO GO
61	52	43	34	ATLANTA MCA 5463 (8.98)	PICTURES
62	66	67	85	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
63	NEW ▶			RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
64	57	54	345	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
65	NEW ▶			DAVID ALLAN COE COLUMBIA KC2-39585 (8.98)	FOR THE RECORD - THE FIRST 10 YEARS
66	58	56	98	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY
67	71	64	18	MICKY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW
68	59	59	56	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
69	70	72	65	JOHN CONLEE MCA 5434 (8.98)	IN MY EYES
70	75	66	169	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS
71	61	62	4	VARIOUS ARTISTS WARNER BROS. 25171	YOU AND I - CLASSIC COUNTRY DUETS
72	67	65	21	KAREN BROOKS WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
73	72	71	113	HANK WILLIAMS, JR. ELEKTRA/CURB 60193 (8.98)	HANK WILLIAMS, JR.'S GREATEST HITS
74	69	68	91	ALABAMA ▲ RCA AHL-1-4663 (8.98)	THE CLOSER YOU GET
75	73	70	144	ALABAMA ▲ RCA AHL-1-4229 (8.98)	MOUNTAIN MUSIC

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SOLID	ASHFORD & SIMPSON	1
2	2	COOL IT NOW	NEW EDITION	7
3	9	SHOW ME	GLENN JONES	3
4	3	I FEEL FOR YOU	CHAKA KHAN	6
5	4	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	4
6	12	TEARS	THE FORCE MD'S	5
7	5	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	22
8	6	CENTIPEDE	REBBIE JACKSON	21
9	11	PENNY LOVER	LIONEL RICHIE	13
10	15	OPERATOR	MIDNIGHT STAR	2
11	8	PURPLE RAIN	PRINCE & THE REVOLUTION	12
12	7	BETTER BE GOOD TO ME	TINA TURNER	29
13	13	DON'T STOP	JEFFREY OSBORNE	9
14	10	SEX O MATIC	THE BAR-KAYS	19
15	14	LET IT ALL BLOW	THE DAZZ BAND	11
16	19	TREAT HER LIKE A LADY	THE TEMPTATIONS	8
17	17	JAILHOUSE RAP	FAT BOYS	18
18	28	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	10
19	16	CARIBBEAN QUEEN	BILLY OCEAN	45
20	29	THE WORD IS OUT	JERMAINE STEWART	24
21	22	CONTAGIOUS	THE WHISPERS	16
22	23	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	14
23	18	JUNGLE LOVE	THE TIME	41
24	-	LIKE A VIRGIN	MADONNA	47
25	24	ALL OF YOU	LILLO THOMAS	28
26	20	OUT OF TOUCH	DARYL HALL & JOHN OATES	32
27	-	C.O.D. (I'LL DELIVER)	MTUME	20
28	26	LOVER GIRL	TEENA MARIE	17
29	30	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	15
30	21	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	8	OPERATOR	MIDNIGHT STAR	2
2	1	SOLID	ASHFORD & SIMPSON	1
3	9	TREAT HER LIKE A LADY	THE TEMPTATIONS	8
4	10	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	15
5	14	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	10
6	4	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	14
7	16	LOVER GIRL	TEENA MARIE	17
8	15	CONTAGIOUS	THE WHISPERS	16
9	3	LET IT ALL BLOW	THE DAZZ BAND	11
10	2	DON'T STOP	JEFFREY OSBORNE	9
11	5	SHOW ME	GLENN JONES	3
12	6	TEARS	THE FORCE MD'S	5
13	21	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	23
14	12	C.O.D. (I'LL DELIVER)	MTUME	20
15	18	AFTER ALL	AL JARREAU	26
16	-	LOVE LIGHT IN FLIGHT	STEVIE WONDER	27
17	24	STRONGER THAN BEFORE	JOYCE KENNEDY	30
18	27	THE WORD IS OUT	JERMAINE STEWART	24
19	30	MISLED	KOOL & THE GANG	25
20	11	PURPLE RAIN	PRINCE & THE REVOLUTION	12
21	13	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	4
22	7	I FEEL FOR YOU	CHAKA KHAN	6
23	28	SECRET FANTASY	TOM BROWNE	36
24	-	JAMIE	RAY PARKER JR.	34
25	-	DO WHAT YOU DO	JERMAINE JACKSON	33
26	29	ALL OF YOU	LILLO THOMAS	28
27	23	SEX O MATIC	THE BAR-KAYS	19
28	17	PENNY LOVER	LIONEL RICHIE	13
29	25	JAILHOUSE RAP	FAT BOYS	18
30	19	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	31

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BLACK SINGLES A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	26 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljareau,BMI/Garden Rake,BMI/Foster Frees,BMI)	27 ELECTRIC BOOGALO - D.Brown A.Giles R.Regan (Ollie Brown,ASCAP/Sugar,ASCAP/Go Glo,ASCAP)	47 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg,ASCAP/Denise Barry,ASCAP)	(April,ASCAP,Thornsong,BMI)
28 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin',ASCAP/New Music,ASCAP/Music Corp.of America,BMI)	28 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin',ASCAP/New Music,ASCAP/Music Corp.of America,BMI)	73 FAST GIRLS - J.Johnson (Almo,ASCAP/Crazy People,ASCAP)	14 LOOK THE OTHER WAY - E.Isley (April,ASCAP/IJI,ASCAP)	35 RAIN FOREST - P.Hardcastle (Oval,PRS)
50 AMNESIA - G.Duke H.Hewett (Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)	50 AMNESIA - G.Duke H.Hewett (Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)	4 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba,ASCAP)	85 LOOK WHATCHA DONE NOW - R.Saulsberry P.brown (Peter Brown,ASCAP/Rod Saulsongs,ASCAP)	58 REQUEST LINE - C.Pettiford G.Wigfall R.Fowler J.Bloodrock (Anjue,ASCAP/Stacy & Bros.,ASCAP)
39 APPRECIATION - K.McCord R.Ernest (Perk's,BMI/Duchess,BMI/MCA,BMI)	39 APPRECIATION - K.McCord R.Ernest (Perk's,BMI/Duchess,BMI/MCA,BMI)	94 GEDRGY PORGY - Paich (Hudmar,ASCAP)	99 LOVE AIN'T NO HOLIDAY - B.JOBSON W.MENDES W.JOBSON (Native,BMI/Cissi,BMI/Choo Choo Train,BMI)	81 SAY YEAH - B.Oates R.Von Schaik V.Gibbs (Company Of The Two P(i)eters B.V./Ladybird B.V.)
38 BEEP A FREAK - R.Taylor L.Simmons C.Wilson (Temp.Co.,BMI)	38 BEEP A FREAK - R.Taylor L.Simmons C.Wilson (Temp.Co.,BMI)	52 GIVE A LITTLE LOVE - M.Starr M.Jonzun (Street Sounds,ASCAP/Maurice Starr,ASCAP)	60 LOVE AND MODERATION - K.Barnes J.Barnes (Kenya,BMI)	36 SECRET FANTASY - M. Starr (Maurice Starr,ASCAP)
68 THE BELLE OF ST. MARK - Sheila E. (Girlsongs,ASCAP)	68 THE BELLE OF ST. MARK - Sheila E. (Girlsongs,ASCAP)	10 GOTTA GET YOU HOME TONIGHT - M.Horton R. Broomfield (Philly World, BMI/Great Alps, BMI)	27 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete,ASCAP/Black Bull,ASCAP)	93 SELF CONSCIOUS - C. Favors P. Mozeby H. Mozeby W. Dozier (Not Listed)
29 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap,ASCAP/Land Of Dreams, ASCAP/Arista,ASCAP)CPP	29 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap,ASCAP/Land Of Dreams, ASCAP/Arista,ASCAP)CPP	44 HANG ON TO YOUR LOVE - Adu Matthewman (Adu-Matthewman,MCPS)	84 LOVE SONGS ARE BACK - Various (Various)	19 SEX O MATIC - Bar-kays A.A.Jones (Warner-Tamerlane,BMI/Bar-Kays,BMI)
46 BLACK BUTTERFLY - B.Mann C. Weil (Dyad,BMI)	46 BLACK BUTTERFLY - B.Mann C. Weil (Dyad,BMI)	87 HOLLIS CREW - J.Mizel J.Simmons D.McDaniels (Protoons,ASCAP/Rush-Groove,ASCAP)	48 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba,BMI/Willesden,BMI)	62 SEX SHOOTER - Apollonia 6 (Girlsongs,ASCAP)
54 BDDY - M.Jackson (Vabritmar,BMI)	54 BDDY - M.Jackson (Vabritmar,BMI)	83 I CAN'T KEEP MY HEAD - J.Martin (Rosuki,BMI/Bonesville,BMI)	17 LOVER GIRL - T.Marie (Midnight Magnet,ASCAP)	100 SHE'S GOT THE BODY - D.Sterling (Kiddo,ASCAP/Southern,ASCAP/Almo,ASCAP)
80 CAN I - M.Horton M.forte D.Robinson (Philly World,BMI/Persembre,ASCAP)	80 CAN I - M.Horton M.forte D.Robinson (Philly World,BMI/Persembre,ASCAP)	6 I FEEL FOR YOU - Prince (Controversy,ASCAP)CPP	66 LOVERIDE - R.D.Miller (FRESH Ideas,ASCAP)	3 SHOW ME - LaLa G.Jones (New Music Group,BMI/MCA,BMI)
59 CAN'T SLOW DOWN - D.Frank M.Murphy (April,ASCAP/Science Lab,ASCAP)	59 CAN'T SLOW DOWN - D.Frank M.Murphy (April,ASCAP/Science Lab,ASCAP)	22 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete,ASCAP/Black Bull,ASCAP)	69 LDVIN' - M.Jozun (Boston International,ASCAP/T-Boy,ASCAP)	82 SING'N HEY YEA - T.Gatling C.Henderson T.Riley (Cal-Gene,BMI)
45 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden,BMI/Zomba)CPP	45 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden,BMI/Zomba)CPP	91 I DWE IT TO MYSELF - J.Hamilton M.Haynes T.Rabb (Temp,BMI)	56 MECHANICAL EMOTION - Vanity B.Wolfer (Jobete,ASCAP/Wolfstones,ASCAP)	70 SNEAKING OUT - G.L.Jones (Red Label,BMI)
21 CENTIPEDE - M.Jackson (Mijac,BMI/Warner-Tamerlane,BMI)WBM	21 CENTIPEDE - M.Jackson (Mijac,BMI/Warner-Tamerlane,BMI)WBM	57 I PROMISE (I DO LOVE YOU) - J.Stanton (Rashida,BMI)	96 THE MEDICINE SONG - D.H.Wolinski (Overdue,ASCAP/WB,ASCAP)	1 SDLID - N.Ashford V.Simpson (Nick-O-Val,ASCAP)
43 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX,ASCAP/Temp,BMI)	43 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX,ASCAP/Temp,BMI)	63 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete,ASCAP/Koko-Pop,ASCAP/Stone Diamond,BMI/Chris Powell,BMI)	49 THE MEN ALL PAUSE - B.Cooper J.Simmons D.McDaniels (Spectrum VII,ASCAP)	79 STEP OFF - K.gamble L.Huff A.Jackson M.glover E.Morris K.Ward (Mighty Three,BMI)
67 CITY GIRL - R.Laws (Colgems-EMI,ASCAP/Sweetbeat,ASCAP)	67 CITY GIRL - R.Laws (Colgems-EMI,ASCAP/Sweetbeat,ASCAP)	42 IN ONE LOVE AND OUT THE OTHER - L.F.Sylvers,III P.P.Oland D.Meyers (Chappell,ASCAP/Richer,ASCAP/Unichappell, BMI/Mr.Dapper,BMI)	25 MISLED - R.bell J.taylor Kool & The Gang (Delightful,BMI)	30 STRONGER THAN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora,BMI/Unichappell,BMI/Begonia Melodies,BMI/New Hidden Music,ASCAP)
20 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	20 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	40 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps,ASCAP/Carrier,ASCAP/AFI,ASCAP)	55 MISSING YOU - L.Richie (Brockman,ASCAP)	51 SUPERNATURAL LOVE - D.Summer M.Omantian B.Sudano (Sweet Summer Night,ASCAP/See This House,ASCAP/Sudano,BMI/Soft Summer Songs,BMI)
16 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Lovelace (Hip Trip,BMI/Midstar,BMI)	16 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Lovelace (Hip Trip,BMI/Midstar,BMI)	98 INDECISIVE - F.Johnson (Queen Check,ASCAP/Stell Chest,ASCAP)	37 MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola,ASCAP)	92 SWEEP AWAY - D.Hall S.Allen (Hot Cha,BMI/Fust Buzza,BMI/Unichappell,BMI)CHA/HL
7 COOL IT NOW - Brantley Timas (New Generation,ASCAP)	7 COOL IT NOW - Brantley Timas (New Generation,ASCAP)	95 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE - C.Brubeck (Abkco,BMI)	76 NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet,ASCAP/Streamline Moderne,ASCAP)	5 TEARS - Force MD's R.Halpin (T-Boy,ASCAP)
86 CRY LIKE A WOLF - Wiz R.Marie (Arrival,BMI/Alva,BMI)	86 CRY LIKE A WOLF - Wiz R.Marie (Arrival,BMI/Alva,BMI)	18 JAILHOUSE RAP - K.blow L.Smith D. Reeve M. Morales D. Robinson S. Abbatello (Amber Pass,BMI/Too-Much, BMI/Kuwa, ASCAP/Foots Prayer, BMI)WBM	15 NO ONE'S GONNA LOVE YOU - T.Lewis J.Harris,III (Flyte Tyme,ASCAP/Avant Garde,ASCAP)	71 TEASE ME - W.Morrison (Island U.S.A.,BMI/Jun-Trac,BMI)
33 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity,ASCAP/RaRa,ASCAP/Aldente,ASCAP)	33 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity,ASCAP/RaRa,ASCAP/Aldente,ASCAP)	34 JAMIE - R.Parker, Jr. (Raydiola,ASCAP)	89 OFF AND ON LOVE - Champaign (Walkin, BMI)	90 THIN WALLS - T.McClary S.Shifrin S.Pomerantz (Macawrite,ASCAP/Sookloozzy,BMI/Pomer Rants,BMI)
9 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	9 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	41 JUNGLE LOVE - M.Day J.Johnson (Tionna,ASCAP)	97 OOOHH - M. Adams D. Webster C. Carter K. Nash J. Douglass (Slave Song,ASCAP/Major Toms, BMI)	65 THIS IS OUR NIGHT - G.Goetzman M.Piccirillo (Tongue'N'Groove,BMI)
61 DON'T STOP - A.Hudson (Perk's,BMI/Duchess,BMI/MCA,BMI)	61 DON'T STOP - A.Hudson (Perk's,BMI/Duchess,BMI/MCA,BMI)	31 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison,ASCAP/Edge of Fluke,ASCAP/Outer Snake,ASCAP/Johnny Yuma,BMI)	2 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip,BMI/Midstar,BMI)	88 THIS TIME - Champaign (Walkin,BMI)
78 EASY LOVER - P.Bailey P.Collins N.East (Sir & Trini,ASCAP/Phil Collins,ASCAP/Pun,ASCAP/New East,ASCAP)	78 EASY LOVER - P.Bailey P.Collins N.East (Sir & Trini,ASCAP/Phil Collins,ASCAP/Pun,ASCAP/New East,ASCAP)	11 LET IT ALL BLOW - K. Harrison B. Harris (Jobete,ASCAP/Bedazzled, BMI/Dazzberry, ASCAP/ Stone Diamond, BMI)	12 PURPLE RAIN - Prince @ Revolution (Controversy,ASCAP)WBM	75 TONIGHT - M.Riley G.Strozier (Ready For The World,BMI)
			77 RADIO MAN - L.Price R.Larkins E.Thorngren B.Baker J.Gregory	8 TREAT HER LIKE A LADY - D.Williams O.Woodson (Jobete,ASCAP/Tail Temptations,ASCAP)

BLACK SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	7
MCA	7
MOTOWN	7
RCA	7
WARNER BROS.	6
ARISTA	5
CAPITOL	5
A&M	4
EPIC	3
JIVE/ARISTA	3
SOLAR	3
TOTAL EXPERIENCE	3
GEFFEN	2
GORDY	2
ISLAND	2
PHILLY WORLD	2
PORTRAIT	2
PROFILE	2
TOMMY BOY	2
4TH AND BROADWAY	1
ALLEGIANCE	1
ATLANTIC	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATED/S.O.N.Y.	1
CONSTELLATION	1
DE-LITE	1
GOLDEN BOY	1
ISLAND/ZE	1
JAMAICA	1
MERCURY	1
MIRAGE	1
NEIGHBOR	1
PLNET	1
POLYDOR	1
PRIVATE I	1
QWEST	1
REALITY	1
RED LABEL	1
SIRE	1
STREETWISE	1
SUGAR HILL	1
SUTRA	1
TABU	1

74 WE ARE THE YOUNG - D.Hartman C.Midnight (Blackwood,BMI/Multi-Level,BMI/Janiceps,BMI)	24 THE WORD IS OUT - J.Stewart J.Lindsay G.Craig (10,BMI/Nymph, BMI/Warner Bros.,BMI)	64 YO LITTLE BROTHER - C.Josephs A.Godwin (Jobete,BMI)	53 YOU TURN ME ON - R. James (Stone City,ASCAP/Jay Warner, ASCAP)	23 YOU USED TO HOLD ME SO TIGHT - J.Harris III T.Lewis (Flyte Tyme,ASCAP)
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Baby Fat. Darren "The Human Beat Box" Robinson of the Fat Boys is behind bars in the video for the group's Sutra single "Jail House Rap."

GLENN JONES

(Continued from page 55)

plains: "One faces difficult choices in choosing a major label. In our case, RCA hasn't taken a new black artist from zero to No. 1 since Evelyn 'Champagne' King, but we went there for the personalities involved in the project."

"Then there were a lot of changes at RCA," West notes, referring to Wright's departure and the restructuring of the a&r department under Gregg Geller. "There was a delay in getting the album finished. Our whole project was turned over to Tony Wells."

Wells, in turn, brought Jones to Leon Sylvers III, whose Silverspoon Productions is credited with five of the album's eight cuts, including the title track and the new single. After four months of recording in L.A., the project was turned over for completion to the New Music Group.

"That was a decision on the part of the record company," Jones says, "and it was their way of going with the current commercial sound. That was fine with me. It's given people like Lala Cope, Steve Horton and Wayne Brathwaite the chance to produce for the first time." New Music Group head Kashif plays synthesizer on "Show Me."

Lala Cope, who wrote the album's first single, sees Jones' gospel background as a solid complement to the softer sound that is the trademark of the company. "Each of us approaches projects differently, with in a certain framework," she remarks. "I have a gospel influence, also. I wrote 'Show Me' for Glenn specifically, in fact." Cope's own album on Arista is scheduled for release early next year.

While awaiting further public response to "Finesse," Jones is still singing gospel. He is one of the two male vocalists featured in the upcoming Broadway production of "Sing, Mahalia, Sing."

Billboard HOT BLACK SINGLES RADIO ACTION

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

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NATIONAL
89 REPORTERS

	NEW ADDS	TOTAL ON
NEW EDITION MR. TELEPHONE MAN MCA	27	40
STEVIE WONDER LOVE LIGHT IN FLIGHT MOTOWN	26	53
DIANA ROSS MISSING YOU RCA	23	23
SADE HANG ON TO YOUR LOVE PORTRAIT	17	65
JANET JACKSON FAST GIRLS A&M	17	26



REGION 1

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

REGION 2

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

NEW EDITION

MR. TELEPHONE MAN

STEVIE WONDER

LOVE LIGHT IN FLIGHT

MADONNA

LIKE A VIRGIN

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

NEW EDITION

MR. TELEPHONE MAN

STEVIE WONDER

LOVE LIGHT IN FLIGHT

DIANA ROSS

MISSING YOU

WAOK Atlanta, GA

WIGO Atlanta, GA

WVEE Atlanta, GA

WPAL Charleston, SC

WWWZ Charleston, SC

WGIV Charlotte, NC

WPEG Charlotte, NC

WRBD Ft. Lauderdale, FL

WJAX-AM Jacksonville, FL

WJAX-FM Jacksonville, FL

WPDQ Jacksonville, FL

WEDR Miami, FL

WOWI Norfolk, VA

WRAP Norfolk, VA

WORL Orlando, FL

WPLZ Petersburg, VA

WANT Richmond, VA

WEAS Savannah, GA

WRXB St. Petersburg, FL

WWDM Sumter, SC

WANM Tallahassee, FL

WQKS Williamsburgh, VA

WWIL-FM Wilmington, NC

WAAA Winston-Salem, NC

REGION 4

IL,IN,KY,MI,OH,WI

CASHMERE

CAN I

STEVIE WONDER

LOVE LIGHT IN FLIGHT

DIANA ROSS

MISSING YOU

WBMX Chicago, IL

WGCI-FM Chicago, IL

WJPC Chicago, IL

WBLZ Cincinnati, OH

WCIN Cincinnati, OH

WDMT Cleveland, OH

WJMO Cleveland, OH

WZAK Cleveland, OH

WDAO Dayton, OH

WDRQ Detroit, MI

WGPR Detroit, MI

WJLB Detroit, MI

WKWM Grand Rapids, MI

WTLC Indianapolis, IN

WLOU Louisville, KY

WLUM Milwaukee, WI

WNOV Milwaukee, WI

REGION 5

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

RJ'S LATEST ARRIVAL

CRY LIKE A WOLF

GAP BAND

BEEP A FREAK

LONNIE HILL

HARD TIMES

KPRS Kansas City, MO

KAEZ Oklahoma City, OK

KMJM St. Louis, MO

WESL St. Louis, MO

WZEN St. Louis, MO

REGION 6

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

NEW EDITION

MR. TELEPHONE MAN

DIANA ROSS

MISSING YOU

JANET JACKSON

FAST GIRLS

WXOK Baton Rouge, LA

WATV Birmingham, AL

WENN-FM Birmingham, AL

KNOK Ft. Worth, TX

KCOH Houston, TX

KMJQ Houston, TX

WJMI Jackson, MS

WKXI Jackson, MS

KLAZ Little Rock, AR

KRNB Memphis, TN

WDIA Memphis, TN

WHRK Memphis, TN

WLOK Memphis, TN

WBLX Mobile, AL

WQQK Nashville, TN

WVOL Nashville, TN

WYLD-AM New Orleans, LA

WYLD-FM New Orleans, LA

KHYS Port Arthur, TX

KAPE San Antonio, TX

KOKA Shreveport, LA

KZEY Tyler, TX

REGION 7

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

REGION 8

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

STEVIE WONDER

LOVE LIGHT IN FLIGHT

SADE

HANG ON TO YOUR LOVE

ROCK MASTER SCOTT AND THE DYNAMIC THREE
REQUEST LINE

KDKO Denver, CO

KACE Los Angeles, CA

KDAY Los Angeles, CA

KGFJ Los Angeles, CA

KJLH Los Angeles, CA

KUKQ Phoenix, AZ

XHRM San Diego, CA

KSOL San Francisco, CA

BILLBOARD'S BLACK CHART RESEARCH PACKAGES
THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

Billboard HOT BLACK SINGLES RETAIL ACTION

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

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Radio Veteran Gary Byrd Bows Production Firm

NEW YORK Gary Byrd, performer of the European rap hit "The Crown" and longtime New York air personality, has formed a radio production company, WGBE Productions. Byrd's first project will be "Dance Music International," a program syndicated by Radio International and set to debut in the U.S. Jan. 1.

Byrd, who is currently employed on New York talk station WLIB and also hosts the BBC gospel show "Sweet Inspirations," will use his new venture to focus on dance music from around the world. The program will include a global countdown of hits, artist interviews, dance music news, special remixes from disk jockeys around the world, and some dance music classics remastered.

"I think there is a desire for people to experience the excitement of musical nuances from the world over, and we're going to deliver that," says Byrd. "We've already arranged commitments from overseas and domestic labels for exclusive remixes and premieres."

Radio International currently syndicates the successful rock-oriented "Rock Over London" and "Guest DJ" programs. This is the company's first involvement with dance music.

ASHFORD & SIMPSON

(Continued from page 55)

did."

The duo found that that kind of warmth and concern extended into the field as well. "Regional promotion men, one-stop people, DJs—all of these people seemed to want this success for us," says Simpson. "Even the man at the newsstand was saying, 'You're number three now. Looks like you're going to go to No. 1.' When we sing 'Solid' in the show, you'd think we jumped off into the National Anthem. They're into it that much."

However, Ashford & Simpson have found that what a hit record really gives them is time to pursue other projects. They only tour week-ends in order to continue writing a "musical drama" they hope to bring to Broadway early next year.

"We won't star in it," says Simpson, "but the singers will have to be good. This will be serious stuff, not just some musical fluff."



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NATIONAL 135 REPORTERS

NUMBER
REPORTING

RAY PARKER JR.
JAMIE ARISTA

27

STEVIE WONDER
LOVE LIGHT IN FLIGHT MOTOWN

24

VANITY
MECHANICAL EMOTION MOTOWN

18

MADONNA
LIKE A VIRGIN SIRE

18

KOOL & THE GANG
MISLED DE-LITE

REGION 4 IL,IN,KY,MI,OH,WI

READY FOR THE WORLD
TONIGHT

GAP BAND
BEEP A FREAK

RAY PARKER JR.
JAMIE

Angott Detroit, MI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Oak Park, MI
Eklund Enterprises Kansas City, MO
Filmore Records Cleveland, OH
Fletchers One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Grapevine Records Flint, MI
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Mainstream Records Milwaukee, WI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland, OH
Record Rendezvous Cleveland, OH
Singer One Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5 IA,KS,MN,MO,NE,ND,OK,SD

VANITY
MECHANICAL EMOTION

SADE
HANG ON TO YOUR LOVE

RAY PARKER JR.
JAMIE

CML One Stop St. Louis, MO
Hudson's Embassy St. Louis, MO
Musicland Minneapolis, MN
Musicland St. Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Uptown Records St. Louis, MO

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

KOOL & THE GANG
MISLED

SADE
HANG ON TO YOUR LOVE

RAY PARKER JR.
JAMIE

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis, TN
Reses Records Dallas, TX
Sam's Records Dallas, TX
Select-O-Hits Memphis, TN
Sound Warehouse Metairie, LA
Southern Records New Orleans, LA
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metairie, LA
United Records Houston, TX
Warehouse Metairie, LA

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

REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

STEVIE WONDER
LOVE LIGHT IN FLIGHT

RAY PARKER JR.
JAMIE

BILLY OCEAN
LOVER BOY

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold Berkley, CA
Leopold Records San Jose, CA
Music Menu Seattle, WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wauzi Records San Francisco, CA

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

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

RAY PARKER JR.
JAMIE

STEVIE WONDER
LOVE LIGHT IN FLIGHT

VANITY
MECHANICAL EMOTION

Cambridge One Stop Boston, MA
Cavages Cheektowaha, NY
Easy One Stop N.Quincy, MA
Mass One Stop Boston, MA
Skippy White's Stoughton, MA

A-1 One Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Disc-O-Mat New York, NY
Harmony Music New York, NY
J&R Music World New York, NY
Kemp Mill Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Ltd. Washington, DC
Record And Tape Collector Baltimore, MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, NJ
Sabins Records Washington, DC
Sam K Records Washington, DC
Serenade Records Washington, DC
Sound Of Market Philadelphia, PA
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Universal One Stop Philadelphia, PA
Vogels Elizabeth, NJ
Waxy Maxy Washington, DC
Webb's Dept.Store Philadelphia, PA
Wins Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3 FL,GA,NC,SC,East TN,VA

VANITY
MECHANICAL EMOTION

GAP BAND
BEEP A FREAK

STEVIE WONDER
LOVE LIGHT IN FLIGHT

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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FOR INFORMATION, WRITE:
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 New York, NY 10036



Ellis Eye-land. Capitol's Melba Moore looks into the eyes of her "Ellis Island" co-star Greg Martyn at a party thrown to celebrate the airing of the CBS mini-series. Martyn is the son of Beatles producer George Martin. (Photo: Juanita Cole)

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

TOP BLACK ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE
1	1	2	12	STEVIE WONDER ▲ MOTOWN 6108ML (8.98) Weeks at No. One: 2	SOUNDTRACK-WOMAN IN RED
2	2	1	23	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
3	3	3	26	TINA TURNER ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
4	4	4	8	CHAKA KHAN WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
5	6	9	5	ASHFORD & SIMPSON CAPITOL ST-12366 (8.98)	SOLID
6	5	5	8	NEW EDITION MCA 5515 (8.98)	NEW EDITION
7	10	11	5	WHODINI JIVE/ARISTA JLB-8251 (8.98)	ESCAPE
8	8	6	19	BILLY OCEAN ● JIVE/ARISTA JLB-8213 (8.98)	SUDDENLY
9	7	7	8	JEFFREY OSBORNE A&M SP-5017 (8.98)	DON'T STOP
10	9	8	58	LIONEL RICHIE ▲ MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
11	11	10	21	THE TIME ● WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
12	16	20	4	AL JARREAU WARNER BROS. 25706-1 (8.98)	HIGH CRIME
13	12	12	11	DIANA ROSS RCA AFL1-5009 (8.98)	SWEPT AWAY
14	14	14	16	THE S.O.S. BAND TABU FZ-39332/EPIC	JUST THE WAY YOU LIKE IT
15	25	32	5	THE TEMPTATIONS GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
16	NEW ▶			MIDNIGHT STAR SOLAR 60384/ELEKTRA (8.98)	PLANETARY INVASION
17	17	17	17	LILLO CAPITOL ST-12346 (8.98)	ALL OF YOU
18	18	18	7	THE DAZZ BAND MOTOWN 6117ML (8.98)	JUKEBOX
19	32	45	3	FAT BOYS SUTRA SUS 1015 (8.98)	FAT BOYS
20	20	26	9	GLENN JONES RCA NFL1-8036 (8.98)	FINESSE
21	23	23	8	GROVER WASHINGTON JR. ELEKTRA 60318 (8.98)	INSIDE MOVES
22	13	13	9	REBBIE JACKSON COLUMBIA 39238	CENTIPEDE
23	19	16	16	MTUME EPIC FE-39473	YOU, ME AND HE
24	15	15	8	STEPHANIE MILLS CASABLANCA 822421-1M-1/POLYGRAM (8.98)	I'VE GOT THE CURE
25	30	33	13	KURTIS BLOW MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
26	26	27	25	SHEILA E. WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
27	27	28	35	THE BAR-KAYS MERCURY 818-478-1/POLYGRAM (8.98)	DANGEROUS
28	28	30	5	DARYL HALL & JOHN OATES RCA AFL1-5309 (9.98)	BIG BAM BOOM
29	NEW ▶			THE WHISPERS SOLAR 60382/ELEKTRA (8.98)	SO GOOD
30	34	38	5	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
31	24	19	19	THE POINTER SISTERS ▲ PLANET BXL1-4706/RCA (8.98)	BREAK OUT
32	36	25	16	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
33	33	35	31	JERMAINE JACKSON ● ARISTA ALB-8203 (8.98)	JERMAINE JACKSON
34	NEW ▶			KOOL & THE GANG DE-LITE 822943-M-1/POLYGRAM (8.98)	EMERGENCY
35	35	37	6	Z.Z. HILL MALACO 7420 (8.98)	BLUESMASTER
36	48	57	4	JERMAINE STEWART ARISTA ALB-8261 (8.98)	THE WORD IS OUT
37	22	22	11	VANITY MOTOWN 6102ML (8.98)	WILD ANIMAL
38	38	39	6	EVELYN "CHAMPAGNE" KING RCA AFL1-5308 (8.98)	SO ROMANTIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	41	4	ANGELA BOFILL ARISTA ALB-8258/RCA (8.98)	LET ME BE THE ONE
40	40	44	32	RUN-D.M.C. PROFILE PRO 1201 (8.98)	RUN-D.M.C.
41	42	46	4	PHILIP BAILEY COLUMBIA FC 39542	CHINESE WALL
42	41	31	8	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
43	21	21	26	TEDDY PENDERGRASS ● ASYLUM 60317-1/ELEKTRA (8.98)	LOVE LANGUAGE
44	44	34	11	SAM HARRIS ● MOTOWN 6103ML (8.98)	SAM HARRIS
45	45	50	4	DREAMBOY QWEST 25763-1/WARNER BROS. (8.98)	CONTACT
46	31	24	23	KASHIF ARISTA ALB-8205 (8.98)	SEND ME YOUR LOVE
47	47	51	21	JACKSONS ▲ EPIC QE 38946	VICTORY
48	29	29	63	MADONNA ▲ SIRE 23867-1/WARNER BROS. (8.98)	MADONNA
49	37	36	16	JOYCE KENNEDY A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
50	NEW ▶			SHALAMAR SOLAR 60385/ELEKTRA (8.98)	HEART BREAK
51	52	53	24	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
52	51	52	7	CHAMPAIGN COLUMBIA FC-39365	WOMAN IN FLAMES
53	53	55	4	WYNTON MARSALIS COLUMBIA FC 39539	HOT HOUSE FLOWERS
54	55	59	3	TOM BROWNE ARISTA ALB-8249 (8.98)	TOMMY GUN
55	NEW ▶			LINDA CLIFFORD RED LABEL RA10000 (8.98)	SNEAKIN' OUT
56	46	47	30	O'BRYAN CAPITOL ST-12332 (8.98)	BE MY LOVER
57	NEW ▶			EUGENE WILDE PHILLY WORLD 90239/ATCO (8.98)	EUGENE WILDE
58	43	43	16	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
59	NEW ▶			CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH A HOUSE ON FIRE
60	NEW ▶			TEENA MARIE EPIC 39528	STARCHILD
61	49	42	7	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
62	56	49	5	PRINCE WARNER BROS. 1-23720 (10.98)	1999
63	54	48	13	RALPH MACDONALD POLYDOR 823323-1Y-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM
64	57	54	15	RANDY HALL MCA 5504 (8.98)	I BELONG TO YOU
65	50	40	13	JANET JACKSON A&M SP-4962 (8.98)	DREAM STREET
66	61	62	17	BOBBY BLAND MCA 5503 (8.98)	YOU'VE GOT ME LOVING YOU
67	59	61	21	LAKESIDE SOLAR 60355/ELEKTRA (8.98)	OUTRAGEOUS
68	66	70	71	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
69	63	64	26	PEABO BRYSON ELEKTRA 60392 (8.98)	STRAIGHT FROM THE HEART
70	70	56	34	ONE WAY MCA 5470 (8.98)	LADY
71	69	75	76	MIDNIGHT STAR ▲ SOLAR 60241-1/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
72	64	63	26	PATRICE RUSHEN ELEKTRA 60360-1 (8.98)	NOW
73	58	58	11	DONNA SUMMER Geffen GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
74	62	68	9	THE STAPLE SINGERS PRIVATE I FZ 39460/EPIC	TURNING POINT
75	67	67	3	BOB JAMES COLUMBIA FC 39580	12

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.



PolyGram's Honor. Pianist and maestro Claudio Arrau, center, receives the decoration of Commandeur de la Legion d'Honneur, an honor bestowed to him on his 80th birthday at the French Embassy in New York. Pictured with him are Guenter Hensler, president of PolyGram, with which Arrau has signed a new, longterm recording contract for Philips Classics, and Philips vice president Nancy Zannini.



Facing The Facts. A newly-shaved Willie Nelson greets industry executives during a party in Nashville celebrating his second triple platinum album, "Always On My Mind." Standing from left are the Handeman Co.'s Gary Bankston and Jim Powers, CBS Records' Mike Martinovich, Nelson, CBS Nashville's Rick Blackburn and CBS Branch Distribution's Paul Smith.



Classical Gathering. CBS brass turn out in New York to review points on various contracts. Chatting from left are CBS Masterworks senior vice president and general manager Joseph Dash and a&r vice president Christine Reed, Isaac Stern, and Seymour Gartenberg, senior vice president, operations, Masterworks and administration.



Nail Notes. Members of recently signed RCA act the Nails gather at the label's New York studio to put the final touches on their debut album "Mood Swing." Standing from left are group members David Kaufman, Steven O'Rourke, George Kaufman and Marc Campbell; manager Terry Dunne; and the Nails' Douglas Guthrie. Seated are RCA a&r director Bruce Harris and the album's producer Gregg Winter.



Watching It. Participants in the Swatch Watch New York City Fresh Festival rest after a sold-out show at the Philadelphia Spectrum. Standing from left are A.J. Swatch, PolyGram rapper Kurtis Blow, WUSL Philadelphia's Lady B, and DJ Run of Profile's Run D.M.C.



Party Schedule. Principals of Almo/Irving and Rondor Hold International review their CMA week party plans while renewing the alliance of the two sister publishing companies in Nashville. Pictured from left are Rondor president Bob Grace, Almo/Irving Nashville general manager David Conrad and Almo/Irving Music's president Lance Freed.



Blowing His Horn. Rod Stewart blows off some steam after finishing two sold-out shows and New York's Madison Square Garden. Pictured with him are his girlfriend Kelly Emberg and her father Bob.



Manhattan Men. Signer/songwriter Robbie Nevil relaxes with Manhattan Records principals after signing a contract with the recently formed label. Seated from left are Manhattan senior vice president, marketing and administration, Stephen Reed; Nevil, and the label's president Bruce Lundvall.

Dance TRAX

by Brian Chin



ALBUMS: Bronski Beat's "The Age Of Consent" (MCA/London) is already a milestone, with its two high-energy/high-consciousness rock-disco hits, "Smalltown Boy" and "Why?" among the biggest underground and specialist retail hits of 1984. Like them, the album brings textual challenge and personal force to well-worn electronic

disco dating from "I Feel Love," which happens to be reprised here as the closing cut. Lead singer Jimmy Somerville's honesty and charm makes it impossible to judge any given cut by purely commercial standards; therefore, our personal picks are the most difficult from a lyrical standpoint. They are: the haunting "Need A Man Blues" and

"It Ain't Necessarily So," done as a samba-cum-worldview.

Only "Junk" is up at dance tempo, but the entire album comes across as a compelling, improvisatory meditational on issues of the day. We hope its post-Stonewall, post-protest approach will find a place here, as it's clearly geared to a cohort of listeners who are even younger than those who came of political age early in the '70s. Its assumptions as well as its overt statements break the modes of thought heretofore established in "gay" music, whether commercial or underground.

SINGLES: Jeffrey Osborne's "The Borderlines," a much-played album cut, has been remixed by Larry Levan and Judy Weinstein

for A&M 12-inch. The new version is stripped down, with some added special effects; the dub side is even more worked-up and developed... David Bowie's raucous "Tumble And Twirl" gets a good, straightforward Steve Thompson mix on EMI America 12-inch, while "Tonight," the duet with Tina Turner, receives a worthwhile if only minimally danceable mix as the A side... As released commercially, the Deodato 12-inch version of "S.O.S. (Fire In The Sky)" has a new edit by Victor Flores, which gets the cut underway quicker... Depeche Mode's U.S.-edition "Master and Servant" 12-inch, on Sire, is an object lesson in avant-garde disco, with a special American mix of that track by Razor Maid's Joseph Watt backed with

"Remotivate Me," a very possible conventional gay cut, and a def-mix of "Are People People," done by Adrian Sherwood, he of the unjustly obscure "Watch Yourself."

Scritti Politti (the conceptual child of vocalist Green Gartside) falls off the deep end in "Hypnotize" (Warner Bros. 12-inch), his third and most oblique comment on American funk, swinging the pendulum way back past "Wood Beez" after the clearly pop-minded "Absolute." We hope his exemplary electronic creations will find an audience here despite an apparently unreceptive radio environment... Cashmere's "Can I" (Philly World 12-inch) is a mainstream black record with clear debts to Hall & Oates' hookish approach in its

FOR WEEK ENDING DECEMBER 15, 1984

Billboard

HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	4	LIKE A VIRGIN (12 INCH) SIRE 0-20239 Weeks at No. One: 1	◆ MADONNA
2	4	6	7	RAIN FOREST (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
3	1	1	8	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	◆ ALPHAVILLE
4	3	3	8	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	THE DAZZ BAND
5	13	23	5	WE ARE THE YOUNG (12 INCH) MCA 23517	DAN HARTMAN
6	10	12	7	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
7	14	18	5	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
8	9	10	7	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
9	8	8	7	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
10	20	26	5	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
11	17	25	5	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
12	19	28	4	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND	NUANCE FEATURING VIKKI LOVE
13	16	16	6	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
14	23	43	4	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS 0-20287	DEODATO
15	11	11	9	BAJA (12 INCH) OH MY/PERSONAL OM4005 /PERSONAL	MASCARA
16	25	49	4	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURYTHMICS
17	18	22	5	THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO)	◆ MELISSA MANCHESTER
18	12	14	8	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
19	21	21	6	MADAM BUTTERFLY (12 INCH) ISLAND 0-96915	◆ MALCOLM MCLAREN
20	5	2	9	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
21	26	27	6	CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
22	6	4	9	THE WORD IS OUT (12 INCH) ARISTA AD1-9257	◆ JERMAINE STEWART
23	15	15	8	SOLID (12 INCH) CAPITOL V-8612	◆ ASHFORD & SIMPSON
24	7	7	9	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
25	27	50	4	MONSTER/BOONGA (12 INCH) WARNER BROS. (PROMO)	◆ FRED SCHNEIDER & THE SHAKE SOCIETY
26	32	41	4	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
27	28	32	5	THE WILD BOYS (12 INCH) CAPITOL V-8617	◆ DURAN DURAN
28	31	51	4	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
29	29	29	6	APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
30	46	66	3	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	SADE
31	35	35	6	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
32	34	36	7	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
33	22	5	10	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
34	36	37	6	COOLING THE MEDIUM (12 INCH) RCA PW13920	M + M
35	45	53	3	NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
36	38	48	5	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
37	37	46	7	SEX SHOOTER (REMIX) (12 INCH) WARNER BROS. 0-20274	APOLLONIA 6
38	55	72	3	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
39	39	42	6	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	NOLAN THOMAS
40	48	64	3	SUPERNATURAL LOVE (12 INCH) GEFEN 0-20273	◆ DONNA SUMMER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	67	-	2	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
42	54	71	3	WHY (12 INCH) IMPORT	BRONSKI BEAT
43	51	-	2	CAN THE RHYTHM (12 INCH) GEFEN 0-20272 /WARNER BROS.	GIRLTALK
44	30	19	13	I FEEL FOR YOU (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
45	57	67	3	PARDON ME MISTER (12 INCH) ENVELOPE NV12001	RITA HART
46	53	54	3	DO WHATCHA WANNA DO (12 INCH) ATLANTIC 0-86921	GIANNI SIRENNE
47	33	33	6	BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
48	24	24	8	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
49	61	-	2	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	BONZO GOES TO WASHINGTON
50	44	44	6	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
51	42	17	12	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	◆ THE TIME
52	52	52	5	MY RED JOYSTICK (12 INCH) RCA PW13928	LOU REED
53	47	31	8	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
54	58	58	3	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
55	71	-	2	LOOK MY WAY (12 INCH) MERCURY B80 407-1	THE VELLS
56	40	20	9	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
57	NEW ▶			NEUTRON DANCE (12 INCH) PLANET YD-13952 /RCA	◆ THE POINTER SISTERS
58	NEW ▶			PUSH (IN THE BUSH) (12 INCH) KN/PERSONAL KN-1002	CLAIR HICKS AND LOVE EXCHANGE
59	62	63	3	CONTAGIOUS (12 INCH) SOLAR (PROMO)	THE WHISPERS
60	56	45	8	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
61	49	47	10	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
62	NEW ▶			ANIMAL (12 INCH) CAPITOL V-8619	DALBELLO
63	41	30	7	HE LOVES ME, HE LOVES ME NOT (12 INCH) CRITIQUE CRI-1208	KIM FIELDS
64	NEW ▶			THAT'S LOVE THAT IT IS (12 INCH) SIRE 0-20282 /WARNER BROS.	BLANCMANGE
65	NEW ▶			SATISFACTION (12 INCH) ATLANTIC 0-86914	LAURA BRANIGAN
66	63	39	9	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
67	NEW ▶			SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
68	64	61	7	LOCOMOTION (12 INCH) VIRGIN/A&M SP-12108	◆ O.M.D.
69	73	73	3	IF IT HAPPENS AGAIN/NKOMO A GO GO (12 INCH) A&M SP-12112	◆ UB40
70	NEW ▶			RADIO RHYTHM (S-I-G-N-A-L S-M-A-R-T) (12 INCH) SLEEPING BAG SLX-00011	CLANDESTINE FEATURING NED SUBLETTE
71	50	34	13	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
72	72	-	2	ONCE UPON A TIME (12 INCH) STREETWISE SWRL2236	JOHN ROCCA
73	43	13	12	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
74	68	59	15	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
75	60	60	5	KISS ME QUICK/PRETENDING TO BE DRUNK (12 INCH) ATLANTIC 0-86917	SPARKS
76	70	38	12	STRUT (12 INCH) EMI-AMERICA V-7837	◆ SHEENA EASTON
77	69	65	10	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
78	74	75	7	JUNGE ROEMER (YOUNG ROMANS) (12 INCH) A&M SP-12107	FALCO
79	76	55	14	SWEPT AWAY (12 INCH) RCA PW13865	◆ DIANA ROSS
80	79	78	11	TIME BOMB/SING YOUR OWN SONG (12 INCH) MEGATONE MT-125	JEANIE TRACY

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FOR LIFE AND BREATH

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DANCE TRAX

(Continued from opposite page)

strong melodies and catchphrases... "Down On The Street" is Shakatak's first really dancey cut, a pop hit in Britain. Its slightly retro street-sound has been given an update in a longer and topnier Morales & Munzibai mix on Polydor 12-inch.

ASSORTED CUTS: We shouldn't have neglected the already-charted second Vels single on Mercury here, which combines a '60-ish vocal arrangement with uptempo pop-wave ("Look My Way") and a more conventional rock take on r&b ("Tell Me Something")... International dateline: We thought Miami Sound Machine's current U.K. single, "Prisoner Of Love," a passable cut aimed at pop, but the real attraction is "Toda Tuya," on the B side, a tuneful collaboration between Jorge Ben and MSM's own Gloria Estefan. Here's the next foreign-language should-be-a-hit... Also hearkening back to the New York Latin-disco sound is "Universal Rhythm," the title cut from Ralph MacDonald's Polydor album, which features many of the players from that mid-'70s Van McCoy/Gregg Diamond school. And—surprise!—a really appropriate Mark Berry mix, not at all resembling the crash mixes he's done so well by for the Bar-Kays and Cameo... Stephanie Mills' "Edge Of The Razor" (Casablanca 12-inch) gets a good remix by Rusty Garner for clubs, although the cut's real strength should be on video, where it's got just the sound to move it onto MTV behind Jeffrey Osborne's rockish material. Really:

Dress Mills in leather and she'll fit right in.

Key Matic's "Jazz Up And Hip Hop" (Next Plateau 12-inch) is a seamless, radio-oriented advertisement for hip-hop along the lines of the rather too-fast Break Machine record of several months back... Samson & Delilah sounds like a group of more than two, but "I Can Feel Your Love Slippin' Away" (Saturn 12-inch, 322 W. 57th St., New York, N.Y. 10019) is a good soul hip-hop, with an unusual acoustic piano break we're fond of... Afrika Bambaataa's latest meeting of the minds, "World Destruction" (Celluloid 12-inch), brings him together with John Lydon, in a forceful self-production

with Material's Bill Laswell, although Lydon is barely along for the ride here.

Assume the position: In case our colleague Paul Grein doesn't happen to mention it in Chartbeat, we'll call attention to the fact that Madonna's "Like A Virgin" hits the No. 1 dance spot in only its fourth week on the chart, which, in beating last year's "Thriller" by a week, is an all-time record for chart-topping speed... Mick Jagger's solo record on Columbia is due the second week in January, while an Arthur Baker remix of Bruce Springsteen's "Born In The U.S.A." ships this week.

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DUKE LAKE / SATISFACTION, LOVE AND PASSION
AFRICA / AIE (A MWANA)
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SCOTCH / DISCO BAND
MICHAEL RAY / JUST A DREAM
BRYVAN STAGE / WAY OUT
FLOYD PARSON / SHINE ON YOU CRAZY DIAMOND
MIKE CANNON / STAY
YANGURU / AH-OH
THE FAMILY NUMBER ONE / LARA DE BAHIA
TOM HAGEN / ATOMIC
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AFRICA / AIE (A MWANA)
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THE BREAKOUT CREW / BREAKOUT THEME
SCOTCH / DISCO BAND
MICHAEL RAY / JUST A DREAM

TOUCH / SOMEONE LOVING YOU
ALBERTO CARRARA / SHINE ON DANCE
NANCY COSTA / NEW YORK TIMES
SAL WOOD / HEAT THE BEAT
NATASH KING / ON ICE
MAX HIM / NO ESCAPE
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TOP JAZZ ALBUMS

Compiled from national retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	9	WYNTON MARSALIS COLUMBIA FC 39530	Weeks at No. One: 5 HOT HOUSE FLOWERS
2	2	9	PAT METHENY GROUP ECM 25000-1/WARNER BROS	FIRST CIRCLE
3	5	3	AL JARREAU WARNER BROS. 25106-1	HIGH CRIME
4	3	5	GROVER WASHINGTON JR. ELEKTRA 60318	INSIDE MOVES
5	12	7	BOB JAMES COLUMBIA FC 39580	12
6	10	105	GEORGE WINSTON WINDHAM HILL C-1025 /A&M	DECEMBER
7	4	7	EARL KLUGH CAPITOL ST-12372	NIGHT SONGS
8	11	40	ANDREAS VOLLENWIEDER COLUMBIA FM 37827 CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE...)	
9	15	3	JEAN-LUC PONTY ATLANTIC 80185	OPEN MIND
10	9	15	SADAO WATANABE ELEKTRA 60371-1	RENDEZVOUS
11	7	23	MILES DAVIS COLUMBIA FC-38991	DECOY
12	6	23	SPYRO GYRA MCA 2-6893	ACCESS ALL AREAS
13	14	15	GEORGE WINSTON WINDHAM HILL C 1012 /A&M	AUTUMN
14	8	23	DAVE GRUSIN GRP A 1006	NIGHT LINES
15	13	56	DAVID SANBORN WARNER BROS. 23906-1	BACKSTREET
16	24	3	SHADOWFAX WINDHAM HILL WH-1038/A&M	DREAMS OF CHILDREN
17	17	76	WYNTON MARSALIS COLUMBIA FC 38641	THINK OF ONE
18	21	128	GEORGE WINSTON WINDHAM HILL C-1019 /A&M	WINTER INTO SPRING
19	19	15	STEVE MORSE BAND MUSICIAN 60369-1 /ELEKTRA	THE INTRODUCTION
20	18	15	RAMSEY LEWIS & NANCY WILSON COLUMBIA FC 39526	THE TWO OF US
21	16	15	HERBIE HANCOCK COLUMBIA FC 39478	SOUND SYSTEM
22	29	3	RICKIE LEE JONES WARNER BROS 25117-1	THE MAGAZINE
23	22	11	STAN GETZ/CHARLIE BYRD VERVE UMJ 3158/POLYGRAM	JAZZ SAMBA
24	20	29	GEORGE HOWARD TBA TB 201 /PALO ALTO	STEPPIN' OUT
25	25	15	FRANK SINATRA QWEST 25145-1 WARNER BROS	L.A. IS MY LADY
26	23	39	EARL KLUGH CAPITOL ST-12323	WISHFUL THINKING
27	28	3	MAHAVISHNU WARNER BROS 25190-1	MAHAVISHNU
28	26	25	PATRICE RUSHEN ELEKTRA 60360-1	NOW
29	30	9	ELLA FITZGERALD & DUKE ELLINGTON VERVE 3286 /POLYGRAM ELLA AT DUKE'S PLACE	
30	32	7	TOM BROWNE ARISTA AL8-8249	TOMMY GUN
31	31	5	DAVE VALENTIN GRP 1009	KALAHARI
32	33	5	HANK CRAWFORD MILESTONE M-9129/FANTASY	DOWN ON THE DEUCE
33	NEW		VARIOUS ARTISTS WINDHAM HILL 1015/A&M	SAMPLER '84
34	27	9	MAX ROACH & CECIL TAYLOR SOUL NOTE 1100/1/POLYGRAM	HISTORICAL CONCERTS
35	35	31	PAT METHENY ECM 25004-1/WARNER BROS	REJOICING
36	36	33	STEPS AHEAD MUSICIAN 60351/ELEKTRA	MODERN TIMES
37	38	54	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA	WHAT'S NEW
38	40	11	AZYMUTH MILESTONE M-9128/FANTASY	FLAME
39	39	21	MICHAEL HEDGES WINDHAM HILL WH-1032/A&M	AERIAL BOUNDARIES
40	37	66	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK

○ Products with the greatest sales gains during last two weeks. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

JAZZ BLUE NOTES

by Sam Sutherland & Peter Keepnews



THE EMPHASIS IN jazz reissues these days is less on two-fers and more on re-releasing albums in the original packaging, or a facsimile thereof—what might be called, after Fantasy's trail-blazing efforts in this area, the "Original Jazz Classics" school of reissues.

The latest label entrepreneur to take this approach is Joe Fields of Muse, who will be applying it to some of the gems in the Savoy catalog, to which he has held

Savoy's vaults will yield new 'Classic' reissues

the rights for a while. The first batch of Savoy Jazz Classics hits the street in January.

There's a twist to the way Fields is packaging the \$5.98-list reissues: While the covers will be identical to the vintage '40s and '50s originals, each album will also contain a sheet on the inside with up-to-date liner notes and discographical information. Fields describes the new material as an attempt to "catch the people up from where the album left off," and notes that the notes will also include some background information about the recording session that led to each album.

Fields acknowledges that some of the albums being reissued in this fashion are also included on Savoy two-fers, but he maintains that most of them will not be otherwise available. He also stresses that he is not discontinuing either the \$11.98 Savoy twofer series or the current \$8.98 Savoy series, which consists of archival material that has not previously been issued or "hasn't seen the light of day in years."

There are 10 albums in the first Savoy Jazz Classics release. Featured are Milt Jackson, Dizzy Gillespie, Cannonball Adderley, Dexter Gordon, Wild Bill Davison with Eddie Condon, Big Joe Turner, Boyd Raeburn, J.J. Johnson, Yusef Lateef and Sahib Shihab, the latter leading a combo that also includes Phil Woods and Bill Evans.

ALSO NOTED: Even though 1984 is almost over, it's still worth noting that "Joel Whitburn's Music Yearbook 1983" contains a breakdown, by artist, of every album that made it to Billboard's jazz chart last year. It's the first time Whitburn has included jazz in his chart roundup. If you're interested, George Benson's "In Your Eyes" had the longest stay at No. 1 for the year, 19 weeks; if you're more interested, contact Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051, and keep your eye out for the 1984 edition.

GOSPEL LECTERN

by Bob Darden



GEORGE BEVERLY SHEA has the most widely recognized voice in Christian music. Through countless Billy Graham Crusades and telecasts, millions around the world know that rumbling bass-baritone and those craggy/kind grandfatherly features.

"Bev" Shea stopped by the other day. A vigorous 75, he keeps a schedule that would weary a man 50 years younger.

He's in the middle of recording projects for Word and RCA and continues to sing with the Graham "team" throughout the free world—and, lately, behind the Iron Curtain. Shea has been with Graham since 1947, recorded for RCA for 25 years, and subscribed to Billboard for more than 20.

Typically, he'd rather talk about the present than the past. "RCA is getting ready to re-release some of my earlier recordings, and it's all Reader's Digest's fault," he says with a laugh. "Reader's Digest recently collected some of my recordings on an album to sell through the magazine, and I hear it sold about half a million copies or something silly like that."

"Well, RCA noted that little fact and is putting together a package and a tv commercial pushing 40 of my songs. It's nice to get some mileage out of them. They still sound good, and the message is still strong."

Between upcoming tours of England and Korea, various Billy Graham Crusade "team meetings" and an average of 30-40 concerts each year with Kurt Kaiser, Shea

is going to squeeze in his latest album for Word. Kaiser says that this one is going to be special.

"We're inviting some special people to be involved in the project. Bev has been the constant in Billy Graham's crusades from the beginning, but there have been so many others who have had a part: Evie, Johnny Cash, Doug Oldham, Amy Grant, the Gaithers, Roy Rogers and Dale Evans, trombonist Bill Pearce, Cliff Barrows, Larnelle Harris and the rest. What we'd love to do is get as

came up and said, 'We have a song you've just got to see.' It was 'How Great Thou Art.' Cliff and I loved it immediately, but decided to wait to perform it until the next crusade in Toronto. Later we went to Madison Square Garden and stayed 16 weeks and did it 103 times. We've been doing it ever since."

"I'd Rather Have Jesus": "I think I was only 23 when my mother found that poem by Rhea Miller. As I read it, a melody came to mind. My mother was pretty good at picking tunes out, and we put it

George Beverly Shea would rather discuss the present than the past

many of those people as possible to either sing or give a little spoken intro."

Shea went from the insurance business in New York to radio in Chicago during the Depression and later turned down a prestigious invitation to sing with the Lynn Murray Singers and triple his then-current salary of \$34.35 per week.

But after a couple of years with Billy Graham and songs like "I'd Rather Have Jesus," "The Old Rugged Cross" and "How Great Thou Art," millions of Christians are glad he turned down the chance. He talked about some of his best loved songs.

"How Great Thou Art": "We were in London for the 1954 crusade and Cliff and I were walking down Oxford St. when George Gray, who had a publishing house,

together and performed it the very next Sunday."

"It's No Secret What God Can Do": "Stuart Hamblen wrote that one, but it was John Wayne who suggested that there was a song in that phrase! Really! We were having tent meetings on Hollywood Blvd. back in 1956 when it was still nice. That phrase came up one day in a conversation with the Duke there, and Mr. Wayne said, 'That's a song!' And it was."

CLASSICAL KEEPING SCORE

by Is Horowitz



GRAMMY TIME IS NEARING, and scrutiny of the voluminous first-time-around nomination entries exposes once again to peer review the indomitable egos that people our industry.

One of the categories that blossoms forth this year with special lushness is "classical producer of the year." A full 28 candidates crowd this list of hopefuls, each with one or more productions cited to support his or her bid. The very number trivializes the validity of choices that will survive the selection process.

No one questions the skill and judgment that a good producer brings to his task. Without some exercise of the function, a recording can succeed only by accident. Still, by reading off a list of credits—even of recordings with which one is very familiar—it's difficult to judge the extent of the producer's contribution.

Paradoxically, this may be most true in the case of outstanding recordings. Sometimes the producer's contribution is in inverse proportion to a recording's quality. Where an artist is in thorough command of the recreative process, the producer's role is diminished, and may even become marginal. The performer assumes more of the role, and the producer less.

In fact, in these happy circumstances the producer who stays out of the way and lends some moral support if needed may be doing his job best.

Conversely, it's when the artist is uncertain and lacks full command of his resources and needs constant encouragement and direction that the producer really begins to earn his keep. Unfortunately, in such cases the recording itself is uncertain in accomplishment. It rarely turns out to be more than merely adequate.

Perhaps it's for these modest recordings that the producer should earn the most recognition. For it is then that his abilities are fully challenged. But how can the listener tell, so that he may pin his vote on the most deserving?

In classical recording, at least, it seems a contradiction for the artist to receive credit as producer, especially if it is his solo performance that is being recorded. The judgments he makes as "producer" are hardly

Grammys raise questions about producers' role

separate from those he makes as "artist." Some examples of artist/producer stud the current list of Grammy hopefuls.

One thing is certain. When the votes are in and the classical producer of the year is chosen, the one honored will be associated with highly regarded performances, most probably by superstar talent. That the producer, in fact, may have sat by as an interested observer of the recreative process at work is irrelevant.

Just as certain is it that the one who sweated out constant frustration and salvaged an acceptable recording from probable disaster by the force of his personality and skill just won't make it—even though he may have exhibited more professionalism.

Those instances where a producer fashions a "great" recording from modest talents surely deserve some attention, although maybe it should be for something like "special effects."

LATIN NOTAS

by Enrique Fernandez



NEW YORK'S WKDM, which began broadcasting two months ago, is the latest entry in a nationwide wave of contemporary Latin programming. Unlike its predecessor on the 1380 AM spot, WBNX, which specialized in salsa and merengue, WKDM plays all hit Latin music, whether it be danceable tropical rhythms or international pop ballads.

According to program director **Jimmy Jimenez**, the station's music has "universal appeal." And general manager **Joe Schweighardt** stresses the aggressiveness and professionalism of his newly assembled staff. Their aim is to deliver the entire New York Latin market, which is a mix of Puerto Ricans, Dominicans, Cubans and Caribbean, Central and South American communities.

The station, which operates on a 24-hour basis, also features what it calls "stylized personalities," which means the kind of jazzy, fast-paced DJs one normally hears on American pop radio. WKDM's jocks are **Polito Vega**, **Pedro Juan Lopez**, **Nelson Rodriguez**, **Pedro Luis Garcia** "El Bacan" and **Valentin Bade**. **Coco Cabrera** is the station's news director, aided by newscaster **Luisa Martinez**.

ACID ROCK, Andean native

American music and modern South American poetry fuse in the work of **Los Jaivas**, a Chilean group that has been based in Paris since the early '70s. This spring, Los Jaivas will make their first U.S. tour, from April 15 to May 12, with an April 27 appearance scheduled for Carnegie Hall.

Los Jaivas belongs to that generation of Spanish-Americans who,

was are virtually unknown in the U.S.

RADIO AND TV personality **Carlos de Jesus**, host of the music video show "New York Hot Tracks," has teamed up with musician **Ricardo Marrero** to produce a five-cut mini-LP of what they call "space age salsa." The songs are bilingual, and the mixes are club-

WKDM plays the hits and strives for 'universal appeal' in New York

influenced by Anglo-American rock, began to apply the spirit of freedom and experimentation of the rock'n'roll era to their own musical roots. In Chile this movement produced a number of fine groups, most of which were politically committed. Los Jaivas, however, were art-oriented.

A few years ago, the group put out a musicalization of Nobel laureate Pablo Neruda's famous epic poem, "Heights Of Macchu Picchu," and they produced a video of the piece featuring Peruvian writer **Mario Vargas Llosa**. Though they have a strong European and South American following, Los Ja-

and urban contemporary radio-oriented, meant to appeal to both Latins and non-Latins.

The album features **Joe Cuba** vocalist **Jimmy Sabater**, plus **Marrero** himself and **Eddie Montalvo**, **Bob Gadowsky** and **Mike Vinas**. It should be noted that **Marrero**, **Montalvo** and **Vinas** are all members of **Ruben Blades'** **Los Seis del Solar**, and that **Marrero** is that group's musical director.

The record is on de Jesus and **Marrero's** own **Two Musketeers** label and is distributed by **Ritmo**, 696 10th Ave., New York, N.Y. 10019. Phone: (212) 586-1189.

FOR WEEK ENDING DECEMBER 15, 1984

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TOP CLASSICAL ALBUMS

			Compiled from national retail store and one-stop sales reports.	
RANK	THIS WEEK	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	21	MAMMA LONDON 411-959	Weeks at No. One: 14 LUCIANO PAVAROTTI (MANCINI)
2	7	5	AMADEUS - ORIGINAL SOUNDTRACK RECORDING FANTASY WAM 1791	NEVILLE MARRINER
3	2	71	HAYDN/HUMMEL/L MOZART: TRUMPET CONCERTOS CBS IM-37846	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH.(LEPPARD)
4	3	39	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	PAILLARD CHAMBER ORCHESTRA
5	10	7	BAROQUE SOLOS AND DUETS CBS MASTERWORKS IM 39061 CBS	WYNTON MARSALIS WITH EDITA GRUBEROVA
6	5	15	SUNDAY IN THE PARK WITH GEORGE RCA HBC1-5042	ORIGINAL BROADWAY CAST
7	4	111	BACH: GOLDBERG VARIATIONS CBS IM-37779	GLENN GOULD
8	6	261	PACHELBEL: CANON RCA AGL1-5211	PAILLARD CHAMBER ORCHESTRA
9	9	55	STRAUSS: FOUR LAST SONGS PHILIPS 6514 322	JESSYE NORMAN (MASUR),
10	13	9	MOZART: REQUIEM L'OISEAU LYRE 412 711	HOGWOOD
11	11	9	GERSHWIN: AN AMERICAN IN PARIS ANGEL DS 38130	LABEQUE SISTERS
12	8	15	SONGS OF ERNESTO LECUONA CBS FM 38828	PLACIDO DOMINGO
13	12	21	COME TO THE FAIR ANGEL DS-38097	TE KANAWA
14	14	13	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER ANGEL DS 38170	(BOULEZ)
15	19	7	VIVALDI FOUR SEASONS L' OISEAU LYRE 410 126	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
16	15	9	THE BEST OF WOLFGANG AMADEUS MOZART PHILIPS 412-244	NEVILLE MARRINER
17	17	15	MOZART: EINE KLEINE NACHTMUSIK L'OISEAU LYRE 411-720	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
18	18	39	HANDEL: WATER MUSIC DGG ARCHIV 410 525	THE ENGLISH CONCERT (PINNOCK),
19	16	17	PACHELBEL: CANON DG 413 3091	BERLIN PHILHARMONIC (KARAJAN)
20	20	39	BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO CBS M 39059	BOLLING, YO-YO MA
21	21	461	BOLLING: SUITE FOR FLUTE & JAZZ PIANO CBS M-33233	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
22	23	5	BIZET: CARMEN (EXCERPTS) ERATO HBC1-5302	DOMINGO (MAAZEL)
23	22	13	RACHMANINOFF: PIANO CONCERTO NO. 2 CBS IM 38672	LICAD (ABBADO)
24	29	19	BIZET: CARMEN (COMPLETE) ERATO NUM-751133	DOMINGO (MAAZEL)
25	NEW		MOZART: REQUIEM PHILIPS 411-420	SCHREIER
26	26	21	MAHLER: SYMPHONY NO. 4 LONDON 410 188	TE KANAWA, CHICAGO SYMPHONY ORCH. (SOLTI)
27	27	7	PACHELBEL'S GREATEST HIT RCA AGL-8523	VARIOUS ARTISTS
28	30	9	LOVE IS PHILIPS 412-270	JOSE CARRERAS
29	36	5	BRAHMS: LIEDER DEUTSCHE GRAMMOPHON 413 311	JESSYE NORMAN
30	25	85	CANTELOUBE: SONGS OF THE AUVERGNE LONDON LDR 71104	TE KANAWA, ENGLISH CHAMBER ORCH. (TATE),
31	28	17	BRASS IN BERLIN CBS IM 39035	THE CANADIAN BRASS
32	24	13	GHENA DIMITROVA-OPERA ARIAS ANGEL DS 38074	DIMITROVA
33	33	15	GREATEST HITS OF 1720 CBS MX 34544	PHILHARMONIA VIRTUOSI (KAPP)
34	NEW		PUCCINI: TOSCA ANGEL BLX-3508	MARIA CALLAS
35	35	5	BEETHOVEN: 9TH SYMPHONY DEUTSCHE GRAMMOPHON 2535349	(KARAJAN)
36	31	19	HAYDN: THREE FAVORITE CONCERTOS CBS M-39310	MARSALIS, MA, LIN
37	32	65	NOCTURNE RCA ARL1-4810	JAMES GALWAY
38	NEW		SCHUBERT: LEIDER ANGEL DS-38139	LUCIA POPP
39	NEW		RAMEAU CBS IM-39540	BOB JAMES
40	34	107	BEETHOVEN: CELLO SONATAS NO'S 3 & 5 CBS MASTERWORKS IM-39024	YO-YO MA, EMANUEL AX

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RICHIE HITS THE MILLION MARK

CRIA Certifications Also Good News for Murray

BY KIRK LaPOINTE

TORONTO Lionel Richie has become only the second black artist in Canada to sell more than one million copies of an album. The November diamond certification of "Can't Slow Down" by the Canadian Recording Industry Assn. (CRIA) was the big news during the month, but there were several bright spots for Canadian artists in what has otherwise been a dismal sales year.

Anne Murray's "Greatest Hits" package eclipsed the sextuple platinum mark, and her "Christmas Wishes" went triple platinum. Murray's "Heart Over Mind" is also

generating good action at the cash register, moving past the gold mark in the month.

But Murray wasn't the only Canadian artist to have recordings certified gold or platinum in November. Of the 33 CRIA certifications, 10 were domestically made.

Corey Hart's "First Offense" has really taken off as a result of renewed interest at home following successes abroad. It went platinum, as did heavy metal band Helix's "Walkin' The Razor's Edge." Murray's "Heart Over Mind," Celine Dion's "Melanie" and the self-titled debut from Honeymoon Suite went gold in the month.

Murray's "You Needed Me" was certified platinum as a single, while Dion's "Une Colombe" and Martine St. Clair's "Il y a de l'amour" were certified gold.

Murray wasn't the only woman collecting platinum in November. Cyndi Lauper's "She's So Unusual" continued to clip along at a healthy pace, moving through the quadruple and quintuple platinum marks. Lauper is poised to have the biggest-selling album by a woman in Canadian history.

Tina Turner isn't doing badly, either. Her "Private Dancer" album is atop the Canadian chart and went triple platinum in November.

Prince's "Purple Rain" was the other mega-seller of the month, accompanying Lauper's album through the 400,000 and 500,000 sales barriers.

Platinum records for November included John Waite's "No Brakes," Laura Branigan's "Self Control," Iron Maiden's "Powerslave" and Linda Ronstadt's "What's New" (which actually qualified in December, 1983).

Peter Wolf collected gold for "Lights Out," as did Ratt for "Out Of The Cellar," Iron Maiden for "Powerslave," Evie for "Come On Ring Those Bells," Def Leppard for "On Through The Night," Kiss for "Animalize," Krokus for "The Blitz," Barry Gibb for "Now Voyager," the Care Bears for "The Care Bears Christmas" and a various-artists "30 Years Of Gold" on PolyGram.

Waite's "Missing You" was certified platinum as a single, and Capitol's outstanding month was capped by a gold single for David Bowie's "Blue Jean."

'Purple Rain' Hits Toronto Prince Tour Makes Big Splash

TORONTO It is difficult to remember so many memorable shows—each wildly successful—all within one month here.

First it was Frankie Goes To Hollywood at the beginning of November in a much-ballyhooed tour that kicked off album sales for "Welcome To The Pleasure Dome." Then it was Culture Club on its first Toronto foray since Boy George became a household name (an earlier date was at a small venue, just after the release of the group's first album).

But the two Prince concerts Dec. 2 and 3, his first appearances here, were the biggest hits of all. Concert Productions International sold 35,000 seats within hours of their release, and scalpers did brisk business the nights of the shows.

WEA Music of Canada Ltd. says

Prince's "Purple Rain" album has shot through the half-million sales barrier, although certification was pending at presstime. The set's title track is firmly in the top five, and videos from the album are sustaining sales.

WEA went all-out to promote the dates, the only two Canadian shows currently scheduled on what could be an eight-month Prince tour. In conjunction with the CBC-TV after-school show, "Video Hits," the firm ran a "Prince For A Day" contest over a two-week period. Grand prize included air fare, hotel and limo for the Dec. 2 show, including dinner with host Samantha Taylor.

Radio and retail promotions were also launched in seven other Canadian markets, with trips to Toronto and tickets for prize-winners.

KIRK LaPOINTE

Maple Briefs

WEA MUSIC of Canada has its first domestic gold record in recent memory. *Honeymoon Suite's* self-titled debut has now surpassed the 50,000 mark in Canada, the first such payoff following a tough year-plus worth of work by a&r director **Bob Roper** and domestic roster director **Dave Tollington**.

HUGH SYME, the award-winning album graphics designer who pleaded guilty recently to conspiring to extort \$865,000 (Canadian) in gold bars, has been sentenced to two years less a day in jail in Toronto.

BROADCASTERS Liz Janik and **Peter Godwin** have established **The Independent Network**, a 400-member group of producers, songwriters, distributors and singers. The network will serve as a clearing house for these groups to strengthen links between the indie sector and retail. Tape and publicity, plus one dollar, to 312 Adelaide St. W., Toronto, Ontario, M5V 1R2 gets you added to the network.

A CBC-TV program, "Man Alive," Wednesday (12) studies rock video as part of its examination of pornography and draws an interesting conclusion: Sexism and exploitation in video may be hurting groups because the young audience knows

enough to determine such attitudes are wrong-minded.

NEW REGIME is the latest act to sign with RCA, with an album scheduled shortly. The label's distributed **Current Records** is scoring an AOR hit with **Parachute Club's** "At The Feet Of The Moon," but has yet to turn the corner with the

album from which the single is taken, although hope remains.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 7 Glen Ames Ave., Toronto, Ontario, Canada M4E 1M3.

August Figures

WEA: Cassettes in the Lead

TORONTO WEA Music of Canada Ltd. reports that cassette sales in August eclipsed vinyl sales for the first time in the company's history, and that the gap between the two configurations is "increasing monthly."

And, while figures have not been disclosed, WEA operations director **Dave Ambeault** says the improvements in cassette quality have reduced tape defect returns by one-half since 1982.

WEA introduced its Super C cassette improvements in mid-1983 and was among the first firms to do so in Canada, where personal stereo penetration at first did not measure up to the U.S. and tape sales lagged behind in terms of expansion.

Among other things, Super C includes digital sub-mastering, improved high-grade tape and tougher manufacturing standards at the outside plant which manufactures WEA tape. WEA staffers make on-site inspections periodically.

Garry Newman, WEA's vice president of sales, also attributes the cassette sales growth to better packaging. Along with other firms, WEA has attempted to put more inserted information in cassette jackets. Other firms have reported sales levels of between 40% and 60% for tape; the WEA announcement points to a cassette share of more than 50% of the Canadian market in 1984.

AUSTRALIAN COMEDIANS

(Continued from page 11)

to heed the basic standards laid down by the Federation of Australian Radio Broadcasters.

"The reason we jumped on the Smilovici track was because it was clean," explains program manager **Ian Grace**. "We wanted to do comedy but couldn't find anything suitable. George is obviously a bit smarter than the other comedians around."

Certainly he's by no means the only comic in town. Sydney and Melbourne are full of them. They pop up second- or third-billed on major rock concerts or as festival MCs and are also huge drawing cards in their own right. So far, two all-comedy bills at the 12,000-capacity Sydney Entertainment Center have sold out this year, leaving the comics more amazed than anyone else.

The common factor of the new crop of comics (among them **Tayshus**, **Rude**, **Smilovici**, **Keith Scott**, **Vince Jones**, **Rick Carter** and **Elliot 'Goblet'**) is that their material is, in a word, filthy. It's doubtful if any other country would tolerate their sort of routines on record or in shows.

The borders of public acceptance may already have been prodded too far, as evidenced by the recent arrest in Perth of **Austen Tayshus** on a public obscenity charge, which the charting comic will be fighting. There has also been criticism of the language used by **Smilovici**.

What seems beyond doubt is that the dirtier the comedy, the bigger the concert attendance and record sales. "Part of the rationale is that it helps to sell records," says **Tayshus**. "Why? It's got a lot to do with the fact that people do talk in private the way I do on record."

Beyond concerts and records, the new wave comics reach the public through videos and, in some cases, prime-time television. The high-rating national rock show "Countdown" was hosted by **Tayshus**, and the show regularly features the duo **Tim & Debbie**, whose comedy album "Brainspace" was a big seller. Some comics, those willing to self-censor to some extent, appear on major variety shows.

"Australia Laughs," a \$39.95 video marketed by Video Classics featuring five comics at Sydney's **The Comedy Store**, has enjoyed outstanding success. "There's a soundtrack album out on the tv-marketing J&B label," says producer **Gene Pierson**. "But it's only sold around 6,000 units to date because the ads can be screened only between midnight and 2 a.m." Just as difficult to promote is the **Palace Films** release "Rude Rude Rodney Rude, The Video."

How long before the novelty wears off is anybody's guess; for now, the race to sign up street comics is on. The two biggest major labels in the country, **Festival** and **EMI**, are well represented, and the other four are set to move in.

Insists EMI national promotions

BPI Awards

(Continued from page 11)

Sade, **Tracey Ullman** and **Kim Wilde**. The top group section includes **Bronski Beat**, **Wham!**, **Frankie Goes To Hollywood**, **Queen** and **U2**. Nominees in the best international artist/group section are **Michael Jackson**, **Prince & the Revolution**, **Lionel Richie**, **ZZ Top** and **Bruce Springsteen**.

manager **Russell Thomas**: "Nothing will stop this wave. It's as if Australians need a hit every three months or so. **Rodney Rude** never even made it onto the radio, but even when we do have to add a few bleeps, like the **Twelfth Man** record, the public has a ball using its collective imagination to fill in the gaps."

"The amazing aspect is that both got to No. 1 without a video clip. **Rodney** had one, but it was deemed too disgusting to get any exposure."

"'Australiana' opened the doors," he continues. "And it's not only young comedians. We distribute a veteran performer, **Col Elliotto**, who's had about five best-selling albums. We've totalled around 100,000 units from him, mainly in country areas."

Even comics generally considered past their prime are enjoying a resurgence. **Norman Gunston**, a superstar of the '70s with his own tv series, major concert appearances and a cameo in the Who documentary "The Kids Are Alright," has bounced back with a hot mini-album that parodies **Culture Club**: "Join The Dots" by **Boy Norman**, highlighted by the cut "Carnal Chameleon."

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Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT 100 POSITION
		TITLE	ARTIST	
1	1	SOLID	ASHFORD & SIMPSON	1
2	2	COOL IT NOW	NEW EDITION	7
3	9	SHOW ME	GLENN JONES	3
4	3	I FEEL FOR YOU	CHAKA KHAN	6
5	4	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	4
6	12	TEARS	THE FORCE MD'S	5
7	5	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	22
8	6	CENTIPEDE	REBBIE JACKSON	21
9	11	PENNY LOVER	LIONEL RICHIE	13
10	15	OPERATOR	MIDNIGHT STAR	2
11	8	PURPLE RAIN	PRINCE & THE REVOLUTION	12
12	7	BETTER BE GOOD TO ME	TINA TURNER	29
13	13	DON'T STOP	JEFFREY OSBORNE	9
14	10	SEX O MATIC	THE BAR-KAYS	19
15	14	LET IT ALL BLOW	THE DAZZ BAND	11
16	19	TREAT HER LIKE A LADY	THE TEMPTATIONS	8
17	17	JAILHOUSE RAP	FAT BOYS	18
18	28	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	10
19	16	CARIBBEAN QUEEN	BILLY OCEAN	45
20	29	THE WORD IS OUT	JERMAINE STEWART	24
21	22	CONTAGIOUS	THE WHISPERS	16
22	23	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	14
23	18	JUNGLE LOVE	THE TIME	41
24	-	LIKE A VIRGIN	MADONNA	47
25	24	ALL OF YOU	LILLO THOMAS	28
26	20	OUT OF TOUCH	DARYL HALL & JOHN OATES	32
27	-	C.O.D. (I'LL DELIVER)	MTUME	20
28	26	LOVER GIRL	TEENA MARIE	17
29	30	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	15
30	21	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	31

THIS WEEK	LAST WEEK	AIRPLAY		HOT 100 POSITION
		TITLE	ARTIST	
1	8	OPERATOR	MIDNIGHT STAR	2
2	1	SOLID	ASHFORD & SIMPSON	1
3	9	TREAT HER LIKE A LADY	THE TEMPTATIONS	8
4	10	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	15
5	14	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	10
6	4	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	14
7	16	LOVER GIRL	TEENA MARIE	17
8	15	CONTAGIOUS	THE WHISPERS	16
9	3	LET IT ALL BLOW	THE DAZZ BAND	11
10	2	DON'T STOP	JEFFREY OSBORNE	9
11	5	SHOW ME	GLENN JONES	3
12	6	TEARS	THE FORCE MD'S	5
13	21	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	23
14	12	C.O.D. (I'LL DELIVER)	MTUME	20
15	18	AFTER ALL	AL JARREAU	26
16	-	LOVE LIGHT IN FLIGHT	STEVIE WONDER	27
17	24	STRONGER THAN BEFORE	JOYCE KENNEDY	30
18	27	THE WORD IS OUT	JERMAINE STEWART	24
19	30	MISLED	KOOL & THE GANG	25
20	11	PURPLE RAIN	PRINCE & THE REVOLUTION	12
21	13	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	4
22	7	I FEEL FOR YOU	CHAKA KHAN	6
23	28	SECRET FANTASY	TOM BROWNE	36
24	-	JAMIE	RAY PARKER JR.	34
25	-	DO WHAT YOU DO	JERMAINE JACKSON	33
26	29	ALL OF YOU	LILLO THOMAS	28
27	23	SEX O MATIC	THE BAR-KAYS	19
28	17	PENNY LOVER	LIONEL RICHIE	13
29	25	JAILHOUSE RAP	FAT BOYS	18
30	19	JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING	31

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HOT 100 SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	7
MCA	7
MOTOWN	7
RCA	7
WARNER BROS.	6
ARISTA	5
CAPITOL	5
A&M	4
EPIC	3
JIVE/ARISTA	3
SOLAR	3
TOTAL EXPERIENCE	3
GEFFEN	2
GORDY	2
ISLAND	2
PHILLY WORLD	2
PORTRAIT	2
PROFILE	2
TOMMY BOY	2
4TH AND BROADWAY	1
ALLEGIANCE	1
ATLANTIC	1
BEVERLY GLEN	1
CASABLANCA	1
CBS ASSOCIATED	1
CBS ASSOCIATED/S.O.N.Y.	1
CONSTELLATION	1
DE-LITE	1
GOLDEN BOY	1
ISLAND/ZE	1
JAMAICA	1
MERCURY	1
MIRAGE	1
NEIGHBOR	1
PLNET	1
POLYDOR	1
PRIVATE I	1
QWEST	1
REALITY	1
RED LABEL	1
SIRE	1
STREETWISE	1
SUGAR HILL	1
SUTRA	1
TABU	1

HOT 100 A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	(Sir&Trini,ASCAP/Phil Collins,ASCAP/Pun,ASCAP/New East,ASCAP)WBM	27 JAMIE - R.Parker, Jr. (Raydiola,ASCAP)	(Nick-O-Val,ASCAP)
77 EAT MY SHORTS - R.Dees M.Fax (Deesite,BMI)	82 EYE ON YOU - B.Squier (Songs Of The Knight,BMI)CLM	54 JUNGLE LOVE - J.Johnson (Tionna,ASCAP)	96 SOME GUYS HAVE ALL THE LUCK - J.Fortgang (Kirshner,ASCAP/April,ASCAP)CPP/ABP
85 20/20 - R.Goodrum S.Kipner (April,ASCAP/Random Notes,ASCAP/Stephen A.Kipner,ASCAP)	41 FOOLISH HEART - S.Perry R.Goodrum (Street Talk,ASCAP/April,ASCAP/Random Notes,ASCAP)CPP/ABP	84 LET IT ALL BLOW - K.Harrison B.harris (Jobete,ASCAP/Dazzle,ASCAP)CPP	31 STRANGER IN TOWN - D.Paich J.Porcuro (Not Listed)WBM
14 ALL I NEED - C.Magnus G.Ballard D.Pack (YellowBrick Road,BMI/MCA,ASCAP/Art Street, BMI)CPP	100 THE GAP - T.Bailey A.Currie J.Leeway (Zomba,ASCAP)HL	3 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg,ASCAP/Denise Barry,ASCAP)	17 STRUT - C.Dore J.Littman (Acee,ASCAP)WBM
88 ALL RIGHT NOW - A.Fraser P.Rodgers (Island,BMI)	93 GIRLS WITH GUNS - T.Shaw (Tranquility Base,ASCAP/Almo,ASCAP)CPP/ALM	89 LONELY SCHOOL - T.Shaw (Tranquility Base,ASCAP/Almo,ASCAP)	95 SUGAR DON'T BITE - B.Roberts D.Weiss (Brozertones,BMI/Donna Weiss, BMI)
10 ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Jutens, BMI)HL	48 HADADREAM(SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord,ASCAP/Almo,ASCAP)CPP/ALM	40 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete,ASCAP/Black Bull,ASCAP)CPP	99 SUNSHINE IN THE SHADE - Curnin West-Oram Woods Greenall Brown (Colgems-EMI,ASCAP)WBM
75 AMNESIA - G.Duke H.Hewett (Hip Trip,BMI/Lakiva,BMI/Mycenae,ASCAP)CPP	67 HANDS TIED - M.Chapman H.Knight (The Makiki,ASCAP/Arista,ASCAP)CPP	35 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba,BMI/Willesden,BMI)CPP	73 TAXI DANCING - R.Springfield (Vogue, BMI)CLM
34 THE BELLE OF ST. MARK - Sheila E. (Girlsongs,ASCAP)	62 HARD HABIT TO BREAK - S.Kipner J.Parker (April,ASCAP/Stephen A.Kipner,ASCAP/MCA,ASCAP)CPP/ABP	79 LOVER GIRL - T.Marie (Midnight Magnet,ASCAP)	91 TEACHER TEACHER - Adams Valance (Irving,BMI/Adams,BMI/Calyso Toonz,BMI)CPP/ALM
20 BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista,ASCAP)CPP	64 THE HEAT IS ON - K.Forsey H.Faltermeyer (Sarnous,ASCAP)CPP	63 MAKE NO MISTAKE, HE'S MINE - K.Carnes (Moonwindow,ASCAP)	65 TEARS - V.Cusano (Streetbeat,BMI/Warner-Tamerlane,BMI/Ten Speed, BMI)
76 BIG IN JAPAN - Gold Lloyd Mertens Simon (Rolf Budde,BMI/GmbH,BMI/Musik Verlag,BMI/KG,BMI/Warner-Tamerlane,BMI)WBM	81 HEAVEN (MUST BE THERE) - B.Lynch (Nostata,BMI)	50 METHOD OF MODERN LOVE - D.Hall J.Allen (Hot-cha,BMI/Unichappell,BMI)	37 TENDER YEARS - J.Cafferty (John Cafferty,BMI)WBM
69 BLUE JEAN - D.Bowie (Jones,ASCAP)HL	92 HEAVEN'S ON FIRE - P.Stanley D.Child (Kiss,ASCAP/Desmobile,ASCAP)	52 MISLED - R.Bell J.taylor Kool & The Gang (Delightful,BMI)CPP	56 TENDERNESS - General Public (In General,BMI/I.R.S.,BMI)
15 BORN IN THE USA - B.Springsteen (Bruce Springsteen,ASCAP)CPP	22 HELLO AGAIN - R.Ocasek (Ric Ocasek,ASCAP/Lido,ASCAP)WBM	60 MISSING YOU - L.Richie (Brockman,ASCAP)	86 THIEF OF HEARTS - G.Moroder M.Manchester K.Forsey (Moroder,BMI/Rumanian Pickleworks,BMI/Unichappell,BMI)CHA/HL
29 THE BOYS OF SUMMER - D.Henley M.Campbell (Cass County,ASCAP/Wild Gator,ASCAP)WBM	68 I CAN'T DRIVE 55 - S.Hagar (WB,ASCAP/The Nine,ASCAP)WBM	61 MISTAKE NO. 3 - Culture Club (Virgin,ASCAP)	55 TI AMO - G.Bigzaai U.Tozzi D.Warren (Sugar Melodi,ASCAP/MCA,ASCAP)
38 BRUCE - R.Springfield (Vogue,BMI)CLM	13 I CAN'T HOLD BACK - F.Sullivan J.Peterik (Rude,BMI/Easy Action,ASCAP/WB,ASCAP)WBM	87 NAUGHTY NAUGHTY - J.Parr (Carbert,BMI)	58 TONIGHT - D.Bowie I.Pop (James Osterberg,ASCAP/Bug,BMI/Fleur,BMI/Jones,ASCAP)
44 CALL TO THE HEART - G.Guiffria D.G.Eisley (Herds of Birds,ASCAP/Gregg Guiffria,ASCAP/Kid Bird,BMI/Frozen Flame,BMI)	36 I DO WANNA KNOW - K.Cronin (Fate,ASCAP)	46 NEUTRON DANCE - A.Willis D.Sembello (OH Backstreet,ASCAP/Streamline Moderne,ASCAP/Unicity,ASCAP)	80 TRAGEDY - J.Hunter (Poetic License,BMI/American League,BMI)
39 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden,BMI/Zomba)CPP	4 I FEEL FOR YOU - Prince (Controversy,ASCAP)WBM	6 NO MORE LONELY NIGHTS - P.McCartney (MPL Communications,ASCAP/MPL/HL)	90 TREAT HER LIKE A LADY - O.Williams A.O.Woodson (Jobete,ASCAP/Tall Temptations,ASCAP)
66 CATCH MY FALL - B.Idol (Bonedol,ASCAP/Rare Blue,ASCAP)CLM	45 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete,ASCAP/Black Bull,ASCAP)CPP	94 ON THE DARK SIDE - J.Cafferty (Aurora Film Partners, BMI/John Cafferty, BMI/Warner-Tamerlane,BMI)	43 TWO TRIBES - Gill Johnson O'Toole (Perfect Songs,BMI/Island,BMI)WBM
28 CENTIPEDE - M.Jackson (Mijac,BMI/Warner-Tamerlane,BMI)WBM	74 I NEED YOU TONIGHT - P.Wolf P.Bliss (Park,ASCAP)CPP	57 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip,BMI/Midstar,BMI)CPP	24 UNDERSTANDING - B.Seger (Gear,ASCAP)WBM
97 CONCEALED WEAPONS - S.Justman P.Justman (Center City,ASCAP/Last Licks,ASCAP)CPP	78 I WANNA GO BACK - Chauncey Byrom Walker (Warner Brothers,ASCAP)WBM	1 OUT OF TOUCH - D.Hall J.Oates (Hot-cha,BMI/Unichappell,BMI)CHA/HL	12 VALOTTE - J.Lennon J.Clayton C.Morales (Charisma,ASCAP/Chappell,ASCAP)JCHP/HL
7 COOL IT NOW - V.Brantley R.Timas (New Generation,ASCAP)CPP	32 I WANT TO KNOW WHAT LOVE IS - M.jones (Somerset,ASCAP/Evansongs,ASCAP)	11 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman,ASCAP)CLM	8 WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappell,ASCAP)CHA/HL
53 DESERT MOON - D.Deyoung (Grand Illusion,ASCAP/Almo,ASCAP)CPP/ALM	42 I WOULD DIE 4 U - Prince (Controversy,ASCAP)	33 (PRIDE) IN THE NAME OF LOVE - U2 (Island,BMI)WBM	18 WALKING ON A THIN LINE - A.Pessis K.Wells (Endless Frogs,ASCAP/Bug,ASCAP/Slimery Linye,BMI/McNoodle,BMI)CLM
19 DO WHAT YOU DO - R.Dino L.Ditomaso (Unicity,ASCAP/Ra Ra,ASCAP/Aldente,ASCAP)	71 I'M SO EXCITED - A.Pointer J.Pointer R.Pointer T.Lawrence (Baintree,BMI/Till Dawn, BMI/Blackwood,BMI)CPP/CLM	26 PURPLE RAIN - Prince (Controversy,ASCAP)WBM	72 THE WAR SONG - Culture Club (Virgin,ASCAP)CPP
49 DON'T STOP - D.Sembello D.Bateau (No Pain No Gain,ASCAP/Unicity,ASCAP/David Bateau,ASCAP)	47 IN NEON - E.John B.Taupin (Intersong,ASCAP)	16 RUN TO YOU - B.Adams J.Valance (Adams,BMI/Calyso Toonz,BMI/Irving,BMI)CPP/ALM	25 WE ARE THE YOUNG - B.Hartman C.Midnight (Blackwood,BMI/Multi-Level,BMI/Janiceps, BMI)CPP/ABP
83 DON'T WAIT FOR HEROES - D.Deyoung (Grand Illusion,ASCAP/Almo,ASCAP)CPP/ALM	21 IF AIN'T ENOUGH - C.Hart (Crescent,ASCAP/Harco,ASCAP)CPP	5 SEA OF LOVE - Khoury Baptiste (Fort Knox, BMI)CHL	9 WE BELONG - D.E.Lowen D.Navarro (Screen Gems-EMI,BMI)WBM
30 EASY LOVER - P.Bailey P.Collins N.East		98 SEX CRIME (NINETEEN EIGHTY-FOUR) - D.STEWART Lennox (RCA Music)WBM	59 WHAT ABOUT ME? - K.Rogers D.Foster R.Marx (Lionsmate,ASCAP/Security Hogg,ASCAP/Foster Frees,BMI)CAP/CLM/CLM/CLM

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at Billboard

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Country albums should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

"Neutron Dance," and Glenn Frey's "The Heat Is On" appears to be next out of the gate. Collection also includes tracks by Rick James, Patti LaBelle, Shalamar, Junior, the System and Danny Elfman. A good bet in the soundtrack sweepstakes.

RECOMMENDED

VARIOUS ARTISTS

Bleeker And MacDougal

PRODUCERS: Various

Elektra 60381-1-V

Lavish boxed set, compiled and annotated by Lenny Kaye, is first in a series of anthologies from the label's vaults. Subtitled "The Jac Holzman Years," set offers Phil Ochs, Tom Paxton, Judy Collins, Tom Rush, Fred Neil, Josh White and countless others; intelligent choices, great music justify four-disk length.

VARIOUS ARTISTS

Crossroads—White Blues In The 1960's

PRODUCERS: Various

Elektra 60383-1-U

Companion to the "Bleeker And MacDougal" folk anthology is this three-disk box showcasing white blues stylists in the label's vault; dominated by Koerner, Ray & Glover and the Butterfield Band, plus some tasty surprises.

MALCOLM McLAREN

Fans

PRODUCERS: Robby Kilgore, Malcolm McLaren

Island 90242

Bow Wow Wow/Sex Pistols mastermind turns his uneven gaze on the classics. Operatic arias by Puccini and Bizet are reworked with contemporary rhythms and lyrics.

THE LOVIN' SPOONFUL

The Best of . . .

PRODUCER: Not Listed

Back-Trac P 17892

Budget label's collection features all the hits: "Do You Believe In Magic," "Summer In The City," "Darling Be Home Soon," "You Didn't Have To Be So Nice" and others. Contact: 39 Garden Place, Brooklyn, N.Y.

THE ARCHIES

The Grooviest Hits

PRODUCER: Not listed

Back-Trac P-17893

Forgot about this stuff, didn't you? Well, it's back, and at least it won't be on the radio. "Sugar, Sugar," plus nine other tracks performed by Jeff Barry, Ellie Greenwich, Andy Kim and Ron Dante. Budget priced.

GARY PUCKETT & THE UNION GAP

Greatest Hits

PRODUCER: Not listed

Back-Trac P-17935

More budget biggies including "Woman, Woman," "Young Girl," "Lady Willpower" and "This Girl Is A Woman Now."

NAPPY BROWN WITH THE HEARTFIXERS

Tore Up

PRODUCERS: Michael Rothschild, Ricky Keller, Eddy Offord

Landslide LD 1008

Great r&b shouter of the '50s shows unequivocally that he's still got what it takes. Backup work by the Heartfixers is first-rate, and the material runs from Hank Ballard to Bob Dylan.

BLACK

PICKS

THE GAP BAND

Gap Band VI

PRODUCER: Lonnie Simmons

Total Experience TEL8-57-5

The Gap Band puts fire behind "soul-less" technology on the rising "Beep A Freak" and the hypnotic music video homage, "Video Junkie." The Wilson brothers, buttressed by producer Simmons, are a trio of flesh and power; when properly directed, as on "I Found My Baby," they show depth as well.

BOB DYLAN

Real Live

PRODUCER: Glyn Johns

Columbia FC 39944

The live album has never been Dylan's forte, but a wide selection of tunes from the very early "It Ain't Me Babe" to the very recent "I And I" give this concert set value as a retrospective. Diehards will also revel in the revised "Tangled Up In Blue." The strong band featuring Ian McLagen and Mick Taylor still pales besides the "Infidel" unit.

EURHYTHMICS

1984 (For The Love Of Big Brother)

PRODUCER: David A. Stewart

RCA ABL1-5349

Music from the new motion picture is heavy on repetitive electronic figures and vocal effects, but short on radio fare. Far from unintelligent, but little here for any beyond the most dedicated of Eurhythmics fans; ironically, the supposed "commercialism" of this controversial score source may have been restrained to support the film itself.

PLANET P PROJECT

Pink World

PRODUCER: Peter Hauke

MCA MCA2-8019

In a dance mix age, does anybody need a double concept set? This second thematic extravaganza by producer Hauke and Tony Carey tempts that question with lavish, synthesizer-dominated sci-fi fantasy with plenty of dramatic rock arrangements and Carey's melodramatic vocals. Pitch to AOR and art-rock loyalists; specially priced, too.

BRONSKI BEAT

The Age Of Consent

PRODUCER: Mike Thorne

MCA MCA-5538

The falsetto vocals and straightforward disco rhythms have already produced one hit in "Smalltown Boy," and the group's debut album contains several more. Decision to cover the Moroder/Summer vehicle, "I Feel Love," says it all about this band's roots.

MUSIC FROM THE MOTION PICTURE

SOUNDTRACK

Beverly Hills Cop

PRODUCERS: Various

MCA MCA-5547

Rock'n soul pack already has its first hit single in the Pointer Sisters'

SPOTLIGHT

FOREIGNER

Agent Provocateur

PRODUCERS: Alex Sadkin, Mick Jones

Atlantic 81999



The platinum quartet's first album of new studio recordings in three years shows the legs to rival its No. 1 predecessor, "4," thanks to Foreigner's shrewd expansion of the more restrained electronic pop palette used so effectively on that album. Led by the fast-breaking "I Want To Know What Love Is," leader Mick Jones and vocalist Lou Gramm shine brightest where the melodic shape and color allow Gramm to flex his more lyrical side. Still, a band forged by AOR airplay does well to keep a more raucous, guitar-powered attack at the ready, and guitarist/synthesist Jones does just that, flexing vintage metal filigree ("Stranger In My Own House") or post-punk power chords ("Tooth And Nail") with gusto.

NEW AND NOTEWORTHY

THOMAS McCLARY

PRODUCER: Thomas McClary

Motown 6121

A promising first album from the second member of the Commodores to go solo. Its strength is in the self-composed (with collaborators) songs, exemplified by "Marianne," as

effective as any of Lionel Richie's country-flavored ballads, and "Thin Walls," a sophisticated pop-soul outing that is the album's first single release. McClary's vocals are not the most distinctive, but (like Richie) he captures each song's mood very well, whether it's pop, urban or AC.

ORIGINAL SOUNDTRACK RECORDING

Breakin' 2—Electric Boogaloo

PRODUCER: Ollie E. Brown

Polydor 823 696

Ollie & Jerry bounce back here, sparking this movie sequel onto the charts and following the breakdance craze through to its danceable conclusion. The beats are rapid, the music hot, and a feast of tunes, anchored by Carol Lynn Townes' "Believe In The Beat," should break fast at clubs as well as the boxoffice.

RECOMMENDED

SKYY

Inner City

PRODUCERS: Solomon Roberts Jr., Randy Muller

Salsoul SA8568

The match of producers Roberts and Muller with the three Dunning sisters is a familiar formula to black music fans. Best tracks here are "Dancin' To Be Dancin'," "Passion In The Night" and "Love Is Blind."

COUNTRY

PICKS

ED BRUCE

Homecoming

PRODUCER: Blake Mevis

RCA AHL1-5324

Pegged to his promising first single for RCA, "You Turn Me On (Like A Radio)," this album makes the most of Bruce's deep, rich balladeering voice. The production is spare enough to allow the drama of the lyrics to shine through.

RECOMMENDED

LEON RAINES

Leon Raines

PRODUCERS: Steve Dorff, Milton L. Brown

Atlantic America 90237

Raines proves both pleasing and persuasive on his label debut. His vocals are superb.

JAZZ-FUSION

RECOMMENDED

ELLA FITZGERALD/DUKE ELLINGTON

The Stockholm Concert, 1966

PRODUCER: Norman Granz

Pablo 2308-242

Previously unissued concert set with Ella's own rhythm section (Jimmy Jones, Joe Comfort, Gus Johnson)

joining the Ellington orchestra. The singer flies high, the playing's reliably great; a real find.

PAQUITO D'RIVERA

Why Not!

PRODUCERS: Helen Keane, Paquito D'Rivera

Columbia FC 39584

A varied set, designed to showcase the Cuban reed stylist's versatile, convincing playing; from melodic fusion to boppish jazz, with a generous undercurrent of Afro-Cuban rhythms.

RONNIE LAWS

Classic Masters

PRODUCERS: Various

Capitol 12375

Laws' brand of fusion and soul is reviewed here via tracks spanning both his instrumental side as a saxophonist and his more recent vocal forays.

COUNT BASIE

Kansas City 7

PRODUCER: Norman Granz

Pablo 2310-908

The late titan in a satisfying piano date, fronting a septet including Eddie "Lockjaw" Davis, J.J. Johnson, Freddie Hubbard, Joe Pass, John Heard and Jake Hanna, recorded in 1980. A valentine to his too often overlooked playing.

ART PEPPER QUARTET

The Maiden Voyage Sessions, Vol. 3

PRODUCERS: Ed Michel, Laurie Pepper

Galaxy GXY-5151

Still more solid material from alto saxophonist's last years, captured live with his favorite allies, George Cables (piano), David Williams (bass) and Carl Burnett (drums).

JOHN McLAUGHLIN

Devotion

PRODUCERS: Alan Douglas, Stefan Bright (Reissue)

OAO/Celluloid CELL 5010

The guitarist's first Stateside release as a leader, originally on Douglas, reappears with new jacket art but music intact. Solid catalog, mandatory for full-service jazz accounts.

JANET LAWSON QUINTET

Dreams Can Be

PRODUCERS: Bill Goodwin, Chris Fichera

Omnisound N1052

Original title track is a tour de force showcase for vocalist Lawson, and the rest of the album concentrates on demonstrating versatility via a broad range of standards. Saxophonist Roger Rosenberg also deserves notice.

DAVID LANZ

Heartsounds

PRODUCERS: Paul Speer, David Lanz

Narada LP-1003

Northwestern distributor bows its own line of instrumental releases, modeled in sound and style after Windham Hill; classy graphics, imported Teldec Direct Metal Mastered pressings spiff up this piano meditation.

GOSPEL

RECOMMENDED

EVIE

Christmas—A Happy Time

PRODUCER: Pelle Karlsson

Word SPCN 7-01-895210-7

The ever popular Evie brings her crystal vocals to a Christmas collection of old standards, with some newly penned numbers also included. Her other Christmas album about eight years ago did extremely well, and this should repeat the success.

RALPH CARMICHAEL ORCHESTRA

Christmas Spirit

PRODUCER: Bill Cole

Light LS 5858

Jazzy arrangement of Christmas standards by gospel's premier arranger of progressive orchestration. Count on Carmichael to give a new interpretation to these ageless gems.

THE CONTINENTAL SINGERS

O Come All Ye Faithful

PRODUCER: Cam Floria

Christian Artists CAR 6012

Soloists Phil Driscoll, Amy Martin, Sheila Walsh, Steve Camp, Scott Wesley Brown, Michele Pillar, Steve Green and Fran Sparks are all featured with the Continentals on this collection of international Christmas songs.

JAMES SUNDQUIST

An Anthology Of Sacred Carols

PRODUCER: Last Generation Artists

Eagle 84-743080

Sundquist performs these classic hymns simply and effectively in a way that moves the listener. Included is a book detailing the history of the hymns—a welcome addition to this classy classic.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Reviews are coordinated by Nancy Erlich at Billboard

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New York, N.Y. 10036

(telephone: 212-764-7311)

Country singles should be sent to:

Kip Kirby, Billboard

14 Music Circle East

Nashville, Tenn. 37203

(telephone: 615-748-8100)

POP

PICKS

PRINCE & THE REVOLUTION

I Would Die 4 U (2:57)

PRODUCERS: Prince, Revolution

WRITERS: Prince, Revolution

PUBLISHER: Controversy, ASCAP

Warner Bros. 7-29121

Another electrifying "Purple Rain" extract; the nervous excitement zaps like a high-tension wire. B-side is "Another Lonely Christmas," previously unreleased.

WHAM! featuring GEORGE MICHAEL

Careless Whisper (4:50)
 PRODUCER: George Michael
 WRITERS: G. Michael, A. Ridgeley
 PUBLISHER: Chappell, ASCAP
 Columbia 38-04691

Former young guns hold their fire as they continue their new polished-pop approach; sax ballad will tug at many a heartstring.

CULTURE CLUB

Mistake No. 3 (3:35)
 PRODUCER: Steve Levine
 WRITER: Culture Club
 PUBLISHER: Virgin, ASCAP
 Virgin/Epic 34-04727

Slow, lyrical musings on human weakness; an unusually sad song for this usually-effervescent bunch.

ROD STEWART

All Right Now (3:55)
 PRODUCER: Michael Omartian
 WRITERS: A. Fraser, P. Rodgers
 PUBLISHER: Island, BMI
 Warner Bros. 7-29122

Updated remake adds some subtler rhythm patterns to Free's bash-rock classic, while pointing up how much it sounded like Rod Stewart in the first place.

GEORGE BENSON

20/20 (4:05)
 PRODUCER: Russ Titelman
 WRITERS: Randy Goodrum, Steve Kipner
 PUBLISHERS: April/Random Notes/Stephen A. Kipner, ASCAP
 Warner Bros. 7-29120

Upbeat dance music with a Latin lilt; a sparkling, cheerful sound despite repentant lyrics.

RECOMMENDED

SAM HARRIS

Hearts On Fire (3:59)
 PRODUCERS: Steve Barri, Tony Peluso
 WRITERS: B. Roberts, D. Weiss
 PUBLISHERS: Brozertoones/Donna Weiss, BMI
 Motown 1771MF

BIG COUNTRY

Where The Rose Is Sown (3:58)
 PRODUCER: Steve Lillywhite
 WRITERS: S. Adamson, M. Brzezicki, T. Butler, B. Watson
 PUBLISHERS: Virgin, ASCAP/Nymph, BMI
 Mercury 880 412-7

Group's stirring strength is sadly buried in muddy sound.

ELLY BROWN

Don't Hang Up (3:59)
 PRODUCERS: Bob Riley, T. Bone Wolk
 WRITERS: Bob Riley, Eily Brown
 PUBLISHERS: Tandori/Not Fragile/Green Mirage, BMI
 Emergency/Mirage 7-99687

Pop-disco with a nod toward the new wave.

AUTOGRAPH

Turn Up The Radio (3:46)
 PRODUCER: Neil Kernon
 WRITERS: Plunkett, Rand, Isham, Lynch, Richards
 PUBLISHER: Hatabrr, BMI
 RCA PB-13953

Self-celebratory metal anthem.

"WEIRD AL" YANKOVIC

This Is The Life (Theme From "Johnny Dangerously") (3:02)
 PRODUCER: Rick Derringer
 WRITER: A. Yankovic
 PUBLISHERS: Holy Moley/Ear Booker, BMI
 Rock 'N' Roll Z54 04708 (c/o CBS)

Rinky-tink, tongue-in-chic movie theme.

BLACK

PICKS

JEFFREY OSBORNE

The Borderlines (6:52)
 PRODUCER: George Duke
 WRITER: Raymond Jones
 PUBLISHERS: WB/Zubaidah, ASCAP
 A&M SP-121116 (12-inch single)

Plotline is intricate in this narrative of international romance and intrigue; mystery-shrouded performance to a hypnotic rhythm.

STEPHANIE MILLS

Edge Of The Razor (4:20)
 PRODUCER: George Duke
 WRITERS: Tom Snow, Roy Freedland
 PUBLISHERS: Screen Gems-EMI/Snow, BMI
 Casablanca 880 445-7 (12-inch version also available, Casablanca 880 445-1)

Dance-oriented rock, hard and percussive; few frills this time in the singer's tough, straightforward delivery.

RALPH MacDONALD

Universal Rhythm (3:15)
 PRODUCERS: Ralph MacDonald, William Eaton
 WRITER: W. Eaton
 PUBLISHER: Antisia, ASCAP
 Polydor 881 504-7 (12-inch version also available, Polydor 881 545-1)

Seven-inch opens with some quite difficult time signatures before switching to accessible AC/disco; 12-inch is more mainstream. Vocals by soul soprano Yogi Lee.

FORCE M.D.'S

Forgive Me Girl (3:45)
 PRODUCER: Tom Silverman
 WRITERS: Force M.D.'s, R. Halpin
 PUBLISHER: T-Boy, ASCAP
 Tommy Boy TB 851-7 (12-inch version also available, Tommy Boy TB 851)

Sunny, innocent love song started off as B side of their current hit, "Tears"; new remix plays up the hip hop while leaving the doo-wop intact. Contact: (212) 722-2211.

RECOMMENDED

FURIOUS FIVE featuring COWBOY, MELLE MEL & SCORPIO

Step Off (7:20)
 PRODUCER: Sylvia Robinson
 WRITERS: K. Gamble, L. Huff, A. Jackson, M. Glover, E. Morris, K. Ward
 PUBLISHERS: Mighty Three/Sugarhill, BMI
 Sugarhill SH-32033 (c/o MCA) (12-inch single)

KURTIS BLOW

Ego Trip (4:15)
 PRODUCERS: J.B. Moore, Robert Ford, Jr.
 WRITERS: K. Blow, R. Ford, J. Moore, S. Glassman, J. Bralower, J. Bova
 PUBLISHERS: Neutral Gray/Original JB/Fancy Footwork, ASCAP
 Mercury 880 408-7

SLAVE

The Word Is Out (3:19)
 PRODUCER: Jimmy Douglass
 WRITERS: Adams, Webster, Carter, Nash, Douglass
 PUBLISHERS: Major Toms/Konglather, BMI/Slave, ASCAP
 Cotillion 7-99677

RAY, GOODMAN & BROWN

Who's Gonna Make The First Move (3:50)
 PRODUCERS: A. Goodman, C. Corrado, K. Owens
 WRITERS: A. Goodman, Lee Walters
 PUBLISHERS: Goody/Dark Cloud, BMI
 Panoramic PR1-201

Their brand of sweet falsetto soul is suddenly back in fashion; group that started as the Moments still excels at it. Label based in Hackensack, N.J.

MICHAEL WYCOFF

Gonna Chase You (Till You Catch Me) (3:49)
 PRODUCER: Michael Wycoff
 WRITER: Michael Wycoff
 PUBLISHERS: Cof Drop/Hillery, BMI
 Valley View VV-770 (12-inch version also available, Valley View VV 1270)

Uptempo and diabolically cheerful. Label based in Los Angeles.

COUNTRY

PICKS

GEORGE JONES WITH BRENDA LEE

Hallelujah, I Love You So (2:34)
 PRODUCER: Billy Sherrill
 WRITER: R. Charles
 PUBLISHER: Rightsong, BMI
 Epic 34-04723

The two stalwarts trade these sassy lyrics back and forth in high-spirited and sprightly rhythm. Jones couldn't be less morose than he is here.

JOHN SCHNEIDER

Country Girls (3:11)
 PRODUCER: Jimmy Bowen
 WRITERS: T. Seals, E. Setser
 PUBLISHERS: Warner-Tamerlane/WB/Two Sons, ASCAP
 MCA 52510

Schneider has a way of making even cliché-ridden lyrics sound warm and personal; song also benefits from strong arrangement and intriguing instrumentation.

KAREN BROOKS

A Simple I Love You (3:00)
 PRODUCER: Brian Ahern
 WRITERS: Randy Sharp, Karen Brooks
 PUBLISHERS: Warner-Tamerlane/Rumble Seat/Babbling Brooks, BMI
 Warner Bros. 7-29154

Brooks is an arresting singer with effortless, silky phrasing; sleek, romantic ballad has a slightly Spanish overtone.

RECOMMENDED

JOE SUN

Why Would I Want To Forget (3:05)
 PRODUCER: Brian Fisher

NEW AND NOTEWORTHY

BUTCH SAM & THE STATION BAND

Say That You Will (3:51)
 PRODUCER: Butch Ingram
 WRITER: R. B. Sam
 PUBLISHERS: American League/Family Productions, BMI
 Private I Z54 04720 (c/o CBS)

Former Graham Central Station keyboardist/arranger now fronts a band that includes some of his GCS colleagues; plenty of catchy, shoutalong hooks in a debut single that's half homegrown funk and half urban polish.

WRITER: Pebe Sebert
 PUBLISHERS: Boquillas Canyon/Atlantic, BMI
 A.M.I. 1321

The Sun shines again, reunited with his "Old Flames Can't Hold A Candle To You" producer. Contact: (615) 822-6786.

JUDY BAILEY

There's A Lot Of Good About Goodbye (2:55)
 PRODUCER: Ray Baker
 WRITERS: Rory Bourke, Dan Mitchell
 PUBLISHERS: Baray, BMI/Chappell/Robin Hills, ASCAP
 White Gold WG-22249

Fiercely (and wonderfully) country in lyric and delivery. Contact: Fischer & Lucas, Nashville.

ORION

I'm Saving Up My Pennies (3:16)
 PRODUCER: Wayne Hodge
 WRITER: David Heavener
 PUBLISHERS: I.S.P.D./Timestar, ASCAP
 Kristal International KS-2292

An Elvis-sounding song about a good-hearted kid. Contact: Stargem Records, Nashville.

WENDEL ADKINS

Don't Talk To Me (2:59)
 PRODUCER: Charlie Fields
 WRITER: Mickey Jupp
 PUBLISHER: Almo, ASCAP
 Delux 1001

Waylon-esque vocals with a Hank Jr. storyline. Contact: (616) 255-2175.

MARK DOWDY

Follow Your Heart (3:54)
 PRODUCER: Billy Strange
 WRITERS: John Jarrard, Brent Mason
 PUBLISHERS: Alabama Band, ASCAP/Monk Family/19th St., BMI
 Soundwaves SW-4742

Slow, dreamy delivery with a big buildup. Contact: NSD, Nashville.

ALBERT UPDYKE

Object Of My Affection (2:58)
 PRODUCER: Wayne Hodge
 WRITER: Delbert McClinton
 PUBLISHER: Duchess, BMI
 Stargem SG 2284

Leering and lively in the Jerry Lee Lewis mode. Label based in Nashville.

TERRY MORETT

Georgia Dreamin' (3:30)
 PRODUCER: Duke McLean
 WRITER: Keith Vincent
 PUBLISHER: Legend Song, BMI
 Pacific International 1007

Surprisingly powerful performance on an equally surprising and well-done arrangement. Contact: (818) 784-2797.

RYAN STUDD

Dreamers Always Fall In Love (3:16)
 PRODUCER: Wayne Hodge
 WRITER: John Ross Peterson
 PUBLISHER: Newwriters, BMI
 Stargem SG 2293

Clear, strong vocals with an equally clear message. Label based in Nashville.

AC

PICKS

BARBRA STREISAND

Make No Mistake, He's Mine (Duet With Kim Carnes) (4:12)
 PRODUCERS: Bill Cuomo, Kim Carnes
 WRITER: K. Carnes
 PUBLISHER: Moonwindow, ASCAP
 Columbia 38-04695

Slow ballad arranged as a grand production number; the two stylists trade off verses to contrast and complement.

AMERICA

(Can't Fall Asleep To A) Lullabye (3:45)
 PRODUCER: Matthew McCauley
 WRITERS: Bunnell, Perry, Mummy, Haimer
 PUBLISHERS: Poison Oak/Street Talk/So Boss, ASCAP
 Capitol B-5430

Followup to "Special Girl" has a "Surprise Symphony" quality to it; dreamy, jazz-flavored verses open into a startling rock chorus.

ANDY SUMMERS

2010 (4:15)
 PRODUCER: Richard Rudolph
 WRITER: Richard Strauss
 PUBLISHERS: Magnetic, BMI/Tony Humecke, ASCAP
 A&M AM-2704

On behalf of the new "2001" sequel, the Police guitarist turns in a new rock-disco interpretation of that pop standard, "Also Sprach Zarathustra."

ELAINE PAGE

Heaven Help My Heart (3:29)
 PRODUCERS: Benny Andersson, Tim Rice, Björn Ulvaeus
 WRITERS: Andersson, Rice, Ulvaeus
 PUBLISHER: MCA, ASCAP
 RCA PB-13958

Broadway-styled ballad is the first pop release from the much-heralded "Chess" project, a collaboration of two Abba composers with the "Superstar"/"Evita" lyricist.

DANCE/DISCO

PICKS

POINTER SISTERS

Neutron Dance (4:59)
 PRODUCER: Richard Perry
 WRITERS: Alee Willis, Danny Sembello
 PUBLISHERS: Off Backstreet/Streamline Moderne, BMI/Unicity, ASCAP
 Planet YD-13952 (c/o RCA) (12-inch single; 7-inch reviewed Nov. 24)

DAVID BOWIE

Tonight (4:29)
 PRODUCERS: David Bowie, Derek Bramble, Hugh Padgham
 WRITERS: D. Bowie, I. Pop
 PUBLISHERS: James Osterberg/Bug/Fleur/Jones, ASCAP/BMI
 EMI America V-7846 (12-inch single; 7-inch reviewed Dec. 1)

ROBEY

One Night In Bangkok (5:07)
 PRODUCER: Joel Diamond
 WRITERS: Benny Andersson, Tim Rice, Björn Ulvaeus
 PUBLISHER: MCA, ASCAP
 Silver Blue 429 05145 (c/o CBS) (12-inch single)

Model-turned-recording artist could well be the one to win the initial "Chess" sweepstakes; her feminine-rap cover of this show tune is more geared toward making sense on the dance floor than to advancing the plot.

CLAUDJA BARRY

Born To Love (tiring not listed)
 PRODUCERS: Bobby Orlando, Jurgen S. Korduletsch
 WRITER: Orlando
 PUBLISHER: Personal, ASCAP
 Personal P49815 (12-inch single)

Unconventional mix makes Barry backing vocalist to a bass guitar, but the beat does gallop on compulsively. Contact: (212) 246-5520.

SHAKATAK

Down On The Street (6:48)
 PRODUCER: Nigel Wright
 WRITERS: W. Sharpe, R. Odell
 PUBLISHER: Skrtach, PRS
 Polydor 881 064-1 (12-inch single; 7-inch version also available, Polydor 881 064-7)

British group combines AC vocals with jazz-funk backing for a distinctly European sound that should appeal to U.S. dancefloor sophisticates.

LAUREN GREY

Putting The Night On Hold (7:06)
 PRODUCER: Tom Weisser
 WRITERS: J. Friend, T. Weisser
 PUBLISHER: Winding, ASCAP
 Dice TGR 1003 (12-inch single; 7-inch version also available, Dice T7-1004)

Fluttery, high-energy synth tracks back up a teen/punk-style vocal. Contact: (718) 729-5800.

RECOMMENDED

MURRAY HEAD

One Night In Bangkok (5:38)
 PRODUCERS: Benny Andersson, Tim Rice, Björn Ulvaeus
 WRITERS: Andersson, Rice, Ulvaeus
 PUBLISHER: MCA, ASCAP
 RCA PD-13959 (12-inch single)

From the original cast of "Chess"; some adventurous textures along with expository rap.

SAMSON & DELILAH

I Can Feel Your Love Slippin' Away (7:45)
 PRODUCERS: Bruce Nazarian, Jerry Q. Jones
 WRITERS: B. Nazarian, J.Q. Jones
 PUBLISHERS: Arkel/Beezer, ASCAP
 Saturn SRA-903-498 (12-inch single; 7-inch version also available, Saturn 2105-45)

Short, sharp synth lines toughen up soft-edged midtempo r&b. Label based in New York.

TIME ZONE

World Destruction (5:30)
 PRODUCERS: Bill Laswell, Material, Afrika Bambaataa
 WRITERS: A. Bambaataa, B. Laswell
 PUBLISHER: OAO, BMI
 Celluloid CEL 176 (12-inch single)

Afrika Bambaataa and Johnny Rotten team up to rap apocalyptically over distorted power chords. Contact: (212) 714-0033.

EDWIN BIRDSONG

Perfect Love'n (4:05)
 PRODUCER: not listed
 WRITER: Edwin Birdsong
 PUBLISHER: Edwin Birdsong, ASCAP
 Singh S2004 (12-inch single)

Melodic minimalist funk inaugurates the artist's own label; good fun. Contact: (212) 477-2857.

STRAFE

Set It Off (9:51)
 PRODUCER: George Logios
 WRITER: Steve Standard
 PUBLISHER: Jus Born, ASCAP
 Jus Born JB 001 (12-inch single)

Local Brooklyn release that's been kicking around the NYC club scene for some weeks features a melody line haunting enough to overcome its garage-disco sound. Contact: (212) 625-2838.

CHRISTMAS

Following is a list of all new or reissued Christmas singles received by Billboard's review panel this week. Because of the seasonal nature of the music, the records are not rated as to chart potential.

NEIL DIAMOND You Make It Feel Like Christmas
 Columbia 38-04719

DON McCLINTOCK Christmas Needs Love To Be Christmas
 37 Records SO-37-3. Contact: (213) 463-8400.

MALCHAK & RUCKER Christmas Is For Kids
 Revolver REV 84-006. Contact: (615) 321-4498.

BILLY J. WALSH My Gift Is For You
 Christmas Ranch CCR-84101. Contact: (415) 794-2992.

BOB THACHER Cape Cod Christmastime
 Seanothe SNS-7002. Contact: (617) 362-9087.

LOY BLANTON Christmas At The Jersey Lily Lounge
 Soundwaves SW-4744. Contact: NSD, Nashville.

KIT SMITH Christmas At Our House
 Turquoise K-120. Contact: P.O. Box 1921, Bakersfield, Calif. 93303.

GENE (POO POO MAN) ANDERSON & INTERNATIONAL HOOK-UP CONNECTION Hey Mr. Santa Claus
 ElectricLand 0003. Contact: (314) 621-8350.

OTHER RELEASES

POP
FLIRTS Impulse
 Preppy PP 1218. Contact: (212) 362-0304.

CLUE Radio Video
 Circle Orange 8401SC. Contact: (714) 997-3774.

MODERN MAN Method To The Madness
 Saturn 2104-45. Label based in New York.

NUCLEAR ENERGY BAND Money
 Ace ACE100. Contact: (212) 748-1919.

TEEZE Party Hardy
 SMC 45-925. Contact: (215) 855-8628.

CHARLES CONNOR'S UPSETTERS Kiss My Love
 Keep A-Rockin' CCU-102. Contact: (213) 662-5666.

STEWART BRODIAN Where Have The Flower Children Gone?
 Mountain (no number). Contact: (201) 232-0081.

BLACK
PAMELA JOY Think Fast
 Pizazz PZ-119 (12-inch single). Contact: (718) 729-5800.

YORK It's Only A Dream
 Passion PRC-786-19. Contact: (212) 443-4414.

TOMORROW'S EDITION I'm The Best
 Mel-O MLO 438 (12-inch single). Contact: (212) 586-6130.

FREDERICK Gentle (Calling Your Name)
 Time Trax TT004. Contact: (216) 566-9722.

ERNIE JOHNSON Mouth To Mouth Resuscitation
 Ronn 102. Contact: (318) 459-3751.

COUNTRY
JIMMY J. GILREATH One Of Gods Chosen Ones
 Paradise 111. Contact: (615) 297-4648.
SAM FRADY Hell Bent To Please Her Man
 Holley 12280. Contact: Hollingsworth Productions, Weaver, Ala.

TOP 200 ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	23	PRINCE & THE REVOLUTION ▲ WARNER BROS. 25110-1 (8 98)	PURPLE RAIN Weeks at No. One: 20
2	2	2	26	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	3	27	TINA TURNER ▲ CAPITOL ST-12330 (8 98)	PRIVATE DANCER
4	10	70	3	MADONNA SIRE 25157-1 WARNER BROS (8 98)	LIKE A VIRGIN
5	4	4	9	HONEYDRIPPERS ES PARANZA 90220/ATLANTIC (5 98)	VOLUME ONE
6	5	5	8	DARYL HALL & JOHN OATES RCA AFL 1 5309 (9 98)	BIG BAM BOOM
7	9	49	3	DURAN DURAN CAPITOL ST-12374 (9 98)	ARENA
8	6	6	13	STEVIE WONDER ▲ MOTOWN 6108ML (8 98)	THE WOMAN IN RED-SOUNDTRACK
9	7	7	58	LIONEL RICHIE ▲ MOTOWN 6059 ML (8 98)	CAN'T SLOW DOWN
10	8	8	63	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
11	15	10	29	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060 (8 98)	17
12	18	28	4	BRYAN ADAMS A&M SP5013 (8 98)	RECKLESS
13	13	15	52	CYNDI LAUPER ▲ PORTRAIT BFR 38930 EPIC	SHE'S SO UNUSUAL
14	14	14	9	CHAKA KHAN WARNER BROS. 25162 1 (8 98)	I FEEL FOR YOU
15	20	32	4	PAT BENATAR CHRYSALIS FV41471	TROPICO
16	16	17	37	THE CARS ▲ ELEKTRA 60296 (8 98)	HEARTBEAT CITY
17	11	9	17	BILLY OCEAN ● JIVE ARISTA JL 8-8213 (8 98)	SUDDENLY
18	19	20	6	JULIAN LENNON ATLANTIC 80184 (8 98)	VALOTTE
19	12	12	9	U2 ISLAND 90231/ATCO (8 98)	THE UNFORGETTABLE FIRE
20	21	13	56	THE POINTER SISTERS ▲ PLANET BXL1 4705 RCA (8 98)	BREAK OUT
21	17	16	16	JULIO IGLESIAS ▲ COLUMBIA QC 39157	I 100 BEL AIR PLACE
22	22	22	8	BARBRA STREISAND COLUMBIA QC 39480	EMOTION
23	23	24	6	WHAM COLUMBIA 39595	MAKE IT BIG
24	48	-	2	LINDA RONSTADT ASYLUM 60387/ELEKTRA (8 98)	LUSH LIFE
25	25	25	9	SHEENA EASTON ● EMI AMERICA ST-17132 (8 98)	A PRIVATE HEAVEN
26	26	26	4	CULTURE CLUB VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
27	32	44	3	DEEP PURPLE MERCURY 824003-1/POLYGRAM (8 98)	PERFECT STRANGER
28	29	19	11	KISS MERCURY 822495-1 POLYGRAM (8 98)	ANIMALIZE
29	30	30	10	NEW EDITION MCA 5515 (8 98)	NEW EDITION
30	36	23	24	TWISTED SISTER ● ATLANTIC 80156 (8 98)	STAY HUNGRY
31	27	18	32	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ EDDIE & THE CRUISERS-SOUNDTRACK SCOTTI BROS. BFZ 38929/EPIC	SCOTTI BROS. BFZ 38929/EPIC
32	33	33	19	SAMMY HAGAR ● GEFLEN GHS24043 WARNER BROS (8 98)	VOA
33	35	42	4	FRANKIE GOES TO HOLLYWOOD ISLAND 90232 (12 98)	WELCOME TO THE PLEASURE DOME
34	34	34	8	SOUNDTRACK ● CAPITOL SV-12371 (9 98)	TEACHERS
35	24	11	9	DAVID BOWIE ▲ EMI-AMERICA SJ-171138 (8 98)	TONIGHT
36	28	21	6	PAUL MCCARTNEY COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
37	31	27	68	MADONNA ▲ SIRE 1-23867/WARNER BROS (8 98)	MADONNA
38	38	38	47	VAN HALEN ▲ WARNER BROS. 1-23985 (8 98)	1984
39	39	39	9	JEFFREY OSBORNE A&M SP-5017 (8 98)	DON'T STOP
40	37	37	21	THE TIME ● WARNER BROS. 25109-1 (8 98)	ICE CREAM CASTLE
41	41	29	11	DENNIS DEYOUNG A&M SP-5006 (8 98)	DESERT MOON
42	43	57	4	TOTO COLUMBIA QC38962	ISOLATION
43	106	-	2	KENNY ROGERS AND DOLLY PARTON RCA ASL1-5307 (9 98)	ONCE UPON A CHRISTMAS
44	45	31	13	KENNY ROGERS RCA AFL1-5043 (8 98)	WHAT ABOUT ME
45	44	35	12	SAM HARRIS ● MOTOWN 6103 ML (8 98)	SAM HARRIS
46	59	46	8	ROGER HODGSON A&M SP-5004 (8 98)	IN THE EYE OF THE STORM
47	NEW ▶			DON HENLEY GEFLEN GHS 24046 WARNER BROS (8 98)	BUILDING THE PERFECT BEAST
48	53	53	87	Z Z TOP ▲ WARNER BROS. 1-23774 (8 98)	ELIMINATOR
49	49	60	4	AL JARREAU WARNER BROS. 1-25106 (8 98)	HIGH CRIME
50	56	48	15	THE FIXX ● MCA 5507 (8 98)	PHANTOMS
51	40	40	39	RATT ▲ ATLANTIC 80143 (8 98)	OUT OF THE CELLAR
52	NEW ▶			BARRY MANILOW ARISTA AL 8 8254 (8 98)	2:00 A.M. PARADISE CAFE
53	55	55	12	SURVIVOR SCOTTI BROS FZ 39578 EPIC	VITAL SIGNS
54	57	59	8	GENERAL PUBLIC I R S SP-70046 A&M (8 98)	ALL THE RAGE
55	47	36	55	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
56	60	71	4	WHODINI ARISTA 8251 (8 98)	ESCAPE
57	64	67	7	DAN HARTMAN MCA 5525 (8 98)	I CAN DREAM ABOUT YOU
58	46	41	12	DIANA ROSS ● RCA AFL1-5009 (8 98)	SWEPT AWAY
59	66	69	13	JACK WAGNER QWEST 25089 1 WARNER BROS (5 99)	ALL I NEED
60	65	65	6	UB 40 A&M SP-5033 (8 98)	GEFFREY MORGAN
61	61	66	4	REO SPEEDWAGON EPIC QE39593	WHEELS ARE TURNING
62	42	45	23	JOHN WAITE ● EMI-AMERICA ST 17124 (8 98)	NO BRAKES
63	51	52	23	COREY HART EMI-AMERICA ST 17117 (8 98)	FIRST OFFENSE
64	50	50	9	TOMMY SHAW A&M SP-5020 (8 98)	GIRLS WITH GUNS
65	70	78	8	REBBIE JACKSON COLUMBIA BFC 39238	CENTPEDE
66	69	72	31	JERMAINE JACKSON ● ARISTA AL 8 8203 (8 98)	JERMAINE JACKSON
67	68	68	8	JOAN JETT & BLACKHEARTS MCA 5476 (8 98)	GLORIOUS RESULTS OF A MISPEPT YOUTH
68	73	73	10	RICKIE LEE JONES WARNER BROS. 25117 1 (8 98)	THE MAGAZINE
69	62	51	61	SOUNDTRACK ▲ MOTOWN 6062ML (8 98)	THE BIG CHILL
70	74	83	4	BIG COUNTRY MERCURY 822831-1 (8 98)	STEELTOWN
71	95	-	2	MIDNIGHT STAR SOLAR 60384 ELEKTRA (8 98)	PLANETARY INVASION
72	54	47	20	SCANDAL FEATURING PATTY SMYTH ● COLUMBIA FC 39173	WARRIOR
73	84	102	6	ASHFORD & SIMPSON CAPITOL ST-12366 (8 98)	SOLID
74	52	54	24	SHEILA E. WARNER BROS. 1-25107 (8 98)	THE GLAMOUROUS LIFE
75	67	63	25	ROD STEWART ▲ WARNER BROS. 25095 1 (8 98)	CAMOUFLAGE
76	76	82	5	AC/DC ATLANTIC 80178 (6 98)	'74 JAILBREAK
77	89	98	6	PHILIP BAILEY COLUMBIA BFC 39542	CHINESE WALL
78	58	58	13	TALKING HEADS SIRE 1 25186/WARNER BROS (8 98)	STOP MAKING SENSE
79	80	80	6	GROVER WASHINGTON JR. ELEKTRA 60318 (8 98)	INSIDE MOVES
80	122	-	2	TRIUMPH MCA 5537 (8 98)	THUNDER SEVEN
81	82	81	34	LAURA BRANIGAN ● ATLANTIC 80147 (8 98)	SELF CONTROL
82	87	95	4	J. GEILS BAND EMI-AMERICA 17137 (8 98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
83	75	74	22	ELTON JOHN ● GEFLEN GHS 24031/WARNER BROS (8 98)	BREAKING HEARTS
84	63	43	12	IRON MAIDEN ● CAPITOL ST-12321 (8 98)	POWER SLAVE
85	72	56	20	BILLY SQUIER ▲ CAPITOL ST-12361 (8 98)	SIGNS OF LIFE
86	NEW ▶			KOOL & THE GANG DE-LITE 822943 1/POLYGRAM (8 98)	EMERGENCY
87	77	61	15	KROKUS ARISTA AL 8-8243 (8 98)	THE BLITZ
88	79	86	70	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
89	NEW ▶			THE KINKS ARISTA AL 8 8264 (8 98)	WORD OF MOUTH
90	81	85	109	PRINCE ▲ WARNER BROS. 1-23720 (10 98)	1999
91	110	154	3	THE WHO MCA 2-8018 (10 98)	WHO'S LAST
92	78	62	57	NIGHT RANGER ▲ CAMEL/MCA 5456 (8 98)	MIDNIGHT MADNESS
93	91	90	40	SCORPIONS ▲ MERCURY 814 98101 POLYGRAM (8 98)	LOVE AT FIRST STING
94	71	64	10	THE EVERLY BROTHERS MERCURY 822431-1 POLYGRAM (8 98)	EB 84
95	NEW ▶			RAY PARKER JR. ARISTA AL 8-8266 (8 98)	CHARTBUSTERS
96	94	91	18	BOB MARLEY AND THE WAILERS ISLAND 90169 ATCO (8 98)	LEGEND
97	160	-	2	GIUFFRIA CAMEL/MCA 5524 MCA (8 98)	GIUFFRIA
98	83	84	9	THE DAZZ BAND MOTOWN 6117ML (8 98)	JUKEBOX
99	100	99	24	SOUNDTRACK ▲ ARISTA AL 8 8246 (8 98)	GHOSTBUSTERS
100	173	-	2	RICK SPRINGFIELD MERCURY 824107-1 POLYGRAM (8 98)	BEAUTIFUL FEELINGS
101	92	93	8	ANNE MURRAY CAPITOL ST-12363 (8 98)	HEART OVER MIND
102	105	110	104	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
103	151	-	2	GEORGE WINSTON WINDHAM HILL C 1025 A&M (9 98)	DECEMBER
104	98	77	29	BANANARAMA LONDON 820165 POLYGRAM (8 98)	BANANARAMA
105	85	75	19	PETER WOLF EMI-AMERICA SJ-17121 (8 98)	LIGHTS OUT
106	147	195	3	THE WHISPERS SOLAR 60382 ELEKTRA (8 98)	SO GOOD
107	116	115	62	MOTLEY CRUE ▲ ELEKTRA 60289 (8 98)	SHOUT AT THE DEVIL
108	108	111	9	VARIOUS ARTISTS WINDHAM HILL WH 1015/A&M (9 98)	SAMPLER '84
109	123	130	5	ELVIS PRESLEY RCA CPM6-5172 (49 95)	A GOLDEN CELEBRATION
110	136	167	4	SOUNDTRACK FANTASY WAM-1791 (19 98)	AMADEUS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

EXCITEMENT STARTS WITH GAP BAND VI...

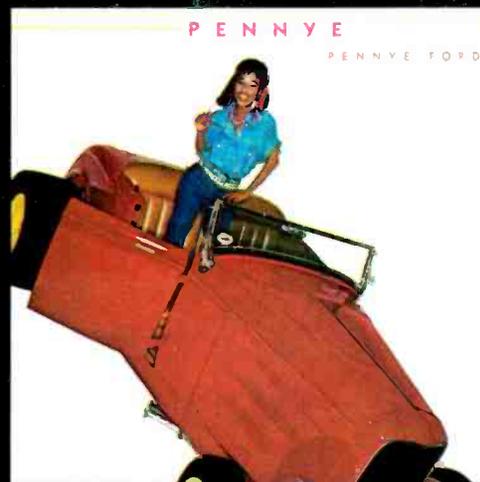
G A P B A N D V I

Gap Band VI

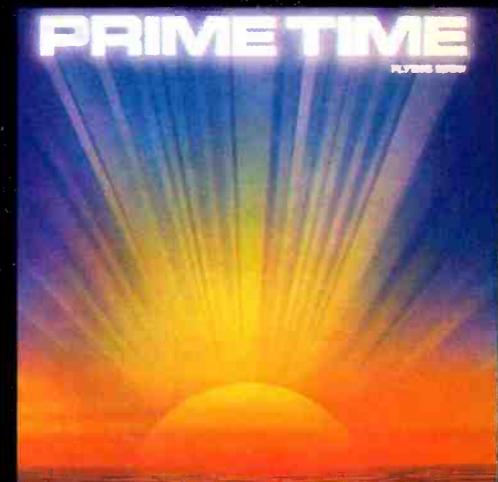
GAP BAND VI
TEL8-5705/TEC8-5705
Includes their new hit:
"BEEP A FREAK"
TES1-2405/TED1-2606

... AND CONTINUES WITH PENNYE FORD & PRIME TIME!

Contact your local RCA Distributor
for Posters, Window Streamers
& other Display Material.



PENNYE FORD
TEL8-5704/TEC8-5704
Includes her chart-breaking hit:
"CHANGE YOUR WICKED WAYS"
TES1-2404/TED1-2605

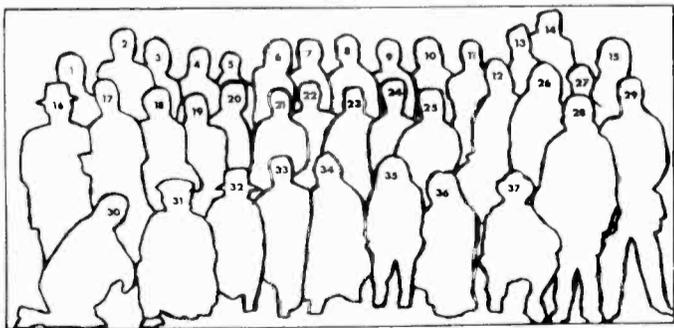


PRIME TIME
TEL8-5702/TEC8-5702
Includes their chart hit:
"I OWE IT TO MYSELF"
TES1-2407/TED1-2608



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Help Us Help Them.

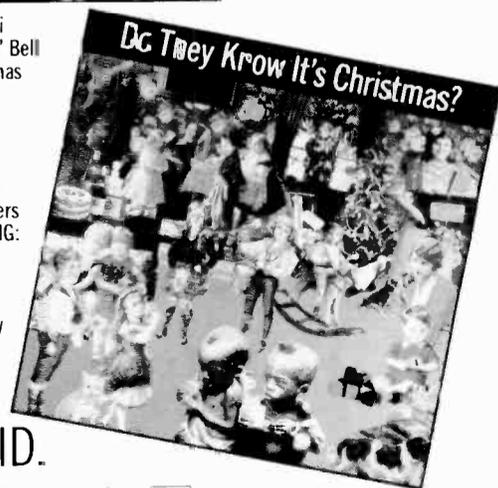


BAND AID are

- 1 Adam Clayton
- 2 Phil Collins
- 3 Bob Geldof
- 4 Steve Norman
- 5 Chris Cross
- 6 John Taylor
- 7 Paul Young
- 8 Tony Hadley
- 9 Glenn Gregory
- 10 Simon Le Bon
- 11 Simon Crowe
- 12 Marilyn
- 13 Keren
- 14 Martin Kemp

- 15 Jody Watley
- 16 Bono
- 17 Paul Weller
- 18 James Taylor
- 19 Peter Blake (sleeve artist)
- 20 George Michael
- 21 Midge Ure
- 22 Martin Ware
- 23 John Keeble
- 24 Gary Kemp
- 25 Roger Taylor
- 26 Sarah
- 27 Siobhan
- 28 Peter Briquette

- 29 Francis Rossi
 - 30 Robert 'Kool' Bell
 - 31 Dennis Thomas
 - 32 Andy Taylor
 - 33 Jon Moss
 - 34 Sting
 - 35 Rick Parfitt
 - 36 Nick Rhodes
 - 37 Johnny Fingers
- ALSO FEATURING:
David Bowie
Boy George
Holly
Paul McCartney



Many thanks to all the fine artists who kindly donated their time and effort in the making of this record.

"Do They Know It's Christmas?" A Special 7" and 12" Single by BAND AID.

Recorded To Help Feed The People of Ethiopia. Available on Columbia Records. 

FEED THE WORLD!

ALL PROCEEDS OF THIS RECORD ARE TO ASSIST FAMINE RELIEF IN ETHIOPIA.

FOR WEEK ENDING DECEMBER 15, 1984

TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	111	118	5	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
(112)	141	158	5	THE TEMPTATIONS GORDY 6119 GL /MOTOWN (8.98)	TRULY FOR YOU
113	118	120	34	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
114	103	100	10	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
115	115	103	10	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
(116)	120	124	32	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL1-4935 (9.98)	HARD TO HOLD
117	117	129	4	MOLLY HATCHET EPIC FE39621	THE DEED IS DONE
(118)	171	-	2	SHALAMAR SOLAR 60385/ELEKTRA (8.98)	HEARTBREAK
119	90	87	10	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
120	88	76	8	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
121	109	114	16	THE S.O.S. BAND TABU FZ 39332 /EPIC	JUST THE WAY YOU LIKE IT
122	97	92	8	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
123	129	135	113	LIONEL RICHIE ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
124	93	88	22	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE
125	86	79	27	LOU REED RCA AFL1-4998 (8.98)	NEW SENSATIONS
126	126	131	5	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
127	104	104	26	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
128	130	113	27	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
129	112	105	31	WHITESNAKE GEFEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
(130)	142	190	3	ANDREAS VOLLENWEIDER COLUMBIA 37793	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE
131	107	106	13	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
132	99	94	40	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP
133	96	96	22	JACKSONS ▲ EPIC QE 38946	VICTORY
134	114	97	13	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
135	144	149	15	NEWCLEUS SUNNYVIEW SUN 4901 / (8.98)	JAM ON REVENGE
136	145	147	44	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
137	133	126	33	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
138	140	144	6	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
139	139	143	6	GEORGE STRAIT MCA 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
(140)	RE-ENTRY			BRUCE SPRINGSTEEN COLUMBIA JC 33795	BORN TO RUN
(141)	153	165	3	THE JUDDS RCA/CURB AHL1-5319 (8.98)	WHY NOT ME
(142)	155	141	18	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
143	138	140	27	TEDDY PENDERGRASS ● ASYLUM 60317 /ELEKTRA (8.98)	LOVE LANGUAGE
144	121	122	10	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
(145)	162	155	64	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98)	WHAT'S NEW
(146)	157	174	3	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
147	149	142	20	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
148	119	121	26	RUN-D.M.C. PROFILE PRO 1202 (8.98)	RUN D.M.C.
149	125	127	45	ALABAMA ▲ RCA AHL1-4939 (8.98)	ROLL ON
150	101	101	6	STEVE MILLER BAND CAPITOL ST-12339 (8.98)	ITALIAN X RAYS
151	127	123	62	PHIL COLLINS ATLANTIC SD16029 (8.98)	FACE VALUE
(152)	169	187	3	PLANET P PROJECT MCA 2-8019 (10.98)	PINK WORLD
153	156	161	49	PRINCE ● WARNER BROS. BSK 3601 (6.98)	CONTROVERSY
154	102	89	10	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
155	128	116	20	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	163	550	PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)	DARK SIDE OF THE MOON
157	113	112	10	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8.98)	I'VE GOT THE CURE
158	158	166	4	GOLDEN EARRING 21 RECORDS 823717-1/POLYGRAM (8.98)	SOMETHING HEAVY GOING DOWN
159	154	134	72	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
(160)	172	175	73	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
161	134	107	8	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS
162	135	137	14	MTUME EPIC FE 39473	YOU, ME AND HE
(163)	168	177	4	RICHARD CLAYDERMAN COLUMBIA BFC 39503	AMOUR
164	124	117	54	DURAN DURAN ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
(165)	170	176	4	STONE FURY MCA 5522 (8.98)	BURNS LIKE A STAR
166	161	138	11	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
167	152	128	17	ROMEO VOID COLUMBIA 39155	INSTINCTS
168	137	133	16	LINDSEY BUCKINGHAM ELEKTRA 60363 (8.98)	GO INSANE
(169)	180	153	20	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
(170)	190	-	2	ELVIS PRESLEY RCA AFM1-5182 (8.98)	ROCKER
(171)	NEW ▶			CAT STEVENS A&M SP-3736 (8.98)	FOOTSTEPS IN THE DARK
172	132	132	12	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
(173)	178	-	2	JEAN-LUC PONTY ATLANTIC 80185 (8.98)	OPEN MIND
(174)	NEW ▶			ANDREAS VOLLENWEIDER COLUMBIA FM 37827	CAVERNA MAGICA
(175)	RE-ENTRY			BRUCE SPRINGSTEEN COLUMBIA PC 2-36854	THE RIVER
176	150	125	10	VARIOUS ARTISTS POLYDOR 823490-1 /POLYGRAM (8.98)	EVERY MAN HAS A WOMAN
(177)	NEW ▶			TEENA MARIE EPIC FE 39528	STARCHILD
(178)	NEW ▶			R.E.M. I.R.S. SP-70604/A&M (8.98)	MURMER
(179)	NEW ▶			JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
(180)	RE-ENTRY			BRUCE SPRINGSTEEN COLUMBIA JC 35311	DARKNESS AT THE EDGE OF TOWN
(181)	195	-	2	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS
182	184	186	4	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5027 (6.98)	JUNK CULTURE
183	148	151	5	JIMI HENDRIX REPRISE 25119-1 /WARNER BROS. (8.98)	KISS THE SKY
(184)	RE-ENTRY			BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
185	186	199	12	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
186	143	109	17	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
187	187	189	4	TEXTONES GOLD MOUNTAIN 86010/A&M (6.98)	MIDNIGHT MISSION
188	188	191	17	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
189	192	-	2	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
(190)	NEW ▶			THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
191	131	108	10	RALPH MACDONALD POLYDOR 823323-1/POLYGRAM (8.98)	UNIVERSAL RHYTHM
192	185	164	77	U2 ● ISLAND 90067/ATCO (8.98)	WAR
193	146	146	6	FEE WAYBILL CAPITOL ST-12396 (8.98)	READ MY LIPS
194	166	159	15	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS, VOL. 2
(195)	NEW ▶			LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
196	174	179	17	HONEYMOON SUITE WARNER BROS. 25098-1 (8.98)	HONEYMOON SUITE
197	163	168	41	PRINCE ● WARNER BROS. BSK 3478 (6.98)	DIRTY MIND
198	164	136	8	BOB JAMES COLUMBIA FC 39580	12
199	176	139	54	U2 ● ISLAND 90127/ATCO (5.98)	UNDER A BLOOD RED SKY
200	177	181	59	CULTURE CLUB ▲ VIRGIN/EPIC QE 39107	COLOUR BY NUMBERS

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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...newslines...

NARAS, THE RECORDING ACADEMY, reminds its 5,300 voting members that the deadline for receipt of the first round of Grammy Awards ballots, determining this year's nominees, is Wednesday, Dec. 19. Ballots should be mailed by Dec. 12 to the Los Angeles offices of Deloitte Haskins & Sells.

THE NEW YORK CHAPTER OF NARAS has some stellar new members, including Bruce Springsteen, Pete Townshend, Bill Wyman, Kool & the Gang, Dan Hartman, Lou Reed, Bobby Short, Sylvia Syms, Jim Henson, Al Di Meola, "Doc" Pomus, George David Weiss, Eduardo Mata and Jessye Norman.

CHICAGO'S RED LABEL and the Bally Corp. have a joint holiday season promotion going in support of "Human Contact," the debut album by Silent Treatment. Customers purchasing a Bally bag of tokens for video game and pinball use at any of Bally's 450 arcades get a poster and limited-edition seven-inch single, "Life On Earth," with a special sleeve.

HAL LEONARD PUBLISHING hopes it can boost the single sheet music print market with a new gatefold/foldout poster concept. First in the series is Duran Duran's "The Wild Boys." Sheet lists at \$3.50.

"LEADER OF THE PACK," the recent Off-Broadway entry that was a well-received and then-I-wrote revue of songs penned by (and featuring) Ellie Greenwich, evolves into a full-scale Broadway musical. Feb. 14 has been set as opening night at the Ambassador Theatre, which happens to be around the corner from the Brill Building, where Greenwich and countless other writers developed their skills. Elektra/Asylum has the cast album.

LIVEWIRE

(Continued from page 6)

chain.

As a result of the promotion, Warehouse also put the album on its storewide "hits list," ordering a six-star product spread in the chain, as well as a double six-star for the L.A. stores. The total came to almost 4,000 units.

On a Billy Idol tour marketing campaign involving the Music Plus chain and KKHR, also in L.A., Chrysalis Records received 115 30-second promo spots and 90 shorter

mentions, valued at \$11,200. During the Livewire promotion, sales of Idol's "Rebel Yell" album reportedly went from 805 units per week to 1,573 units per week in the Music Plus chain. A weekday in-store appearance by the singer generated close to 1,000 fans.

"If the labels were to go into these markets on their own to coordinate this degree of cross-merchandising," observes Bolton, "it would cost them \$15,000 to \$20,000 per market."

Livewire says its special customized tour posters have been particularly effective as a marketing tool. The retail posters are 17 by 22 inches, and carry the name of the local radio sponsor as well as the label's logo. Radio stations plug the posters along with the retail outlet, artist's album and date of the act's local concert.

Current projects underway for Livewire include pacting a major country artist for a national Mitsubishi truck giveaway, coordinating a music-oriented promotion for Levi Strauss, and packaging a 1985 concert series through corporate sponsorship as a pre-game draw for the National Basketball Assn.

Bolton says he expects to see his firm moving more directly into the video field in coming months. "We're trying to educate radio that you can use video and sweepstakes as a listener enhancer," he says.

Bolton says the hardest thing in dealing with record companies and corporate sponsors involves how both perceive the question of timing. He cites a case of a Hank Williams Jr. Toyota Trucks campaign that had to be cancelled when Toyota realized the name of Williams' next album, "Major Moves," was too similar to the current ad slogan of a competitor. And Livewire cancelled a tie-in between Agree Shampoo and the Go-Go's when the act's tour dates kept changing at the last minute.

ETHIOPIA SINGLE

(Continued from page 8)

12-inch sold.

A half-hour video documentary combining a clip of the single with a chronicle of its making, produced by PolyGram Music Video, is set for Dec. 15 release in the U.K. and Dec. 18 release in the U.S. The video features representatives of Duran Duran, Wham!, Spandau Ballet, U2, Ultravox, Culture Club, Status Quo and Bananarama, along with solo artists such as Paul Young and Sting. Directed by Dave Bridger and Rob Wright, the documentary will be available in both VHS and Beta Hi-Fi and retail for \$9.95 in the U.S.

Assistance in preparing this story provided by Fred Goodman and Tony Seideman in New York.

The low Vestron price of \$9.95 is made possible by the cooperation of a number of firms, including duplicator Video Corp. of America, Shorewood Packaging, 3M, Polaroid, and The Hub, which did the graphic design for the package, according to Vestron president Jon Peisinger.

Peisinger says the video package will hit the stores on Dec. 19, and will reach far outside the normal video speciality store universe.

EXECUTIVE TURNTABLE

(Continued from page 6)

James Stern is named Northeast regional sales manager of S/T Duplicating Corp.'s Boston office. He was producer/director at Raytheon Service Co.

James F. Woodworth is named national sales manager of CompuSonic Corporation, Denver. He was vice president and national sales manager at Audiometrics Inc.

Fran Feldstein joins Bear West Studios in San Francisco as assistant studio manager. She was night manager for the Automatt.

Advance Communications appoints **Barbara Hart** as account executive in New York. She was with Neuman Communications.

Ray Kirchoefer becomes engineering project manager/microphones at Electro-Voice, Buchanan, Mich. He was project engineer at Shure Brothers Inc.

In New York, **Cathy Jacobs** becomes administrative assistant at Harvey Pro Audio. She was assistant to WEA's New York branch manager.

RELATED FIELDS. In New York, Satcorp, Inc. makes two appointments: **John Brady** as vice president of finance and administration and chief financial officer, and **David Saltman** as vice president of planning and development. Brady was president and chief executive officer of Louis Mark & Co. Saltman was director of commercial sales for Satellite Television Corp.

Gayl Murphy is named independent research consultant for "Video 22," a new video music program airing on KWHY-TV. She is an on-air special projects and concert reporter for radio station KLOS Los Angeles.

Lifelines

MARRIAGES

Joe Cain to **Rosemary Cardenal**, Nov. 17 in New York. He is director of artists and repertoire for Video Communications and musical director of the Red Parrot Orchestra.

ville. He was the veteran entertainment columnist of the Nashville Banner and the 1984 winner of the Country Music Assn.'s Journalism Award. (Separate story, page 52.)

DEATHS

Christopher Adler, 30, of cancer Dec. 1 in Manhattan. Adler was a lyricist who collaborated with composer Marvin Hamlisch on the musical, "Jean Seberg," which played London last year. Signed to Chapel Music, Adler was the son of Richard Adler, the composer/lyricist who collaborated with Jerry Ross on such hit musicals as "Pajama Game" and "Damn Yankees." He is survived by his father, his adoptive mother Sally Ann Howes and a brother.

John T. Whitten, 76, of a stroke Nov. 28 in Nashville. He was the father of Donna Hilley, vice president of Tree International.

Francis Xavier (Red) O'Donnell, 73, of a heart attack Dec. 3 in Nash-

New Companies

Automotion Records, a dance-oriented/new music and r&b label, formed by Scott Milgrom. First release is an album by Nuvo featuring the single "Run You Over." 139 W. Maple Road, Birmingham, Mich. 48011; (313) 540-7177.

Rail Road South Records, a label formed by Al "Bibi" LaRed. Label will release new music, dance, and pop material. 520 Southwest 7th St., No. 4, Miami, Fla. 33130.

Bubbling Under

THE TOP 200 ALBUMS

- 201 **SOUNDTRACK** THIEF OF HEARTS CASABLANCA 82294201
- 202 **ALPHAVILLE** FOREVER YOUNG ATLANTIC 80186
- 203 **EUROGLIDERS** THIS ISLAND COLUMBIA 39588
- 204 **WAYLON JENNINGS** GREATEST HITS VOLUME II RCA 1-5325
- 205 **JOHN DENVER** GREATEST HITS VOL. 3 RCA AUL1-5313
- 206 **JANE FONDA** PRIME TIME ELEKTRA 60382
- 207 **LURIE ANDERSON** UNITED STATES LIVE WARNER BROS. 25192-1
- 208 **DEPECHE MODE** SOME GREAT FRIEND SIRE 25194-1 (WARNER BROS.)
- 209 **ARMORED SAINT** MARCH OF THE SAINT CHRYSALIS FV 41476
- 210 **MOTORHEAD** NO REMORSE ATCO 90233

THE HOT 100 SINGLES

- 101 **FRIENDS/FIVE MINUTES OF FUNK** WHODINI JIVE/ARISTA 1-9276 (ARISTA)
- 102 **NO ONE'S GONNA LOVE YOU** THE S.O.S. BAND TABU 4-04665 (EPIC)
- 103 **TEARS** THE FORCE MD'S TOMMY BOY 848
- 104 **GOTTA GET YOU HOME TONIGHT** EUGENE WILDE PHILLY WORLD 7-96919
- 105 **I LOVE YOU LOVE** JOAN JETT BLACKHEART/MCA 52472
- 106 **SMALL TOWN BOY** BRONSKI BEAT MCA 52494
- 107 **RAIN FOREST** PAUL HARDCASTLE PROFILE 7059
- 108 **HANG ON TO YOUR LOVE** SADE PORTRAIT 37-04664 (EPIC)
- 109 **FOOLS LIKE ME** LORENZO LAMAS SCOTTI BROS. 4-04686
- 110 **JUST FOR THE NIGHT** EVELYN "CHAMPAGNE" KING RCA 13914

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 11, **Southern California Women In Cable** dinner meeting, Marina Marriott Hotel, Marina Del Rey, Calif. (213) 410-7312.

JANUARY

Jan. 5-8, **1985 Winter Consumer Electronic Show**, Convention Center, Las Vegas. (202) 457-8700.

Jan. 10, second annual **New York Market Radio Broadcasters Assn. Sales Seminar**, Grand Hyatt Hotel, New York. (212) 935-4477.

Jan. 10-12, **Utah Broadcasters Assn. Annual Winter Convention**, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, **NATPE International's 22nd annual Programming Conference**, Moscone Center, San Francisco. (212) 687-3484.

Jan. 14-18, second annual **International Software Update**, Kahala Hilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 17-20, fifth annual **Performance Summit Conference**, Sheraton Premier Hotel, Universal City, Calif. (800) 433-5569.

Jan. 26-29, sixth annual **RAB Sales Seminar**, Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28, 12th annual **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 28-Feb. 1, **Midem**, Palais des Festivals, Cannes, France. (516) 364-3686.

Jan. 29-Feb. 1, sixth annual **Box Office Management International Conference & Exhibition**, Royal York Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 1-3, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim, Calif. (619) 438-8001.

Feb. 3-6, **42nd annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 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.

MARCH

March 13, 10th annual **Big Apple Radio Awards Ceremony**, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 31-April 3, **Northeast Exhibitions, Softcon '85**, Georgia World Congress Center, Atlanta. (617) 739-2000.

MONUMENT

(Continued from page 5)

Parton and Lefrak are each identified as having net worths of "not less than \$5 million." Lorimar is listed as being worth more than \$100 million.

RIAA MULTI-PLATINUM AWARDS

(Continued from page 3)

for certification, and a lot of labels didn't fully participate."

To qualify for the RIAA's platinum certification, an album must at present sell one million units, combining LP, prerecorded tape and Compact Disc. Under the multi-platinum program, an album can be certified at each additional million-unit sales level (Billboard, Sept. 1). Any album released on or after Jan. 1, 1976 which has previously been certified platinum, and which is in the active catalog of the record company concerned, is eligible for the new award; certification audits for this began Oct. 1. A further requirement: that the manufacturer's dollar volume total at least \$4 million for sales of two million units, \$6 million for sales of three million, \$8 million for sales of four million, etc. Dollar volumes are based on one-third of the list price of each album sold.

Elaborating on the omissions in the multi-platinum list released Wednesday (5), RIAA's Trakin notes that Arista Records and Capitol/EMI are not in the program—"and several other labels are just in with their current hits.

"A lot of labels didn't want to get involved with their back catalog. I think it's mostly due to a lack of foresight, with a dash of politics thrown in. A label may not be involved with the artist anymore, or the band may have broken up."

Trakin offers another possible reason for labels' reluctance to participate: The public may have a perception that an album was a bigger hit than it was, and the label doesn't want to burst that bubble.

Indeed, the summary of multi-platinum winners lists several albums at lower sales than had been widely reported. Peter Frampton's "Frampton Comes Alive" is listed at six million in U.S. sales. Barbra Streisand's "Guilty" at four, John Lennon & Yoko Ono's "Double Fantasy" at three, and John Cougar's "American Fool" at two.

All figures represent net shipments minus returns, according to Trakin, who stresses that each certification ranges up to one unit below the next level.

Van Halen and Olivia Newton-John are the acts with the most multi-platinum certifications, five each. (Newton-John's total includes two movie soundtracks.) They're trailed by AC/DC, Alabama, Earth, Wind & Fire, Billy Joel, Journey, Barbra Streisand and Styx, with four each.

Columbia tops combined labels with 31 multi-platinum certifications, followed by Warner Bros. and its distributed labels with 22, the Atlantic group with 14 and A&M with 10.

After that, participation becomes spotty indeed. Motown is listed only with its two Lionel Richie albums, and RCA has just four Alabama albums. Elektra/Asylum is in with the latest hit albums by the Cars and Linda Ronstadt, but none of their catalogs, nor those of such potent acts as Queen and Jackson Browne. Epic is represented with current albums by Michael Jackson, the Jacksons and Cyndi Lauper, but not Culture Club, whose last two albums are believed to have sold in the millions.

"Epic just wanted to certify what's out there now," Trakin says, referring to the Jacksons and Lauper albums. "We had to ask them to do 'Thriller.'"

Still, Trakin insists, "The time has come for multi-platinum. This isn't like the movie industry, where you can see what the most successful films are by taking exhibitors' grosses. That's why this is so important, and why I'm disappointed. We still hope they'll participate."

The awards were announced Wednesday (5) at a reception at the Lincoln Center Library in New York. RIAA president Stan Gortikov made presentations to executives from 12 labels, representing each label's share of the first 106 award winners. Among the artists in attendance were George Benson, the Oak Ridge Boys, Christopher Cross and Elliot Easton of the Cars.

Here's the complete list of multi-platinum certifications:

20 Million (1)

Michael Jackson's "Thriller," Epic.

12 Million (1)

Fleetwood Mac's "Rumours," Warner Bros.

11 Million (1)

Bee Gees' "Saturday Night Fever" soundtrack, RSO.

8 Million (3)

Olivia Newton-John/John Travolta's "Grease" soundtrack, RSO.

Prince's "Purple Rain" soundtrack, Warner Bros.

Lionel Richie's "Can't Slow Down," Motown.

6 Million (4)

Def Leppard's "Pyromania," Mercury/PolyGram.

Peter Frampton's "Frampton Comes Alive!," A&M.

Billy Joel's "The Stranger," Columbia

Journey's "Escape," Columbia.

5 Million (10)

AC/DC's "Back In Black," Atlantic.

Doobie Brothers' "Best Of The Doobies," Warner Bros.

Foreigner's "Double Vision," Atlantic.

Foreigner's "4," Atlantic.

Billy Joel's "52nd Street," Columbia.

Billy Joel's "Glass Houses," Columbia.

Huey Lewis & the News' "Sports," Chrysalis.

Soundtrack, "Flashdance," Casablanca/PolyGram.

Soundtrack, "Footloose," Columbia.

Van Halen's "Van Halen," Warner Bros.

4 Million (16)

Pat Benatar's "Crimes Of Passion," Chrysalis.

Christopher Cross' "Christopher Cross," Warner Bros.

Foreigner's "Foreigner," Atlantic.

Billy Joel's "An Innocent Man," Columbia.

Men At Work's "Business As Usual," Columbia.

Pink Floyd's "The Wall," Columbia.

The Police's "Synchronicity," A&M.

Lionel Richie's "Lionel Richie," Motown.

Rolling Stones' "Some Girls," Rolling Stones/Atlantic.

Boz Scaggs' "Silk Degrees," Columbia.

Barbra Streisand's "Guilty," Columbia.

Barbra Streisand's "Greatest Hits, Vol. II," Columbia.

Barbra Streisand/Kris Kristofferson's "A Star Is Born" Soundtrack, Columbia.

Supertramp's "Breakfast In America," A&M.

Van Halen's "1984," Warner Bros.

ZZ Top's "Eliminator," Warner Bros.

3 Million (20)

Alabama's "Feel So Right," RCA.

Alabama's "Mountain Music," RCA.

Asia's "Asia," Geffen/Warner Bros.

George Benson's "Breezin'," Warner Bros.

Doobie Brothers' "Minute By Minute," Warner Bros.

Journey's "Frontiers," Columbia.

Led Zeppelin's "In Through The Out Door," Swan Song/Atlantic.

John Lennon/Yoko Ono's "Double Fantasy," Geffen/Warner Bros.

Loverboy's "Get Lucky," Columbia.

Willie Nelson's "Always on My Mind," Columbia.

Willie Nelson's "Stardust," Columbia.

Stevie Nicks' "Bella Donna," Modern/Atlantic.

Rolling Stones' "Tattoo You," Rolling Stones/Atlantic.

Bruce Springsteen's "Born In The U.S.A.," Columbia.

Rod Stewart's "Blondes Have More Fun," Warner Bros.

Rod Stewart's "Footloose And Fancy Free," Warner Bros.

Styx's "Grand Illusion," A&M.

Styx's "Paradise Theatre," A&M.

Styx's "Pieces Of Eight," A&M.

Van Halen's "Van Halen II," Warner Bros.

2 Million (50)

AC/DC's "Dirty Deeds Done Dirt Cheap," Atlantic.

AC/DC's "For Those About To Rock (We Salute You)," Atlantic.

AC/DC's "Highway To Hell," Atlantic.

Aerosmith's "Rocks," Columbia.

Alabama's "The Closer You Get," RCA.

Alabama's "Roll On," RCA.

Pat Benatar's "Precious Time," Chrysalis.

Blues Brothers' "Briefcase Full Of Blues," Atlantic.

Cars' "Heartbeat City," Elektra.

John Cougar's "American Fool," Riva/PolyGram.

John Cougar Mellencamp's "Uh Huh," Riva/PolyGram.

Neil Diamond's "You Don't Bring Me Flowers," Columbia.

Earth, Wind & Fire's "All 'n All," ARC/Columbia.

Earth, Wind & Fire's "The Best Of Earth, Wind & Fire, Vol. 1," ARC/Columbia.

Earth, Wind & Fire's "I Am," ARC/Columbia.

Earth, Wind & Fire's "Spirit," ARC/Columbia.

Fleetwood Mac's "Mirage," Warner Bros.

Fleetwood Mac's "Tusk," Warner Bros.

Foghat's "Foghat Live," Bearsville/Warner Bros.

Jane Fonda's "Jane Fonda Workout," Columbia.

Foreigner's "Head Games," Atlantic.

Go-Go's "Beauty And The Beat," IRS/A&M.

Julio Iglesias' "1100 Bel Air Place," Columbia.

Jacksons' "Victory," Epic.

Journey's "Evolution," Columbia.

Journey's "Infinity," Columbia.

Cyndi Lauper's "She's So Unusual," Portrait/Epic.

Led Zeppelin's "The Song Remains The Same," Swan Song/Atlantic.

Chuck Mangione's "Feels So Good," A&M.

Men At Work's "Cargo," Columbia.

Olivia Newton-John's "Olivia's Greatest Hits, Vol. I," MCA.

Olivia Newton-John's "Olivia's Greatest Hits, Vol. II," MCA.

Olivia Newton-John's "Physical," MCA.

Olivia Newton-John's/ELO's "Xanadu," soundtrack, MCA.

Oak Ridge Boys' "Fancy Free," MCA.

Tom Petty & the Heartbreakers' "Damn The Torpedoes," MCA.

Pink Floyd's "Animals," Columbia.

The Police's "Ghost In The Machine," A&M.

Prince's "1999," Warner Bros.

Linda Ronstadt's "What's New," Asylum.

Rush's "Moving Pictures," Mercury/PolyGram.

Scorpions' "Love At First Sting," Mercury/PolyGram.

Rod Stewart's "A Night On The Town," Warner Bros.

(Continued on page 81)

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WEA'S DROZ

(Continued from page 3) who made it big as Ratt and Madonna, the former with more than

two million units on an album, while Madonna topped two million on her first and hovers at that figure for her second after less than six weeks on the market. Twisted Sister is

now nearing the double platinum level, followed by the Honeydrippers, closing in on seven figures, and Julian Lennon at 500,000, Droz says.

"Put that together with solid sellers like Laura Branigan, Chicago, the Cars, Chaka Khan, Van Halen and Linda Ronstadt, and the new Foreigner album coming before

Christmas, and you have a great year," Droz notes. Van Halen's "1984" is headed for five million sales. ZZ Top's "Eliminator" for 4.5 million, and the Cars' "Heartbeat City" is over three million. Hovering above all these monster sellers is Prince, who could top 10 million domestically with the album "Purple Rain."

"Our only problem for 1985 is beating 1984," Droz says. "Compact Disc will help. After we led an industry-wide price reduction in September, CD started to explode. It will be 5% of our gross this year, and that's conservative. We have 198 titles out right now, and we anticipate at least 225 more titles in 1985."

"Though it will be difficult, we will attempt to duplicate the simultaneous release of LP, cassette and CD—pioneered with Madonna—frequently in 1985. Distance and packaging make that goal difficult."

Home video doubled its gross in 1983 and 1984, Droz states, but he doesn't expect that kind of increase in 1985, even though the Warner Bros. motion picture division continues to release strong theatrical features auguring solid home video titles.

Music videos will contribute, but Droz cautions that the industry may be misled by the huge home video sales figures for Michael Jackson and Prince: "There are so many music videos that are moderates. Madonna could be more than a moderate."

"I am confident this will become a business," he continues. "The key is selectivity and timeliness. Long form has a great potential. Prince's 'Purple Rain' proves that. There have been too many disappointments. I expect 1985 to be a more consistent year for music video."

Record/tape stores will earn a larger share of the national prerecorded video business in 1985, Droz forecasts. "Every major retailer in our top 50 is involved in video now. That process has to be solidified. By the end of next year, those stores will be a powerful force."

Droz wants more cross-promotions in 1985, involving Compact Discs and video. "It's all music. It's essential if we wish to break strong new acts," he stresses.

Droz says the elevation of Philadelphia branch manager Pete Stocke to Northeast regional vice president (Billboard, Nov. 24) as the first step in consolidating the Boston, New York and Philadelphia branches. "Where before we were decentralized, Stocke's experience will coordinate this group into a unit. The demographics and mounting sales there required we appoint a second regional vice president."

JUNO AWARDS

(Continued from page 6)

Ballades Opus 10; Rhapsodies Opus 79" was the classical album of the year, while Grammy-winning Rob McConnell & the Boss Brass took the best jazz album prize for "All In Good Time." Bob & Doug McKenzie's "Strange Brew" was named comedy album of the year, while "Rug Rat Rock" by the Rug Rats was best children's album.

John Naslen won the Juno as engineer of the year for his work on Bruce Cockburn's "Stealing Fire." Dean Motter, Jeff Jackson and Deborah Samuel took the best album graphics award for "Seamless" by the Nylons.

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Hands-On Experience. RCA recording artist Nona Hendryx teams up with the Aris Isotoner company to give gloves away to New York's street people during the holiday season. Distributing 5,000 pairs of gloves, the "Helping Hands" van visited several of the city's free meal sites.

On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

PLAYING FOR TIME: When the Compact Disc format was first formally unveiled, its extended storage capacity augured a quantitative as well as qualitative leap for sound recordings. Many observers saw a ripe opportunity to showcase the new configuration by exploiting its playing time, and, in popular idioms, the logical solution appeared to be in anthology programming. By creating hour-long hits collections, labels could rapidly diversify the star power at the heart of their CD catalogs, extend the playing time, and

sidestep the greater cost of recording longer new albums.

That scenario has yielded a few selected CD anthologies abroad, but on these shores, only **Motown** has yet to significantly explore anthologies for Compact Disc. Motown's historical affinity for repackaged hits makes that role a plausible one, of course, given a recycling strategy that has yielded as many as six different anthologies from a given superstar.

What makes Motown's **Compact Command Performance** collections noteworthy, however, is the degree of technical success the label has achieved. In taking performances dating back to the early days of **Berry Gordy's** musical empire, the company has been forced to draw from tapes that would inevitably pale alongside more recent studio confections. Would these oldies help consolidate the CD's appeal through their sheer popularity, or would their dated sonics obscure the new format's much-touted technical virtues?

According to **Jay Lasker**, the series has proven the accuracy of the former prediction, while sidestepping the latter obstacle through a concerted emphasis on quality control. "You don't have to be an engineering genius," notes Lasker, commenting on the ingredients for a successful CD sampler. "It's a marketing issue, not a technical one. Motown is the only [popular] catalog that sounds as fresh today, 20 years after some of it was recorded, as it did when the records were new."

Thus, Lasker says, he's banking on Motown's revered stature among the Compact Disc's principal buyers most of them baby boomers, to provide built-in momentum for the series. But, he concedes, the technical specifications for CD release have made technical transfer a critical issue.

A&M, IRS SPLIT

(Continued from page 3)

sued by the two companies, sources at IRS admit that A&M's decision not to pick up an additional two-year option on the Miles Copeland-founded label was a surprise. If Copeland and his associates did not expect the A&M move however, parties at both firms insist the parting is amicable.

A&M president Gil Friesen, reached in Toronto where he was attending the Juno Awards, confirmed that the distribution alliance, which began in April, 1979, has been profitable for A&M as well as its partner. "The fact is that the relationship worked," he noted, "and worked well for both parties. They developed a full-line record company which no longer requires our support."

IRS president Jay Boberg concurs. "I think they decided that, at this point, they should allow IRS to continue evolving on its own," he says, adding that A&M may be shifting its rock and pop emphasis back to its own roster. A&M "made money, but they obviously had to pay us more for a release than they would have to pay their own acts," Boberg observes.

A&M retains the IRS catalog, and entrepreneur Copeland's biggest managerial client, the Police, re-

"When I came here four years ago," continues the label veteran, "one of the things I wanted to do was upgrade the quality of our LPs and cassettes. I also felt that if we were going to charge more for these CDs, then we'd better give them the best-sounding versions we could."

Lasker credits in-house quality control maven **L.T. Horn** and independent consultants such as **Roger Nichols** with helping the label get the most out of Motor City's venerable vaults. We'd have to concur with Lasker's own boast that the label's CD samplers outperform their analog predecessors, too: Having heard virtually all the releases to date, we can attest to the revitalized sonics (our personal fave is an **Al Green** set, made possible by Motown's acquisition of the Hi catalog) of hits from **Marvin Gaye**, **Diana Ross & the Supremes**, **the Jackson 5** and other roster giants.

RADICAL SIMPLICITY: "Falling In Love," the new widescreen romance pairing **Meryl Streep** and **Robert DeNiro**, offered a striking example of the CD format's professional potential when the film's producers elected to take their musical score from a **GRP** consumer CD.

Seems the selection of **Dave Grusin's** "Mountain Dance" album as the source for the film's musical theme prompted the production's sound team to transfer Grusin's performance directly from a CD player to the magnetic audio track of the film—a route at once elegant in its simplicity and rather radical in its departure from the normal chain of successive transfers. In the process, the sound editors in this instance were able to save both generational losses and production overhead, since they didn't have to bring in a professional digital machine to do the job, yet were able to avoid an added digital-analog transfer.

'PURPLE RAIN' VIDEO

(Continued from page 3)

of Record Bar's Christmas gift guide circular, the first video title even included in a Record Bar guide.

"This is a very important item for Christmas," says Bennett, adding that its success means "without a doubt" that Record Bar will expand its commitment to music video. "We only got into the Michael Jackson in a kind of limited way," he admits.

While expecting to sell more copies of "Purple Rain" through record stores than through video outlets, Dave Mount, national sales manager for WEA, says he also hopes the title will open up a new batch of record stores as steady music video customers. "We're trying to encourage record retailers to carry music videos and to put in a section, even if it's a small one," he says. "I think 'Purple Rain' is the

perfect first piece for them. The album is No. 1, Prince is on tour, their buyers are familiar with the product and it's priced properly."

Though glad to have such major new record accounts as Musicland, Camelot and Record Bar, Mount notes that record retailers who have been involved with video for some time are accounting for some of "Purple Rain's" best numbers. "One of the greatest successes we've had is with Sound Warehouse," he says, reporting that the full line music and video retailer sold 3,500 copies the first day they had it. "They really understand the business and were able to pump it out," he says.

Nor have pure video retailers been inactive. The 28-store Baltimore-based Erol's web managed to move 4,200 copies in its first week of release.

However, Bob Webb, video prod-

uct manager for MidAmerica Distributing in Durham, N.C., says record retailers were more aggressive in their initial response. "Record retailers saw what the album did," he says. "A lot of non-music retailers had barely heard of Prince." Although reorders from pure video outlets have been very good, Webb suggests that their initials underrated the title.

Overall, WEA claims initial shipment of 400,000 videocassettes and reorders of more than 70,000 during the first two weeks. An extensive advertising campaign includes television and print with dealer tags. The "Purple Rain" video is number 2 on Billboard's video sale chart and number 6 on the rental chart.

Strong as the support of "Purple Rain" has been from record retailers, and happy as they are with the customer response, its success does not signal blanket acceptance of all music video titles. Several dealers express disappointment with videos by the Cars and the Rolling Stones, and Warner Home Video is offering a special 20% stock balancing return allowance on initial orders for Madonna and the Cars. "Those programs aren't just for record retailers, though," says Mount.

"We're still a little cautious," says Camelot's Chambers, even though some outlets have sold as many as 100 copies of the Prince video. "Prince is not the norm."

Warner is sympathetic. "If there's anything that's been discouraging for record retailers, it's that some of them got into music video three years ago when there was no product," says John Knight, regional sales manager for Warner Home Video in Atlanta. "There wasn't the number of machines there are now, and the product didn't move in the numbers that were hoped for. Now there's hesitation because of this flavor of being burned."

MULTI-PLATINUM

(Continued from page 79)

Barbra Streisand's "Memories," Columbia.
Styx's "Cornerstone," A&M.
James Taylor's "Greatest Hits," Warner Bros.
Toto's "Toto IV," Columbia.
Van Halen's "Diver Down," Warner Bros.
Van Halen's "Women And Children First," Warner Bros.

paings by such firms as Walt Disney Home Video, CBS/Fox Video, Warner Home Video and Paramount Home Video in general consumer publications and video-oriented magazines appear to have increased consumer awareness of the sales option, Rosenberg and other distributors say.

According to Rosenberg, even the "off-lines" released by the smaller home video companies are moving off the shelves. His number of "special orders" from video stores is up sharply, he says.

Price moves to \$25 and less have given consumers another opportunity they are exploiting, manufacturers and retailers say. "Purchases are being made on impulse, which is a very important part of the sales business," says Paramount's Doctorow.

Reports Mike Lesandro, video buyers for the New York-based department store Alexanders, people are "now buying two or three at a time when they would have bought one."

With the VCR boom continuing, manufacturers expect sales to continue soaring even if the sale/rental ratio remains static. According to the Electronic Industries Assn.'s Consumer Electronics Group, VCR sales in November totaled 804,763, which means the prerecorded video industry is gaining almost 70 potential consumers every minute.

VIDEO SALES

(Continued from page 3)

"You have a very heavy emphasis on children's product," he says, noting that his firm's series of "He Man And The Masters Of The Universe" and "Beany and Cecil" "have been just huge."

Blattner and Jon Peisinger, president of Vestron Video, say that music product has also proven to be a sell-through product line—although, the Vestron executive acknowledges, "on a much smaller scale."

Such tools as point-of-purchase hotlines, which allow retailers to call manufacturers and order store advertising materials directly, have helped boost business, executives say, although they have frequently proven an expensive means of doing so, costing some firms as much as a million dollars a year.

On the retail and consumer level, distributors and manufacturers point to a considerable expansion of the store base as well as a new willingness by the consumer to make purchases.

According to Schwartz Bros. International general manager Don Rosenberg and other distributors, enthusiasm is so high that even the \$79.95 "The Empire Strikes Back" is selling. "The sales pattern I see shows that they've [consumers] got to be buying the tape," he says.

The megabuck advertising cam-



It's All in the Game. The hottest duo in Billboard chart history, Daryl Hall & John Oates, receive copies of Billboard's Top 40 Trivia game after a performance at Vancouver's Pacific Coliseum. Presenters are Earl of Esoterica's Tony Serka, far left, and Brian Jackson, far right.

INSIDE TRACK

CHRYSLIS UPDATE: The word is that Chris Wright's buyout of partner Terry Ellis (Billboard, Nov. 3) has gone according to plan, and that the official statement will come momentarily. Also imminent: news of the deal that will have Derek Green's China Records marketed and distributed by Chrysalis. Green headed A&M Records' British operation for many years.

BUENO! BUENO! BUENO! Watch for the news that Ron Chaimowitz, who has been topping CBS Records' Latin arm Discos CBS in Miami, is moving to the broadcast division in Gotham. No replacement yet set, but insiders are wagering it will be promo exec Juan Estevez. Track hears the aggressive CBS Latin team has wooed Arnold Garcia's Hacienda Records, the Corpus Christi-based label founded by his father Roland, into the CBS fold... The Scotti Brothers' Stan Moress has inked Roberto Carlos to a management pact... Emmanuel, the rising Mexican star on RCA, makes his first major U.S. tour for the William Morris Agency's Jorge Pinos, teeing off April 12 at the Universal Amphitheatre in L.A. and winding up in New York's Radio City Music Hall or Felt Forum... At about the same time, Ariola's Camilo Sesto will do his first hejira in Japan.

ARISTA'S TENTH anniversary bash Nov. 30 was a smash. Guests mingled on several elegant and stately floors of the Museum of the City of New York. Label heavies, artists and other industryites joined Clive Davis, Bob Summer and Monti Lueftner to toast the label's first decade. New Arista signing Whitney Houston delivered a stunning, four-song set; Dionne Warwick performed "I'll Never Love This Way Again"; and there were videos messages from Barry Manilow, the Thompson Twins, Air Supply and Billy Ocean.

TRACK PUTS a gold star behind the name of Milwaukee Radio Doctors boss Mike Mowers, who sold Ken Wagner on a promotion wherein the key Badger State electronics retailer offered 10 free CDs and a CD player for \$299. Clever cross-merchandising moved more than 100 deals in the first week... Jeff Boyd of Vinyl Vendors, Kalamazoo, Mich., earns a medal, too, for his significant idea. The one-stopper is offering his dealer accounts a Technics SLP-7 CD player free if they buy 200 CDs or \$199 for the player with a 100-CD buy or \$299 with a 50-CD purchase.

WHILE ALL the staffers at Cable Music Channel may be out of a job, Discovery Music Network is now beginning to fill its roster. Dain Eric, vice president of programming for the new music channel, says that he's looking to take on six people in the next couple of weeks, and 80 by the service's startup at the end of January. There are currently 13 people working on DMN; MTV Networks Inc.'s total staff is 450. MTVers joked that while Cable Music Network was around, the total staff of the Turner service was about the size of the original music video network's programming department.

JIM JIMIRRO of the Disney Channel just sewed up a binder with Times Mirror Cable, putting the Burbank-

based channel in a primary tier position with the 61 systems... Joe and Carol Voynow of Bib, the longtime Charlotte one-stop/distributorship, celebrated his mother's 90th birthday with the venerable Lillian in Miami Tuesday (4)... Kathy Spanberger, daughter of Andy, the one-time Billboard ad salesman, now heads the Peer Southern Australia office, where she just signed the Aussie group Soft Toys for global publishing. Track is happy to report that her dad's bone cancer is in remission.

COLUMBIA PIX movie music honcho Gary LeMel comes up with a goodie Friday (14), when he releases a single and a video thereof by Jeff Bridges and Karen Allen, stars of "Starman," a film being released that day. The two do just eight bars in the movie, so a full single was produced separately by Brooks Arthur, which is being released on Varese Saraband Records. Private I Records releases a single soon from Col's "Mickey & Maude," Stephen Bishop doing "Something New In My Life," penned by Alan & Marilyn Bergman and Michel LeGrand. And Quincy Jones put together and batoned a fine mod music score for "Fast Forward," a script revolving around avant-garde dance and music. Warner Bros. Records has the track album. Sidney Poitier directed.

LOOK FOR the first single in eight years from Creedence Clearwater's John Fogerty on Warner Bros. Records, now that Asylum has transferred his pact... Now that he's put together a solo album via his A&M/Ripple deal, Stones bassist Bill Wyman is teaming with longstanding rhythm partner Charlie Watts, Who drummer Kenney Jones, Geraint Watkins, Mickey Gee and Andy Fairweather-Low in Willy & the Poor Boys. The album, now in the mixing stage, will be ready by Christmas, with Wyman manager Eric Gardner shopping the master at Midem. Titled "Up In Arms," set will earmark 25% of profits for the ARM charity to combat multiple sclerosis. Gardner says that if planned Stones album sessions due to start in January are wrapped up by then, the Poor Boys could tour.

IMMINENT FROM Sony Video Software: a Video 45 by Tina Turner, including "Private Dancer" and "Better Be Good To Me"... Motown's senior employee in years, PR chief Bob Jones, celebrated his 14th year there Tuesday (4)... EMI vice president of a&r Gary Gersh has departed that post, with no successor named yet... Watch for veteran record marketing topper Jack Bernstein to surface at Media Home Entertainment, another to make the move to prerecorded video.

WINDY CITY fans who didn't get to see Michael Jackson on tour got another shot Thursday (6) when the singer took the witness stand on behalf of CBS Records in a copyright suit. The \$5 million suit by Schaumber, Ill. musician Fred Sanford charges that CBS stole his composition "Please Love Me Now" and gave it to Jackson as "The Girl Is Mine." Jackson says the song came to him in his sleep, and he wrote it by singing it into a tape recorder upon awakening.

Edited by John Sippel

November Certifications

Gold, Platinum Totals Run Way Ahead of '83 Pace

BY PAUL GREIN

LOS ANGELES With one month to go in 1984, gold and platinum certifications by the Recording Industry Assn. of America (RIAA) are running significantly ahead of last year.

The RIAA has certified 50 platinum albums so far this year, compared to 39 by this point in 1983. The association has awarded 111 gold albums, up from 96. The number of gold singles (exclusive of oldies or kiddie disks) stands at 22, up from 19.

November was a healthy month for gold singles, with three certifications compared to just one last November. Among them: Stevie Wonder's first gold single as a solo act for "I Just Called To Say I Love You." Though Wonder has had numerous million-selling singles over the years, his record company, Motown, only recently became a full participant in the RIAA certification program. Wonder previously shared in the certification of his 1982 duet with Paul McCartney, "Ebony And Ivory."

"Just Called" is featured on the Motown soundtrack to "The Woman In Red," which was one of two albums to go platinum in November. It's the 10th soundtrack to be certified platinum so far this year, which makes 1984 far and away the best year for soundtrack activity since the inception of platinum awards in 1976. The previous best year was 1978, when five soundtracks went platinum.

November's other platinum album was David Bowie's "Tonight,"

his followup to the far more celebrated "Let's Dance." The award signifies that the album has sold respectably despite some of the worst reviews of Bowie's career.

Here's the complete list of November certifications:

Platinum Albums

David Bowie's "Tonight," EMI America. His third.

Stevie Wonder's "The Woman In Red" soundtrack, Motown. His second.

Gold Albums

Oak Ridge Boys' "Greatest Hits, Vol. 2," MCA. Their 11th.

David Bowie's "Tonight," EMI America. His ninth.

Diana Ross' "Swept Away," RCA. Her sixth.

Sheena Easton's "A Private Heaven," EMI America. Her third.

Sammy Hagar's "VOA," Geffen. His third.

Iron Maiden's "Powerslave," Capitol. Their third.

Stevie Wonder's "The Woman In Red" soundtrack, Motown. His third.

Candle's "Bullfrogs And Butterflies," Birdwing/Sparrow. Their second.

Sam Harris' "Sam Harris," Motown. His first.

George Strait's "Right Or Wrong," MCA. His first.

"Teachers" soundtrack, Capitol.

Platinum Singles

Various Artists: "Star Wars," Disneyland/Vista.

Gold Singles

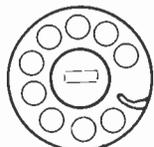
Chaka Khan's "I Feel For You," Warner Bros. Her first.

Prince's "Let's Go Crazy," Warner Bros. His second.

Stevie Wonder's "I Just Called To Say I Love You," Motown. His second.

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For The Record

In the story regarding Handleman Co.'s earnings rising 59% for the second fiscal quarter this year over the prior year (Billboard, Dec. 8), sales for the first two quarters this year should have been listed as \$180.1 million compared to \$126.6 million for the first half year last year.

NEW YORK Retailers continue to report sales gains for the holiday season that are good but far short of great. Many report comparative hikes of 10% for last week, and look for a late, dramatic upturn as the season continues.

Noting that Hanukkah is an important holiday in many of his markets, Roy Imber of Long Island's TSS/Record World says that since the holiday comes late this year, he is happy with his figures so far. "All in all we've had some bright spots and no bad ones," he says. "I think we're going to wind up in very good shape."

Mall-oriented chains are also buoyed by two extra selling days this Christmas. Mary Ann Levitt at Record Shop in Minneapolis reports business flat on a comparative store basis for the week following

Thanksgiving, but says the extra two days will help make up the shortfall.

"We have Saturday (Dec. 22) as a full sales day this time, as opposed to a short day a year ago," she notes. "Sunday will also be good. We're in 25 malls, and six that I have contacted will have extended hours Sunday (Dec. 23) until 10 p.m. There is also Monday, although it's an early closing day."

In the highly competitive Washington, D.C. metro market, retailers are finding that early December sales are becoming brisk after a good-but-not-great November.

Howard Applebaum of the 26-store Kemp Mill is forecasting a 5%-10% increase in stores open last year, and a larger overall increase. He terms sales so far "good but not unbelievable," although he charac-

terizes CD sales as "so good it floors me."

The cold weather moving into the area could be one of the reasons David Blaine of the 23-store Waxie Maxie web has seen sales begin to take off this week. "Until last Friday (Nov. 30) we were at about where we were last year or modestly better," he says. "But the last five or six days have been up nicely."

That winter weather is bringing apprehension to portions of the Midwest. As snow began to blanket the region, Russ Stunt of Wyoming, Mich.'s Believe In Music recalled last year's weather: "I have it on my books that it started snowing last year on Dec. 6 and didn't stop until Christmas Eve."

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