1985 Talent Almanac

Year-End Awards Issue
Top Artists & Recordings
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Adult Contemporary • Dance
Video • Boxscores • Classical
Soundtracks • Inspirational
Spiritual • Hits of the World
Plus Extra Features, Talent
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Introducing the first hit of 1985...

Private Dancer

The TITLE TRACK from the Album.

Written by Mark Knopfler. Produced by David.
Charity Single Emerges as U.K.'s All-Time Top Seller

BY PETER JONES

LONDON As the all-star single "Do They Know It's Christmas?" hit the No. 1 spot in the U.K. charts, selling more than a million units on the way to almost certainly becoming this country's biggest-selling single ever, there were rumblings of discontent from some sectors of the retail trade.

The major chains all agreed to waive profit margins and stick to the recommended price of 1.38 pounds (roughly $1.60) for the single, proceeds from which will help relieve the famine in Ethiopia. But some independent dealers were openly selling it for substantially higher tags as demand paled by outstripped supply. And other retailers claimed there should have been more early information to guide them on pricing plans.

There was also wide industry dismay when Prime Minister Margaret Thatcher formally rejected appeals to drop the usual Value Added Rate levied on the single. She said: "The government has already responded quickly and effectively to the famine in Ethiopia."

However, Chris Poole, spokesman for Phonogram Records, which released the record worldwide excluding North America (where it is with CBS), said: "The government stands to make roughly 500,000 pounds from the record sales, and that makes the 276 million pounds (some $3.3 million) it has given to Ethiopia look pretty pathetic.

The national press has taken up the issue. The mass-circulation Daily Star, in an editorial, referred to "the Skylocks of Customs and Excise still demanding their pound of flesh."

BIEM, IFPI Enter Into Three-Year Pact

BY MIKE HENNESSEY

LONDON The long-standing deadlock between IFPI, the international record and video manufacturers' group, and the British independent music collection agency BIEM over terms for the renewal of the standard mechanical royalty agreement has finally been resolved. Agreement in principle has been reached on a new three-year deal, which is due to go into effect on Jan. 1.

The accord was reached at a Dec. 7 meeting in London's Athenaeum Hotel, at which IFPI's delegation was headed by director general Ian Thomas and the BIEM group by president Ger Willemens.

The deal covers all BIEM territories with the exception of West Germany, where a mechanical royalty dispute between GEMA and the German group of IFPI is under way.

Industry's '84 Trendsetters Honored

Ten Are Recipients of Annual Billboard Awards

NEW YORK Two artists, one trade association, six companies and a broadcaster are recipients of Billboard magazine's Trendsetter Awards for 1984.

These awards are presented annually to recognize significant contributions to the music and home entertainment industry (Editorial, page 12), and are selected by the editors of Billboard. This year's honorees are:

- PRINCE, Warner Bros. recording artist, for shaping a unique combination of creative skills to yield unprecedented multimedia success.
- JULIO IGLESIAS and CBS RECORDS, for establishing a new level of acceptance for Latin recording artists in the U.S., with Iglesias' back-to-back platinum albums.
- WALLY CLARK, president and general manager of radio station KIIS-FM Los Angeles, for the creative application of promotion and positioning in the drive for ratings dominance.
- THE VIDEO SOFTWARE DEALERS ASSN., for developing a viable organizational role in the growth of the home video industry.
- ELECTRO SOUND, professional equipment manufacturer, for organizing the U.S. tape duplicating trade's first symposium on cassette quality.
- SONY CORP., for development of the portable Compact Disc player.
- Member companies of the DIGITAL AUDIO STATIONARY HEAD (DASH) group, for joining in the creation of compatible standards for digital recording.
- Matsushita, Sony and Studer.

The Trendsetter Awards were introduced by Billboard in 1971. There are no predetermined categories or number of awards. The background to this year's honorees is as follows:

Princes, who first hit the Billboard charts six years ago, has been the most successful recording artist of 1984. The Warner Bros. soundtrack album from his feature

Year-End Demand Explodes

CD BACK ORDERS VEX LABELS

BY IS HORIZOWITZ

NEW YORK A Compact Disc buying spree, which has surpassed even the industry's most optimistic predictions, has thrown practically all domestic labels into a back-order stand. For some, it has meant a return to allocation formulas that characterized programs introducing the new configuration a year ago.

Industry observers view the current situation as both a blessing and a curse: a plus, since it dramatically underscores the vitality of the market, and a curse in that bonus dollars are being lost for lack of fill.

At retailer level, the effects of tight supply vary depending on the accuracy with which dealers anticipated consumer demand. Those who stocked up abundantly are hurt the least, although they generally report at least some problems with hottest titles.

Smaller dealers who only recently have decided to take on CDs, or those seeking to broaden stock above taken representation, are experiencing the most difficulty. With all CD pressing plants in Europe and Japan said to be operating at full capacity, the failure, at least temporarily, of the only active U.S. plant to meet early production goals has sharpened the problem.

It had been anticipated that Digital Audio Corp., the CBS/Telstar plant in Terre Haute, Ind., would be turning out close to 300,000 laser-read disks per month by the end of the year. But some tradeshers close to...
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BLAY SEES $2 BILLION YEAR FOR VIDEO
Embassy Chief Says It Could Outgross Films in '85

BY TONY SEIDMAN
NEW YORK Prerecorded video became a billion-dollar industry at wholesale in 1984, and stands a good chance to beat the $2 billion of revenue of its feature film parent in 1985. Total 1984 revenues will probably pass the $1.5 billion mark, according to home video pioneer Andre Blay, president of Embassy Home Entertainment.

Other points made by Blay:
1. The national distribution network will not be able to adapt to the changes taking place in the rapidly evolving home video market.
2. Major moves to branch distribution before long, while indies will take on exclusive distributors.
3. Product prices and costs are soaring. Embassy has just purchased the rights to "The Cotton Club" for a sum reportedly as high as $5 million. Blay wouldn't confirm the number, but did say an average A-level film now costs about $3 million.
4. Self-thermal of video product is increasing sharply, driven by lower prices and a rapidly evolving video universe. The average price of a videocassette dropped significantly in 1984, according to Blay.

Blay's figures were made during and after Embassy's second annual holiday season luncheon for the press on Tuesday (11) at the Tavern On The Green restaurant.

According to Blay, between 24 million and 25 million prerecorded videocassettes should be sold in 1984, a 100% growth from the unit sales racked up in 1983.

With such a high unit volume, says Blay, business at retail level has got to be $1.5 billion.

Blay sees 1985's volume as being a minimum of 35 million units, but claims that 50 million units is a real possibility.

"If we sell 50 million cassettes, we're bigger than the movie business in America," he says.

Evolutionary changes that have taken place for revolution in the home video business characterized, said Blay, perhaps the most important of which was that it was the "first year that software sales have kept up with hardware sales," which should end up in the 7.3 million unit range. Blay sees as many as 9.5 million VCRs selling in 1985.

Before 1984, the video software business grew at a rate about half that of the hardware universe. The fact that cassettes are now keeping pace with VCRs means that the pre- recorded market has become a billion-dollar business.

(Continued on page 77)

Retailers Report Strong Sales
Non-Album B Sides Continue To Score

BY EARL PAIGE
LOS ANGELES With big hits by Bruce Springsteen and Prince packing the pack, singles with non-album B sides continue to enjoy extended runs at retail. And dealers say that both seven- and 12-inch singles benefit from the special flip sides.

Although hardly a new concept, the release of songs not available elsewhere as B sides is so prevalent now that some acts even have two such singles charting at once.

Springsteen and Prince are examples. With "Pink Cadillac" still selling (though it "left" the Hot 100 Oct. 13 after 21 weeks as the flip side of "Dancing In The Dark"), there are two more Springsteen B side entries, unavailable on albums, currently available: "Turn Out The Lights" (flip of "Born In The U.S.A."?) and "Jersey Girl" (flip of "Cover Me"). Similarly, Prince's "God" is the flip side of "Purple Rain" and "Erotic City" is paired with "Let's Go Crazy," still charting after 20 weeks.

While both "Pink Cadillac" and "Erotic City" are most often mentioned by stores around the country, the latter is being fueled, many note, by its controversial lyric content. "The vocal stations are playing it here," notes Philip Strickland, assistant manager at a Baton Rouge Record Bar unit. "They're playing the 12-inch version."

Other retail singles buyers report spotty airplay of the Prince B side as stations wrestle with how to deal with its popularity.

There's a mystique developing over rare B sides, claims Krista Turkol at a Licorice Pizza store in Torrance, Calif. "People think they're kind of obscure, that it's neat these [otherwise unavailable] songs are out there," Turkol says.

Many stores say B sides extend and spread the popularity of an act.

In Minneapolis, Wanda LeFebure at a Record Shop unit says Springsteen's "Pink Cadillac" is "selling well on both seven-inch and 12-inch. The 12-inch extended version is very hot; in fact we're out of it right now.

Not all buyers are sure less popular acts can cash in on the trend. Agreeing that the more popular Springsteen and Prince B sides are hot throughout the 28 states where Camelot Enterprises has units, the chain's Pat Tedwell notes, "I'm not sure it will help an act like Aztec Camera."

Adding another twist, Aztec Camera's "Jump," the B side of "All I Need Is Everything," is a cover of the Van Halen song.

In Louisiana, Record Bar's Strickland reflects the comments of others surveyed in noting that separate section cards are now routinely made to identify the many hot B sides. He adds, "Our store people have to be up on product more than..." (Continued on page 77)

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CHARTS B/1/Chartbeat: "Like A Virgin" reaches No. 1 on the Hot 10 after six weeks on the chart, matching the pace at which "When Doves Cry" reached the top.

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Country Tracks
R&B Tracks
Dance/Disco Tracks
Adult Contemporary
Christian Tracks
Hot Singles
Hot 100 Radio Action
Hot 100 Retail Action
Country Radio Action
Country Retail Action
Hot 100
Hot 100 Retail Action
Hot 100 Retail Action
Hot 100
Hot 100
Hot 100
Platinum Parade. Four of the more than 100 recipients of the RIAA's just-initiated multi-platinum awards stand with their during the Dec. 5 ceremony at New York's Lincoln Center ater For The Performing Arts. Standing from left are William Golden, Chairman, Warner Bros. Records; Bob Dukakis, Governor of Massachusetts; and Halston, Haldons, artis Christopher Cross.

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**News**

BY EDWARD MORRIS

**Nashville** The Jacksons' "Victory" tour—which yielded almost as many charges and countercharges as it did dollars—rolled to a halt in Los Angeles' Dodger Stadium Dec. 7-9, in a series of still substantial but less than sold-out concerts. An estimated 115,000 ticket-holders caught the final weekend of performances, bringing the total attendance for the 54-show tour to around 2,831,500.

Owing to a conflict between tour promoter Chuck Sullivan and the Jacksons, there was some speculation that the final shows in Los Angeles might be cancelled. Originally, the tour was to consist of only 40 performances. But tour presenter Don King charged in a recent press conference (Billboard, Dec. 5) that additional concerts had been added to increase Sullivan's chances of profiting from the often rocky venture.

With many expenses to be paid for and some lawsuits remaining, the "Victory" gross is about $70 million, says a spokesman for the Jacksons.

Even before the tour began in Kansas City July 6, there were problems about locations, ticket distribution and costs, lines and extent of authority and division of anticipated profit. One issue—the accessibility of tickets to low-income groups—was addressed by making 300 to 400 tickets available for free to each show. Tickets were priced at $30.

Newest Music Video Network Thinks Small

**NEW YORK** A new 24-hour-a-day video music network plans to go on the air Jan 5. Named Odyssey, it will play a mix of urban contemporary and contemporary hit music, use video jocks, and have an operating budget of only $250,000 a month, according to its creators.

Odyssey's parent company is the National Christian Network, which operates a TV and satellite transponder and existing production facilities in order to save on costs, says company president Ray Kassin.

"Despite the fate of Ted Turner's short-lived Cable Music Channel, Kassin claims, "We don't see this as a losing proposition." Because of the degree of automation the service will use, he says, "We're looking at a cost just a fraction of the major hours of the service is on the air each day. "It's not going to be the costly type of operation that we've seen in video programming in the past.

"We don't need to raise $3 million a month to operate the thing," Kassin adds, in a evaluated reference to the now-defunct Cable Music Channel. Given his service's $250,000-a-month budget and spot costs of $175-$200, he predicts his network will start making money "within 90 days."

Kassin admits that "a lot of this is blue-sky, more a possibility than a fact. But, he says, "The cable industry, we hope, will be more open to give us a chance" than it was to Turner and his channel. He says he is hoping the fact that Odyssey will not require cable systems to air 24 hours a day will also get him some of the access the Cable Music Channel was not able to get. He is also hoping, he adds, that "the industry will be compassionate.

In terms of advertising budget and promotional efforts, Kassin says that "there is no way we can compete with MTV or even with what Turner did."

Odyssey has been able to get $3 million in commitments. The record labels are being paid a minimum of 50% of the gross. Few record labels, Kassin says, commenting that "the record companies have been cooperative," save for CBS.

The record labels themselves are less than enthusiastic about the new venture. Nonetheless, taking it too seriously right now, says one promotion executive, and others say they don't expect any to become a major factor for some time.

Summer's Summit. RCA president Robert Summer prepares to receive the Human Relations Award from the Anti-Defamation League of B'nai B'rith at its Music & Performing Arts Division luncheon in New York, set for Feb. 4. Celebrating the citation are, from left, CBS Records' Tony Martell, Kragen & Co.'s Ken Kragen, A&M's Gil Fri森, Summer, Management Inc's Jerry Watanabe and Cy Leslie of MGM/UA Home Video.

2.3 MILLION SAW JACKSONS' SHOWS

BY BILLBOARD

Los Angeles might turn into a dance for less than enthusiastic about the dark ages, and it was time to catch up with everybody," says Schuman. "The entire industry seems to be going in that direction."

As for the direction the department will take, Schuman says, "Right now we're continuing with the tour now... trying to recoup some of the money that has gone into the production... trying to make the promoter happy even if the gross is less than estimated.

"We've lost millions on the Forum shows. Long forms are being considered as well, he says, adding, "We're also looking into the possibility of getting into it on the commercial end... trying to take some money out of that and the satellite transponder... trying to take that... trying to recoup some of the money that has gone into the production... trying to make the promoter happy even if the gross is less than estimated."

But he notes that there are enough big names on Atlantic's roster to make for a strong selection of long forms if the company decides to re-lease any. Any video productions by the company would be put out via Video Works.

Besides Schuman, the new department will include Gilis Lewis as creative director/advertising, Shari Friedman as director of video administration, and Curt Creager as manager of video services.

Schuman says that Friedman was picked with an eye to the future of video music. She comes to Atlantic with legal experience that includes the position of director of legal & business affairs for Challenge Entertainment and law associate for Warner Amex Satellite Entertainment.

Atlantic's new video department will "serve as the core unit for the creation, development and distribution of Atlantic video releases," says the company. "The department will liaise with other departments in the planning of all clips, and oversee the distribution of complete video clips."

The company says that its new video department will "institute various methods of commercial marketing and distribution, for long-form and compilation videos."

Schuman has been with Atlantic since 1977, having been the company's vice president of advertising.

(Continued on page 83)

Executive Turntable

**INDEPENDENT**

**RECORD COMPANIES.** CBS Records International appoints D'Aldo Romano regional vice president of creative operations for Latin American Operations in Coral Gables, Fla. He was director of A&R, Latin America.

Hale Milgrim becomes vice president of creative services for Elektra/Asylum Records, New York. He joins from Warner Bros., where he was director of merchandising.

Charles Bennett is appointed president of Apollo Record & Film Works in Los Angeles. He was president of Crescendo Management, Inc. (CMI). In addition, Jerry Marcellino joins Apollo's Label One as senior vice president of A&R. He was staff producer/ writer for Motown and A&M Records.

Freddy Bastone and Gary Pini become a&r representatives for Profile Records in New York. Bastone joins from Pavilion Promotions and has developed several labels. Pini operated Black Suit Records.

Ron Sollever is named Director of Music Publishing at RCA Records in Canada. In addition, he will serve as president of Sunbury-Dunbar Music Ltd., a subsidiary of RCA. He was director of international product management and administration.

Barbara Shelley resigns from Aristar Records as national director of publicity after seven years. She will pursue independent projects in Los Angeles.

Michael Ostrup is appointed associate director of business and legal affairs for MCA Records, Los Angeles. He was an associate at the law firm Fish, Eberhard, Mayer & Susman.

Diana Baron is promoted to associate director of West Coast publicity at A&M Records, Hollywood. She was publicity coordinator.

Michael Ostrup is appointed associate director of business and legal affairs for MCA Records, Los Angeles. He was an associate at the law firm Fish, Eberhard, Mayer & Susman.

Home Video. Debra A. Gansher is named director of production at CBS/Fox Video. She was director of program development.

Publishing. Roger Powell is named director of product development at Cherry Lane Technologies, a division of Cherry Lane Music Co., New York. He joins from an extensive background in music and computers.

Related Fields. Norman K. Sannick joins the law firm of Stroock & Stroock & Lavan, New York. He was senior vice president of Warner Communications' labor relations and will continue to represent Warner in his labor law practice at Stroock.
Born in the U.S.A.
Made in New Jersey

Springsteen, Sayles, and New Jersey—perfect together

A unique music video

Music by the incomparable Bruce Springsteen
Directed by the critically acclaimed John Sayles
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Filmed on location in New Jersey

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Album cover reproduction courtesy of Columbia Records
News

Creditors Agree To Help Finance K-tel
Four Banks, Handleman Pledge Aid Through March

By John Sipple

Los Angeles—Four secured creditors banks, the Handleman Co. and other key suppliers have agreed to help finance the beleaguered K-tel firms through March 15. The latest action in the major tv marketer's voluntary petition under Chapter XI of the Bankruptcy Code occurred Dec. 6 in St. Paul.

K-tel International, Candlelite Marketing and K-tel Entertainment, filed petitions in late October, listing estimated liabilities of $70,436,000 against assets of $41,418,000, including certain intercompany receivables and indebtedness.

Handleman Co., described as K-tel's largest customer, according to bankruptcy records, helped keep the firms afloat and gained a priority lien over even the four secured bank creditors by agreeing to pay K-tel U.S. $1.6 million and K-tel Canada $600,000. The rank giant claims it holds more than $4 million in returnable K-tel LPs and cassettes, indicating Handleman may have a $2 million pad.

The banks of the National American Bank & Trust and Norwest, all of the Twin Cities, and Chicago's Continental Illinois—owed a total $10,478,000 against collateral valued at $11,971,547, with no court records show.

Under present planning, the banks receive 30% of their cash flow for December, 75% in January and 50% in February.

Federal bankruptcy Judge John J. Connolly ordered a post-petition extension of credit to the debtor, K-tel, on Nov. 14 on the part of three key product suppliers, ElectroSound, ASR and PRC, in return for which the three were to be supplied with pro rata liens on "masters." At the same time, the judge appointed three executives from a management firm, Sullivan Associates, James Sullivan, Burton W. Merical and David Feider, to head a new management team.

Since that time, there has been rumour that Raymond Kives, vice president, international licensing has left the firm. He was the most visible K-tel executive industrywide, in that he negotiated world licensing of recorded product. A K-tel spokesman denied that Kives has departed.

In the original schedule of creditors filed with the St. Paul court, 1,082 banks, finance companies and publishers are shown, each with the notation "contingent, unliquidated, unknown," after its name. The aggregate amount owed these industry firms is not yet available.

In another creditor list, composed of tv and radio stations and chains, the following individual claims are listed: Blair Radio, $29,887; Christal Radio, $36,588; Eastman Radio, $62,718; Gaylordgram (space), $36,555; Group W Productions, $90,100; KATZ New York, $90,325; Lexington Broadcasting, $418,350; Mcaulay Guild, $88,369; NBC, $273,375; MTR, $219,555; Torbct Radio, $27,549; TPE, $110,472; 20th Century-Fox, $104,915 and WTB5, $217,268. Total owed to tv and radio was $2,529,310.

An insight on how tv marketing operates is gained from information which K-tel provided during its Nov. 30 creditors' meeting in St. Paul. A company spokesman said K-tel intended to spend $1.1 million to support six Christmas albums, with $500,000 being paid in cash, $600,000 in extended billing and about $40,000 in Christmas product profit.

The listed unsecured K-tel creditors include the following record industry entities: Album Graphics, $193,594; Allison Tape Service, $114,202; Aristar Records, $3,738; ASR, $66,000; Columbia Records, $3,565; CBS Records, Chicago, $121,589; CBS Inc., New York, $44,529; Columbia Records.

(Continued on page 16)

Madonna makes the top spot just as quickly as 'Doves Cry'

Madonna becomes the fourth female solo act to reach No. 1 in 1984, following Deniece Williams, Cyndi Lauper and Tina Turner. This is the best showing for women on the singles chart since 1981, when Dolly Parton, Sheena Easton, Kim Carnes and Olivia Newson-John scored No. 1 singles. The last woman to have a No. 1 album, not counting group involvement, was Stevie Nicks, who hit in 1981 with "Bella Donna." Madonna could be New York's winter pop sensation, as the queen of the Rock and Roll Hall of Fame, in coming weeks, as her "Like A Virgin" album moves up one notch to number two. The success of "Like A Virgin" has turned into a mixed blessing for producer Nile Rodgers. "Vir- gin" is his fifth No. 1 single, but by rising so rapidly it has bypassed another of his productions, Duran Duran's "The Wild Boys," which holds at number two. Though it now seems unlikely that Rodgers will have consecutive No. 1 singles this year, he joins an elite group of producers who have held down the top two on the Hot 100, a group that includes George Martin, Barry Gibb/Albhy Galuten/Karl Richardson, Mike Chapman, Quincy Jones, Phil Ramone and Jim Steinman.

Rodgers was involved in a similar situation last July. Bruce Springsteen had rocketed to number two with "Dancing In The Dark," and like Madonna's "The Wild Boys," the record seemed a sure bet to reach the top. But there was even an hotter single at number three, one that jumped over The Boss the next week. That record was "When Doves Cry," and the record pushed out of No. 1 was Duran Duran's "The Reflex," for which Rodgers produced the dance 12-inch.
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60 Minutes, 1984

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—The New York Times

"...the most sensational greatest hits package of them all."
—The Sun (London)

"A real winner."
—Rand Daily Mail, Johannesburg, South Africa

"Fanciful and fun."
—Houston Chronicle

"A must for serious rock collectors."
—TV Guide (Canada)

"...no-nonsense rock 'n' roll."
—The Chicago Tribune

On Videocassette and Videodisc
VHS: MA1016, Beta: MB1016, CED: MC1016; Laser: ML1016
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—The Sun (London)

"A real winner."
—Rand Daily Mail, Johannesburg, South Africa

"Fanciful and fun."
—Houston Chronicle

"A must for serious rock collectors."
—TV Guide (Canada)

"...no-nonsense rock 'n' roll."
—The Chicago Tribune
"The spectacle of the lighting was phenomenal."
- The New York Times

"The show's lighting effects were consistently excellent . . ."
- Billboard Magazine

"Spectacular, . . . dazzling . . ."
- Phoenix Republic, Phoenix, AZ

"The synchronized lighting, the lasers . . . were incredible."
- Tri-State Defender, Memphis, TN

Lighting Design and Direction by:
Source Point Design, Inc.
5087-E. South Royal Atlanta Drive, Tucker, GA 30084
Telephone: (404) 493-3514

Lighting Equipment, Crew and Custom Fabrication by:
TASCO

LOS ANGELES:
2523 Calcite Circle
Newbury Park, California 91320
Telephone: 805 499 1966
Telex: 255 910 3361 280 (NWBRY)

LONDON:
115/125 Lambeth Road
London SE1 7JL
Telephone: 01 582 3020 (10 lines)
Telex: 897781 (TASCO G)
Special Report: U.K.

…Lowline…

BGC Enterprises' "Rockline" project, a fortnightly radio subscription service offering 50 minutes of pop music recorded from such shows as "Top Of The Pops" and "Whistle Test," is celebrating its first million pounds (roughly $1.2 million) of revenue. The series started two years ago, and some 500 different acts have been featured in 52 programs. The artists get roughly a third of the take in royalties. Customers include Australia, Angola, Canada, Malaysia and Japan.

CBS/Fox Video has rushed out Wham!'s first-long format video, "Wham! The Video," as a likely late chart entry in the festive video sales bonanza. The 22-minute package, dealer-priced at just under $12, features the George Michael/Andrew Ridgeley duo on five hit singles, including Michael's "Careless Whisper" and the new chart runner-up to Band Aid, "Last Christmas."

Starblends Records figures to be the first television marketing record company to move into the fast-growing market for special mixes of dance-oriented singles. An early January national tv campaign is set for "12 By 12," a double album compilation featuring 12 six- to eight-minute extended mixes of hit songs by such acts as Duran Duran, Wham!, Paul Young and Herbie Hancock.

The first sponsored pop video has been readied here by PolyGram, Gillette Razors and Rank Screen Advertising as a 13-minute short feature to go out with "Groucho" and "39 Edison cinema nationwide for a six-week trial period ending in late January. Slotted in with Big Country, Bronski Beat and others is a Gillette commercial. PolyGram sees it as the start of a series.

A television consumer affairs program here, "What's It Worth?," will bring a superior court on counterfeit cassettes and help the public in on the efforts of BPI's antipiracy unit. A cassette of Bob Marley's "Legends" album was bought by a tv researcher, and a confrontation with a street trader was filmed. BPI investigators identified a car in the background as belonging to a long-time suspected pirate. Following a "search-and-seize" operation, a man now awaits trial.

By John Miller

Johannesburg South Africa will further tighten legal measures against video piracy, according to South African Video Assn. chairman Derek Biggs. Penalties may be increased and prosecutions made easier, he says.

New copyright legislation passed in October, 1983 put the onus on dealers to prove the legitimacy of software sold at video stores and provided for fines of up to $5,000 per cassette for offenders. Since then, the incidence of video piracy has fallen from an estimated 60%-70% of all available product to around 15%.

An industryshakeout similar to that experienced in the recording industry is underway. More than a dozen smaller distributors have gone out of business this year, with a further six being absorbed into other existing operations, says Biggs.

One recent example is the $10 million deal by which movie and video conglomerate Satbel, already the country's biggest video distributor, acquired an independent video gems, giving it a claimed 25% of the $30 million-a-year video market. The enlarged company has spent a reported $7 million acquiring rights to RCA/Columbia Pictures video product. It has also signed an exclusive distribution deal with Vaness, whose "Making Michael Jackson's Thriller" was released here early this year.

Bierber maintains that the shake-out is necessary to bring stability to the industry. While under-capitalized dealers have suffered, 60% of the country's 2,000 retail outlets have increased trade in recent months. Overall, the independent retail video trade here is estimated at around $80 million annually.

The collapse in market value of the South African rand against the U.S. dollar has been responsible for many distribution problems, effectively pushing up rights acquisition costs by 30%-60% in the past half year and compelling the difficulties caused by the country's economic recession.

Recently, however, the biggest issue facing the Video Assn. is the $7.75 per hour Value Added Tax levy imposed recently by the government. This is in addition to the import duties and ad valorem taxes imposed on an annual basis on video product imported into the country and represents, Bierber says, "a form of double taxation that ought to be changed."
A Pandora's Box

IT'S A MATTER OF RESPONSIBILITY

BY GEORGE ROBERTS

In a recent letter to the editor (Dec. 11), William Simpson found it difficult to imagine songs like "Let's Go Crazy" as future standards. But it was his closing line--"...this page goes out to the generation which must call this their music"--that really made an impact.

With respect to music today, I feel that there are areas where a Pandora's box has been opened, with implications yet to be realized.

One lies in the emphasis in much of "new music" on an atonal sound. These have included murder, devilish, sexual, mutilation, the inevitability of world destruction and the futility of politics. Some lucky commuters get to enjoy all of this before 9 a.m.

Children, adolescents and young adults are bombarded with pornographic images. Heavy metal is just a cute siren like Spinal Tap, where AC/DC and Judas Priest T-shirts are photographed on devil-worshiping youths.

Another problem is the barbaric, cruelly and absolutely negative representation of women in music. This is especially true in video. You'd think that with the evidence this issue received, something would have been done about it by now.

The current financial health of the record business provides new opportunities. These problems can now be dealt with from a position of strength. A tremendous amount of good music and video is available, and it may not be necessary any longer to place the emphasis on inferior products and their abusive messages.

I'm not recommending censorship, but it's outrageous how accessible some of this material is. I would prefer that my children were not acquainted with Nikki the Sex Fiend until they've reached a period of maturity. I think that's what's meant by masturbat ing in a hotel lobby.

What are our kids learning from violent video? What are they learning about women? What kind of future exists when they're constantly confronted with fatalistic visions of the world?

Perhaps the responsibility for change lies with the creative community. If songwriters, producers and those that refuse to contribute to this atmosphere, and instead reinforce positive alternatives, we might see a change occur more swiftly and with less pain. Hopefully, subject matter that only furthers a negative and hostile atmosphere for young people will fade as a healthier musical climate is ushered in.

It's a matter of responsibility. When self-mutilation briefs notoriety, record companies refuse to become involved. Certainly, a similar level of responsibility can be exercised in scrutinizing current product. This is really nothing more than a form of quality control.

As a first priority, we should face immediately the problem of women's malign representation in music and videos. It's time to be responsible. The decisions we make may be our only faceless consumer.

Real Newman said it best in his song "Myie's"-"...never used to be all this ugly music playin' all the time..."

Letters to the Editor

George Roberts operates the independent publishing firm Trafficbeat Music in New York.

FORM AND CONTENT

Imagine you're a music publisher. The first thing you do when you receive your Billboard each week is to see which artists have hits that were not written by the producer or artist.

But wait. The writers' names are no longer on the charts. No problem. Just invest an extra half-hour of your time piecing together information on two different pages. Eventually you can figure it out.

Like a record of the radio, Billboard has sacrificed content for form. Every writer I know is insulted, and every publisher inconvenienced. Do you think publishers of the industry will wait a bill at the end of the year for the extra hours they spent on reassembling years of work?

Efforts to improve your format are commendable. But this is one matter you really need to reconsider.

Steven Marc Cristal
Traffic/Marc Music
Los Angeles

A HELPING HAND

Every once in a while you come in contact with something that, once again, makes you a believer. This morning as I was driving along the interstate, I heard a letter read over the air. The gist of it was that the writer had saved money and gone without other things so that she could attend a New Year's Eve Bruce Springsteen concert in the New York area, a project which was cancelled.

After deliberation, this individual decided that if she could not actually attend the concert, maybe she could acquire a little of Bruce's spirit. So the ticket money went to the Save The Children Foundation for assistance in Ethiopia.

Perhaps in the spirit of the season we could all follow her example and lend a hand in supporting people to care for, and never enough dollars to go around.

To Karl R. Manigault who wrote the letter, to WNEF-FM for sharing it, and to all of those who made an awareness of their fellow human being a daily part of their lives, God bless, and thanks for reminding us what a small world it truly is.

J. Elizabeth O'Leary
Danon, Conn.
Picture Music Int'l. shoots music videos at Kaufman Astoria Studios. It's perfect for you, too.

THE JACKSONS' "TORTURE," AND THE CARS' "DRIVE" DIRECTED BY TIMOTHY HUTTON WERE SHOT HERE.

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There's also a commissary, carpentry shops, special effects companies, instrumental rentals, casting and payroll services, prop fabrication, make-up and wig supplier, stunt specialists, florist, limo service, on site cab dispatcher, location scout, screening rooms, free parking for production companies, and in-house services including: cameras, light and grip rentals, lumber, paint, furniture and hardware. Our package is unbeatable.

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<td>SAY SAY</td>
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<td>8 OWNER OF A LONELY HEART</td>
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<td>GHOSTBUSTERS</td>
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<td>YAH NO BE THERE</td>
<td>Jnees Ingram</td>
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Some songs are listed with circled numbers, indicating they are licensed through ASCAP.
ES IT AGAIN

...and then some

9 OF TOP 10
18 OF TOP 20
70% OF ENTIRE YEAR-END CHART

ASCAP
American Society of Composers, Authors & Publishers
**PSYCHIC FORESEES AN AMAZING ’85**

By Rollye Bornstein

Dees, Burns, Reynolds in for Surprises, Says Dahne

MIAMI A soap opera star becoming enamored with Rick Dees, Q-107’s Allan Burns going to Mutual and WFIL’s Joey Lamb moving to new Atlanta station are among the amazing 1985 radio predictions of international-known psychic Micki Dahne. Dahne, who correctly predicted that twin jumbo jet crash in Tenerife, also sees former CBS President Rick Dakovan on television doing commercials and WRKX/Rye, N.Y., may leave the business to relocate in Europe.

Other publications review the passing year. Where else but Billboard (and perhaps the National Enquirer, which also features Dahne, but they don’t know much about radio) can you read about up- coming events? The following are Dahne’s impressions—the printable ones, anyway.

Asked about the top 40 race in New York, Dahne saw WAPP (from a field of WAPP, WHHT, WKDZ and WPLJ) “pulling up. They’ll grab the most in the next year. I see changes at PLJ. They’ll be good, though, but there will be a lot of them.”

For WAPP operations director Gerry Gagle, Dahne felt movement. “He may also be going elsewhere. Frankly, I see him leaving for a warmer climate, maybe an Arizona, more a Plaslow or更有.”

WHC’s Scott Shannon, says Dahne, “has got to stop doing something he is doing these things, he’s not good for him. More importantly, he’s got to watch out for his friends. Somebody he’s connected with closely would rather have his job. He should be wary of that. He also needs Dahne predicts that WPLJ’s Larry Berger “will become involved with sports, and the association could somehow bring his station more success. I see him hiring someone who will cost him some money, but the person will be worth it.”

Doubleday vice president of programming Dave Martin, on the other hand, will be looking someplace else, says Dahne. “He’ll have to find someone who wants to do the job and the incident will cause him some problems. I think he’ll have a good first three months of the year, though.”

Religion is in the cards for WFIL Philadelphia morning personality Joey Lamb, according to Dahne, who sees the infamous jock “becoming involved with a Christian station. Maybe doing a radio talk show named like Jim Bakker does on tv. There’s a good chance, strange as it may be, he will be a good wind up managing a religious station.”

Co-worker Jerry Blavit, Philip’s “Geeter With The Hoot,” says Dahne sees in politics. “He may run for public office, or at least be on television doing commercials for beer.”

On the West Coast, romance is in the cards for KIIS Los Angeles morning personality Rick Dees. A soap opera star will be enamored with him. Professionally, he’s going to do something new with a gzip, which will gain him even more appeal, and his appeal the station will also continue to grow.

KIIS president/GM Wally Clark says Dahne, “has a great year coming up. He’s a fast growing star, but he needs to follow in his back.”

Weight of WPLJ’s problem for Blair’s Jim Hilliard. “I see him thin, healthy, says Dahne, who claims, “His wife will put him on a diet for health reasons. He’s been very successful and will continue to be, but he’s concerned over his children. One of them will now want to follow him into the business. He’ll reap great rewards from this emotionally.”

Steve Casey, who left his Phoenix-based consultancy (formerly Se- habank, Casey & Associates) 18 months ago to join WLS after Ric Lippert’s exit as program director, has been replaced by Arthur Freed at ABC’s WLS Chicago (KRGB/Seattle).

Gehron was unavailable for comment, but Dahne reports that George John, who leaves his program director spot with the top 40 stations after 18 months, has been replaced at Rich-land 74 as PD, is being replaced by Jeff Trumper, former VP/GM at ABC’s WLS Chicago. (KRGB Seattle.)

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Another ABC spokesperson con- firmed Boudoukas’ comments by calling Gehron “one of the country’s best programmers,” and said that both ABC and Gehron are in- tent upon “concentrating on Geh- ron’s strength through expanded musical involvement.” During Geh- ron’s time at ABC, the station spent more than $450,000 a day on air time. The station’s general manager, Steve Casey, who left his Phoenix-based consultancy (formerly Se- habank, Casey & Associates) 18 months ago to join WLS after Ric Lippert’s exit as program director, is being replaced by Arthur Freed at ABC’s WLS Chicago (KRGB Seattle).

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New WLS Post for Gehron; Casey Out; Trumpeter VP/GM

BY KIM FREEMAN

CHICAGO In a major personnel realignment at ABC-owned WLS-AM-FM here, announced Wednes- day (13), three-year vice president/general manager John Gehron is stepping down to operations direc- tor, but he will leave his post pre-emptively. He leaves his program director spot with the top 40 stations after 18 months, but ABC radio division head Don Boudoukas offered this explanation: “We wanted to give Wal- terfelsse the time to bring in a new manager.”

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On November 3, 1984 at the Pacific Amphitheatre in Costa Mesa, California, fifty-four artists paid tribute to one of their own:

STEVE GOODMAN

Nancy Goodman, the Goodman family, Al Bunetta, and Al Bunetta management wish to thank everyone who helped to make this a moving and unforgettable event.

The Nederlander Organization

James M. Nederlander - Stan Seiden - Neil Papiano - David Green - Roger Shepheard

The Pacific Amphitheatre Staff


The Artists


The Managers & Agents

Elliot Abbott - Will Botwin - Bob Engel - David Gerber - Peter Golden - Jerold Hamza - Marty Klein - Bill Leopold - Ron Rainey - Mike Rosenfeld - Mark Rothbaum - Ed Tickner

The Crew


And Special Thanks


All the proceeds from this concert were donated to the following funds:

The Steve Goodman Fund for Leukemia Research of the University of Washington, School of Medicine

And

The Steve Goodman/Scott Murphy Endowment Fund of the Memorial Sloan-Kettering Cancer Center

So Long, Shorty!
Conway Exits KIIS To Form Consultancy in St. Louis

ST. LOUIS Chris Conway, an integral part of the promotion effort that catapulted Los Angeles’ KIIS-FM from also-ran status to its most recent leading Arbitron share of 16.0, has resigned his post as vice president of marketing to return to St. Louis. He has opened Conway Communications, a consultancy geared toward radio marketing, encompassing a wide range of services from promotion production to creative selling.

"Promotion is an area sadly underdeveloped in radio," says Conway, once the radio promotion executives to possess a managerial background. "We need to see more professionalism in the field.

"For people who shun PR, look at the Jacksons’ concert. The image was one of greed, and the perception was negative. Then you look at a guy like Springsteen, who's selling at about $17 a head, but he'll donate $10,000 to charity and come out like a hero.

"It's not much different with radio," Conway continues. "The station that caters exclusively to the whims of clients, running promotions for Roach Motels, will create the image it deserves.

Conway, whose background in advertising (he worked on 7-Up's "Uncle" campaign before becoming advertising director for the beverage division of General Cinema Corp.) led him into radio sales (as VP of WLW and LSM of KSDF, AM, both in St. Louis), operated a local ad agency, Conway Advertising, until joining president Wally Clark at KIIS-FM, perhaps radio's finest example of proper positioning. After repeating this success at co-owned KSDO-AM-FM in Denver, Conway returned to KIIS earlier this year.

Feuer Leaving Viacom Post
Network Chief Returning to Calif.

DALLAS Four-year-old Duffy Broadcasting here has recruited new vice president/general managers for four of its six properties. Former KITS San Francisco VP/GM Jerry McKee moves Dec. 22 to the same post at Duffy's newly acquired KGMS/KSFM Sacramento, and former WLAM-FM/Chicago general sales manager Craig McKee leaves for the VP/GM spot at KRZV/KJMJ Denver.

McKee takes over the duties of former station manager Bill Stukaloff, who will stay on at KGMS/KSFM as sales manager. McKee assumes the post of Jim Teeson, who moves to classical station KYOD Denver as VP/GM.

"I left my heart in Sacramento," says McKee of his San Francisco departure, referring to his sales manager post at the capital city's KZAP form 1978-81. After a two-year stint with WOYK/WMIL Milwaukee, McKenna joined KITS in April, 1983 as its first full-time VP/GM since the Entercom-owned outlet's transition from a Spanish format to the Mike Joseph-consulted Hot AC format. McKee takes up from his KITS sales manager post to fill McKee's shoes.

McKee's departure leaves Duffy with two open director positions, a sales director post and a program director slot. Duffy is considering a number of candidates to take the reins of the Sacramento outlet.

McKenna moves to W735, the call of the West with his resignation from the network, effective Jan. 1. At Duffy's request, McKenna will return to San Diego, where he had been president, general manager and majority owner of easy listening K-Best (KETZ FM) prior to joining Viacom in April, 1981.

Feuer, whose successor has not yet been named, will remain a consultant to the company, saying his plans are otherwise up in the air.

Four-year-old Duffy Broadcasting has eight months remaining on his non-compete contract and will subsequently be unable to program, own or run a station in San Diego for the duration. "Eventually," says Feuer, "I would like to own or operate a radio group there."

Minority Applicant Granted License Over Women's Group

WASHINGTON A recent FCC Review Board decision—in which a minority applicant was granted a license for an AM station on substantially the same terms as an equally favorable application by an all-woman group—has drawn new criticism from the Women's Commission and has opened the door for a creative solution in competitive licensing cases. Also being criticized is the flippant use of language in the Review Board's decision, written by board member Norman Blumenthal, who referred to the two competing applicants as being "closer than colors" and "a case of stack impossible, that the old Baddies" and that the award's "status as a member of an FCC-favored minority group lifts his burgeoning to the top of the mast."

The Review Board's decision held an initial decision granting the application of Jesse N. Williams for a new FM station 107.3 in Phoenix, Arizona, to S.C. The case had dragged on for three years, and once involved 18 applicants. The initial decision of last fall involved five parties. In the end, it involved two applicants determined by the FCC system of preferences, credits and demerits to be the best potential grantees: Williams and an all-female group called Women's Broadcasting Coalition Inc.

The FCC found, and the Review Board affirmed, that Williams received "100% integration credit, fully 'enhanced' by total minority ownership, plus slight credits for past broadcast experience and his supervised relation to the community of license."

Women's also received high marks: "100% integration credit, with a less modest 'enhancement' for its total female ownership, plus a slight comparative advantage over the other applicant."

Various preferences and credits carry different weights, an FCC brochure points out.

"The results are fast. the record is clear," Feuer said. "To place a billboard classified ad, call Jeff Serrate at (800) 223-7254 ."
A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet in the top 10 of the retailers, and one-stop currently reporting to the Hot 100 Singles chart.

### REGION 1
CT,MA,ME,NH,RI,VT

**BANANA RAMA**
The Wild Life

**DAVID BOWIE**
Tongue

**PRINCE & THE REVOLUTION**
I WOULD DIE 4 U

Bee Gees Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Framingham, MA
Cavagas 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, WA
Good Vibrations Boston, MA
House of Records Rochester, NY
Music Suppliers One-Stop Needham, MA
Northeast 1-Stop Troy, NY
Peters 1-Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Latham, NY

### REGION 2
DC,DE,MD,NC,VA,West,PA,WI

**FOREIGNER**
I WANT TO KNOW WHAT LOVE IS

**PRINCE & THE REVOLUTION**
I WOULD DIE 4 U

**DIANA ROSS**
MISSING YOU

A-1 One Stop New York, NY
All-Service One Stop Union, NJ
Alpha Rack New York, NY
Alnic Records Elizabeth, NJ
Bennett Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Eurythmics Enterprises Rijswijk, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
J&K Enterprises Baltimore, MD
Kemp Mill Beltzville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales 1-Stop Baltimore, MD
Musicland Edison, NJ
National Record Mart Pittsburgh, PA
Oakas 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 Gooday Baltimore, MD
Sam Gooday Philadelphia, PA
Sam Gooday Masapequa Massapequa, NY
Saeson Four Records Hyattsville, MD
Shaman 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
Wax Three Philadelphia, PA
Win 1-Stop Long Island City, NY

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

**WHAM FEATURING GEORGE MICHAEL**
CARELESS WHISPER

**FOREIGNER**
I WANT TO KNOW WHAT LOVE IS

**STEVE WONDER**
LOVE LIGHT IN FLIGHT

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

### REGION 4
IL,IN,IA,IA,MN,OH,WI

**GUERRIF**
CALL TO THE HEART

**FOREIGNER**
I WANT TO KNOW WHAT LOVE IS

**STEVE PERRY**
FOOLISH HEART

Ambit One-Stop/Record Theater Cincinnati, OH
Angel 1-Stop Detroit, MI
Buzzard's Nest Columbus, OH
Camelot M Prospect, IL
Camelot N. Canton, OH
Centra Columbus, OH
Fitzharris Records Arlington Heights, IL
Gemini One Stop Cleveland, OH
Laury's Records De Plaines, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Music Peddlers One Stop Troy, MI
Musicalound Norridgel, IL
Northern Record 1-Stop Cleveland, OH
Orange Chicago, IL
Peaches Cincinnati, OH
Radio Doctors Milwaukee, WI
Rapid Sales Madison, WI
Record City Skokie, IL
Record Works Delafield Park, IL
Rose Records Chicago, IL
Scot's 1-Stop Indianapolis, IN
Sound Video One Stop Naples, IL
The Record Store Chicago, IL
Vinyl Vendors Kalamazoo, MI
Was Works Owensboro, KY

### REGION 5
WA,AK,AL,KY,MD,OK,OR

**DARYL HALL & JOHN OATES**
METHOD OF MODERN LOVE

**ASHFORD & SIMPSON**
SOLID

**KINDS**
DO IT AGAIN

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

### REGION 6
AL,AR,LA,MN,MS,MO,MS,OH,WI

**GUERRIF**
CALL TO THE HEART

**STONE FURY**
BREAK DOWN THE WALL

**PHILIP BAILEY**
EASY LOVER

Budget Corpus Christi, TX
Camelot N. Richland Hills, TX
Camelot Little Rock, AR
Camelot Piano, 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 One Stop Dallas, TX
Texas Tapes & Records Houston, TX
Western March, One Stop Houston, TX
Wherehouse Records Metairie, LA

### REGION 7
AZ,Eastern CA,CA,Northern NV,NE,UT

**GUERRIF**
CALL TO THE HEART

**TEENA MARIE**
LOVER GIRL

**PRINCE & THE REVOLUTION**
I WOULD DIE 4 U

Abbe Road One Stop Santa Ana, CA
Alta One Stop Salt Lake City, UT
Associated One Stop Phoenix, AZ
Cantebury's Pedestals, PA
Circles Records Phoenix, AZ
Dan-Jay Denver, CO
Independent Records Englewood, CO
Loricica Pizza Glendale, CA
Loricica Pizza San Diego, CA
Lovella's Whittier, CA
Middle Earth Downey, CA
Musicland Fullerton, CA
Musicland Murray, UT
Osyde Records Las Vegas, NV
Peek 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 Banger Tucson, AZ
Tower Anaheim, CA
Tower El Cajon, CA
Tower Las Vegas, NV
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Los Angeles, CA
Tower Tempe, AZ
Tower West Corina, CA
Wherelouse Mission Valley, CA
Wherelouse Entertainment Gardena, CA

### REGION 8
AK,Alaska CA,CA,Northern NV,OR,WA,CA

**FOREIGNER**
I WANT TO KNOW WHAT LOVE IS

**BILLY SATTELITE**
I WANT TO GO BACK

**PRINCE & THE REVOLUTION**
I WOULD DIE 4 U

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

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YesterHits
Hits From Billboard 100 and 20 Frankfurt Top 40 This Week

POP SINGLES—10 Years Age
1. Cat's In The Cradle, Harry Chapin
2. King Fu Fighting, Carl Douglas
3. Angie Baby, Helen Reddy, Capitol
4. When Will I See You Again, Three Dog Night
5. You're The First, The Last, My Everything, Marvin Gaye
6. Lucy In The Sky With Diamonds, Elton John
7. Sha-La-La (Makes Me Happy), Johnnie Taylor
8. Junior's Farm/Sally G
9. Paul McCartney & Wings, SCEPTER

Rock SINGLES—20 Years Age
1. Come See About Me, Supremes
2. I Feel Fine, Beatles, Capitol
3. Mr. Lonely, Bobby Vinton, Epic
4. She's Not There, Zombies, Parrot
5. Time Is On My Side, Rolling Stones
6. Guin Out Of My Head, Little Anthony & The Imperials
7. Copenhagen, David Bowie, RCA
8. Honey, Gary Lewis, Capitol
9. I'm Gonna Be Strong, Gene Pitney

TOP ALBUMS—10 Years Age
1. Elton John's Greatest Hits, A&M
2. It's Only Rock 'N Roll, Rolling Stones
4. Soldiers Of Circumstance, Steve Miller, Columbia
5. Verities & Vanities, Harry Chapin, A&M
6. Back Home Again, John Denver, Columbia
7. Not Fragile, Bad Company, Overdrive, Mercury
8. We're All In This Together, W.S. Butler Players, Mercury
9. Mother Lode, Loggins & Messina, Columbia
10. Free And Easy, Helen Reddy, RCA

TOP ALBUMS—20 Years Age
1. The Beach Boys Concert, Beach Boys, Capitol
2. Rastabound, Elvis Presley, MCA
3. 12 S X, Rolling Stones, London
4. Pieces Of A Woman, Barbra Streisand, Columbia
5. Great Songs From My Fair Lady And Other Ophelia, Andy Williams, Columbia
6. My Own Kind Of Morning, John Denver, Columbia
7. Where Did Our Love Go, Supremes, Gordy
8. Mary Poppins, Soundtrack, Vesta
9. Thelma Nevada, John Denver, CBS
10. A Head Full Of Beatles, United Artists

COUNTRY SINGLES—10 Years Age
1. I Can Help, Billy Joel, Monument
2. Who'll Stop The Rain, My Man Is, Lynn Anderson, Columbia
3. We're Over, Johnnie Rodgers, Capitol
4. The Door, George Jones, EMI
5. Son Of A Rotten Gambler, Andy Williams, Columbia
6. Kimberly Gambler, Merle Haggard, Apple
7. October, John Anderson, Columbia
8. He Can't Fill My Shoes, Jerry Lee Lewis, Mercury
9. Ruby Mae, Billy "Crash" Craddock, ABC
10. Little Miss Dynamite, Little Richard

SOUL SINGLES—10 Years Age
1. She's Gone, Tavares, Capitol
2. Boogie On Reggae Woman, Shalamar
3. Whatever You Get, I Want, James Brown, Polydor
4. Heavy Fever Out, Stylistics
5. King Fu Fighting, Carl Douglas
7. Funky People (People's It's Bad), James Brown
8. Where Are All My Friends, Hamilton Bohannon, Celebration
9. You're The First, The Last, My Everything, Barry White, Wonderland
10. You Give Love, Rufus featuring Chaka Khan, MCA

VOX JOE
(Continued from page 16)

BY THE TIME you read this, Dec. 15 will have come and gone, and along with its passing goes the power to restage this year's Class IV licensees. Now all such outlets will be able to broadcast 1,000 watts day and 5,000 watts night. Speaking of AM, we got a chance to hear some of its last week, courtesy of the Lincoln Tunnel. New York City has conveniently wired the center tube for AM reception, which pointed out on the ceiling. The WNBC sounds pretty good; the other, on the down side, is that there are no regulations for AM stations playing some form (any form) of contemporary music around the clock. In addition to WNBC's top 40 (well, sorta) approach, the only alternative is country formatted WHN, which makes a stop on the AM band less likely for New York listeners—much less likely, in fact, than in any market we can recall.

Since we tend to frequent the tunnel during the day, we can't tell you much about drive times (although we did wake up this morning, which was a bonus and it was worth the loss of sleep), but we were impressed with the amount of fine advertising programs—Waldman, Jack and beyond. We never really noticed it before, though, but the 50 AM webcasters together hear hundreds of miles of coast has one neck of a null in a Seucra.

Ran into Jerry Blavat in Manhattan last Monday night and the "Greatest Hits of Talk show host" is still hot as ever, doing weekly dances in Philly and Atlantic City as well as a Sunday night show on WFIL. A return trip to television (where he started as a disc jockey on Bob Horn's "American Bandstand") may be in the offing.

IF YOU leaf through the pages of this week's issue, you should come up with an entry blank for the Billboard 100. If you haven't done so already, follow the instructions, fill it out and mail it back. The deadline is near.

Last week we reported the Gary Byrd replaced Jim Snowden in the morning slot at WBLX New York.

Forget that. Sergio DeCap is back in action—at least this week. Dean, who previously worked for the station as a DJ,Aside from being a DJ,Dean also has a degree in electrical engineering.

Just what America needs—anoth- er personality named Shadow Ste- vens. And that's just what we've filling the 6 to 10 p.m. time slot Monday through Friday since Daytona's 2:98 (WGTC) and Cindy's WLW.

Kent in Memphis, Greg Todd leaves Media General for the front line, doing the evening show on Vianco's WYER. We run out of room last week before mentioning several items of note, the least of which is not Pete Schulte's new ad- dress. So if you're wondering where that fan mail, that Main- stream Communications, 515 Post Oak Blvd., Houston, Tex. 77027.

The number is (713) 963-6004. Good luck and best wishes on your new positions, which made several moves, in- cluding the promotion of VP Rick Riek to general manager (back in time to do the days of "Miami's Love 94") Michael Dallafino to the ranks of WSHE. GD, New York's program- director (he has been doing after- noons), following the exit of opera- tions manager Steve James. Also exiting Surf and She (WSFR/WSHE) is VP/GM Joe Da- man, who is reported to be joining BMI.

Chuck Bortnick. Bortnick is in turn replaced by Gary Eaves, a Fair- bank's sales alumni who most re- cently worked on the Gus management team in Orlando. Meanwhile, in Dallas, John Ade exits his GM job at TK's KLUV, while TK execu- tive VP Steve Dinets moves from Miami to the Metroplex, picking up Ade's duties in the process.

FORMER DOUBLEPLAY national PD Dave Hamilton is returning to the ranks of programming and the East Coast. Hamilton, who most re- cently served as an account exec for WLIE Minneapolis, becomes PD of Scenic's newest acquisition, WBOS Boston. Coming in with him as GSM is WCMF Rochester's Peter Handy. Management swears the outlet will remain country, but since speculation is such great fun, here are the facts: Both Hamilton and Handy come from strong backgrounds. Boston's No. 1 outlet, WBCN, is alone in that format. Country has never been a killer in Boston. WBOS, a former AOR out- let, is currently country. Anyone for deductive logic? (... and its inher- ent fallacies.)

Magic 96's Mary Aassen leaves Milwaukee's WMGF to become news director and morning anchor in the Rockford market on Betts' Z- 1490 (WIZE). Down in Julien, Ill., the new lineup at top at WOLL-FM has afternoon personality Bill Haines moving into middays while Al Lertine does p.m. drive. PD Bob Weber continues in mornings, while Tony Ray still holds down nights.

Now this word from everyone's favorite market, Guam. Robert Berger is upped to general manager of KUAM-FM-AM-TV... In closer San Francisco, ex-KTIM San Rafael personality Trish Robbins joins KTIM and holds down the weekend slot and promo- tion director post at AOR-formatted KXSO-KXPR. Sonoma County's Rafael Volkman now hosts the "KITS Morning Show." The former KHJ (KXH) morning personality takes a slot from a long line of entertainers, including his daddy Harry, who does still overjoyed that Chicago..."

It's no surprise that he's been named as new director for the album, a role she previously worked for the sta-

CO-OWNED WDOB Orlando. Both are part of Katz Broadcasting.

WXCM is the Back. The Parsons Group, NJ, station (WBO in its automat- ed rock days) signed off its big band format last year, and returned a few months ago in an MOR inar- nation. The AM daytimer is (and was) programmed by Marc Elliott Hudson and features Tom Sullivan in mornings, Barbara O'Neal midnights and WRAN Dover's Art Roo- ney afternoons.

LIONEL RICHIE

Met at Pepsi. You promised you'd listen. We didn't connect. No hassles.

Music is from above. Struggling but dedicated small town boy like me, may be your cup of tea.

Please say you'll call. God Bless.

Bob (213) 589-7029.

CHARTMASTERS'

ROCK 100

by Jim Quirin and Barry Cohen
The authoritative book of record rankings for each year from 1955 to 1981

★ ROCK 100 ranks the top 100 songs for each year from 1955 to 1981 based on the weekly Billboard HOT 100.

★ ROCK 100 gives each hit's title, artist, label, and number of weeks in the Top 100, Top 40, Top 10 and #1.

FREE 1982 & 1983 ROCK 100 Supplements
Included with each new ROCK 100 order.

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Covington, Louisiana 70434

Please send me: ____________________________ copies of ROCK 100 at $5.00 per copy
Total amount enclosed in check or money order is ____________________________

Name ____________________________
Address ____________________________
City, State, Zip ____________________________
THE HAWAIIAN CHIEF

IN THE MAGIC ISLANDS

Magic Island Network, Honolulu Contact: Cecilia Wong
(808) 734-1111

Legendary top 40 programmer Ron Jacobs, who now serves as executive producer of the Island-based Magic Island Network production company, has announced what appears to be the first multi-million-dollar national radio promotion conceived and executed in Hawaii.

Called "The Hawaiian Chief In The Magic Islands," the promotion is backed by Sheraton Hotels and American Airlines. "This is an adventure and fantasy contest designed to build station listenership," says Jacobs. "The main characters in the fantasy are The Hawaiian Chief and his assistant Limu. Their task is to find a mysterious silver chalice hidden in locations throughout the Hawaiian Islands. Listeners are given hourly clues, with the answers to the hourly questions becoming increasingly apparent. The winner and a guest from each participating station will receive round trip air fare to Hawaii and six nights at one of the Sheraton Hawaii hotels. Only one radio station in any given market will be given the rights to carry the promotion. Stations already scheduled include KSET El Paso, KBOX Little Rock, WBAL Baltimore, WTAE Pittsburgh, KLAV Las Vegas, WCOL Columbus and WKG Stockton.

Written by Neil Harding, the contest is slated to debut early next year. Jacobs, long a programming innovator, has a list of credits including the programming of KHJ Los Angeles and KGB San Diego, the development of the "Cruise" LP series, the syndicated "Elvis Presley Story," "American Top 40" and the San Diego Chicken. CARRIE BUSH DOLL AUCTION

WCCO Minneapolis Contact: Jon Quick Following the old adage, "Today's Christmas present becomes tomorrow's garage sale bargain," WCCO--just a year ago--would stop at nothing short of murder to obtain a Cabbage Patch Doll--is holding the "CO Christmas Patch Auction For Kids," running two weeks prior to Christmas. A hundred new dolls have been donated by Coleman. Five dolls are auctioned off each weekday (three during the Boone & Hicks 8 to 10 a.m. show and two in the Koseiek/Russell 1 to 3 p.m. program), with a minimum bid of $50 (dolls generally run $40 to $50 in the stores). The remaining 30 dolls are to be auctioned by mail, again with a $50 minimum. Funds raised benefit the various children's hospitals in the area.

FREQUENT FLYER PROGRAM

WFOX Atlanta (AC) Contact: Eddie Eisenman

In an effort to induce business on Atlanta's newest AC outlet, WFOX is using consideration from media buyers by offering mileage on Delta Airlines for purchasing air time. In a trade with Delta, mileage credits will be proportionate to the amount of a schedule buy. The creative program began Dec. 1, and is slated to continue through early '84.

ON THE AIR, IN THE AIR

KOMO Seattle (AC) Contact: Ken Kohl

Kicking off the Concord Supersonic Transport's newest route, London to Seattle, local Seattle restaurateur Mick McCharloughed the inaugural flight with the fares donated to the American Heart Assn. and the Seattle Museum of Flight. Joining in the history-making trip was KOMO Radio's director of public affairs Patti Payne and program director Ken Kohl, who sat in the cockpit broadcasting portions of the trip live. Reports on the London-to-Seattle flight began in Eastern Montana and ran through the Michigan Flying Field, where thousands of listeners gathered to see the Concord touch down.

Visibility of the station's involvement was further enhanced by strategically placed vehicles from the KOMO News Team and Air Patrol. Follow-up programs netted jammed phone lines, as listeners sought more first-hand information on this still largely inappreciable form of transportation.

BOLLYWOOD

CARS AND DRIVERS. Contestants in WYSP Philadelphia's Cars promotion, "Ramblin' Giveaway," compare notes on their mileage estimates of air personality Nick Cappuccino (Steve Wednesday's pre-C direction campaign. Shown from left are WYSP's Ed Green, Elektra RECORD'S Robin Drazin, the station's Mark Dida and Debbi Calton, contest winner John Almada, Cars members Greg Hawkes and David Robinson, and WYSP's Marie Lucidi.

FOR WEEK ENDING DECEMBER 22, 1984

TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don Henley</td>
<td>The Boys of Summer</td>
<td>Epic</td>
</tr>
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<td>Run to You</td>
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Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast times and dates.


Dec. 23-24, Geoff Tate & Chris DeGarmo of Queensryche, Metalshop, MJ Broadcasting, one hour.

Dec. 23, Elvia Costello, King Biscuit Flower Hour, DIR/ABC Radio Network, one hour.


Dec. 24, Rush, Interview, InterView Radio Network, one hour.

Dec. 24, Paul McCartney, Rockline, Global Satellite Network, 90 minutes.

Dec. 24-30, Van Halen, Off The Record, Westwood One, one hour.

Dec. 24-30, Carpenters, Part I, Star Trak Profiles, Westwood One, one hour.

Dec. 24-30, R.J. Thomas, Live From Gilleys, Westwood One, one hour.

Dec. 24-30, Nash & Neilsen, Concert Hour, Westwood One, one hour.


Dec. 24-30, Chet Atkins, Country Closeup, Narwood Productions, one hour.

Dec. 24-30, Duran Duran, Superstars Rock Concerts, Westwood One, 90 minutes.

Dec. 28-30, Chicago, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Dec. 28, Gary Lombardo, The Great Sounds, United Stations, three hours.

Dec. 28, Jan. 4, Krokus, Metalshop, MJ Broadcasting, one hour.

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

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

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

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

December 22, 1984

WGNY-FM Sunday (23) for a live broadcast of "La Bamba's Second Annual Christmas Show." Occuring at the Count Basie Theatre in Red Bank, N.J., the concert will feature world-famous Joe Piccolo, recording artist "Little" Steven Van Zandt, Gary U.S. Bonds and Darlene Love and unspecified members of Bruce Springsteen's E Street Band. Proceeds from the event are going to the Foundation To Find And Protect New Jersey's Children.

KIM FREEMAN

Radio Singles Action

A weekly national compilation of the most-added contemporary music by radio stations currently reporting to the Top Adult Contemporary Singles chart.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Pointer Sisters</td>
<td>&quot;So Excited&quot;</td>
<td>RCA</td>
<td>7-50208</td>
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<tr>
<td>Phil Collins</td>
<td>&quot;In the Air Tonight&quot;</td>
<td>A&amp;M</td>
<td>7-50209</td>
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<tr>
<td>Michael Jackson</td>
<td>&quot;The Way You Make Me Feel&quot;</td>
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<td>John Lennon</td>
<td>&quot;The Night Before&quot;</td>
<td>Capitol</td>
<td>7-50211</td>
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<tr>
<td>Andy Gibb</td>
<td>&quot;This Time of Year&quot;</td>
<td>RCA</td>
<td>7-50212</td>
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<tr>
<td>Toto</td>
<td>&quot;Rosanna&quot;</td>
<td>CBS/EMI</td>
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<td>The Steve Miller Band</td>
<td>&quot;The Joker&quot;</td>
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<td>The Commodores</td>
<td>&quot;Easy&quot;</td>
<td>Motown</td>
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<td>The O'Jays</td>
<td>&quot;Love Train&quot;</td>
<td>Philadelphia International</td>
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<td>Air Supply</td>
<td>&quot;Bridge over Troubled Water&quot;</td>
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Products with the greatest airplay this week. © Recording Industry Assn. Of America (RIAA) seal for sales of 100,000 units. & ARIA seal for sales of one million units.
WASHINGTON The new year's home video rental legislation battle comes into focus Jan. 28 when a First Sale Doctrine seminar is scheduled by the new Capital Chapter dealer's group. The local chapter is bidding to become one of the more aggressive and dynamic in the country, claims president Tom Ray of M.S. Video Distributing in Baltimore. Of the close to a dozen new chapters formed in the past few months by the Video Software Dealers Assn. (VSDA), none has stirred as much interest as Capital Chapter, representing the District of Columbia, Maryland and Virginia. Ray says that, in kicking off 1985 with the first seminar devoted to the controversial video legislation, the chapter will remain innovative. "We're the host chapter," he says of VSDA's 1985 national convention, set for late August here.

FEATURED at the January seminar will be founding VSDA president Frank Barnako of McLean, Va.-based Video Place, Michael Olivier of Vestron, and new VSDA lobbyist Ray Ray. Barnako, a past VSDA vice president, predicts that Ray Ray notes that the First Sale issue has been in virtual limbo since mid-summer and the start of the political campaign. But he says expectations are that the Motion Picture Assn. of America will renew its efforts for changes in video rental regulations.

With the formation of Capital Chapter, VSDA now has a power base in the nation's capital, where Wides and a second lobbyist, Philip Dufour, work out of VSDA counsel Charles Ruttenberg's offices at Arent, Fox, Kintner, Plotkin & Kahn. VSDA has recently increased its lobbying budget.

Ray acknowledges that some VSDA leaders expressed concern when the Capital Chapter was formed in September with 150 people present and named four committees, including one on legislation and another on VSDA's 1985 convention. But, he says, the chapter is not acting on its own, rather, it sees a special role for itself in being so proactive about the subject.

Ray also sees himself on a collision course with VSDA vice president and executive director Joylynn Ana, Calif. dealer who heads the chapter bylaws committee.

Ray points out that local chapters cannot charge dues. But, Ray says, "At some point soon, the presidents of the various chapters will have to meet with the national officers. We are spending money out of our pockets and cannot call Cherry Hill [VSDA headquarters] everyday we need $50 for something."

"We're not talking of taking people to the cleaners, but as a matter of fact we are asking speakers to fly in here all the way from the West Coast [to appear on Capital Chapter programs]."

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

**LINE IN OHIO** The Pittsburgh-based National Record Mart has been testing an in-store telephone call-in service at its Indianapolis outlet. Dubbled Music Phone, the subscription service supplies record stores with a new prerecorded message every two days.

"We put a telephone answering machine in the back of the store, and they send us the tapes," says National Record Mart advertising director Lance Bivins. "Sellers or brokers of rock, rock, also allow the store to add a 15-second drop-in commercial in the middle.

The store promotes the call-in number in radio and print ads, as well as pamphlets distributed to the region's schools. And although the store only began to use the Music Phone in mid-November, Jones says it is getting a lot of calls. "I think they've had appropriate artists for the targeted age group," he says, noting that Rod Stewart was a recent interview on the line. The store's drop-ins have focused on special sales on Prince and the Honeydews.

Aside from the tapes themselves, Music Phone provides the store with related promotional opportunities like autographed album contests. Jones says that the arrangement has Music Phone mailing copies to the winners after they are pulled from in-store drawings.

Care to take a listen? The message in the Indianapolis store is on (317) 897-3123.

**BUCKIN' THE WINDY CITY TREND** In a market where music video hasn't really (Continued on page 28)
Twin Cities Market Gets CD-Only Store
Shop-Within-a-Shop 'Established' in Northern Lights

BY FRED GOODMAN
NEW YORK Compact Disc purchasers are getting special attention in the Minneapolis/St. Paul market with the opening of CD Establishment, a CD-only shop-within-a-shop in the Northern Lights record store.

Despite its location, CD Establishment is a separate business, co-owned by Northern Lights and Minneapolis' Eastside Distributing. The appropriately compact 300 square foot store totes 2,000 titles, and is set off by sliding doors.

Pointing out that the clientele is different for the new shop than it is for Northern Lights, co-owner Robert Simons of Eastside says the CD shop resembles an audio sound room, and is decorated to reflect the high-tech disk line. "Northern Lights is in a plaza, plastered walls and floors," he says. "Our store is carpeted, with a modern, gray motif. It feels like a separate store, and I think the CD customers respond well to that."

Titles are displayed out of their clam shell or cardboard 6- by 12s, with the artwork inserted into the jewel box and the disk. "Self kept behind the counter. "People can flip through them like albums this way," says Simons.

A full catalog store, CD Establishment bowed Dec. 1 with an approximate 50/50 split between classical and pop titles. Simons says the store offers both domestic and imported titles, adding that management is "very careful" about which imports they handle.

"We only have obscure classical labels," he says, adding that his Eastside Distributing no longer imports CBS titles from abroad. "Most of the other majors have released all of their significant CD titles here," he adds.

Simons says that the shop's clientele extends beyond the Northern Lights traffic. That shop, which specializes in rock, doesn't stock classical titles, while CD Establishment has been actively pursuing the market. Simon reports a good response to ads placed in the Minnesota Public Radio program guide, and says the store will be advertising Denon, Telefunken and PolyGram Classics titles in the Minnesota Orchestra's programs.

Noting that sales have been about twice what he expected for the store, Simon foresees the CD-only store becoming a more common occurrence. "Judging from the response we've gotten, I think it's possible and likely that we will see CD-only stores with regularity," he says.

However, it will not be Simon who opens them, at least not in the immediate future. Aside from operating Eastside, he is a partner in the newly formed Ryko Disc CD label, and will soon be bowing a new mail-order CD outfit with an 800 number for ordering. "At this point I've kind of got my hands full," he says.

D.C. Safeway Seeking New Video Vendor

BY BILL HOLLAND
WASHINGTON Video rental customers in the Washington area who prefer to shop for movies at the supermarkejt have found themselves to be stuck up on grapes than tapes since a video vendor canceled its agreement with Safeway stores here two months ago.

Safeway has not been able to contract another video vendor since October. "We're looking," says Safeway spokesman Ernest Moore, "but as of now, we haven't come up with anybody.

The 16 local supermarkets in the Washington/Maryland/Virginia area who handled video movies were renting up to 10,000 tapes a week at $2.50 a day for customers who plunked down a $50 deposit. The rentals were also available for $7.50 a day for customers without credit cards. But no more.

Moore says that Video Theater Inc., which had an arrangement with Safeway since last year, notified the chain in October that it was pulling out.

Video Theater officials were unavailable for comment, but the company vice president for operations has been quoted here as saying that after Safeway took its share and passed on labor costs for handling the center, "what was left for us wasn't very much." Moore acknowledges that labor costs had been a problem with the operation.

Safeway stores in other areas have not been affected by the move, Moore says. "They're autonomous; they do their own thing," he says.

And the future? "Oh, it was a success," he says, "so we'd like to begin renting them again, but until we find somebody else, we don't know when it will happen."

ACTIONSART
The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jerry Serette at (800) 223-7524.
NEW YORK Music print retailers, while looking with a wary eye at this product line, want more help from the industry to keep things humming.

This is the view of Bernie Ash, vice president of Sam Ash Stores, who maintains that late deliveries of matching fobs of chart hits and poor advertising are inhibiting growth factors. Ash made her views known at a meeting here Dec. sponsored by the National Music Publishers Assn's Music Publishers Forum. The topic was “How to Make Money In Print.”

The panellists agreed that computer programmers will dramatically change the way in which publishers, dealers and jobbers will work together, providing rapid communication and delivery of product. New marketing approaches include poster-included single sheets and helping standard repertoire along with simple arrangements to suit adult students, choirs and clubs.

Panelist Arnold Brodo, president of Theodore Presser Co., noted that the Music Publishers for Carl Fischer Assn. of the U.S. the trade association for standard, concert and educational publishers, is working in conjunction with the Music Librarians Assn., jobbers and publishers, among others, to establish an international system of music numbering. In addition, the MPA is preparing a microfilm catalog of all sheet music currently available in the U.S. to enable music stores here and abroad to rapidly identify available titles.

In addition to Ash and Brodo, other panellists included Mary Butl-single sheets and helping standard repertoire along with simple arrangements to suit adult students, choirs and clubs.

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New Releases

ALBUMS

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

POPULAR ARTISTS

DEMETRI & HIS BIG BAND SILVERWIRE
Another Place Setting
CA MCA-2-6946

INSYNC
Sync Or Sint
SP Silver Screen 5970 C/9.98
CA 5970 C/8.98

BLACK EGYPTIAN LOVER
On The Nile
EP Force 50004/8.98
CA 50004/7.98

HOUSTON, THELMA
Qualifying Heat
SP MCA-1571/8.98

COUNTRY

OAK RIDGE BOYS
The Oak Ridge Boys Have Arrived/Fall Come Back Soon
CA MCA-2-6941

OAK RIDGE BOYS
Room Service/Together
CA MCA-2-6941

Jazz

CLAYTON, STEVE & DEREK SMITH
Inner Spark
LP Seymour-99 5920/59.98

SOUNDTRACK

VARIOUS ARTISTS
Night Of The Comet
Original Soundtrack
LP MCA-1505 M/86.98
CA MCA-1505 M/86.98

COMPACT DISC

BERLIOZ & DEBUSSY
Hodie Este, La Damellisse Eke
Frederick von Stade/Boston Symphony Orchestra
CD CBS M-39405 M/F93

HAGGARD, HERB
His Epic Hits The First Eleven
CD CBS D-39417 M/93

HANOCK, HERBIE
Sound System
CD CBS D-39475 M/93

MARSALIS, WYNTON
Hot House Flowers
CD CBS D-39503 M/93

MCCARTNEY, PAUL
Give My Regards To Broad Street
CD CBS D-39513 M/93

MOZART
Piano Concerto No. 19
Murray Perahia/English Chamber Orchestra
CG CBS M-39624 M/F93

Puccini
Turandot
Solti/Symphony Orchestra
CG CBS M-39634 M/F93

REO SPEEDWAGON
Wheels Are Turnin'
CG CBS D-39634 M/93

STRESS SAND, BARBRA
Emotion
CG CBS D-39644 M/93

VARIOUS ARTISTS

Metropolis
Original Motion Picture Soundtrack
CG CBS M-39637 M/F93

TO featured in the Billboard's New Releases department, records and tapes for which no retail store sales figures are available are not listed.

FOR WEEK ENDING DECEMBER 22, 1984

BILLBOARD DECEMBER 22, 1984

TOP VIDEO GAMES

| No. | Rank | Title | Retailer Rank | Catalog/Number | Art/5200 | Rank/5300 | Colorvision
|-----|------|-------|---------------|---------------|----------|----------|-------------
| 1   | 3    | CENTIPede | 8    | KTXN 02276   |          |          |             |
| 2   | 2    | FROGGER | 117   | PARKER BROTHERS 5300 |          |          |             |
| 3   | 3    | PITFALL II | 37    | MARATHON AT 029 |          |          |             |
| 4   | 5    | JUNGLE HUNT | 10    | MARATHON AT 029 |          |          |             |
| 5   | 4    | MARIO BROTHERS | 41    | MARATHON AT 029 |          |          |             |
| 6   | 8    | KANGAROO | 49    | MARATHON AT 029 |          |          |             |
| 7   | 7    | TARA MAN | 16    | MARATHON AT 029 |          |          |             |
| 8   | 9    | STAR TREK | 16    | MARATHON AT 029 |          |          |             |
| 9   | 11   | GALAXIAN | 69    | MARATHON AT 029 |          |          |             |
| 10  | 10   | D-RENT | 69    | MARATHON AT 029 |          |          |             |
| 11  | 10   | WAR ROOM | 15    | MARATHON AT 029 |          |          |             |
| 12  | 12   | DECATHLON | 67    | MARATHON AT 029 |          |          |             |
| 13  | 15   | QUIX | 15    | MARATHON AT 029 |          |          |             |
| 14  | 14   | DONKEY KONG JR. | 25    | MARATHON AT 029 |          |          |             |
| 15  | 18   | POLE POSITION | 69    | MARATHON AT 029 |          |          |             |
| 16  | 13   | CONGO BONGO | 47    | MARATHON AT 029 |          |          |             |
| 17  | 17   | SPACE SHUTTLE | 51    | MARATHON AT 029 |          |          |             |
| 18  | 18   | RE-ENTRY | ZAXXON | MARATHON AT 029 |          |          |             |
| 19  | 19   | JAMES BOND | 5    | MARATHON AT 029 |          |          |             |
| 20  | 20   | RIVER RAPID | 99    | MARATHON AT 029 |          |          |             |
| 21  | 21   | RIVER RAPID | 99    | MARATHON AT 029 |          |          |             |
| 22  | 22   | PITFALL | 87    | MARATHON AT 029 |          |          |             |
| 23  | 23   | BURGER TIME | 75    | MARATHON AT 029 |          |          |             |
| 24  | 24   | DONKEY KONG | 23    | MARATHON AT 029 |          |          |             |
| 25  | 25   | STAR WARS | 22    | MARATHON BROTHERS 1984 |          |          |             |

* Denotes hardware configuration for which software is available.

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.

For a complete list of all Video Games available today in the United States, contact the National Video Game Directory at 999-9999. The directory is furnished free of charge to the public and is the most complete and current source of information available to the general public.

To get your company's new releases listed, either send release sheets or give the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Linda Mondol, Billboard, 1151 Broadway, New York, N.Y. 10036.

HOME VIDEO

WHEN OTHER COMPANIES TALK ABOUT "DIGITAL-READY" REMEMBER THAT DENON IS THE COMPANY THAT INVENTED PCMC RECORDING IN THE FIRST PLACE?

When other companies talk about being "digital-ready," remember that Denon is the company that invented professional digital studio tape recorders and is credited for having invented the PCMC recording process in 1972. Denon has recorded more digital material than any company in the world. It is only now that Denon simultaneously developed the cassette formulation most suitable for making digital-to-analog recordings. This formulation is Denon DX-8. The ultimate non-metal cassette tape.

BILLBOARD DECEMBER 22, 1984

27
NOW PLAYING

by Faye Zuckerman

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

INTERACTIVE PICTURE SYSTEMS (IPS), a leading computer software design group, has received an unprecedented $1 million advance from Boston's Spinnaker Software to develop 10 educational programs by 1986. According to David Sears, president of Spinnaker, the $1 million outlay "confirms our faith in the growing market." But sources, who asked not to be identified, say they fear that the Boston company is inflating the development costs for software. Spinnaker already boasts of seven product lines, including 16-plus titles for its Trilium and Fisher-Price brand-name products.

Guy Nouri, a creative force behind IPS, contends that his company requires millions of dollars to develop surefire software. He is currently developing product for Electronics Arts and is said to be negotiating with Epyx, but won't comment on any equity arrangements.

IPS rose to fame with the rollout of "Paint" and "Movie Maker" in 1982. Its co-founder Eric Podietz recently devised a software authoring system which greatly in- creases the creation of interactive, animated software. "Prior to this new system, all parts of a program were designed separately and had to be fit together like the pieces of a jigsaw puzzle," says a spokeswoman for the New York firm.

INCOMPATIBILITY AHEAD: By mid-1985, at least two new home computer systems will emerge in the high technology retail marketplace, each demanding a new set of software. The prospect of designing products for two new computers—one being Commodore's newly acquired Amiga and the other coming from Atari—has most computer software makers calling for compatibility.

"It's disappointing to see a new standard when there are already two awful big companies developing the new systems, and they need to be taken seriously," says Kevin Williams, president of Sierra On-Line. It has not yet been decided if Sierra On-Line will design product for either machine, Williams contends—adding, however, that he has met with both companies.

Also taking up the new systems seriously is Electronic Arts, which is said to be converting several top-selling titles to run on the still-unnamed Commodore/Amiga machine. "We believe that both (the Atari and Commodore systems) are the next generation or home computers," says Ring Gordon, director of marketing for the San Mateo, Calif. firm. "I think that next Christmas will see these machines pop."

Before designing software for computer hardware, software developer Don Reiner, president of Island Graphics, says he usually negotiates advance money, sometimes netting as much as $200,000. He explains: "The industry is very volatile. We are not set up to go directly to retail, so we design software for hardware manufacturers.

(Continued from page 82)

COUNTER INTELLIGENCE

(Continued from page 84)

cought fire yet, Dan Kennedy says 28-unit JR's Music/Oranges in Chicago is aiming to have the product "on an ongoing basis now." He says "Purple Rain" was the first video music to go chainwide, "and we did 30 pieces per store average over Thanksgiving weekend." The Rolling Stones' "Rewind" and both the Dio and Madonna videos are now being stocked, even though Kennedy says the Cars video didn't "do that well.

Kennedy's sentiments are mild compared to those of Carl Rosenbaum of Flip Side, who told delegates at the NARM retail/manufacturers advisory conclave this fall that music video has bombed in Flip Side's 10 units, despite the chain going all out in rental. Yet JR's is still juggling along in video rental, testing in one Oranges down the street from the headquarters. Rosenbaum had told fellow delegates he feared the Flip Side chain had put too many titles in, and eluded the labels for some of their releases.

"When you get a brand new release on video and it's a Kinks album that's six years old," he said, "it's hard to get your customers excited."

ALL SYSTEMS GO: Spec's Music in Miami, in the midst of a five-concert tour sweepstakes (Billboard, Dec. 15), didn't hit a snag, reports general manager Joe Andruakes, with its first one out of the box being the Jacksons' "Victory" tour event. With Bruce Springsteen, Hall & Oates, Prince and then the MTV New Year's bash featuring Bryan Adams coming one after another, Andruakes watches his masterpiece anxiously. "We pull 12 names, one from each store, and the winner is picked at (radio station) Y-100," he says. Business chainwide is up around 15% over last year, Andruakes says. A Thanksgiving storm in one area affected a couple of stores. "Considering that storm," he says, "that we remained even with a year ago is a miracle."

Edited by FRED GOODMAN

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BILLBOARD DECEMBER 22, 1984

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The following individuals and companies have given their time and facilities to produce and manufacture this video documentary:
A.A. Leidecker & Assoc. • Bell & Howell/Columbia Pictures Video Service Benchmark Graphics • Bennett Data Forms • Candid Litho • Danbury Printing & Litho • Bob Frymire Productions • The Hub Graphics Corporation • H-Y Photo Service • Maxell Corporation of America • Mitsui & Co. (USA) Inc. • Rogers & Cowan, Inc. • Shorewood Packaging Corporation • Sony Tape Sales • Technicolor Video Cassette Inc. • 3M Corporation • Tribeca Graphics Inc. • VCA Teletronics Vestrion Video • VTR Duplication Center Ltd. • any many more...

The following trade publications have donated free advertising space:
Billboard, Cashbox, Video Insider.

Vestrion Video is marketing and distributing the video without profit.

All the proceeds and royalties from the video go into a trust fund which will be used in 1985 to send shipments of medicine and supplies to the famine victims of Ethiopia.

The video will be sold at a suggested retail price of $9.95. All major wholesalers are donating their services in order to allow this money to flow directly into the trust fund. We ask you, the video retailer, to join this industry-wide effort.

"Do They Know It's Christmas?"—The story of the official Band Aid video.
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Only $9.95

This ad space donated by Billboard.
**Entertainment**

"King's Quest," distributed by Sierra On-Line, is one of the few home entertainment software packages developed in conjunction with IBM's now-defunct entertainment/educational computer unit. According to the title's author Roberta Williams, IBM asked her to design a program for what is now called the PCjr, one year before the machine's launch.

"IBM requested an entertainment software product that was replayable for a new machine that had 128K [of memory]. That was all the direction I received from the company," Williams recalls. "When I found out what PCjr could do, I was really excited. No other machines had such capabilities then."

PCjr contains 16 colors, a "good" sound and a lot of memory, as Williams describes it. It also simulates 3D graphics, which she says gave a "feeling of depth." "I could develop what appeared to be animation," she says.

As for the replayability factor, Williams says that she wrote in multiple solutions for the adventure-strategy game. Hence it allows users to branch off in different directions, depending on choices made during game play. She estimates that the adventure game can be played about four times.

"King's Quest" is themed around a fictitious kingdom that has become weakened due to the loss of three magical items. The object of the game is to retrieve these items.

Williams admits that the scenario is "weak," but she explains that "IBM needed product quickly. I focused more on playability and continuity than on a story line. Ironically, they [IBM] dismantled the home software unit. The computer giant eventually released "King's Quest" in June for its PC and PCjr systems.

Sierra On-Line rolled out the Apple version in November. IBM is believed to have sold close to 50,000 "King's Quest" packages, while Sierra On-Line reports that it has shipped nearly 30,000 copies for Apple computers. "King's Quest" sells for $40. **Faye Zuckerman**

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**Software**

<table>
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<tr>
<th>TITLE</th>
<th>Publisher</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>FLIGHT SIMULATOR II</td>
<td>Sublogic</td>
<td>Simulation Package</td>
</tr>
<tr>
<td>KING'S QUEST</td>
<td>Sierra On-Line</td>
<td>Adventure Game</td>
</tr>
<tr>
<td>FLIGHT SIMULATOR</td>
<td>Microsoft</td>
<td>Simulation Package</td>
</tr>
<tr>
<td>EXODUS ULTIMA III</td>
<td>Origins Systems Inc.</td>
<td>Fantasy Role-Playing Game</td>
</tr>
<tr>
<td>SARGON III</td>
<td>Hayden</td>
<td>Chess Program</td>
</tr>
<tr>
<td>SPY VS. SPY</td>
<td>First Star</td>
<td>The zany spies from MAD Magazine star in an action strategy game with one and two player modes.</td>
</tr>
<tr>
<td>ZORK I</td>
<td>Infocom</td>
<td>Fantasy Adventure Strategy Game</td>
</tr>
<tr>
<td>SUMMER GAMES</td>
<td>Epyx</td>
<td>Arcade Style Sports Game</td>
</tr>
<tr>
<td>RAID OVER MOSCOW</td>
<td>Access</td>
<td>Strategy Game</td>
</tr>
<tr>
<td>SARGON II</td>
<td>Hayden</td>
<td>Chess Program</td>
</tr>
<tr>
<td>GHOSTBUSTERS</td>
<td>Activision</td>
<td>Player is a1920s chemist turned magician to save and build a franchise and avoid a ghastly disaster of logical proportions (schema in New York City).</td>
</tr>
<tr>
<td>JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE</td>
<td>Electronic Arts</td>
<td>Arcade Style Sports Game</td>
</tr>
<tr>
<td>SEVEN CITIES OF GOLD</td>
<td>Electronic Arts</td>
<td>Adventure Strategy Game</td>
</tr>
<tr>
<td>LODE RUNNER</td>
<td>Broderbund</td>
<td>Arcade Style Game</td>
</tr>
<tr>
<td>ARCHON II: ADEPT</td>
<td>Electronic Arts</td>
<td>Strategy Arcade Game</td>
</tr>
<tr>
<td>ARCHON I (ELECTRONIC ART)</td>
<td>Electronic Art</td>
<td>Strategy Arcade Game</td>
</tr>
<tr>
<td>CUT THROATS</td>
<td>Infocom</td>
<td>Action Role Play 4 Game</td>
</tr>
<tr>
<td>TRIVIA</td>
<td>Mirage Concepts</td>
<td>Trivia Game</td>
</tr>
<tr>
<td>STAR LEAGUE BASEBALL</td>
<td>Game Star</td>
<td>Arcade Style Game</td>
</tr>
</tbody>
</table>

**Software for Education**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Publisher</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW IMPROVED MASTER TYPE</td>
<td>Scarborough</td>
<td>Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.</td>
</tr>
<tr>
<td>MUSIC CONSTRUCTION SET</td>
<td>Electronic Arts</td>
<td>Interactive music composition and teaching tool enables user to work with library of music or compose own.</td>
</tr>
<tr>
<td>MATH BLASTER!</td>
<td>Davidson &amp; Associates</td>
<td>Contains over 500 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.</td>
</tr>
<tr>
<td>TYING TUTOR III</td>
<td>Simon &amp; Schuster</td>
<td>Program that develops speed and shows progress in typing speed and accuracy.</td>
</tr>
<tr>
<td>MASTERING THE SAT</td>
<td>CIS</td>
<td>Educational Program designed to help prepare for the SAT exam.</td>
</tr>
<tr>
<td>STICKY BEARS ABC</td>
<td>Xenos Education</td>
<td>Educational Program designed to teach children ages 3 to 5 in learning the alphabet. Program includes games that teach.</td>
</tr>
<tr>
<td>WORD ATTACK!</td>
<td>Davidson &amp; Associates</td>
<td>Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.</td>
</tr>
<tr>
<td>SAMPLE SAT</td>
<td>Hayden</td>
<td>Sample Test Module</td>
</tr>
<tr>
<td>MUSIC COMPOSER</td>
<td>Commodore</td>
<td>Program that allows children to create, play and save tunes. Simulates 3 instruments, notes appear on screen. Child plays keyboard like a piano.</td>
</tr>
<tr>
<td>FRACTION FEVER</td>
<td>Spokner</td>
<td>An educational game designed to teach people ages 7 to adult about fractions.</td>
</tr>
</tbody>
</table>

**Home Management**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Publisher</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRINT SHOP</td>
<td>Broderbund</td>
<td>At Home Print Shop</td>
</tr>
<tr>
<td>PAPER CLIP</td>
<td>Batteries Included</td>
<td>Word Processing &quot;package&quot;</td>
</tr>
<tr>
<td>PFS: FILE</td>
<td>Software Publishing</td>
<td>Information Management System</td>
</tr>
<tr>
<td>EASY SCRIPT</td>
<td>Commodore</td>
<td>Word Processing &quot;package&quot;</td>
</tr>
<tr>
<td>BANK STREET WRITER</td>
<td>Broderbund</td>
<td>Word Processing &quot;package&quot;</td>
</tr>
<tr>
<td>DOLLARS AND SENSE</td>
<td>Monogram</td>
<td>Home Financial Package</td>
</tr>
<tr>
<td>1-2-3 LOTUS</td>
<td>Lotus Inc.</td>
<td>Programming Language</td>
</tr>
<tr>
<td>GENERAL LEDGER</td>
<td>Commodore</td>
<td>Business oriented program designed to help set up accounts and general ledger sheets.</td>
</tr>
<tr>
<td>NET WORTH</td>
<td>Scarborough System</td>
<td>Designed to manage personal finances.</td>
</tr>
<tr>
<td>THINK TANK</td>
<td>Living Video Tests</td>
<td>Designed as an idea processor. Used in creating and storing report out lines.</td>
</tr>
</tbody>
</table>
BY EARL PAGE

ST. LOUIS Imaginative, well-planned promotions for home video titles are worth promoting, Efforts, says staffers here at Sight & Sound Distributors. Promotions can often boost otherwise lukewarm efforts, too, as was the case with a “Sixteen Candles” event that pulled 6,400 consumer entries for a sweepstakes.

According to operations manager Larry DeVuono, “Sixteen Candles” is still a top rental title throughout the 700-account region S&S services in Illinois, Missouri and Kansas.

While the “Sixteen Candles” promotion was one of the most ambitious for S&S, DeVuono says the two-week firm tries to do something every six weeks. It takes that long to stage it.

Sweepstakes promotions require an often exorbitant amount of collateral, boosting printing costs and the whole budget. But they pay off, says DeVuono, because “it’s a difficult court with 700 or so dealers to spread around advertising allowances on an efficient and even basis. A consumer giveaway is a method to allow every dealer to participate, and we can maximize our allowance.”

S&S utilizes an in-house art coordinator and has printing and artwork done off-premises. In the case of “Sixteen Candles,” special entry blank books were printed for the $0.95 release. S&S also printed several posters.

Right now, S&S is staging a Paramount “B-Vide” promotion. A “mystery shopper” is visiting accounts checking to see if displays are up and people are responding to the Paramount promotion. The store staffs who make the proper introduction to the mystery shopper can win a $25 prize. Other prizes are offered for staffers spotted wearing a vest that plugs the promotion.

LONDON Sales of VCRs in the U.K. in 1984 topped 500,000, a 27% drop from 1983, according to new trade statistics from the British Radio Equipment Manufacturers’ Ass’n (BREMA). The downturn was “particularly dramatic” in the April-June quarter, which saw sales decline 37%.

But the report makes it clear that consumer demand was much lower than the previous year’s record levels, and that VCR trade is a seasonable line, with much stronger demand noted in the winter months. According to the trade organization, a mid-1984 tally showed the VCR market in Britain was still 3.6% of the population.

Although the all-videocassette industry came under attack by industry executives, James P. Mooney, president of the National Cable Television Ass’n (NCTA), noted in his opening remarks that the VCR market in the U.K. “is a different situation.” UK VCR sales rose 27% in 1983 and this year will be 8% million.

Mooney pointed out that “there is no evidence of any slowing down in the VCR market.” He added, “The video market has not yet been fully explored in the U.K.”

Among the early leaders in the British VCR market was Sony, which sold 30,000 VCRs in the first six months of 1984, according to NCTA figures. The company also released a new line of VCRs in the fall, which it expected to boost market share.

According to the NCTA, the VCR market in the U.K. is still growing at a rate of 20% per year, and the industry expects sales to reach 1 million by 1986.
## TOP VIDEOCASSETTES SALES

<table>
<thead>
<tr>
<th>Title</th>
<th>Copyright Owner, Distributor, Catalog Number</th>
<th>Principal Performers</th>
<th>Format</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>32</strong></td>
<td>WARNER BROS. HOME VIDEO 1130</td>
<td>Michael Douglas, Teri Hatcher</td>
<td>Beta, VHS</td>
<td>$29.95</td>
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<td><strong>28</strong></td>
<td>PARAMOUNT HOME VIDEO 1376</td>
<td>Harrison Ford, Karen Allen</td>
<td>Beta, VHS</td>
<td>$24.95</td>
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<tr>
<td><strong>24</strong></td>
<td>CBS/Fox Video 1130</td>
<td>Mark Hamill</td>
<td>Beta, VHS</td>
<td>$24.95</td>
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<td><strong>20</strong></td>
<td>CBS-Fox Video 1425</td>
<td>Mark Hamill, Harrison Ford</td>
<td>Betamax, VHS</td>
<td>$24.95</td>
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<tr>
<td><strong>16</strong></td>
<td>CARTOON CLASSICS DONALD</td>
<td>Walt Disney Home Video</td>
<td>Beta, VHS</td>
<td>$29.95</td>
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<tr>
<td><strong>12</strong></td>
<td>CARTOON CLASSICS MICKEY</td>
<td>Walt Disney Home Video</td>
<td>Beta, VHS</td>
<td>$39.95</td>
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<tr>
<td><strong>8</strong></td>
<td>CARTOON CLASSICS FLOYD</td>
<td>HBO Family Video</td>
<td>Betamax, VHS</td>
<td>$29.95</td>
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<tr>
<td><strong>4</strong></td>
<td>CARTOON CLASSICS JERRY</td>
<td>HBO Family Video</td>
<td>Betamax, VHS</td>
<td>$29.95</td>
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<tr>
<td><strong>4</strong></td>
<td>CARTOON CLASSICS PEGGY</td>
<td>HBO Family Video</td>
<td>Betamax, VHS</td>
<td>$29.95</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>CARTOON CLASSICS SAM</td>
<td>HBO Family Video</td>
<td>Betamax, VHS</td>
<td>$29.95</td>
</tr>
</tbody>
</table>

**NEW YORK** As part of its foray into the metropolitan New York market, Pittsburgh-based VTR Movie Distributors last week invited area retailers to informal get-togethers dealing in advertising, promotion and marketing. Approximately 50 video merchants showed up at each of the "How To Promote Your Video Store" workshops held at the Rye Hilton in Westchester and the Sherraton Inn at LaGuardia Airport, where VTR staff and major vendor reps were on hand to offer guidance and assistance.

"We're trying to educate the storekeepers in taking advantage of co-op money and otherwise promoting their merchandise," said VTR's New York vice president of marketing, Martin Pilossoph, at the Sherraton workshop. "Unfortunately, a lot of them aren't aware of the fact that promotion helps business."

Suzanne McFarlin, director of marketing at advertising's VTR Pittsburgh headquarters, also noted the need for retailers to understand the benefits of video promotion. "So many of them don't know how to advertise, let alone where to start," she said. "I'm continuously getting calls to explain co-op."

"Even though there's a lot of product and competition out there, I give our denominations of $100 and $50, not just the $1,000 that go out to the big chains. It's important that they realize it."

McFarlin conducted the Sherraton session, which included voluntary participation from five manufacturer representatives: Brian Clendenen, Eastern regional sales, Thorn EMI Home Video; Bill Hoard, Eastern regional sales manager, Embassy Home Video; Kenneth Kamins, accounts manager, RCA/Columbia Pictures Home Video; Linda Rosser, manager of Eastern region sales, Paramount Home Video; and Dennis Maguire, sales representative, Walt Disney Home Video.

McFarlin offered an in-depth discussion of VTR's co-op advertising package, which includes advertising request forms and guidelines for current and future co-op programs. She also defined and described co-op advertising, and offered suggestions as to appropriate venues. In the area of contests and promotions, community service projects, and in-store displays, she suggested: "Advertising is only one part of a complete promotional program."

The vendor reps then disbursed a multitude of point-of-purchase materials and provided ideas for use. They also offered an overview of current programs and explained individual co-op policies.

Much of the advice offered came in the form of sales talk, with a stress on aggressive selling techniques. "Don't let your rental customer return a tape and walk out empty handed," admonished Thorn EMI's Clendenen. On the display side, RCA/Columbia's Kamins presented several helpful pieces, including display tip sheets, which are regularly sent out to accounts with display ideas.

One idea, involving a Halloween tip sheet, was to use merchandise related to the tip sheet itself, as Halloween masks. Other marketing suggestions included the Halloween "screamer" kit, which featured a hand reaching out of a grave to hold an appropriate cassette title.

Other vendors focused on their upcoming Christmas promotions. Embassy Home Entertainment's Hoard brought along samples of the firm's cardboard Christmas tree dishes and the accompanying gift bags and boxes, which are being used to store the various premiums offered with purchase of select titles.

**New Title in Disney Interactive Series**

**NEW YORK** Walt Disney Home Video is releasing the second program in its interactive "You And Me, Kid" children's video cassette series in January.

"You And Me, Kid—Volume 2" contains four new episodes made up of games, songs, and exercises catered for parent/child interaction. It is priced at $49.95.

The 111-page offering was produced exclusively for Disney Home Video and The Disney Channel. Hosted by Sonny Melendez, it includes appearances by Morey Amsterdam, Greg Mullavey, Julie Parry and Ruby Keeler.

---

**Dealers Study Promotion Vendor Reps at VTR Workshops**

---

**World Famous Studio 54 Proudly Presents**

**SUPERDUDE**

"Face The Music"

45 & video available as seen on MTV

ACE RECORDS

J.P. PRODUCTIONS

(718) 622-7524

---

**BILLBOARD DECEMBER 22, 1984**
TOO HOT TO HANDLE!

Eight red hot video music clips.

Available on Videocassette

Also Available...PRIME CUTS: Video Music and PRIME CUTS: Heavy Metal
### TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
<th>#</th>
<th>Week</th>
<th>Title</th>
<th>Copyright Owner, Distributor, Catalog Number</th>
<th>Principal Performer(s)</th>
<th>Rating</th>
<th>Format</th>
<th>Retail</th>
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<tbody>
<tr>
<td>1</td>
<td>14</td>
<td>THE EMPIRE STRIKES BACK</td>
<td>CBS-Fox Video 1425</td>
<td>Mark Hamill, Harrison Ford</td>
<td>PG</td>
<td>VHS</td>
<td>Beta</td>
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<tr>
<td>2</td>
<td>14</td>
<td>ROMANCIING THE STONE</td>
<td>CBS-Fox Video 1358</td>
<td>Michael Douglas, Kathleen Turner</td>
<td>PG</td>
<td>VHS</td>
<td>Beta</td>
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<tr>
<td>3</td>
<td>3</td>
<td>PURPLE RAIN</td>
<td>Warner Brothers Pictures Warner Home Video 11398</td>
<td>Prince Apollonia Kotero</td>
<td>R</td>
<td>VHS</td>
<td>Beta</td>
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<tr>
<td>4</td>
<td>9</td>
<td>CONAN THE DESTROYER</td>
<td>Universal City Studios MCA Dist. Corp. 80079</td>
<td>Arnold Schwarzenegger, Grace Jones</td>
<td>PG</td>
<td>VHS</td>
<td>Beta</td>
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<tr>
<td>5</td>
<td>10</td>
<td>GREYSTOKES, THE LEGEND OF TARZAN, LORD OF THE APES</td>
<td>Warner Brothers Pictures Warner Home Video 11337</td>
<td>Christopher Lambert, Andre MacDowell</td>
<td>PG</td>
<td>VHS</td>
<td>Beta</td>
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<tr>
<td>6</td>
<td>6</td>
<td>MOSCOW ON THE HUDSON</td>
<td>RCA/Columbia Pictures Home Video 60309</td>
<td>Robin William, Marisa Alonso</td>
<td>R</td>
<td>VHS</td>
<td>Beta</td>
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<td>7</td>
<td>21</td>
<td>THE LAST STARFIGHTER</td>
<td>Universal City Studios MCA Dist. Corp. 8078</td>
<td>Lance Guest, Robert Preston</td>
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<td>VHS</td>
<td>Beta</td>
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<td>SPLASH</td>
<td>Touchstone Home Video 213</td>
<td>Daryl Hannah, Tom Hanks</td>
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<td>NEVER CRY WOLF</td>
<td>Walt Disney Home Video 182</td>
<td>Charles Martin Smith Brian Dennehy</td>
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<td>VHS</td>
<td>Beta</td>
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<td>10</td>
<td>6</td>
<td>THE PHILADELPHIA EXPERIMENT</td>
<td>Thorn/E/ME Home Video 2547</td>
<td>Nancy Allen, Michael Pare</td>
<td>PG</td>
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<td>Beta</td>
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<td>FIRESTARTER</td>
<td>Universal City Studios MCA Dist. Corp. 80075</td>
<td>David Keith Donald Sutherland</td>
<td>R</td>
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<td>12</td>
<td>8</td>
<td>AGAINST ALL ODDS</td>
<td>RCA/Columbia Pictures Home Video 60077</td>
<td>Rachel Ward Jeff Bridges</td>
<td>R</td>
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<td>Beta</td>
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<tr>
<td>13</td>
<td>10</td>
<td>SIXTEEN CANDLES</td>
<td>Universal City Studios MCA Dist. Corp. 80076</td>
<td>Molly Ringwald, Paul Dooley</td>
<td>PG</td>
<td>VHS</td>
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<td>14</td>
<td>11</td>
<td>THE NATURAL</td>
<td>RCA/Columbia Pictures Home Video 60180</td>
<td>Robert Redford Glenn Close</td>
<td>PG</td>
<td>VHS</td>
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<td>15</td>
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<td>THE BOUNTY</td>
<td>Orion Pictures video 5044</td>
<td>Mel Gibson Anthony Hopkins</td>
<td>PG</td>
<td>VHS</td>
<td>Beta</td>
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<td>YENTL</td>
<td>CBS-FOX Video 4724</td>
<td>Barbara Streisand</td>
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<td>16</td>
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<td>Cannon Films Inc, USA Home Video 217-468</td>
<td>Bo Derek George Kennedy</td>
<td>R</td>
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<td>14</td>
<td>FOOTLOOSE</td>
<td>Paramount Home Video Paramount Pictures 1589</td>
<td>Kevin Bacon John Lithgow</td>
<td>PG</td>
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<td>Burt Reynolds, Omar Sharif</td>
<td>PG</td>
<td>VHS</td>
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<tr>
<td>21</td>
<td>18</td>
<td>THE BIG CHILL</td>
<td>RCA/Columbia Pictures Home Video 60121</td>
<td>William Hurt Glenn Close</td>
<td>R</td>
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<td>FRIDAY THE 13TH-THE FINAL CHAPTER</td>
<td>Paramount Pictures Paramount Video Home 1539</td>
<td>Dana Kellin Paul Kratka</td>
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<td>23</td>
<td>40</td>
<td>UP THE CREEK</td>
<td>Orion Pictures video 5043</td>
<td>Tim Matheson Stephen Furst</td>
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<td>SCARFACE</td>
<td>Universal City Studios MCA Distributing Corp. 80047</td>
<td>Al Pacino</td>
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<td>VHS</td>
<td>Beta</td>
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<td>26</td>
<td>7</td>
<td>THIS IS SPINAL TAP</td>
<td>Embassy Pictures Embassy Home Entertainment 2081</td>
<td>Christopher Guest Michael McKean</td>
<td>PG</td>
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<td>TERMS OF ENDERGMENT</td>
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<td>Shirley MacLaine Debra Winger</td>
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<td>Cannon Films Inc MGM-UA Home Video 80467</td>
<td>Adrienne Quinones Michael Chambers</td>
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<td>UNCOMMON VALOR</td>
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<td>Harrison Ford Karen Allen</td>
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<td>Elizabeth McGovern Sean Young</td>
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<td>Vestron 5048</td>
<td>Barbi Benton</td>
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<td>Orion Pictures video 5047</td>
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<td>Robert Urich Mary Crosby</td>
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<td>BLAME IT ON RIO</td>
<td>Sheppard Productions Vestron 5040</td>
<td>Michael Caine Sophia Loren</td>
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<td>THE RIGHT STUFF</td>
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<td>REUBEN, REUBEN</td>
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<td>10</td>
<td>HOT DOG...THE MOVIE</td>
<td>MGM-UA Key Video 4723</td>
<td>David Naughton Shannon Tweed</td>
<td>R</td>
<td>Beta</td>
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### ‘PRIVATE DANCER’ CAMPAIGN

(Continued from page 21)

### HBO Prepares Scrambling System

**NEW YORK** Home Box Office is alerting cable operators of the impending launch of its scrambling system. The system, which uses the M/A-COM VideoCipher 2 descrambler unit prevents HBO and Cinemax signals from unauthorized pickup by backyard satellite antennas.

Shipment of the descramblers begins in mid-December, with all affiliates in good standing getting one unit for each HBO and Cinemax receiving antenna that they have installed. Affiliates in the Western half of the country will be serviced first. HBO estimates that 10,000 units will have been shipped by the completion of the system’s launch.

After all the units have been set up, HBO will test each scrambled feed during business hours for a 10-day period, with full-time scrambling set to begin in March.

HBO is providing a telephone hotline to operators needing additional information or installation help. The number is (212) 515-9666.

---

### ATTENTION POP HISTORIANS! ARCHIVISTS! TRIVIA NUTS!

Photocopies of weekly Hot 100 charts are available from Billboard’s chart research department. Send issue date and $3.50 per chart to:

**BILLBOARD CHART RESEARCH**

Attn: Debra Todd

1515 Broadway—New York, NY 10036
Warner, CBS Called 'Leading Producers'

BY FAYE ZUCKERMAN

LOS ANGELES The National Co-alition on Television Violence has cited Warner Communications and CBS as "by far the leading producers of violent [promotional] music videos. Warner produced 25% and CBS 19% of all violent [clips]," according to the citizens' group, which surveyed nearly 900 clips during the year-long course of its study.

Under the watchdog's measuring stick for violence, several award-winning, highly acclaimed rock videos fall into its "excessively violent" category, among them "You Might Think" by The Cars, which is charged with containing "sexually related violence."

This is how the group describes what has become one of today's most popular promotional videos:

"Monster carries woman away, singer uses periscope to look at woman in bathtub, singer changes into monster roaring woman, uses jackhammer to drill woman's tooth, pushes man, grabs woman and climbs building, drops woman from top, runs over woman with car, singer and woman's heads pop off."

"Come Dancing" by the Kinks, Lionel Richie's "Penny Lover" and "Weird Al" Yankovic's "Eat It" were also cited as violent. Another objectionable video clip by NBC's standards is "Anxiety" by Pat Benatar, described as "nurse pushes patient, a patient shown reading horror magazine..."

Old footage of the Three Stooges is cited as "endless slapstick violence."

The clip that contained the vintage vignettes is "The Curly Shuffle" by Jump in the Saddle Band.

Dr. Thomas Radkecki, who heads the Illinois-based watchdog group, says he discovered that MTV and WTRS broadcast 17.9 violent acts each hour. About 22% of all videos contained objectionable violence between men and women, and 15% of violent videos contained "sadistic violence where the attacker actually took pleasure out of committing the violence," he says.

According to Jeff Ayeroff, vice president of creative marketing for Warner Bros. Records, the NCTV study promotes censorship and fuels MTV's paranoia about its programming. "These groups use statistics." (Continued on opposite page)

Video Conference Consumption. Yes, people do do things at video conferences other than talk. Here, California-based Pilot Video signs a deal for its "Califoma Images" project with Sony Video Software Operations at the sixth annual Billboard Video Music Conference. Pictured from left are Sony's John O'Donnell and Mark Allan, and Pilot's Barbara Gronbach.

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VIOLENCE IN CLIPS (Continued from opposite page)

Istices to persuade," he says. "I think we should watch out for them. I have no moral qualms about what we are doing here at Warner Bros. Records."

But, maintains NCTV director Radecki, "The intense sadistic and sexual violence of a large number of rock music videos is overwhelming. It is only surpassed by Hollywood's glut of revenge and slash movies."

Among the acts cited by the anti-violence coalition, which noted in general that heavy metal groups producing the most objectionable rock videos were Ronnie Dio, Twisted Sister, Motley Crue, ABC, Berlin, Def Leppard, Dokken, Ratt, Billy Idol, Kiss, Duran Duran, Scorpios, Iron Maiden, Stray Cats, Quiet Riot and Wendy O. Williams. Michael and Jermaine Jackson are also being accused of contributing to violence on music video TV shows. "Thriller," "Torture" and even "Billie Jean" were cited objectionable by the group.

The NCTV study, however, lauded some artists for "pro-social" music videos. U2, Paul McCartney, the Romantics, Donna Summer, Missing Persons and John Lennon and his sons Sean and Julian were cited by the coalition, which also singled out the Red Rockers, the Clash and Black Uhuru as selling a message of peace and understanding.

Because of the study's findings, the coalition is calling for legislation that would require music television programs to warn youngsters about violence clips. It would also like to see counter-advertising.

Earlier this year, the group enclosed the Disney Channel with frequent airing violent programming, some of it harmful to children. In its inception, "not one" has been from a parent complaining about excessive violence.

NEW VIDEO CLIPS (Continued from opposite page)

HONEYMOON SUITE
Burning in Love

HUNTERS AND COLLECTORS
The Slab or Betty's Worry

JERMINE JACKSON
The Way You Do

JERMAILEN TACUMA
1712 High

MICHAEL RUFF
Walkin' with Somebody

SCRITTI POLITTI
Euphoric

FRED SCHNEIDER
Money on My Mind

DONNA SUMMER
Supernatural Love

JEFF CONSUMMATE
VIOLENCE IN 36 LIVES

MARK ANTHONY THOMPSON
So Fine

TOM VERLAINE
Five Miles of You

KIM WILDE
The Second Time

THE WHO
What Is and Is Not

NEW EDITION
Mr. Telephone Man

NEW WORLD PRODUCTIONS
Selections from the "Pink World" Album

NEW WORLD PRODUCTIONS
I'm Yours

MUSIC TELEVISION

VIOLENCE PROGRAMMING

WHO IS "REASONABLE"?

BUT "DESPERATE"

BUT "REASONABLE"

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BILLBOARD DECEMBER 22, 1984

36
SINGA GETTING NEW YORK FACELIFT

BY STEVEN DUPLER

NEW YORK — Sigma Sound Studios here will spend close to $1 million for equipment updates and renovations before work is completed by the end of February. The facility, opened in 1976, is exchanging its custom MCI boards for consoles by Neve and Solid State Logic, and is undergoing extensive cosmetic surgery as well.

According to Sigma founder and owner Joe Tarsia, one of the primary motivations for the equipment changes is philosophical. Sigma has traditionally utilized more in-house engineers than freelancers, he says, and "our in-house people were well aware of the idiosyncrasies of our custom MCI consoles, and were used to working with them efficiently."

Now, however, the trend has gone more to freelancers, and Sigma's in-house engineering staff has been cut down. Tarsia says he opted for the Neve and SSL consoles because they offer the sound "people want to get," and because "we have to be able to offer equipment to outside engineers that won't make them look foolish when they come in here."
The Studer/SSL and Studer/Neve combinations Sigma will be featuring are familiar to a greater number of engineers than Sigma's previous MCI boards, which incorporate modules specifically designed for the studio.

The renovations to Studio 5 are already complete, Tarsia says, and he speaks in glowing terms of the vintage Neve board he was able to locate for the room.

"It's a 56-input Neve 8078, built in 1979," he notes. "These older Neve consoles are very valuable, due to their use of discrete circuitry rather than ICs." Tarsia adds that, because "Sigma's forte is mixing," the 56 inputs were necessary because "we need all these returns for the aux equipment."

As far as the studio purchasing, Tarsia remains uninterested, saying only, "I am sitting poised, waiting basically to see the direction the industry is taking."

In the past few months, Tarsia continues, "We've had digital machines from 3M, Sony and Mitsubishi in here, and the question is still which machine to buy.

"If you decide to purchase digital equipment, unless you buy machines from all the major manufacturers, if a client asks for something you don't have, you've still got to go out and rent what they want," Tarsia concludes. "We're in business to make money, and when I find the overwhelming majority of my clients have a preference for a certain machine, then that's the way I'll go."

He adds, noting that "our analog is still very much alive, although in a few years, we'll probably go digital."

Sigma's Philadelphia operation, which underwent a major renovation in 1983, is set to become Sigma's West Coast division.

(Continued on page 38)
Sound Investment

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

THERE HAVE BEEN several major acquisitions that deserve to be documented in this space, so we'll take a brief look at each.

AAV-Australia Pty. Ltd., one of the largest studios down under, recently took delivery of a new Solid State Logic console, Series 6000E. According to the studio, it's the first board of its kind to be installed in Melbourne, and the facility paid $350,000 for the privilege of making that claim. AAV is involved in a variety of areas, including audio production, video production, corporate communications, audio/visual production and equipment, as well as videocassette duplication.

Another recent purchase by the studio is a Sony PCM-3824 digital multitrack recorder. Both have been installed in AAV's South Melbourne studio, and the SSL was recently given its first workout by Australian group Real Life, working with British producer Peter Henderson, who has worked with, among others, Supertramp.

UNIQUE RECORDING CONTINUES to upgrade and expand its inventory of auxiliary equipment and MIDI capable equipment. In addition to the new Linn 9000 computer drum machine (Billboard, Dec. 8), the New York-based studio has also recently acquired the Audiorhetic Machine 90, a dual five-second sampler/delay/harmonizer. Unique's Studio B now boasts a new 10-piece Yamaha Professional Recording Series drum kit, and other additions include two new Roland SBX-80 synthesizers with MIDI clock/SMYpte interface, as well as Roland's new Super Jupiter 8 polyphonic synth. Unique has also acquired a new German piece of gear, the SRC (SMYpte Reading Clock) master clock interface.

GHU AUDIO ENGINEERING of Hilliard, Ohio, says it has recently completed testing of the new remote audio facility it acquired. The 40-foot truck features a 36-input Harrison MR-4 console with ARMS automation, and special modifications designed to improve its performance during live remote work.

Several machines on board the mobile unit include two Otari MTR-90/II-24 recorders, one Otari MTR-12 half-inch two-four-channel production recorder, a JVC CR-6005/quarter-inch/8-track two-channel recorder, and an Aiwa F-990 cassette decks. The GHU remote unit also features the GHU's patented center channel process high direct stereo or satellite up-links, as well as a full complement of outboard gear, including Lexicon Model 200 digital reverberator. A BTX Softouch system provides time code sync of up to three transports and link-up to video facilities.

Edited by STEVEN DUPLER

AUDIOTRACK (Continued from page 37)

NASVILLE

At THE BENNETT HOUSE, Franklin, Tenn., Brown Bannister has been producing Amy Grant, with John Puig engineering. Steve Buckingham has been producing Tammy Wynette, with Gene Eichelberger engineering. And Jonathan Brown has been producing tracks for Petra, with J.T. Cantwell assisting.

Terry Manning was in recently at Treasure Isle to produce home town rockers Tim Krekel & the Sluggers. At The Castle, producer Tom Robs is laying basic tracks for the soundtrack to Dino De Laurentis' production of "Marie," starring Susan Sarandon and Chuck Asay in at the controls.

RCA producer Mark Wright is completing the soundtrack to a video project featuring Cliff Richard at Music Mill. Joe Scaife and George Clinton are engineering. Produced for Mirror Image Video, the project is currently being mixed in Los Angeles, with Jimmy Cotton, Scaife, Paul Goldberg and Krokus sharing engineering tasks.

At Music City Music Hall, producer Jerry Kennedy is cutting tracks on CBS artist Joe Stapley. Bill Harris is at the board. Mel McDaniel is finishing up an album for Columbia Records. Kennedy and Harris again producing and engineering, and Brian Fisher and Royce and Jeannette Hall are finishing up the Kennells' newest album for Compton Records, with Harris again at the board.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10003.

SIGMA SOUND'S FACELIFT (Continued from page 37)

tion and transformation as well in 1980, is doing very well, according to Tarsia, although that facility is focusing its energies primarily in the audio-for-video business these days.

"What happened in Philadelphia a few years ago was similar to what happened in Detroit when Motown left," he notes, referring to the decrease in business when producers Kenny Gamble and Leon Huff took a reprise from the Philadelphia scene. Relatively large recording industry was built around Gamble and Huff and the Philadelphia sound, which took a severe blow when they began to decrease their activity. Sigma Philadelphia began to shift its business to audio-for-video and radio and television audio production, although Tarsia says that the studio's business is split 50-50 between music and video work. Recent projects at Sigma Philadelphia have included audio sweetening for a Fatti Labelle video, work on a Kenyatta video, and even an industrial film for the Formica Co.

"The key to our successful shift from the audio side to TV side has been the speed with which we've made the change, and the personnel we've brought in," says Tarsia.

In spite of the Philadelphia facility's women in effecting the changeover to audio-for-video, Tarsia notes that audio production is not doing as well today as it was in 1976, but he points out that the New York facility has offset its decrease. He estimates the company had 130 employees in New York at about $2.5 million for this year.

Tarsia looks with mixed feelings at the industry shift from in-house to freelance engineers, a trend which he says originated in Los Angeles and eventually "found its way out here."

"I believed, and still believe, that in-house engineers can efficiently give more to a client," he says. "However, on the other side, the closer association a freelance engineer may have with the producer or artist can be equally valuable to the success of the project. You have trade-offs either way."

VideO TRACK (Continued from page 37)

New York

For EMERGENCY/MIRAGE recording and Nolan Thomas' single "Yo Little Brother," the Vid Kids make their debut in a video said to be totally non-violent, lacking sex, humor closeups and pyrotechnics. Steve Lyons directed the kid video, Bob Teeman and Stu Slep- pin produced it. "Yo Little Brother" was shot over a four-day period at Mother's Soundstage. It was lensed by Yuri Beneykove and edited by David Bean.

Joan Jett & The Blackhearts have completed two promotional clips for their MCA album "Glori- ous Results Of A Misspent Youth." The video for "I Love You Love" was directed by MGM/MOVO's David Mallet, who has directed the group in prior videos. Beth B., who rose to fame for directing the controversial "The Dommatix Sleeps Tonight," was originally intended for European release.

Leon Russell has released a clip for "Rescue Me," his video for his "Solid State" album on Paradise Records. It was directed by Bob MacKen and Ed T. Eberle. Portions of the video were filmed at Nash- ville's Paradise Studio. MacKen produced the piece for Cracken Productions. It was edited at Long- wood Video by Ira Meister.

Steve Kahn, a director for Pio- neer, took charge of video work for the Isley Brothers' "Look The Ot- her Way" on CBS Records. Kahn, a veteran of the promotional clip field, shot a chroma blue set on 35mm film. He then utilized Ulti- mate to transfer the film to one videotape so he could place the entire set of filmed coverage in a few hours. Ron Robbins edited the video at England Video and was wacked by Bonnie Dry at New York's Silver- cup Studios.

Pioneer Studio's also played host to Daryl Hall & John Oates video sequel to "Adult Education." Additionally, the video for Eric Carmen's "I Want To Hear It From Your Lips" on Griffin Rec- ords. Both Brodway produced the piece for Fusion Films. Michael Peters, who choreographed the Broadway show "Dreamgirls," di- rected the Carmen video.

Glenn McDermott and Ron McCoo produced "Boys" for the Triplets, recently signed to Elek- tra/Asylum. It was directed by Pe- ter Tarshis. Post-production on the video occurred at Hi-Lite Video.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10003.

If you want to know about the British music industry you should subscribe to the UK's music business paper Music Week. Featuring the following charts: THE OFFICIAL BRITISH RECORD INDUSTRY TOP 75 SINGLES - TOP 100 ALBUMS - NEW RELEASES - SINGLES & ALBUMS - DISCO & DANCE - TOP 50 SINGLES/TOP 25 ALBUMS - INDIES - AIRPLAY ACTION - EUROPEAN TOP 40 SINGLES - MUSIC VIDEOS Plus News, Studies, Radio, Marketing.

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Frankie Satisfies Stateside Curiosity

BY ETHYL ANN VARE

LOS ANGELES: When "Power Of Love" shot to No. 1 on the British pop chart, Frankie Goes To Hollywood became the first U.K. band since Gerry & the Pacemakers to go to the top with their first three singles. And, in Frankie's case, two of those three songs hit No. 1 without benefit of an album.

Liverpool's controversial Frankie made more news than music for 18 months they were sequestered at Sarm West studios to record the double debut album "Welcome To The Pleasure Dome." Between the furor over the banning of one single and two videos, the uproar over the band members' sexuality (two of the five are gay) and the reaction to their outspoken—at times insulting—press conferences, the group seemed more heard about than heard.

In England, it all led to the larg- est advance order on an album in history. In America, it led to a lot of curiosity during the band's first tour. What is all the fuss about?

"This was a totally untried mar- ket for us," says tour manager Ian Jeffery, former tour manager for AU/DC. "No one knew what was going to happen. So we had lengthy conversations with ICM, and took their advice."

What happened was a string of sold-out dates from Washington, D.C. to Los Angeles, including a house at Chicago's Bismarck. Theatre so packed that the floor collapsed from the weight. "Of course, the next day, the headlines said 'Frankie Sinks The Bismarck,'" laughs Jeffery.

"We want to happen in America," says Frankie vocalist Paul Rutherford. "desperately. But I think it will be hard. We have a very En- glish attitude."

To help them break the U.S., the band decided to tour here even before touring their homeland. Their tour budget guaranteed that the trip would lose money, because they insisted on bringing AUC/DC's light and sound design into clubs with 1,000 person capacities. And they agreed to do literally hundreds of inter- views, in-store and television appear- ances. They have, they say, many misconceptions to overcome.

"I know a lot of people think Frankie Goes To Hollywood is Holly (Johnson) and Paul (Rutherford). "We're not a session band. We're all musicians, and we all contribute."

"We're not a creation of (produc- er) Trevor Horn," adds guitarist Brian Nash. "You can't even people into buying your records. There was only one con that ever worked, and that was the (Sex) Pistols."

According to Gill, the group's mu- sic is written by himself, bassist Mark O'Toole and Nash. Vocalists Johnson and Rutherford come along later, adding lyrics and ideas. Only then is the material turned over to the marketing and merchan- dising machine of ZTT Records— brainchild of producer Trevor Horn and publicist Paul Morley — and distributor, Island Records. But, they also admit the T-shirts, liner notes, and videos and newspaper stories have all played an important part in selling that music.

"Every move we've made has been vital," says Rutherford. "There couldn't be one thing in our career that could be changed, or we wouldn't be a success."

"The whole idea of ZTT," explains Nash, "is to bring back the duty of the pop single. That's what made Motown: every record on Motown was just that hit special, had that much more thought behind it.

"Pop music's a precious thing; it shouldn't be treated as second rate. When you're 14, it means the world."

The band's first single, "Relax," is being released to America now that "Two Tribes" has caught on; it ended the 15-month "Jamaica Lax!" took three months in the stu- dio to record," says Nash, at 1,000 copies (Continued on page 49)

Making Waves. Deborah Allen meets Billy Ocean backstage after they both guested on "American Bandstand" in Los Angeles. Ocean performed his Jive/ Arista hit, "Caribbean Queen," while Allen sang her RCA single, "Heartache And A Half."

Rogers, Parton Prepare for Tandum Tour

Superstars' Concert Collaboration Kicks Off Dec. 28

BY KIP KIRBY

NASHVILLE On the heels of their platinum crossover smash, "Islands In The Stream," and an instant plat- inum Christmas album, "Once Upon A Christmas," superstars Kenny Rogers and Dolly Parton are pre- paring for a three-month, 42-city concert tour.

This marks the first time these artists have performed together as a package. It will also be Parton's first tour since health and vocal problems forced her off the road more than a year ago.

Rogers and Parton will share 100% equal billing for the tour. Sawyer Brown, winners of last year's syndicated tv "Star Search" and now signed to Capitol/E.MI, will serve as the opening act on all dates.

The tour of major U.S. markets opens Dec. 28 at the Oakland (Calif.) Coliseum, moves to a New Year's Eve gala at the Forum out- side Los Angeles, and winds up at the end of March.

C.K. Spurlock, Rogers' national tour promoter and head of North American Concert Tours in Hender- sonville, Tenn. (formerly C.K. Pre- sents), notes that tickets will be priced at $31.95 and $37.50 in some markets, $17.50 and $21.50 in oth- ers. Pricing depends on what Rogers' tickets sold for in each city prior to or Parton's addition on the tour. This represents a basic increase of $2 per ticket, Spurlock says.

Tickets for the New Year's Eve Festival will be $50 and $30, but will offer a variety of enter- tainment such as marching bands and novelty acts in addition to the three scheduled headliners.

One March concert set for New York City will be set aside as a bene- fit for the African Relief Fund, a extension of Rogers' efforts to combat world hunger. The date for that show has not yet been an- nounced.

(Continued on page 49)

Singer Uses Market Research

Rush Targets His Audience

BY SAM SUTHERLAND

LOS ANGELES: An investment in market research and non-traditional album marketing are enabling veter- an folk performer Tom Rush to buoy a recently sagging career while enjoying new success as his own record label chief and concert promoter.

In the process, Rush's Maple Hill Productions, based in Hillaboro, N.H., is offering an intriguing glimpse of an audience seldom ac- tively targeted by mainstream record com- pANY. Whereas the upscale baby-boom generation, once at the heart of the rock era surge for mu- sic, but now rising through adult de- mographic segments.

Using market research culled from his concert audiences, the Har- vard graduate has confirmed his hunch that these upscale adults re- main potentially loyal album fans. To reach them, however, Rush has followed some offbeat paths, includ- ing direct mail marketing and decid- edly elite print ad buys in The New Yorker and Yankee magazine. That such plans worked is mea- sured by increases in concert atten- dance, especially in his strongest market, Boston, where it is un- able to fill a 5,000-seat hall as recently as four years ago. Now, Rush, his band and a large list of invited folk era peers are making his upcoming annual holiday show a three-night "festival" at the 2,500-seat Sympho- ny Hall.

"It started about three years ago," says the lanky baritone and guitarit, "I'd semi-retired from the business, and I got interested, from a semi-academic standpoint, in what was wrong. I've always liked to tink- er with things that don't work, and I was puzzled by the record indus- try's problems, and by the major la- bels' assertion that I didn't have an audience anymore."

(Continued on page 42)

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WHERE THE STARS COME OUT.
ER: Radio City Music Hall, New York
Tickets: $16.50

UZ is THE PERFECT band if you're in search of a return to the 60s: politically conscious, socially committed, musically adept. In short, what they were was The Right Stuff in rock'n'roll.

But if ROTC is again flourishing on college campuses, and if you have to go all the way to Ireland to find a rock band that will write songs about Martin Luther King, at least aging Aquarian children can take some comfort in seeing that band fill Radio City Music Hall for an Amnesty International benefit.

No matter that the young audience would have an easier time identifying Will Powers than Gary Powers. Musically, UZ has forged a sound that completely complements it: you-gotta-fight-to-be-a-pacifist stance. Drummer Larry Mullen's punk style cadences prove the perfect metric backbone for the out.

But at core, UZ's guitar is The Edge's stuttering rhythm phrases frequently dominate the band to the extent that vocals take a supportive role. The result is a slow flow of chord rhythm dynamism. Radio City presents a special challenge for a rock band. A cavernous expanse usually means more space for the entire band's brewing sound.

In their economic, satisfying set, Let's Active gave the audience a healthy dose of their first full-length IRS album, "Cypress," before knocking off older material from last year's acclaimed "Apoof!" While the band's sound has been moving more and more away from the Beatlesque pop that marked their debut, the band's fundamental qualities of that period, "Every Word Means No," seemed to elicit the most positive reactions.

It's probably still Let's Active's best known track, but the tougher, more demanding material on "Cypress" just needs a little more time to sink in.

MORGAN McCORMICK

JASPER CARROLL
Great American Music Hall, San Francisco
Tickets: $8

THE HIGHLY SUCCESSFUL British comedian, making a long-planned and wellorchestrated frontal attack to the American marketplace, wowed a sellout crowd of more than 500 Oct. 12, with a de-lightful mix of an endearing, natural-sounding patter and musical interjections that gave fresh perspective to the essence of the English comedy style, long lost in the wils of urban America.

The show was taped in anticipation of a statewide album. Seven of Carroll's British albums on DJ have reportedly sold 800,000 copies, but the comedian has resisted U.S. importation in favor of the forthcoming package, "made in America for America."

His Music Hall performance proved Carroll to be well in reach of his goal to be "the British concert standup comedian to make it in America." He had the crowd with him all the way, as he got off a steady stream of singers on such topics as homosexuality in San Francisco ("I was greatly relieved to find it isn't compulsory") and baldness ("Of course you can always get a hair transplant like Elton John's and have a head that looks like a colander."). He finished up playing guitar on a neat sendup of Randy Newman's "Short People" that brought the house down.

JACK McDONOUGH

BILLBOARD DECEMBER 22, 1984

BOXSCORE TOP CONCERT GROSSES

ARISTEES Venue Date(s) Gross Attendance Price Location

JACKSONS Dodge Theatre Los Angeles Dec. 16 $2,180,000 16,000 $13.50 Philadelphia

JACKSONS C.C. Place Washington, D.C. Nov. 15 and Dec. 11 $2,580,000 14,000 $18.50 New York

PAUL SHRECK Capital Centre Landover, Md. Nov. 16 $17,950/15,500 $13.50/11.50 Philadelphia

NEIL DIAMOND Radio City Music Hall New York Dec. 8 $169,075 13,155 $13.50 Los Angeles

SCOTTIE GREENER Greenbriar (R.J.) Coliseum Providence Nov. 21 $247,415 11,000 $17.50/15.50 Philadelphia

LUISIANO PAVAROTTI Madison Square Garden New York Dec. 7 $407,143 19,000 $20.50/18.50 Los Angeles


IRISH MAIDEN Madison Square Garden Toronto Dec. 6 $638,500 16,000 $20.50/18.50 Washington, D.C.

BRUCE SPRINGSTEEN & THE E STREET BAND Convention Hall Atlantic City Dec. 7 $207,820 8,200 $22.50/18.50 Philadelphia

KERRY RODGERS SAINT BROWN AND EDGAR BRADY Forum Milwaukee Dec. 16 $207,032 13,950 $15.50/13.50 Los Angeles

KERRY RODGERS TWISTED SISTER Colosseum of Quebec Quebec Dec. 6 $182,500 (373,720 Canadian) $11.50 Boston

CHICAGO ALAN KAYE Carver Hall Detroit Dec. 2 $163,200 11,500 $12.50/10.50 Washington, D.C.


KERRY RODGERS SAINT BROWN AND EDGAR BRADY Cumberland County Civic Center Portland, Me. Dec. 29 $136,854 11,500 $14/12.50 New York

ASHFORD & SIMPSON ALICIA MYERS Tabernacle Theater Atlanta Dec. 7 $127,900 7,800 $13.50/11.50 Los Angeles

KERRY RODGERS ST>GISOHN BROWN AND EDGAR BRADY Veterans Memorial Coliseum New Haven Nov. 17 $127,900 (165,500 Canadian) $13.50/11.50 New York

KERRY RODGERS SAINT BROWN AND EDGAR BRADY Cape Cod Coliseum Hyannis, Mass. Nov. 28 $119,600 10,100 $15/12.50 New York

WILLIAM KRESS STERLINGFORD BILL CRUMP Tidelands Coliseum (P.A.) Myrtle Beach Dec. 8 $117,900 9,700 $13.50/11.50 New York

JERRY MARLOWE Coliseum Battle Creek, Mich. Nov. 24 $117,900 (137,500 Canadian) $13.50/11.50 New York

IRISH MAIDEN TWISTED SISTER Coliseum Oklahoma City Nov. 22 $116,800 9,000 $12.50/10.50 New York

KERRY RODGERS EDDIE BRADY Civic Auditorium Greenville, S.C. Nov. 23 $112,900 11,500 $12.75/10.50 New York

CHICAGO ALAN KAYE Civic Arena Milwaukee Dec. 7 $111,400 (155,000 Canadian) $15/12.50 New York

EAGLESTOWN BILLIE JEWELL Auditorium Philadelphia Dec. 8 $96,850 7,000 $13.50/11.50 Los Angeles

EAGLESTOWN BILLIE JEWELL Auditorium Chicago Dec. 8 $96,850 7,000 $13.50/11.50 Los Angeles

BEACH BOYS Auditorium Phoenix Dec. 7 $82,743 6,700 $11.50/9.50 Los Angeles

IRISH MAIDEN TWISTER SISTER Auditorium Indianapolis Dec. 1 $81,492 (120,000 Canadian) $15.50/13.50 Los Angeles

CYCLON LAUPER AND BONNIE LYNN Auditorium Portland Dec. 11 $79,705 6,400 $15.50/13.50 Los Angeles

KISS AND BONNIE LYNN Auditorium Quebec City Dec. 8 $77,980 6,500 $15.50/13.50 Los Angeles

KISS And BONNIE LYNN Auditorium Quebec City Dec. 8 $77,980 6,500 $15.50/13.50 Los Angeles

JOHNNY CARROTT Auditorium Toronto Dec. 11 $66,250 5,500 $13.50/11.50 Los Angeles

KERRY RODGERS EDGAR BRADY Auditorium Vancouver Dec. 7 $55,625 6,100 $12.75/10.50 Los Angeles

THEO KLIPHUZ Auditorium Chicago Dec. 15 $55,625 (75,000 Canadian) $15.50/13.50 Los Angeles

JOHNNY CARROTT Auditorium Vancouver Dec. 7 $44,802 4,200 $12.50/10.50 Los Angeles

CYCLON LAUPER AND BONNIE LYNN Auditorium Portland Dec. 11 $79,705 6,400 $15.50/13.50 Los Angeles

KISS AND BONNIE LYNN Auditorium Quebec City Dec. 8 $77,980 6,500 $15.50/13.50 Los Angeles

KOISKOES W.A.S.P. Auditorium New York Dec. 7 $44,802 3,500 $15.50/13.50 Los Angeles

STEVE ROBBINS W.A.S.P. Auditorium New York Dec. 7 $44,802 3,500 $15.50/13.50 Los Angeles

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-6129; Al Davis in New York at (212) 764-7314; and Leork DeCarlo in Las Angeles at (213) 609-6339; or Melody Newman in Chicago at (312) 236-2005.
Wheatley's Real Life Project: Custom Label

LOS ANGELES Veteran Australian rock and pop manager Glenn Wheatley has built up his current operation by scaling down: Wheatley's management combine has diversified into its own custom label while trimming its overall roster to enable him to concentrate more fully on each project.

That's the strategy outlined during a recent visit here, where Wheatley has set up his own U.S. office, headed by his former Australian general manager, Geoff Schubkraft. Wheatley himself, best known for his astute management plan for one of the first U.S. break-throughs from Down Under, the Little River Band, sees a contrast with his operational style of the late '70s.

"My approach has changed somehow in that in a few years ago I was involved with a variety of projects, but now I'm cutting back and focusing much more on each," he explains. One telling example of how that shift can pay off has been the first act to record for the Wheatley label, Real Life, which scored substantial sales and airplay in a host of international territories, including the U.S.

In North America, he has pacted with Curb Records on a joint venture basis, with Real Life's product released via Curb's MCA pact. Thus far, the completion of the situation and Wheatley's more selective timetable has enabled him "to handle many things going on, where, and for what reason," he says.

Wheatley notes that one management technique that hasn't changed is his insistence on involving his acts directly in overall career planning. "The best investment I ever made was putting a boardroom table at my offices," he says of his Mel- bourne base. "We're getting everyone in and treating it literally as a board situation—if the majority opinion prevails on an issue, then we'll move on to the next topic."

The Real Life project took 18 months, during which the fledgling label focused entirely on the young act. Now Wheatley says he'll "absolutely" go to just one release at a time, to sustain that level of coordination. Next at bat for the label will be John Parrham.

Wheatley, whose other manager-ial clients include both LRB and his former lead vocalist, Glenn Shorrock, also notes that future Wheat-ley label product could reach the market through Curb's other current deals, although he's more than satisfied with MCA's handling of Real Life. But he downplays the common tendency for smaller labels or management firms to place all acts through a single major in order to build leverage.

The Wheatley label itself has different licensees around the world, including Interchord (Germany), Carrere (France), Polystar (Ja-pan), Sonet (Scandinavia), Ariola (Benelux/Spain) and MCA (U.K., North America). "I'm delighted with the results," he says of that "configuration." They've all contributed to the success of our first project, and I think it's healthy to work with different labels." - SAM SUTHERLAND

RUSH, ROGERs, and Franky Goes

Rush, who recorded successfully for Prestige and Elektra during the folk era but moved in 1969 to Columbia, decided to take a seminar on marketing conducted by Ed Shain. "He was intrigued with the problem of selling art—how do you sell something without any fea-
sibility?" Rush explains. "He was giving these seminars for artists. At that time I was about to try to cut a new record with one of my bands, but I spent time reviewing my problems with him."

Shain's encouragement, and his support of Rush's contention that his own audience was probably beyond the youth market focus of the mainstream business, formed the basis for the artist's first test of that baby-boom scenario. To mark his 25th anniversary as a performer, Rush decided to move the annual Boston holiday show from the Para-
dise Theatre, where he's been unable to sell out 500 seats at $7, to the more prestigious Symphony Hall. Biletas were increased to $15. In keeping with Rush's decision to have the hall's floor set up cafe style with tables.

The gambit was successful, yielding a sellout and forming the basis for an additional two shows, which will be held on separate dates before but for both television and radio specials, recorded during the shows. 

Rush has since consulted with marketing professors at Boston Univ and Harvard Business School, David Sykes and Michael Porter. Under their guidance, Maple Hill has been able to "sample consumer au-
diences to determine precisely how Rush's audience breaks down in terms of age, sex, marital status, education, household, occupation, media and even other non-entertain-
ment purchases. The emerging profile depicts a constituency highly concentrated in the 26-30 and 31-35 demographics (85.5% and 50.5%), respectively. 83.9% female, dominated by profes-
sional and technical careers (58.7%) and executives (41.3%). Among those polled, a whopping 93.8% attended college, 76.7% of them for four or more years.

Rush downplays his own wisdom in employing such sophistication in finding his audience, and further suggests that his modest sales base—in the lower five figures for albums—may simply be too slight for branch-distributed labels. But he does see the baby-boom market as a neglected one.

"As an artist, I've always felt that the industry's role was to pro-
vide connections between audiences and artists," he asserts. "With the demographic shift, however, the baby boom has grown up, and [the branch-distributed labels] have lost that connection."

"They're doing a fine job of doing what they're doing," he adds, allud-
ing to the youth market. "But any body who makes anything is after that market. My, I don't even think of songs like "Siberia," "2112," "2113," as songs for the youth market; they sell to it.

Rush himself is too happy to concen-
trate on that sector in such a cli-
mate, especially in the wake of his first solo, "New Year," to that target. Between direct sales for a $10.95 audiophile LP (or $8.95 chrome tape) via magazine ads and Boston retail sales at the lone store he's sold to, the Harvard Coop, Rush says he has hit "numbers that sound pretty small by industry stan-
dards, but are quite profitable."

Now Rush has released a second album, "Late Night Radio," tied to a Thanksgiving eve radio special sharing that title and carried over National Public Radio affiliates across the country. The Dec. 27-28 broadcast has not been recorded, sug-
stecting that the cameo by outside artist on "Late Night Radio" could translate into multiple artist off-
erings.

ROGERS, PARTON

ROGERS, PARTON (Continued from page 49)

ounced.

For their tandem tour, Parton will use Rogers' existing theatre-in-the- round stage set. Four push-button video screens will be used by the two artists tied into their sets.

According to Rogers' manager Ken Kragen, president of Rogers and Co., this tour has been contemplo-
ted for some time. The singers had talked several times about putting together a joint tour, but their conflicting schedules and Par-
ton's health problems and movie projects interved. Interest re-
surfaced when they recorded "Islands In The Stream" for Rogers' debut RCA album, "Eyes That See In The Dark," and plans were formulated while they worked on their duet Christmas album and tv special last fall.

Rogers will sing with Parton on an original tune, "Real Life," written for her upcoming RCA album this spring. Prior to the show's run-
ing on "The Gambler, Part II: In April. The stars will work on a guaran-
tee-free basis for their tour, perform-
ing both as a duet and in separate solo segments before closing the show's finale together. The en-
tire show will run approximately two and a half hours with two encores including Sawyer Brown's half-hour opening set.

The concert dates are being limit-
ed to weekends or to no more than three consecutive shows at a time, to avoid stress on Parton's throat and allow the singers time for outside commitments.
Julio Iglesias,
Mi noche de terror se acerca, Amor,
El 31 — otro año
Sin verte. Sin conocerte.
Sin el calor de tus brazos.
Sin el roce de tus labios.
Sin el placer de contemplarte en reposo.
Sin la gloria de verte despertar al alba.
No me siento completa sin ti.
Piensa en mí a las doce... Por un instante.

Ciao Amor,
Dulcinea

A Billboard Spotlight

¡VIVA LATINO!

ISSUE DATE: JANUARY 26

The dynamic, fast-moving Hispanic market will be the subject of an important Billboard Spotlight in the January 26 issue. Specially timed for bonus distribution at MIDEM, this Spotlight will be devoted to the booming Latin music industry in the U.S., Mexico, Central America, South America and Spain.

Billboard’s worldwide network of industry experts will report on all facets of the exciting Latin marketplace — where it is, where it’s heading, the top business leaders and the stars on the horizon.

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For full details contact Señor Mary Fisher • (213) 273-7040
Billboard 9107 Wilshire Boulevard Beverly Hills CA 90210
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**FOR WEEK ENDING DECEMBER 22, 1984**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMIC IS LABEL</th>
<th>NUMBER DISTRIBUTING LABEL</th>
<th>ARTIST</th>
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<td>22</td>
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<td>THE WORD IS OUT</td>
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<td>57</td>
<td>7</td>
<td>JOE FERRI</td>
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<td>38</td>
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<td>27</td>
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<td>SMALLTOWN BOY</td>
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<td>45</td>
<td>7</td>
<td>PAIDON ME MISTER</td>
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<td>64</td>
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<td>DO WHATCHA WANNA DO</td>
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<td>65</td>
<td>7</td>
<td>MY WAY</td>
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<td>67</td>
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<td>59</td>
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<td>PUSH (IN THE BUSH)</td>
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<td>52</td>
<td>34</td>
<td>8</td>
<td>EDGE OF THE RAZOR</td>
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<td>64</td>
<td>2</td>
<td>THAT'S LOVE THAT IS</td>
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<td>SATISFACTION</td>
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<td>67</td>
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<td>11</td>
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<td>64</td>
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<td>THE MEN ALL PAUSE</td>
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<td>57</td>
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<td>IT HAPPENS AGAIN/NIKIMAO A GO GO</td>
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<td>56</td>
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<td>73 TIMES ONE A TIME</td>
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<td>61</td>
<td>2</td>
<td>BURN FOR YOU (UK)</td>
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<td>61</td>
<td>6</td>
<td>LET'S GO CRAZY/FROGICITY</td>
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<td>56</td>
<td>10</td>
<td>COVER ME</td>
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<td>56</td>
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<td>SUGAR DON'T BITE (REMIX)</td>
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<td>TUCK ME (ALL NIGHT LONG)</td>
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<td>56</td>
<td>10</td>
<td>MAKE ME BURN (YOU GO)</td>
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DANCE TRAX
(Continued from opposite page)

and has always been as important to use ears to listen to what consumers are saying (or implying) that they like as it is to develop a personal impression by listening to records. Not more important, just as important.

And that's why I count external factors as the ones that most defined the significance of dance music in 1984, and are most likely to do so in 1985. The one I found most important, because it was so close to home: New York radio changed dramatically. Whereas the rise of the "urban contemporary" format had bred a kind of competition that tended to look favorably upon left-field, often cult-oriented records, the rush toward top 40 here suddenly changed the options of producers and record labels trying to start dance-type records here in the city.

Frankly, it's not yet clear whether this is a conservative or a potentially progressive trend. It will take the spawning of the next trend-setting, monster-selling hit to show clearly where the pipelines have settled in, between the club DJs and patrons and the radio programmers and their listeners here in the Northeast section of the country. Meanwhile, the West Coast new music network should continue to break many rock-oriented clubs because radio format competition there appears to foster the mainstreaming of rock left-fielders. A friend in U.S. ad agencies even says that the local "go-go" hard-funk scene of the Washington, D.C. area may have some impact in Britain in the immediate future—which means they may be selling it back to us by April or May. And by large, majors should continue to have a lock on overseas music, but there's always the chance that regional independents will emerge anew with the change of sound that will strike the listeners as being fresh.

So, the individual hits of the year, enumerated elsewhere in this issue, only told one side of the story for dance music this year. I hope and fully expect to be telling great crossover stories at this time next year about acts like Paul Hardcastle, Sade, Bronski Beat, Alison Moyet, Nik Kershaw, the Limit and the Patti D.'s. (Some long-shot Vicious Pink, Alphaville, Scotti Politi, Ministry, and the Frankie phenomenon, which still isn't clearly a phenomenon in America.)

But the evolution that the entire structure is undergoing on a constant basis is almost as radical as the one that happened all at once in 1979. As businessespeople and professionals, it's well to be as aware as possible of the entire system in which records grow into hits and salesmakers. That way, changes don't come as shocks but do new opportunities. Dancing is here to stay, and so is dance music as listening music. But a great deal about the crowd, the producers, the music and the companies is changing and will continue to do so.

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- 60's Doo Wop Greats
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- Classic Rock From The Islands
- 60's Doo Wop Greats
- Heaven Must Have Sent
- Classic Rock From The Islands
- 60's Doo Wop Greats

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NEW RELEASES
(Continued from page 27)

GALLAGHER-STUCK IN THE 60'S
Gallagher
Paramount Video 02332/529.95

THE INNOCENTS ABROAD
Craig Wasson, Brooke Adams, David Ogden Stiers
MCA Home Video 80117/539.95

LE MAGNIFIQUE
Jacqueline Bisset, Jean Paul Belmondo
Prism Entertainment 2802/559.95

THE PRIVATE HISTORY OF A CAMPAIGN THAT FAILED
Pat Hingle, Edward Herrmann, Wesley Addy
MCA Home Video 80118/539.95

THE RETURN OF THE TALL BLOND MAN WITH ONE BLACK SHOE
Pierre Richard, Mireille Darc, Jean Gabin
Warner Home Video 29010/WEA/539.95

THE MAN WHO KNEW TOO MUCH
James Stewart, Doris Day
MCA Home Video 80120/539.95

THE MYSTERIOUS STRANGER
Chris Makepeace, Lance Kerwin, Fred Gwynne
Warner Home Video 29025/WEA/539.95

SATURDAY NIGHT LIVE: ROONEY DANGEROUS
Guests: J. Geils Band, Harry Shearer, Don Novello
Warner Home Video 29031/WEA/539.95

SATURDAY NIGHT LIVE: CHARLES GRODIN
Guests: Paul Simon, The Persuasions
Warner Home Video 29033/WEA/539.95

SATURDAY NIGHT LIVE: ERIC IDLE VOL. I
Guest: Father Guido Sarducci
Warner Home Video 29034/WEA/539.95

SATURDAY NIGHT LIVE: SISSY SPACEK
Guest: Richard Baskin
Warner Home Video 29035/WEA/539.95

SATURDAY NIGHT LIVE: MADELINE KAHN
Guests: Jim Henson's Muppets
Warner Home Video 29036/WEA/539.95

SATURDAY NIGHT LIVE: BUCK HENRY
Guests: Jim Henson's Muppets
Warner Home Video 29037/WEA/539.95

SATURDAY NIGHT LIVE: MICHAEL PALIN
Guest: Richard Branson
Warner Home Video 29038/WEA/539.95

SATURDAY NIGHT LIVE: LILY TOMLIN
Guests: Howard Shore, Jim Henson's Muppets
Warner Home Video 29039/WEA/539.95

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Chris Makepeace, Lance Kerwin, Fred Gwynne
Warner Home Video 29025/WEA/539.95

SATURDAY NIGHT LIVE: ROONEY DANGEROUS
Guests: J. Geils Band, Harry Shearer, Don Novello
Warner Home Video 29031/WEA/539.95

SATURDAY NIGHT LIVE: CHARLES GRODIN
Guests: Paul Simon, The Persuasions
Warner Home Video 29033/WEA/539.95

SATURDAY NIGHT LIVE: ERIC IDLE VOL. I
Guest: Father Guido Sarducci
Warner Home Video 29034/WEA/539.95

SATURDAY NIGHT LIVE: SISSY SPACEK
Guest: Richard Baskin
Warner Home Video 29035/WEA/539.95

SATURDAY NIGHT LIVE: MADELINE KAHN
Guests: Jim Henson's Muppets
Warner Home Video 29036/WEA/539.95

SATURDAY NIGHT LIVE: BUCK HENRY
Guests: Jim Henson's Muppets
Warner Home Video 29037/WEA/539.95

SATURDAY NIGHT LIVE: MICHAEL PALIN
Guest: Richard Branson
Warner Home Video 29038/WEA/539.95

SATURDAY NIGHT LIVE: LILY TOMLIN
Guests: Howard Shore, Jim Henson's Muppets
Warner Home Video 29039/WEA/539.95

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Billboard 1985 Talent Almanac

Year-End Awards Issue
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Adult Contemporary • Dance
Video • Boxscores • Classical
Soundtracks • Inspirational
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INTRODUCTION TO YEAR END CHARTS

The 1984 Year End charts are compiled by computer from Billboard’s weekly, bi-weekly and monthly charts during the eligibility period of Nov. 1, 1983 through Nov. 17, 1984.

Final Year End chart positioning is based upon a point system. Points for each record (single or album) are awarded equally to:
- the artist
- the producer
- the label
- the publisher (singles only)
- the record itself (albums)
- the record industry
- the record store
- the consumer
- the music video clip.

Points are awarded based on the chart position of a record for every week it is on the chart. The points it accumulates are based on an inverse relationship between the chart position and the number of weeks.

The Year End charts represent the accumulation of all points respective artists, labels, publishers, etc. have received for all their charted records during Nov. 1, 1983 through Nov. 17, 1984.

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Lionel Richie's sweep of this year's Talent in Action awards was nearly as impressive as Michael Jackson's near-lock-out last year. Richie was the year's top artist, in both albums and singles, recorded music. He also had the top black album with his eight-million-seller "Can't Slow Down." Richie didn't top the dance/disco/rock recap as Jackson did last year, but it was still clear that he was the top adult contemporary artist. It's the second year in a row that Richie has won in that category.

But Richie was nosed out by Jackson for the year's biggest prize—top pop album. "Can't Slow Down" finished third, while "Thriller" was No. 1 for the second year in a row. That makes "Thriller" the first album to top the year-end chart two years in a row since the "West Side Story" soundtrack in 1956-63. And Jackson is the first artist to have his top year-end album two years in a row since Elton John scored in '74 with "Goodbye Yellow Brick Road" and in '75 with "Greatest Hits."

The year's other key award—top pop single—went to Prince's platinum smash "When Doves Cry." The hit was also declared the top black single, making it the first record to win in both categories since Bobby Lewis' "Tossin' and Turnin'" in 1961—when Prince was all of two years old. "Doves" was the third biggest hit of the year on the dance chart, but Prince was the most successful male dance artist. The top female dance artist was Cyndi Lauper, who was also judged the top female pop artist for both albums and singles. The top dance artist was Shalamar.

But the dance record of '84 was "The Pointer Sisters' "I Need You"/"(Automatic)/"Jump For My Love." The black radio success of those and other singles also enabled the Pointers to be named top black singles group of the year. The Pointers' hits were produced by Richard Perry, who also did the honors on Julio Iglesias & Willie Nelson's "To All The Girls I've Loved Before," which was declared the year's top country single.

The pop success of the Pointers and Iglesias hits made Perry the top pop producer of the year. He previously won the award in 1977, the year he supervised hits by Burton Cummings, Leo Sayer and Carly Simon. By repeating, Perry becomes one of the only four producers in the past 20 years to top the year-end recap more than once. He follows Norman Whitfield (1969-1970), Tom Bell (1973-1974) and Quincy Jones (1980-1983).

"To All The Girls" marks the third time in the past seven years that Nelson has walked off with the year's top country single award. He won, with Waylon Jennings, for 1978's "Mamas Don't Let Your Babies Grow Up To Be Cowboys," and on his own for 1992's "Always On My Mind."

Nelson was also declared the year's top male album artist in country. The equivalent award for singles went to Conway Twitty, who was the top album artist combining both singles and albums activity was Hank Williams Jr.

Crystal Gayle and Alabama were the top female artist and group in country music. Alabama also triumphed in both country and pop category, the year an award they previously won last year.

In the black field, Tina Turner won as the top female artist in singles, while Patti LaBelle won for black album album. Both singers have been in and out of hits since the early '60s, and scored major comeback this year. Midnight Star was named the top black album group, on the strength of their platinum album "No Parking On The Dance Floor."

While Lionel Richie repeated as top adult contemporary artist for the second straight year, he was narrowly edged out of the award for top adult contemporary single, which he swept last year with "You Are." This year his "Hello" came in second to Peabo Blando's "If Ever You're In My Arms Again."

Blyson's hit was produced by Michael Masser, who also mastered the top adult contemporary hit of 1974: Di-Anna Ross' "Last Time I Saw Him."

Barbra Streisand was the top female artist in adult contemporary, while Culture Club was the top AC group. Culture Club was also named the top pop group in singles, while Duran Duran took the equivalent award for albums. The top jazz album was David Sanborn's "Blackstreet." But Sanborn was edged as the top jazz artist by George Winston, who had two albums in the top year-end top five. The top country group was Country Music Association. The top female artist was Linda Ronstadt, owing to the success of her "What's New" collaboration with the Nelson Riddle orches. "What's New" was the year's number one jazz album.

I-Cap Talent Editor

**Iron Maiden penetrates the Iron Curtain by performing in Poland.**

While "buy American" was a trend established in 1984, most other aspects of the rock scene were continuations of trends laid down in 1983. "New music" no longer meant something dangerous; it simply meant something new. Duran Duran, Culture Club and the Thompson Twins remained firmly implanted as plain old pop.

The swing of the pendulum, initiated by AOR radio, away from new music and back to arena rock continued. While Quiet Riot, the surprise success of late 1983, was unable to duplicate its No. 1 action, there were unexpectedly strong showings from Aerosmith clones like Ratt and "(I'm just a) Rocker" "Twisted Sister. Van Halen's "1984" was planned so be the top album of the year for which it was named, although it ended up yielding the band its first No. 1 single, instead. For every foot gained by a ZZ Top or a Slade, an inch was lost by a Missing Persons, Berlin or Go-Go's. Ka- lago-who? As soon as the Cars or Spandau Ballet made their appearance on Adult Contemporary, it's inevitable the teens will find something diametrically opposed.

Video gave a big boost to hard rock bands, showing the potential ticket-buyer a teaser of performance footage with every clip. Videos became the promotional force in rock in 1984, again expanding on a trend established in 1983. This was the year MTV tried to put a lock on video music with exclusivity contracts and pay-for-play, and the year three new music cable nets (one of them owned by MTV) announced their inception.

But as consumers became more sophisticated about visuals, the scope broadened. Film and long-form video became the launching pad for rockers as diverse as John Cafferty & the Beaver Brown Band (aka Eddie & the Cruisers) to Prince. The latter half of the year saw the scene dominated by the phenomenon of His Purple Badness, thanks to a multimedia blitz of video, vinyl and film. This was the 20th anniversary of the British Invasion, but few Brit bands could ride the Beatles long coattails. This was the year of two highly publicized tours—Victory and the Rolling Stones—widespread at the expense of other acts on the road. We saw bands reunite (Deep Purple, Vanilla Fudge, even Iron Butterfly) at the same time bandmates went their separate ways (Asia, Simply Red, Boston). Thomson Shaw and Dennis De'Young, Roger Hodgson. Veterans like Tina Turner, Slade, Billy Ocean and Yes made smashing comeback, in fact, there were fewer first-timers at the top of the heap than in years.

But there will certainly be changes in store. Aren't there always? As the year ends, the controversial Frankie Goes To Hollywood is the hottest band around. Or will it be Madonna, with her return to the safety of '70s disco, who makes the grade? Rock and politics are mixing once again, but will we hear the sound of a "separate but equal" or a "Sammy Hagar or the questioning of a Little Steven? As the old Chinese curse goes, May you live in interesting times.

**Billboard 100: December 22, 1984**

**Country '84**

Country music is famous for reflecting the national psyche.

But by the close of 1984, liberalism in country music (as in politics) was giving way to a new trend toward conservatism. Perhaps what was to be expected in a year when Latin su-
Concerts ’84

This was to have been the year of the Jacksons on the concert trail, and it was—up to a point. The Jacksons’ massively hyped “Victory” tour did generate most of the headlines and most of the dollars, but was still forced to share center stage with Bruce Springsteen’s “Born In The U.S.A.” tour, which benefitted from its smoother internal logistics and seemed to generate greater audience goodwill.

The two acts ran neck-and-neck on a recap of the top 10 top-grossing concerts of the year, prepared by Billboard’s sister publication, Amusement Business. Both had 11 concerts on the top 100, though the Jacksons’ show—owing to their higher ticket price—finished considerably higher on the list.

In fact, the Jacksons had nine of the top 10 top-grossing shows of the year, and were shut out of a clean sweep of the top 10 only by Springsteen’s 10-show sellout at Meadowlands Arena in New Jersey last August. The Jacksons’ lowest-grossing show in the period ending Nov. 17 was their two-

Radio ’84

One thing that can be said about radio in 1984—there was more of it. Amidst a flurry of buying and selling, signal modifications and added night time hours, the real trend of the ‘80s emerged in the form of suburban annexation. Outlets formerly serving small community adjacent to major markets were sold (at sometimes hefty price tags) with the relocation of the larger trading area in the name of the buyer’s plans.

Early in the year, ABC plunged down $9 million dollars to buy Hicks Communications and to program for Denton, Tex. Once approved, KIXX was transformed into Dallas’ “Kiss-FM KXTS,” covering the metropolis with a new format, perhaps thwarted in its initial impact by KEGI there, which dropped its AOR approach in favor of a similar contemporary hit sound.

Atlanta was hit with one— but two new outlets, both from nearby Gainesville as Sharronovich’s WFOX finally got its engineering act together sporting a city grade AC signal while Katz purchased WXL for $5.5 million in April. Also aiming its newly improved signal over the Atlanta metro, Katz chose a country approach tying for some of Cap Cities on-erable WKHZ numbers. WKHS, licensed to Marietta, just a few years earlier took the same marketing approach, broadening its coverage and target audience to include the metro.

Likewise hit with two such newcomers was Raleigh, N.C., when Jim Heavner’s WBAG licensed to Burlington moved its studios to the city of Raleigh and became WZZU as Carl Verniers purchased the古老 WKY-FM/XYY changing the latter to WRDU, also located in Raleigh. Both outlets, top 40 WZU and album oriented WRRU made their debut over Labor Day weekend in hours of each other—and of WQR’s switch from AOR to country.

Even smaller trading areas were not immune to similar growth. The coastal community of Myrtle Beach, for instance, was renamed to “Wave 107” (WWVY, formerly WLAT licensed to and located in Conway, S.C.). Indianapolis, which saw itself increase similarly in the past five years, with Shelbyville’s WENS and Greenwood’s WZPL being major factors, continued to grow as the old WFIE-FM/TV added to its fold. Filling 107.9 is a dominant WTPY.

Format trends continued as expected in 1984, which like ’83 remained a year of top 40. Los Angeles’ KIIS entered in double digits (10.0 in the summer Arbitron book) with New York’s Z-100 neck in neck (on top of this at writing) with urban formatted WIRKS.

Urban lost a few influential outlets, with the switching of Scandinavia’s WAB and Houston’s KRLY (now KLTR) to AC, top 40 obviously continued to gain many converts—Milwaukee’s WZU and Portland’s KRZ (Z-100), Nashville’s WZKS (formerly WKYS, licensed to Murfreesboro) among them, but the distribution of 1984’s most memorable switch must belong to Portland’s KUPL. The easy listening Scripps Howard outlet finally achieved its long sought goal becoming number-one overall in all the top 53 Arbitron markets—only to go ahead with plans to convert to country weeks later.

A bit of history also went down in this year of top 40. Storz Broadcasting, the station group that was selected with top 40’s beginnings in the ’50s, began disbanding. Three of its outlets were sold with New Orleans’ WTRK and Oklahoma City’s ROMA going to Price Communications for $3 million—considerably less than their estimated worth during their ’60s heyday—while Malrite upgraded its Minneapolis holdings, acquiring WDCY for just under $3 million.

ROLLY BORSTEN
Radio Editor

The Every Brother on their reunion tour (Photo: Chuck Pullen)

International ’84

The international pop market has been mixed in terms of sales statistics, music trends and levels of excitement but it’s certainly been dominated by the two London-based acts Frankie Goes To Hollywood and Wham! They provided a dual injection of international hitmakers added to the aura of British pop supremacy established through 1983 and dazzlingly reflected in the U.S. charts.

At this stage of 1983, it was noted that international pop could be moving firmly into a “watershed chapter” when there would be “a tidal wave” of multinational talents, trends and productions, sweeping away geographical boundaries.

That hasn’t happened—yet. There’s been a positive tidal wave of worthy new talent from Britain to peak in 1985. Just to throw in a few names: Alison Moyet (Once Al of Yaz), Sade, Bros, UB40, Nik Kershaw, Billy Ocean. A few London-based producer names to pitch into the ring: Trevor Horn, Phil Collins, Steve Lillywhite, Tony Swain/Steve Jolley and many similarly inventive talents.

What’s more, the names that swamped the U.S. charts through 1983 have continued with little evidence of dimishing power: Duran Duran, the Police, Culture Club, The Eurythmics, Spandau Ballet, Sheena Easton.

But the move towards eliminating more geographical border-lines did slow down. The domestic pop scene in West Germany has lost much of the vitality of the 1982-83 “new wave,” so that German-language material sees much less chart action. Italy, too, is in a status of “crisis,” not unusual in that country, but it’s 90% international product that makes up the programming of the over-large network of radio and television that lavish promotion.

The worldwide price erupted in 1983 by Australian acts has fallen off, though the pop/rock band territory remains impressive enough to warrant this article a third place to the U.K. and U.S. But a major new trend in Aus-

Billboard Musician’s Guide 1984

Running mates in ’83! Anything’s possible, but here Chrissie Hynde (The Pretenders) and a previously unmentioned parencular person.

Turning Lauperese—Cyndi Lauper does Japanese girls how to have fun by being so unusual.

But with Britain so way out front in audio/video talent presentation, it’s the U.K. which predictably is reversing the near-decade-long sales trends. Last year, indeed, was the best, in terms of deliveries to the trade, since the golden days of 1979. Four singles, by mid-October, had sold a million copies, the first time that more than one had gone platinum since the 1979 bananza. Frankie GTH had two (“Relax” and “Two Tribes”), Wham’s George Michael (solo debut) had another with “Careless Whisper” and the “Old-timer” Stevie Wonder made it four.

There’s little point trying to separate the impact of Frankie compared with Wham! but the old pop group’s “Welcome To The Pleasuredome,” a two-LP package, set a new record (Continued on page TA-39)
he soundtrack boom yielded some of 1984's most impressive statistics. Consider:

- Ten soundtracks went platinum in '84, more than in the two previous best years for soundtracks combined.
- Two soundtracks, between them, dominated the No. 1 spot for more than half of the year.
- Seven singles from soundtracks reached No. 1 on the Hot 100, and one of them (Prince's "When Doves Cry") emerged as the top-selling single of the year.
- "Footloose" became only the second soundtrack in pop history to generate six top 40 singles, following 1980's "Urban Cowboy.
- "Purple Rain" was certified by the Recording Industry Assn. of America for selling eight million copies, a total topped by only one previous soundtrack: 1978's "Saturday Night Fever."

The point of all this is unmistakable: soundtracks and singles from them reached a peak of popularity this year. There were many reasons for this surge, ranging from the rise of cable channels to the popularity of music video to the closer interplay between filmmakers and pop musicians.

Bob Cavallo, who together with partners Joe Ruffalo and Steve Fargnoli developed, financed and produced Prince's "Purple Rain," said in June: "The music business and the film business are closer than at any time in history and are about to crash into each other."

Cavallo, Ruffalo and Fargnoli, who have managed Prince since before his first hit in 1979, lobbied hard to ensure that Prince would be granted total artistic control of "Purple Rain."

"In the beginning, Warner Bros. Pictures discounted his name value," Cavallo recalled. "If Prince has two million record fans, you can swallow them up in a Saturday. But we believe Prince has much greater name value than the number of records he's sold."

"There's something about Prince that piques peoples' interest a little more than some other artists. People don't know a lot about him; he's a little mysterious and has a controversial image."

Most of this year's platinum soundtracks were boosted by a hit single and a hit movie. "Purple Rain" and "Footloose" each produced two No. 1 singles and a third that reached the top 10. And 'The Woman In Red' and 'Ghostbusters' each yielded one No. 1 hit.

The "Purple Rain" soundtrack was created and marketed as a Prince album, which gave it a sense of unity and focus missing from many patchwork soundtracks. That same sense of cohesion was present in the year's other big soundtrack, "Footloose." The lyrics to all of the songs were written by Dean Pitchford, who also wrote the screenplay.

"I wanted the songs to be a subtext for the film," Pitchford explained in February. "I didn't want tracks that had been left off old albums, and I didn't want 'trunk songs' that had been lying around."

Becky Shargo, the film's music supervisor, agreed. "We wanted to have a thread tying through all the music. The reaction soundtracks went through a lull period in recent years is that they became mere compilations, like greatest hits packages. Kids got hip to it, and after a while it became passe."


But in '84, the RIAA opened its vaults and awarded 10 platinum albums. Besides "Purple Rain" and "Footloose," these included "The Woman In Red," "Edie And The Cruisers," "Ghostbusters," "Breakin'," "Hard To Hold," "The Big Chill," "Two Of A Kind" and "Yentl."

This is more than in the two previous best years for soundtracks—1978 and 1980—put together. In 1978 the RIAA awarded five platinum soundtracks—"Saturday Night Fever, "Grease," "Sgt. Pepper's Lonely Hearts Club Band," "Thank God It's Friday" and "FM." In '80, there were four—"Urban Cowboy," "Xanadu," "The Rose" and "Honeysuckle Rose."

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The only platinum soundtracks this year not to spin off at least one top 10 hit were "The Big Chill," a collection of oldies which accompanied a box-office smash, and "Yentl," which went platinum on the strength of Barbra Streisand's name and heavy adult contemporary airplay for "The Way He Makes Me Feel."

The main factor behind the success of the "Edie And The Cruisers" soundtrack was the growing importance of pay cable movie channels. The soundtrack sold poorly when first released a year ago, because the film was a box office dud. But the film was given a second wind when it was aired on cable during August, which brought the album back on the charts.

Norman Hunter, album buyer for the 157-store Record Bar chain, was enthusiastic about the cable tie-in which interviewed in Billboard in September.

"Cable exposure of movies has the potential to sell more soundtracks than theatre exposure," he said flatly. "It presents an easy opportunity for more people to see a film in a month than see it in a year in theatres."

Other key industry figures offered still more reasons for the year's soundtrack boom. Al Teiler, Columbia Records' senior vice president and general manager, noted: "Record companies have become more sophisticated in their dealings with studios, and are becoming involved with pictures at an earlier stage in the creative process."

Walter Lee, Capitol's vice president of marketing and promotion, cited the growing number of music industry veterans working at major studios, including Steve Bedell (Paramount), Gary LeMel (Columbia), Joel Sill (Warner Bros. Pictures) and Brendan Cahill (Universal).

Russ Regan, PolyGram's senior vice president for pop music, pointed to the value of video clips as a promotional tool.

"The proof for that lies in the number of major film directors (Continued on page TA-14)
An Exciting Entertainer
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With Appreciation,

Richard Nome

Entertainers Merchandise Management Corporation
The impact of Latins and their music on America is certainly nothing new. Ethnomusicologist John Storm Roberts cites in his book, "The Latin Tinge," how almost all of the major forms of popular music in the U.S.—Tin Pan Alley, stage and film music, jazz, rhythm & blues, western, rock—have been influenced throughout their development by element of Latin origin for the past 100 years.

The phenomenal success of Spain's international singer, Julio Iglesias, is one that has taken 15 years to cultivate. It comes as no small wonder that an artist of Iglesias' stature would desire to win the heart of America. But at what price? As with probably other superstars, Iglesias' fans are highly possessive of him. They have had to share him with those

Whatever the process of cross-fertilization of American music by Latins has entailed, the present indicates that Latins are fast becoming an integral part of the industry. It is a more subtle participation, one lacking the fleeting hype and dazzle of several decades past.

The acceptance of Iglesias by mainstream America may well serve to further open the doors of opportunity for outstanding Hispanic talent. Consider the fact that throughout the years Latins have helped shape American popular music through their endeavors while influencing the artistic efforts of non-Hispanics as well.

The legendary Dozy Gillespie once wrote: "If it weren't for Mario Bauza, I would have not gotten into Latin-Jazz." Gillespie is recognized as the first major jazz personality to experiment with Latin rhythms as a pioneer of Cubop during the 1950s. There were a number of other major figures during that era: Stan Getz, Charlie Parker, George Shearing, Nat "King" Cole, Dave Brubeck and Cal Tjader, to mention a few.

Yet, Latin musicians were primarily responsible for bringing Latin-Jazz to the forefront. Two key figures were Alberto Socarras and Frank "Machito" Grillo. There have been many others, of course. Jose Mangual, Sr., swung during the Bop era and during the years that saw the rise of Afro-Cuban music. Mangual's bongos helped decorate the sounds of Machito, Charlie Parker, Cannonball Adderley, Sarah Vaughan and Herbie Mann.

The popularity and effect of Latin music has long been an international phenomenon. The most enduring influences came from four countries: Cuba, Argentina, Brazil and Mexico. Of these, the impact of Cuba's habanera style, one source of the Argentinian tango (itself a mass rage during the early 1900's) and an element that directly touched jazz and other American idioms.

Whatever the process of cross-fertilization of American music by Latins has entailed, the present indicates that Latins are fast becoming an integral part of the industry. It is a more subtle participation, one lacking the fleeting hype and dazzle of several decades past.

The far-reaching significance of Latin musicians in Los Angeles alone is exhausting. There were established artists who provoked national, if not world-wide recognition during the 1940's and 1950's: Rene Touret, Eddie Cano, Xavier Cugat, Miguelito Valdes, Desi Arnaz, Johnny Martinez, Chico Sesma, Modesto Duran, and countless others.

The Latino rock movement of the last several decades makes up another facet of the Latinization of American music and fusion of Latin rhythm & blues. There was Ritchie Valens ("Oh Donna", "La Bamba"), Cannibal & the Headhunters ("Land Of A Thousand Dances"), The Midniters ("Whitti er Boulevards"), Sam the Sham & the Pharaohs ("Wooly Bully"), "Little Red Riding Hood," the Ronettes ("Be My Baby"), the Del-Brothers ("Come A Little Bit Closer"), Rudy Martinez & the Mysterians ("96 Tears"), & the Sir Douglas Quintet ("She's About A Mover," "Mendocino").

The 1970's gave birth to successful groups that specialized in the Latin-rock area: Azteca, El Chicano, Malo, Tierra, and Carlos Santana whose own penetration into mainstream America has yet to be rivaled.

Although the Latinization of popular, rock and country music has taken a substantial prominence on both coasts of America, California's artistic community must be viewed as the genuine catalyst. And it is in Los Angeles where the largest measure of fusion elements are initiated or incorporated by Latino artists.

The far-reaching impact of these musicians and singers revolves around a solidly established legacy. Numerous Latino artists of major standing, in addition to upcoming talent...
More people listen to BMI than to their mothers.

And more moms listen to BMI, too. Because most of the music played on radio is licensed by BMI. If anyone tries to tell you differently, don’t listen.

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Video Music
Where Technology and Creativity Meet in the '80s

Can anyone yet doubt the pivotal influence of video music? During 1984, a deluge of video music programming certainly argued against such skepticism, elevating the role of video promotion to an even higher niche as video music's style spread well beyond its existing cable and broadcast TV foundations to transform the very look of pop culture.

It was during '84 that the visual sizzle of promotional video clips became a unifying visual thread running through movies, TV, advertising and merchandising. Madison Avenue shelved last year's celebrities and yesterday's fashions to create commercials applying the flash and flair of rock video to automobiles, cosmetics, cereal and toys. Network cop shows were transformed from mean street orthodoxies to pastel-hued, jump cut montages on NBC-TV's "Miami Vice," where wardrobe and camera movement paid more homage to Michael Jackson than Jack Webb.

Saturday morning children's programming likewise absorbed the visual music style in both live action and animated programs, generating the cartoon equivalent of clips. Even the Disney Channel tapped the music video boom with its own DTV clips, aired over the channel and subsequently released by Disney's sister home video arm in prerecorded videocassettes.

The lure of low production costs and the lustre of a much-touted phenomenon compelled both network and syndicated program suppliers to multiply the various clip-driven program formats, and UHF stations joined cable, pay and standard VHF television outlets in committing long program blocks to promotional video tapes and films. With virtually free programming in the clips themselves, and MTV's success in attracting advertisers as a model, such shows banked that even modest viewing audiences could spell net profits. One striking index to the scope of this boom would be the likely dismay of old movie buffs in major markets from coast to coast, enduring the lonely torment of high-tech rock, pop and funk clips where Cary Grant and Barbara Stanwyck used to be. In many cities, the hours after midnight were once again a programmer's graveyard, save for music video fanatics.

Such measurements of music video's overall presence during the past year can't be denied. Yet despite these reflections of the field's impact, the underlying goals and operating styles that characterize the video music field remain problematic as well as promising. Although a number of major record labels—CBS, Warner Bros., PolyGram, A&M, I.R.S., MCA and Capitol/EMI among them—have created formal music video divisions, ostensibly to develop profit centers for visual music programs, the locomotive for the industry remains the promotional clip.

The clip, in turn, has yet to resolve lingering issues posed since the early '80s. Although MTV's controversial exclusivity pacts with record labels have offered a precedent for the financial compensation, issues of competition and the difficulty of translating the value of the MTV funds into a typical stipend cloud any easy attempt to outline just who pays for each clip. The adoption of duplicating and handling fees by many labels, or more stringent controls over service lists for promotional reels, have only partially offset the net cost to recording companies.

At the same time, the average production budget for a promotional clip has continued to rise, with typical estimates indicating the per clip investment has risen by perhaps a third. Participants at Billboard's sixth annual Video Music Conference this November noted, for example, that '83 budgets hovering between $25,000 and $28,000 have recently given way to $40,000 budgets. Label determination to eventually retrieve a direct income from such investments is self-evident in the proliferation of music video production divisions, yet, with the actual sales market for any prerecorded programs still embryonic, those same labels continue to seek "free" mechanical and publishing rights.

Indeed, the rift between promotional clip producers and managers, agents, publishers and performing rights interests intent upon building in their own participation in any music video monies remains virtually unchanged. The idea of rights waivers in perpetuity continues to polarize these opponents.

Less obviously, the cost of video promotion and production has replaced such abandoned label practices as extensive tour support, helping to keep overall marketing budgets high by offsetting much of the financial streamlining seen in the wake of the 1979 trade recession. To some observers, the necessity of clip promotion thus drives the break-even cost for a typical new album release ever higher—and relegates releases lacking a corresponding clip to a decidedly second class citizenship.

Artists and publishers have also raised the more abstract—but no more comforting—question of whether any clips may limit, rather than extend, the impact of a musical performance. And some managers and artists have confided concern over how visual considerations can rival, or even obscure, fundamental musical criteria in label contracts and marketing.

Will music video live up to its lofty promise? Or could the recorded music's "savior" of the early '80s prove a costly new example of media overkill within a few short years? If there's little evidence, as yet, of a music video burn-out among consumers, there is also a hung jury at the retail level of the video business, where hopes that music video titles could help open up home video sales against the prevailing rental orientation of that business. Although Sony's video software arm has exceeded early projections in its sale of video singles, EPs and selected long-form titles, such product is still handled with varying skill and sensitivity by the expanding home video retail base. Sony has yet to penetrate beyond a minority of record/fake chains dabbling in video.

Cable, pay and broadcast TV, while eager for clips, have yet to greet longer-form programs with the same zeal. Cable and pay systems, in particular, appear to have held program investments for special contemporary music packages at a de facto freeze, apart from specifically targeted music services (such as MTV). Ironically, such services' past rivalry with the atypical exhibitors over motion picture exploitation may be kindled, albeit on a smaller scale, with a rise in contemporary music features and shorts as big screen attractions.

However one unravels the often tangled interplay of visual music's hard market realities and stylistic impulses as a cultural phenomenon, there's little question that the technological links between audio and video are growing ever stronger. Hi-fi VCR technology is sparking an industry-wide emphasis on improved audio for consumer electronics, as well as the Wally success for Beta and VHS machines with vastly improved audio capabilities has led to the first commercial stereo broadcast television decoders, prompted by the TV field's acceptance of the Zenith/dbt TV audio standard. A host of hybrid audio/video products, from loudspeakers and amplifiers to computer interfaces and four-channel sound decoders (for Dolby Stereophonic theatrical audio) have emerged to compete for consumer dollars.

In such a climate, the role played by musical programs with the right mix of contemporary audio and eye-catching visuals will doubtless be a crucial one.

SAM SUTHERLAND
1984 TALENT CAPSULES

Was the show a hit or a miss? Following are excerpts from 35 talent reviews which appeared in Billboard during 1984. The highlights were assembled by Paul Grein, Billboard's talent editor.

JACKSONS

Armoread Stadium, Kansas City

The first show of the Jacksons' long-awaited "Victory" tour was seamless and precise, but dishearteningly stiff. Every word in the show seemed scripted, every move choreographed. We're told the Jacksons rehearsed the show top to bottom 90 times, and it shows: The concert had a practiced, mechanical quality, and conveyed little sense of spontaneity or personality.

PAUL GREIN July 21.

BRUCE SPRINGSTEEN & THE E STREET BAND

Civic Center, St. Paul, Minn.

At age 35, Springsteen demonstrated that maturity and the rock spirit are still compatible. Showing off his newfound Nautilus physique and "Footloose" dance moves, "the Boss" bounded across the Civic stage like the old Muhammad Ali. Like his beloved role models Elvis Presley and Chuck Berry, Springsteen fulfills the fantasy of what a rock hero should be.

LEO SACKS July 14.

PRINCE

Joe Louis Arena, Detroit

Prince is basking in the bulk of his concert tour on "Purple Rain," the film, instead of using "Purple Rain," the tour, as a platform to go beyond those symbols and gestures. At the start of the arthritic little song, he started to play a brown guitar—then, apparently realizing his mistake, switched to the white guitar used in the film.

NELSON GEORGE Nov. 17.

BILLY JOEL

The Forum, Inglewood, Calif.

Another key to the show's success was Joel's looseness and sense of fun. Concluding a version of "An Innocent Man," Joel remarked: "I screwed up the words on that one, but I think I covered my ass pretty good."

PAUL GREIN May 12.

DIANA ROSS

Westbury Music Fair, Long Island

The needless string of Las Vegas-like sidesteps hit bottom with a parade of rabbity men flexing their pecs on stage during "Muscles." No one need pay $25 to see that.

KIM FREEMAN March 17.

MENUDO

Radio City Music Hall, New York

The question of where music ends and marketing begins has seldom been as bafflingly posed as it is by Menudo, the Puerto Rican pop phenomenon that began a 10-show stand here Feb. 14. It would be both overly cynical and inaccurate to dismiss Menudo as a no-talent group being hyped on image alone. But it would be naïve to suggest that their talent is much more than minimal.

PETER KEEPNEWS March 3.

LIONEL RICHIE

Pacific Amphitheatre, Costa Mesa, Calif.

Before he started his first solo tour, Richie and his advisors wisely sought the advice of some top-notch directors and staging experts. But now that Richie has proved that he can mount the Big Professional Show, it's time for him to peel away some of the Hollywood slickness and focus on the directness and simplicity that have always been at the heart of his music and his appeal.

PAUL GREIN Oct. 13.

VAN HALEN

The Forum, Inglewood, Calif.

A Van Halen concert is half rock, half vaudeville and half again as loud, raunchy, energetic, flashy and manic as it needs to be. Everything they did, they overdid. The monumental motor-driven lighting trusses looked like a prop from "V: The Final Battle," and threw off enough wattage to illuminate three night ballrooms.

ETHLIE ANN VARE May 26.

YES

The Forum, Inglewood, Calif.

There were some druggy moments in the show, songs that one thought had concluded 10 minutes ago miraculously came back with a chorus. And there was a bit too much of the '70s space-ships and self-discovery. But Yes carefully avoided a ponderous Genesis/Jethro Tull approach. It wasn't half as boring as it might have been.

ETHLIE ANN VARE April 7.

CYNDI LAUPER

Ritz, New York

Lauper is the real thing: a brilliant and honest performer with more than a touch of eccentricity and a thousand volts of electricity. She has an incredible energy level, a wonderful sense of humor and a vulnerability—plus a set of pipes that would be appropriate for the Cathedral of St. John the Divine.

LAURA FOTI Jan. 21.

FRANKIE GOES TO HOLLYWOOD

Ontario Theatre, Washington D.C.

The young, white, suburban-looking crowd (most in Frankie T-shirts) was treated to a roaring hour-long set that, had all been understood, would have shocked most of them, not to mention their parents.

KATHY GILLIS Nov. 17.

LOU REED

Universal Amphitheatre, Universal City, Calif.

Lou Reed has finished his "growing up in public." His contentment is hard-won and well deserved. And if his music has become a little mundane because of it and his concert is no longer an outlet for the rants and raves of his devoted followers, no one is going to suggest that he go back to committing suicide simply to provide a more interesting evening for the crowd.

ETHLIE ANN VARE Nov. 17.

TINA TURNER

Beverly Theatre, Beverly Hills, Calif.

Everybody who has been making such a fuss about Michael Jackson's four-second moonwalk really ought to check out Tina Turner's show. Her performance may be second only to Bruce Springsteen's four-hour marathons for sheer intensity and physical endurance. You can work up a sweat just watching her.

PAUL GREIN Sept. 15.

POINTER SISTERS

Caesar's, Atlantic City

A great asset in the Pointer's show was the interplay of three distinct personalities expressed in three different voices: June, the sassy baby sister; Anita, the shyly playful performer, and Ruth, the authoritative powerhouse.

KIM FREEMAN July 21.

DURAN DURAN

The Forum, Inglewood, Calif.

While the group put on a good show, it was nothing compared to the show that was staged by the screaming, shrieking teenaged girls in the audience. The group struck the right note of bemusement about the pandermonium. Cracked lead singer Simon LeBison: "Just a little more energy, all right?" 

PAUL GREIN Feb. 18.

LINDA RONSTADT & THE NELSON RIDDLE ORCHESTRA

Universal Amphitheatre, Universal City, Calif.

When Linda Ronstadt took her "What's New" show on the road for a mini-tour last fall, she was still unsure of how audiences would respond, and it showed in her performance. She seemed nervous that in the middle of a classic ballad, some cloud would yell out, "Heat Wave." This time, Ronstadt appears more fortifiable and assured. And when some cloud did yell out, "Heat Wave," she had a deft reply: "If Duke Ellington isn't good enough for you, you're just in trouble."

PAUL GREIN Sept. 1.

BARRY MANILOW

Radio City Music Hall, New York

His predilection for the grandiloquent got to be a bit much, but it is an interesting comment on Manilow the composer that the three most overblown numbers he performed at Radio City—"Memories," "Read 'Em And Weep" and the ghastly "I Write The Songs"—were all written by other people.

PETER KEEPNEWS Nov. 17.

CULTURE CLUB

Madison Square Garden, New York

The group's music, built on '60s r&b underpinnings and liberally spiced with a gentile Caribbean ills, is as easy on the ear as Boy George's garish outfits can be harsh on the eye. He wore four in the course of the two-hour show, the most noteworthy of which was the red-and-silver archbishop-from-another-planet number he donned for "The War Song." 

PETER KEEPNEWS Dec. 8.

HUEY LEWIS & THE NEWS

Universal Amphitheatre, Universal City, Calif.

Lewis is a highly engaging, if stilted, front man. Even when he's trying out his fanciest rock star moves, he looks more like a CPA. Lewis is highly effective at playing off this boy-next-door quality. He frequently projects a mock shyness and clumsiness, like a 15-year-old on his first date.

PAUL GREIN June 30.

BILLY IDOL

The Palladium, Los Angeles

If, as they say, a performer onstage is making love to his audience, Billy Idol's show is definitely a violent seduction. If any single person can prove to the metalheads that new wavers are not defacto wimps, this is the guy.

ETHLIE ANN VARE March 31.

THE PRETENDERS

Universal Amphitheatre, Universal City, Calif.

The new album may have its weaknesses, but the Pretenders (Continued on page TA-35)
HITS OF THE WORLD

HITS Of The World recap charts were compiled from the weekly charts appearing in Billboard from Jan. 7, 1984 to Nov. 24, 1984.

BRITAIN (Courtesy Music Week)

TOP POP SINGLES

Pos. Title—Artist
1. RELAX—Frankie Goes To Hollywood—ZTT
2. TWO TRIBES—Frankie Goes To Hollywood—ZTT
3. I JUST CALLED TO SAY I LOVE YOU—Steve Wonder—Motown
4. HELLO—Lionel Richie—Motown
5. CARELESS WHISPER—George Michael—Epic
6. THE REFLEX—Durian Duran—EMI
7. MADONNA—Black Lace—Polydor
8. FREEDOM—Wham!—Epic
9. WAKE ME UP BEFORE YOU GO GO—Wham!—Epic
10. GHOSTBUSTERS—Ray Parker Jr—Arista

TOP POP ARTISTS

Pos. Title—Artist
1. CANT SONG—Lionel Richie—Motown
2. THRELLER—Michael Jackson—Epic
3. AN INNOCENT MAN—Billy Jo—CBS
4. LEGEND—Bob Marley & The Wailers—Island
5. DIAMOND LIFE—Sade—Epic
6. THE WORKS—Queen—Epic
7. NOW THAT'S WHAT I CALL MUSIC III—Various—Virgin
8. NOW THAT'S WHAT I CALL MUSIC II—Various—Virgin
9. INTO THE GAP—Thompson Twins—Arista
10. PRIVATE DANCER—Tina Turner—Capitol

TOP POP ARTISTS

Pos. Title—Artist—Label
1. FRANKIE GOES TO HOLLYWOOD—ZTT
2. WHAM!—Epic
3. STEVE WONDER(1) Motown
4. DURAN DURAN—EMI
5. QUEEN—EMI
6. LIONEL RITCHIE(1) Motown
7. PAUL McCARTNEY(2) Parlophone
8. GEORGE MICHAEL(1) Epic
9. THOMPSON TWINS(3) Arista
10. NIR KERFAN(2) RCA

TOP POP ARTISTS

Pos. Title—Artist—Label
1. LIONEL RITCHIE(1) Motown
2. MICHAEL JACKSON(3) Epic
3. BOB MARLEY & THE WAILERS(1) Island
4. SADIE(1) Epic
5. QUEEN(1) EMI
6. THOMPSON TWINS(1) Arista
7. HOWARD KEEL(1) Warich(1) WEA
8. TINA TURNER(1) Capitol
9. PAUL YOUNG(1) RCA

WEST GERMANY (Courtesy Der Musikmarkt)

TOP POP SINGLES

Pos. Title—Artist
1. SELF CONTROL—LaVagira—Atlantic/WEA
2. BIG IN JAPAN—Alphaville—WEA
3. RELAX—Frankie Goes To Hollywood—Island
4. SUCH A SHAME—Tak Tak—EMI
5. JENSIFTS VON EDEN—Nini De Angelo—Polydor/DGG
6. I JUST CALLED TO SAY I LOVE YOU—Steve Wonder—Motown
7. SEND ME AN ANGEL—Real Life—Curtis/Intercord
8. HIGH ENERGY—Lonnieaffe—Arista
9. PEOPLE ARE PEOPLE—Depeche Mode—Mute/Intercord
10. TWO TRIBES—Frankie Goes To Hollywood—Island

TOP POP ARTISTS

Pos. Title—Artist
1. 4630 BOCHUM—Herbert Grönemeyer—EMI
2. MAN ON THE LINE—Chris de Burgh—A&M/CBS
3. DISCOVERY—Mike Oldfield—Virgin
4. I FRIEGEHELLEN—Nino—CBS
5. AMONDO ANDRE—Peter Murphy—Teldec
6. ZWESCHE SALZBELKCHEN—Mitarb—Musikant/EMI
7. DIAMOND LIFE—Sade—Epic/CBS
8. NO PARLEZ—Paul Young—CBS
9. CARRIE BRIANNE—Peter Murphy—Teldec
10. FOOTLOOSE—Soundtrack/CBS

TOP POP ARTISTS

Pos. Title—Artist—Label
1. FRANKIE GOES TO HOLLYWOOD(2) Island
2. ALPHAVILLE(3) WEA
3. DEPECHE MODE—Mute/Intercord
4. LIMAH(2) EMI

AUSTRALIA (Courtesy Kent Music Report)

TOP POP SINGLES

Pos. Title—Artist—Label
1. CARELESS WHISPER—George Michael—Epic
2. IT'S JUST NOT CRISP—Queen—EMI
3. WAKE ME UP BEFORE YOU GO GO—Wham!—Epic
4. GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait
5. GHOSTBUSTERS—Ray Parker Jr—Arista
6. HELLO—Lionel Richie—Motown
7. LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis
8. I JUST CALLED TO SAY I LOVE YOU—Steve Wonder—Motown
9. 99 LULLABIES—Nena—Epic
10. FOOTLOOSE—Kenny Loggins—CBS

TOP POP ALBUMS

Pos. Title—Artist—Label
1. THRILLER—Michael Jackson—Cbs
2. CAN'T SLOW DOWN—Lionel Richie—Motown
3. THE SWING—INXS—WEA
4. BORN IN THE USA—Bruce Springsteen—Cbs
5. I HATE THAT RODNEY RIDE—Rondey—Epic
6. HITS HUGE '84—Various—CBS
7. TOO LOW FOR ZERO—Elin John—Rocket
8. UNDER A BLOOD RED SKY—U2—Island
9. COLOUR BY NUMBERS—Culture Club—Virgin
10. 1100 BEL AIR AVE—John Lennon—Cbs

TOP POP ARTISTS

Pos. Title—Artist—Label
1. INXS—WEA
2. LIONEL RITCHIE—Motown
3. WHAM!—Epic
4. CYNDI LAUPER—Portrait
5. GEORGE MICHAEL—Epic

JAPAN (Courtesy Music Label)

TOP POP SINGLES

Pos. Title—Artist
1. WINE RED NO KOKORO—Ayumi Chita—Kitty/Kitty
2. MOSHIMASHIATADA[Natte]—For Life/Vaishali-A
3. MAIN THEME—Henk Yokoyama—Toshiba EMI—Vareity
4. HOSHIKUJU NO STAGE—Checkers—Canyon/Yamaha
5. NAMIDA NO REQUEST—Checkers—Canyon/Yamaha
6. HOOK NO ROUGE—Senko Matsuda—Cbs/Sony/Sun
7. LICE CHOPIN—Alain Koyashu & C Point—CBS/Sony/Warner
8. JIKKAI—Akira Nakamura—Warner-Pioneer
9. KAWASHIKUJU JEALOUSY—Checkers—Canyon/Yamaha
10. HIROMUNA NO DISTANCE—Alisu—Canute/National

TOP POP ALBUMS

Pos. Title—Artist—Label
1. FOOTLOOSE—Soundtrack—CBS/Sony
2. THRILLER—Michael Jackson—Epic/Sony
3. MINMIN SONGE DE—Southou All Stars—Victor/Amuse
4. TEMPLE—Ann—for Life
5. VARIETY—Mami Takeuchi—Misono
6. EVERY TIME—Echich Oishi—CBS
7. ZETT CHICHE—Chicane
8. MEMOR—Akira Nakamura—Warner-Pioneer
9. BIG WAVE—Takuyo Yahashi—Misono
10. VOYAGER—Yam Matsui—Shibata EMI

TOP POP SINGLES ARTISTS

Pos. Title—Artist—Label
1. CHECKERS(4) Canyon/Yamaha
2. SENJO MASUTADA(4) CBS-Sonoda
3. AKIRA NAKAMURA(3) Warner-Pioneer/NichanNTV
4. KYOTO ROGU(3) Victor/Burme
5. ALFAL(3) Canyon/Canute/Nichan
6. TSUSHIKO TAHIIRA(4) Canyon/Yamho
7. ANZEN CHITAI(1) Kitty/Kitty
8. MASAKI KONDO(3) Canute/Yamho
9. WARRAY(1) For Life/Vaishali-A
10. SHIBUKANAGI(5) CBS/Sony/yohho

TOP POP ALBUM ARTISTS

Pos. Title—Artist—Label
1. AKIRA NAKAMURA(3) Warner-Pioneer
2. MICHAEL JACKSON(1) Epic/Sony
3. SENJO MASUTADA(4) CBS-Sonoda
4. SOUTHERN ALL STARS(1) Victor/Amuse
5. ANB(2) For Life
6. MIYUKI TACHIBANA(1) Moon
7. MARIYA TAKAHASHI(2) Victor
8. TATSURO YAMASHITA(1) Moon(1) VRC
9. EICHI OOTA(1) CBS/Sony
10. CHECKERS(1) Canyon

ITALY (Courtesy of Germano Ruscitto)

TOP POP SINGLES

Pos. Title—Artist—Label
1. LOVE OF THE COMMON PEOPLE—Paul Young—CBS
2. SELF CONTROL—LaVagira—Atlantic/WEA
3. FOTOMORANNA—Gianina Ninnini—Ricord
4. LA DONNA CANNONE—Francesco De Gregi—Rca
5. SOUND LIKE A MELODY—Ricord
6. GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Rca
7. RADIO CA—Couch
8. STATE OF THE NATION—Industry—Emi
9. RELAX—Jem—Group To Hollywood—Ricord
10. LEI DI TTORE—Alicia & Franco Balbato—Emi

TOP POP ALBUMS

Pos. Title—Artist—Label
1. VAI DEN, VAI BEN COSS—Vasco Rossi—Carosotto
2. NO PARLEZ—Paul Young—CBS
3. MIKAKO NO.7—Various—Cbb-Mm
4. FESTIVAL 84—Various—Cbb-Mm
5. SAN REMO '84—Various—Cbb-Mm
6. VIOLETTA DANCE & Power—Rca
7. MIKAKO NO.7—Various—Cbb-Mm
8. MUSICANTE—Pino Germano—Rca
9. FESTIVAL84—Various—Ricord
10. ORD PURO NO.3—CBS

TOP POP SINGLES ARTISTS

Pos. Title—Artist—Label
1. ALPHAVILLE(2) WEA
2. PAUL YOUNG(1) CBS
3. RIFF(3) CBS
4. CYNDI LAUPER(2) CBS
5. FRANCOIS DE GREGI(1) RCA
6. GIANNA NINNI(1) Ricord
7. CULTURE CLUB(3) Virgin

(Continued on page TA-69)
The Year's Top Stories

JANUARY
TOP 40 PDs see an up-tempo '84, with Culture Club, Duran Duran, Michael Jackson, Hall & Oates, Lionel Richie and Prince comprising the programming core (1/7).
RIAA RAISES award criteria for prerecorded video software. For titles released on or after Jan. 1, a gold award requires 37,500 units sold or rented, or suggested retail sale and/or rental income of $1.5 million. Platinum awards are double those amounts (1/17).
MUSICLAND GROUP set to purchase the 24-store Harmony Hut for $8 million in cash. Target takeover date is Feb. 27, pending approval by shareholders (1/28).

CBS RECORDS SCRAPS agreement signed (2/11). MEMORATING the BEATLES INVASION REMEMBERED (1/28).

MUSIC VIDEO will account for as much as 25% of the overall home video market by 1988, generating revenues of about $1.25 billion, according to a report by Wall St. firm F. Eberstadt (2/1/88).

THE SUPER COURT, in a five to four vote, rules that non-commercial, private home videotaping of off-air copyrighted programs is legal and does not constitute copyright infringement (1/28).

MICHAEL JACKSON SWEEPS the 11th annual American Music Awards, picking up seven awards plus the special Award of Merit (1/28).

PROMOTER JOHN SCHER PLEADS no contest to charges of violating federal antitrust laws, receiving three years probation and a $10,000 fine (1/28).

FEBRUARY
CBS RECORDS SCRAPs prepack requirement for CD purchases. Accounts can order any combination of titles so long as each order comprises at least 12 pieces (2/4).
MTV TALKS PAYMENT with labels for video clips as the music network nears the financial break-even point. No deals signed yet, but it's anticipated that details will be worked out in the next month or so (2/11).
BEATLES INVASION REMEMBERED by radio and retail commemorating the four lads' U.S. invasion (2/11).
CANADA MTV PLANS PRESENTED to the Canadian Radio-Television & Telecommunications Commission, with CHUM Ltd. and Rogers Radio Broadcasting remaining the front-runners of the four applicants (2/11).
COMPACT DISC GROUP CUTS organization tie to the RIAA, setting an independent course as a non-profit trade association (2/13).

VIDECLIP COMPENSATION reached between the West German music industry and the nation's broadcasters, the first such agreement signed in any major market (2/25).

MARCH
CBS RECORDS SUES Soundscapes Inc. for copyright infringement. It's believed to be the first legal action by a label against a major foreground music company (3/3).

FEBRUARY 4TH, 1998

MARCH
MICHAEL JACKSON SETS GRAMMY record, taking home eight key awards at the 26th annual event. The previous record was six, set by Roger Miller in 1969 (3/10).
MCA INC. may co-promote the Jacksons' tour with Don King and Joe and Katherine Jackson, with the family weighing the tri-venture proposal (3/10).

FTC SEEKS TO BAR Warner/PolyGram merger, asking a federal court for a temporary restraining order and a preliminary injunction to bar implementation of the merger while its legality is probed (3/17).

THRILLER PASSES 'SATURDAY NIGHT FEVER' as the all-time best-selling album, with CBS Records reporting 30.9 million sales worldwide, 19.4 million domestic. 'Fever' sold in excess of 25 million (3/17).

NEIL DIAMOND SUES CBS RECORDS in an effort to force release of an album he alleges the company is withholding because it's "not commercial enough" (3/17).

CASSETTES LEAD LPs as the dominant prerecorded audio configuration, according to recently released statistics from CBS, accounting for almost 54% of all album product shipped to the trade in '83 (3/24).

APRIL
THE SUPER COURT enters a four-year-old music industry copyright case pitting songwriters against publishers. At issue is who is entitled to a share of mechanical royalties in pre-termination licenses when a song's copyright is recaptured by its authors or estate (4/7).

MICHAEL JACKSON CAPTURES NARM "Gift Of Music" awards for the best-selling album and single. He is the first solo artist to do so (4/7).

RECORD RETAILERS need to establish themselves as music video outlets, and existing record distribution systems should deliver the product, says Louis Fogelman, outgoing NARM president (4/7).

UNITS FLAT, SHIPMENT DOLLARS UP 5% according to RIAA figures concerning U.S. recording industry's net shipments of all forms of prerecorded music in 1983 (4/14).

RCA ENDS PRODUCTION of CED video disk system after racking up more than a half a billion dollars in losses. Manufacturing and marketing players cease at year end; pressing disks and producing spare parts ceases in three years (4/14).

FEDERAL APPEALS COURT forbids PolyGram/Warner merger, pending review of a lower court ruling denying a temporary injunction against the merger. The lower court held that the FTC failed to prove its charges of antitrust violation (4/21).

LP RELEASES DECLINE for the fifth straight year, while 12-inch singles, cassette LPs and 30-minute "double-play" tapes by U.S. manufacturers rose significantly, according to RIAA figures for 1983 (4/21).

TOP 40 SLIPS in Winter Arbitron reports to a more realistic spot in the overall ratings picture, with only KISS-FM Los Angeles remaining No. 1 in the advance results. (4/28).

POLYGRAM CHANGES SCORPIONS COVER following a refusal from Wal-Mart, a 670-store discount chain raked by Handleman, to carry "Love At First Sting" because it feared customers would find the original cover offensive (5/5).

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*Numbers in parentheses indicate the Billboard issue in which the story appeared.
JACKSON'S TOUR TICKET PRICE set at $30, $28 plus a $2 handling charge (6/10).

House of Commons votes on investigations and oversight un- dermines preliminary probe into allegations of improper behavior by some record promoters in dealing with labels seeking an appeal (6/8).

HANDLE MI CEMENTS its position as the largest U.S. rec- ord company by spending a record $9 million on TV commercials to promote its latest albums, including "Thriller" (6/10).

MTV FACES a $1.1 million fine for broadcast violations (9/14)

LORIMAR TO BUY KARL VIDEO, a $10 million independent video company (9/8).

DISCOVERY MUSIC NETWORK SUES MTV in Los Angeles U.S. District Court, charging the 24-hour music service with antitrust viola- tions, restraint of trade and unfair competition (9/29).

CBS RECORDS' share of sales received from the first-time opportunity to trade off foreign exchange for an extra dis- count on front-line album product (9/29).

HEATH HANCOCK STARS at MTV's Music Video Awards show, with "Rockit" winning five different categories (9/29).

HOUSE SUBCOMMITTEE DROPS radio payola probe, conclud- ing that "paper" reports submitted by the industry, they do not violate the Communications Act (9/29).

NORM plus 17% increase in retail sales of record (9/14). Published accessory catalog along with blank tape, for the first seven months of this year (10/6).

PROMOTERS SAY BUSINESS DISAPPOINTING and look forward to fall tour and winter tours by Prince, Country Club and Hall & Oates (10/6).

FIRST DOMESTIC CD PLANT opens in Terre Haute, Ind., with ribbon-cutting ceremonies attended by U.S. Commerce Secretary Ron Brown, who pointed out problems in the U.S. music industry (10/6).

CAMELOT MUSIC ACQUIRES rights to "Purple Rain" in Georgia, giving the Canton, Ohio-based firm an entry into the Atlanta market (10/6).

SATELLITE CD debut set for November via a low-cost portable CD player and two car models (10/13).

HITS STILL HOT as New York, Los Angeles and Chicago Arbi- trage dealers sell to top 10 (10/13).

POLYGRAM PLANS CHAPELLO INTERSONG sale to Anglo American Music Publishing Corp., both headed by Freddy Ben- well, the Williamson Music publishing interest and the invest- ment group of Fernthorp & Co. It would be the biggest musi- c publishing deal in history (8/11).

RECORD STORES merge to become the largest music video network (8/12).

BILLBOARD CHANGES with new features, new departments, new charts and a graphic approach designed to make the magazine more usable for dealers (8/12).

76TH AES CONVENTION, the largest to date, draws to a close on an upbeat note (10/20).

K-TEL PILES FOR CHANNEL XI, overburdened by a record, quick call on $12 million in loans from four banks and a restricted cash flow (10/20).

TRENDSETTERS TOULONG & Walton's catalogs in a multi-million dollar deal (10/20).

MENTOR MUSIC PRODUCT SUPPLIES UP, with the RIAA reporting an 18% increase in units for the first six months of the year, and a 15% rise in dollar volume at suggested list price (10/27).

LIEBERMANN ENTERPRISES puts $1.2 million shares of stock on the block, asking $15 to $17 per share (10/27).

RCA RECORDS' sale of the Warner Music Group's interests in Brazil, Argentina, Peru, Colombia, Venezuela and Spain to Warner Communications (11/10).
Top Pop Artists of the Year
Combined LPs & Singles

1. DEF LEPPARD
2. CULTURE CLUB
3. MICHAEL JACKSON
4. JOHN WAITE
5. T'HE POINTER SISTERS

Top Black Artists
Combined LPs & Singles

1. MICHAEL JACKSON
2. LIONEL RICHIE
3. HERBIE HANCOCK
4. ARTHUR CONSIDINE
5. FEARLESS AHMAD

Top Country Artists
Combined LPs & Singles

1. WILLIE NELSON
2. GEORGE STRETT
3. HERBIE HANCOCK
4. JOHN CONNER
5. ROY CAMPBELL

Top Pop Album Artists-Duos/Groups

1. UB 40
2. ENYA
3. TINA TURNER
4. THE JACKSONS
5. THE WHITES

Top Talent Almanac 1985

Talent Almanac 1985

60. IN A SPECIAL WAY-Olivia Newton-John
61. LET THE MUSIC PLAY—George Benson
62. CHICAGO-CHICAGO
63. LIONEL RICHIE-Def Leppard
64. MICHAEL JACKSON-Culture Club
65. JOHN WAITE-The Pointer Sisters
66. THE POINTER SISTERS-The Pointer Sisters
67. T'HE POINTER SISTERS-The Pointer Sisters
68. CULTURE CLUB-Culture Club
69. MICHAEL JACKSON-Michael Jackson
70. JOHN WAITE—Def Leppard
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86. JOHN WAITE—Def Leppard
87. THE POINTER SISTERS-The Pointer Sisters
88. CULTURE CLUB-Culture Club
89. MICHAEL JACKSON-Michael Jackson
90. JOHN WAITE—Def Leppard

### New Pop Artists Combined LPs & Singles

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**Top Pop Album Artists**

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Top Pop Singles

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2. WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—Capitol
3. SAY YOU SAY—Paul McCartney & Michael Jackson—Columbia
4. FOOTLOOSE—Kenny Loggins—Columbia
5. AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins—Atlantic
7. HELLO—Lionel Richie—Motown
8. OWNER OF A LONELY HEART—Yes—Alto
9. GHOSTBUSTERS—Ray Parker Jr.—Arista
10. KARMA CHAMELEON—Culture Club—Virgin/Epic
11. MISSING YOU—John Waite—EMI America
12. ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown
13. LET'S HEAR IT FOR THE BOY—Denise Williams—Columbia
14. DANCING IN THE DARK—Bruce Springsteen—Columbia
15. GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Columbia
16. THE REFLEX—Durand Duran—Capitol
17. TIME AFTER TIME—Cyndi Lauper—Portrait
18. JUMP (FOR MY LOVE)—The Pointer Sisters—Planet
19. TALKING IN YOUR SLEEP—The Romantics—Neptune
20. SELF CONTROL—Laura Branigan—Atlantic
22. SAY IT ISN'T SO—David Hidalgo & Louie Hernandez—Warner Bros.
23. HOLD ME NOW—Thompson Twins—Arista
24. JOANNA—Kool & The Gang—De-Lite
25. I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder—Motown
26. SOMEBODY'S WATCHING ME—Rick Wilde—Motown
27. BREAK MY STRIDE—Matthew Wilder—Private
28. 9 LIVES/BALLADS—New Kids on the Block—Atlantic
29. I CAN DREAM ABOUT YOU—Emmett Howard—MCA
31. OH, SHHERIE—Steve Perry—Columbia
32. STUCK ON YOU—Lionel Richie—Motown
33. I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elo—John Gold
34. SHE BOHO—Cyndi Lauper—Portrait
35. BORDERLINE—Madonna—Sire
36. SUNGLASSES AT NIGHT—Gerry Mars—EMI America
37. EYES WITHOUT A FACE—Billy Idol—Chrysalis
38. HERE COMES THE RAIN AGAIN—Eurythmics—MCA
39. UPTOWN GIRL—Billy Joel—Columbia
40. SISTER CHRISTIAN—Night Ranger—Come/Columbia
41. DRIVE—The Cars—Elektra
42. TWIST OF FATE—Olivia Newton-John—MCA
43. UNION OF THE SNAKE—Oxian Duncan—Capitol
44. THE HEART OF ROCK 'N' ROLL—Ray Lewis And The New Orleans—Chrysalis
45. HARD HABIT TO BREAK—Chicago—Full Moon/Warner Bros.
46. THE WARRIOR—Scandal Featuring Patty Smyth—Columbia
47. IF EVER YOU'RE IN MY ARMS AGAIN—Paul Broudy—Elektra
48. AUTONOMOUS—The Pointer Sisters—Planet
49. LET THE MUSIC PLAY—Judson Emergency—Mirage
50. TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson—Columbia
51. CARIBBEAN QUEEN—Billy Ocean—Jive/RCA
52. THAT'S ALL—Genesis—Atlantic
53. RUNNING WITH THE NIGHT—Lionel Richie—Motown
54. BAD SONGS (SAY SO MUCH)—Elton John—Jive/ARMS
55. I WANT A NEW DRUG—Huey Lewis & The News—Chrysalis
56. ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton—Jive/CBS
57. LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis
58. INFLATUATION—Rod Stewart—Warner Bros.
59. ALMOST PARADOX...LOVE THEME FROM—Footloose—Maxwell & Ann Wilson—Columbia
60. LEGS—Tea Party—Warner Bros.
61. STATE OF SHOCK—Jacksons—Epic
63. MISS ME BLIND—Culture Club—Virgin/Epic
64. IF THIS IS IT—Mary Lewis & The News—Chrysalis
65. YOU MIGHT THINK Of THE CATS—Elektra
66. LUCKY STAR—Madonna—Veejay/RCA
67. COVER ME—Bruce Springsteen—Columbia
68. CUM ON FEEL THE NOIZE—Queer Kid—Pasha
69. BREAKDANCE—Irvin Carr—Geffers/Network
70. ADULT EDUCATION—Gary Hall & John Gates—Epic
71. THEY DON'T KNOW—Tracey Ullman—MCA
72. AN INNOCENT MAN—Billy Joel—Columbia
73. CRUEL SUMMER—Banana Boat—London
74. DANCE ALL DAY—Jagged Edge—Columbia
75. GIVE IT UP—A.C.—MCA
76. I'M SO EXCITED—The Pointer Sisters—Planet
77. I STILL CAN'T GET OVER LOVING YOU—Ray Parker Jr.
78. THRILLER—Michael Jackson—Epic
79. HOLIDAY—Madonna—Sire
80. BREAKIN'...THERE'S NO STOPPING US—Ollie & Jerry—Polydor
81. NOBODY TOLD ME—John Lennon—Polydor
82. CHURCH OF THE POISON MIND—Culture Club—Virgin/Epic
83. THINK OF LAURA—Christopher Cross—Warner Bros.
### Top Black Singles

**Pos.** | **TITLE** | **Artist** | **Label**
---|---|---|---
1. | WHEN DOVES CRY | Prince | Warner Bros. (21)
2. | IF ONLY YOU KNEW | Patti LaBelle | Philadelphia Int'l (1)
3. | WHAT'S LOVE GOT TO DO WITH IT | Tina Turner | Capitol (4)
4. | SHE'S STRANGE | Slade | Atlantic Artists (3)
5. | TIME WILL REVEAL | Deborah | Gordy (2)
6. | CARIBBEAN QUEEN | Billy Ocean | Jive/Arista (1)
7. | HELLO | Lionel Richie | Motown (3)
8. | JOANNA | Kool & The Gang | De-Lite (2)
9. | LET THE MUSIC PLAY | Shimmy | Mirage (2)
10. | DON'T LOOK ANY FURTHER | Dennis Edwards | Gordy (2)
11. | LET'S HEAR IT FOR THE BOY | Deniece Williams | Columbia (2)
12. | SOMEBODY'S WATCHING ME | Rick Wall | Motown (1)
13. | YOU AND ME | The O'Jays | Epic (2)
14. | GHOSTSTORIES | Ray Parker Jr. | Arista (2)
15. | LOVELETTE | O'Jays | Capitol (2)
16. | ENCORE | Cheryl Lynn | Columbia (1)
17. | DON'T WASTE YOUR TIME | Yarbrough & Peoples | Total Experience (2)
18. | ALL NIGHT LONG (ALL NIGHT) | Lionel Richie | Motown (1)
19. | SAY SAY SAY | Paul McCartney & Michael Jackson | CBS (3)
20. | TAXI | J. Blackfoot | Soundtown (2)
21. | SOMEBODY ELSE'S GUY | Jocelyn Brown | Vinyl Groove (1)
22. | LADY YOU ARE | One Way | MCA (1)
23. | I JUST CALLED TO SAY I LOVE YOU | Stevie Wonder | Motown (2)
24. | FREAKSHOW ON THE DANCE FLOOR | The Bar-Kays | Mercury (2)
25. | JUMP (FOR MY LOVE) | The Pointer Sisters | Planet (2)

### Top Black Singles Artists

**Pos.** | **ARTIST** | **Label**
---|---|---
1. | LIONEL RICHIE | Motown (3)
2. | PRINCE | Warner Bros. (3)
3. | TINA TURNER | Capitol (3)
4. | THE POINTER SISTERS | Motown (3)
5. | K.C. & THE SUN SHINE | De-Lite (3)
6. | SHANNON | Mirage (2)
7. | JETTRESE GODDINE | A&M (3)
8. | PATRICIA LABELLE | Philadelphia Int'l (1)
9. | RAY PARKER JR. | Arista (4)
10. | THE S.O.S. BAND | Tabu (3)
11. | DEBEE | Motown (1)
12. | DENNIS WILLIAMS | Columbia (3)
13. | AMD | Motown (1)
14. | ONE WAY | MCA (4)
15. | ROCKWELL | Motown (4)
16. | DENNIS EDWARDS | Motown (3)
17. | MELIA MOORE | Motown (1)
18. | MURRAY | Epic (2)
19. | THE BAR-KAYS | Motown (1)
20. | THE S.O.S. BAND | Motown (1)
21. | LUTHER VANDROSS | Epic (3)
22. | EVELYN "CHAMPAGNE" KING | RCA (4)
23. | ATLANTIC STAR | A&M (1)
24. | RUN-D.M.C. | Profile (3)
25. | YARBROUGH & PEOPLES | Total Experience (3)
26. | O'BRYAN | Capitol (3)
27. | RICK JAMES | Epic (2)
28. | PEACH BISON | RCA (3)
29. | BILLY OCEAN | RCA (1)
30. | DEREK AND THE DOMINOS | Arista (2)
31. | TEDDY PENDERGRASS | Epic (1)
32. | JUDE'S RUSH | Polydor (3)
33. | PATRICE RUSHEN | Int'l Profile (3)
34. | TEDDY WILLS | Epic (2)
35. | TEDDY WILLS' BAND | Epic (3)
36. | TEDDY WILLS | Epic (4)

### Top Black Singles Labels

**Pos.** | **LABEL** | **No. of Charted Singles**
---|---|---
1. | COLUMBIA | 42
2. | MOTOWN | 22
3. | CAPITOL | 24
4. | ARISTA | 25
5. | RCA | 23
6. | ELEKTRA | 13
7. | MERCURY | 12
8. | BROS. | 11
9. | RCA | 12
10. | ISLAND | 12
11. | GORDY | 10
12. | MCA | 26
13. | MCA | 26
14. | MOTOWN | 23
15. | ELEKTRA | 22
16. | MCA | 22
17. | WARNER BROS. | 18
18. | TELMEX | 15
19. | ROLLING STONE | 14
20. | ELEKTRA | 14
21. | BROS. | 13
22. | WARNER BROS. | 13
23. | WARNER BROS. | 13
24. | MCA | 12
25. | MCA | 12
26. | RCA | 12
27. | ELEKTRA | 12
28. | MCA | 12
29. | MCA | 12
30. | ELEKTRA | 12
31. | MCA | 12
32. | WARNER BROS. | 12
33. | ELEKTRA | 12
34. | MCA | 12
35. | MCA | 12
36. | WARNER BROS. | 12
37. | ELEKTRA | 12
38. | MCA | 12
39. | ELEKTRA | 12
40. | MCA | 12
41. | ELEKTRA | 12
42. | MCA | 12
43. | ELEKTRA | 12
44. | MCA | 12
45. | ELEKTRA | 12
46. | MCA | 12
47. | ELEKTRA | 12
48. | MCA | 12
49. | ELEKTRA | 12
50. | MCA | 12
## Top Black Albums

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<th>TITLE—Artist—Label</th>
<th>Album Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>CAN'T SLOW DOWN—Lionel Richie—Motown</td>
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<td>THRILLER—Michael Jackson—Epic</td>
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<td>NO PARKING ON THE DANCE FLOOR—Midnight Star—Solar</td>
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<td>BURY MY HEART—Luther Vandross—Epic</td>
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<td>I'M SORRY—Irene Cara—Sony</td>
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<td>SWAY OUT—The Pointer Sisters—Planet</td>
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<td>I'M IN LOVE AGAIN—Patrice Rushen—Philadelphia Int'l</td>
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<td>IN A SPECIAL WAY—DeBarge—Gordy</td>
<td>Gordy</td>
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<td>SHE'S STRANGE—Camilo—Atlantic Artists</td>
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<td>11.</td>
<td>PRIVATE DANCER—Tina Turner—Capitol</td>
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<td>12.</td>
<td>DON'T LOOK ANY FURTHER—Dennis Edwards—Gordy</td>
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<td>13.</td>
<td>LADY—One Way—MCA</td>
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<td>14.</td>
<td>IN THE HEART—Kool &amp; The Gang—De-Lite</td>
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<td>MACONNA—Madonna—Island</td>
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<td>16.</td>
<td>IT'S YOUR NIGHT—James Ingram—West</td>
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<td>17.</td>
<td>FUTURE SHOCK—Herbie Hancock—Columbia</td>
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<td>18.</td>
<td>GAP BAND V-JAMMIN'—The Gap Band—Total Experience</td>
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<td>BE MY LOVER—O'Bryan—Capitol</td>
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<td>LOVE LANGUAGE—Teddy Pendergrass—Asylum</td>
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<td>I'M A BLUES MAN—Z.Z. Hill—Malaco</td>
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<td>NEVER SAY NEVER—MobyMoore—Capitol</td>
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<td>23.</td>
<td>SOMEBODY'S WATCHING ME—RickWee—Motown</td>
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<td>24.</td>
<td>DANGEROUS—The Bar-Kays—Mercury</td>
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<td>YOURS FOREVER—Atlantic Starr—A&amp;M</td>
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<td>COLD BLOODED—Rick James—Gordy</td>
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<td>28.</td>
<td>JOYSTICK—The Dazz Band—Motown</td>
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<td>SEND ME YOUR JOYSTICK—Your Ray &amp; Star</td>
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<td>I'M YOUR MAN—Jermaine Jackson—Motown</td>
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<td>COLOUR BY NUMBERS—Culture Club-Virgin</td>
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<td>THE POET II—Bobby Womack—Beverly Glen</td>
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<td>BREAKIN'—SouthFunk—Polydor</td>
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<td>LET THE MUSIC PLAY—Sharam—Milkay</td>
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<td>THE SUNSTRESS—Anita Baker—Beverly Glen</td>
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<td>RUN-D.M.C.—Run-D.M.C.—Profile</td>
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<td>ROBBIE—Tee-Amar—Epic</td>
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<td>BE A WINNER—Yarbrough &amp; Peoples—Total Experience</td>
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<td>SUDDENLY—Billy Ocean—Jet-Arka</td>
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<td>COMEDOWN—Eddie Murphy—Columbia</td>
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<td>VICTORY—Jackets—Epic</td>
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<td>BACKSTREET—David Sanborn—Warner Bros.</td>
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<td>STREET BEAT—Dee-Lite—Solar</td>
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<td>FISHERMAN—Patrice Rushen—Elektra</td>
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<td>BORN TO LOVE—Pebby Bryson &amp; Roberta Flack—Capitol</td>
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<td>YOU SHOULDN'T-NUV BIT FISH—George Clinton—Capitol</td>
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<td>FEEL MY SOUL—Janet Holiday—Geffen</td>
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<td>HEAVEN ONLY KNOWS—Teddy Pendergrass—Philadelphia Int'l</td>
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<td>STRAIGHT FROM THE HEART—Pebby Bryson—Elektra</td>
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## Top Black Album Labels

<table>
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<th>Pos.</th>
<th>Label (No. of Charted Albums)</th>
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<tbody>
<tr>
<td>1.</td>
<td>MOTOWN (20)</td>
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<td>2.</td>
<td>CAPITOL (18)</td>
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<td>Epic (12)</td>
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<td>WARNER BROS. (10)</td>
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### Top Country Singles

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<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Conway Twitty</td>
<td>I've Been Around Enough</td>
<td>RCA/Curb</td>
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<td>2</td>
<td>George Strait</td>
<td>I Don't Wanna Lose Your Love</td>
<td>RCA</td>
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<td>Earl Thomas Conley</td>
<td>Shotgunalin</td>
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<td>Alabama</td>
<td>Let's Fall In Love</td>
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<td>5</td>
<td>The Statler Brothers</td>
<td>You're My Heart</td>
<td>RCA</td>
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<td>Somebody's Meedin' Somebody</td>
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<td>Dolly Parton</td>
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<td>Conway Twitty</td>
<td>Only A Lonely Heart Knows</td>
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<td>Hank Williams</td>
<td>Someone I Should Know</td>
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<tr>
<td>10</td>
<td>The Statler Brothers</td>
<td>Make Love</td>
<td>RCA</td>
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<td>11</td>
<td>Billie Jo Spears</td>
<td>Made My Bed</td>
<td>Epic</td>
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<td>13</td>
<td>T.G. Sheppard</td>
<td>A Line Too Long</td>
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<td>Nobody Knows</td>
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<td>Bobby Bare</td>
<td>I'm Just A Woman In Love</td>
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<td>T.G. Sheppard</td>
<td>Another Place To Cry</td>
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<td>Conway Twitty</td>
<td>I'm Gonna Love Me So Much</td>
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<td>Loretta Lynn</td>
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<td>30</td>
<td>THE Nitty Gritty Band</td>
<td>Someone I Should Know</td>
<td>RCA</td>
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### Top Country Singles Artists

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<tr>
<th>Artist</th>
<th>Label</th>
<th>Number of Charted Singles</th>
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<tbody>
<tr>
<td>Conway Twitty</td>
<td>MCA/Curb</td>
<td>2</td>
</tr>
<tr>
<td>George Strait</td>
<td>RCA</td>
<td>3</td>
</tr>
<tr>
<td>Earl Thomas Conley</td>
<td>MCA</td>
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</table>
## Top Country Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>&quot;Love Lies&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>2.</td>
<td>&quot;Cheat the Night&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;Today&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;The Closer You Get&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>6.</td>
<td>&quot;Without a Song&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>7.</td>
<td>&quot;Man of Steel&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>8.</td>
<td>&quot;Cage the Songbird&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
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</table>

## Top Country Album Labels

<table>
<thead>
<tr>
<th>No.</th>
<th>Label</th>
<th>No. of Charted Albums</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td>RCA</td>
<td>25</td>
</tr>
<tr>
<td>2.</td>
<td>MCA</td>
<td>15</td>
</tr>
<tr>
<td>3.</td>
<td>Columbia</td>
<td>14</td>
</tr>
<tr>
<td>4.</td>
<td>Warner Bros.</td>
<td>14</td>
</tr>
<tr>
<td>5.</td>
<td>Liberty</td>
<td>9</td>
</tr>
<tr>
<td>6.</td>
<td>Epic</td>
<td>9</td>
</tr>
<tr>
<td>7.</td>
<td>Mercury</td>
<td>9</td>
</tr>
<tr>
<td>8.</td>
<td>Capitol</td>
<td>9</td>
</tr>
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<td>9.</td>
<td>Charly</td>
<td>8</td>
</tr>
<tr>
<td>10.</td>
<td>Warner Bros.</td>
<td>7</td>
</tr>
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<td>11.</td>
<td>Columbia</td>
<td>7</td>
</tr>
<tr>
<td>12.</td>
<td>MCA/Curb</td>
<td>7</td>
</tr>
<tr>
<td>13.</td>
<td>Epic</td>
<td>7</td>
</tr>
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<td>14.</td>
<td>Liberty</td>
<td>7</td>
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<tr>
<td>15.</td>
<td>Capitol</td>
<td>7</td>
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</table>

## Top Country Album Artists

<table>
<thead>
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<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;Tomorrow&quot;</td>
<td>Hank Williams Jr.</td>
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<td>2.</td>
<td>&quot;It's All Over Now&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;The Cigarette Song&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;The Man That Got Away&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;The Man Who Shot Liberty Valance&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
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## Charted Albums

<table>
<thead>
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<th>Title</th>
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<tbody>
<tr>
<td>1.</td>
<td>&quot;The Man That Got Away&quot;</td>
<td>Hank Williams Jr.</td>
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<tr>
<td>2.</td>
<td>&quot;The Man Who Shot Liberty Valance&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>3.</td>
<td>&quot;The Bells of St. Mary's&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>4.</td>
<td>&quot;The Man That Got Away&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>5.</td>
<td>&quot;The Man Who Shot Liberty Valance&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
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<td>6.</td>
<td>&quot;The Bells of St. Mary's&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>7.</td>
<td>&quot;The Man That Got Away&quot;</td>
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<td>RCA</td>
</tr>
<tr>
<td>9.</td>
<td>&quot;The Bells of St. Mary's&quot;</td>
<td>Hank Williams Jr.</td>
<td>RCA</td>
</tr>
<tr>
<td>10.</td>
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### Top Adult Contemporary Singles

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<tbody>
<tr>
<td>1</td>
<td>Turn, Take That's All Right</td>
<td>Turner</td>
<td>Motown</td>
</tr>
<tr>
<td>2</td>
<td>Houston</td>
<td>Runnin' With The Night</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>Don't Answer</td>
<td>Billy Joel</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>Iself Control</td>
<td>Iglesias</td>
<td>Alibis</td>
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<tr>
<td>5</td>
<td>The Way</td>
<td>Streisand</td>
<td>Columbia</td>
</tr>
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<td>6</td>
<td>Leave a Tender Moment Alone</td>
<td>Turner</td>
<td>Columbia</td>
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<tr>
<td>7</td>
<td>You're In Love</td>
<td>Houston</td>
<td>Virgin/Epic</td>
</tr>
<tr>
<td>8</td>
<td>I Hold Me Now</td>
<td>Brown</td>
<td>Motown</td>
</tr>
<tr>
<td>9</td>
<td>Don't Come Running</td>
<td>Bonnie</td>
<td>Warner Bros.</td>
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<tr>
<td>10</td>
<td>Over My Head</td>
<td>Brown</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>11</td>
<td>The Life Goes On</td>
<td>Turner</td>
<td>Columbia</td>
</tr>
<tr>
<td>12</td>
<td>It's In My Life</td>
<td>Turner</td>
<td>RCA</td>
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<tr>
<td>13</td>
<td>You Feel So Good</td>
<td>Simmons</td>
<td>Arista</td>
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<td>14</td>
<td>I Want To Be Real</td>
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<td>I Don't Want To Miss What's Happening</td>
<td>Turner</td>
<td>RCA</td>
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<tr>
<td>16</td>
<td>Keep On Dancing</td>
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<td>RCA</td>
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<td>17</td>
<td>I'm Not Telling (I Want To Be)</td>
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<td>18</td>
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<td>Turner</td>
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<td>19</td>
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<td>Turner</td>
<td>RCA</td>
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<tr>
<td>20</td>
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<td>Turner</td>
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<td>49</td>
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<tr>
<td>50</td>
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<td>Turner</td>
<td>RCA</td>
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</tbody>
</table>
Top Boxscores

This is a list of the top-grossing concerts of the year, as reported in Billboard's Almanac for 1984.

1. $5,937,618, HUDDLESTON, CANADA, with the group THE JACKSONS.

2. $5,545,287, HUDDLESTON, CANADA, with the group THE JACKSONS.

3. $5,442,675, HUDDLESTON, CANADA, with the group THE JACKSONS.

4. $5,042,310, HUDDLESTON, CANADA, with the group THE JACKSONS.

5. $4,990,007, HUDDLESTON, CANADA, with the group THE JACKSONS.

6. $4,788,500, HUDDLESTON, CANADA, with the group THE JACKSONS.

7. $4,585,300, HUDDLESTON, CANADA, with the group THE JACKSONS.

8. $4,481,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

9. $4,350,000, HUDDLESTON, CANADA, with the group THE JACKSONS.

10. $4,227,000, HUDDLESTON, CANADA, with the group THE JACKSONS.

11. $4,009,700, HUDDLESTON, CANADA, with the group THE JACKSONS.

12. $3,881,700, HUDDLESTON, CANADA, with the group THE JACKSONS.

13. $3,746,600, HUDDLESTON, CANADA, with the group THE JACKSONS.

14. $3,619,000, HUDDLESTON, CANADA, with the group THE JACKSONS.

15. $3,491,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

16. $3,364,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

17. $3,228,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

18. $3,092,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

19. $2,959,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

20. $2,825,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

21. $2,691,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

22. $2,557,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

23. $2,423,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

24. $2,289,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

25. $2,155,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

26. $2,021,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

27. $1,887,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

28. $1,753,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

29. $1,619,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

30. $1,485,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

31. $1,351,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

32. $1,217,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

33. $1,083,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

34. $949,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

35. $815,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

36. $681,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

37. $547,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

38. $413,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

39. $279,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

40. $135,200, HUDDLESTON, CANADA, with the group THE JACKSONS.

Top Pop Singles Publishers

1. BUCKINGHAM
2. BRADFORD
3. BURGESS
4. BURGESS
5. BURGESS
6. BURGESS
7. BURGESS
8. BURGESS
9. BURGESS
10. BURGESS
11. BURGESS
12. BURGESS
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42. BURGESS
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44. BURGESS
45. BURGESS
46. BURGESS
47. BURGESS
48. BURGESS
49. BURGESS
50. BURGESS

Top Black Singles Publishers

1. BUCKINGHAM
2. BRADFORD
3. BURGESS
4. BURGESS
5. BURGESS
6. BURGESS
7. BURGESS
8. BURGESS
9. BURGESS
10. BURGESS
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36. BURGESS
37. BURGESS
38. BURGESS
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41. BURGESS
42. BURGESS
43. BURGESS
44. BURGESS
45. BURGESS
46. BURGESS
47. BURGESS
48. BURGESS
49. BURGESS
50. BURGESS

Top Country Singles Publishers

1. BUCKINGHAM
2. BRADFORD
3. BURGESS
4. BURGESS
5. BURGESS
6. BURGESS
7. BURGESS
8. BURGESS
9. BURGESS
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47. BURGESS
48. BURGESS
49. BURGESS
50. BURGESS

(Continued on page TA-37)
## Top Jazz Albums

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<thead>
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<th>TITLE</th>
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<th>Label</th>
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<tbody>
<tr>
<td>2.</td>
<td>Piano</td>
<td>Wynton Marsalis</td>
<td>Columbia</td>
</tr>
<tr>
<td>3.</td>
<td>Future Shock</td>
<td>Herbie Hancock</td>
<td>Columbia</td>
</tr>
<tr>
<td>4.</td>
<td>December</td>
<td>George Winston</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>5.</td>
<td>Autumn</td>
<td>George Winston</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>6.</td>
<td>Wishful Thinking</td>
<td>Earl Hugh</td>
<td>Capital</td>
</tr>
<tr>
<td>11.</td>
<td>Access All Areas</td>
<td>Spyro Gyra</td>
<td>MCA</td>
</tr>
<tr>
<td>12.</td>
<td>Imagine This</td>
<td>Pieces of a Dream</td>
<td>Elektra</td>
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<tr>
<td>13.</td>
<td>Winter into Spring</td>
<td>George Winston</td>
<td>Windham Hill</td>
</tr>
<tr>
<td>14.</td>
<td>The Crusaders</td>
<td>Pat Metheny Group</td>
<td>MCA</td>
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## Classical Albums

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<td>Cantioube: Songs of the Auvergne</td>
<td>Te Kanawa, Chamber Orchestra of London</td>
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<td>Nothing Out of This World</td>
<td>Boston Pops</td>
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<td>Ragas &amp; Rolling Suite for Flute &amp; Piano</td>
<td>Jean-Pierre Rampal &amp; Claude Bolling</td>
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<td>Mintz, Peirson, Stern, Pankratov, Israel Philharmonic Orchestra</td>
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<td>Yo-Yo Ma, Emanuel Ax</td>
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<td>Final Symphony No. 9</td>
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## Jazz Albums Artists

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## Classical Artists

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## Jazz Labels

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## Classical Labels

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THE CHARTS
Have Reflected
What The Entire World
Already Knew

LIONEL RICHIE

Ten Number 1’s With A Bullet
- #1 Pop Artist Of The Year (Combined LP’s & Singles)
- #1 Black Artist Of The Year (Combined LP’s & Singles)
- #1 Pop Album ‘Can’t Slow Down’
- #1 Pop Album Artist (Male)
- #1 Black Album ‘Can’t Slow Down’
- #1 Black Album Artist
- #1 Pop Singles Artist
- #1 Pop Singles Artist (Male)
- #1 Black Singles Artist
- #1 Adult Contemporary Artist

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at
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*Note: This list includes a variety of genres and includes many movies and TV shows.*
### Top Inspirational Albums

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<tr>
<td>22</td>
<td>LIFT UP THE LORD</td>
<td>Sandi Patty</td>
<td>Impact</td>
</tr>
<tr>
<td>23</td>
<td>REIGN ON ME</td>
<td>Michelle Pillar</td>
<td>Sparrow</td>
</tr>
<tr>
<td>24</td>
<td>SIGNAL</td>
<td>Dallas Holm &amp; Praise</td>
<td>GreenTree</td>
</tr>
<tr>
<td>25</td>
<td>LIVE EXPERIENCE</td>
<td>Larnell Patillo</td>
<td>Myrrh</td>
</tr>
</tbody>
</table>

### Top Inspirational Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>(No. of Charted Albums)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AMY GRANT</td>
<td>(3)</td>
<td>Myrrh</td>
</tr>
<tr>
<td>2</td>
<td>PETRA</td>
<td>(3)</td>
<td>Star Song</td>
</tr>
<tr>
<td>3</td>
<td>SANDI PATTY</td>
<td>(6)</td>
<td>Impact</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL SMITH</td>
<td>(2)</td>
<td>Reunion</td>
</tr>
<tr>
<td>5</td>
<td>KEITH GREEN</td>
<td>(3)</td>
<td>Pretty Good Records</td>
</tr>
<tr>
<td>6</td>
<td>LEON PATILLO</td>
<td>(2)</td>
<td>Myrrh</td>
</tr>
<tr>
<td>7</td>
<td>DEBRY BOONE</td>
<td>(1)</td>
<td>Lamb And Lion</td>
</tr>
<tr>
<td>8</td>
<td>THE IMPERIALS</td>
<td>(2)</td>
<td>Dayspring</td>
</tr>
<tr>
<td>9</td>
<td>RUSS TAFT</td>
<td>(1)</td>
<td>Myrrh</td>
</tr>
<tr>
<td>10</td>
<td>THE MARANATHA KIDS</td>
<td>(2)</td>
<td>Maranatha</td>
</tr>
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### Top Spiritual Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ME SING PRAISES</td>
<td>Shirley Caesar</td>
<td>Light</td>
</tr>
<tr>
<td>2</td>
<td>ROUGH SIDE OF THE MOUNTAIN</td>
<td>Rev. F.C. Barnes &amp; Sister Brown</td>
<td>Atlanta Int'l</td>
</tr>
<tr>
<td>3</td>
<td>PEACE BE STILL</td>
<td>Vanessa Bell Armstrong</td>
<td>Sparrow</td>
</tr>
<tr>
<td>4</td>
<td>THIS TOO WILL PASS</td>
<td>James Ovedwald &amp; The Charles Folch Choir</td>
<td>Savoy</td>
</tr>
<tr>
<td>5</td>
<td>JESUS'S LOVE CALLING YOUR NAME</td>
<td>Shirley Caesar</td>
<td>Word</td>
</tr>
<tr>
<td>6</td>
<td>SING AND SHOUT</td>
<td>The Mighty Clouds Of Joy</td>
<td>Myrrh</td>
</tr>
<tr>
<td>7</td>
<td>I'LL RISE AGAIN</td>
<td>Al Green</td>
<td>Myrrh</td>
</tr>
<tr>
<td>8</td>
<td>PSALMS</td>
<td>The Richard Smallwood Singers</td>
<td>Onyx</td>
</tr>
<tr>
<td>9</td>
<td>FEEL THE SPIRIT</td>
<td>The Williams Brothers</td>
<td>Myrrh</td>
</tr>
<tr>
<td>10</td>
<td>I STILL LOVE THE NAME JESUS</td>
<td>Douglas Miller</td>
<td>Onyx</td>
</tr>
<tr>
<td>11</td>
<td>LONG TIME COMEING</td>
<td>The Hites</td>
<td>Light</td>
</tr>
<tr>
<td>12</td>
<td>TESTIFY</td>
<td>Tommy Wright</td>
<td>GosPearl</td>
</tr>
<tr>
<td>13</td>
<td>DETERMINED</td>
<td>Tramaine Hawkins</td>
<td>Light</td>
</tr>
<tr>
<td>14</td>
<td>SALVATION</td>
<td>Shirley Caesar</td>
<td>Myrrh</td>
</tr>
<tr>
<td>15</td>
<td>YES WE CAN</td>
<td>George Mass Choir</td>
<td>Savoy</td>
</tr>
<tr>
<td>16</td>
<td>NO TEARS IN GLORY</td>
<td>Rev. F.C. Barnes &amp; Sister Brown</td>
<td>Atlanta Int'l</td>
</tr>
<tr>
<td>17</td>
<td>MAKE ME AN INSTRUMENT</td>
<td>Candi Staton</td>
<td>Barachois</td>
</tr>
<tr>
<td>18</td>
<td>THE TIME IS NOW</td>
<td>The Pilgrim Wonders</td>
<td>Church Doors</td>
</tr>
<tr>
<td>19</td>
<td>TAKE IT TO THE LORD IN PRAYER</td>
<td>The Truthettes</td>
<td>Malaco</td>
</tr>
<tr>
<td>20</td>
<td>LEAD ME</td>
<td>Jackson Southenmans</td>
<td>Malaco</td>
</tr>
<tr>
<td>21</td>
<td>WORDS CAN'T EXPRESS</td>
<td>Nicholas</td>
<td>Message</td>
</tr>
<tr>
<td>22</td>
<td>JESUS SAVES</td>
<td>Lnette Quinlan &amp; The Honey Singers</td>
<td>GosPearl</td>
</tr>
<tr>
<td>23</td>
<td>LORD LIFT ME UP</td>
<td>Bishop Jeff Barnes</td>
<td>Savoy</td>
</tr>
<tr>
<td>24</td>
<td>UNSTOPPABLE</td>
<td>Cassandra</td>
<td>Dayspring</td>
</tr>
<tr>
<td>25</td>
<td>YOU BROUGHT THE SUNSHINE</td>
<td>The Clark Sisters</td>
<td>Sound Of Gospel</td>
</tr>
</tbody>
</table>

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<th>(No. of Charted Albums)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REV. F.C. BARNES &amp; SISTER BROWN</td>
<td>(3)</td>
<td>Atlanta Int'l</td>
</tr>
<tr>
<td>2</td>
<td>SANDRA CROUCH</td>
<td>(1)</td>
<td>Light</td>
</tr>
<tr>
<td>3</td>
<td>SHIRLEY CAESAR</td>
<td>(1)</td>
<td>Word</td>
</tr>
<tr>
<td>4</td>
<td>VANESSA BELL ARMSTRONG</td>
<td>(1)</td>
<td>Onyx</td>
</tr>
<tr>
<td>5</td>
<td>MARVIE CLEVELAND &amp; THE CHARLES FOLCH CHOR</td>
<td>(1)</td>
<td>Savoy</td>
</tr>
<tr>
<td>6</td>
<td>THE RICHARD SMALLWOOD SINGERS</td>
<td>(7)</td>
<td>Onyx</td>
</tr>
<tr>
<td>7</td>
<td>THE MIGHTY CLOUDS OF JOY</td>
<td>(1)</td>
<td>Myrrh</td>
</tr>
<tr>
<td>8</td>
<td>AL GREEN</td>
<td>(1)</td>
<td>Myrrh</td>
</tr>
<tr>
<td>9</td>
<td>THE WILLIAMS BROTHERS</td>
<td>(1)</td>
<td>Myrrh</td>
</tr>
<tr>
<td>10</td>
<td>DOUGLAS MILLER</td>
<td>(1)</td>
<td>GosPearl</td>
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### Top Spiritual Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>SAVOY</td>
</tr>
<tr>
<td>2</td>
<td>LIGHT</td>
</tr>
<tr>
<td>3</td>
<td>ATLANTA INT'L</td>
</tr>
<tr>
<td>4</td>
<td>MYRRH</td>
</tr>
<tr>
<td>5</td>
<td>ONYX</td>
</tr>
<tr>
<td>6</td>
<td>MALACO</td>
</tr>
<tr>
<td>7</td>
<td>GOSPEARL</td>
</tr>
<tr>
<td>8</td>
<td>WORD</td>
</tr>
<tr>
<td>9</td>
<td>S.O.G. (Sound Of Gospel)</td>
</tr>
<tr>
<td>10</td>
<td>CHURCH DOOR</td>
</tr>
</tbody>
</table>

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**Click Image** for full view of page 49. **Click here** for full view of page 48.
On behalf of Light Records and all of our artists, we wish to express our THANKS to the thousands of retailers and radio stations for making 1984 the biggest year in our 20 year history!


BUT IT HAS ALWAYS BEEN REWARDING!

---

**TOP SPIRITUAL ALBUM**

1. — WE SING PRAISES
   Sandra Crouch

11. — LONG TIME COMIN’
    The Winans

13. — DETERMINED
    Tramaine Hawkins

---

**TOP SPIRITUAL ARTIST**

2. — SANDRA CROUCH

---

**TOP SPIRITUAL LABEL**

2. — LIGHT RECORDS

---

**TOP INSPIRATIONAL ALBUM**

13. — PERFECT TIMING
    Sweet Comfort Band

---

**TOP INSPIRATIONAL LABEL**

10. — LIGHT RECORDS

---

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The Bill Gaither Trio

They are trendsetters in Christian music. Over the last 23 years they opened the door in Christian music. The Trio has won 2 Grammys & 13 Doves, written 400 songs, sold 4,000,000 albums, sung to 6,000,000 people, and received a Gold Record.

Sandi Patti

She is The Voice of Christian music. This seven-time Dove winner and Grammy recipient is the most dynamic voice in Christian music today.

The Gaither Vocal Band

They're innovative—a "vocal" band. Their style is varied—Dixie, soul, calypso. Their appeal is broad—traditional, contemporary. Tight harmony, talent and wit characterize this Grammy-nominated group, The Vocal Band.

The Name in Christian Concert Promotion

For Concert Promotion Consideration Telephone (317) 724-7751
EVELY BROTHERS
Pier 84, New York
Despite the less-than-impressive attendance, Don and Phil salvaged those present a lesson in vocal harmony they'll never forget. This sentiment has been voiced before, but the Everly Brothers sounded as if they’d never been away.
JEFF TAMARKIN Aug. 18.

HERB ALPERT & THE TIJUANA BRASS
Greek Theatre, Los Angeles
The key to the success of the Tijuana Brass reunion tour is the presence of such contemporary-sounding pieces as "Fan-dango," and "Bullish." Those songs have a tough, vital edge that helps to balance the spritely, bouncy tunes that form the core of the group's repertoire. Without these songs, the show would be mere nostalgia; with them, it's a perfect balance of old and new.
PAUL GREIN Aug. 25.

AEROSMITH
Greek Theatre, Los Angeles
Steven Tyler looked like he hadn't seen sunlight or eaten a balanced meal since 1979. And Joe Perry introduced a song by singing his "bitch" has been "giving him a hard time." One hopes he was referring to a poorly-trained golden retriever.
ETHLIE ANN VARE Sept. 8.

JOHN WAITE
Universal Amphitheatre, Universal City, Calif.
The only silly moments were Waite’s insistence on kneelting to perform his ballads, and the rock-'n'-roll cliche of stopping down to a muscle tee.

BOB DYLAN
Wembly Stadium, London
The passionate eloquence of "Times They Are-A Changing" still moves the heart, but those who have seen the subsequent times, and how they have changed, must view Dylan’s great protest songs with a sense of sad irony.
NICK ROBERTSHAW July 21.

LAURA BRANIGAN
Tennessee Performing Arts Center, Nashville
Branigan's 75-minute performance here at last cleared up any misconception that her voice is a studio contrivance engineered in the control room. She sings like Mount Vesuvius exploding hot lava. Lesser vocalists would go hoarse after one performance trying to duplicate her.
KIP KIRBY July 26.

THE FIXX
Universal Amphitheatre, Universal City, Calif.
Despite its surface professionalism, the Fixx is still an annoying band to watch. The main problem is singer Cy Curnin, who seems to think he’s either Peter Gabriel or Jesus Christ. Unlike Gabriel, he can’t back it up musically. Unlike Jesus, he can’t back it up miraculously.
ETHLIE ANN VARE Nov. 24.

FRANK SINATRA
Pacific Amphitheatre, Costa Mesa, Calif.
While many of the songs were melancholy, Sinatra’s personality kept the show on the upbeat. This was due in large part to his playful attitude and occasionally self-mocking sense of humor. Chatting about his last, rain-soaked visit to the nearby Irvine Meadows Amphitheatre, Sinatra cracked: "I think I finally stop the rain, but it didn’t work that night."
PAUL GREIN Aug. 4.

PEABO BRYSON & JENNIFER HOLLIDAY
Tennessee Performing Arts Center, Nashville
Almost as impressive as the music was the close rapport these two artists were able to establish with the audience. The concert combined the best elements of show, serenading, pop rally and across-the-fence gossiping.
EDWARD MORRIS May 26.

JASON & THE SCORCHERS
Park West, Chicago
There are few things more satisfying than watching your favorite unsung underground band make the transition from obscurity to—well, if not fame just yet, maybe proto-fame—with all their guts, charm and lunacy intact.
MOIRA MCMORRICK April 14.

DONNA SUMMER
Universal Amphitheatre, Universal City, Calif.
Summer seemed lost amid the trappings, the costume changes, the medleys and the backup singer/dancers. The show reached its nadir when look-alikes of Dolly Parton and Dottie West came out and sang a compone version of "Stand By Your Man." Summer doesn’t need these gimmicks. Just let the lady sing.
PAUL GREIN Aug. 4.

DIONNE WARWICK
Greek Theatre, Los Angeles
Warwick is one of the most gifted vocalists of the modern pop era. As such, one rightly expects a great deal from her, in terms of performance, repertoire and staging. Here’s hoping next time she gets off her stool and gives it to us.
PAUL GREIN Sept. 8.

CAROLE KING
Town Hall, New York
During the first of two shows Feb. 17, Carole King showed that the warmth, intimacy and pulse of her music remain intact despite a long absence from touring. When she walked out with a minimum of fanfare and began playing, it was as if she were sitting down in her home performing for a group of close friends.
ROB HOERBURGER March 16.

HAROLD JONES
The Ritz, New York
The one-man band gimmick ultimately made the show predictable. Charming and cute as Jones may be, he works in a limited format that, while certainly different, is ultimately not much more exciting than singing to prerecorded tapes.
KATHY GILLIS May 12.

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PAUL GREIN Sept. 8.
Billboard Congratulates Everyone Who Made 1984 a Very Entertaining Year—Here’s to an Even More Exciting ’85!
In Memoriam

DENNIS WILSON, Dec. 28
ALEX KORNER, proprietor of Blues Incorporated, London club which was the breeding ground for artists like Jagger, Clapton and Charlie Watts. Jan. 1
JACKIE WILSON, Jan. 21
ETHEL MERMAN, Feb. 15
TITO GOLBI, ocarina bartender, March 5
PAUL FRANKIS WERTZ, songwriter, March 22

MARVIN GAYE, April 1

CARMON DRAGON, composer, March 25
FRANK GRILLO, bandleader, April 15
JIMMY KINDREY, songwriter, April 10
COUNT BASIE, April 26
MABEL MIKELL, July 20
WILLIAM (RED) GARLAND, April 23
JUAN TIZOL, April 23

GORDON JENKINS, composer, May 4
GORDON SINCLAIR, Canadian broadcaster, May 17
THOMAS KENNY, vice president, AFM, May 22
DONALD MCGANN, retired chairman, Group W Broadcasting/May 27

OTIS WHEELER, rockabilly pioneer, May 27
NATE NELSON, former lead singer for the Platters, June 1
RAY COPELAND, jazz trumpeter, June 15
MEREDITH WILLSON, Broadway, film and song composer, June 15

PAUL HOWARD, former Grand Ole Opry member, Louisiana Hayride host, June 18

DON ELLIOTT, multi-instrumentalist, July 5

PHILIPPE WYNNE, former lead vocalist for the Spinners, July 14

LAURENCE LYON TEAL, saxophonist, July 11
FRED WARING, choral leader, July 29
WILLIE MAE "BIG MAMA" THOMPSON, July 27
ISIDORE "TUTES" WASHINGTON, jazz pianist, Aug. 5
ESTHER PHILLIPS, Aug. 7
LENNY BREAU, jazz guitarist, Aug. 12
PERCY MAYFIELD, Aug. 11
NORMAN PETTY, Buddy Holly’s manager and producer, Aug. 15

CHARLES CHICKIE, director of special projects, PolyGram, Aug. 27
ABE LASTFOGEL, chairman emeritus, William Morris Agency, Aug. 18

WILLIE "THE LION" LODEN, veteran big band booking agent, Aug. 29

ARTHUR SCHWARTZ, Broadway composer, Sept. 4
ERNEST TUBB, Sept. 7

JAMES (TRUMPHY) YOUNG, jazz trombonist, Sept. 11
BOB REGIER, senior vice president, artist development, Warner Bros., Sept. 16

IRWIN SCHUSTER, senior vice president, Chappell/In vestsor Music, Sept. 19

DORIAN "SVINY SLID," pioneering jazz deejay, Sept. 22

STEVE GOODMAN, singer/songwriter, Sept. 20

LAWRENCE R. CONTI, BMI, Sept. 29

SHELLY MANNE, jazz drummer, Sept. 29

MARCUS PRICE, Bar-Kay guitarist, Sept. 29

DORITA HUNTER, Oct. 17

JAMES C. PETRILLO, former AFM president, Oct. 23

ARTHUR J. WHITMER, concert pianist and SESC executive, Oct. 23

BUDD JOHNSON, jazz saxophonist and arranger, Oct. 20

HERBERT MARKS, EMI jazz Artist/Marks Music, Oct. 31

JOHNNIE LEE WILLS, Oct. 25

Top Boxscores
(Continued from page TA-26)

43. $573,117, VAN HALEN, THE VELCROS, 42,391 (3), three sellouts, $13.75, Pace Concerts/Rever Productions/Galleri Door, the Summit, Houston, 10/10-12/84.

44. $561,120, ERIC CLAPTON, JIMMY PAGE, JEFF BECK, BILLY WYMAN, CHARLIE WATTS, JONE EMMERSON, ANDY FAIRWEATHER LOEWE, RUNNIE LANE, RAY COOPER, SIMON PHILLIPS, FERNANDO SAUNDERS, JAN HAMMER, CHRIS STANTON, PAUL ROGERS, 28,256 (2), two sellouts, $20, Pace Concerts/Bill Graham Presents, Arena Reunion, Dallas, 11/28-12/3.


Jackson’s concert photo, page 26, by Attia Cupo.

...I learned the colors of America. I learned the buildings, the humor, the sounds, the tempo, the phrasing, I learned to understand what happens here...I started to like being in Americar.

JULIO EGIESAS

Julio And Beyond...
(Continued from page TA-8)

have either launched their careers in Los Angeles or have come to this city to set up their recording productions.

One of the most successful crossover artists to come to L.A. over 20 years ago was Trini Lopez’ chance encounter with Frank Sinatra led to a recording contract on Sinatra’s Reprise label. Herb Alpert, believed by many to be a Hispanic, grew born to his Tijuana Brass after having been inspired by a trip to the city of the same name in Baja, Calif. Now the president of A&M Records in L.A., the vital contribution of Alpert’s charming renditions in the spirit of the Latin tradition was to revive mainstream America’s interest in Latin rhythms.

Other Hispanic artists include Vikki Carr, the international and bilingual singer who resides in the San Gabriel Valley area, pop star Linda Ronstadt whose Chicano roots helped shape her talent, and Maria “Conchita” Alonso, a Cuban-Venezuelan actress-singer who sang in English in Venezuela, currently sings in Spanish in America, but plans on soon recording in English. (Note: There has always been some degree of inherent danger of crossover whirlup. These are, after all, of course, bright and struggling artists who achieved a fair degree of exposure. Some of them are Latin-jazz artist: Poncho Sanchez, Justo Almario and Alex Acuna; Sheila Escovedo, better known as Sheila E. is a conga-player turned rock star whose career is on the rise by local groups such as Grammy-award winners, Los Lobos, young guitar-bassist Waleri Lovato, and Rudy and Steve Salas of the group Tierra.

American artists have sought and continue to seek the attention of the Hispanic market through crossover attempts. From the Best known of 1985’s release, “Mambo Baby” to Lani Hall’s collaboration with international bandleader Ca- millo Sesto of Spain, these are just sparse examples of the interest shown by American popular artists in the Hispanic markets. There are and will continue to be many others like Sheena Easton, Blondie, Lionel Richie, Kenny Rogers, as John Storm Roberts points out: “In reality, the issue of ‘authenticity’ is largely irrelevant in popular music. (The long-term examination of any area’s music suggests an ebb and flow between indigenous and foreign influences."

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MERIT MUSIC CORPORATION

BILINGUAL / OCTOBER 22, 1985
**OVERVIEW**

(Continued, from page TA-5) for advance sales, 700,000 LPs and 400,000 cassettes. The first to hit a half-million advance peak was "Beatles For Sale," some 20 years ago. And the next milestone was the one million sell-in for Abba's "Super Trouper."

London clearly is the place to seek out likely new trends and emphases in pop for 1985. For a while, it looked as if all African music, sounds and artists were coming in. Now it is much more likely that jazz, mainstream rather than traditional or avant garde, will influence contemporary pop performers and producers.

It’s more and more heard on the London club scene, with some disc jockeys specializing in playing jazz for dancing. The Stalwart jazzmen are being drafted into pop recordings, albeit mostly anonymously. — PETER J. R. INTERNATIONAL EDITOR

**Dance '84**

"Relax" was a genuine watchdog title for dance music aficionados in 1984. Aside from being the title of an omnipresent underground hit, there was a pervasive atmosphere of security and continuity within the circle of fans and makers of dance music.

It was a year in which a specific dance style, breakdance and hip-hop, broke through to mass-media prominence to a degree unseen since the release of "Saturday Night Fever," and was keyed again to films including "Breakin" and "Beat Street."

There was even more interesting aspect to this (five years after the landmark "Rapper's Delight") that it was inevitable tapering off of television coverage meant nothing to the underground crowd and the form was growing.

After entertainment magazine-type news shows ceased nightly demonstrations of the moonwalk and backspin, major rap and hip hop records by Newclewiz, Whodini, Fat Boys, Kurtis Blow, Strafe, Hashim, the Sugar Hill roster and Run-D.M.C. continued to become hits and sell sentimentally or substantially regardless of rap’s high or low profile in the media.

Musically, the Fairlight CMI and Roland beat-box continued to catch on among those looking for that "something else" Lynda Lauper, Daryl Hall & John Oates, Chaka Khan, Don Ross and the Pointer Sisters, among others, all charged onto the top 40 hit buck lines.

And the success stories that dotted the year often had roots of years' standing in the dance community. Prince, of course, had been the top male performer on the club charts ever since the release of his second album in 1979; two years' worth of patient groundwork and club exposure preceded the pop radio breakthroughs of the Thompson Twins and Billy Idol. To say nothing of the till that preceded the press attention finally accorded to dance-music figures like Arthur Baker, John Robie, Tom Silverman and John 

Most fun, amazing and deserved successes: clearly outstanding was Billy Ocean's "Caribbean Queen," the record that finally made him a star. Ocean, a singer-songwriter who formed Breakers Inc. in 1981, when his "Nights (Feel Like Getting Down)" was among the very first records to alert dance fans to the flavor of the new era, was given the vocal job and "If I Were a Woman..." ("If I Were a Woman, I'd..."")—a really satisfying circumstance, too.


There were still more triumphs of rare distinction: Madonna's stupendously long-lived first album yielded six A-sides on five cuts, while her 14-inch and 12-inch singles are an incredible example of thorough artist development. The Pointer Sisters' "Break Out," released a year ago, was the dance record of the year's DJ's; a real cut within a cut within, and everything about its impressive production and writing standard set a high-water mark in pop, R&B, dance, jazz.

And this was in a year where the dance community still couldn't clearly isolate a new trend or a new "sound." If this occurred in 1985, it should make quite some mark on the pop chart—by 1987 or 88.

— BRIAN CHIN

"Dance Trax" COLUMNIST

"There is a confusion over roles in the record industry today. Mixing is one-tenth the total work that goes into producing a record." — REGGIE LUCAS, Producer

**Video Music '84**

Video music grew up in 1984. It didn't become an adult, but it did stop playing the role of a starving infant.

Clips gained enough public recognition as a programming tool for MTV to decide to lay out millions of dollars to get exclusivity contracts with the top record labels to help prevent competition, and yet get the compilation channels for Fox, the Turner's Cable Music Channel, and by the start of the new year, with the Discovery Music Network, and MTV Network Inc.'s own VH-1.

MTV, the first 24-hour video music network, stopped losing money in 1984 and began showing very healthy profits. At the same time, several major networks continued to spend money on the air or were replaced as quickly as they went off, showing the strength of the position the video clip has carved in the television industry.

"I don't think about video much any longer. Promo videos are best left to professional videomakers because they can do it without feeling annoyed. I just can't picture anything I'd do appearing in the same half-hour as Billy Idol." — TODD RUNDRUP

And the big boys weren't the only ones to make 24 hr. moves in 1984. Local video music stations seemed to be springing up in shorter shows, bringing back memories of the early days of FM radio to many video executives.

If not everybody was making money from videoclips in 1984. Producers and directors still claimed they could be making a living off clips even if they treated the field as a sideline. Dots were being crossed.

Clips budgets rose to an average of $40,000-$50,000 each, and big-artists works easily moved into the $100,000 range. Some companies were getting money off the field for the video music community to give birth to its first professional group—the Video Music Producers Assn., and record industry executives proved surprisingly receptive to an organization which might boost their costs, but which might also bring some organization to a chaotic and costly field.

On the corporate level video earned itself a place on virtually every record label masthead in 1984. But staffers still reported that they scrambled to get dollars to cover expenses, to where they had to use dollars and even fewer employees to achieve enormous results.

The biggest surprise of the year was the finding power on the part of the record labels grew out of the fact that video has yet to find itself fiscal definition an M.B.A. would be comfortable with. Clips are still made mainly to sell records, and even so, it's hard to tell the true impact they have.

In 1984 video seemed to prove that it wasn't a fad, that clips aren't "video" with music. Their appeal to population used to seeing tv as a medium where the commercials are virtually part of the programming is apparently deep and lasting.

Discussions at the Sixth Annual Billboard Conference centered around issues relevant to more an established industry than one still aborning. Label production executives talked about the soundness of the product they'd been seeing; producers who had begun to make money tried to create a framework to help cement this position. Some of them believed it was time to begin promoting this new medium.

The stakes are too high for video clips to be anything but serious anymore, it seems, even though the final payoff for creating them is still unclear.

— TONY SEIDELMAN

Video Editor

**Classical '84**

Some years hence, when chronicles look back to review some of the more significant developments of 1984 they may find that the most significant was the growth of the Compact Disc. This format was beginning to carve out a respectable chunk of the classical record market, manufacturers were setting new quality standards for sound, a configuration that many prog- nosticators were ready to write off was proving to be sound. At the leading edge of the quality surge was the technol- ogy developer by Telders known as "Direct Metal Mastering, or DMM. This enables more music to be engraved on parts used to stamp out LPs without increasing the likelihood of groove echo, limiting bass response or encouraging the mythi— (Continued on page TA-89)
"The word 'revival' isn't viable because the music never disappeared. That's been proven by the Stray Cats. I like the Stray Cats. They do what I would consider basic rock 'n' roll. I've always said that if they'd come out in the '50s with everybody else, they would have happened then too."

**PHIL EVELY**

players, the latter breaking the $300 list price point and pointing the way to a true mass market.

Near Denon's efforts, Sony has continued researching audio/video applications for its commercial CDs, and Pioneer has jointly ventured musical programs, recorded with digital audio, to test its new hybrid laser optical disks, including the 8-inch "single." Already available in Japan is a Pioneer universal laser player capable of playing CDs, conventional laser discs and future hybrids of those two, interlaced configurations.

In short, as 1984 draws to a close, the Compact Disc appears to be heading for the market. Lower price structures, broader hardware offerings, and rapid catalog growth are expected to continue in place in the post-holidays—expected to usher a true CD boom.

**SAM SUTHERLAND**

"On The Beam" Columnist

### Jazz '84

Anyone looking for a hopeful sign that jazz in the old-fashioned sense is on the rise will find it in the year '84. The only point to the rather surprising success of Wynton Marsalis, the young, very serious and very talented trumpeter who parlayed a commitment to American music (smudging clout of CBS Records) into a remarkably high profile, including an appearance as both performer and winner on the Grammy Awards telecast.

On the other hand, anyone looking for evidence that jazz and popular music have become so intermingled as to be indistinguishable from one another need look no further than Herbie Hancock, another Grammy performer and winner, who enjoyed considerable radio, club and (most surprising of all) video success with a production called "Rockin'" that— as Hancock himself would be the first to admit—had nothing to do with anything that most listeners would normally describe as "jazz."

Jazz of the electrified, crossover variety (exemplified by Hancock and by David Sanborn's "Backstreet," the top jazz album in Billboard's jazz charts) continued to do reasonably well this year. But there was little evidence that the very different but equally impressive success stories of Marsalis and Hancock were having much of a trickle-down effect.

Although it's heartening that an uncompromising post-bop traditionalist like Marsalis can attain best-sellerdom, the lot of most other straight-ahead jazz players, young and old, remained difficult. And Hancock's emergence as a multi-media celebrity hardly moved the MTV flogatones to a host of similarly minded jazz musicians—although more and more of them, including Miles Davis, did go the video route in 1984. Still, jazz continued in the record market to continue to be reasonably well this year. But there was little new recording being done by the major labels, and the volatile sales environment continued to make survival challenging for many of the indies, but there was a lot of good jazz recorded during the year.

As usual, the year's jazz triumph was marked by various comings and goings. Bruce Lundvall's move from Elektra/Asylum to Capitol/EMI threw the fate of his ambitious Musician label in doubt, although it paved the way for the elegant Fantasy and on with encouraging results by PolyGram. There was little new recording being done by the major labels, and the volatile sales environment continued to make survival challenging for many of the indies, but there was a lot of good jazz recorded during the year.

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OVERVIEW

Computers '84

(Continued from page TA-39)

As the industry moves toward 1985, most firms say they are taking a wait and see attitude. They are not confident the shakeout is over.

FAYE ZUCKERMAN

Computer Editor

Video '84

1984 was a year of evolution, not revolution, for the home video industry. It was a year of adaptation, as business grew at a pace far more rapid than even the most optimistic projections had predicted.

At the start of the year, many felt a strong 1984 would mean 18 million units sold. By its finish, counts of 25 million or more were not uncommon. Such strong numbers helped solidify the home video industry's position as the fastest growing entertainment genre in America today.

His year's volume was the largest of his years. For the most part, the first half of home video economics held true — video stores buy cassettes, not consumers.

RACKjobbers came and went, but the two and four. And by the end of 1984, it was no longer uncommon for a major outlet to buy in 20 units deep on a top-line feature film.

"Things which used to count, such as being a good composer, player or singer, are getting lost in the desperate rush to visualize everything. It's now possible to be all of the above and still get nowhere simply by not looking good in a video or, worse still, not making one."

JOE JACKSON

For sell-through priced titles, industrywide volume increases were huge. In part, this reflected an increased commitment by video specialty retailers to selling product rather than renting it. But the most important boost in the numbers came from the entry of some new players who may change the economic structure of the home video business.

Increasingly, mass merchandisers, book stores and record retailers are moving into the pre-recorded cassette business. The mass merchandisers are going via rackjobbers, and finding video to be a slow and tough haul.

Rackjobbers like the Handelman Co. and Lieberman Enterprises, have begun tests that in many cases are large enough to look like the real thing. But so far top executives from both firms say the numbers have been disappointing. Bookstores and record retailers feel differently. The home video industry got more than 800 new outlets at one shot with the entry of Waldenbooks into the business; B. Dalton and Barnes & Noble also tried the field out. Results on some product were strong enough to leave executives here ecstatic.

As for record outlets, video seemed to work best when handled as a separate department.

And work it did, with chains such as Tower Records becoming key video retailers in store-crowded markets. At '84's start most estimates were that there were 8,000-10,000 video specialty outlets in the U.S.; now the same sources say 14,000-15,000 wouldn't be a surprising number.

Propelling the software industry were hardware sales far above and beyond any projections. Well over seven million VCRs sold in 1984; 1985 projections are already running as high as 10 million machines. Sales on such a scope would make today's software goldrush seem like a warmup run.

There were problems in 1984 as well as successes; the First Sale Doctrine controversy still looms over the industry; bidding wars are forcing prices for prime product into the multi-million dollar range; music video proved a costly disappointment for many firms.

But the good news overwhelmed the bad, as the boom continued to rise with few, if any, signs of a crest in sight.

TONY SEIDEMAN

Video Editor

The Soundtrack Explosion

(Continued from page TA-6)

who have now made music videos," he said, citing the work of such directors as John Landis, Bob Rafelson, Taylor Hackford and Ivan Reitman.

Rackjobbers also cited another dominant factor in the evolution of soundtracks that has brought them to this year's platinum heights. "Underscoring used to be the key goal for music in films," he said, "It had to be subliminal to the screen action. The new generation of film makers aren't intimidated by music. They realize that pop can enhance a film rather than threaten it."

"We were going in Greenwich Village about six years ago, and (producer) Kenny Vance was there that night. We never met him; he never came backstage or anything. But six years later, when he got the job as music producer for the movie ("Eddie & The Cruisers"), he remembered us. It just goes to show you, you gotta be good every night, 'cause you never know who's in the audience."

JOHN CAFFERTY

"I would never put an English track on a Latin album and try for that hybrid approach that dooms so many people. So often people try to establish a crossover and end up losing the base they had."

RUBEN BLADES

"Booker T. Jones came to all four gigs in L.A. Forget it. I played 'Green Onions' with Booker T. Is that not making it?"

HUEY LEWIS

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

BILLY SQUIER

"My wife Connie and I were in London last fall and we heard Julio on the radio. I liked his music immediately. Connie suggested that I record with him, and I thought it was a good idea. I contacted Julio in L.A. where he was recording, and he said that he had a song which he felt we'd work well together on."

WILLIE NELSON, on "All The Girls I've Loved Before"

"(Michael Jackson) really wanted to do the song ('Somebody's Watching Me') because he identifies so much with its message. He often feels like a fish in a bowl, always being watched by people wanting a piece of him. I know how he feels. That's why I wrote the song in the first place."

ROCKWELL

"I was doing a high-energy Vegas type of show, because I was working a lot of clubs. I changed that and made it more rock 'n' roll. I got into a lot of the rock 'n' roll clubs, and as a result my audience is getting younger and younger."

TINA TURNER

"I've always assumed that stage presence is something that is learned. There's no such thing as a Frank Sinatra book of expressions or a David Bowie book of stance. You have to find it within yourself to be that kind of person onstage."

THOMAS DOLBY

ITALY (Courtesy of Germano Ruscitto)

(Continued from page TA-12)

8. INDUSTRY (1) UMI
9. QUEEN (1) UMI
10. ALBANO & ROMINA POWER (1) Baby
ALICE & FRANCO BATTIATO (2) UMI
FRANKE GOES TO HOLLYWOOD (1) Recordi

TOP POP ALBUM ARTISTS

Pos. ARTISTS (No. of Charted Albums) Label
1. VASCO ROSSI (1) Concord
2. PAUL YOUNG (1) CBS
3. RICHIE & POWER (1) Baby
ANTHONELLO VENDRISI (1) Reprise/Richard
5. PINO DANIELE (1) UMI
6. PAOLO (2) EMI/RCA
7. LUCIO DALLA (1) RCA
8. BOB MARLEY & THE WAILERS (1) Island
9. GIANNI NANNINI (1) Recordi
10. IRENE CARR (1) PolyGram
RONDO (1) Baby
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LYNN GOLDSMITH INC., 241 West 36th St., New York, NY 10018. (212) 736-4602.

GOOD LIFE PRODUCTIONS, 19322 Germain St., Northridge, CA 91326. (818) 363-8383. Dir. Prod.: Larry Gatto.

GO-VIDEO, INC. (Mobile), 7064 First Ave, Ste 204, Scottsdale, AZ 85251. (602) 964-9647. Pres.: Terren Dunlap; Prod':s Richard Lang, Michele Winters. Formats: rec'g—1/2" broadcast quality; dupl'—1/2".


HUNNEWELL PRODUCTIONS, 4Y8 14th St., New York, NY 10010. (212) 477-8690. Contact: Judy Glassman. Formats: rec'g—2", 1", dupl'—2", 1", 3/4".


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**Video Music Index**

(Continued from page TA-66)

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Video Music Index
(Continued from page TA-18)


PROFESSIONAL VIDEO PRODUCTION, INC., 115 East 34th St., New York, NY 10116. (212) 683-3615. Owner/Pres./Dir.: Richard Nam. Formats: rec'g=1/4", 3/4", 1/2" Beta & VHS.


THE FACILITIES: studio-conf. 800 sq. ft.


DAVID RATHOD PRODUCTIONS, 1810 Harrison St., San Francisco, CA 94103. (415) 861-8500. Formats: rec'g-16mm, 35mm. Video Clips: Bangles, "Hero Takes A Fall," among others.


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RECORDED LIVE PRODUCTIONS INC., 1050 2nd Ave., Dr., Rochester, NY 14610. (716) 442-9527. Owner & Prod.: Steve Rubin. Dir.: Rec'g-1/2", 3/4", 1/2" Beta & VHS.

RED CAR REEDITING, 1040 N. Las Posas St., Los Angeles, CA 90038. (213) 466-4467. Owner/Prod./Ed.: Larry Bridges; Operations Mgr.: Natalie Lum. Formats: 16mm-35mm.

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(Continued on page TA-52)
A black text on a white background
PLANNING NOW FOR BETTER TOMORROWS

By VITTORIO CASTELLI

In the Italian talent field, and the flow of new performers and consistent creativity goes on despite the industry's bottom-line financial fears, this has been the year of Vasco Rossi, Carosello artist, and of exciting girl Gianna Nannini. Rossi in fact first triumphed last year at the San Remo Song Festival and in Festivalbar, an annual contest based on summer jukebox plays nationwide. He had his problems earlier this year, via a drugs bust, but his pop popularity was not centered. His new LP is a bestseller. His concert appearances filled capacity audiences, his summer trek probably the one really successful tour.

Gianna Nannini's triumphs have taken her on a change of direction. Noted previously as a rock singer, she moved into the more traditional MOR field and the Record artist was helped by the hit "Fotoromanza" and a videoclip produced for her by top movie director Michelangelo Antonioni.

In general terms, this has been a tough year for established artists. There's no such thing as a surefire hit these days, even for the big names. Among those who have done well Ricardo Cocciante, first Italian artist to be signed by Virgin Records, and Antonello Venditti.

In the first part of the year, Baby Records' acts Ricchi e Poveri, Toto Cutugno and the duo Al Bano and Romina Power were chart leaders. Bano/Power and Cutugno were first and second in the San Remo Song Contest, now re-established as the major promotional power. Big sellers from the event, though, were the compilation albums by CBS and CGD/MM.

Compilations have basically had a good year. One market-ed by Ricordi scored from Festivalbar 1984 and there were the three volumes titled "Canzoni Per L'Estate," or "Songs For The Summer," a three-way package of recording from various companies and CBS, CGD and Ricordi each marketing one.

Baby's "Mixage" compilation, third in a same-tile series, was also very successful. There have been weeks when seven out of the top 10 LPs have been television albums, which means mostly compilations. And now it seems that the industry will get from state tv/radio network Rai, which runs its own much-noted charts, separate listings for artists' and compilation releases. There are so many compilations, even now, that it's such that much harder to get release space for brand new artists, anxious for exposure.

British-style pop, via acts like Duran Duran, Howard Jones and Frankie Goes To Hollywood, is such a strong influence in Italy now that many young local artists don't even bother to write English lyrics to their new songs. A major example: Raf (Carrere) whose "Self Control" was a big hit roncol the world in this version and of Laura Branigan. And the group Novecento has scored for WEA with a same-vein number "Mov-ing On."

Piero La Falce, president of CBS Snc in Milan sees successful talent projection as essentially a team effort. "The attention falls on the artists, arrangers, musicians and singers. But to make and sell a good record, you also have to have the record company team's talent."

His marketing manager is Franco Cabrini, who says: "The key influence in Italy today is from the U.K. and U.S. sector. Local commercial radio stations are putting out 90% of international product, and that proves the point."

La Falce: "A difference between yesterday and today is that local artists used to be so dependent on the original foreign model. Now they're more sensitive to the need for originality. Artists have their own in- luences, of course, but the good ones build them into a personalized style."

His a & r chief is Fabrizio Intra, who says: "We go into a heavy local talent policy at CBS because we have a consistent, roughly 50%, share of that market here. But we also choose our artists with future expansion chances abroad firmly in mind."

Says La Falce: "One of our company's top artists, the Spanish Julio Iglesias, was the one who first broke the language barrier and became a superstar. For us, though, he's really an Italian artist, such is his appeal for a very wide audience in this country. His success shows it can be done, given the backing team work, with an Italian artist."

La Falce cites disco/dance music as being a contemporary Italian speciality in the pop market, produced with an international market in mind and with the singers singing in English. "It is finding success abroad, and one prime example is that of Raf, of Carrere Records which we distribute, who proved that given such a good song as 'Self Control' you can build a hit either in the original version or with an American one, and built on a truly international scale."

Cabrini finds the promotion scene in Italy particularly interesting at this time. "Following the U.S. pattern, we have many more promotional choices than a year or so ago. We have commercial radio and television stations deeply involved with music, notably Music Video, 24 hours a day, born with the American MTV lesson in mind but different in operational detail."

"The press, tv spot campaigns and other media areas offer different solutions to the promotion problems, depending on the needs of product items. Certainly we find that international artists visiting Italy are surprised at the scope and breadth of the Italian promotional network."

Luigi Mantovani, managing director of Virgin Dischi, reckons this is a bad time for local talent in Italy. "The big names have a lower level of sales appeal than a few years back. And it's increasingly hard to break new names."

"The idea of having domestic artists sing in English was (Continued on page 1-6)
Executive Platform

INDUSTRY LEADERS BEMOAN OVEREXPOSURE OF MUSIC IN MEDIA CUTTING INTO SALES

By VITTORIO CASTELLI

A failure to raise retail prices in relation to increased unit turnover has been, over the years, one of the biggest problems afflicting the troubled Italian industry, according to Giuseppe Ornato, president of the national IFPI group AFI (Associazione dei Fono grafici Italiani).

And now the main handicap to a business upturn is overexposure of music via television and radio and so on so that consumer demand is satisfied without the need to buy records as such.

Ornato, who also heads up the Italian RCA operation, says 1983 was a bad year and record sales dipped by more than 20%. That was the year when the Italian government slapped a 16% "luxury goods" tax on records. The levy was repealed after just three months, but it had a damaging effect on sales for a long while afterwards.

"It was hoped that 1984 would be better for us, but that just isn't so," says Ornato. "First quarter sales were on the same level as last year, but with no punitive tax to distort the picture."

He goes on: "In the years between 1970 and 1982, our industry registered a steady annual sales increase of an average 5.7%, but the unit upturn wasn't matched by related price increases. It was reckoned to be a good market situation, especially bearing in mind constantly rising inflation levels.

"In fact, record and casette sales were considerably lower than the overall consumer goods increase in Italy. In other words, all the efforts by the record company to keep prices unchanged in an inflationary economy didn't generate better sales. That marketplace rigidity in those years is the very core of today's crisis situation. We have to give priority to find a cure for this disease.

"And the truth is that there are too many substitute ways of satisfying consumer demand for music, without actually buying our product. Overexposure is our new enemy. In our efforts to promote our product, we offer it free to alternative media, radio or television and so on, and the consequences are dire. I'm not suggesting radical changes in our attitudes to promotion, but I'm certainly saying we should be more cautious in our approach to it.

"It's time we stopped financing many shows, not only those not particularly helpful to us but all of them, by providing our acts, our collaboration and our energy, without ensuring some proportionate return to all concerned, including the record companies." He says that there is encouragement in some positive results in the Italian industry's fight against "the traditional enemy" of piracy. "Many successful raids against offenders have cut back the levels of pirate action."

The AFI president cites "the San Marino operation" as a notable example of the antipiracy battle. "This small state inside our territory was the base of ultra-productive duplicating plants capable of flooding our market with some two million illicit cassettes a year. Thanks to AFI's work in spotlighting this situation, the governments of Italy and San Marino

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SMALL-SCREEN SUCCESS LEADS TO MAD DASH TO 'TV RECORDS'

In 1983, EMI Italiana decided not to release any compilations or promote via television. But poor catalog sales forced a change of policy.

Adda Rotelli: "The change was born of necessity. But as everybody was formed to jump on the tv record wagon, the big sales of yesterday have gone and only a few releases get to the 100,000 unit sales mark."

Lilliana Azzolini, general manager of K-tel International (Italy) goes along with the belief that the tv record helps lure people who otherwise wouldn't bother to visit record stores.

"This is true mostly for the compilation which includes vintage songs, or regional music and the like. But the standard of these compilations has dropped badly of late. More and more releases mean, inevitably, poorer quality and lower sales."

She says the retail trade is voicing strong criticism about many of today's compilations. "The dealers see that the tv record business is killing catalog sales so there's no overall improvement for them in a trading sense. Hit compilations, which once really did include the hit material, are changing and becoming worse. It's true the use of cover versions is increasing. But there are other things—one tune was even released on a hit compilation LP before the single was even on general release.

Television promotion costs hit harder because of the sheer proliferation of production and consequent lower sales. This Christmas period underscores the whole problem. In December, it's known that at least 11 television shows telecast this month are known to be generating hit compilation albums named after them. Add in the extras and by January there could be 30 spot campaigns going on, all at the same time.

The K-tel international chief goes on: "On top of this disastrous situation, the recent merger of the three top commercial television networks, Canale 5, Italia I and Lirequattuor under the same Silvio Berlusconi ownership opens up a new advertising market situation where competition is cut out, so that there will be almost certain spot prices rise in the near future. Luckily the state-owned Rai network, formerly closed to record advertising, is now open to the record business, and maybe that will help curb the rate of cost increases."

CGD Disci, Milan, hasn't produced many television records this year, says general manager Sandro Delor. "We, the big companies, should produce tv records only to meet very important release situations.

"There's no room for waste in these days of high costs. The package has to be strong, the advertising spot well produced and the campaign has to be run with military precision. This year, we've had only the San Remo Festival compila-tion and the summer hits package, in terms of nationally-promoted product.

"But we have taken some types of music with regional popularity and test-promoted through small commercial television stations. When we get a chance to analyze the results, we should learn a lot about the real effectiveness of these local stations in terms of hitting a specific local public."

Delor says: "The real job of record companies, though, should be to develop new talent. As the compilation field is essentially a matter of simply re-packaging, we should keep the situation under tight control and venture into tv record promotion on carefully selected occasions.

"There was a time when one believed that the television spot could sell just about anything. Many acted on that belief. Obviously it's not true. Sooner or later, many companies, created with this side of the business exclusively in mind, will learn the lesson. It's an expensive lesson."

And Baby's Freddy Naggiar, whose mid-1983 pushed tv records into a boom era, admits: "These compilations don't add up to a creative kind of production. But they can sell, and I'll go along with that. We have to be very careful. Well-planned, a tv campaign can produce huge sales."

"At Baby, we've had hit compilation albums which have sold in the region of 800,000 units. But shoddy planning, a badly-focused basic target and poor timing can all add up to a very dangerous situation."

"But even the well-planned, well-targeted compilation album should reach a million sales."

SMALL-SCREEN SUCCESS LEADS TO MAD DASH TO 'TV RECORDS':

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successful, but to me it’s a depressing situation from the creative standpoint. It’s so much easier to rearrange fashionable international patterns of music than to set on one’s new standards. It’s an Italian company should in vest on artists who copy foreign music. Only a few will be successful abroad and even those turn out to be one-hit won ders with a bang, and then gone before you know what’s happened.

Original new talents do exist in Italy but there’s little space for them. To my mind, this is the way we can. We’ve produced a new young act, Alberto Solfini. He has something interesting to say, in musical terms, and sales results thus far are very poor, we’re sticking with him. It takes time to break a new act.”

Mantovani says the other way to solve the local talent “problem” is to sign an established and successful artist. Vin d is has that with Riccardo Coccante. “We wanted a big Italian name with international appeal. He’s a great choice. His music is well known – it’s a new dimension of our quality product, then gave its product out to anybody who wanted it.

We said, we gave the public the chance to get our music without paying for it. We have to be paid for our investment in such costly items as videoclips. It’s not talking of ridiculous sums like $500,000 to $700,000 but a worthwhile participa tion in tv station earnings from advertising when publicity is coupled with our product.

Stress Mantovani that last summer we stopped circulating new our videoclips. We waited for better offers for them. Now the industry future is not clear to me. If it doesn’t change its attitude, it could well face a disaster. And the bigger business would stand to lose more than the small producers, anyway.

Luigi Calabrese, WEA Italiana general manager, says: “Italian domestic talent is of vital importance even to a company like WEA which has such an impressive international network.”

Local talent was once a weak spot with WEA in Milan. But we have to show our support. And we have been successful in the industry, local acts such as Druipi, but the real goal now is to break brand-new talents.

So far, high sales returns for the group Novecento show the policy is working. But, warns Calabrese: “In this market, you have to be very careful. A few years back, an Italian artist could sell some 200,000-300,000 albums, but now you’ve got to say if you sell 50,000. Add in hugely inflated production costs and a difficult promotional situation and you have problems.

“Just let’s emphasize that Italy is a country of immense creativity, which is its first and most important part of our plans that we expand locally. The cost of newer items, like videoclips, means greater control over product release and also for persever ance and competition is the record name. There’s little space for new talent.”

Before joining WEA in the top job in Italy, Calabrese was with the firm’s British subsidiary. “A market comparison between the Italian and the northern European territories is that here the crisis is hitting that much more hard. Leisure time is greater, but the recording competition is tougher for the spare cash. Record-buying supremacy is under pressure from the home computers and the video cassette.”

Calabrese says Italian consumer taste levels are mercurial. There can be instant acceptance of some new fashion, but tastes can change so fast that there are mountains of unsold good.

On the promotion side, Italy is a world leader in the num ber of radio and television stations, says: “As in most territo ries, you fight like mad to get some promotional exposure. In Italy, the opposite is true. You’re soon deep in over-exposure. And it’s hard to know how that into profitability.”

Sandro Delor, top mgd executive, believes television is “killing” music in Italy. Networks get free-music shows, then abuse the availability. “This is too costly an expense. You can get 70 or 80 hours of music in one week. Why should the record industry work free for television stations? A network spends $350,000 for a movie, so it should spend at least $30,000-$40,000 for music video tapes running 60 minutes. Quite clearly, we can’t afford the luxury of financing television stations and not getting our share.

Panarecord president Sergio de Gennaro, whose company has license deals for foreign catalogs in a wide variety of mu sic, says: “The market in Italy as being very much in a crisis” and he links with others putting some blame on the entry of the Compact Disc. “There’s not enough hardware production. It’s a billion-dollar turnover. And many former analog record buyers have stopped buying, hoping to get a cut price CD player.”

He has got a lack of effective promotion media outside tv spots is alarming me. Television records are simply an emer gency solution to get out of the overall crisis. They polarize public attention and take away sales of all other kinds of re cording. I recall 39 albums being tv promoted in July this year. That’s simply too much.

And Marzio Coppola, owner of the Atlas/Delta group, says: “There is a crisis. Yes. And certainly sales are down. But small companies like mine can survive by scrupulously avoiding the use of mass media. Only when the costs have been cut down in many tv commercials, there’s the real profit. But they’re dangerous because they’re so expensive.”

“It’s all a matter of money and costs. If someone wants to spend $250,000 on a television commercial, I’d say ‘well, a bit more than that do nothing, Don’t even bring out the record. Or agree to spend $75,000 at least.’”

Calabrese points to recent mergers in the television field which takes in both the state RAI network and the commer cially independent sector. Groupings like that of Silvio Ber lusconi, have strengthened the position of tv stations in the network, and in virtual control of the commercial field, could cut back the intense competition so that the influx of movies on television could be slowed.

Says Velona: “One of our main association moves is to se cure for videocassettes the producer the right to release their product at the same time to the network. The allure to gain this right simply gives freedom to the pirates.

“Anyway, I’m convinced that the kind of consumer who wants to buy a cassette is the same kind of people who go to the cinema. Our discussions with the movie world are on the way.”

On the music video side, Velona thinks the Italian market is “less interesting that we expected.” A hit compilation of vid clips could prove a big seller, he says, but that would need television consultation and production and then the audience to face the expense. But there’s been less action in concert/ show videos than executives expected. There are, he esti mates, some 350,000 VCRs in domestic action in Italy, too few to support a costly television campaign.

He says: “For the moment, as the market pattern emerges, we have to concentrate on releasing better products to cre ate a strong hardware demand.”

“Home computer software field is of great interest to (Continued on opposite page)
our organization. But presently it's not subject to any copy-
right. This is blatantly unfair. Anybody can copy the fruit of
someone else's work and get it free. There's no easy way
out of this situation, not just in Italy but in most other coun-
tries. But we have to keep on trying."

As with record company trade group AFI, Univideo is deep-
ly concerned about the tax situation. Velona: "It's incompre-
prehensible that a videotape carries an 18% Value Added Tax
as against a much lower rate on the same product on film.
We're also concerned about the early 1983 consumer "luxu-
ry goods'' tax of 16% imposed on records and prerecorded
tapes.

"Luckily that was dropped from records, but remained on
blank videotape, which adds greatly to the cost of duplica-
tion. Univideo is also heavily into an antipiracy drive. Velona
says the group is looking for a specific logo, or "quality
mark." Illegal use of it would give full rights for the group to
sue for trademark infringement. Says Velona: "It's just a first
step, but important nevertheless, in a bid for complete pro-
tection for duplicated cassettes which, in a video sense, are
not explicitly mentioned in our antipiracy laws."

Guido Rignano was Ornato's predecessor as president of
AFI. Now he's promoter/founder of the new Federation Of
Music in Italy, which links AFI with organizations nationally
representing music publishers and authors and composers,
as well as being head of Milan-based Dischi Ricordi.

The latter company is doing well in all-round sales and Rig-
nano says: "Obviously it's not easy for me to talk of a market
crisis in that sense. But the overall situation isn't much bet-
ter than it used to be. True, the Italian economy is going a
little better, but the record industry itself is still ploughing
through troubled waters. Even if sales are not noticeably on
the upturn, we are sensing some changes in the public atti-
tudes towards music, this evidenced by the success of SIM,
the Italian exposition of music, hi fi and consumer electron-
ics, staged at the start of September."

Many of the visitors were clearly potential buyers. And Rig-
nano notes signs from the Ricordi viewpoint elsewhere,
of an upturn in public interest in catalog and classical materi-
al.

"But I should make the point that solution of the music
market crisis doesn't fully depend on the general economic
situation in Italy. There are strong built in crisis factors which
distract the public from buying records. There is, for in-
stance, the nonstop availability of music through commercial
radio stations.

"And our situation is to an extent disturbed by the arrival
of the Compact Disc. Everybody knows about it, but it is as
yet far from supplanting black vinyl software. Worse, the
public is expecting a sharp fall in the prices of CD software
and hardware in the near future. The end product is that the
public is not buying either CD or analog."

The Federation of Music is set up to help overcome long-
standing industry problems. Rignano says the AFI has done
a great deal to counter adverse trends "but now the home tap-
ing situation is worse, and we simply got to obtain a royalty
on the sales of blank tapes and recording equipment; all in-
terested categories of the music business must cooperate in
strong and joint action. Now the publishers and composers
have agreed to link with the record companies, we've taken
an important step forward."

"Recently, we've been offered unstinted help from music
operators in the video field. All are welcome. Everyone in-
volved should join forces and consolidate."


**Music Video Index (Continued from page TA-52)**


INDIE LABELS GAIN CLIP FOOTHOLD
Video Outlets Turn More to Lesser-Known Artists

BY ANDREW ROBLIN
NASHVILLE Although the independent-country labels are out- 
gained by the majors' superior budget and 
greater manpower on 
to every front, the indices are 
winning the battle in the fight for 
television exposure of their artists.

With only about 200 country 
videos in circulation, television 
programs featuring country clips face 
a shortage of product. As a result, 
local and national outlets for coun-
try videos are depending more on 
clips from independent artists to fill 
out their programming schedules.

But even if more clips starring major-label artists were available, 
less well-known performers would still get airplay on HBO, according 
to vice president of music and vari-
ety programming Betty Bitterman. 

"We do that a lot," says Bitter-
man. "We like to [expose new art-
ists] on HBO." Along with major-la-
bel videos starring Waylon Jen-
nings and the Oak Ridge Boys, 
HBO/Cinemax has also aired Mea 
artist Karen Taylor-Good's video of 
"We Just Gotta Dance.

Bitterman concedes that the spot-
ity availability of major-label videos is 
partially responsible for HBO's use of independent clips, but adds 
that quality is the determining fac-
tor. "If something is good, we use 
it," she says.

ASHVILLE SCENE
by Kip Kirby

CAPITOL RECORDS kept Music Row busy last week as the label hosted three separate events. The 
first was a reception announcing its new distributions 
pact with the MTM Music Group. All MTM Records 
product will now be handled through Capitol.

MTM principals Howard Stark and Alan Bernard 
decided to discuss specific deals already signed to the 
label, but said they hope to have the first product out in January. At least two of their signings will be 
longtime pet projects of in-house MTM produ-
ter Tommy West.

The following day, Capitol's Nashville president 
Jim Fuglesong borrowed the BMI conference room 
for a special screening of Michael Martin Murphey's 
latest video, "What She Wants." Murphey and his 
wife Mary star in the clip, which is designed to call at-
tention to the growing plight of runaway children.

The press conference brought a number of local radio 
and TV stations and print media, as well as Nashville's 
chief of police Joe Casey.

To close out the week, Capitol held a listening party 
for Nashville imports: Muscle Shoals key-
boardist Barry Beckett has moved to Music City, as 
avue artist Paul "(65 Love Affair"

Vince Gill, Albert Lee, Hank DeVito, Russ Kunkel, 
Larrie Londin and many other producer Brody Kilten 
Best news of all is that Harris plans to tour "exten-
ively" in 1985 to support the album project. It's been 
too long since U.S. fans had the opportunity to see 
this artist in concert.

MORE NEW: Nashville imports: Muscle Shoals key-
boardist Barry Beckett has moved to Music City, as 
have artist Paul "(65 Love Affair" Dave Davis and his 
producer Ed Seay, from Atlanta. Nettielette Larsen 
hasn't moved to Nashville, but she's spending a lot 

MTM NEWS HIGHLIGHTS

Capitol's busy week

more time here since signing with MCA Records. 
Shelly West's new solo album is titled "Don't Make 
Me Wait On The Moon." It's Barry Beckett's first 
country production, we understand. Singer/songwrit-
er Becky Hobbs has two cuts featured on the album. 
Bill Anderson's wife Bev is home from the hospi-
tal following a near-fatal automobile wreck in early 
October. Despite serious injuries, doctors are predict-
ing a full recovery for her within the next six months 
or so. Anderson says he wants to thank everyone who 
sent cards and telegrams or phoned. We wish Becky 
the best of luck in her convalescence.

KATHY MATTEA's "God Ain't No Stained Glass 
Window" is being released as a 12-inch single for ra-
dio airplay during Christmas. The cut appeared on 
Mattea's debut PolyGram album.

Paradise Can Be Yours: But the price will undoub-
tedly cost you more than a song. Merle Haggard is sell-
ing his private estate, Shade Tree Manor, located 15 
Miles outside Redding, Calif. We're talking over-
sunked bathtub, hot tub. Olympic swimming pool, sau-
na, secluded fruit grove and your own vineyard, not 
to mention the 10-room house.

Interested? We thought so. All serious bidders 
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George Strait has received his first gold album for 
"Right Or Wrong." The sky Texas native isn't letting 
the gold go to his head. He'll finish out the end of the 
year with dates in his home state, and ring in the new 
year at Billy Bob's in Fort Worth.

Cindy Lauper brought down the house when she 
released her Vanderbilt University audience with none 
other than Brenda Lee during her recent Nashville 
concert. Brenda has long been one of Lauper's musi-
cal heroes (it's easy to see why), and there's talk now 
they may do some recording together. Meanwhile, 
two of Lauper's hand-me-downs were dropped by a local 
studio to lend instrumental background to a UNICEF record-
ing project, Danny Tate is doing.

BY EDWARD MORRIS
NASHVILLE The bottom line for 
Noble Vision Records is still in-
scribed in red, but if Jim Glaser's 
second album for the label matches 
the success of his first, "The Man In 
The Mirror," then 1985 may see the 
Atlanta-based company register a 
financial as well as an artistic gain.

Glaser is finishing up the prelimi-
nary studio work for an as-yet-un-
titled album, scheduled for March 
release. Label head Don Tolle is 
again producing.

Meanwhile, Glaser's sixth single from the "Mirror" album, "Let Me 
Down Easy," has risen to a bulletted 
36 on the country chart. His prede-
cessor, "You're Getting To Me 
Again," reached No. 1—first for 
both the label and Glaser. The al-
bum itself has been on the charts for 
slightly more than a year.

Tolle says "The Man In The Mir-
or" has sold "just over 60,000" 
units, using a network of indepen-
dent distributors. Last week, Tolle 
reports, Noble Vision product was 
accepted for distribution to U.S. mil-
itary bases worldwide. An album by 
Noble Vision's only other act, Tony 
Arata, will be out by next summer, 
he says.

While Noble Vision still isn't in 
the black, Tolle maintains that the 

Noble Vision Success Story
Glaser Working on New Album

Glaser's releases have consistently 
the same strong activity for each of 
Glaser's releases has "establish-
ed our credentials as a label," 
not just with radio, but also among 
songwriters, producers and distribu-
ers.

Good songs for the first album were very slow in coming, he says. 
"In the beginning, we had to go 
back and pull cuts off old albums.

There has been no such problem with the second album. Tolle says 
he now has to sift through the 14 songs already cut to select the most 
 promising lead single.

He adds that a "couple of labels have approached us for a national 
distribution deal," but that Noble 
Vision has declined, preferring the 
"flexibility and sense of indepen-
dence" of dealing with indies. "Two 
years ago," he admits, "we would 
probably have jumped for [major 
distribution]. Now I think we would 
give up more than we gained." 
Steady singles activity has gener-
ated steady monthly income from 
distributors.

On Glaser's concert fortunes have 
consistently escalated. Last January, 
he says, he did only one date. But 
he jokes, I was able to double that 
the next month.

Ultimately, through the efforts of 
the Joe Taylor Artist Agency, Glas-
(Continued on page 53)

NMA Spotlight: Warner Bros. artist Terri Gibbs is greeted backstage after the recent Nashville Music Asain Spotlight, held in the Polk Theatre of the 
Tennessee Performing Arts Center. Pictured with Gibbs are performers Jimmy Hall, left, and Dave Rowland.
<table>
<thead>
<tr>
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<td>65</td>
<td>WHAT I DIDN'T DO</td>
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<tr>
<td>52</td>
<td>76</td>
<td>SHE USED TO LOVE ME A LOT</td>
</tr>
<tr>
<td>53</td>
<td>61</td>
<td>IT'S A BE TOGETHER JUNE</td>
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<td>54</td>
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<td>DOES IT WORTH EVEN CROSS YOUR MIND</td>
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<td>55</td>
<td>20</td>
<td>THE BEST YEAR OF MY LIFE</td>
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<td>56</td>
<td>41</td>
<td>YOU COULDN'T HEARD A HEART BREAK</td>
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<td>57</td>
<td>67</td>
<td>TOUCHY SITUATION</td>
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<td>58</td>
<td>82</td>
<td>THE GREATEST GIFT OF ALL</td>
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<td>59</td>
<td>30</td>
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<td>60</td>
<td>75</td>
<td>HE</td>
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<td>61</td>
<td>12</td>
<td>YOU'VE GOT A GOOD LOVE COMIN'</td>
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<tr>
<td>62</td>
<td>84</td>
<td>SEVEN SPANISH ANGELS</td>
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<td>63</td>
<td>72</td>
<td>BIG ENOUGH TO BOTH OF US</td>
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<td>64</td>
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<td>P.S. I LOVE YOU</td>
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<td>WHAT'LL YOU DO ABOUT ME</td>
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<td>74</td>
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<td>SHE SURE GOTT AWAY WITH MY HEART</td>
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<td>HOW DO YOU FEEL ABOUT FOOLED AROUND?</td>
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<td>100</td>
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Note: Products with the greatest sales and sales gains this week. Video clip availability. Recording Industry Assn. Of America (RIA) seal for sales of one million units. RIAA seal for sales of two million units.
**BILLBOARD DECEMBER 22, 1984**

### Billboard Hot Country Singles SALES & AIRPLAY

#### FOR WEEK ENDING DECEMBER 22, 1984

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<td>WHY NOT ME</td>
<td>GEORGE JONES</td>
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<td>I LOVE ONLY YOU</td>
<td>NITTY GritTY BAND</td>
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<td>DOES FORT Worth NEVER EVER Cross your MIND</td>
<td>GEORGE STRAIT</td>
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<td>TIME HABBIT YEAR of my LIFE</td>
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<td>NOBODY LOVES ME YOU DO</td>
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<td>THE WORLD'S GREATEST LOVER</td>
<td>THE BELLAMY BROTHERS</td>
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<td>THE KENDALLS</td>
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<td>MAKE my LIfE with you</td>
<td>OAK RIDGE BOYS</td>
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<td>23</td>
<td>-</td>
<td>-</td>
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<td>YOU TURN me ON (LIKE a RADIO)</td>
<td>ED BRUCE</td>
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<td>CHANCE of LOVING you</td>
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<td>GAIL DAVIES</td>
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<td>YOU COULdVE heard a HEART break</td>
<td>JOHN LEE</td>
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<td>YOUR HEARTS NOT IN</td>
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### COUNTRY SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

#### A-Z (LISTed BY TITLE)

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<td>I LOVE YOU MORE</td>
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<td>SADNESS</td>
<td>W.McGirt</td>
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<td>YOU CAN'T STOP THAT FEELING!</td>
<td>J.Perry</td>
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<td>I CHOOSE YOU and YOU</td>
<td>R.Bender</td>
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<td>I CHOOSE YOU but not YOU</td>
<td>J.Perry</td>
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<td>SADNESS</td>
<td>J.Barry</td>
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<td>YOU CAN'T STOP THAT FEELING!</td>
<td>J.Perry</td>
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<td>I CHOOSE YOU</td>
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<td>86</td>
<td>YOU CAN'T STOP THAT FEELING!</td>
<td>J.Perry</td>
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<td>J.Barry</td>
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<td>90</td>
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**COUNTRY SINGLES BY LABEL**

#### NO. OF TITLES ON CHART

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<td>EM -AMERICA</td>
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<td>CAPITOL/Curb</td>
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Argentine Duo Tops Halsey's International Fest

NASHVILLE: Los Chaskis, an instrumental duo from Buenos Aires, took top honors in all four competitions of the International Music Festival produced by the Jim Halsey Co.

The seventh annual International Music Festival presented five acts from foreign countries competing in a series of four Midwest cities.

Los Chaskis was awarded the festival's grand prize in Tulsa, Oklahoma City and Independence, Kan., as well as first prize in Baldwin City, Kan. The Argentinian act also won the audience favorite poll in each of the four cities.

Turi Lajos, a rock singer from Budapest, took the grand prize in Baldwin City. Other international contestants were pop singets Paul Ivan of Paris and Hardy Hepp of Zurich, and reggae singer Terakota of Lagos, Nigeria.

Hepp received the distinguished artist award from the International Federation of Festival Organizations (FIDOF), presented by its secretary general, Prof. Armando Moreno of Yugoslavia. Jim Halsey is president of FIDOF, which sanctions approximately 350 worldwide music festivals annually.

For The Record

Rockin’ Eve. Ronnie Milsap and Dick Clark take a break from rehearsing for “Dick Clark’s New Year’s Rockin’ Eve ’85.” Clark’s other guests are Jermaine Jackson, Barry Manilow, Night Ranger and John Waite.

**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 Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

For information, write:

Billboard Chart Research
Ann Hendrickson Todd
1515 Broadway
New York NY 10036
ever, the source says, the clips shown on the program have all been of high quality.

"I can't play an unknown with rinky-dink production," agrees Stan Hitchcock, program director of Country Music Television, the country music video network that claims 4.5 million viewers. "But if they meet our standards, I'm ticked to death to play them."

Even with the dramatic increase in the number and quality of country videos over the past year, Hitchcock still chooses to air some clips by less well-known acts. "I think there's a need for exposure of good quality videos," he says. "I'm not using videos by unknowns as filler; I play them if the quality is comparable to the majors."

But other clips shown have turned to independent-label acts because of poor service from major record labels. "It's rare that I get anything from a major," says Rick Fryfield, producer of Jacksonville's "Kosher Cowboy Show."

According to Fryfield, 80% of the videos seen on his twice-weekly, half-hour program feature artists signed to independent labels. "We'll get a break from someone, but I think, 'because we'll give a shot to people that the public hasn't heard of.'"

John Passmore, who produces "Country Now" in Jonesboro, Ark., echoes Fryfield's complaints about lack of cooperation from major labels. "A lot of times the majors won't let me know when they have something new," says Passmore.

While plenty of programs welcome videos from little-known artists, most prefer to emphasize clips starring big-name talent, "Country Express," "Country Now" and others tend to lead off their programs with eye-catching videos from well-known performers.

But CMT's Hitchcock says he looks for more than a big name. "We lead off the hour more with the tempo than the artist," he says. "I look for a bright video to lead us out of the commercial and station breaks."

Whether they look for "bright" videos or well-known talent to lead in, most country video outlets still have room for up-and-coming artists. "It's easier to get a video played than it is to get a single on the radio," notes Bruce Johnson, producer of "9 Country" in Orlando, Fla. "There are thousands of singles out there, but only 'X' number of country videos."

---

### Billboard Top Country Albums

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<td>EXILE (EPIC FE 39244)</td>
<td>13</td>
<td>KENTUCKY HEARTS</td>
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<td>3</td>
<td>THE OAK RIDGE BOYS (MCA 5485 (8.98))</td>
<td>17</td>
<td>GREATEST HITS 2</td>
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<td>4</td>
<td>RICKY SKAGGS (EPC FE 39813)</td>
<td>5</td>
<td>COUNTRY BOY</td>
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<tr>
<td>2</td>
<td>GEORGE STRATFORD (MCA FE 5516)</td>
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<td>DOES FORT WORTH EVER CROSS YOUR MIND</td>
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<td>5</td>
<td>WILLIE NELSON (COLUMBIA FC 3845)</td>
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<td>CITY OF NEW YORK</td>
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<td>ALABAMA (AHL A-1587)</td>
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<td>THE JUDYS (RCA A-15177)</td>
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<td>EARL THOMAS CONLEY (MCA 51.715)</td>
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<td>TREADWAY WATER</td>
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<td>LEE GREENWOOD (MCA 5486 (8.98))</td>
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<td>YOU'VE GOT A GOOD LOVE COMIN'</td>
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<td>11</td>
<td>JOHN SCHNEIDER (MCA 5499 (8.98))</td>
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A Special Special, Kris Kristofferson and Waylon Jennings are caught during the taping of Plantation Productions' television special, "The Door Is Always Open." The show, hosted by Jennings, also stars Willie Nelson, George Jones, Hank Williams Jr. and many others.

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**Country INDIE VIDCLIPS**

*(Continued from page 17)*
ser increased his bookings to 12 to 16 dates a month. As a single act, he plays venues in the 500- to 600-seat range. He also works as an opening act for Conway Twitty, T.G. Sheppard, Hank Williams Jr. and Ricky Skaggs. In January, he will perform at the Country Music Festival in Holland.

Adjusting to a small label was no problem, Glaser says, even though he had been on the roster of most of the majors in town. "As a solo artist, I wasn't finding that the majors were exactly beating my door down," he confesses. "I've never had as much attention as I've had here—and the concentrated effort."

Glaser says he met Tolle in 1979 when Tompall & the Glaser Brothers were in a dormant stage. He kept the connection with Tolle through a brief stay the brothers had with Elektra. Then, he says, "I finally decided to put 100% of my effort in one direction, even though it's always shaky to leave a comfortable situation."

---

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**Noble Vision Records**
(Continued from page 47)

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**Billboard December 22, 1984**
31-Year-Old Award-Winner
ROBERT CRAY KEEPS THE BLUES ALIVE

BY HARRY WEINGER

NEW YORK Towards the end of his long life, Muddy Waters recorded a song with Johnny Winter called "The Blues Had A Baby And They Called It Rock 'n' Roll." Today, of course, Waters is gone and the world is surviving "fathers" are not getting any younger or healthier. Is the blues dying, too? Fans of the still-vital music will be encouraged by the rise of 31-year-old bluesman Robert Cray.

Cray swept the 1984 National MORRIS DAY Hot Singer/Actor Enjoying Being His Own Boss NEW YORK While Prince & the Revolution barrel across the country with the "Purple Rain" tour, Prince's former rival and current employee Morris Day is relaxing out in Malibu, sifting through projects as part of his three-picture deal with 20th Century-Fox and recording his first solo album. Relax and low-key than he was during the promotional hype for "Purple Rain," Day enjoys being his own boss. He says that in his next film, "I'm going to get away from that stereotype thing I was doing...I've never liked to see stereotypically played, but with the time I was doing what I was told."

That doesn't mean Day will totally abandon the cartoonish slickster he played in "Purple Rain," but the

Singer's Comeback Bid
Thelma Houston in Charge

BY BRIAN CHIN

NEW YORK Thelma Houston freely admits that she's had "no real commercial success" since the single "Don't Leave Me This Way" broke on the pop charts in late 1976. But with the release of her first album in two years, "Qualifying Heat" on MCA, Houston is listed as executive producer, collaborates with numerous production talents (notably Minneapolis-based Flyte Tyme team Jimmy Jam and Terry Lewis), and stars in an unusual medley video clip.

Her title indicates that she had "total control and complete responsibility" over choosing producers, material and cover graphics, says Houston. Lee "Benz" Clayton, who gave support because of the "negative disco rap" of the late '70s, she set about restoring her r&b and dance following by working with a variety of producers. Each heard the previously tested tracks to assure musical continuity.

Dennis Lambert, whom Houston knew from the time of his partnership with Brian Potter, produced some of it, said Glen Ballard and Cliff Magness, keyboardist, the son of actress Roxie Roker.

Houston met Jam and Lewis about a year and a half ago. "He knew at some point we'd do something together," she says. Another Flyte Tyme member, keyboardist, Monté Morris, was credited with producing two cuts. She credits them with finding their unique and dance-conducive to her performance-oriented style, in contrast to writer-producer material that is always available in the "craft of cutting" a track.

Houston's first promotional video clip, a 3 1/2-minute medley of four songs on the Minneapolis side of the album, the video, financed by MCA, was directed by Bill Parker, whose recent credits include work for

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(414) 546-1379 WOLFRAM VIDEO

20 years after his death, Sam Cooke's music lives

Lennie Liston Smith, now signed to the Doctor Jazz label, has a new single, "If You Take Care Of Me," featuring vocals by Donald Smith. Another pop-jazzman, Ray Ayers, is enjoying surprising acceptance with his first Columbia single, "In The Dark."

Negotiations are underway between Inner City Broadcasting and Motown Productions for a 50th anniversary celebration of the Apollo Theatre. The Harlem landmark, owned by Inner City and slated to be the site of the company's long-delayed black video music network, would be the perfect vehicle for another network special along the lines of "Motown 25." Nothing has been finalized, but a stroll down 125th St. shows the Apollo's marquee bearing the message "Welcome Motown..."

John Lee Hooker was named male traditional blues artist of the year at the National Blues Awards show last month in Memphis. The "king of the boogie" appears as Santa Claus in George Thorogood's "Rock 'n' Roll Christmas" video.

Jennifer Holiday and the New Jersey Mass Choir provide background vocals on Foreigner's single "I Want To Know What Love Is." The Temptations have a two-sided Christmas single worthy of airplay. The A side is "Silent Night," and the B side is "Everything For Christmas," a tune written by two r&b veterans, Teddy Randazzo and Berry Gordy.

Blues Awards, held Nov. 18 in Mem-phis, won four major awards, two more than any previous recipi-ent. His 1983 album "Bad Influ-ence" of the Hightone label, was named album of the year, his single "Phone Booth" was both single and song of the year, and Cray was named concert of the year. "I guess you could say I'm part of the [blues] family now for real," he says, "Cray's wave.

"A large part of Cray's acceptance into the blues hierarchy came from a rigorous touring schedule that kept him on the road for the past year and a half. The booking was handled by the Rosedale Agency, based out of San Francisco, which books such blues/rock acts as George Thorogood, Los Lobos and the Nighthawks, as well as tradi-tionalists John Lee Hooker, John Hammond and Willie Dixon.

"For a blues artist, an album is just a vehicle," says Mike Kappus, founder and head of Rose-dale. "I've been a fan of Robert Cray since I've been listening for him on full-time until October, 1983, when 'Bad Influence' was released. I've always built his road reputation rather than record sales," Kappus continues. "The albums sold for Kappus reportedly sold 13,000 copies since its release, a substantial figure for a blues album in today's marketplace. Cray's follow-up is due on Hightone, distributed by Rounder, in February.

Kappus sees the overseas market as crucial to furthering Cray's career. "Blues packages do tremendous business at the festivals, like Montreaux and the Copenhagen festi-
val," he says. "Europe and Japan really lay the groundwork for ex-pansion.

"I was very happy to get Robert into Japan. A promoter there be-came a fan, but the only way we could contact him was through Robert and play with John Lee Hooker's band. As a result of Kappus' cre-ative approach, Cray was able to turn to Japan with his own band in the spring, following a European tour. Hooker set to commence in May. "In Japan they were young and

(Continued on page 58)

Go ing Through The Motions. During a pr o m o t i o n a l vi s it to San Francisco for "Veg e ta r i a n Rock & Roll Christmas," singer-songwriter Carlos Santana and agent Hal Hay, and Motown Western regional promotion manager Jesus Garber.

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fanatical," Cray recalls. "They knew the lyrics to all the songs. I signed a lot of autographs over there. To them, blues was the greatest American music."

Kappus notes that Cray is not a traditional blues player, although he has the support of the "old-timers." "Robert is carving a new niche for the blues," he says. "The older guys look at him as the sound of the blues for the '80s. That sound's changing; it has much more of a contemporary focus, with a little bit of jazz and r&b. Stevie Ray Vaughan, Thorgood, the Thunderbirds—they're part of this new crop of heirs, too."

Cray agrees, and says he is comfortable with the new role thrust upon him. He says that new material, rather than recycled blues motifs, is a necessary factor in creating a larger market for the blues.

"When we first started off," Cray says, "we had an attitude that no new songs could be written. But that was told to us by everyone else. You don't have to do 'Thrill Is Gone' or 'Stormy Monday,' you know? I'm incorporating more r&b-oriented material above and beyond the lowdown and dirty blues. Yeah, I call it the blues of the '80s. There is a potential for the music staying on."

**REGION 1**

CT MA ME NH MA VT

**REGION 2**

DE DC MD NJ NY Metro, PA, WV

**REGION 3**

FL GA SC AL TN VA

**REGION 4**

IL, IN, OH, WI

**REGION 5**

IA, KS, MO, NE, ND, SD

**REGION 6**

AL, MS, LA, West TX

**REGION 7**

AZ, Southern Calif, Southern NV, NM, UT

**REGION 8**

Al, Central Calif, MT, Northern NV, OR, WA, WY

**THELMA HOUSTON**

(Continued from page 54)

Cherrelle, Shalamar and John Caf- ferty & The Beaver Brown Parker. Houston, who also an actress, plays the part of a housewife in the five-minute video medley. After watching her husband rush away to the top 30 black single, "You Used To Hold Me So Tight," she fantasizes a romantic fling with the officer of a cruise ship during "Fantasy And Heartbreak," but eventually thinks better of the situation and returns home, with a concluding passage from "I'd Rather Spend The Bad Times With You Than The Good Times With Someone New."

The idea of a medley, advanced by Barry Gross, Houston's manager, created something of a problem-solving task for director Parker, Houston notes. Parker came back with a storyboard that Houston approvingly describes as a "very simple" way of advancing the plot through the songs. The boat sequences were filmed on the S.S. Azure Seas.

Houston is currently arranging agency representation so that she can tour next spring. She hopes that the success of her album will enable her to headline 3,000-seat theaters rather than opening for other artists in other venues.

**BILLBOARD'S BLACK CHART RESEARCH PACKAGES**

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983

**FOR INFORMATION, WRITE:** Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

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

REGION 1
CT, MA, ME, RI, VT

DIANA ROSS
MISSING YOU

PRINCE
I WOULD DIE 4 U

OLLIE AND JERRY
ELECTRIC BOOGALOO

Cambridge One Stop Boston, MA
Cavaes Chestnutway, NY
Easy One Stop N.Quincy, MA
Massa One Stop Boston, MA
Skippy White's Stoughton, MA

REGION 2
DE, DC, MD, NY, N.J, PA, WV

DIANA ROSS
MISSING YOU

PRINCE
I WOULD DIE 4 U

OLLIE AND JERRY
ELECTRIC BOOGALOO

A-J One Stop New York, NY
Al Wicha Records Elizabethtown, PA
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Franklin-Olmet New York, NY
Harmony Music Bronx, NY
J&R Music World New York, NY

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

DIANA ROSS
MISSING YOU

THE POINTER SISTERS
NEUTRON DANCE

OLLIE AND JERRY
ELECTRIC BOOGALOO

Album Den Richmond, VA
Blubb Distributors Charlotte, NC
Cals Records Jacksonville, FL
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Frankie Atlanta, GA
Goldmine Records Atlanta, GA
Nova Dist. Inc. Norcross, GA
One Stop Records Atlanta, GA
Peaches N. Miami, FL
Peppermint Records Atlanta, GA
Petiteatt St. Petersburg, FL
Record Boutique Winston-Salem, NC
Rudy's Records & Tapes Miami, FL
Second Act Atlanta, GA
Southern Music Orlando, FL
Spaca Music Hartford, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

REGION 4
IL, IN, MI, OH

DIANA ROSS
MISSING YOU

PRINCE
I WOULD DIE 4 U

Angott Detroit, MI
Barneys Chicago, IL
Central One Stop Columbus, OH
Cleveland One-Stop Cleveland, OH

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

Ronnine Laws
CITY GIRL

VANITY
MECHANICAL EMOTION

READY FOR THE WORLD TONIGHT

CML One Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musical Minneapolis, MN
Musical St.Louis, MO
Musicvision Jennings, MO
Sound Town St. Louis, MO
Upfront Records St.Louis, MO

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

STEVIE WONDER
LOVE LIGHT IN FLIGHT

VANITY
MECHANICAL EMOTION

NEW EDITION
MR. TELEPHONE, MAN

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Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas, TX
Hastings Houston, TX
Kings Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Pupiter Tunes Memphis, TN
Rexes Records Dallas, TX

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

DIANA ROSS
MISSING YOU

ROCK MASTER SCOTT AND THE DYNAMIC THREE
REQUEST LINE

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

DIANA ROSS
MISSING YOU

MORRIS DAY
(Continued from page 52)

singer/actor says he hopes to "de-
vlop the character more, make him more human," in a film that will mix comedy and music. Most of the scripts that have been submitted to Day have basically been rewrites of his "Purple Rain" character, he says, which hasn't appealed to him.

"If I was just an actor and that was all I could do, I would feel forced to take one of those parts," he says. "But I have two careers. I don't have to take bad movies because I'm a musician first."

Relying primarily on drum machines, synthesizers and a few young musicians, Day is recording an album, slated for release next July, which he says "will have some music in the same vein as the Time, but less hilarious, so to speak." The Time's records were to the point where I was makingbird sounds on record (a reference to "The Bird"), he says, "don't want to make any more bird noises."

Day says most of the material is new, "though down the line I'll try to use some of the songs I wrote for the Time that I didn't get a chance to use." If film commitments don't interfere, Day says he'd like to do a short tour next summer, "I love the stage," he says—something that was obvious to anyone who ever saw the Time in concert. Remarkably, Day says that the Time's electrifying performances of "Jungle Love" and "The Bird" in "Purple Rain" were basically done in one take. "We got one time through to warm up, and the second time around they took it and that was it," he says. In contrast, says Day, Apol- lonia Six had two days to shoot "Sex Shooter," while Prince had sets re-
built in Los Angeles after filming had ended in Minneapolis to re-do some of his lengthy concert foot- age.

Day reports sadly that the com-
icative relationship with his valet and designated dancer Jerome Benson is ended for now. "He and I are still good friends, but he's with Prince and I am totally separat-
ed at this point," Day says. "Maybe in the future we'll work together again."

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ment. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. $3.50 per chart. Call or write:

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BILLBOARD DECEMBER 22, 1984

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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

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FOR WEEK ENDING DECEMBER 22, 1984

TOP BLACK SINGLES

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Inside Moves. Robert "Kool" Bell, bassist and leader of Kool & The Gang, recently stopped backstage to talk shop with Grover Washington Jr. after the saxophonist played a New York date. The Elektra artist is touring in support of his "Inside Moves" album.

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61
CHRISTMAS CAME EARLY FOR country singer Vern Gosdin, but it brought a present he’d wanted for years. His first religious album, "If Jesus Comes Tomorrow (What Then?)" on Comstock Records. It is, quite simply, the best country gospel album this writer has heard in years.

Gosdin has one of the great voices in country music. He’s had No. 1 hits on a number of labels over the past decade or so; however, he came from a gospel-singing family and started his career off with the gospel favorites and new material. Gosdin, a hit song-writer, has written or collaborated on a number of the tunes. A North Carolina bluegrass band turned him on to "The Other Side Of Life," and he’d loved the classics of Albert E. Brumley since childhood. "We almost didn’t do it. I’ll Fly Away," Gosdin says. "SESAC president Jim Black says more than 800 art-ists have recorded a song by Mr. Brumley," he adds. "It came up, and I kept it in the back of my mind until it came time to do a religious album."

"Some of the newer things Max and I wrote when it became official I was going to get to do the album. I sure did love writing it. Max and I saw the line that’s the title of the album on a church outside of Hender-sonville and wrote it from there."

"I play these songs everywhere, even in honky-tonk sets, and they get a great response. I’d love to take the whole band and do a gospel-only concert real soon. I don’t care where or when. Tell ‘em to call me any-time."

Gosdin is mining a nearly ignored vein of religious music with this album. Country gospel is not Southern gospel. This is traditional country music with the most country music vocals of the chorus. Outside of some recent releases by Maranatha! Music and Al Perkins and a few others, Gosdin has it all to himself. "A lot of people have told me they like the real emo-tional harmonies we do on this album," he says. "They’re not perfect. They come out human, rather than perfectly polished. Lea and Curt are just nat-urals when it comes to singing harmony."

"We took their harmony vocals from Jesus, Hold My Hand and put them without any accompaniment just before the last song on side II. It just knocked me out. For someone wanting to analyze harmony, this is the place to do it. I wish you could have seen Lou’s face when he heard it for the first time."

---

FOR WEEK ENDING DECEMBER 22, 1984

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GOSPEL ETERNITY

by Bob Darden

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

GOSPEL BLUE NOTES

by Sam Sutherland & Peter Keenews

THERE IS so little jazz on television these days that the mere exis-tence of a show like "Jazz Comes Home To Newport," which made its debut last week on PBS stations around the country, would be cause for some excitement regardless of its quality. The fact that it’s a pretty good show—albeit with a few rather quirky faults—can almost be regarded as a bonus.

The show, offering excerpts from this year’s Newport Jazz Festival, isn’t likely to make anyone forget "Jazz On A Summer’s Day," the classic Newport Festival film of some years back. But the combination of that beautiful Rhode Island scenery and the sounds of Dizzy Gillespie, Stan Getz, Dave Brubeck and Michel Petrucciani does provide a pleasant hour’s viewing and listening.

Virtuoso Rudi Goldman, a for-mer jazz musician, does a good job of capturing the musicians in ac-tion, linger just long enough on their hands and their faces to con-verge a sense of the skill they put into making music and the enjoy-ment they derive from it. The brief interview segments don’t shed much light on the musicians or the festival, but they’re interesting enough.

Goldman and producer Hal Hut-koff have, however, made some space than much more intriguing sounds of jazz and commentary that seem to be just hitting a groove when the closing credits start rolling.

One other quibble: The narra-tion, by Gene Galusha, purports to offer a historical overview of the Newport bash, which celebrated
WILL JOSE LUIS RODRIGUEZ and Olivia Newton-John get physical, or at least vocal? Sources close to El Puma say that the Venezuelan singer's manager, Hector Masselli, has his eyes set on Ms. Newton-John for a dueting project. The Latin pop male/ Anglo pop female combo has worked well for Julio Iglesias/Diana Ross and Casio (for EMI) in Brazil. But, fact, Latin pop has mo- tivated a likely candidate for a duet with Jose Luis. In any case, it's certain that the Venezuelans will re- cord two more songs in English. His latest album, "Voy a Conquistarte," already includes the bilingual "I Wanna Be In Miami" and the English-language "Memory," from the hit show 'Casa.'

Jose Luis is currently in Italy, where he is known simply as El Puma, recording an Italian-language album. He went there after a tour of his native Vene- zuela, where he packed the 13,000-seat Poliedro and the more intimate Teresa Carreno theatre.

Reportedly, El Puma's new English-language ma- terial was well received in his homeland. Traditionally, Latin audiences prefer that their performers ex- clusively in Spanish. And El Puma has his eyes set not only on the Anglo music market, but on American tv as well. A recent chance for a dramatic role in the series "The Fall Guy" was passed up due to the singer's recording schedule, but another try at American tv is likely in the future. Jose Luis is said to be a Latin America's leading "televenora" actors.

For the time being, Jose Luis may make his mark on the American screen via a new video clip for the song "Time Goes By," filmed near New York City and produced by Martin Kahn. The singer also stars in a promotional tourist video for the city of Miami.

For his most recent entry in the Latin record market, the album "Voy a Conquistarte" for Discos CBS, was produced by Shel Shapiro and features the Philhar- monic Orchestra of Munich directed by Lucio Fab- iano. Digitally edited and mastered, it is the singer's most sophisticated production to date.

Discos CBS head Ron Chaimowitz has resigned

with Olivia Newton-John

with Olivia Newton-John

Perahia plans a six-month sabbatical for exploring new repertoire

though he is not an enthusiast of pieces that appeal more to the head than the heart. Jose Luis is known and Tippet are some of the composers he mentions. As Bach, for who- ners not at all familiar with his music, and Tippet are the composers he mentions. As Bach, for who- ners not at all familiar with his music, and Tippet are the composers he mentions. As Bach, for who- ners not at all familiar with his music, and Tippet are the composers he mentions. As Bach, for who- ners not at all familiar with his music, and Tippet are the composers he mentions. As Bach, for who-
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BILBOARD DECEMBER 22, 1984

65
RICHMOND-PLATZ DISPUTE

(The article continues from page 11)

the U.K. in 1979, after successful years of trading, Plant wanted to re-negotiate his position because, said the judge, "he considered it to be a reasonable thought to have considerably more of the fruits of his labors." The dispute became "vexatious," and Plant took action against his former manager Allan Klein for defamatory remarks. Around the "Richmond side."

In his judgment, Mr. Justice Walton dismissed the claim of the Plaintiffs and upheld those of the Richmond side. The judge said that Klein "lied" when giving evidence in support of a claim. Later he changed that part of evidence, claiming an initial mental block.

In dismissing the Plant action, the judge said the writ was simply being used as a negotiating weapon, "a tactic known to be used by Klein." He added that there was no doubt that Plant had considerable contempt of his former mansions and an "incredible" step to the maintenance of his own property, and some other users will be given access to video clips.

The Canadian Recording Industry Assn. (CRIA) is expected to announce shortly the creation of the Music Video Licensing Agency Inc. (MVLA), operated from CRIA's downtown Toronto offices and administered by the trade association.

The first objective of the agency will be to bring order to the chaotic system of distribution which now exists for promotional video clips in Canada. That system haphazardly commands distribution and payment to industry representatives, who do all they can to merely appease the ever-increasing demand for clips from clubs, pools and road shows and other groups.

That chaos has opened the door to the use of illegal duplication and use of the clips, and CRIA president Brian Robertson says the industry is "dramatically," and Plant's launching of his and Richmond's business interests. Around the same time, Klein launched his in partnership with his original employer, TRO Essex Music.

In his various injunctions, the judge made orders restraining Plant in his conduct as managing director of Westminster, and he ordered an inquiry as to damages Plant may have to pay "for use of Westminster premises and diversion of Westminster assets to his own companies."

After the two-day summation, Frank Richmond, resident London U.S. director of Westminster Music Ltd. and TRO Essex Music, said: "Further pursuit of this involving David Plant will be taken after legal advice has been obtained."

In January, Westminster's action for separation of his interests from those of Richmond will be heard. Plant, who made comment until "judicial proceedings have been completed."

PIRATE RADIO SUIT

(Pirated from page 11)

ham, Glasgow, Manchester and Liverpool, are making reasonable profit, while more than 30 are either breaking even or losing money. One station, Radio Leicester, has already collapsed, and industry observers say several others are close to collapse.

Rising costs are a key feature. Commercial stations pay an aver-

age $200 a week in independent

stations, around 4% for the Independen

Radio News (IRN) service, 3% to the Musicians' Union to support

live music and 1% in basic royalty.

Technical and operating regulations impose further financial con-

straints.

As a result, stations set up in the 70s have had to be larger and fewer in number than originally envis-

aged, serving a minimum of 300,000 listeners and largely abandoning their intended role as local community stations. It is this role that to-

day's U.K. pirates have come close to fulfilling, and government policy to control them now hinges on the establishment of a new community radio network.

TORONTO CFBR...
WHO ELSE COULD BE NO. 1 THIS CHRISTMAS?
Top Brass Trio. Arista Records president Clive Davis reminisces on the label's history with RCA Records president Robert Sumner, left, and Ariola Group president Monti Lueftner, right, during the label's 10th anniversary party Dec. 1 at the Museum Of The City Of New York.

Out Of Hiding. Recording artist Patti Smith makes a rare public appearance to honor Clive Davis. Pictured from left are Smith's husband Fred Smith, Patti Smith, Dionne Warwick and Davis.

All In The Family. Pictured celebrating a successful decade are singer/songwriters LaLa and Kashif, Davis, rising talent Whitney Houston and her first cousin Dionne Warwick.

Songwriter Royalties. Clive Davis congratulates Keith Diamond, left, on the success of Billy Ocean's recent single "Caribbean Queen," which Diamond co-wrote and produced.

Occupational Hazards. Kal Rudman, left, of the Friday Morning Quarterback tipsheet, discusses his arm injury with attendees. Shown to his left are PolyGram chief Guenter Hensler, Arista executive vice president and general manager Sal Licata and Davis.

Toast To The Times. Recording Industry Assn. of America president Stanley Gortikov, right, shares a toast with Davis.

Sharing The Lead. Stellar songwriter Ellie Greenwich poses with Davis before parting for Broadway, where her musical revue "Leader Of The Pack" is heading soon.

On The Prowl. Alan Parsons, left, and Eric Woolfson of the Alan Parsons Project scout for listeners to preview their forthcoming Arista album "Vulture Culture."
### HOT 100 SINGLES

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*Compiled from national retail store and one-stop sales reports, and radio airplay reports.*

**For Week Ending December 22, 1984**

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**Products with the greatest airplay and sales gains this week.**

**Video clip availability.**

**Recording Industry Assn. Of America (RIAA) seal for sales of one million units.**

**RIAA seal for sales of two million units.**
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.
SPOTLIGHT: Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification NEW & NOTEWORTHY highlights and developing acts worthy of attention

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 Joel Whitburn. Billboard, 800-326-9999.

REVIEWS

NEW & NOTEWORTHY

SINGLES

Lenny Krayzelburg

Candy Humphrey

GOSSIP

DEAR HANK & JOHN DATES

Method Of Modern Love (2:58)

Rod Steward

DAVID MURRAY QUARTET

Morning Song

PRODUCER: Iain Bank

Nabors Presents: I Love Lucy

GRANTY RUTT

Favorite Stories From The Hee Haw Show

PRODUCER: Bill Nelson

Stuart Towne's Greatest Hits

RICHIE BIECH

Elegy For BB King

PRODUCER: Mark E. Wills

Lionel Richie

THE GOLD CITY QUARTET

Walk On

PRODUCER: Recordists, Mark O'Brien

Walter Glenn

ART BLAKELY & THE JAZZ MESSENGERS

Album of The Year

PRODUCER: Iain Bank

Timeless S/T

1973

This is the only CD, in Paris, should find a ready market thanks to a typically hot Blaxie lineup featuring Winton Marsalis' snarling trumpet.

Davy Spillane

Yellow Hair and Black Heart

PRODUCER: Iain Bank

RECOMMENDED

Nina Simone

SAD

PRODUCER: Iain Bank

RECOMMENDED

John Coltrane

GROOVES

The Best Of Gary "U.S." Bonds

PRODUCER: Frank Guida

MCA MCX-999

Just what the title says, with "Quarter To Ten," "New Orleans," and "School Is Out," among others. Tracks are split between mono and stereo, and sound quality is about what you'd expect.

PENGUIN CAFE ORCHESTRA

Broadcast From America, Volume 2

PRODUCER: Simon Jeffes

Editions E/F/D

June

Simon Jeffes' atmospheric avant-pop vision again yields a deceivingly stately instrumentally instrumented and exquisitely eclectic sources; pitch to adventuous pop, fusion and " taboo" (in its original sense) fans.

VARIOUS ARTISTS

Teatime Tragedy

PRODUCER: Not Listed

March Philips 411

Nifty set of morbid melodramas, from "Endless Sleep" and "Teen Angel" through "Dead Man's Curve" and the new hit still perfectly tear-jerking (and laugh-provoking) "Homecoming Queen's Got A Gun." Great graphics, too.

RECOMMENDED

Bill Colman

Blowing For The Cats

PRODUCER: Bob Mills

GWR-6639

The great trumpeter with big band in 1973. The all-French outfit has a decidedly sentimental sound, although all tracks handcrafted with more than a modicum of competence.

Louise Armstrong

Louis & The Hot Five 1928-30

PRODUCER: Not Listed

GWR-6639

As leader and sideman, with more than a few very worthy works. East Hines and Zutty Singleton are among the Chicago cohorts, and "When You're Smiling," "I Can't Believe That You're In Love With Me," and "What Did I Do To Be So Bad" and "Blue And Black" are featured.

Buddy Greco

Ready For Your Love

PRODUCER: Barry Harris, Roy Cicala

Budapest BTP 815

With a full orchestra doted with top L.A. players, Greco tackles a program of newer, lesser-known, adult pop titles and the obscure hit "Me And Mrs. Jones," a Gamble-H Huff chestnut that would appease older buyers on more nostalgic grounds.

Jordon Crew featuring Michael Jordon

Do It To Earth

PRODUCER: Michael Jordon

Raytone 100


Eugene Wilde

Eugene Wilde

PRODUCER: Barry Harris, Roy Cicala

Paris Atlantic: 98293


DAVID MURRAY QUARTET

Morning Song

PRODUCER: Iain Bank

Nabors Presents: I Love Lucy

RECOMMENDED

Grant Hart and bass clarinet get an open canvas in this setting, backed by John Hicks' piano and the rhythm section of Reggie Workman (bass) and Ed Blackwell (drums). Among the saxophonist's most straightforward dates.

Richie Beich

Elegy for BB King

PRODUCER: Mark E. Wills

Lionel Richie

RECOMMENDED

John Coltrane

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Raytone 100


Eugene Wilde

Eugene Wilde

PRODUCER: Barry Harris, Roy Cicala

Paris Atlantic: 98293


DAVID MURRAY QUARTET

Morning Song

PRODUCER: Iain Bank

Nabors Presents: I Love Lucy

RECOMMENDED

Grant Hart and bass clarinet get an open canvas in this setting, backed by John Hicks' piano and the rhythm section of Reggie Workman (bass) and Ed Blackwell (drums). Among the saxophonist's most straightforward dates.

Richie Beich

Elegy for BB King

PRODUCER: Mark E. Wills

Lionel Richie

RECOMMENDED
NEW AND NOTEWORTHY

MAGNUM FORCE
"Cool It (2:43)"
PERFORMERS: Rory Stain, Rick Stain, Willie Henderson
LABELS: Revolver
PUBLISHER: ASCAP
PRODUCER: Donny Dixon
ADDITIONAL INFORMATION: Energetic, Permian country number reminiscent of his work on "Blue Ridge Rangers."

RECOMMENDED

EVA NEWS
Big Train From Memphis (2:38)
PERFORMER: John Fogerty
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: On the other side of his pop comeback hit is a wonderful, Elvis-inspired country number reminiscent of his work on "Blue Ridge Rangers."

KATHY TRITTY
Gone Eyes (2:46)
PERFORMER: John D. Powell
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: Energetic, no-nonsense country.

DOUG ROOK
Rise Another Drunk (2:40)
PERFORMERS: Bob McCraren, Bobby Young, Doug Johnson
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: Anthems for drinking as a universal panacea, good-humoured arrangement. Label based in Nashville.

LOIS JOHNSTON
Lullaby (3:57)
PERFORMERS: Don Stiers, Ray Pennington
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: A well-written powerful song. Label based in Nashville.

J.C. CUMMINGS
Sotile The Night On Fire (2:43)
PERFORMERS: South Gomers, Steve Ornt
PUBLISHER: Hit Music
ADDITIONAL INFORMATION: Label based in Nashville.

WHITE OAK
Fire in On Eyes (4:04)
PERFORMERS: Carl, Pfeifer
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

RECOMMENDED

SHEILA E.
"The Ballad Of St. Mark (7:43)"
PERFORMER: not listed
PUBLISHER: Sheila E.
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

SHULA E.
"Love Me (I'm Going To Love You)"
PERFORMER: not listed
PUBLISHER: Shula E.
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

BLANCHENG
Tha's Last, That It Is (7:30)
PERFORMER: Jean Louise
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

RHYME VIRTUE
Word From The Village
PERFORMER: not listed
PUBLISHER: Word
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

FLY BEAUTY & The Beat
"Can't Help Myself"
PERFORMER: not listed
PUBLISHER: Word
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

BЛАССЧИК
That's Last, That It Is (7:30)
PERFORMER: Jean Louise
PUBLISHER: Warner Bros., ASCAP
ADDITIONAL INFORMATION: Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic beat is good for a second listen.

DANCE/DISCO

PIECES
DANCE
"Papa Roach" (4:16)
PERFORMER: not listed
PUBLISHER: not listed
ADDITIONAL INFORMATION: A well-written powerful song. Label based in Nashville.

RECOMMENDED

DAVID AUGUSTUS
"I'm So Lonesome I Could Cry"
PERFORMER: not listed
PUBLISHER: not listed
ADDITIONAL INFORMATION: A well-written powerful song. Label based in Nashville.

Billboard's Spotlight on Canada

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Tell the world what you and your company have to offer! Market your "Made in Canada" artist, product, or service in this exciting special and you'll reach prospects in over 80 countries. Bonus distribution at MIDEM guarantees you even more!
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t."
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#1 POP SINGLES LABEL: COLUMBIA RECORDS
#1 POP ALBUM LABEL: COLUMBIA RECORDS
#1 ADULT CONTEMPORARY LABEL: COLUMBIA RECORDS
#1 BLACK SINGLES LABEL: COLUMBIA RECORDS
#1 JAZZ LABEL: COLUMBIA RECORDS
PETER SCHUMANN thought of the idea while pursuing a graduate degree in museum studies at the Univ. of Delaware. And four years later he's announcing a Rock 'N Roll Conservatory, based on the idea of the Rock 'N Roll Institute. Based on its successful New York City branch, the School of Rock Conservatory (SRO) now has its own branch in Wilmington, N.C. Schumann, who is the Schumann Foundation's executive director, says, "The concept is to bring the energy of the rock and roll era to people of all ages." He sees the school as a way to preserve the history of rock and roll and to give young people a chance to learn about it. The SRO is located at 225 North Market Street in Wilmington, N.C. For more information, call (910) 793-4888.

A DIFFERENT MUSICAL SETTING is to be presented next year. That's "Al Jolson's 100th," a national tribute to the famed entertainer born in 1895 to be sponsored by The Jolson Centennial Committee, Inc. A joint venture of the National Jolson Committee and The Jolson Museum, the event will be held in New York City on Nov. 10, 1985. Jolson, who died in 1950, is remembered for his innovative style of singing and his ability to capture the spirit of the times. The tribute will feature performers from around the country, as well as musical tributes to Jolson's career. The event will also include a display of Jolson memorabilia and a chance to meet some of the performers. For more information, call (212) 541-5000.
industry in its own right, and a driving force behind machine sales. The catching up of software, in Blay’s view, represents a significant shift in consumer behavior as well as sharp expansion and increased efficiency in home video’s retail universe.

Noting that outlets such as Sears, K-Mart and others moved into software this year, Blay noted that the mass merchandisers have begun a gradual, inexorable move into home video. At the same time, business at the video specialty level has become far more intense. Stores are “staying open longer hours and there are people there at night,” Blay said.

As the video business grows, change will be more rapid and more dramatic according to Blay. He sees the video home market moving to branch distribution, with independent home video firms taking the route of indie record labels, giving an individual distributor an exclusive on a line.

Home video’s current distribution system will not be able to adapt to many of the changes that are coming, in Blay’s opinion. “Present distributors will continue to grow and prosper, but they are not prepared to handle the change,” he said. As the home video industry is growing, so is the cost of its programming, said Blay. With its $1 billion in wholesale revenues and average royalty payments at 25%, the home video industry is pumping $250 million into the creative community each year, he noted, an amount that has made it a major factor in the economic decisionmaking process of the movie industry.

“For the first time, we are literally causing films to be made,” according to Blay. Such involvement will mean the development of new expertise at home video firms, including the ability to read and judge scripts and make casting decisions as well.

At the same time, high feature film costs make made-for-home video product look all the more advantageous, said Blay. “We can make 20 made-for-video specials for the amount we pay for one film,” he noted, adding that his firm plans to put out between 15 and 20 made-for in 1985. More and more, Blay said, this product will be sold instead of rented. Although he said “we’re still in the 5%-10% area” in terms of percent of dollar and unit volume done through sale rather than rental, he predicted that “15% will be sold through” in 1985.

Among the blemishes Blay sees on the face of the home video scene are used tapes and the exploitation of low quality product by some major merchants simply to increase the foot traffic in their stores.

“A lot of new stores have opened up on these used tapes,” he said. “I don’t like that.” Used tape sales could considerably impact on the numbers new product achieves, he maintained.

NEW YORK Ryko Disc, an independent Compact Disc-only label jointly owned by Don Rose, Robert Simonds and Doug Lexa, will debut in January. All material will be licensed from existing labels, with the first release Jim Pepper’s “Comin’ And Goin’,” licensed from Europe Records.

In addition to licensing complete albums like “Comin’ And Goin’,” Ryko—a Japanese word meaning sound from a flash of light—will also assemble compilation titles tailored specifically to the configuration.

“We are really trying to have the CD consumer in mind in our packaging and production rather than just trying to bang out an album in a different configuration,” says Rose, who handles licensing, acquisitions and packaging for Ryko. “We are treating the CD as a unique medium rather than one parallel to LPs and cassettes. We also feel there are whole new marketing approaches to be taken with it.”

The three-way partnership will provide Ryko with conduits for manufacturing, importing and distributing. Manufacturing will be handled by JVC in Japan and coordinated by Lexa, whose own Eastern Pacific Trading Co. will export the disks to Los Angeles. Distribution is being coordinated by Simonds through his Minneapolis-based East Side Distribution, a CD-only wholesaler. Rose will handle pre-production from his East Records in Salem, Mass.

Plans call for two releases per month on Ryko, with the company making its official debut at Midem. Prices for the label’s titles will be “competitive with prevailing rates,” according to Rose.

All inquiries on licensing to Ryko or distributing its product are being handled by Rose, at 400 Essex St., Salem, Mass.; (617) 744-7678.

.jpg

FRED GOODMAN

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1
BLUE CHRISTMAS
by Billy Hayes
and Jay Johnson
DON’T FORGET THE ELVIS CLASSIC!

2
DING-A-LING THE CHRISTMAS BELL
by Jerry Foster and Bill Rice

3
CHRISTMAS IS
by Percy Faith and Spence Maxwell

4
BRAZILIAN SLEIGHBELLS
by Percy Faith

5
MELE KALIKIMAKA (MERRY CHRISTMAS)
by Alex Anderson

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### Top 200 Albums

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<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>PRINCE &amp; THE REVOLUTION</td>
<td>Purple Rain</td>
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<tr>
<td>Bruce Springsteen</td>
<td>Born in the U.S.</td>
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<tr>
<td>Madonna</td>
<td>Like a Virgin</td>
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<tr>
<td>Tina Turner &amp; Cat Stevens</td>
<td>Private Dancer</td>
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<tr>
<td>Duran Duran</td>
<td>Arena</td>
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<td>Daryl Hall &amp; John Oates</td>
<td>Big Bird Room</td>
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<tr>
<td>Chicago &amp; Phil Vassar</td>
<td>The Woman in Red Soundtrack</td>
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<tr>
<td>Lionel Richie</td>
<td>Hello</td>
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<tr>
<td>Huey Lewis and the News</td>
<td>Sports</td>
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<tr>
<td>Bryan Adams</td>
<td>Reckless</td>
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<tr>
<td>Cyndi Lauper</td>
<td>She's So Unusual</td>
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<tr>
<td>Pat Benatar</td>
<td>Tropico</td>
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<tr>
<td>Linda Ronstadt</td>
<td>The Unforgettable Fire</td>
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<td>Chaka Khan</td>
<td>I Feel for You</td>
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<td>The Cars</td>
<td>Heartbeat City</td>
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<tr>
<td>Billy Ocean</td>
<td>Suddenly</td>
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<tr>
<td>Julio Iglesias</td>
<td>I'll Be There for You (It's Already Time)</td>
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<td>Pointer Sisters</td>
<td>Break Out</td>
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<tr>
<td>WHAM</td>
<td>Make It Big</td>
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<tr>
<td>Sheena Easton</td>
<td>A Private Heaven</td>
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<td>Culture Club</td>
<td>Take Me Waking with the House on Fire</td>
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<td>Deep Purple</td>
<td>Perfect Stranger</td>
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<td>Kiss</td>
<td>I Love to Love You</td>
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<td>Barbra Streisand</td>
<td>Emotion</td>
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<td>Twisted Sister</td>
<td>Stay Hungry</td>
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<td>Julian Lennon</td>
<td>Tonight</td>
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<td>Sammy Hagar</td>
<td>Fleetwood Mac: One Way Street</td>
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<td>John Capri</td>
<td>Welcome to the Pleasure Dome</td>
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<td>Paul McCartney</td>
<td>Give My Regards to Broad Street</td>
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<td>Kenny Rogers &amp; Dolly Parton</td>
<td>Once Upon a Christmas</td>
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<td>Don Henley</td>
<td>Building the Perfect Beast</td>
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<td>Van Halen</td>
<td>5150</td>
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<td>Madonna</td>
<td>Like a Virgin</td>
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<td>The Time</td>
<td>Ice Cream Castle</td>
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<td>Soundtrack</td>
<td>Chicago</td>
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<td>Toto</td>
<td>Isolation</td>
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<td>Midnight Star</td>
<td>90s Groove</td>
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<td>Jeffrey Osborne</td>
<td>Don't Stop</td>
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<td>Barry Manilow</td>
<td>200 A.M. Paradise Cafe</td>
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<td>Roger Hodgson</td>
<td>In the Eye of the Storm</td>
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<td>Triumph</td>
<td>Thunder Seven</td>
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<td>Whodini</td>
<td>Escape</td>
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<tr>
<td>Kenny Rogers</td>
<td>30 #1 Hits (1968-91)</td>
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<td>The Fixx</td>
<td>Phantoms</td>
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<tr>
<td>ZZ Top</td>
<td>Eliminator</td>
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<td>General Public</td>
<td>All the Rage</td>
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<tr>
<td>Survivor</td>
<td>Vital Signs</td>
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<tr>
<td>Jack Wagner</td>
<td>I Need You</td>
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<tr>
<td>Dan Hartman</td>
<td>I Can Dream About You</td>
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**For Week Ending December 22, 1984**
THE POINTER SISTERS
BREAK OUT! AGAIN!

THE FIFTH SMASH SINGLE
NOW EXPLODING FROM THE
SOON-TO-BE-DOUBLE PLATINUM ALBUM:

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JUMP (FOR MY LOVE)
I'M SO EXCITED

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### Top 200 Albums continued

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<td>119</td>
<td>Led Zeppelin</td>
<td>Stairway to Heaven (A&amp;M AFM 7-89, 8.98)</td>
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<td>120</td>
<td>Bruce Springsteen</td>
<td>Born in the U.S.A. (Columbia 33 481, 8.98)</td>
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<td>121</td>
<td>Queen</td>
<td>Another One Bites the Dust (Epic 64 115, 8.98)</td>
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<td>122</td>
<td>Dire Straits</td>
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<td>Who</td>
<td>Face Dances (Columbia 325 561, 8.98)</td>
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<td>124</td>
<td>Van Halen</td>
<td>Fair Warning ( Warner Bros. 24-25 250, 8.98)</td>
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<td>125</td>
<td>ZZ Top</td>
<td>Deguello (United Artists 314 915, 8.98)</td>
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<td>Pink Floyd</td>
<td>The Dark Side of the Moon (RCA/Curb 47 6430, 8.98)</td>
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<td>Meat Loaf</td>
<td>Bat Out of Hell (United Artists 33 481, 8.98)</td>
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<td>Judas Priest</td>
<td>Screaming for Vengeance (EMI 34 615, 8.98)</td>
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<td>Journey</td>
<td>Escape (Capitol 102 953, 8.98)</td>
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<td>Fleetwood Mac</td>
<td>Rumours (MCA 4583, 8.98)</td>
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<td>The Eagles</td>
<td>Hotel California (Capitol 105 270, 8.98)</td>
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<td>132</td>
<td>Eagles</td>
<td>Life inLA (Capitol 109 270, 8.98)</td>
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<td>Stevie Nicks</td>
<td>The Wild Heart (RCA/Curb 47 6430, 8.98)</td>
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<td>134</td>
<td>Jackson Browne</td>
<td>Late for the Sky (Capitol 105 270, 8.98)</td>
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<td>John Lennon</td>
<td>Double Fantasy (EMI 34 615, 8.98)</td>
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<td>Elton John</td>
<td>Caribou (A&amp;M SP-70044, 8.98)</td>
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<td>Carly Simon</td>
<td>泥巴 (Columbia 33 481, 8.98)</td>
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<td>138</td>
<td>Barbra Streisand</td>
<td>Cross My Heart (A&amp;M SP-70044, 8.98)</td>
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<td>Carly Simon</td>
<td>Mudman (Columbia 33 481, 8.98)</td>
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<td>Carole King</td>
<td>Tapestry (A&amp;M SP-70044, 8.98)</td>
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<td>Tusk (MCA 4583, 8.98)</td>
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<td>Stand Up (Columbia 33 481, 8.98)</td>
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<td>Aqualung (Columbia 33 481, 8.98)</td>
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<td>War Child (Columbia 33 481, 8.98)</td>
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TRENDSETTER AWARDS

Current VSDA president is Weston Nishimura, Bellevue, Wash. dealer and distributor. The retail group is led administratively by executive vice president, Mickey Granberg, who serves a similar role with NARM.

Electro Sound, the Sunnyvale, Calif. manufacturer of duplication equipment, helped organize the first formal seminar on cassette quality among U.S. manufacturers, Aug., 22-24. With the audio cassette's ascendance to a dominant position among prerecorded configurations, the domestic recording industry has been forced to confront the need for a long-overdue upgrading of tape quality.

Although several record labels have made significant strides in improving their own product, the industry-wide forum organized by Electro Sound, with the support of 16 co-sponsoring companies, was the first public acknowledgement of this issue by the trade's dupicators—and yielded a first step in formulating necessary solutions.

Sony launched its low-cost portable Compact Disc player, the D.S., in November with a $299.95 suggested list price. The unit weighs 21 ounces and incorporates many of the operating features of standard home players. Its small size has been made possible by the development of a new high-density chip and a laconic assembly one-third the size of previous designs.

Sony's emphasis has been on the unit's use as a plug-in dock rather than "the CD format's potential capability. The player is expected to lend further momentum to the growing CD hardware/software marketplace, particularly as its availability in the U.S. through as many as 8,000 audio retail accounts.

The Digital Audio Stationary Head (DASH) format was introduced by Matsushita, Sony and Studer at the 1983 Audio Engineering Society convention in New York. The technical paper, jointly authored by the companies, outlined the first attempt at an internationally based standard for digital recording.

Prior to 1975, more than 15 different digital audio formats existed, all using incompatible sampling rates and bit sizes. In 1984, fewer than a third of these remained. The DASH format is flexible, covering a wide range of channel configurations and tape speeds, and it can be adapted to new machines as they occur.

Alongside the record sales fund income, there are official "Feed The World" T-shirts on sale nationwide. But the pirates have moved in quickly on this brisk trading area. The genuine shirts sell at roughly $7.20, but the pirate operators are offering a nearly-identical line to retailers for a third of that price.

"It's incredible," says Ure, "that people should try to make money out of misery like this."

ELOPHER CHARITY SINGLE

Enormous sales demand has stretched Phonogram's supply sources. Five factories (CBS, Polygram and EMI in Britain and two in France) are being used. At the end of the single's first week on sale, 700,000 of a million pressings had been shipped here.

There were retail trade delivery hangups, but Phonogram says the release schedule was so fast that there was no time for stocking supplies. For the same reason, dealers could not be consulted about the prospect.

Reports of dealers nationwide charging as much as $1.90 pounds (nearly $2.50) for the single have come through to London. Phonogram's Polee explains: "It's illegal for us as a record company to set a retail price. We can't tell people what to sell it for. We went to all the major chains and some other dealers asking if they'd sell at the same price as we were selling it to them."

"If a dealer feels he has to add something, then that is his prerogative and there's nothing we can do, or would want to say, about that." Bob Geldof, the manager of the new Wax, says: "We're looking for three million sales in Britain alone. They're reportedly pressing up six million units in the U.S. Already the money made by sales has exceeded the entire UNICEF budget for 1985 for these famine areas."

BIEM, IFPI PACT

The current arrangement ends a four-year hiatus, during which there were interim arrangements and, as of Jan. 1, 1983, contracts made on a country-by-country basis. The last global mechanical royalty contract, initiated in 1973, expired on Dec. 31, 1980.

The method of establishing mechanical royalty rates has been in contention ever since the abolition of resale price maintenance, a development which made it difficult to sustain a system based on a percentage of fixed retail prices.

The current arrangement in most European BIEM countries is a rate based on 1.8% of the published price to the dealer, less 10%, or 5.72%. This conforms with a European Economic Community recommendation which argued that in Common Market countries where record prices varied substantially, a system based on retail prices was not an objective basis for assessment.

Commenting on the new deal, Willemsen said: "This is a most welcome breakthrough and a source of great satisfaction to me. We were always ready to get a general basis for licensing that would apply to all countries, and now we have found a formula. I was extremely worried that continuing failure to reach agreement would have led ultimately to a chaotic situation."

It is understood that while the new contract is standard for all BIEM territories, there are provisions in the agreement for a certain flexibility of application from one country to another, according to local conditions. The contract is that the national agreements it supercedes, based on a percentage of the published price to the dealer.

In addition to Western Europe (except for the U.K. and Ireland, where there is a statutory mechanical rate), the BIEM countries include some South American states, Czechoslovakia, East Germany, Hungary, Poland and Yugoslavia.
The system's onboard microprocessors would also allow CARIN to suggest alternate routes as needed.

Philips is apparently just starting its courtship of the automotive industry toward introduction of such systems as purchase options in late '80 vehicles. But the necessary transmitter/receiver technology is apparently ready now. According to Angus, informed sources say the consumer's cost could be brought down to as low as $500 by the time CARIN is developed for practical use.

Best of all, the system could, of course, be linked to the same CD player used for entertainment. Sounds to us like a perfect occasion for playing Merle Haggard's "Sing Me Back Home."

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad: Call Jeff Serette at (800) 223-7524.
MTV Outlines Plans for About-To-Debut VH-1

BY FAYE ZUCKERMAN

LOS ANGELES - What do Diana Ross, John Lennon, the Rolling Stones, Cher, the Los Angeles Lakers, Warner Bros. Records, United Artists, Capital Records, Motown, the Beach Boys, and the Grateful Dead have in common? They have all agreed to sign videotapes, music videos, and interviews for the new VH-1 cable station, according to a source familiar with the negotiations. VH-1, which is expected to launch in the fall of 1988, will be a 24-hour music video service that will provide a showcase for music videos and interviews with artists. The station will be carried by cable systems and satellite providers across the country.

The new channel will be a joint venture between Turner Broadcasting System, which owns CNN, and Viacom, which owns MTV and Black Entertainment Television (BET). The channel will be available to cable subscribers in the United States and Canada, and it will also be available through satellite providers.

VH-1's programming will focus on a variety of music genres, including rock, hip-hop, country, pop, and R&B. The channel will feature new and emerging artists, as well as established stars. VH-1 will also air music videos from the 1980s and 1990s, as well as classic rock and roll videos.

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New Inside Moves

From Grover Washington, Jr.

Produced by Ralph MacDonald and Grover Washington, Jr. for Ralph MacDonnell Enterprises, Inc. and G-MAN Productions, Inc.

Zane Management, Inc.
Lloyd Zane Remick, President

Associated Booking Corporation
Oscar Cohen, President and Jody Wenig

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