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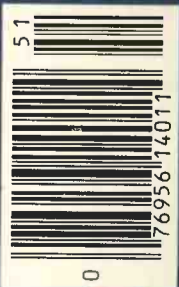
DECEMBER 22, 1984/\$6.00 (U.S.)

1985 Talent Almanac

**Year-End Awards Issue
Top Artists & Recordings**

Pop • Black • Country • Jazz
Adult Contemporary • Dance
Video • Boxscores • Classical
Soundtracks • Inspirational
Spiritual • Hits of the World

**Plus Extra Features, Talent
& Video Listings**



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 1.35 pounds (roughly \$1.60) for the single, proceeds from which are going to help relieve the famine in Ethiopia. But some independent dealers were openly selling it for substantially higher tags as demand palpably 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 2.75 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 Shylocks of Customs and Excise still demanding their pound of flesh."

(Continued on page 84)

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 international royalty 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 Willemsen.

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 ar-

(Continued on page 84)

Year-End Demand Explodes CD BACK ORDERS VEX LABELS

BY IS HOROWITZ

NEW YORK A Compact Disc buying splurge, which has surpassed even the industry's most optimistic predictions, has thrown practically all domestic labels into a back-order stance. 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 token 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/Sony 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 traders close to

the situation say the figure at present is closer to 30,000, and the plant is not now expected to achieve the former figure before several months into 1985.

RCA Records' Robbin Ahrold says his company has had to "prioritize" orders from suppliers in order to have better access to the hottest titles. Turnaround time between orders and delivery has doubled, he observes.

Like other label executives, Ah-

(Continued on page 83)

CD Jacket Choices Mount New, Modified Concepts Studied

NEW YORK Prototype 6-by-12 Compact Disc packaging that bypasses clam-shell blisterpacks, but retains the jewel box, is being passed around the trade for evaluation.

Meanwhile, the WEA jewel-box cardboard container is also known to be undergoing modification tests. Steps to promote a cardboard CD jacket that would hold the disk in a paper sleeve (Billboard, Nov. 17) have been placed on the back burner, victim of consumer rejection and fear of handling damage.

Both Shorewood Packaging and Ivy Hill have samples of a new cardboard container, suitable for use both with the conventional jewel box with tray and with a thinner jewel box developed by Sony and currently in use in Japan.

While PolyGram, the staunchest defender of the blisterpack, admits it is looking at the new prototypes, a spokesman stresses that the company's product will make use of the blisterpack at least through 1985.

However, the vigor with which alternate container ideas are being explored points now to the near certainty that a number of competing packaging concepts, all within 6-by-12 parameters, will figure in the marketplace before long.

At least three or four options along these lines are being studied at RCA, informs that company's Robbin Ahrold, who suggests that

(Continued on page 83)

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 re-

cording artists in the U.S., with Iglesias' back-to-back platinum albums.

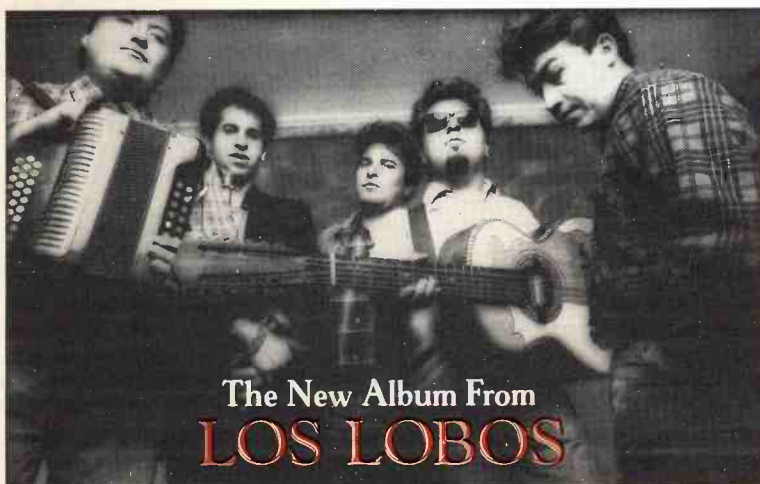
- WALLY CLARK, president and general manager of radio station KIIS-FM Los Angeles, for the creative application of promotion and positioning in the drive for ratings dominance.
- THE VIDEO SOFTWARE DEALERS ASSN., for developing a vital organizational role in the growth of the home video industry.
- ELECTRO 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.

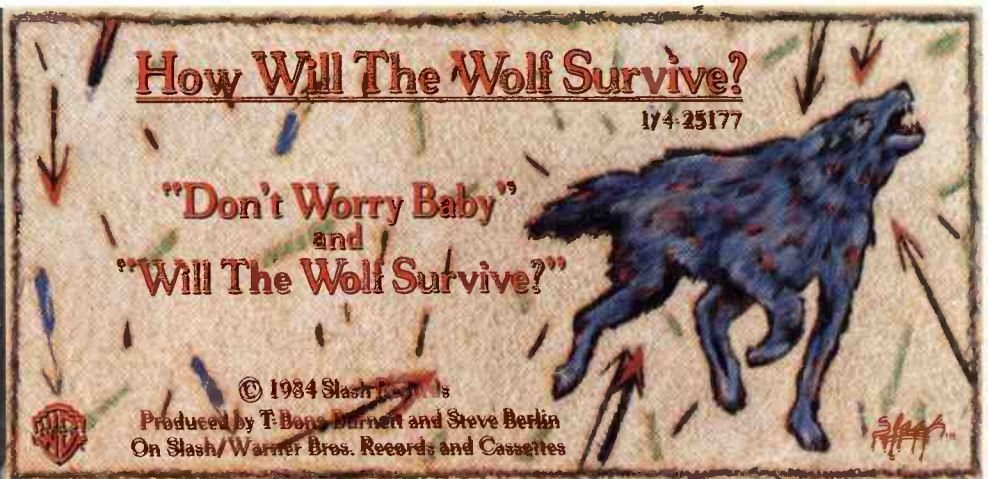
- Member companies of the DIGITAL AUDIO STATIONARY HEAD (DASH) group, for joining in the creation of compatible standards for digital recording. These companies are Matsushita, Sony and Studer.

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:

Prince, 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

(Continued on page 84)

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BLAY SEES \$2 BILLION YEAR FOR VIDEO

Embassy Chief Says It Could Outgross Films in '85

BY TONY SEIDEMAN

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:

- The existing video distribution network will not be able to adapt to the changes taking place in the rapidly evolving home video market. Majors will move to branch distribution before long, while indies will take on exclusive distributors.

- 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.

- Sell-through 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 comments were made during and after Embassy's second annual holiday season luncheon for the New York press, held 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 built up to make for revolution in the home video business characterized 1984, 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 prerecorded video has become a major

(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 pacing 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 soul stations are playing it here," notes Phillip 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 Turkolu 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," Turkolu 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 both on 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 Tidwell 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)

IN THIS ISSUE

VOLUME 96 NO. 51

DECEMBER 22, 1984

3 NEWS CD back orders vex labels. Ethiopia single emerges as U.K.'s all-time top seller. New CD jacket concepts studied. Prince, Iglesias head Billboard's Trendsetters. BIEM, IFPI agree on mechanical royalty pact. ▶5/Embassy's Blay sees \$2 billion '85 for video. Non-album B sides continue to score. ▶6/"Victory" attendance totals 2.3 million. Atlantic forms video wing. Newest music video network thinks small. ▶8/Creditors agree to help finance K-tel. ▶86/MTV outlines plans for second channel. Bertelsmann AG absorbs Hansa.

6 Executive Turntable	69 Newsmakers
44 Dance Trax	72 Album & Singles Reviews
62 Gospel	85 Grass Route
62 Jazz	85 On the Beam
63 Classical	86 Inside Track
63 Latin	

11 INTERNATIONAL Philips inks first in expected series of LaserVision deals with Chinese. Video piracy crackdown in South Africa. U.K. pirate station sued. Newsline: U.K.

12 COMMENTARY Editorial: Saluting industry innovators. Guest Column: An independent publisher urges the music and video industries to concentrate on more positive images. Letters.

16 RADIO Psychic foresees surprises in '85. Gehron gets new post amid WLS management changes. Vox Jox. ▶18/McKenna, McKee named VP/GMs by Duffy. Feuer leaves Viacom post. Conway exits KIIS for consultancy. ▶21/YesterHits. ▶22/Promotions. ▶23/Featured Programming.

24 RETAILING VSDA's Capital Chapter sees big year. Michigan's Warehouse expects \$1.8 million gross in '85. Counter Intelligence. ▶25/Twin Cities gets CD-only store. ▶26/Publishers forum eyes technology. ▶27/New Releases. ▶28/Now Playing. ▶30/New on the Charts.

28 HOME VIDEO Pay-per-view impact studied. Distributor values sweepstakes promotions. VCR sales drop in U.K. Sony, Capitol team on Tina Turner title. ▶32/Dealers study promotion.

35 VIDEO MUSIC Anti-violence coalition raps Warner, CBS clips. New Video Clips. ▶36/MTV programming.

37 PRO AUDIO/VIDEO Sigma updates New York facility. Audio Track. Video Track. ▶38/Sound Investment.

40 TALENT Frankie "Relaxes" after sold-out tour. Rogers, Parton team for tour. Market research buoys Tom Rush. ▶41/Talent in Action: U2, Let's Active, Jasper Carrott. Boxscore. ▶42/Wheatley scales down with custom label.

47 COUNTRY Indie labels gain vidclip foothold. Noble Vision banks on Glaser album. Nashville Scene.

55 BLACK Robert Cray keeps the blues alive. Morris Day on his own. Thelma Houston bids for comeback. The Rhythm & the Blues: Sam Cooke's music still lives.

64 CLASSIFIED ACTIONMART

67 CANADA CRIA forms video licensing agency.

78 UPDATE Newsline. Calendar. Lifelines. New Companies.

CHARTS ▶8/Chartbeat: "Like A Virgin" reaches No. 1 on the Hot 100 after six weeks on the chart, matching the pace at which "When Doves Cry" reached the top.

Top Albums	Hot Singles
22 Rock Tracks	19 Hot 100 Radio Action
52 Country	20 Hot 100 Retail Action
60 Black	23 Adult Contemporary
62 Spiritual	44 Dance/Disco
63 Latin	48 Country
66 Hits of the World	50 Country Radio Action
76 Bubbling Under	51 Country Retail Action
78 Top 200	56 Black
	58 Black Radio Action
Top Video/Computer	59 Black Retail Action
30 Computer Software	66 Hits of the World
31 Videodisks	70 Hot 100
32 Videocassette Sales	76 Bubbling Under
34 Videocassette Rentals	



Platinum Parade. Four of the more than 100 recipients of the RIAA's just-initiated multi-platinum awards stand with theirs during the Dec. 5 ceremony at New York's Lincoln Center Library For The Performing Arts. Standing from left are William Golden, Duane Allen, Richard Sterban and Joe Bantall of MCA's Oak Ridge Boys, Warner Bros. artist George Benson, Elliot Easton of Elektra act the Cars, and Warner Bros. artist Christopher Cross.

'Victory' Ends in Los Angeles

2.3 MILLION SAW JACKSONS' SHOWS

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 2,331,500.

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 profits. One issue—the accessibility of tickets to low-income groups—was addressed by making 200 to 400 tickets available free for each show. Tickets were priced at \$30.

Douglas McNeill, president of Phoenix Management in Richmond, Va., resigned as tour director in November, saying, "We have taken things as far as we can, but we've outlived our usefulness."

McNeill cites "philosophical differences" between him and promoter Sullivan. "The tour was a production and boxoffice success, but a failure for Stadium Management Corp.," he explains. "The contract was top-heavy from the beginning, and Chuck was basically a rookie going into the negotiations."

"It was war from the outset. There was no way he could have come out on top under the terms of the contract."

"The Jacksons did give 12 variances [exceptions] to the contract, but they weren't retroactive," McNeill adds. "When Chuck hired me as tour director, I told him he would lose money. He's an honorable man; it's unfortunate his ledger card doesn't live up to the Jacksons' ledger card."

"With a \$75 million gross, something's wrong when the promoter ends up losing money. With a normal rock contract, everyone could have made money; but once the contract had been signed, the Jacksons expected Chuck to live up to the agreed-on terms."

No decisions have been made yet on spinoff projects from the tour, such as videos or live albums, according to Jennifer Van Ryn, account executive with Norman Winter, Michael Jackson's publicist. Van Ryn notes that Michael is now

reading scripts with an eye toward doing a movie.

Production costs for the tour are estimated to be in the \$12 million to \$13 million range and may, according to King, be deducted from the Jacksons' \$41 million guarantee.

One of the biggest litigations involving the tour was a suit filed by the Forum in Inglewood, Calif., asking for \$100 million from the principals for cancelling the Jacksons' performances there. Stadium Management reportedly had scheduled eight shows for the Forum in September before concluding that bigger venues were needed to break even.

More than 150 full-time employees were involved in staging the shows.

Assistance in preparing this story provided by Kip Kirby in Nashville.

Stadium Management broke down the tour attendance as follows: Kansas City, three shows, 133,998; Dallas, three, 116,270; Jacksonville, three, 128,520; East Rutherford, N.J., three, 133,192; New York City, two, 32,872; Knoxville, three, 120,406; Pontiac, Mich., three, 136,015; Buffalo, two, 76,384; Philadelphia, two, 109,387; Montreal, two, 115,660; Atlanta, two, 75,000; Miami, two, 120,000; Vancouver, three, 95,000; Toronto, three, 141,864; Denver, two, 106,000; Washington, two, 90,000; Chicago, three, 106,000; Cleveland, two, 74,600; Houston, two, 61,000; Los Angeles, six, 265,000.

Newest Music Video Network Thinks Small

24-Hour Odyssey Service Sees Low Operating Costs

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 will be using an already purchased satellite transponder and existing production facilities in order to save on costs, says company president

Ray Kassis.

Despite the fate of Ted Turner's short-lived Cable Music Channel, Kassis 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 one-man operation" for the majority of hours 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," Kassis adds, in a veiled reference to the now deceased Cable Music Channel. Given his service's \$250,000-a-month budget and spot costs of \$175-\$200, he predicts his service will start making money "within 90 days."

Kassis 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 it 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, Kassis says that "there is no way we can compete with MTV or even with what Turner did."

Odyssey has been able to get product from almost all of the record labels, Kassis says, commenting that "the record companies have been cooperative," save for CBS.

The record labels themselves are less than enthusiastic about the new service. "I'm not taking it too seriously right now," says one promotion executive, and others say they do not expect the service to become a major factor for some time.

TONY SEIDEMAN



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, Krage & Co.'s Ken Krage, A&M's Gil Friesen, Summer, Management III's Jerry Weintraub and Cy Leslie of MGM/UA Home Video.

Atlantic Forms Video Wing With Schulman in Charge

NEW YORK Atlantic Records has joined the roster of labels with video departments. The new department will have the task of video creation and administration, and will be supervised by Atlantic vice president of advertising Mark Schulman.

"We felt we were in the dark ages, and it was time to catch up with everybody," says Schulman. "The entire industry seems to be going in that direction."

As for the direction the department will take, Schulman says, "Right now we're continuing with promotional videos." 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 recoup some of the money" that has gone into clip production.

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 release any. Any video productions by the company would be put out via Warner Home Video.

Besides Schulman, the new department will include Gila Lewis as

creative director/advertising, Shari Friedman as director of video administration, and Curt Creager as manager of video services.

Schulman notes 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 Champion Entertainment and law associate for Warner Amex Satellite Entertainment Company.

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 will oversee the distribution of completed videos."

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

Schulman has been with Atlantic since 1968. He has been the company's vice president of advertising

(Continued on page 85)

Executive Turntable

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.



MILGRIM



BENNETT



MARCELLINO



BARON

Charles Bennett is appointed president of Apollo Record & FilmWorks 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 done remixes for various labels. Pini operated Black Suit Records.

Ron Solleveld 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 Arista Records as national director of publicity after seven years. She will pursue independent projects in Los Angeles.



OSTROFF



GONSHER



POWELL



SAMNICK

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

Michael Ostroff is appointed associate director of business and legal affairs for MCA Records, Los Angeles. He was an associate at the law firm Rosenfeld, Meyer & Susman.

HOME VIDEO. Debra A. Gonsher is named director of production at CBS/Fox Video, New York. 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. Samnick 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.



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Creditors Agree To Help Finance K-tel

Four Banks, Handleman Pledge Aid Through March

BY JOHN SIPPEL

LOS ANGELES—Four secured creditor 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 \$70,426,000 against assets of \$41,418,000, including certain inter-company 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 rack 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—First National American Bank & Trust and Norwest, all of the Twin Cities, and Chicago's Continental Illinois—are owed \$10,478,000 against collateral val-

ued at \$11,871,547, court records show.

Under present planning, the banks receive 100% of K-tel's cash flow for December, 75% in January and 50% in February.

Federal Bankruptcy Judge John J. Connelly ordered a post-petition extension of credit to the debtor 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 Heider, to head a new management team.

Since that time, there has been rumor that Raymond Kives, vice president, international licensing, has left the firm. He was the most visible K-tel executive industrywide, in that he negotiated worldwide 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, 1,025 record labels and music publishers are shown, each with the notation "contingent, unliquidated, unknown" after its name. The aggregate amount owed these indus-

try 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; Chrystal Radio, \$36,588; Eastman Radio, \$82,716; Gaylord Program (sic), \$36,550; Group W Productions, \$90,100; KATZ New York, \$90,328; Lexington Broadcasting, \$418,336; McGavren Guild, \$88,369; NBC, \$275,357; MTV, \$219,555; Torbet Radio, \$27,904; TPE, \$110,872; 20th Century-Fox, \$54,912 and WTBS, \$217,268. Total owed to radio and tv was \$2,829,310.

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 album product.

The listed unsecured K-tel creditors include the following record industry entities: Album Graphics, \$193,694; Allison Tape Service, \$114,202; Arista Records, \$3,738; ASR, \$709,461; Capitol Records, \$3,568; CBS Records, Chicago, \$121,509; CBS Inc., New York, \$44,520; Columbia Records, Chica-

(Continued on page 76)

CHART BEAT



by Paul Grein

Paul Grein is on vacation this week; Rob Hoerburger is filling in.

MADONNA'S "Like A Virgin" makes the expected jump to the top of the Hot 100 this week, and thus ties Prince's "When Doves Cry" for the fastest-rising No. 1 single of the year. Both records reached the top in a mere six weeks.

The last single to get to No. 1 sooner was another dance smash: **KC & the Sunshine Band's** "That's The Way I Like It," which climbed to the summit in just five weeks back in November, 1975. A few weeks earlier, **Elton John** took only four weeks with "Island Girl."

Madonna makes it to 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 Newton-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 break that dry spell in the coming weeks, as her "Like A Virgin" album moves up one notch to number three.

The success of "Like A Virgin" has turned into a mixed blessing for producer **Nile Rodgers**. "Virgin" 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 Duran Duran's "The Wild Boys," that record seemed a sure bet to reach the top. But there was an even hotter single at number three, one that jumped over The Boss the next week. That record was "When Doves Cry," and the record it pushed out of No. 1 was Duran Duran's "The Reflex," for which Rodgers produced the dance 12-inch.

Madonna's chart career has so far followed much the same path as that of **Culture Club**. Both combine r&b-inflected, singles-oriented pop with a strong visual image; both had three top 20 singles off their respective debut albums, both of which went platinum after a year in release; and both had out-of-the-box hits with their second albums ("Like A Virgin" is Madonna's second album; Culture Club's second, "Colour By Numbers," reached number two last February). However, it's uncertain whether the similarity will continue: Culture Club's third album, "Waking Up With The House On Fire," is mysteriously stalling at number 26 this week, after the first single, "The War Song," peaked at a tepid (for them) 17 last month. It will be interesting to see how Madonna sustains interest when her third album is released.

Finally, "Like A Virgin" is the second No. 1 single for Warner-distributed Sire Records, following M's "Pop Muzik" in 1979, and tops off one of the most successful years in the history of the Warner family of labels. Aside from having what is generally considered the hottest album of the year with Prince's "Purple Rain," the company has achieved four No. 1 singles: "Virgin," **Van Halen's** "Jump," and "When Doves Cry" and "Let's Go Crazy" by Prince. Warner Bros. has had only one better year, 1977, when the label had six chart-toppers: two by **Leo Sayer** and one each by **Manfred Mann's Earth Band**, **Fleetwood Mac**, **Shaun Cassidy** and **Debby Boone**. All of that on top of Fleetwood Mac's 12-million-selling album "Rumours."

Warner Bros. and its affiliates, Sire, Geffen and Qwest, have placed 19 singles in the top 10 in 1984, compared with seven in 1983. What's particularly impressive about this comeback is that seven WB acts cracked the top 10 for the first time: **Chaka Khan** and **Christine McVie**, solo, after reaching the top 10 as members of groups, and **Van Halen**, **Madonna**, **ZZ Top**, **Sheila E.** and **Jack Wagner**, who this week moves to number nine with "All I Need."

"All I Need" is the fifth record to chart after some association with the daytime serial "General Hospital." Wagner currently stars on the show, as did **Rick Springfield** when his recording career was rejuvenated in 1981. **Patti Austin** & **James Ingram's** "Baby Come To Me" and **Christopher Cross's** "Think Of Laura" were both prominently featured on the show before they entered the top 10. And, of course, there was the **Afternoon Delights** classic, "General Hospital," which cracked the top 40 in 1981.

1984 CHRISTMAS HITS

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

ALBUMS

ARTIST	TITLE	LABEL & NUMBER	SUG. LIST PRICE	YEAR RELEASED
1. KENNY ROGERS & DOLLY PARTON	ONCE UPON A CHRISTMAS	RCA ASL1-5307	\$9.98	1984
2. THE CARPENTERS	CHRISTMAS PORTRAIT	A&M SP-3210	\$5.98	1978
3. MANNHEIM STEAMROLLER	CHRISTMAS MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE AG 1984	\$12.00	1984
4. KENNY ROGERS	CHRISTMAS	LIBERTY LOO-5115	\$5.98	1967
5. BARBRA STREISAND	A CHRISTMAS ALBUM	COLUMBIA CS 9557	no list	1967
6. ANNE MURRAY	CHRISTMAS WISHES	CAPITOL SN-16232	\$5.98	1981
7. LUCIANO PAVAROTTI	O HOLY NIGHT	LONDON OS-26473	\$10.98	1976
8. THE CHIPMUNKS	A CHIPMUNK CHRISTMAS	RCA AQL1-4041	\$8.98	1981
9. BARBARA MANDRELL	CHRISTMAS AT OUR HOUSE	MCA 5519	\$8.98	1984
10. FRANK SINATRA	A CHRISTMAS ALBUM	CAPITOL SM894	\$5.98	1963

SINGLES

ARTIST	TITLE	LABEL & NUMBER	YEAR RELEASED
1. ELMO N' PATSY	GRANDMA GOT RUN OVER BY A REINDEER	EPIC 34-04703	1979
2. BING CROSBY	WHITE CHRISTMAS	MCA 15024	1942
3. SINGING DOGS	JINGLE BELLS	RCA 10129	1955
4. BOBBY HELMS	JINGLE BELL ROCK	MCA 1557	1957
5. PRINCE & THE REVOLUTION	ANOTHER LONELY CHRISTMAS	WARNER BROS. 7-29216	1984
6. DOLLY PARTON	WINTER WONDERLAND	RCA JK 13944	1984
7. BRENDA LEE	ROCKIN' AROUND THE CHRISTMAS TREE	MCA 65027	1960
8. ELVIS PRESLEY	BLUE CHRISTMAS	RCA 447-0647	1964
9. JOHN LENNON	HAPPY XMAS (WAR IS OVER)	CAPITOL 1842	1971
10. PAUL McCARTNEY	WONDERFUL CHRISTMAS TIME	COLUMBIA 38-04127	1979

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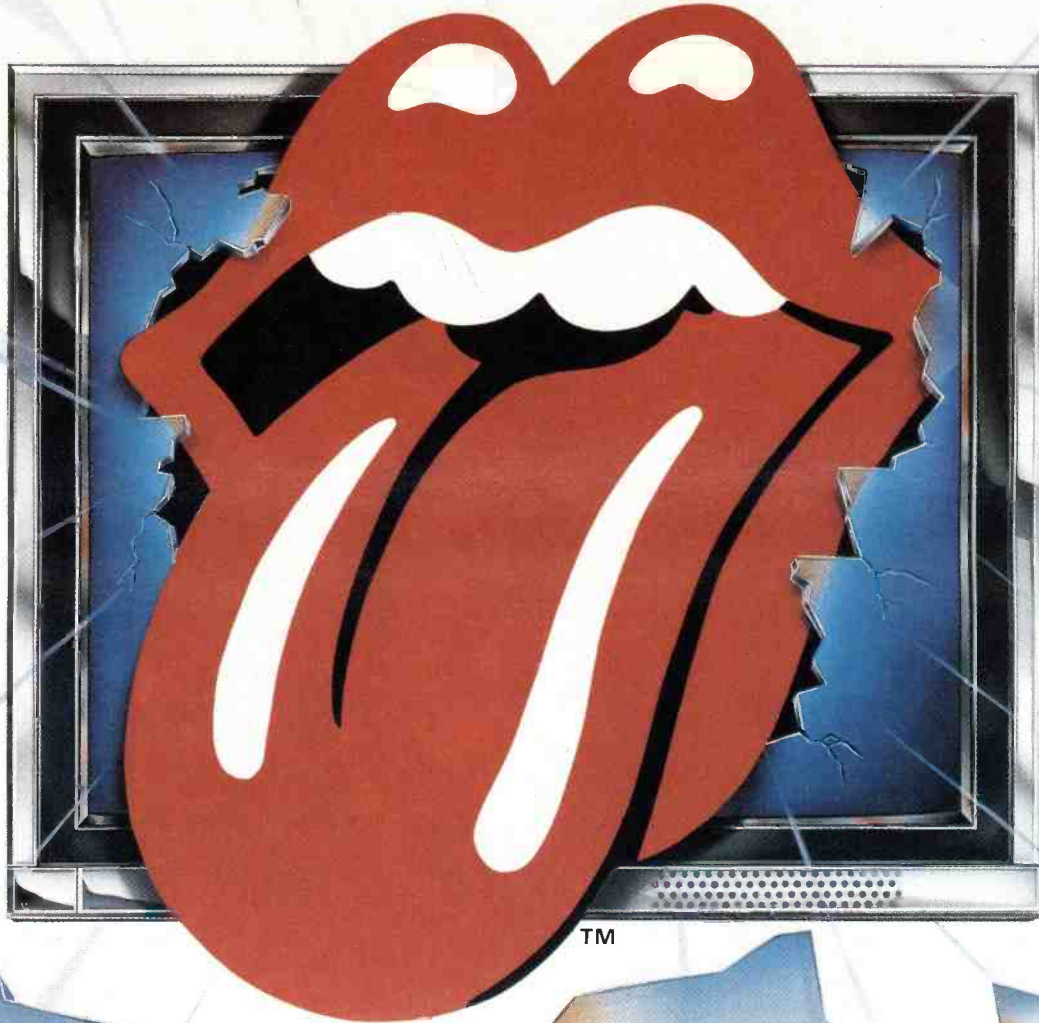
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SPECIAL REPORT: U.K.
...newsline...

BBC 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-form 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 runnerup to Band Aid, "Last Christmas."

STARBLEND 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 singles 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 "Ghostbusters" in 30 Odeon cinemas 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?," helped bring a man to court on counterfeit cassette charges and also let 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 longtime suspected pirate. Following a "search-and-seize" operation, a man now awaits trial.

PETER JONES

PHILIPS IN CHINESE LASERVISION DEAL
City of Shenzhen Getting \$15 Million in Players, Disks

BY WILLEM HOOS

AMSTERDAM Philips has finalized a \$15 million order from the Chinese city of Shenzhen for the delivery of 10,000 LaserVision video-disk players and 1.5 million disks.

The pact was completed by Jan Karel, deputy managing director of the Dutch electronics multinational's international laser division, and it is expected that similar deals involving other key Chinese cities will be signed in the near future. Negotiations with three in particular are at an advanced stage, though Philips is not revealing names.

Trade between Holland and China, previously almost nonexistent, took off this fall following the successful resolution of a serious political row between the two countries, sparked by an order from Taiwan for three Dutch-built submarines. Intense pressure from China persuaded the Dutch government not to proceed with the order.

Since then, several cultural and trade deals have been signed. Amsterdam's Concertgebouw Orchestra will visit China in 1986, and the Rotterdam Philharmonic Orchestra is expected to undertake a major Chinese tour within three years.

A number of classical solo performers will also be invited to perform in the People's Republic, though with top price concert tickets at the equivalent of 50 U.S. cents, major sponsors may be need-

ed to co-finance these trips.

A high-level Chinese cultural delegation has visited Holland this fall, and a similar Dutch team will visit China in March. A cultural treaty between the two countries is due to be signed in May.

Cultural differences between Europe and the Orient are not underestimated. During its 10-day stay in Holland, the Chinese delegation attended a lecture on the history of LP covers in Utrecht at which several well-known national and international pop albums were played. Most delegates said they'd never heard pop music before in their lives, and almost all said they disliked what they were hearing here.

On the trade front, a Chinese economic delegation has spent three weeks in Holland, ordering goods worth some \$60 million. Around half this amount will be spent on 100,000 color television sets and other electrical equipment to be supplied by Philips, which describes the newly forged trade links as "an historic breakthrough."

The LaserVision deal, separately negotiated, will be most welcome by the company, since consumer sales of the system have to date fallen well below expectations. Only recently, Philips announced it was postponing the planned French launch of LaserVision pending the emergence of a new approach to international consumer marketing.

This new approach will involve directing sales effort at specific target groups, such as opera buffs, among whom videodisks have proven popular. Software titles aimed at these groups will be specially produced.

More importantly, Philips has adopted a new strategy on international videodisk marketing that involves exploiting the system's interactive possibilities when linked to a computer. The equipment ordered by the Chinese cities will be used

primarily for educational purposes, and Philips is now billing LaserVision as "the encyclopaedia of the future," providing rapid access to texts, still pictures, maps and graphics.

To date, this interactive potential has been used mainly in the fields of banking, industry, retailing, education, publishing and travel. Philips has now decided to commit extra effort and capacity to the development of products to meet this demand.

Richmond-Platz
Legal Dispute
Moves Ahead

BY PETER JONES

LONDON The marathon dispute between former music publishing partners Howard Richmond, founder of The Richmond Organization in the U.S., and his U.K. executive David Platz has taken a major step forward. The latest development in the case follows a hearing which ran 77 days, believed to be the longest music business case in High Court history here, and a reserved judgment that took the judge two full days to read.

The litigation involves the assets of Westminster Music Ltd., formerly Essex Music International, one of the largest independent music publishers in the U.K. The company was said to control the publishing rights to "many famous songs" of the '60s and '70s. The action is centered on disputes between the Platz operation in the U.K. and the U.S. directors of TRO.

According to the judge, Platz was signed by Howard Richmond of TRO in 1955 to run his operation in

(Continued on page 67)

Stricter Legal Measures Seen

New South Africa Video Piracy Crackdown

BY JOHN MILLER

JOHANNESBURG South Africa will further tighten legal measures against video piracy, according to South African Video Assn. chairman Dennis Bierber. Penalties will 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 or rented in their 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 industry shakeout similar to those experienced in other developing video markets is under way here. More than a dozen smaller distributors have gone out of business this year, with a further six being absorbed into other existing operations, says Bierber.

One recent example is the \$10 mil-

lion deal by which movie and video conglomerate Satbel, already the country's biggest video distributor, acquired a 70% stake in independent Video Gems, giving it a claimed 25% of the \$33 million-a-year distribution 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 Vestron, whose "Making Michael Jackson's Thriller" was released here early this year.

Bierber maintains that the shakeout 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 value of retail video trade here is estimated at around \$80 million annually.

The collapse in value of the South African rand against the U.S. dollar has been responsible for many distributor problems, effectively pushing up rights acquisition costs by 30%-40% in the past half year and compounding the difficulties caused by the country's economic recession.

Currently, however, the biggest issue facing the Video Assn. is the \$7.75 per hour Value Added Tax levied at the point of cassette duplication. This is in addition to the import duties and *ad valorem* taxes imposed on blank cassettes entering the country and represents, Bierber says, "a form of double taxation that ought to be changed."

U.K. Pirate Station Sued
Radio Mercury Goes After Jackie

BY NICK ROBERTSHAW

LONDON Radio Mercury, one of Britain's 45 legally franchised commercial radio stations, has brought a court action for damages against Radio Jackie, one of more than 100 pirate stations now estimated to be operating in the U.K.

The move follows a recent crackdown by Department of Industry inspectors on unlicensed broadcasters. It was authorized by Attorney General Sir Michael Havers.

The Independent Broadcasting Authority (IBA), controlling body for commercial radio, has claimed that increased activity by radio pirates could force some legitimate stations out of business (Billboard, Sept. 1).

Radio Mercury managing director John Aumonier says Radio Jack-

ie is extending its Southwest London catchment area to overlap Mercury's, thereby depriving it of potential listeners and advertising revenue. He describes the pirate station as "the most dangerous example of the current airwave anarchy."

Radio Jackie owner Tony Collis says he has launched a "fighting fund" to combat the action. The station is exceptionally well-established, he says, and with 15 years on the air, a staff of 18 and strong community support, it has applied several times for licenses to operate legally.

Underlying the government attack on pirates is the financial crisis facing many independent local radio stations. Only the largest, those in major cities like London, Birmingham

(Continued on page 67)

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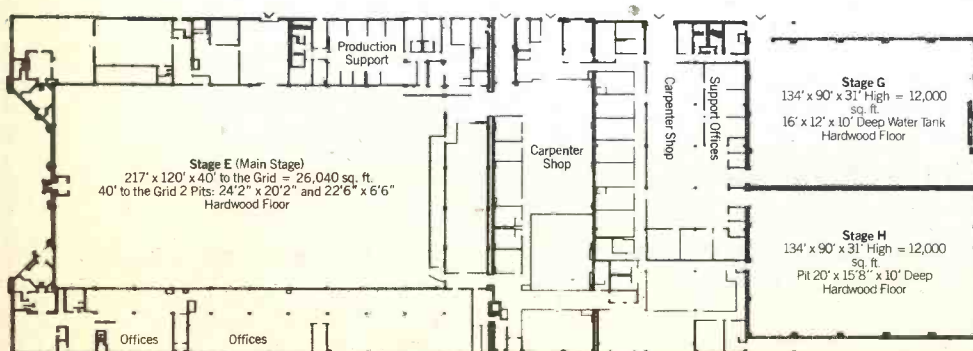
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ASCAP DO

Billboard **HOT 100** 1984

- 1 WHEN DOVES CRY—Prince
- 2 WHAT'S LOVE GOT TO DO WITH IT—Tina Turner
- 3 SAY SAY SAY—Paul McCartney and Michael Jackson
- 4 FOOTLOOSE—Kenny Loggins
- 5 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins
- 6 JUMP—Van Halen
- 7 HELLO—Lionel Richie
- 8 OWNER OF A LONELY HEART—Yes
- 9 GHOSTBUSTERS—Ray Parker Jr.
- 10 KARMA CHAMELEON—Culture Club
- 11 MISSING YOU—John Waite
- 12 ALL NIGHT LONG (All Night)—Lionel Richie
- 13 LET'S HEAR IT FOR THE BOY—Deniece Williams
- 14 DANCING IN THE DARK—Bruce Springsteen
- 15 GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper
- 16 THE REFLEX—Duran Duran
- 17 TIME AFTER TIME—Cyndi Lauper
- 18 JUMP (FOR MY LOVE)—The Pointer Sisters
- 19 TALKING IN YOUR SLEEP—The Romantics
- 20 SELF CONTROL—Laura Branigan
- 21 LET'S GO CRAZY—Prince & The Revolution
- 22 SAY IT ISN'T SO—Daryl Hall & John Oates
- 23 HOLD ME NOW—Thompson Twins
- 24 JOANNA—Kool & the Gang
- 25 I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder
- 26 SOMEBODY'S WATCHING ME—Rockwell
- 27 BREAK MY STRIDE—Matthew Wilder
- 28 99 LUFTBALLONS—Nena
- 29 I CAN DREAM ABOUT YOU—Dan Hartman
- 30 THE GLAMOROUS LIFE—Sheila E
- 31 OH, SHERRIE—Steve Perry
- 32 STUCK ON YOU—Lionel Richie
- 33 I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John

- 34 SHE BOP—Cyndi Lauper
- 35 BORDERLINE—Madonna
- 36 SUNGLASSES AT NIGHT—Corey Hart
- 37 EYES WITHOUT A FACE—Billy Idol
- 38 HERE COMES THE RAIN AGAIN—Eurythmics
- 39 UPTOWN GIRL—Billy Joel
- 40 SISTER CHRISTIAN—Night Ranger
- 41 DRIVE—The Cars
- 42 TWIST OF FATE—Olivia Newton-John
- 43 UNION OF THE SNAKE—Duran Duran
- 44 THE HEART OF ROCK 'N' ROLL—Huey Lewis and The News
- 45 HARD HABIT TO BREAK—Chicago
- 46 THE WARRIOR—Scandal Featuring Patty Smyth
- 47 IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson
- 48 AUTOMATIC—The Pointer Sisters
- 49 LET THE MUSIC PLAY—Shannon
- 50 TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson
- 51 CARIBBEAN QUEEN—Billy Ocean
- 52 THAT'S ALL—Genesis
- 53 RUNNING WITH THE NIGHT—Lionel Richie
- 54 SAD SONGS (SAY SO MUCH)—Elton John
- 55 I WANT A NEW DRUG—Huey Lewis And The News
- 56 ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton
- 57 LOVE IS A BATTLEFIELD—Pat Benatar
- 58 INFATUATION—Rod Stewart
- 59 ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson
- 60 LEGS—ZZ Top
- 61 STATE OF SHOCK—Jacksons
- 62 LOVE SOMEBODY—Rick Springfield
- 63 MISS ME BLIND—Culture Club
- 64 IF THIS IS IT—Huey Lewis And The News
- 65 YOU MIGHT THINK—The Cars
- 66 LUCKY STAR—Madonna
- 67 COVER ME—Bruce Springsteen

- 68 CUM ON FEEL THE NOIZE—Quiet Riot
- 69 BREAKDANCE—Irene Cara
- 70 ADULT EDUCATION—Daryl Hall & John Oates
- 71 THEY DON'T KNOW—Tracey Ullman
- 72 AN INNOCENT MAN—Billy Joel
- 73 CRUEL SUMMER—Bananarama
- 74 DANCE HALL DAYS—Wang Chung
- 75 GIVE IT UP—K.C.
- 76 I'M SO EXCITED—The Pointer Sisters
- 77 I STILL CAN'T GET OVER LOVING YOU—Ray Parker Jr.
- 78 THRILLER—Michael Jackson
- 79 HOLIDAY—Madonna
- 80 BREAKIN'...THERE'S NO STOPPING US—Ollie & Jerry
- 81 NOBODY TOLD ME—John Lennon
- 82 CHURCH OF THE POISON MIND—Culture Club
- 83 THINK OF LAURA—Christopher Cross
- 84 TIME WILL REVEAL—DeBarge
- 85 WRAPPED AROUND YOUR FINGER—The Police
- 86 PINK HOUSES—John Cougar Mellencamp
- 87 ROUND AND ROUND—Ratt
- 88 HEAD OVER HEELS—The Go Go's
- 89 THE LONGEST TIME—Billy Joel
- 90 TONIGHT—Kool & The Gang
- 91 GOT A HOLD ON ME—Christine McVie
- 92 DANCING IN THE STREETS—Shalamar
- 93 UNDERCOVER OF THE NIGHT—The Rolling Stones
- 94 ON THE DARK SIDE—J. Cafferty & Beaver Brown Band
- 95 NEW MOON ON MONDAY—Duran Duran
- 96 MAJOR TOM (COMING HOME)—Peter Schilling
- 97 MAGIC—The Cars
- 98 WHEN YOU CLOSE YOUR EYES—Night Ranger
- 99 ROCK ME TONITE—Billy Squier
- 100 YAH MO BE THERE—James Ingram with Michael McDonald

ES IT AGAIN

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70% OF ENTIRE
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ASCAP

American Society of Composers, Authors & Publishers

PSYCHIC FORESEES AN AMAZING '85

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 Reynolds managing a religious station are among the amazing 1985 radio predictions of internationally known psychic Micki Dahne. Dahne, who correctly predicted that twin jumbo jet crash in Tenerife, also sees former Outlet president Dick Rakovan on television doing commercials and WRKS's Barry Mayo leaving 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 upcoming 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, WHTZ, WKTU and WPLJ) "pulling up. They'll gain 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 Cagle, Dahne felt movement. "He may not stay in that position. Frankly, I see him leaving for a warmer climate, maybe an Arizona, more like a Florida."

WHTZ's Scott Shannon, says Dahne, "has got to stop doing something he does to excess that is 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 to walk more."

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 very good. It's going to cost him some money, but the per-

son will be worth it."

Doubleday vice president of programming Dave Martin, on the other hand, will be letting someone go, says Dahne. "He'll have to fire somebody that he doesn't want to fire, 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 Reynolds, according to Dahne, who sees the infamous jock "becoming involved with a Christian station. Maybe doing a radio talk show like Jim Bakker does on tv. There's a good chance, strange as it may be, that he could wind up managing a religious station."

Co-worker Jerry Blavat, Philly's "Geeter With The Heeter," 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 become enamored with him. Professionally, he's going to come up with a new gimmick on his radio show which will gain him even more appeal, and his work outside the station will also continue to grow."

KIIS president/GM Wally Clark, says Dahne, "has a great year coming up. He's a father figure for the entire station, but he's got to watch his weight and his back."

Weight is also the problem for Blair's Jim Hilliard. "I see him thin, however," 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 been concerned over his children. One of them will now want to follow him into the business. He'll reap great rewards from that emotionally."

Of Hilliard's former programmer, George Johns, who left Fairbanks

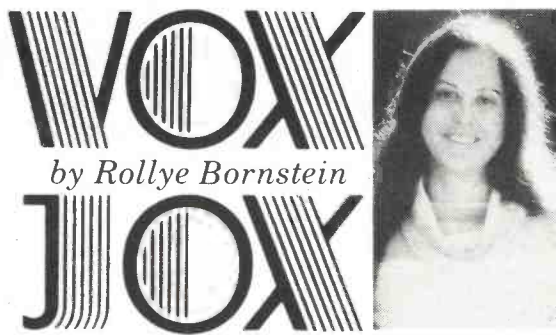
Broadcasting to form his San Diego-based consultancy a few years ago, Dahne predicts, "Somebody's going to give him a rough time, but for the first time in his life he's right. They'll find out they should have listened."

Dahne sees Norfolk-based Dick Lamb buying another station, "this time in Kentucky." Mainstream's Pete Schulte, on the other hand, "will be spending time in Arizona for a reason or two." ABC/Watermark's Tom Rounds will exit that post and return to Hawaii—"and the move will add 20 years to his life."

(Continued on page 18)



Mutually Beneficial. Dick Clark, host of Mutual Broadcasting's "National Music Survey," joins the staff at KOST-FM Los Angeles to celebrate the station's decision to carry his show. Shown from left are Mutual's Ben Avery Clark, KOST's Jhani Kaye and Mutual's Craig Whetstone.



KEN WOLT'S lucky star continues to rise. The former disk jockey turned PD turned manager, who most recently has been serving as VP/GM of H&W's WZPL Indianapolis and WLLT Cincinnati, has just been elevated to president/CEO of H&W Communications (Heftel & Wolt, Heftel being of course Cecil), with responsibilities at (and a nice equity position in) Chicago's WLUP as well as the aforementioned pair. We'll tell you all about it in detail in our next issue (which actually comes out New Year's Eve, as we take off for Christmas week), but in the meantime note that **Mark Driscoll** has been upped to national PD over the three outlets.

Also continuing to grow is another one of our perennial faves, **George Johns**, who along with Fairwest partners **Bill Edy** and **Jim West** has formed Heritage Broadcasting. Attracting some Indianapolis-based venture capitalists, Heritage has agreed in principle to purchase its first of hopefully several radio outlets, Portland's K-103 (**John Tilson's** KKCW). Of course when Fairwest, known for both Johns' "Class" format and "Music Of Your Life," purchases anything of this magnitude, rumors abound. But the group's theory runs along the lines of "why fix it if it ain't broken," so don't expect any format switch for the already successful AC outlet.

Across town at Portland's KYTE/KRCK, by the way, there were two exits last week: President/GM **Robert C. Fauser** and GSM **Pam Thomas** both departed, with no replacements named.

Back to good folks buying stuff for a moment here: **Bob Price** has picked up a companion for WOWO Ft. Wayne in the form of Huntington's (in the Ft. Wayne metro) WJRY-FM, which was a bargain at \$250,000. For those of you into stats, it's a Class A at 103.1 with a format (and we didn't make this up, SRDS confirms it) running the gamut from AOR to MOR.

BY NOW you've heard that WMET Chicago's **Rich Meyer** and **Bruce Wheeler** have exited their PD and assistant PD spots. You've also probably read elsewhere a juicy rumor we promised weeks ago not to print—but we didn't say anything about confirming it.

Another WROK/WZOK Rockford alumnus makes good. This one, current ops manager **Thomas Graye**, accepts the PD post at W-Lite (WLTE) Minneapolis, 'CCO's AC FM companion.

One of radio's friends retires, as one-time KFVB Los Angeles legend **Jim Hawthorne** seeks solace in the good life, exiting his KOA Denver operations manager post. He's replaced by **Tom Bender**, who's been serving as operations manager at co-owned Belo outlet KRQX Dallas.

Other radio biggies of the past whose names are in the news this week include programming magnate

Paul Drew, who is officially tapped to head Radio Marti (our first effort at sanctioned propaganda towards Cuba) . . . **Terrell Metheny**, who exits the wilds of Cheyenne for a more mainstream general management, replacing **Carl Evans** at Little Rock's KAAV/KLPQ . . . And a call sign from out of the past.

WNSY Norfolk (which may not even strike a familiar chord if you haven't been in the Tidewater area recently) is back to being the World's Greatest Harbor, WGH. No changes in the Transtar Country approach . . . And on the air for the first time, finally, is **Adam Clayton Powell III's** KFYI Oakland, which debuted its all-news approach last week.

Now that **Carol Ford** has exited her afternoon slot at Cleveland's WDMT for the Big Apple (WRKS), her FM 108 slot has been filled by PD **Dean Dean**. That puts him in head to head competition with urban programmer **Lynn Tolliver**, who fills that slot at WZAK. Dean's exit from the evening slot makes room for former Love Train (the moniker for the Beasley station's overnight fare) conductor **Carl Nash**, who moves up a

Ken Wolt is named president of H&W

shift as weekender **Mike Valentine** now does overnights.

LOOKING FOR WORK this holiday season? **Don Keith** has a morning opening at Nashville country outlet WJKZ . . . **Bill Tanner's** looking for something at WASH in D.C. . . . **Dave Parks** needs a night guy at Gannett's KSDO-FM (KS-103) San Francisco.

Howie Castle's back in action. The infamous PD, who most recently programmed Sandusky's KBPI Denver, becomes group PD for Behan Broadcasting, overseeing the company's Seattle (KKMI once it's approved), Tucson (KCEE/KWFM) and Lamar, Col. (KLMR/KSEC) properties.

Dave Parks (not that one) exits KILE Galveston to program nearby (well, relatively) KITE Corpus Christi, as **Barry Kaye** (and we don't know if it's that one) exits.

As **Pete Clark** steps down from his WFLY Albany, N.Y. PD post to concentrate on his air duties, WIXV Savannah PD **Todd Martin** steps in . . . Moving into the KHIT Bremerton (Seattle) PD post is **KBZT** San Diego operations manager **A.J. Roberts**, as **Bob Wikstrom** is upped to the land of computers for KHIT's owner, Bingham Broadcasting.

So where's former Indianapolis (and San Diego) morning madman **Ron Jordan**? Last seen at Indy's WENS, he's now in for the winter at Casper—yes, friends, Wyoming's KAWY. The AOR outlet is in a transition to top 40 under consultant **John Sebastian**.

Now that **Jay Justice** is over at Portland's KUPL-AM-FM, his KWJJ/KJIB GM replacement comes from within the Parks Broadcasting ranks, as WTVR-AM-FM Richmond GM **Steven Newcombe** trucks west in the same capacity . . . Upped to president at Audobon Broadcasting is **WNOK-AM-FM** Columbia, S.C. VP/GM **William McElveen**. The Atlanta-based company, in the growing stages, also operates Burlington, N.C.'s WBBB and its powerful country counterpart, WPCM, which puts a great signal into Raleigh.

(Continued on page 21)

New WLS Post for Gehron; Casey Out, Trumper VP/GM

BY KIM FREEMAN

CHICAGO In a major personnel realignment at ABC-owned WLS-AM-FM here, announced Wednesday (12), three-year vice president/general manager John Gehron is stepping down to operations director, bumping out Steve Casey, who leaves his program director spot with the top 40 stations after 18 months. Gehron, who joined WLS in 1974 as PD, is being replaced by Jeff Trumper, former VP/GM at ABC's AOR-formatted 97 Rock (KSRR) Houston.

Gehron was unavailable for comment on his apparent demotion at presstime, but ABC radio division head Don Bouloukas offered this explanation: "We feel that John's expertise is as a programmer. Trumper's success in Houston speaks for itself, and this move will enable Gehron to devote 100% of his time to the programming side." During Trumper's five years with KSRR, the station moved from a number 20 ranking into a top five slot in the Houston market.

Another ABC spokesperson confirmed Bouloukas' comments by calling Gehron "one of the country's best programmers," and said that both ABC and Gehron are intent upon "concentrating on Gehron's strength through expanded musical involvement." During Gehron's tenure, WLS conquered long-time top 40 rival WCFL, and he implemented several programming firsts for the stations.

Steve Casey, who left his Phoenix-based consultancy (formerly Sebastian, Casey & Associates) 18 months ago to join WLS after Ric Lippincott's exit as program director, was also unreachable.

The WLS spot marks a return for Trumper, who began with the Chicago properties as an account executive before taking on general sales manager and VP/GM at KSRR in 1980 and 1981 respectively. Trumper's KSRR role will be assumed by John Cravens, who leaves his position as general sales manager of WABC New York for the Houston job.



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THE ARTISTS

Jackson Browne • Jimmy Buffett • Jethro Burns • George Carlin • Rosanne Cash • Rodney Crowell • Emmylou Harris & The Hot Band: Mike Bowden, Steve Fishell, Wayne Goodwin, Don Heffington, Don Johnson, Frank Reckard • Kris Kristofferson & Band: Stephen Bruton, Glen Clark, Sammy Creason, Donnie Fritts, Tommy McClure, Billy Swan • Martin Mull • Wendy Haas Mull • Willie Nelson & Family: Paul English, Grady Martin, Bobbie Nelson, Jody Payne, Mickey Raphael, Bee Spears • Randy Newman • John Prine • J.D. Souther • The Bleacher Bums: David Amram, Lorelei Amram, Richard Bennett, Bonnie Bramlett, Peter Bunetta, Rosemary Butler, Rick Chudacoff, Sam Clayton, Rita Coolidge, Bill Elliott, Robert Greenidge, Glen D. Hardin, Booker T. Jones, Josh Leo, Arno Lucas, Vince Melamed, Debbie Pearl, Jim Rothermel, Timothy B. Schmit, Michael Utley, Rick Vito, Matthew Wilder •

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AND SPECIAL THANKS

Charles Barnes • Bryan Bowers & Jeri Jacob • Gary Brandt: Alpha Studios, Inc. • Dawn Bunetta • Don & Marsha Cleghorn • Bob Collins & Allison Argo • Dan Coscia • Dr. Isabel Cunningham • Dr. Marilyn Croghan • Joel Dorn • Ian Dove & Laura Gold: Solters/Roskin/Friedman • Dan Einstein • Bill Elkins: The Alley • Grandma Mary Erenburg • Dr. Alexander Fefer • Dr. Timothy Gee • Tracy Gershon • David Goodman • Minette Goodman • Arnie & Diana Graham: Budget Rent-A-Car, Sunset • Brian Humphrey • Jim Ladwig: A.G.I. • Roy Leonard: WGN Radio • Sy Miller • Chuck Morris • Dr. Rex Peters • Dr. Jerome Posner • Bill Quinn • Elizabeth Redfearn • Al Rettig • Suzann Richard, Rocco Rotunno & The Gang At Center Stage Advertising • Al Rudis: Long Beach Press-Telegram • Geraldine Shea • Jim Shea • Dianne Stark • Jay Venetianer • Dan & Kitty Zelisko • A Cut Above • ASAP Messenger • Background Engineers: Steve North • Cal-Star Travel: Ron Cohen • Chicago Cubs Organization • Event Management • Johns Food King, Seal Beach • KABC Talk Radio • KIK-FM: Jim Votau • KLAC • KLOS • KMET: Rich Piombino • Los Angeles Times: Randy Lewis • Marriott Newport Beach • Old Towne Wine & Spirits, Seal Beach • Orange County Register: Jim Washburn • The Park Bar & Grill • Rainbo Records • The Registry Hotel • Seal Beach Meat Company • Sheraton Hotel, Newport Beach • Stroh's Brewery • Vidtronics • Westwood Music: Fred Walecki & Mark Bookin •

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SO LONG, SHORTY!

McKenna, McKee Named Duffy Appoints Two New VP/GMs

BY KIM FREEMAN

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 McKenna moves Dec. 28 to the same post at Duffy's newly acquired KGMS/KSFM Sacramento, and former WLS-AM-FM Chicago general sales manager Craig McKee leaves for the VP/GM spot at KRZN/KMJI Denver.

McKenna 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 KVOD Denver as VP/GM.

"I left my heart in Sacramento," says McKenna of his San Francisco departure, referring to his sales manager post at the capital city's KZAP from 1978-81. After a two-year stint with WOKY/WML Milwaukee, McKenna joined KITS in April, 1983 as its first full-time VP/GM since the Entercom-owned out-

let's transition from a Spanish format to the Mike Joseph-consulted "Hot Hits" fare. Ed Krampf steps up from his KITS sales manager post to fill McKenna's shoes.

Since its entry into mainstream programming almost two years ago, KITS has risen to the number two slot in San Francisco's top 40 market, putting it behind the city's KYUU in the summer 1984 book. McKenna modestly credits KITS's rapid rise into the top 10 of San Francisco radio stations with a 3.1 to "great teamwork and dedication on the part of the station's staff."

Of his new role at the station, Krampf says KITS's niche in the Bay Area is as a provider of both teen and young adult programming. "We already own the 12-24 market, and our last book showed a dramatic increase in young adult listeners," he claims.

Bob Garratt remains as the outlet's program director, and Krampf says, "We basically plan to pursue the course Jerry [McKenna] has set us on." Krampf is a veteran in the Golden Gate city, having handled sales duties for K101 and KYUU there before joining KITS a year and a half ago.

McKenna says his move was motivated by the chance to "team up with a great team," referring to Duffy Broadcasting principal Bob Duffy and president Marty Greenberg, whose \$10 million purchase of KGMS/KSFM was cleared earlier this month. As for plans with his new post, McKenna says the FM's top 40 fare will remain the same, while "we may consider changing" the AM's MOR/big band format.

McKee was unreachable for comment on his relocation, but Duffy's Greenberg says he predicts no format changes at Denver oldies outlet KRZN or AC-formatted KMJI under McKee's direction.

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 10.0, 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, en-

compassing a wide range of services from promotion execution to creative selling.

"Promotion is an area sadly underdeveloped in radio," says Conway, one of the few 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 "Uncola" campaign before becoming advertising director for the beverage division of General Cinema Corp.) led him into radio sales (as VP/GSM of WIL and LSM of KSD-AM, both in St. Louis), operated a local ad agency, Conway Advertising, until joining president/GM Wally Clark at KIIS-FM, perhaps radio's finest example of proper positioning. After repeating that success at co-owned KSDO-AM-FM San Diego, Conway returned to KIIS earlier this year.

DAHNE'S PREDICTIONS

(Continued from page 16)

Should you be starting to wonder about Dahne's credibility, her prediction for WLS's John Gehron a week before his revised status at the ABC outlet was announced is somewhat eerie. "I see two people leaving WLS, and it will be of mutual benefit in the end," she said, adding that Gehron "has his share of problems right now. I see both stations splitting into different formats, totally different formats."

In addition to Q-107 Washington PD Allan Burns' move to Mutual, Dahne sees the network changing late night programming, "possibly without Larry King."

Michael O'Shea, Dahne says, "is going to really make a name for himself. He's the kind who's going to do real well."

On O'Shea's employer First Media, Dahne drew a blank. "Pardon me? Oh well, they'll hire a psychic to do their morning weather. I need the work, and I get the feeling they pay their bills."

Feuer Leaving Viacom Post Network Chief Returning to Calif.

NEW YORK Viacom Radio president Norm Feuer has succumbed to the call of the West with his resignation from the network, effective Jan. 4. At his family's request, Feuer will return to San Diego, where he had been president, general manager and majority owner of easy listening K-Best (KBZT FM) prior to joining Viacom in April, 1983.

Feuer, whose successor has not yet been named, will remain a consultant to Viacom, but says his plans are otherwise up in the air. Following the sale of K-Best to Alta Broadcasting, Feuer 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."

During his tenure with Viacom, Feuer was instrumental in overseeing the format changes at the network's WLAK Chicago and WLTW New York to AC and easy listening respectively. In addition, Feuer engineered the acquisition of WEAM Washington and its transition to country-formatted WMZQ-AM.

Of his time with Viacom, Feuer says his greatest achievement was building a staff capable of "continuing Viacom's upward progress in the network industry in my absence." A division of Viacom Broadcasting, a major syndicator of television programming which also owns four tv stations, Viacom Radio owns seven radio properties. They are KIKK-AM-FM Houston, WMZQ-AM-FM Washington, WRVR Memphis, WLAK Chicago and WLTW New York.

Minority Applicant Granted License Over Women's Group

BY BILL HOLLAND

WASHINGTON A recent FCC Review Board decision—in which a minority applicant was granted a license for a new FM station over an equally favorable application by an all-woman group—has drawn new criticism of the Commission's selection process in comparative hearing cases.

Also being criticized is the flippancy of the language in the Review Board's decision, written by board member Norman Blumenthal, who referred to the two competing applicants as being "closer than two coats of paint, that paint, however, differing in degrees of pigmentation," and said that the awardee's "status as a member of an FCC-favored minority group lifts his burgee to the top of the mast."

The Review Board decision upheld an initial decision granting the application of Jesse N. Williams for a new FM station in Hilton Head, 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 proposed relocation to the community of license." Women's also received high marks: "100% integration credit, with a lesser 'enhancement' for its total female ownership, plus a slight comparative coverage preference."

Various preferences and credits carry different weights, an FCC spokesperson explains. "It's really a balancing act, where each party is given certain credits and it usually tips one way or the other."

Sources near and inside the Commission see the Hilton Head case as

an example of what one calls the "rickety old system of stacking up goodies and baddies" in comparative hearing cases. It is a case certain to end up before the full Commission. Lawyers for Women's Broadcasting, while not commenting on the tone of Blumenthal's remarks, say they will file a motion for reconsideration, and if it's rejected, they will file an appeal to the full Commission.

Also surprising, say observers, is the strong hint within the Review Board decision that the case should be brought to full Commission attention.

"If, however, we overestimate the ultimate disparity between a minority 'enhancement' and a female 'enhancement,' then new colors could surge," Blumenthal wrote, speaking of a reversal. "Until more definitive guidance is available," he concludes, "perhaps in this very case, the ALJ's [Administrative Law Judge's] award to Williams is affirmed."

Dismissed as part of the elaborate equation of selection was an allegation by Women's Broadcasting that Williams had engaged in "plugola" activities while an employee at another station. Williams admitted in hearings that he'd plugged 32 of his own gospel concerts on the air, in addition to purchasing paid advertisements. The Board termed the activity "innocuous."

The FCC says that by case precedent, "all things being equal, a minority preference is given greater weight than an all-women preference."

In their reconsideration motion, Women's lawyers will contend that there are several additional points overlooked by the Board that might tip the scales in favor of their clients. They also plan to resurrect the plugola issue.

Sunbelt Ups Gary Fries To Senior VP

COLORADO SPRINGS Sunbelt Communications here has promoted Gary Fries, vice president/general manager of its KQEO/KZZX Albuquerque outlets, to senior vice president. Fries, who succeeds Dave Noll, will continue to oversee the Albuquerque stations along with his new responsibilities.

In addition, Transtar Radio, the Sunbelt subsidiary here, will open a New York office sometime in the second quarter of next year, says sales vice president Ron Ruth. The Gotham spot will house Ruth, Transtar Radio president T.C. Robinson and affiliate relations head Ken Harris.

Ruth says the new branch is being opened in order to put Transtar in "the hub of the advertising community." The company's AC format will continue to be uplinked from Colorado Springs, while its country and easy listening "Format 41" programs will retain a Los Angeles point of origin.

Sunbelt and its second subsidiary, the Research Group, will keep their Colorado Springs headquarters.

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

REGION 1

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

SHEENA EASTON
SUGAR WALLS

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

CYNDI LAUPER
MONEY CHANGES EVERYTHING

WGUY Bangor, ME
WIGY Bath, ME
WHTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WKBW Buffalo, NY
WNYS Buffalo, NY
WERZ Exeter, NH
WTIC-FM Hartford, CT
WFEA Manchester, NH
WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI

WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

REGION 2

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

BAND AID
DO THEY KNOW IT'S CHRISTMAS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

SHEENA EASTON
SUGAR WALLS

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

WBZZ (B-94) Pittsburgh, PA
WHTX Pittsburgh, PA
WPST Trenton, NJ
WASH Washington, DC
WAVA Washington, DC
WRQX (Q-107) Washington, DC
WOMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WQXA (Q-106) York, PA
WYCR York, PA

REGION 3

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

SHEENA EASTON
SUGAR WALLS

CYNDI LAUPER
MONEY CHANGES EVERYTHING

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

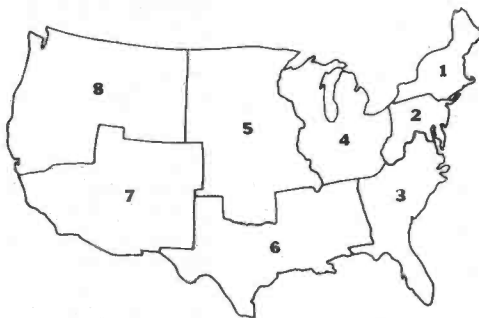
WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WVEE (V-103) Atlanta, GA
WZGC (Z-93) Atlanta, GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WCKS (CK-101) Cocoa Beach, FL
WNOK-FM Columbia, SC
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WFLB Fayetteville, NC
WRQK Greensboro,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

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

NATIONAL

178 REPORTERS

	NEW ADDS	TOTAL ON
CYNDI LAUPER MONEY CHANGES EVERYTHING PORTRAIT	63	63
JOHN FOGERTY THE OLD MAN DOWN THE ROAD WARNER BROS.	58	58
SHEENA EASTON SUGAR WALLS EMI-AMERICA	55	55
GLENN FREY THE HEAT IS ON MCA	40	89
BAND AID DO THEY KNOW IT'S CHRISTMAS COLUMBIA	40	40


REGION 6

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

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

CYNDI LAUPER
MONEY CHANGES EVERYTHING

PRINCE & THE REVOLUTION
I WOULD DIE 4 U

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

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

REGION 4

IL,IN,KY,MI,OH,WI

CYNDI LAUPER
MONEY CHANGES EVERYTHING

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

SHEENA EASTON
SUGAR WALLS

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

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

REGION 7

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

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

CYNDI LAUPER
MONEY CHANGES EVERYTHING

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

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

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

REGION 5

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

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

CYNDI LAUPER
MONEY CHANGES EVERYTHING

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

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

REGION 8

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

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

CYNDI LAUPER
MONEY CHANGES EVERYTHING

SHEENA EASTON
SUGAR WALLS

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KGHO Hoquiam, WA
KOZE Lewiston, ID
KHOP Modesto, CA
KOSO Modesto, CA
KIDD Monterey, CA
KMJK Portland, OR
KSFM Sacramento, CA
KWOD Sacramento, CA
KSKD Salem, OR

KITS San Francisco, CA
KWSS San Jose, CA
KSLY San Luis Obispo, CA
KPLZ Seattle, WA
KUBE Seattle, WA
KNBQ Tacoma, WA;;

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

REGION 1

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

BANANARAMA
THE WILD LIFE

DAVID BOWIE
TONIGHT

PRINCE & THE REVOLUTION
I WOULD DIE 4 U

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

REGION 2

DC,DE,MD,NJ,NY Metro,PA,WV

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

NATIONAL

196 REPORTERS

NUMBER
REPORTING

FOREIGNER I WANT TO KNOW WHAT LOVE IS ATLANTIC	31
GUIFFRIA CALL TO THE HEART CAMEL/MCA	27
PRINCE & THE REVOLUTION I WOULD DIE 4 U WARNER BROS.	24
WHAM FEATURING GEORGE MICHAEL CARELESS WHISPER COLUMBIA	21
DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA	19

REGION 3

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

WHAM FEATURING GEORGE MICHAEL
CARELESS WHISPER

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

STEVIE WONDER
LOVE LIGHT IN FLIGHT

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

REGION 4

IL,IN,KY,MI,OH,WI

GUIFFRIA
CALL TO THE HEART

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

STEVE PERRY
FOOLISH HEART

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

REGION 5

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

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

ASHFORD & SIMPSON
SOLID

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

REGION 6

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

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

REGION 7

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

GUIFFRIA
CALL TO THE HEART

TEENA MARIE
LOVER GIRL

PRINCE & THE REVOLUTION
I WOULD DIE 4 U

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

REGION 8

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

FOREIGNER
I WANT TO KNOW WHAT LOVE IS

BILLY SATELLITE
I WANNA GO BACK

PRINCE & THE REVOLUTION
I WOULD DIE 4 U

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

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Cat's In The Cradle**, Harry Chapin, ELEKTRA
2. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
3. **Angie Baby**, Helen Reddy, CAPITOL
4. **When Will I See You Again**, Three Degrees, COLUMBIA
5. **You're The First, The Last, My Everything**, Barry White, 20TH CENTURY
6. **Lucy In The Sky With Diamonds**, Elton John, MCA
7. **Sha-La-La (Makes Me Happy)**, Al Green, HI
8. **Junior's Farm/Sally G.**, Paul McCartney & Wings, APPLE
9. **I Can Help**, Billy Swan, COLUMBIA
10. **Do It ('Til You're Satisfied)**, B.T. Express, SCEPTER

POP SINGLES—20 Years Ago

1. **Come See About Me**, Supremes, MOTOWN
2. **I Feel Fine**, Beatles, CAPITOL
3. **Mr. Lonely**, Bobby Vinton, EPIC
4. **She's Not There**, Zombies, PARROT
5. **Ringo**, Lorne Greene, RCA VICTOR
6. **Time Is On My Side**, Rolling Stones, LONDON
7. **Goin' Out Of My Head**, Little Anthony & The Imperials, DCP
8. **Dance, Dance, Dance**, Beach Boys, CAPITOL
9. **I'm Gonna Be Strong**, Gene Pitney, MISCOR
10. **You Really Got Me**, Kinks, REPRISE

TOP ALBUMS—10 Years Ago

1. **Elton John's Greatest Hits**, Elton John, MCA
2. **It's Only Rock 'N Roll**, Rolling Stones, ROLLING STONES
3. **War Child**, Jethro Tull, WARNER BROS.
4. **Serenade**, Neil Diamond, COLUMBIA
5. **Verities & Balderdash**, Harry Chapin, ELEKTRA
6. **Back Home Again**, John Denver, RCA
7. **Not Fragile**, Bachman-Turner Overdrive, MERCURY
8. **Fire**, Ohio Players, MERCURY
9. **Mother Lode**, Loggins & Messina, COLUMBIA
10. **Free And Easy**, Helen Reddy, CAPITOL

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **I Can Help**, Billy Swan, MONUMENT
2. **What A Man My Man Is**, Lynn Anderson, COLUMBIA
3. **We're Over**, Johnny Rodriguez, MERCURY
4. **The Door**, George Jones, EPIC
5. **Son Of A Rotten Gambler**, Anne Murray, CAPITOL
6. **Kentucky Gambler**, Merle Haggard, CAPITOL
7. **Out Of Hand**, Gary Stewart, RCA
8. **He Can't Fill My Shoes**, Jerry Lee Lewis, MERCURY
9. **Ruby, Baby**, Billy "Crash" Craddock, ABC
10. **Like Old Times Again**, Ray Price, MYRRH

SOUL SINGLES—10 Years Ago

1. **She's Gone**, TAVARES, CAPITOL
2. **Boogie On Reggae Woman**, Stevie Wonder, TAMLA
3. **Whatever You Got, I Want**, Jackson 5, MOTOWN
4. **Heavy Fallin' Out**, Stylistics, AVCO EMBASSY
5. **Kung Fu Fighting**, Carl Douglas, 20TH CENTURY
6. **When Will I See You Again**, Three Degrees, COLUMBIA
7. **Funky President (People It's Bad)**, James Brown, POLYDOR
8. **Where Are All My Friends**, Harold Melvin & the Bluenotes, COLUMBIA
9. **You're The First, The Last, My Everything**, Barry White, 20TH CENTURY
10. **You Got The Love**, Rufus featuring Chaka Khan, ABC

VOX JOX

(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 restraints inherent in life as a Class IV licensee. Now all such outlets will be able to broadcast 1,000 watts day and night.

Speaking of AM, we got a chance to hear some of it last week, courtesy of the Lincoln Tunnel. New York City has conveniently wired the center tube for AM reception, which pointed out two things. One is that WNBC sounds pretty good; the other, on the down side, is that there are only two English-language 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 middays and overnights, we can't tell you much about drive times (although we did wake up this morning in time to catch *Imus* and it was worth the loss of sleep), but we were impressed with the amount of fine oldies we were hearing—**Wolfman Jack** and beyond. We never really noticed it before, though, but the 50 kw powerhouse we used to hear hundreds of miles down the coast has one heck of a null in Seacucus.

Ran into **Jerry Blavat** in Manhattan last Monday night, and the "Geeter With The Heater" 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 dancer 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 Radio Awards. If you haven't done so already, follow the instructions, fill it out and mail it back. The deadline is nearing!

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

'Point/Counterpoint' Scores Bieler, Dawson Face Off on KSDO

SAN DIEGO When news/talk station KSDO-AM's program director **John Mainelli** decided last July to counterbalance the arch conservative views of talk show host **Dave Dawson** by adding a similarly formatted call-in show hosted by liberal **Ed Bieler**, a former sportscaster best known for his appearances as "Superfan" on Los Angeles' KABC and KSDO, extremely negative audience reaction nearly got the program cancelled before its first month on the air.

"Imagine the surprise when Dawson's large, loyal audience picked up Bieler," Mainelli says. "They just couldn't believe their ears. They had to stay tuned or call in to protest and heckle; his first few weeks on the air, even the calls he took [on the air] were running three to one against him."

Indeed, the unending barrage of criticism served to dishearten Bieler

Forget that. **Sergio Dean** is back in action—at least this week. Dean, who previously worked for the station, returns from co-owned WLBS Detroit, which he programmed for the past year until the recent switch to a **Paul Christie**-consulted oldies approach.

Just what America needs—another personality named **Shadow Stevans**. And that's just what we've got filling the 6 to 10 p.m. time slot on Cleveland's WGCL, coming from Dayton's Z-93 (WGTZ) and Cincy's WLW.

Down in Memphis, **Greg Todd** leaves Media General for the front lines, doing the evening show on Viacom's WRVR... We ran out of room last week before mentioning several items of note, the least of which is not **Pete Schulte's** new address. So if you're wondering where to send that fan mail, that's Mainstream Communications, 515 Post Oak Blvd., Houston, Tex. 77027. The phone number is (713) 963-0304.

Then there's TK Communications, which made several moves, including the promotion of **VP Rick Peters'** longtime co-worker (dating back to the days of Miami's "Love 94") **Michael Dalfanzo** to the ranks of WSHE Ft. Lauderdale program director (he has been doing afternoons), following the exit of operations manager **Dave Lange**.

Also exiting Surf and She (WSRF/WSHE) is VP/GM **Joe Davidman**, who is replaced by **GSM Chuck Bortnick**. Bortnick is in turn replaced by **Gary Eaves**, a Fairbanks sales alumnus who most recently served on the Katz management team in Orlando. Meanwhile, in Dallas, **John Ade** exits his GM job at TK's KLUV, while TK executive **VP Steve Dinetz** moves from Miami to the Metroplex, picking up Ade's duties in the process.

FORMER DOUBLEDAY national PD **Dave Hamilton** is returning to the ranks of programming and the East Coast. Hamilton, who most recently served as an account exec for WLTE Minneapolis, becomes PD of Sconnix'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 AOR backgrounds. Boston's No. 1 outlet, WBCN, is alone in that format. Country has never been a killer in Boston. WBOS, a former AOR outlet, is currently country. Anyone for deductive logic? (... and its inherent fallacies.)

Magic 96's **Mary Aasen** leaves Milwaukee's WMGF to become news director and morning anchor in the Rockford metro on Beloit's Z-1490 (WGEZ)... Down in Joliet, Ill., the new lineup at top 40 WLLI-FM has afternoon personality **Bill Haines** moving into middays while **Al Lentine** 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-AM-FM-TV... In closer San Francisco, ex-KTIM San Rafael personality **Trish Robbins** holds down the weekend slot and promotion director post at AOR-formatted KFOG... Across town at KITS, **Ed Volkman** now hosts the new "KITS Morning Show." The former KHFI (K-98) Austin personality comes from a long line of entertainers, including his daddy Harry, who does weather for Chicago's WBBM-TV. He's joined by news director **Annette Parks**.

Donna Halper's signing 'em up. This week's additions include Providence's easy listening combo WLKW-AM-FM... New to the Burkhardt, etc. stable are DKM Broadcasting's WMLX/WUBE Cincinnati and Baltimore's WCAO/WXYV.

Looking for numbers to dial? Try (212) 382-6061. That's the W-Lite (WLTW New York) Ski Hotline... And for those of you more used to calling **Dr. Judith Kuriansky** on WABC, you'll now have to reach her between 7 and 10 p.m. weekday evenings at her new haunt, WOR.

BACK TO KHFI a moment: WRQC Cleveland's **Dave Nicklaus** now fills the 7 to midnight slot on K-98, while former Q-105 evening personality and music director **Famous Amos** (Russ DiBello) now holds down afternoons. His wife **Sandi Wilson** is the station's new promotion director.

Upped to local sales manager at Bonneville's KSEA Seattle is, no make that "are," **Maysie Lewis** and **Jan Thwaites**. The duo share the honors somehow... Flying solo as WAAF Worcester's LSM is **Roz Weitz**, while **Jane Wilson** becomes promotion director of co-owned WDBO Orlando. Both are part of Katz Broadcasting.

WXMC is back. The Parsippany, N.J. station (WBIO in its automated rock days) signed off its big band format last year, and returned a few months ago in an MOR incarnation. The AM daytimer is (and was) programmed by **Marc Elliott Hudson** and features **Tom Sullivan** in mornings, **Barbara O'Neal** middays and **WRAN Dover's Art Rooney** 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 personally 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 1956 to 1981

★ **ROCK 100** ranks the top 100 songs for each year from 1956 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 at #1.

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FOR WEEK ENDING DECEMBER 22, 1984

Billboard

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TOP ROCK TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL	
1	1	2	7	DON HENLEY Geffen	THE BOYS OF SUMMER
2	2	1	8	BRYAN ADAMS A&M	RUN TO YOU
3	3	14	3	FOREIGNER Atlantic	I WANT TO KNOW WHAT LOVE IS
4	5	5	6	THE KINKS Arista	DO IT AGAIN
5	4	4	9	PAT BENATAR Chrysalis	WE BELONG
6	7	12	6	GIUFFRIA CAMEL/MCA	CALL TO THE HEART
7	10	18	5	BRYAN ADAMS A&M	IT'S ONLY LOVE
8	9	11	12	BRUCE SPRINGSTEEN Columbia	BORN IN THE U.S.A.
9	17	17	4	PHILIP BAILEY Columbia	EASY LOVER
10	6	3	10	JULIAN LENNON Atlantic	VALOTTE
11	14	7	8	TOTO Columbia	STRANGER IN TOWN
12	16	15	7	JOHN PARR Atlantic	NAUGHTY, NAUGHTY
13	15	25	4	TRIUMPH MCA	SPELLBOUND
14	12	10	8	JOHN CAFFERTY & BEAVER BROWN BAND Scotti Bros.	TENDER YEARS
15	13	13	6	DEEP PURPLE Mercury	PERFECT STRANGERS
16	11	6	11	RODGER HODGSON A&M	HAD A DREAM
17	8	8	11	BOB SEGER & THE SILVER BULLET BAND Capitol	UNDERSTANDING
18	33	—	2	DON HENLEY Geffen	SUNSET GRILL
19	26	31	6	DEEP PURPLE Mercury	KNOCKING AT YOUR BACK DOOR
20	21	36	3	PAT BENATAR Chrysalis	DIAMOND FIELD
21	23	21	8	EUROGLIDERS Columbia	HEAVEN (MUST BE THERE)
22	27	32	3	JULIAN LENNON Atlantic	TOO LATE FOR GOODBYES
23	19	22	15	U2 Island	PRIDE (IN THE NAME OF LOVE)
24	20	16	11	HONEYDRIPPERS Es Paranza	ROCKIN' AT MIDNIGHT
25	29	35	4	PLANET.P.PROJECT MCA	WHAT I SEE
26	39	—	2	SURVIVOR Scotti Bros.	HIGH ON YOU
27	34	33	6	AUTOGRAPH RCA	TURN UP THE RADIO
28	18	9	9	REO SPEEDWAGON Epic	I DO'WANNA KNOW
29	42	40	3	REO SPEEDWAGON Epic	CAN'T FIGHT THIS FEELING
30	24	29	6	KROKUS Arista	OUR LOVE
31	41	43	3	LOS LOBOS Slash/Warner Bros.	DON'T WORRY BABY
32	35	46	3	DAVID BOWIE EMI-America	TONIGHT
33	NEW			BRUCE COCKBURN Golden Mountain/A&M	IF I HAD A ROCKET LAUNCHER
34	43	45	3	U2 Island	WIRE
35	32	24	5	BILLY IDOL Chrysalis	CATCH MY FALL
36	25	19	9	HONEYDRIPPERS Es Paranza	SEA OF LOVE
37	NEW			JOHN FOGERTY Warner Bros.	OLD MAN DOWN THE ROAD
38	28	27	10	THE CARS Elektra	HELLO AGAIN
39	31	26	8	SCANDAL FEATURING PATTY SMYTH Columbia	HANDS TIED
40	46	47	3	BRYAN ADAMS A&M	SUMMER OF 69'
41	22	20	15	SURVIVOR Scotti Bros.	I CAN'T HOLD BACK
42	30	28	8	FRANKIE GOES TO HOLLYWOOD ZTT/Island	TWO TRIBES
43	45	—	2	MOLLY HATCHET Epic	STONE IN YOUR HEART
44	NEW			BAND AID Columbia	DO THEY KNOW IT'S CHRISTMAS?
45	47	—	2	BRYAN ADAMS A&M	KIDS WANNA ROCK
46	38	38	11	MOLLY HATCHET Epic	SATISFIED MAN
47	37	34	8	AC/DC Atlantic	JAIL BREAK
48	36	23	10	PETER WOLF EMI-America	I NEED YOU TONIGHT
49	50	39	8	THE J.GEILS BAND EMI-America	CONCEALED WEAPONS
50	48	37	7	VAN HALEN Warner Bros.	HOT FOR TEACHER

Compiled from national album-oriented radio airplay reports.

THE HAWAIIAN CHIEF IN THE MAGIC ISLANDS

Magic Island Network, Honolulu
Contact: *Cecilia Wong*,
(808) 526-1134

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 final 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 KWG 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 "Cruisin'" LP series, the syndicated "Elvis Presley Story," "American Top 40" and the San Diego Chicken.

CABBAGE PATCH 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 after people would stop at nothing short of murder to obtain a Cabbage Patch Doll—is holding the "WCCO Cabbage Patch Auction For Kids," running two weeks prior to Christmas.

A hundred new dolls have been donated by Coleco. Five dolls are auctioned off each weekday (three during the **Boone & Erickson 8 to 10 a.m.** show and two in the **Koscielak/Russell 1 to 3 p.m.** program),

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Promotions

with a minimum bid of \$50 (dolls generally run \$40 to \$50 in the stores). The remaining 50 dolls are to be auctioned by mail, again with a \$50 minimum. Funds raised benefit the various children's hospitals in the area.

FREQUENT FLIGHTER PROGRAM

WFOX Atlanta (AC)

Contact: *Eddie Esserman*

In an effort to induce business on Atlanta's newest AC outlet, WFOX is luring 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. 3, and is slated to continue through early '85.

ON THE AIR, IN THE AIR

KOMO Seattle (AC)

Contact: *Ken Kohl*

Kicking off the Concorde Supersonic Transport's newest route, London to Seattle, local Seattle restaura-

teur **Mick McHugh** chartered the inaugural run, 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 landing at Washington's Boeing Field, where thousands of listeners gathered to see the Concorde touch down.

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



Cars And Drivers. Contestants in WYSP Philadelphia's Cars promotion, "Rambler Giveaway," compare notes on their mileage estimates of air personality **Nick Danger** (Steve Wednesday's pre-Cars concert cruise campaign. Shown from left are WYSP's Ed Green, Elektra Records' Robin Dravitz, the station's Mark Didia and Debbi Calton, contest winner **John Almada**, Cars members **Greg Hawkes** and **David Robinson**, and WYSP's **Marie Lucidi**.

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VSDA's Capital Chapter Sees Busy Year

BY EARL PAIGE

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 Olivieri of Vestron, and new VSDA lobbyist Burton Wides.

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 con-

vention. But, he says, the chapter is not acting on its own; rather, it sees a special role for itself in being so close to Washington.

Ray also sees himself on a collision course with VSDA vice president John Pough, the Santa Ana, Calif. dealer who heads the chapter bylaws committee.

Pough has announced 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] everytime 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]."

Counter Intelligence

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

ON LINE IN INDIANA: The Pittsburgh-based National Record Mart has been testing an in-store telephone call-in service at its Indianapolis outlet. Dubbed 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 Jones. The tapes, which carry snippets of interviews or profiles of rock artists, 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 Honeydrippers.

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) 897-3129.

BUCKIN' THE WINDY CITY TREND: In a market where music video hasn't really

(Continued on page 28)

Big Year Seen for Michigan Warehouse Three-Unit Chain's King Predicts \$1.8 Mil '85 Gross

BY JOHN SIPPEL

LANSING, Mich. Long experience, market knowledge and attention to merchandising details have helped Dennis King build up a small three-unit chain here to the point where he expects to gross \$1.8 million next year.

At 32, King is already a veteran of 17 years in the retail record business, and he claims that goal is attainable even though it means a 10% increase over his 1984 gross estimates. As such, it would be a record total for his Michigan Warehouse Records stores.

Among the highlights of King's success is his sticking with records, tapes and accessories when so many contemporaries are adding video. It's also noteworthy that he does all this volume in three stores that total just 4,850 square feet.

The buck stops with King when he philosophizes about the industry and his part in it. "I just grew too fast," he says.

"When I split with my partner, Arthur M. Armstrong, in 1982, I decided to start right back at zero. I wanted to understand my market, the product, my staff and what the stores represent. I tried to be cautious, not relying on the past, but sculpturing a new beginning. I re-tailored each store individually."

The three Michigan Warehouses are all within Lansing's boundaries. Each has its own personality, King says, predicated on its clientele.

The 1,800 square foot store opposite the 50,000-student Michigan State Univ. is King's superstore. In September 1983, King moved there from a 700 square foot location nearby. He and Armstrong had originally partnered in December, 1976 in a 350 square foot storefront, which eventually doubled in size when the neighboring tenant moved

from the strip center.

That original Michigan Warehouse grossed \$500,000 in its first 12 months. King's instant success stems, he opines, from his work experience, which started at 15 in the stockroom of Star Discount, a Lansing retailer that used albums as a loss leader to draw students.

"When I began with Star, they had a 12-foot space, which did \$10,000 in records the year prior to my coming and several years later was doing \$400,000," King recalls. King and Armstrong met at Star, where King eventually became supervisor of recorded product. Armstrong still operates a Michigan Warehouse store autonomously in Ann Arbor.

"I couldn't buck Star's lowball prices, so I tried to stock other albums and catalog that I knew students wanted," King recalls. "I bought an awful lot of cutouts at \$1 by acts that were hot and sold them for \$2. That first year when we did \$500,000, I estimated we moved over 150,000 albums."

Hiring good, faithful people helped his cause, too. Randy Myers stayed seven years after King and

his wife, Leslee, found they needed a third party for the 350 square footer. Sandy McCarty, too, remained seven years, before she left the industry to pursue a career in another field. King maintains that three employees can adequately serve each store.

In September, 1978, a 1,500 square foot location in a strip center opened in South Lansing. A third bowed two years later in West Lansing.

King buys centrally, assisted by Pat Obyrne. He buys 80% of his merchandise direct and the remainder from Kalamazoo one-stop Vinyl Vendors. He specializes in imports and uses six or eight different sources across the country.

Michigan Warehouses offer a unique kind of belt-high browser, created by King's father-in-law, Fred Wilkins, from white oak. Walls and carpeting are earthtones, with the accent on brown.

This year, King has found his biggest surge is Compact Disc. He figures his CD sales represent 15% to 18% of his gross these days, and he expects to be stocking 2,500 CD titles early in 1985.

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Coolin' It in California. MCA recording group New Edition recently signed autographs for more than 2,000 fans at the Warehouse Records shop in Baldwin Hills, Calif. Shown seated at the store are, from left, group members Ralph Tresvant, Michael Bivins, Ricky Bell and Bobby Brown. Pictured standing are, from left, MCA West Coast regional r&b promotion manager Louil Silas and MCA Records vice president of black music Jheryl Busby.

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 stocks 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 your typical rough wood-planked walls and floors," he says. "Our store is carpeted, with a mod-

ern, 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 itself 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.

Simon says that the shop's clientele extends beyond the Northern Lights traffic. That shop, which spe-

cializes 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, Telarc 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.



Turtle Tiptoes Into Tuscaloosa. The Georgia-based Turtles chain recently expanded into the Alabama market with stores in Birmingham and Tuscaloosa. Promotions coordinator Robin Edelman gets a hug from the chain's namesake during a store opening extravaganza which also featured top 20 albums at \$5.99 and a dollar-days sale on singles and blank tapes.

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 supermarket have found themselves having to stock up more on grapes than tapes since a video vendor cancelled 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 centers, "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 points out. "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'll happen."

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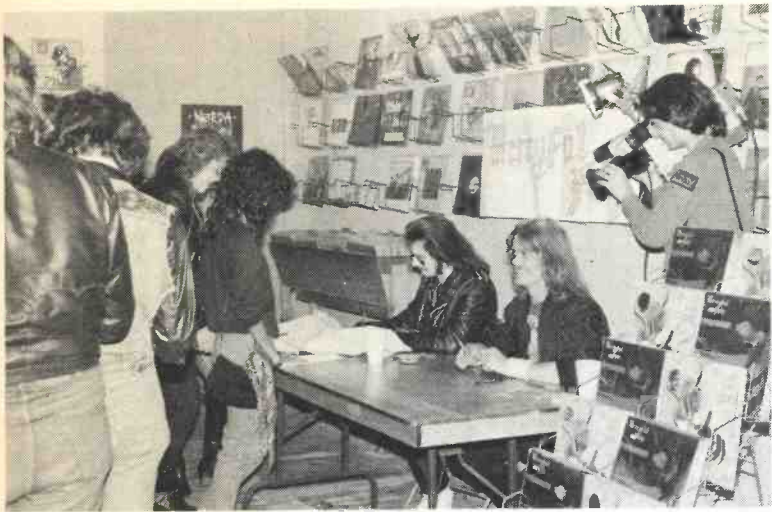
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Fateful Day. Heavy metal outfit Mercyful Fate's King Diamond, left, and Timi Hansen recently signed copies of their album "Don't Break the Oath" at Toronto's The Record Peddler. The band's recordings are available through Attic in Canada and Important in the U.S.

Technological Advances Eyed

Publishers Forum Studies Print Market

NEW YORK Music print retailers, while looking with a positive eye at this product line, want more help from the industry to keep things humming.

This is the view of Bernice Ash, vice president of Sam Ash Stores, who maintains that late deliveries of matching folios of chart hits and poor advertising are inhibiting growth factors. Ash made her views known at a meeting here Dec. 4 sponsored by the National Music Publishers Assn's Music Publishers Forum. The topic was "How To Make Money In Print."

The panelists agreed that computers will dramatically change the way in which publishers, dealers and jobbers will work together, providing rapid communication and de-

livery 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 Broido, president of Theodore Presser Co., noted that the Music Publishers 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 Broido, other panelists included Mary Bultman, director of publications for Hal Leonard Publishing, Ronny Schiff, creative director for Cherry Lane Music; Daniel Gendason, executive vice president of Belwin-Mills; Aida Gurwicz, vice president of marketing for Carl Fischer; and Alan L. Shulman, of the New York law firm of Silverman & Shulman.

Shulman, whose firm is special counsel to NMPA in print infringement matters, suggested that future technology may provide a way to prevent photocopying of sheet music. He claimed that more than \$25 million a year in choral music alone is lost to illegal copying.

JR's Opens Second Michigan Store

BY MOIRA McCORMICK

CHICAGO JR's Music Shop has continued its out-of-state expansion with the opening of its second Michigan-based store. The 2,600 square foot unit, located at the Woodland Mall in Grand Rapids, opened Nov. 19.

The Chicago-based chain's 21st store joins the four-month-old JR's in Ann Arbor as the company's first Michigan properties. There are four JR's in Wisconsin and one in Indiana as well, according to Dan Kennedy, co-owner with brother Bob of the JR's/Oranges chain, who adds that a new Chicago-area Oranges (JR's budget-priced sister chain) is

expected to open this month.

Kennedy says a tie-in with real estate developer Taubman & Co. has aided JR's forays out of state. "We're in several of their malls already," he explains. "We've formed a relationship to the effect that they let us know when they're constructing another."

Kennedy finds doing business outside of Illinois can be costly, but he says it pays off in the long run. "You have to deal with state tax increases and extra traveling," he points out. "But it means that, for instance, we've been able to capture a large percentage of the market in Milwaukee."

Competition for area dollars, he

comes primarily from Musicland outlets, as well as from Record Town in Ann Arbor's Briarwood mall.

According to Kennedy, Compact Disc sales for the chain have risen sharply in the last six months. "Ever since the price reductions, they've really started to take off," he describes. "CDs are now accounting for close to 5% of overall volume." JR's/Oranges stores generally stock 200 CD titles each, he says.

In addition, Kennedy says, "We're starting to bring in music video. We plan on stocking mostly hot product; we won't be a catalog store."

Licorice Learns To Sweeten Service

Store Managers View 'Pursuit of Excellence' Video

LOS ANGELES In a novel use of an industrial motivation videocassette, Licorice Pizza here and CBS recently combined to develop a program for the chain's annual Christmas business planning seminar. The video drives home a number of principles aimed at improving customer service.

Addressing 100 assembled Licorice Pizza store managers and assistant managers, Patrick Powers, lead instructor for CBS's School of Management, identified the industrial video, "Toward Excellence," as having particular application for people dealing with the public.

"You people have to go back to your stores and motivate staff dealing with the public all day long, not always under the most ideal circumstances and involving people who are not always pleasant," Powers said.

Powers, who said he visited two different units of the 34-store chain, acknowledged that he found good examples of customer service already being employed. Explaining that the video, based on the best-selling book by Thomas J. Peters and Robert Waterman, "In Search Of Excellence," is used at the School of Management, Powers emphasized a basic tenet he called "Stick to your knitting."

According to Powers, successful companies do best when management develops goals around concepts and orientation "already in place inside the company." In the case of Licorice Pizza, where customer service is heavily stressed, further achievement of excellence is easier, he said.

Particularly effective for Licorice's group was Peters' anecdote about a wine store where a clerk awarded Peters for his patience and apologized for a long wait in line by popping a piece of candy in his bag. "That store bought my loyalty for life with a two-cent piece of candy," he said.

Later, in winding up CBS's program for the manager seminar, local CBS branch manager Rich Ku-

dola brought out a piece of licorice candy. The chain has recently started making licorice candy available on its store counters in a move that management maintains recaptures some of the 15-year-old firm's personality.

Other principles about "doing the little things" that Peters drives home include his point on how Frito-Lay has differentiated itself in potato chips, a field where he claims it ought to be hard to stand out. "Here you have Frito Lay with an 80% share because they have 10,000 little white trucks running all over the place. They service mom-and-pops just the same way they do the chains; they own and display space."

Among the 43 corporations analyzed by Peters, IBM in particular is singled out. "We never found anyone ever saying anything nice about IBM's machines," Peters says. "What customers talk about is that 29 service technicians landed by parachutes and had it back running by dawn—it's always by dawn, dramatic."

Success, points out Peters for his video audiences, isn't totally dependent on the little things. "You can't sell junk just by smiling. We're assuming you are not at the crummy end of your market." However, with everything being equal, Peters contends, "You can steal any market in the U.S. by stressing customer service." **EARL PAIGE**

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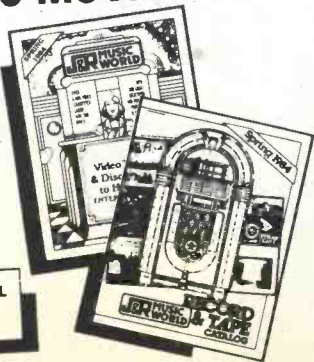
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New Releases

ALBUMS

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

POPULAR ARTISTS

DEMETRI & HIS BIG BAND SILVERWARE
Another Place Setting
LP Klavier KS3615/\$7.95

IN SYNC
Sync Or Swim
LP Silver Seven SSR700/\$8.98
CA SSR700/\$8.98

BLACK

EGYPTIAN LOVER
On The Nile
LP Empire DMSR 0663/\$8.98
CA DMSRCC 0663/\$8.98

HOUSTON, THELMA
Qualifying Heat
LP MCA MCA-5527/\$8.98

COUNTRY

OAK RIDGE BOYS
The Oak Ridge Boys Have Arrived/Y'all Come Back Saloon
CA MCA MCAC2-6947 (2)/\$9.98

OAK RIDGE BOYS
Room Service/Together
CA MCAC2-6946 (2)/\$9.98

JAZZ

CLAYTON, STEVE & DEREK SMITH
Inner Spark
LP Sovereign SOV-500/\$8.98

SOUNDTRACK

VARIOUS ARTISTS
Night Of The Comet
Original Soundtrack
LP Macola MRC 0900/\$8.98
CA MRC CC 0900/\$8.98

COMPACT DISC

BERLIOZ & DEBUSSY
Nuits D'Ete, La Damoiselle Elue
Frederica von Stade/Boston
Symphony Orchestra
CD CBS MK 39098/no list

HAGGARD, MERLE
His Epic Hits-The First Eleven
CD CBS EK 39545/no list

HANOCK, HERBIE
Sound System
CD CBS CK 39478/no list

MANGIONE, CHUCK
Disguise
CD CBS CK 39479/no list

MARSALIS, WYNTON
Hot House Flowers
CD CBS CK 39530/no list

MCCARTNEY, PAUL
Give My Regards To Broad Street
CD CBS CK 39613/no list

MOZART
Piano Concerto No. 19
Murray Perahia/English
Chamber Orchestra
CD CBS MK 39064/no list

PUCCINI
Turandot
Soloists/Vienna State Opera
Orch. & Chorus
CD CBS M2K 39160/no list

REO SPEEDWAGON
Wheels Are Turnin'
CD CBS EK 39593/no list

STREISAND, BARBRA
Emotion
CD CBS CK 39480/no list

VARIOUS ARTISTS
Metropolis
Original Motion Picture Soundtrack
CD CBS CK39526/no list

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

HOME VIDEO

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

FILMS

THE BELFAST ASSASSIN
Derek Thompson
♠♥ Prism Entertainment 3002/\$49.95
(Continued on page 46)

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FOR WEEK ENDING DECEMBER 22, 1984

Billboard

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TOP VIDEO GAMES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
				Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	3	89	CENTPEDE ATARI CX 2676	•	•	•	
2	2	117	FROGGER PARKER BROTHERS 5300	•		•	•
3	1	37	PITFALL II ACTIVISION AX 035	•	•	•	•
4	5	10	JUNGLE HUNT ATARI CX 2688	•	•	•	
5	4	41	MARIO BROTHERS ATARI CX 2697	•			
6	8	49	KANGAROO ATARI CX 2689	•	•		
7	7	16	TARZAN COLECO 2632			•	
8	9	16	STAR TREK COLECO 2680			•	
9	RE-ENTRY		GALAXIAN ATARI CX 5206	•	•	•	
10	6	69	Q-BERT PARKER BROTHERS 5360	•	•	•	•
11	10	15	WAR ROOM ODYSSEY 2153 CL	•			
12	12	67	DECATHLON ACTIVISION AZ 030	•			
13	15	15	QIX ATARI CX 5212		•		
14	14	25	DONKEY KONG JR. COLECO 2601	•		•	•
15	18	69	POLE POSITION ATARI CX 2694	•	•		
16	13	47	CONGO BONGO SEGA 006-01	•	•		
17	16	51	SPACE SHUTTLE ACTIVISION AX 033	•			
18	RE-ENTRY		ZAXXON COLECO 2435	•		•	
19	19	5	JAMES BOND PARKER BROTHERS 1380	•		•	
20	25	99	RIVER RAID ACTIVISION AX 018	•		•	•
21	21	9	MINER 2049ER MICRO LAB MCL 501			•	
22	20	87	PITFALL ACTIVISION AX 108	•	•	•	
23	24	75	BURGER TIME INTELLIVISION 4549	•			•
24	23	34	DONKEY KONG COLECO 2451	•		•	•
25	22	19	STAR WARS PARKER BROTHERS 1340	•	•	•	

• Denotes hardware configuration for which software is available.

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

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

digital material than any Company in the world. It is only natural that Denon simultaneously developed the cassette formulation most suitable for making digital-to-analog recordings. The formulation is Denon DX-8. The ultimate non-metal cassette tape.



DENON

DESIGN INTEGRITY

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Nippon Columbia Co., Ltd., No. 14-14, 4-Chome, Akasaka, Minato-Ku, Tokyo 107, Japan
Queen Imports, 3950 Griffin St., Montreal, Quebec H4T 1A7, Canada, 514 735-4338

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

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-



"It's disappointing to see a new standard. But these are awfully big companies developing the new systems, and they need to be taken seriously," notes **Ken 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 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 **Bing 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 Remer**, president of **Island Graphics**, says he usually negotiates advance money, sometimes netting as much as \$500,000. He explains: "The industry is very volatile. We are not set up to go direct to retail, so we design software for hardware manufacturers

(Continued on page 82)

Spinnaker gives designer IPS an unprecedented \$1 million advance

advance from Boston's **Spinnaker Software** to develop 10 educational programs by 1986.

According to **David Seuss**, 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 10-plus titles for its **Trillium** and **Fisher-Price** brand-name product.

Guy Nouri, a creative force behind **IPS**, contends that his company requires million-dollar funding to turn out quality software. He is currently developing product for

creates 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 ABOUNDS: 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.

COUNTER INTELLIGENCE

(Continued from page 24)

caught 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 music video 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 poking 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 chided 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 trip sweepstakes (**Billboard**, Dec. 15), didn't hit a snag, reports general manager **Joe Andrules**, 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, **Andrules** 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, **Andrules** 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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ExSell Offers Dealer's Sales Kit

NEW YORK **ExSell Marketing**, the **Cary, N.C.**-based tape and accessory wholesaler, is offering a dealer's sales kit to retailers. The two-part kit features a buyer's guide and dealer price schedule, which allows retailers to take consumer orders on a broad range of audio and video products while stocking a limited inventory.

The 42-page guide contains only suggested retail prices, and is written in language directed at the consumer. A complete dealer price schedule is included under separate cover for ordering.

The entire kit is available free upon request from **ExSell Marketing**, P.O. Box 340, **Cary, N.C.** 27511. The telephone number is (919) 467-8121.

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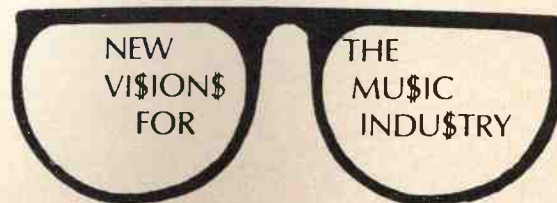
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The following individuals and companies have given their time and facilities to produce and manufacture this video documentary:

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 • Vestron Video • VTR Duplication Center Ltd. • any many more...

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

Vestron 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.

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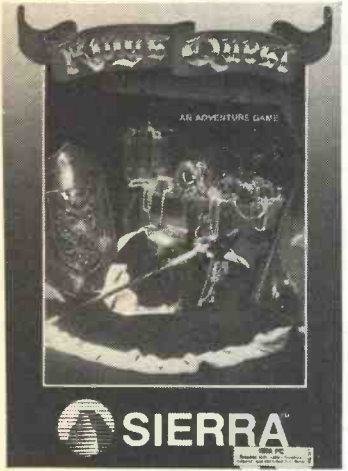
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FOR WEEK ENDING DECEMBER 22, 1984

Billboard TOP COMPUTER SOFTWARE

NEW ON THE CHARTS



KING'S QUEST 2 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, "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 those 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

Compiled from national retail store sales reports.

	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
ENTERTAINMENT	1	1	49	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
	2	18	6	KING'S QUEST	Sierra On-Line	Adventure Game		•			•				
	3	5	57	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
	4	3	63	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
	5	2	19	SARGON III	Hayden	Chess Program		•			•				
	6	8	2	SPY VS. SPY	First Star	The zany spies from MAD Magazine star in an action strategy game with one and two player modes.		•	•	•					
	7	7	11	ZORK I	Infocom	Fantasy Adventure Strategy Game		•	•	•	•	•		•	•
	8	6	29	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
	9	11	13	RAID OVER MOSCOW	Access	Strategy Game				•					
	10	4	9	SARGON II	Hayden	Chess Program		•	•★	•★				•★	
	11	17		GHOSTBUSTERS	Activision	Player is a would-be Ghostbuster challenged to start and build a franchise and avert a ghostly disaster of biblical proportions brewing in New York City.				•					
	12	RE-ENTRY		JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade-Style Sports Game		•	•	•					
	13	9	7	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game		•	•	•	•				
	14	NEW▶		LODE RUNNER	Broderbund	Arcade-Style Game		•	•						
	15	14	12	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game			•	•					
	16	NEW▶		ARCHON I (ELECTRONIC ART)	Electronic Art	Strategy Arcade Game		•	•		•				
	17	15	8	CUT THROATS	Infocom	Action Role Playing Game		•	•		•	•			•
	18	19	5	TRIVIA	Mirage Concepts	Trivia Game				•					
	19	NEW▶		STAR LEAGUE BASEBALL (GAME STAR)	Game Star	Arcade Style Game			•						
	20	20	63	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
EDUCATION	1	1	64	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	••	••	•	•			
	2	3	45	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
	3	2	47	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students ages 6 through 12, with a game at the end.		•		•	•				
	4	5	12	TYPING TUTOR III	Simon & Schuster	Program That Develops Speed, and shows progress in Typing Speed and Accuracy.		•		•	•				
	5	4	11	MASTERING THE SAT	CBS	Educational Program designed to help prepare for the SAT exam.		•		•	•				•
	6	7	12	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.		•	•	•					
	7	9	19	WORD ATTACK!	Davidson & Associates	Designed for students, grades 4 - 12, to teach new words, their meanings and their usages in an interesting and exciting way.		•		•	•				
	8	6	5	SAMPLE SAT	Hayden	Sample Test Module		•	•	•	•				
	9	10	5	MUSIC COMPOSER	Commodore	Program that allows children to create, play and save tunes. Simulates 9 instruments, notes appear on screen. Child plays keyboard like a piano.				•					
	10	8	7	FRACTION FEVER	Spinaker	An educational game designed to teach people aged 7 to adult about fractions.		•	•	•	•				
HOME MANAGEMENT	1	1	22	PRINT SHOP	Broderbund	At Home Print Shop		•							
	2	2	24	PAPER CLIP	Batteries Included	Word Processing Package				••					
	3	7	64	PFS: FILE	Software Publishing	Information Management System		•			•	•			
	4	8	22	EASY SCRIPT	Commodore	Word Processing Package				•					
	5	4	64	BANK STREET WRITER	Broderbund	Word Processing Package		•	•	•	•				
	6	3	56	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•	•			
	7	5	3	1-2-3 LOTUS	Lotus Inc.	Programming Language					•				
	8	RE-ENTRY		GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets.					•				
	9	6	5	NET WORTH	Scarborough System	Designed to manage personal finances.		•	•	•	•				
	10	9	6	THINK TANK	Living Video Texts	Designed as an idea processor. Used in creating and storing report outlines.		•			•				

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•—DISK ◆—CARTRIDGE ★—CASSETTE

Effect on Cable, Rental Studied

MEET LOOKS AT PAY-PER-VIEW

LOS ANGELES Will pay-per-view systems cripple the home video software and cable tv fields? According to one pay-per-view proponent, Mel Harris, president of Paramount video, "The single largest direct revenue in the late '80s will be from pay-per-view"—the ability to pay for desired programming one program at a time when it is ordered up on home selectors.

"If you sleep through this one, you may not wake up," Harris told members of the cable tv community at the Western Cable Show, Dec. 5-7. He continued: "Pay-per-view is easier than video rentals, and that is becoming quite apparent."

It is believed that videocassette rentals will rack up a total of some

\$1.7 billion in revenue for 1984. The advent of personalized tv programming systems could greatly change the direction of the home video rental field, Harris maintained.

Concurring with the Paramount executive was Neil Austrian, the newly appointed chairman of Showtime/The Movie Channel. He predicted that individualized pay-per-view systems will be pervasive by 1990.

Austrian also called for the pay-tv industry to drop its rates. Executive's at the conference described the cable field as depressed, claiming it continues to be saddled with overpriced services, a slowness to rebuild and build systems and a lack of innovative programming.

USA Network and Ted Turner's WTBS were lauded for airing programming that Paramount's Harris described as "better quality for the

money." He added, "Do you realize that only six out of 10 viewers watch [narrowcast] MTV, ESPN and CNN?"

Although the ailing cable industry came under attack by industry executives, James P. Mooney, president of the National Cable Television Assn. (NCTA), noted in his opening remarks that the pay-tv area's revenues jumped 140% since 1981. He said that income was at \$3.3 billion in 1981 and this year will be near \$8 million.

According to Mooney, VCR ownership "goes hand in hand with cable penetration." He said that studies show pay-tv subscribers tend to own video hardware. He did not talk about whether cable households have a tendency to rent or purchase prerecorded video product.

Mooney noted that the number of cable homes is nearly 60 million.



Helpful Hype. Sight & Sound Distributors, a home video wholesaler, tries to boost its sales by helping retailers move product. One campaign featured a birthday cake for the feature "Sixteen Candles," left, and a contest. Dan Sant of MCA is shown congratulating winner Jim Mort.

Distributor Ignites 'Sixteen Candles'

Sight & Sound Sweepstakes Promotion Pays Off

BY EARL PAIGE

ST. LOUIS Imaginative, well-planned promotions for home video titles are worth distributors' efforts, say staffers here at Sight & Sound Distributors. Promotions can often boost otherwise lackluster titles, too, as was the case with a "Sixteen Candles" event that pulled 6,000 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-branch 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 diffi-

cult 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," which he adds can range from \$5,000 to \$10,000.

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 \$79.95 release. S&S also printed up several posters.

Right now, S&S is staging a Paramount "Buy 25" promotion. A "mystery shopper" is visiting accounts checking to see if displays are up, and people are reacting 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.

VCR Sales Drop in Britain

Major First Half Downturn Noted

LONDON Sales of VCRs in the U.K. in the first half of 1984 dipped badly, according to new trade statistics from the British Radio Equipment Manufacturers' Assn. (BREMA). The downturn was "particularly dramatic" in the April-June quarter, the trade group says.

In that period, 268,000 VCRs were delivered to the trade, compared with 680,000 in the same quarter of 1983. "A sharp reduction in retailer's stocks partially accounts for the fall," says BREMA.

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 seasonal line, with much stronger demand noted in the winter months.

According to the trade organiza-

tion, a mid-1984 tally showed the number of VCRs in use in Britain had hit the 6.25 million mark, representing more than 30% of homes.

Demand for color television also shows signs of dropping off. In the second quarter, deliveries to the trade fell by 3.2% to 706,000 units compared with the same three months of 1983. BREMA says the statistic cloaks the switch from large screen sets to small ones: "The rapid increase of more than 50% in sales of small-screen color tvs also means that a higher proportion of sets is being imported."

Deliveries of large-screen tv sets dipped 20% in the second quarter. Small monochrome set deliveries were down by 35.6% on the previous year.

'Private Dancer' Releases

Sony, Capitol Team for Tina

BY JIM BESSMAN

NEW YORK For the first time, Sony Video Software Operations is releasing a Video 45 title to coincide with the audio single release of one of the videocassette's clips.

Tina Turner's four-clip Video 45, "Private Dancer," is set for mid-January release, shortly following Capitol's Dec. 28 release of her "Private Dancer" single. The compilation will contain the long version of the just-completed clip for the song, which is the title track from Turner's current best-selling album, as well as the three previous singles from the album: "Let's Stay Together," "What's Love Got To Do With It" and "Better Be Good To Me."

Noting the "first time" collaboration between audio and video software companies, Sony Video Software's national marketing manager Andrew Schofer claims that this also marks the first instance where "a Video 45 is made available at the marketplace at the same time that one of its clips is going into rotation on music video outlets and its single is being pushed up the charts."

Schofer adds that Sony expects Turner, "a major r&b/rock crossover artist in the record industry," to follow Michael Jackson's and Prince's lead as black artists who have made successful crossovers into the home video area as well.

According to Bill Burks, vice president of merchandising and creative services at Capitol Records, a Capitol/Sony cross-promotion is being readied as part of an effort to "re-energize" the "Private Dancer"

album campaign. "They'll tag our LP on their p-o-p and print, and in return we tag them on our clip where applicable when it's serviced," he says. "We feel that since Tina Turner is a multimedia artist, it's appropriate to mention that she has product on Capitol and Sony. It would be limiting to indicate that she is only a recording artist."

The "Private Dancer" video, says Burks, will thus be tagged with the artist's name, song title, and record and video label.

Schofer adds that a "very large" cross-merchandising contest is also in the works. Details have not been finalized, but, according to Burks, Sony will likely contribute video hardware to the winners.

"What's important for us and Sony is that the clip be available at retail at the same time that it and the single are being worked," says Burks, seconding Schofer's concerns. "Video dealers and distributors are often hurt when music video product enters the marketplace so long after first being viewed on video outlets that they don't benefit from the earlier exposure. This way both sides reinforce each other while the whole thing underscores the fact that we're midway through the 'Private Dancer' project, and are reminding the industry, retail and consumer communities that it's longterm."

The Turner audio/video co-release and promotion follows in the footsteps of Sony Video Software's biggest marketing push to date, behind its "Jazzin' For Blue Jean" David Bowie "mini-movie" video-

(Continued on page 34)

FOR WEEK ENDING DECEMBER 22, 1984

Billboard

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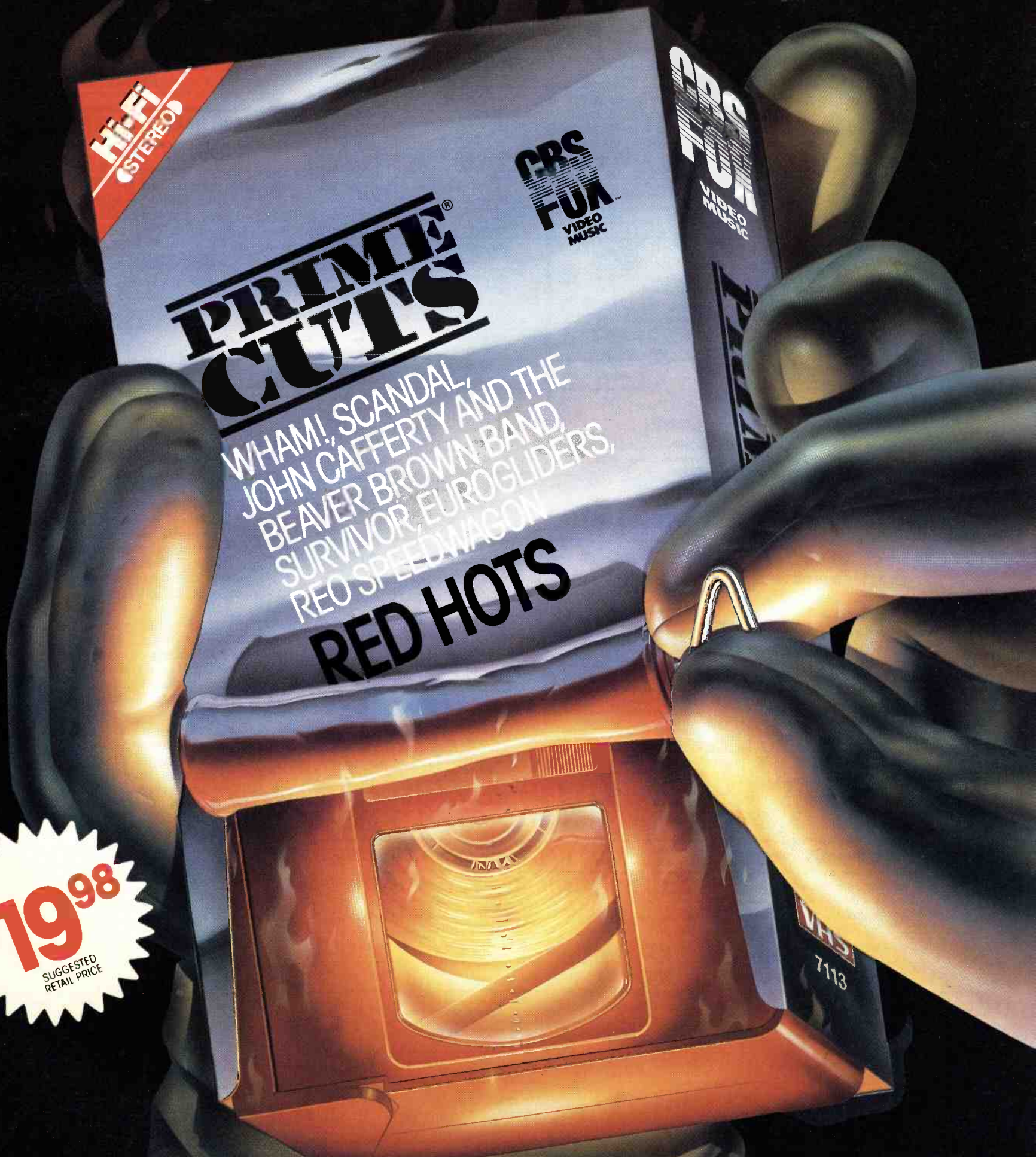
TOP VIDEODISKS

Compiled from national retail store sales reports.						Year of Release	Rating	Format	Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	4	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 29.98
2	4	16	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
3	5	14	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
4	7	4	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	CED Laser	24.95 34.95
5	2	7	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	CED Laser	29.98 39.98
6	3	6	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	CED Laser	29.98 29.98
7	NEW ▶		YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	CED Laser	19.98 34.98
8	6	7	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	CED Laser	29.95 29.95
9	NEW ▶		FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	CED Laser	29.98 29.98
10	10	5	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	CED Laser	29.95 29.95

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

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TOP VIDEOCASSETTES RENTALS

			Compiled from national retail store rental reports.			Year of Release	Format	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	4	THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
2	2	14	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
3	6	3	PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
4	9	4	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	Arnold Schwarzenegger Grace Jones	1984	PG	VHS Beta
5	3	10	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
6	4	6	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin William Maria Alonso	1984	R	VHS Beta
7	21	2	THE LAST STARFIGHTER	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
8	5	13	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
9	10	7	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
10	11	6	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
11	7	8	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
12	8	11	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
13	12	10	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
14	NEW ▶		THE NATURAL	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
15	13	8	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
16	15	10	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
17	NEW ▶		BOLERO	Cannon Films Inc. USA Home Video 217-468	Bo Derek George Kennedy	1984	NR	VHS Beta
18	14	14	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
19	16	13	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
20	17	7	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
21	18	20	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
22	28	7	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
23	24	10	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
24	26	16	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
25	31	29	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
26	20	7	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
27	29	27	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
28	22	7	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
29	39	33	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
30	19	21	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
31	30	54	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
32	23	9	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
33	32	2	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta
34	35	3	DEATHSTALKER	Vestron 5048	Barbi Benton	1984	R	VHS Beta
35	33	8	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
36	27	11	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
37	34	22	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
38	36	25	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
39	25	2	REUBEN, REUBEN	CBS-Fox Video 1435	Tom Conti Kelly McGillis	1983	R	VHS Beta
40	38	10	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta

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Buy, Somebody. Promoting Mr. T's home video title, "Be Somebody, Or Be Somebody's Fool," MCA Home Video executives gather with Mr. T at the Children's Hospital in Los Angeles to showcase the title. From left are MCA Home Video president Gene Gisquinto, "Be Somebody" producer Topper Carew, and MCA vice president Neil Hartley and Jerry Hartman.

'PRIVATE DANCER' CAMPAIGN

(Continued from page 31)

cassette, which was released in late November, two months after Bowie's "Tonight" album release on EMI America, and Duran Duran's new "Dancing On The Valentine" Video 45.

Sony is spending \$200,000 to advertise the two titles, using traditional print buys in consumer magazines and a heavy tv commitment, for which commercials have just been finished.

Additionally, Sony is sponsoring contests in various teen magazines

and giving Bowie video product to "Rock Over London" radio show. Meanwhile, EMI America is promoting the Sony title via Bowie album inserts, and is setting up a national cross-merchandising display contest from Jan 15-Feb. 15 for its customer service representatives, district managers and store managers at outlets selling both Bowie videos and albums. Sony hardware, including VCRs, CD players, personal cassette players and televisions will be given away within each participating group.

In another promotion, Sony recently completed a tie-in with USA Cable Network and ATI Video to commemorate the inauguration of stereo transmission of the "Night Flight," "Radio 1990" and "Heartlight City" programs. Prizes given away via a random drawing included a Sony stereo television, hi fi VCR, and a library of 20 music videocassettes, including the new Bowie and Duran Duran titles.

Schofer says that the Bowie and Duran Duran videocassettes were the company's first and second most successful releases respectively, thus indicating that "the music video market is continuing to grow and consumers are demanding product." Besides the Turner release in January, Schofer reports that the month will bring Video 45s by Queen, Blancmange, Berlin, Missing Persons and Tears For Fears, as well as a Video EP by the Jam and a Video LP by the Michael Stanley Band.

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.

Shipments of the descramblers begin 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 hot line to operators needing additional information or installation help. The number is (212) 512-5666.

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Warner, CBS Called 'Leading Producers'
COALITION BLASTS VIOLENCE IN CLIPS

BY FAYE ZUCKERMAN

LOS ANGELES The National Coalition on Television Violence has cited Warner Communications and CBS as "by far the leading producers of violent [promotional] music videos. Warner produced 20% 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 scaring 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 NCTV 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 'n the Saddle Band.

Dr. Thomas Radecki, who heads the Illinois-based watchdog group, says he discovered that MTV and WTBS broadcast 17.9 violent acts each hour. About 22% of all videos contained violence between men and women, and 13% 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. "Those groups use sta-



Video Conference Consummation. Yes, people do do things at video conferences other than talk. Here, California-based Pilot Video signs a deal for its "California 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 Allen, and Pilot's Barbara Gronbeck.

New Video Clips

APOLLONIA 6
Sex Shooter
 Apollonia 6/Warner Bros. Records
 Simon Fields
 Kenny Ortega

BONEMEN OF BARUMBA
Don't Tell
 Icons/Fever Records/Engima
 Dave Anderson

BRONSKI BEAT
Smalltown Boy
 Age of Consent/MCA Records
 Aldabra
 Bernard Rose

CHICAGO
You're The Inspiration
 Chicago 17/Full
 Moon/Warner Bros. Records
 Francie Moore
 Leslie Libman

BILLY CHINNOCK
Rock N Roll Cowboy
 Rock N Roll Cowboys Paradise &
 Restless Hearts
 Bob Cummings Productions/Paradise Video
 Harold Bradley, Producer
 Marty Abrahams/Billy Chinnock

THE CHURCH
Remote Luxury
 Remote Luxury/Warner Bros. Records
 Phill Austin
 Phill Austin

THE DAZZ BAND
Let It All Blow
 Jukebox/Motown Records
 Chuck Braverman/Braverman Productions
 Stephen Pilster/Crosslight Management
 Chuck Braverman

DEVO
R U Experienced
 Shout/Warner Bros. Records
 Devo and Telemusic
 Jerry Casale

THE FIXX
Sunshine In The Shade
 Phantom/MCA Records
 Picture Music
 Julia Heyward

FRANKIE GOES TO HOLLYWOOD
The Power of Love
 Welcome To The Pleasure Dome/Island
 Medialab
 Godley & Creme

BARRY GIBB
Fine Line
 Now Voyager/MCA Records
 Greenback Films
 Storm Thorgerson

SAM HARRIS
Over The Rainbow
 Sam Harris/Motown Records
 Barnard Productions
 Michael Barnard

(Continued on opposite page)

(Continued on opposite page)

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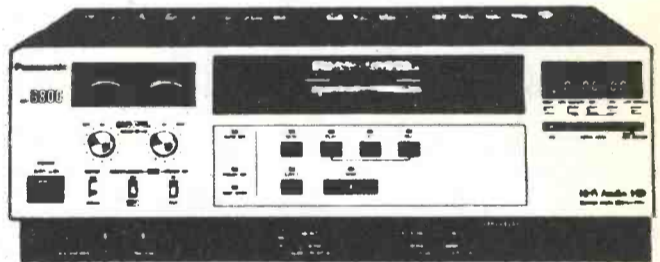
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- DJ's on staff to answer programming questions!

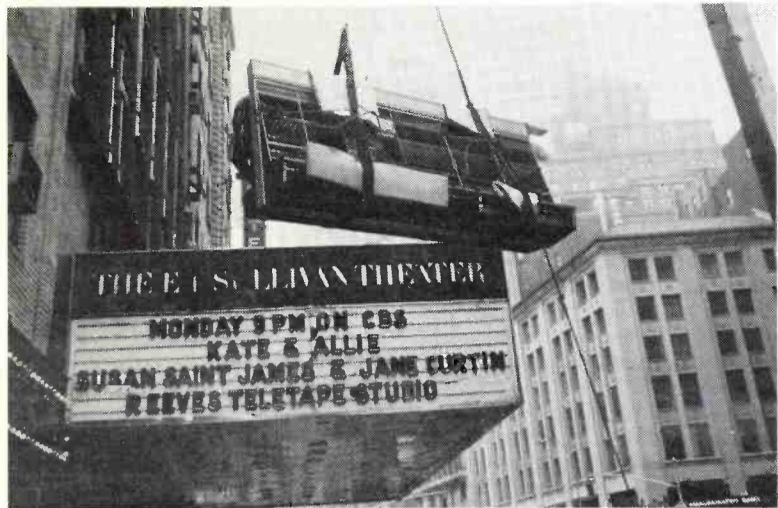
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A Neve Flies Up On Broadway. Sigma Sound's recently acquired Neve 8078 52-input console was just a little too big to go in the front door, so it had to be airlifted by crane up to the 10th floor facility. The board is slated for Studio 7.

SIGMA GETTING NEW YORK FACELIFT

Neve, SSL Consoles Accommodate Changing Demands

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 idiosyncracies 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 52-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 52 inputs were necessary because

"we need all these returns for the aux equipment."

As far as digital purchasing, Tarsia remains undecided, 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 manufac-

turers, if a client asks for something you don't have, you've still got to go out and rent what they want," Tarsia continues. "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 "super 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,

(Continued on page 38)

Audio Track

NEW YORK

THE SECRETARIES are recording basic tracks at **Rawlston Recording** in Brooklyn. Producing for Shorthand Productions is **Jack Maebly**, with engineer **Mark Mandelbaum** and assistant producer **Bob Jewett**.

At Long Island City's **Power Play**, **Patrick Adams** and **Abdul Basit** produced Basit's 12-inch debut.

LOS ANGELES

AT GROUP IV Recording, engineer **Dennis Sands**, assisted by **Andy D'Addario**, is behind the board for **Steve Lawrence & Eydie Gorme**, laying orchestra tracks for their new album.

Producer **David Malloy** is working on **Dolly Parton's** next album at **Sunset Sound**. **Joey Bogan** is at the board, with **Peggy McCreary** assisting. **Julio Iglesias** has also been in doing vocal overdubs for his Span-

ish album. **Ramon Arcusa** is producing, with **Terry Christian** at the board, assisted by **Stephen Shelton**. Finally, **Johnny Mathis** has been doing vocal overdubs with producer **Denny Diante**. **Franke Wolfe** is engineering, with **Bill Jackson** assisting.

At **Evergreen**, **Rockin' World Records** act **Swift Kick** has been in with producer/engineer **Mike Hatcher**. **Vito Racano** is co-producing. Also, **Bad Art** with **Lauren Wood** is mixing with producer **Kathy Kurasch**. At the board are **Joe Chicarelli**, **Czaba Pectocz**, **Jim Behrendt** and **Kurasch**.

At **Artisan Sound**, disk mastering engineer **Greg Fulginiti** recently mastered albums for: "The River" soundtrack, produced by **John Williams**; **Ella Fitzgerald** and **Duke Ellington**, produced by **Norman Granz**; **Eric Carmen**, produced by **Bob Gaudio** and **Don Gehman**; and 12-inch singles by **Blancmange**, **Kim Carnes** and **Girl Talk**.

(Continued on page 38)

Video Track

LOS ANGELES

A&M STUDIOS in Hollywood will play host to **Playboy Video's** first major production destined for the home video field, "Girls Of Rock And Roll," a "rockumentary" focusing on female musicians. **Carol Rosenstein**, president of **Together Again Productions**, which has nearly 40 major concerts, will produce the feature-length video, which will take eight days to shoot. **David Winters** is set to direct it; **Playboy Video's Marilyn Grabowski** and **David Black** will supervise the project. **CBS/Fox Video** will distribute the piece.

Catzel, Thomas & Associates' newly formed **Decoy Productions** has moved into a 5,000 square foot facility in West Los Angeles. The new complex contains three off-line editing bays, a 20- by 22-foot insert stage, a multi-track recording studio and a projection room.

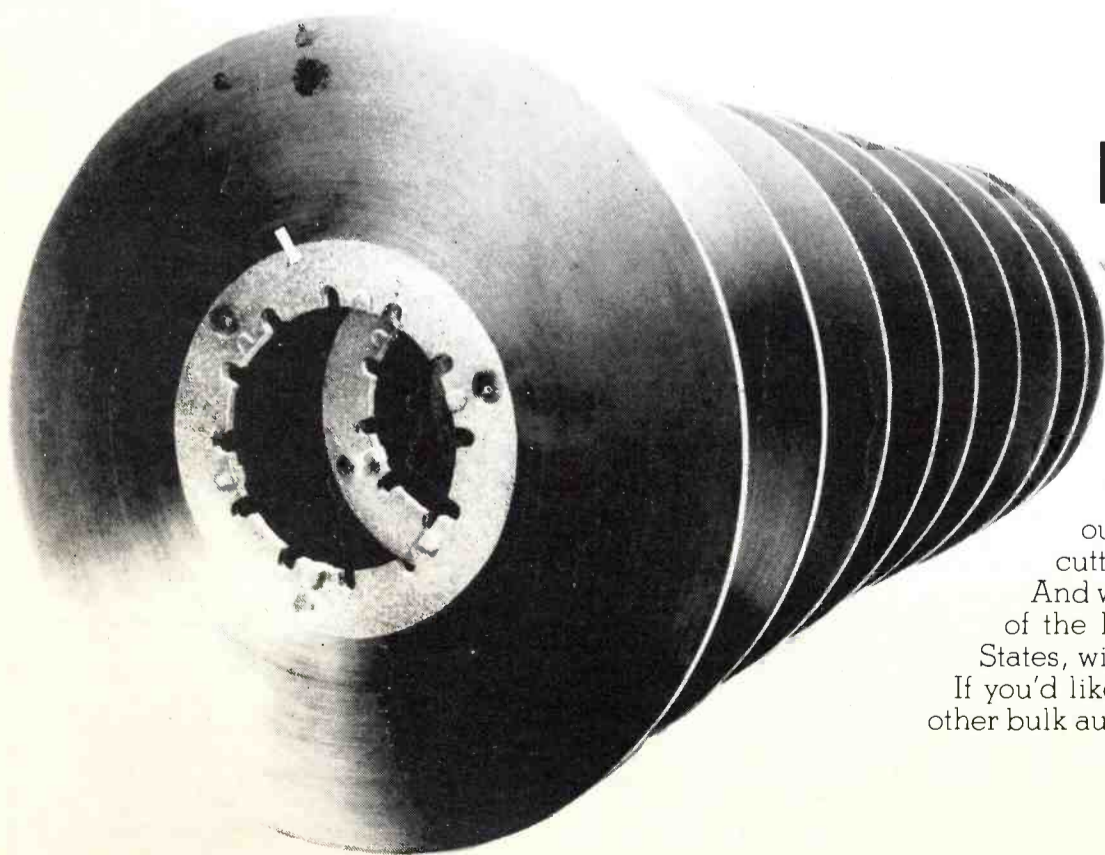
Mr. T's "Mr. T's Ten Commandments," **Ratt's** "Wanted Man," **Diana Ross's** "Swept Away," **Los Lobos'** "Will The Wolf Survive" and **Chaka Khan's** "I Feel For You" are some video clips for which **EFX System** recently provided technical

audio services and/or transferred masters. The total audio complex recently started servicing music video production companies.

A downtown Los Angeles warehouse took center stage in **Molly Hatchet's** video "Satisfied Man," directed by **Picture Music International** director **George Bloom**, known for **Roger Taylor's** "Strange Frontier" clip. Lensed by **Henning Schellerup** in a day and a half, the video piece features all of the band members and is said to contain dialog, performances and conceptual footage. **Peter Blanchley** of **PMI** acted as executive producer for "Satisfied Man," the first single off "The Deed Is Done" on **Epic Records**. **Tammara Wells** produced it.

For its first video clip, British heavy metal band **Motorhead** is depicted as a group of roving rock warriors attempting to liberate young women. It was directed by **Rod Swanson**, who takes charge of **Wendy O. Williams'** video work. **Tele-Cine** at **Compact Video** did film-to-tape transfer for "Killed By Death", the first single off the "No

(Continued on page 38)



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Sound Investment

A biweekly feature spotlighting noteworthy equipment acquisitions in the studio and video 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-3324 digital multitrack recorder. Both have been installed in AAV's South Melbourne studios, 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 compatibles. In addition to the new Linn 9000 computer drum machine (Billboard, Dec. 8), the New York-based studio has also recently acquired the Publison Infernal Ma-

chine 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 Sync boxes with MIDI clock/SMPTE interface, as well as Roland's new Super Jupiter 8 polyphonic synth. Unique has also acquired a new German piece of gear, the SRC (SMPTE Reading Clock) master clock interface.

GHL 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 modifica-

tions designed to improve its performance during live remotes.

Tape machines on board the mobile included two Otari MTR-90/II-24 recorders, one Otari MTR-12 half-inch two- or four-channel recorder, two Otari MX-5050B/II quarter-inch two-channel recorders, a JVC CR-6650 three-quarter inch videocassette recorder and two Aiwa F-990 cassette decks. The GHL remote unit also features the dbx 700 digital audio processor for direct stereo or satellite up-links, as well as a full complement of outboard gear, including Lexicon Model 200 digital reverb. A BTX Soft-touch system provides time code sync of up to three transports and link-up to video facilities.

Edited by STEVEN DUPLER

AUDIO TRACK

(Continued from page 37)

NASHVILLE

AT THE BENNETT HOUSE, Franklin, Tenn., Brown Bannister has been producing Amy Grant, with Jack Puig engineering. Steve Buckingham has been producing Tammy Wynette, with Gene Eichberger 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 hometown rockers Tim Krekel & the Sluggers.

At The Castle, producer Tom

Robb is laying basic tracks for the soundtrack to **Dino De Laurentiis'** production of "Marie," starring **Sissy Spacek**. **Chuck Ainlay** is at the controls.

RCA producer **Mark Wright** is finishing up an album for **Gus Hardin** at Music Mill. **Joe Scaife** and **George Clinton** are engineering. Producer **Harold Shedd** is finishing up **Alabama's** latest, with **Jim Cotton**, **Scaife**, **Paul Goldberg** and **Clinton** sharing engineering tasks.

At **Music City Music Hall**, producer **Jerry Kennedy** is cutting

VIDEO TRACK

(Continued from page 37)

Remorse" album on Bronze Records.

NEW YORK

FOR EMERGENCY/MIRAGE recording act **Nolan Thomas'** single "Yo Little Brother," the **Vid Kids** make their debut in a video said to be totally non-violent, lacking sexism, guitar 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** **Doungstage**. It was lensed by **Yuri Denysenko** and edited by **David Bean**.

Joan Jett & the Blackhearts have completed two promotional clips for their MCA album "Glorious Results Of A Misspent Youth."

tracks on CBS artist **Joe Stampley**. **Bill Harris** is at the board. **Mel McDaniel** is finishing up an album for Capitol Records, with **Kennedy** and **Harris** again producing and engineering. And **Brien Fisher** and **Royce & Jeannie Kendall** are finishing up the **Kendalls'** newest album for Compleat 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. 10036.**

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 is comparable 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 respite from the Philadelphia music scene. "A 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 studios' business is still split 50-50 between music and video work. Recent projects at **Sigma Philadelphia** have included audio sweetening for a **Patti LaBelle** video, work on a **Krokus** video, and even an industrial film for the **Formica Co.**

"The key to our successful shift from exclusively audio to video post-production 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 acumen in effecting the change-over to audio-for-video, **Tarsia** notes that the operation is not doing as well today as it was in 1978, but he points out that the New York facility has offset the difference. He estimates revenues for **Sigma 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."

The video for "I Love You Love" was directed by **MGMMO's David Mallet**, who has directed the group in prior videos. **Beth B.**, who rose to fame for directing the controversial "The Dominatrix Sleeps Tonight," took charge of "I Need Someone," originally intended for European release.

Leon Russell has released a clip for "Rescue My Heart," from his "Solid State" album on **Paradise Records**. It was directed by **Bob Macken** and **Ed T. Eberle**. Portions of the video were filmed at Nashville's **Paradise Studio**. **Macken** produced the piece for **Cracken Productions**. It was edited at **Longwood Video** by **Ira Meistrich**.

Steve Kahn, a director for **Pioneer**, took charge of video work for the **Isley Brothers'** "Look The Other Way" on **CBS Records**. **Kahn**, a veteran of the promotional clip field, shot a chroma blue set on 35mm film. He then utilized **Ultimate** to transfer the film to one-inch videotape so he could place the entire set among a field of stars. **Ron Robbins** edited the video at **Panavideo**. It was produced by **Bonnie Dry** at New York's **Silvercup Studios**.

Silvercup Studio's also played host to **Daryl Hall & John Oates** video sequel to "Adult Education." Additionally, the facility oversaw **Eric Carmen** in "I Want To Hear It From Your Lips" on **Griffin Records**. **Beth Broday** produced the piece for **Fusion Films**. **Michael Peters**, who choreographed the Broadway show "Dreamgirls," directed the Carmen video.

Glenn McDermott and **Ron McGugins** produced "Boys" for the **Triplets**, recently signed to **Elektra/Asylum**. It was directed by **Peter Tarshis**. Post-production on the video occurred at **Hi-Lite Video**.

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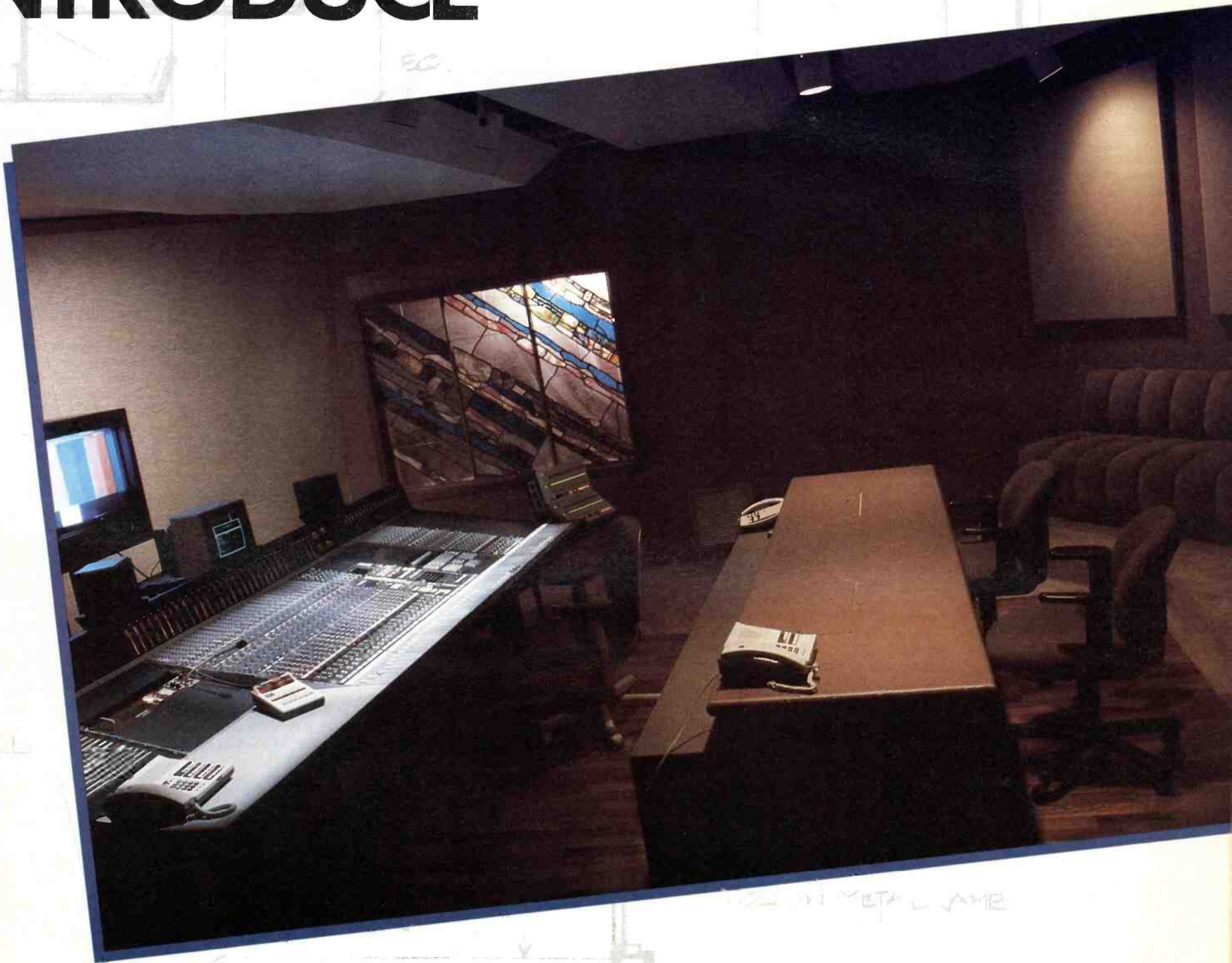
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String of Sold-Out Dates

Frankie Satisfies Stateside Curiosity

BY ETHLIE 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 the 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 largest 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 market for us," says tour manager Ian Jeffery, former tour manager for AC/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 English 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 AC/DC's light and sound rigs into clubs with 1,000-person capacities. And they agreed to do literally hundreds of interviews, in-store and television appearances. 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), and the rest of us are a session band," says drummer Peter Gill. "We're not a session band. We're all musicians, and we all contribute."

"We're not a creation of (producer) Trevor Horn," adds guitarist Brian Nash. "You can't con 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 music 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 merchandising machine of ZTT Records—brainchild of producer Trevor Horn and publicist Paul Morley—and its

distributor, Island Records. But, they also admit the T-shirts, liner notes, 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 beauty of the pop single. That's what made Motown: every record on Motown was just that bit 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 stiffed here first time around. "Relax" took three months in the studio to record," says Nash, "at 1,000
(Continued on page 42)



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 Tandem 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-platinum Christmas album, "Once Upon A Christmas," superstars Kenny Rogers and Dolly Parton are teaming up 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/EMI, 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 outside 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 Hendersonville, Tenn. (formerly C.K. Presents), notes that tickets will be priced at \$19.50 and \$17.50 in some markets, \$17.50 and \$15.50 in others. Pricing depends on what Rogers' tickets sold for in each city prior to Parton's addition on the tour. This represents a basic increase of \$2 per ticket, Spurlock says.

Tickets for the New Year's Eve Forum festivities will be \$50 and \$30, but will offer a variety of entertainment 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 benefit for the African Relief Fund, a further extension of Rogers' efforts to combat world hunger. The date for that show has not yet been announced.
(Continued on page 42)

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 veteran 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 Hillsboro, N.H., is offering an intriguing glimpse of an audience seldom actively targeted by mainstream record/tape marketers: the upscale baby-boom generation, once at the heart of the rock era surge for music, but now rising through adult demographic segments.

Using market research culled from his concert audiences, the Harvard graduate has confirmed his hunch that these upscale adults remain potentially loyal album fans. To reach them, however, Rush has followed some offbeat paths, including direct mail marketing and decidedly elite print ad buys in The New Yorker and Yankee magazine.

That such plays have worked is measured by increases in concert attendance, especially in his strongest market, Boston, where he was unable to fill a 500-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 Symphony Hall.

"It started about three years ago," says the lanky baritone and guitarist. "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 tinker with things that don't work, and I was puzzled by the record industry's problems, and by the major labels' assertion that I didn't have an audience anymore."
(Continued on page 42)

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Talent in Action

U2

Radio City Music Hall, New York
Tickets: \$16.50

U2 IS THE PERFECT band if you're longing for a return to the '60s: politically conscious, socially committed, musically adept. In short, what once 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, U2 has forged a sound that completely complements its you-gotta-fight-to-be-a-pacifist stance. Drummer Larry Mullen's parade style cadences prove the perfect metric backbone for the outfit. But at core, U2's music is guitarist The Edge. His stuttering rhythm phrases frequently dominate the band to the extent that vocals take a supporting role, coloring the steady flow of chorded chant rhythms.

Radio City itself presents a special challenge for a rock band. Its cavernous expanse usually means uneven sound and distortions for an electric group. But U2 was able to use the hall's quirks to eerie effect, due in particular to The Edge's deft use of ringing harmonic overtones and sustained feedback.

Musically, the program hewed close to the program offered on the band's last tour two summers ago. Featuring only three tunes from their latest album, "The Unforgettable Fire," including the present single "(Pride) In The Name Of Love," the show emphasized the more FM-friendly "War" compositions like "Sunday Bloody Sunday," "Second To Say Goodbye" and "New Year's Day."

Those longing for the '60s may also get a little misty-eyed during the band's more self-righteous moments. Vocalist Bono's on-stage remarks about ticket scalpers charging "too much" drew a roar of approval in New York. It also effectively separated the band from people hawking authorized U2 T-shirts for \$21 in the lobby.

Audience reaction to the program bordered on hysteria. Bono, always able to incite the New York audience to just the proper pitch, was up to form. Standing on chairs through the entire show, the crowd was relentless in its approval, especially when chanting along on request.

As a band, U2 gets better and better with each tour. On the negative side there are still gratuitous musical moments like Bono's quickie version of "Amazing Grace," but when a group answers their most commercially successful studio album with a recording as challenging as "The Unforgettable Fire," it's hard to question their integrity. Or to set limits on their future.

FRED GOODMAN

LET'S ACTIVE

Cabaret Metro, Chicago
Tickets: \$13.50

FACING A PACKED house awaiting General Public, Let's Active had no problem warming up a crowd lib-

erally sprinkled with true believers.

One of the more intriguing garage pop bands around, Let's Active has in leader Mitch Easter not only a much-admired producer (R.E.M., Bongos, Individuals) but a songwriter of endless hooks and cleverly skewed lyrics. Easter plays a mean guitar as well, and if his singing isn't always on target, his fervor makes up for the occasional sour note.

Faye Hunter, one of Let's Active's original trio, exhibited a tough inventiveness on bass, with her husky alto voice offsetting Easter's '60s-inflected tenor. New member Jay Peck proved that Let's Active hasn't suffered at all in losing original drummer Sara Romweber, and fellow newcomer Tim Lee on keyboards added an aural dimension, which fleshed out Let's Active's sound without affecting their spontaneous, inspired-amateur appeal.

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 "Afoot" EP. While the band's sound has been moving more and more away from the Beatlesque pop that marked their debut, the quintessential gem of that period, "Every Word Means No," seemed to elicit the most positive response. 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.

MOIRA McCORMICK

JASPER CARROTT

Great American Music Hall,
San Francisco
Tickets: \$8

THE HIGHLY SUCCESSFUL British comedian, making a long-planned and well-orchestrated frontal attack to crack the American market, wowed a sellout crowd of more than 500 Oct. 12, with a delightfully zany mix of one-liners, anecdotes and musical interjections that gave fresh perspective to the theme of the hopefully-hip Limey lost in the wilds of urban America.

The show was taped in anticipation of a stateside album. Seven of Carrott's British albums on DJM 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 Carrott to be well in reach of his goal to be "the first 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 zingers 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" called "Dead People" that brought the house down.

JACK McDONOUGH

AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JACKSONS	Dodger Stadium Los Angeles	Nov.30-Dec. 2	\$4,200,000 \$28	150,000 three sellouts	Stadium Management Corp.
JACKSONS	B.C. Place Vancouver	Nov. 16-18	\$2,896,800 (\$3,621,000 Canadian) \$37.50	96,560 (100,000)	Concert Productions International/Stadium Management Corp.
PRINCE SHEILA E.	Capital Centre Landover, Md.	Nov. 18-20, 26	\$2,003,293 \$17.50/\$15.50/\$12.50	133,182 seven sellouts	G-Street Express/ Rainbow Over America
NEIL DIAMOND	Reunion Arena Dallas	Dec. 6-8	\$824,184 \$17/\$15	57,141 three sellouts	Concerts West
PRINCE SHEILA E.	Greensboro (N.C.) Coliseum	Nov. 14-16	\$734,774 \$17.50/\$15.50/\$12.50	44,630 three sellouts	G-Street Express/ Rainbow Over America
LUCIANO PAVAROTTI	Madison Square Garden New York	Nov. 16	\$467,248 \$50-\$15	18,603 (19,595)	In-House/Herbert Bresler
KENNY RODGERS B.J. THOMAS EDDIE RABBITT	The Centrum Worcester, Mass.	Nov. 24-25	\$371,061 \$16/\$13.50	25,534 two sellouts	North American Tours Inc.
IRON MAIDEN TWISTED SISTER	Maple Leaf Gardens Toronto	Nov. 30	\$210,613 (\$263,427 Canadian) \$17.50	17,500 sellout	Concert Productions International
BRUCE SPRINGSTEEN & THE E STREET BAND	Tallahassee (Fla.)-Leon County Civic Center	Dec. 7	\$207,520 \$16	12,970 sellout	Beach Club Promotions/ Cellar Door Promotions
KENNY ROGERS SAWYER BROWN EDDIE RABBITT	Providence (R.I.) Civic Center	Nov. 28	\$187,479 \$15/\$13.50	12,184 (13,036)	North American Tours Inc.
IRON MAIDEN TWISTED SISTER	The Forum Montreal	Nov. 27	\$180,232 (\$225,291 Canadian) \$16.50	13,645 sellout	Donald K. Donald/ Concert Productions International
IRON MAIDEN TWISTED SISTER	Colisee de Quebec Quebec	Nov. 26	\$169,290 (\$211,613 Canadian) \$15.50	13,635 sellout	Donald K. Donald/ Concert Productions International
CHICAGO ALAN KAYE	Carver Kawkeye Arena Iowa City	Dec. 2	\$165,689 \$13.50/\$12.50	12,701 (15,500)	Contemporary Presentations/Pace Concerts
KENNY ROGERS SAWYER BROWN EDDIE RABBITT	Olympic Arena Lake Placid, N.Y.	Dec. 1	\$161,878 \$16/\$13.50	\$10,692 sellout	North American Tours Inc.
KENNY ROGERS SAWYER BROWN EDDIE RABBITT	Cumberland County Civic Center Portland, Me.	Nov. 29	\$138,854 \$16/\$13.50	9,965 sellout	North American Tours Inc.
ASHFORD & SIMPSON ALICIA MYERS	Painter's Mill Theater Baltimore	Nov.30-Dec. 1	\$132,708 \$18	8,531 (9,792) four shows two sellouts	Marc Corwin/That's Entertainment
KENNY ROGERS SAWYER BROWN EDDIE RABBITT	Veterans Memorial Coliseum New Haven	Nov. 27	\$127,760 \$16/\$13.50	8,492 (10,543)	North American Tours Inc.
IRON MAIDEN TWISTED SISTER	Winnipeg (Manitoba) Arena	Dec. 3	\$126,256 (\$157,821 Canadian) \$15.50	10,182 (12,000)	Donald K. Donald/ Concert Productions International
KENNY ROGERS SAWYER BROWN EDDIE RABBITT	Glenn Falls (N.Y.) Civic Center	Nov. 30	\$123,750 \$16.50/\$13.50	7,659 sellout	North American Tours Inc.
DARYL HALL & JOHN OATES	Tingley Auditorium Albuquerque	Dec. 8	\$118,515 \$13.50/\$12.50	9,242 sellout	Evening Star Prods./ Jam Prods./Big River Corp.
CHICAGO ALAN KAYE	Dane County Exposition Center Madison, Wisc.	Dec. 7	\$113,933 \$13.50/\$12.50	8,632 (9,950)	Contemporary Presentations/ Stardate Prods.
WILLIE NELSON KRIS KRISTOFFERSON BILLY SWAN	Baltimore Civic Center	Dec. 6	\$111,457 \$15/\$12.50	7,991 (13,610)	American Amusement Corp.
BARRY MANILOW	Tallahassee (Fla.)-Leon County Civic Center	Dec.8	\$111,520 \$16	6,970 (10,004)	Beaver Prods.
IRON MAIDEN TWISTED SISTER	Metro Center Halifax, Nova Scotia	Nov. 24	\$110,260 (\$137,826 Canadian) \$15.50	8,892 (9,000)	Donald K. Donald/ Concert Productions International
KENNY ROGERS EDDIE RABBITT	Broom County Arena Binghamton, N.Y.	Nov. 23	\$109,808 \$16/\$13.50	7,081 sellout	North American Tours Inc.
CYNDI LAUPER BANGLES	Pittsburgh Civic Arena	Dec. 4	\$108,161 \$13.75	7,857 (8,400)	Electric Factory Concerts
CHICAGO ALAN KAYE	Indiana Assembly Hall Bloomington	Dec. 4	\$97,059 \$13.50/\$12.50	7,332 (15,000)	Contemporary Presentations/ Sunshine Promotions
AEROSMITH BLACK & BLUE	Tingley Auditorium Albuquerque	Dec. 7	\$89,683 \$12.75/\$11.75	5,100 (7,422)	Feyline Presents
BEACH BOYS	Ohio Theater Columbus	Dec. 7	\$83,743 \$16/\$15/\$14	5,794 two sellouts	Brass Ring Prods.
IRON MAIDEN TWISTED SISTER	Sudbury (Ont.) Arena	Dec. 1	\$81,480 (\$101,850 Canadian) \$15.50	6,571 (7,200)	Donald K. Donald/ Concert Prods. International
CYNDI LAUPER BANGLES	Kemper Arena Kansas City	Dec. 7	\$81,243 \$13.50	6,505 (10,000)	Contemporary Prods./ New West Presentations
RICKIE LEE JONES	Warfield Theater San Francisco	Dec. 8-9	\$74,443 \$17/\$15	4,351 sellout	Bill Graham Presents
AEROSMITH BLACK & BLUE	El Paso (Tex.) County Coliseum	Dec. 8	\$74,320 \$13/\$12	5,961 (8,000)	Feyline Presents/ Jam Prods.
IRON MAIDEN TWISTED SISTER	Ottawa (Ont.) Civic Center	Nov. 28	\$72,355 (\$90,444 Canadian) \$15.50	6,419 (9,000)	Donald K. Donald/ Concert Productions International
KISS QUEENSRYCHE	Kiel Auditorium St. Louis	Dec. 4	\$54,533 \$13/\$12	4,380 (5,700)	Contemporary Productions
CYNDI LAUPER BANGLES	Louisville Gardens	Dec. 5	\$52,300 \$12.50	4,265 (6,850)	Sunshine Program
KINKS TOMMY SHAW	Cobo Arena Detroit	Dec. 7	\$50,505 \$13.50/\$10	3,766 (8,575)	Brass Ring Prods.
GEORGE STRAIT RONNA REEVES	St. Angelo (Tex.) Coliseum	Dec. 8	\$45,144 \$12/\$10	4,290 (5,000)	C & M Productions
KROKUS W.A.S.P. FELIX	Sacramento (Calif.) Memorial Auditorium	Dec. 7	\$44,805 \$15/\$13.50	3,228 (4,100)	Bill Graham Presents
KROKUS W.A.S.P. FELIX	San Jose (Calif.) Civic Auditorium	Dec. 9	\$44,802 \$15/\$13.50	3,259 sellout	Bill Graham Presents

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Blueprint from Down Under

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 new 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 Schuhkraft. Wheatley himself, best

known for his astute management plan for one of the first U.S. breakthroughs from Down Under, the Little River Band, sees a contrast with his operational style of the late '70s.

"My approach has changed somewhat in that 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 sub-

stantial 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 combination of the Curb organization and Wheatley's more selective timetable has enabled him "to know exactly what's going on, where, and for what reason," he says.

Wheatley notes that one managerial 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 Melbourne-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" hold marketing activity to just one release at a time, to sustain that level of coordination. Next at bat for the label will be John Farnham.

Wheatley, whose other managerial clients include both LRB and its former lead vocalist, Glenn Shorrock, also notes that future Wheatley 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 (Japan), 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 enormously on our first project, and I think it's healthy to work with different labels."

SAM SUTHERLAND

FRANKIE GOES

(Continued from page 40)

pounds a day. We put a lot of work into it."

But, he says, the effort paid off—even if it did engender a backlash of sorts. "We sold 10 million pieces of vinyl off two singles. We sailed up the charts past people who had been working for years. If I was in another band, I'd be pissed off, too."

Upcoming plans for the Frankies include three Christmas dates in their hometown of Liverpool, and then their first major tour of England and Europe. They expect to release a new U.S. single this spring ("Power Of Love" will only be available as an import), either a remixed cut off "Pleasure Dome" or a new tune, and then go back into the studio for a projected summer followup album. A full-blown North American tour is planned to support that release.

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TOM RUSH

(Continued from page 40)

Rush, who recorded successfully for Prestige and Elektra during the folk era before moving in 1968 to Columbia, decided to take a seminar on marketing conducted by Ed Shain. "He was intrigued by the problem of selling art—how do you sell something without any features?" Rush recalls. "So he was giving these seminars for artists. At that time I was about to try and place a new tape with one of the majors, 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 20th anniversary as a performer, Rush decided to move the annual Boston holiday show from the Paradise Theatre, where he'd been unable to sell out 500 seats at \$7, to the more prestigious Symphony Hall. Tickets 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 not only for subsequent annual concerts there 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 concert audiences to determine precisely how

Rush's audience breaks down in terms of age, sex, marital status, education, household, occupation, media and even other non-entertainment purchases.

The emerging profile depicts a constituency highly concentrated in the 26-30 and 31-35 demographics (32.5% and 38.6% respectively); 53.9% female; dominated by professional and technical careers (59.7%), and well-educated. Among those polled, a whopping 93.8% had 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 provide connections between audiences and artists," he asserts. "With the demographic shift, however, the baby boom has grown up, and [the record companies] have lost that connection."

"They're doing a fine job of doing what they're doing," he adds, alluding to the youth market. "But anybody who makes anything is after the baby boom—if they make aspirin, pantyhose or tires, they sell it to baby boomers."

Rush says he's happy to concentrate on that sector in such a climate, especially in the wake of his first album release, "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 standards, 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. 27-29 shows will also be recorded, suggesting that the cameos by outside artists on "Late Night Radio" could translate into multiple artist offerings.

ROGERS, PARTON

(Continued from page 40)

nounced.

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

According to Rogers' manager Ken Kragen, president of Kragen & Co., this tour has been contemplated for some time. The singers had talked several times about putting together a joint tour, he says, but their conflicting schedules and Parton's health problems and movie projects intervened. Interest resurfaced 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 start of filming on "The Gambler; Part III" in April.

The stars will work on a guarantee-fee basis for their tour, performing both as a duet and in separate solo segments before closing out the show's finale together. The entire show will run approximately two and a half hours, says Spurlock, including Sawyer Brown's half-hour opening set.

The concert dates are being limited 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.

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Sin el roce de tus labios.
Sin el placer de contemplarte en reposo.
Sin la gloria de verte despertar al alba.
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Piensa en mi a las doce... Por un instante.*

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dance TRAX

by Brian Chin



IT WILL STAND: Every time the year-end rolls around, I flash back to December 1979, when, six months into my first full-time writing job, I wondered if it was already the end of the line for me. I had watched most of my professional acquaintances fired from their encapsulated, specialized jobs in "disco promotion." I also

felt harassed and threatened by the coming of new wave and the ceaseless proclamation that disco had died that year. I don't think there was a person involved in the business that had grown up around clubs and club music who didn't wonder secretly, or even publicly, whether it was all over.

I would have been much calmer,

smug even, had I only foreseen that, of the top five disco records on the last weekly club list of 1979, four of the artists would be among the major crossover success stories of 1983 and 1984. That list ran, in order, **Dan Hartman, Shalamar, Rufus & Chaka Khan, Star-gard and Prince.** Futher down the chart: **Sylvester; Inner Live** (the *num-du-disque* of **Jocelyn Brown**); **One Way; Giorgio Moroder; Michael Jackson; the Sugarhill Gang; Kool & the Gang; Stephanie Mills;** and something weird and good by a European group on the Sire label.

To be honest, I can't remember how several of the charted songs went. But except for music that was forgettable anyway, nothing musical really died at that time. Still, I continue to measure the

success of the music and the whole network of club-oriented music makers and music sellers from that point because it marked the collapse of an old structure and the slow formation of another right from point zero, after the record industry had voted "no confidence."

I ran a number of very nervous pep talks in my writings that winter, trying to analyze the difficulties of the situation. Guess what? The same things hold true right now. There are still too many records coming out, and the significance of a "hit" is still being undermined by insignificant records posing as hits. New sounds and even complicated cultural environments are being overused and consumed by the underground and

then the general media, and left for dead.

How does anything good or profitable ever come out of that kind of confusion? Easy: The fans make sense of everything by leaving the dance floor. Then they visit a record store and buy one record (or more, we naturally hope) and leave others on the shelf.

It's my contention that watching any segment of the music business involves understanding the environment into which a record is released. That's why I'm amused to hear some radio people criticized for relying too heavily on sales research (just as an example), with the implication that those people don't have magic "ears." But it is

(Continued on opposite page)

FOR WEEK ENDING DECEMBER 22, 1984

Billboard HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	5	LIKE A VIRGIN (12 INCH) SIRE 0-20239 Weeks at No. One: 2	◆ MADONNA
2	2	4	8	RAIN FOREST/SOUND CHASER (12 INCH) PROFILE PRO-7059	PAUL HARDCASTLE
3	5	13	6	WE ARE THE YOUNG (12 INCH) MCA 23517	◆ DAN HARTMAN
4	10	20	6	SLEEPING DOGS LIE (12 INCH) COLUMBIA 44-05113	DOUBLE ENTENTE
5	16	25	5	SEXCRIME (NINETEEN EIGHTY-FOUR)/I DID IT JUST THE SAME (12 INCH) RCA PW13957	◆ EURYTHMICS
6	6	10	8	LOVER GIRL (12 INCH) EPIC 49-05100	◆ TEENA MARIE
7	7	14	6	YOU USED TO HOLD ME SO TIGHT (12 INCH) MCA 23520	THELMA HOUSTON
8	12	19	5	LOVERIDE (12 INCH) 4TH & B'WAY BWAY409 /ISLAND	NUANCE FEATURING VIKKI LOVE
9	11	17	6	COLOR MY LOVE (12 INCH) TSR TSR836	FUN FUN
10	14	23	5	S.O.S., FIRE IN THE SKY (12 INCH) WARNER BROS. 0-20287	DEODATO
11	8	9	8	SUSPENSE (12 INCH) CHRYSALIS 4V9-42824	TONI BASIL
12	3	1	9	BIG IN JAPAN (12 INCH) ATLANTIC 0-86947	◆ ALPHAVILLE
13	13	16	7	TEASE ME (12 INCH) ZE/ISLAND 0-96912 /ISLAND	JUNIE MORRISON
14	17	18	6	THIEF OF HEARTS (12 INCH) CASABLANCA (PROMO)	◆ MELISSA MANCHESTER
15	21	26	7	CAN'T SLOW DOWN (12 INCH) ARISTA AD1-9277	ANGELA BOFILL
16	30	46	4	HANG ON TO YOUR LOVE (12 INCH) PORTRAIT 4R9-05122 /EPIC	SADE
17	26	32	5	OPERATOR (12 INCH) SOLAR 0-66931 /ELEKTRA	MIDNIGHT STAR
18	35	45	4	NOTHIN'S GONNA COME EASY (12 INCH) ATLANTIC 0-86918	TINA B.
19	19	21	7	MADAM BUTTERFLY (12 INCH) ISLAND 0-96915	◆ MALCOLM MCLAREN
20	38	55	4	LOVERBOY (12 INCH) JIVE JD1-9280 /ARISTA	◆ BILLY OCEAN
21	18	12	9	HELPLESS (YOU TOOK MY LOVE) (12 INCH) TELEFON/PERSONAL TE 3	FLIRTS
22	9	8	8	HELLO AGAIN (12 INCH) ELEKTRA 0-66929	◆ THE CARS
23	28	31	5	COME ON, COME ON (12 INCH) GARAGE ITG-202 /ISLAND	NYC PEECH BOYS
24	41	67	3	SAY YEAH (12 INCH) PORTRAIT 4R9-05106 /EPIC	THE LIMIT
25	25	27	5	MONSTER/BOONGA (12 INCH) WARNER BROS. (PROMO)	◆ FRED SCHNEIDER & THE SHAKE SOCIETY
26	31	35	7	ROCK THE BOX (12 INCH) MEGATONE MT-130	SYLVESTER
27	4	3	9	LET IT ALL BLOW (12 INCH) MOTOWN 4524MG	◆ THE DAZZ BAND
28	32	34	8	TENDERNESS (12 INCH) I.R.S. SP-70980 /A&M	◆ GENERAL PUBLIC
29	15	11	10	BAJA (12 INCH) OH MY/PERSONAL OM4005 /PERSONAL	MASCARA
30	27	28	6	THE WILD BOYS (12 INCH) CAPITOL V-8617	◆ DURAN DURAN
31	23	15	9	SOLID (12 INCH) CAPITOL V-8612	◆ ASHFORD & SIMPSON
32	37	37	8	SEX SHOOTER (REMIX) (12 INCH) WARNER BROS. 0-20274	APOLLONIA 6
33	43	51	3	CAN THE RHYTHM (12 INCH) GEFEN 0-20272 /WARNER BROS.	GIRLTALK
34	24	7	10	THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
35	36	38	6	YOU DON'T KNOW (12 INCH) EASY STREET EZS-7512	SERIOUS INTENTION
36	42	54	4	WHY (12 INCH) IMPORT	BRONSKI BEAT
37	34	36	7	COOLING THE MEDIUM (12 INCH) RCA PW13920	M + M
38	49	61	3	5 MINUTES (12 INCH) SLEEPING BAG SLX-13	◆ BONZO GOES TO WASHINGTON
39	40	48	4	SUPERNATURAL LOVE (12 INCH) GEFEN 0-20273	◆ DONNA SUMMER
40	20	5	10	(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	22	6	10	THE WORD IS OUT (12 INCH) ARISTA AD1-9257	◆ JERMAINE STEWART
42	54	58	4	LAST CALL (12 INCH) MEGATONE MT-131	JOLO
43	39	39	7	YO' LITTLE BROTHER (12 INCH) EMERGENCY EMDS 6546	NOLAN THOMAS
44	67	-	2	SMALLTOWN BOY (12 INCH) MCA 23521	◆ BRONSKI BEAT
45	45	57	4	PARDON ME MISTER (12 INCH) ENVELOPE NV12001	RITA HART
46	46	53	4	DO WHATCHA WANNA DO (12 INCH) ATLANTIC 0-86921	GIANNI SIRENNE
47	55	71	3	LOOK MY WAY (12 INCH) MERCURY 880 407-1	THE VELS
48	NEW	-	-	SIDEWALK TALK (12 INCH) EMI AMERICA (PROMO)	JELLYBEAN
49	57	-	2	NEUTRON DANCE (12 INCH) PLANET YD-13952 /RCA	◆ THE POINTER SISTERS
50	58	-	2	PUSH (IN THE BUSH) (12 INCH) KN/PERSONAL KN-1002	CLAIR HICKS AND LOVE EXCHANGE
51	NEW	-	-	EDGE OF THE RAZOR (12 INCH) CASABLANCA 880 445-1 /POLYGRAM	STEPHANIE MILLS
52	64	-	2	THAT'S LOVE THAT IT IS (12 INCH) SIRE 0-20282 /WARNER BROS.	BLANCMANGE
53	65	-	2	SATISFACTION (12 INCH) ATLANTIC 0-86914	LAURA BRANIGAN
54	NEW	-	-	FINE LINE (12 INCH) MCA 23529	BARRY GIBB
55	33	22	11	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
56	NEW	-	-	ONE NIGHT IN BANGKOK (12 INCH) SILVER BLUE 4Z9-05145 /CBS ASSOCIATED	ROBEY
57	NEW	-	-	DOWN ON THE STREET (12 INCH) POLYDOR 881 064-1 /POLYGRAM	◆ SHAKATAK
58	NEW	-	-	SPREAD LOVE (12 INCH) SPRING SPR-12/414	THE FATBACK BAND
59	59	62	4	CONTAGIOUS (12 INCH) SOLAR (PROMO)	THE WHISPERS
60	62	-	2	ANIMAL (12 INCH) CAPITOL V-8619	DALBELLO
61	50	44	7	LOVE KILLS/ROTWANG'S PARTY (12 INCH) COLUMBIA 44-05098	FREDDIE MERCURY
62	52	52	2	MY RED JOYSTICK (12 INCH) RCA PW13928	LOU REED
63	44	30	14	I FEEL FOR YOU (12 INCH) WARNER BROS. 0 20249	◆ CHAKA KHAN
64	NEW	-	-	IN THE DARK (12 INCH) COLUMBIA 44-05115	ROY AYERS
65	NEW	-	-	HYPNOTIZE (12 INCH) WARNER BROS. 0-20292	SCRITTI POLITTI
66	NEW	-	-	THE MEN ALL PAUSE (12 INCH) MCA 23526	KLYMAXX
67	29	29	7	APPRECIATION (12 INCH) MCA (PROMO)	ALICIA MYERS
68	70	-	2	RADIO RHYTHM (S-I-G-N-A-L-S-M-A-R-T) (12 INCH) SLEEPING BAG SLX-00011	CLANDESTINE FEATURING NED SUBLETTE
69	69	73	4	IF IT HAPPENS AGAIN/NKOMO A GO GO (12 INCH) A&M SP-12112	◆ UB40
70	53	47	9	LOVIN' IS REALLY MY GAME (12 INCH) PACIFIC SA3-6A	ZINO
71	60	56	9	JUST FOR TONIGHT (12 INCH) RCA PW13915	EVELYN "CHAMPAGNE" KING
72	72	72	3	ONCE UPON A TIME (12 INCH) STREETWISE SWRL2236	JOHN ROCCA
73	51	42	13	JUNGLE LOVE (12 INCH) WARNER BROS. (PROMO)	◆ THE TIME
74	47	33	7	BURN FOR YOU (12 INCH) ATCO (PROMO)	INXS
75	74	68	16	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
76	56	40	10	COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
77	48	24	9	SUGAR DON'T BITE (REMIX) (12 INCH) MOTOWN 4523MG	◆ SAM HARRIS
78	71	50	14	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
79	66	63	10	WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
80	77	69	11	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI

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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 trendset-

ting, 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 club cuts because radio format competition there appears to foster the mainstreaming of rock left-fielders. A friend in U.K. a&r 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. By and 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 Force M.D.s.** (Some long shots: **Vicious Pink, Alphaville, Scritti Politti, 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 businesspeople 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 as 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.

TOP 80 CHECKLIST

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Come Inside (remix)—Fancy	I Want You—Roto	Walking On Music—Peter Jacques Band
Cry Passion—Denise Simmons	Dancing In The Rain (EP)—Carole Jani	Lady America—Voyage
Push Push (In The Bush)—Claire Hicks & Love Exchange	Crushing—Sintia and Desira	Come And Get Your Love—Lime
Cool Out—Magnum Force	Dancing In Heaven—Gary Chandler	Don't Stop The Train—Phyllis Nelson
Born To Love—Coaudia Barry	Touch Me In The Morning—Lydia Steinman	Disco Circus—Martin Circus
Jungle Beware—June Brown	I Got What I Want—Carol Douglas	Souvenirs/Discolch—Voyage
Rubber Band Man—Tamara Silveira	Ultra Warp—Lazer Cowboy	Double Dutch Bus—Frankie Smith
Go For It—C & C featuring Carm	Man Like That (remix)—Kelly Page	Hollywood/Get Up & Boogie—Freddy James
I Need A Beat—L.L. Cool J.	Fire In My Heart—Escape From NY	Disco Kicks—The Boys Town Gang
Lookout Weekend—Debbie Deb	Reach Out—Jimmy James	Menergy—Patrick Kelly
I Want To Love You—Stephanie Wells	I Can't Control My Needs—Debbie J	Run Away Love—Linda Clifford
Walk The Night—The Bent Boys	Relay My Fire—Cafe Society	Thore But For The Grace—Machine
Love Is Like A Itching—Clay		It's A War/Im Ready—Kano
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Christmas Medley—Bonnie Foreman		Plus Many More...
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(Continued from page 27)

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THE INNOCENTS ABROAD
Craig Wasson, Brooke Adams,
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Jacqueline Bisset, Jean-Paul Belmondo
♠♥ Prism Entertainment 2802/\$59.95
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Andrea Rau
♠♥ Prism Entertainment 2801/\$59.95

CATCH ME A SPY
Kirk Douglas, Martine Jobert
♠♥ Prism Entertainment 1925/\$59.95
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Robert Lansing, David Knell
♠♥ MCA Home Video 80118/\$39.95

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Ken Howard, Lise Hilboldt
♠♥ MCA Home Video 80120/\$39.95

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James Stewart, Doris Day
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Don Novello
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SATURDAY NIGHT LIVE: ELLIOTT GOULD
Guests: Leon Redbone, Harlan Collins,
Joyce Everson
♠♥ Warner Home Video 29026/WEA/\$39.98

SATURDAY NIGHT LIVE: CHARLES GRODIN
Guests: Paul Simon, The Persuasions
♠♥ Warner Home Video 29032/WEA/\$39.98

SATURDAY NIGHT LIVE: BUCK HENRY
Guests: Mr. Mike, Franken and Davis,
Father Guido Sarducci
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SATURDAY NIGHT LIVE: ERIC IDLE VOL. I
Guests: Joe Cocker, Stuff
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SATURDAY NIGHT LIVE: MADELINE KAHN
Guests: Jim Henson's Muppets
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SATURDAY NIGHT LIVE: ROBERT KLEIN
Guests: Jim Henson's Muppets
♠♥ Warner Home Video 29037/WEA/\$39.98

SATURDAY NIGHT LIVE: MICHAEL PALIN
Guest: The Doobie Brothers, Al Franken
and Tom Davis
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SATURDAY NIGHT LIVE: SISSY SPACEK
Guest: Richard Baskin
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Muppets
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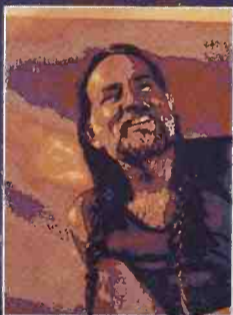
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Talent Albums 1985

BY ADAM WHITE
Editor-in-Chief

PERHAPS NOTHING was more representative of the recording industry in 1984 than the album released exactly at midyear. "Purple Rain" by Prince epitomized the upbeat creative and commercial climate, and dramatized not only how the industry made the most of conventional opportunities to promote its product, but also how a number of new avenues were explored.

"A very broad product perspective is essential to maximize productivity," stressed merchandiser Jim Greenwood during his NARM convention keynote address. Fulfilling the spirit, if not the exact configurations of that perspective, Prince made himself available on record, on cassette, on Compact Disc, on movie screens, on home videocassette, on tour and on a myriad of merchandising items, of every size and description.

There were ample other example of marketing and merchandising opportunities maximized in '84. Through November, the Recording Industry Assn. of America certified 112 albums gold, a robust 16% increase over the first 11 months of 1983. Better still, 50 albums were certified platinum during the same period, a 28% increase over the year before. At midyear, the RIAA also reported an 18% upturn in net shipments of recorded product by U.S. manufacturers and a 15% climb in dollar volume, compared to 1983's first half.

Similarly, the National Assn. of Recording Merchandisers released figures in September for the first seven months of the year, indicating a 17% increase in retail sales of records, tapes and accessories. This January-through-July volume of \$460 million represented approximately 65% of U.S. record/tape store volume. Touting the upturn, a prominent merchandiser said the association was "proud" of the numbers.

Proud, too, were the manufacturers associated with specific blockbusters which helped generate those statistics: "Purple Rain" (Warner Bros.) and Lionel Richie's "Can't Slow Down" (Motown), each of which was certified at more than eight million units; the "Footloose" soundtrack (Columbia) and Huey Lewis & the News' "Sports" (Chrysalis), which sold five million units apiece; and "Born In The USA" (Bruce Springsteen/Columbia), "Heartbeat City" (the Cars/Elektra), "1984" (Van Halen/Warner Bros.), "She's So Unusual" (Cyndi Lauper/Portrait) and "Private Dancer" (Tina Turner/Capitol), each of which moved in the region of three million.

Also, Michael Jackson's "Thriller." Although it was the engine of the industry's 1983 recovery and sold the bulk of its 20 million (domestic) units that year, the Epic Records release still spent half of 1984 in the top 10 of Billboard's Top 200 Albums chart.

In addition to this steady flow of highly commercial product, the year's maximize-the-mileage mood extended to manufacturer sales programs and cross-promotional efforts. CBS Records' midline discounts for former returns, introduced early in '84, blossomed into a broader plan in the fall, for instance. Tie-ins with other industries' goods (CBS with Procter & Gamble, RCA with Mountain Dew, Warner Bros. with Canada Dry, etc.) were seen as imaginative, if not always successful, attempts to tap more consumer dollars. Connections with Hollywood were definitely profitable, and a significant number of soundtrack albums went platinum via shrewd marketing campaigns, including the use of that ultimate movie commercial, the music video clip.

At radio, CHR continued to demonstrate audience appeal—stations thus formatted led both the New York and Los Angeles markets in the summer Arbitrons—and influence record sales. In fact, the heavy radio and video exposure given to singles from the year's mega-albums was largely what turned them into mega-albums in the first place.

All this occurred against a backdrop of relatively stable pricing for records and tapes, undoubtedly a factor in bring-

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

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 100. For example, if a record is at number 100, the artist, the producer, the label, the publisher and the record each receive one point. There is also a three-tier bonus structure for records in the top 10. The most bonus points go to the No. 1 record; the second highest amount to records 2 through 5; and the third highest amount to records 6 through 10.

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.

ing the public back to the music-buying habit in a big way. And when news came in September that CBS was planning a \$9.98 list price equivalent for five major fall releases, retail reaction was generally restrained—though hopeful that it didn't signal an industry-wide move to the higher ticket.

Also the object of concentrated exploitation in 1984: the Compact Disc. A variety of price breaks and promotional ploys accelerated the new sound carrier's retail and consumer penetration, as did joint hardware/software manufacturer efforts (themselves a model of inter-industry cooperation).

Nineteen-eighty-four's motif of optimism and maximized opportunities was equally apparent in home video. Despite no general change in pricing policies, manufacturers experienced a climb in the average number of units sent to market, and also found an increasing disposition toward sales, rather than rental, within the core video specialty store network.

Most, if not all, major record retail outlets are now involved in video—another example of new potential explored. The nation's second largest record/tape chain, mall-oriented Camelot, exemplified the trend. It expected to close out 1984 with video departments in 20% of its stores, and to have them in up to 60% 12 months from now.

Throughout the year, no one suggested that the recording industry was returning to previous rates of growth; it is accepted that the dynamics of the business have fundamentally changed. What many do anticipate—national and international economic conditions permitting—are converging and synergistic opportunities for music as part of the wider home entertainment spectrum, embracing various audio/visual software configurations.

Neither as grim as Orwell's vision, nor as commercially depressed as the start of the decade, 1984 offered the music industry an energizing taste of many of these new opportunities—and a hefty slice of optimism for the year ahead. The purple rain felt good.

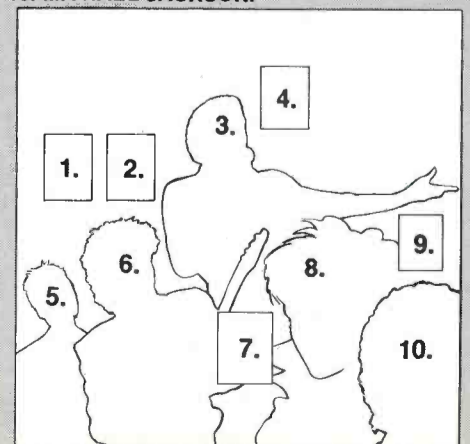
CONTENTS

OVERVIEW '84	4
SOUNDTRACK EXPLOSION	6
THE LATINIZATION OF POP	8
VIDEO MUSIC	10
TALENT IN ACTION	11
HITS OF THE WORLD	12
TOP STORIES OF THE YEAR	13
POP	
ALBUMS & SINGLES ARTISTS	15
NEW ARTISTS	16
LABELS COMBINED	16
ALBUMS	17
ALBUM ARTISTS-DUOS/GROUPS	17
ALBUM LABELS	17
ALBUM ARTISTS	18
SINGLES ARTISTS	18
SINGLES	19
SINGLES ARTISTS-DUOS/GROUPS	19
SINGLES LABELS	19
MALE & FEMALE ARTISTS	20
SINGLES PRODUCERS	20
SOUNDTRACKS/ORIGINAL CAST	20
BLACK	
SINGLES ARTISTS	21
SINGLES	21
LABELS	21
ALBUM ARTISTS	22
ALBUMS	22
ALBUM LABELS	22
COUNTRY	
SINGLES ARTISTS	23
SINGLES	23
LABELS	23
ALBUM ARTISTS	24
ALBUMS	24
ALBUM LABELS	24
ADULT CONTEMPORARY	25
DANCE/DISCO	25
BOXSCORES	26
PUBLISHERS	
POP, BLACK & COUNTRY	26
JAZZ	27
CLASSICAL	27
VIDEOCASSETTES & GAMES	31
INSPIRATIONAL & SPIRITUAL	32
TALENT GUIDE	50
AGENTS & MANAGERS	51
VIDEO PRODUCERS INDEX	41

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All charts under the direction of Martin R. Feely, Director of Research; Computer Enhancement, Bob Bechtold; Year End Art Director, J. Daniel Chapman.

COVER KEY

1. JULIO IGLESIAS;
2. WILLIE NELSON;
3. LIONEL RICHIE;
4. BRUCE SPRINGSTEEN;
5. RIC OCASEK OF THE CARS;
6. PRINCE;
7. DAVID SANBORN;
8. CYNDI LAUPER;
9. BOY GEORGE OF CULTURE CLUB;
10. MICHAEL JACKSON.



OVERVIEW

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, for both pop and black music. He also had the top black album with his eight-million seller "Can't Slow Down."

Richie didn't top the dance/disco recaps as Jackson did last year, but he did win one award that eluded Jackson—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 1962-'63. And Jackson is the first *artist* to have the year's top 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 Shannon.

But the top 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), Thom 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 "Mammas Don't Let Your Babies Grow Up To Be Cowboys," and on his own for 1982'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. But the top male country 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 as the top country act of 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 action. Both singers have been in and out of hits since the early '60s, and scored major comebacks 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 Bryson's "If Ever You're In My Arms Again."

Bryson's hit was produced by Michael Masser, who also masterminded the top adult contemporary hit of 1974: Diana 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 "Backstreet." But Sanborn was edged as the year's top jazz artist by George Winston, who had two albums in the top year-end top five. The top jazz group was the Pat Metheny Group; the top female artist was Linda Ronstadt, owing to the success of her "What's New" collaboration with the Nelson Riddle orchestra. "What's New" was the year's number seven jazz album.

PAUL GREIN
Talent Editor

Rock '84

It's tempting to tie it in what the "American *uber alles*" political philosophy of the past year and the college-kids-for-Reagan sweep, but it may simply be a coincidence. Still, 1984 was the year that American acts regained control of the American rock scene. While 1983 saw both British (Police) and Australian (Men At Work) bands topping the album charts, this year there was not a single No. 1 album whose maker hadn't been "born in the U.S.A."

Record sales in 1984 were controlled by Michael Jackson (a holdover from 1983), the artists on the "Footloose" soundtrack, Huey Lewis & the News, Bruce Springsteen and Prince. Fighting for their places were the Cars, Van Halen, Tina Turner, Cyndi Lauper, Madonna, John Cafferty & the Beaver Brown Band, Ratt, Night Ranger and ZZ Top. Among the only foreigners making waves were Rod Stewart and Billy Idol (both of whom live in the States) and metallers like Germany's Scorpions and England's Iron Maiden.



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 "hid (as in hideous) rockers" Twisted Sister. Van Halen's "1984" was planned to 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. Kajagoo-who? As soon as the Cars or Spandau Ballet makes it 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 multi-media blitz of vinyl, video 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 Boss—who often succeeded 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 (David Gilmour and Roger Waters, Tommy Shaw and Dennis DeYoung, Roger Hodgson). Veterans like Tina Turner, Slade, Billy Ocean and Yes made smashing comebacks; 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 boosterism of a Sammy Hagar or the questioning of a Little Steven? As the old Chinese curse goes: May you live in interesting times.

ETHLIE ANN VARE
Billboard Contributor

Black '84

In between the frightening sales of "Thriller" and the multi-media deluge of "Purple Rain" black music's biggest star was good old Lionel Richie. Combining his now trademark love songs (isn't it time to rank Richie along side Motown comrade Smokey Robinson as one of our music's great romantic writers?) with jet-propelled rhythm tracks on "Running With The Night" Richie silenced those who denigrated him as "just a black Kenny Rogers." Special praise for Richie's solo success must go to Jammes Anthony Carmichael, the studio craftsman who has produced almost every hit of Richie's prolific 10-year plus career, and Ken Kragen, who has done a marvelous job selling Richie's musical talent and good natured personality to middle America.

The durability of Midnight Star's "No Parking On The Dance Floor" and Cameo's "She's Strange" comes in the face of musical trends that suggest that black self-contained bands are on the way out. Synthesizers have replaced horns and made the many Sly & The Family Stone inspired big bands that once populated the scene seem anachronistic. But Midnight Star's Reggie Calloway and Cameo's Larry Blackmon have quite effectively reshaped their sound to contemporary taste.

It is a lesson Kool & The Gang learned a few years back with "Ladies Night" and, through a string of gold and platinum albums, haven't forgotten. Their "Joanna" was one of the most pleasing pop singles in a year packed with tasty hits, from the bounce of Jocelyn Brown's "Somebody Else's Guy" and Deniece Williams' "Let's Hear It For The Boy" to the heartfelt ballads of Patti LaBelle ("If Only You Knew,") and DeBarge ("Time Will Reveal,"). For fans of sensual funk, Mtume's "You, Me & Her" and Dennis Edwards' "Don't Look Any Further" were surely satisfying. There were some major comebacks (Tina Turner, Yarbrough & Peoples, Billy Ocean) and unexpected gems (Shannon's "Let The Music Play" and "J. Blackfoot's "Taxi").

Finally, it is amazing to note that almost two solid years since "Thriller's" release the impact that album still has. Rockwell's "Somebody's Watching Me" would not have received the immediate attention it deserved without Michael Jackson's involvement despite having a solid groove and clever lyrics. "Say, Say, Say" wouldn't have deserved the airplay it received without Michael Jackson. It's hard to not listen to Billy Ocean's "Caribbean Queen" and not hear "Billie Jean" somewhere in the distance. And, in the wake of "Beat It," have you noticed how many current black singles feature guitar solos?

NELSON GEORGE
Black Music Editor

Country '84

Country music is famous for reflecting the national psyche.

And by the close of 1984, liberalism in country music (as in politics) was giving way to a new trend toward conservatism.

Perhaps that was to be expected in a year when Latin su-

perstar Julio Iglesias used Willie Nelson and country music as his entry into American households, Lionel Richie had a top-30 country hit (and got the night's biggest ovation on the CMA Awards), Bob Seger had ASCAP's country song of the year, and the Bee Gees did the same at BMI.

The handwriting was on the wall: If the mood stopped short of outright polarization, it was fairly clear that programmers would snap up almost any new release that sounded traditional with unfeigned eagerness, holding back on records with obvious crossover influences.

The word went out in Nashville: cool it on crossover. Downplay the contemporary pop-sounding country. Publishers instructed writers to come up with songs that Reba McEntire or George Strait could cut. Larry Gatlin revived Texas swing. Ricky Skaggs took even a venerable chestnut like "Uncle Pen" to the top of the charts. The Judds, a Kentucky-bred mother/daughter duo with pristine acoustic leanings, scored a No. 1 on their second release. John Anderson took home another gold album, while major labels happily signed clearly-traditional new artists such as Keith Whitley and Carl Jackson.

Video continued to be a topic of heated conversation in the country industry throughout 1984. Hank Williams Jr. created a stir when he invited a few rowdy friends to star in his video—and they all showed up: Cheech & Chong, George Thorogood, Leon Redbone, Kris Kristofferson, Waylon and Willie, and many more. If the video ran double its budget, it had MTV airplay as compensation.

Also on MTV this year was Ronnie Milsap, whose classy L.A.-produced clip brought together such disparate personalities as Britt Ekland, Herve Villechaize and Exene from Hollywood-punk band X.

Do country videos sell records? Since there was no country version of MTV by the end of 1984, the question remained unanswered. But when Ted Turner, MTV and West Coast-based Discovery Music Network all threw their hats into the ring and announced proposed new multi-format video music channels, Nashville labels perked up. If they come to pass, these new avenues could signal the start-up of serious country video production at the label level for 1985.

KIP KIRBY
Country Music Editor



The Everly Brothers on their reunion tour (Photo: Chuck Pulin).

show sellout at Madison Square Garden—the only indoor date on the tour—which grossed \$960,000.

Trailing the Jacksons and Springsteen on the concert recap are Neil Diamond, who had nine of the 100 top-grossing shows of the year; Kenny Rogers, with six; Lionel Richie and the Police, with five each; and Genesis, with four. Five disparate acts follow with three listings each: Billy Joel, Willie Nelson, Luciano Pavarotti, Luther Vandross and the Grateful Dead.

1984 was an exceptional year for Radio City Music Hall in New York, which hosted sellouts by Diana Ross (#13 for the year), Liberace (#17), Stevie Wonder (#20), Menudo (#22), Willie Nelson (#26), Lionel Richie (#29), John Denver (#56), Johnny Mathis (#77) and Luther Vandross (#78). All of the shows were promoted inhouse.

Among the year's most successful outside promoters was San Francisco-based Bill Graham Presents, which promoted six of the year's 100 top-grossing shows, by Van Halen, Eric Clapton, Lionel Richie, Bruce Springsteen, Rush and Scorpions. John Scher's Monarch Entertainment, Pace Concerts and Jam Productions were each represented on the year-end top 100 with four artists.

PAUL GREIN
Talent Editor

top 40 obviously continued to gain many converts—Milwaukee's WZUU, Portland's KKRZ (Z-100), Nashville's WKOS (formerly WKOS, licensed to Murfreesboro) among them, but the distinction 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 over all in the fall '83 Arbitron sweep 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 name long associated with top 40's beginnings in the '50s, began disbanding. Three of its outlets were sold with New Orleans' WTX and Oklahoma City's KOMA going to Price Communications for \$3 million each—considerably less than their estimated worth during their '60s heyday—while Malrite upgraded its Minneapolis holdings, acquiring WDGJ for just under \$3 million.

ROLLYE BORNSTEIN
Radio Editor

International '84

The international pop year 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 double injection of excitement and controversy which 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 set to peak in 1985. Just to throw in a few names: Alison Moyet (Once Alf of Yazoo), Sade, Bronski Beat, U2, 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 continue with little evidence of diminishing power: Duran Duran, the Police, Culture Club, the Eurythmics, Spandau Ballet, Sheena Easton.

But the move towards eliminating mere 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 state 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 stations there.

The worldwide pressure exerted in 1983 by Australian acts has fallen off, though the pop/rock band supply remains impressive enough to give this territory a claim on third place now behind the U.K. and U.S. But a major new trend in Australia is towards spoken-word singles representing the country's new-wave street humor.



Turning Lauperese—Cyndi shows 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-worldwide sales slump. The April-June quarter this year 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 bonanza. Frankie GTH had two ("Relax" and "Two Tribes"), Wham's George Michael (solo debut) had another "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 Liverpool group's "Welcome To The Pleasuredome," a two-LP package, set a new record

(Continued on page TA-38)



Running mates in '88? Anything's possible, but here Chrysler Chairman Lee Iacocca and Kenny Rogers discuss their '84 ticket—a one year, 100 city concert tour sponsored by Dodge Trucks. Dodge dealers in concert cities also gathered canned goods for Rogers' World Hunger campaign.

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 100 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 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 communities adjacent to major markets were sold (at sometimes hefty price tags) with the relocation to the larger trading area in the forefront of the buyer's plans.

Early in the year, ABC plunked down \$9 million dollars to buy Hicks Communications KIXK, licensed to and programmed for Denton, Tex. Once approved, KIXK was transformed into Dallas' "Kiss-FM KTKS," covering the metroplex with a top 40 sound, perhaps thwarted in its initial impact by KEGJ there, which dropped its AOR approach in favor of a similar contemporary hit sound.

Atlanta was hit with not one—but two new outlets, both from nearby Gainesville as Shamrock's WFOX finally got its engineering act together sporting a city grade AC signal while Katz purchased WWLT for \$5.5 million in April. Also aiming its newly improved signal over the Atlanta metro, Katz chose a country approach vying for some of Cap Cities enviable WKHX numbers. (WKHX, 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 Venters purchased Wilson's WVOT/WXYY changing the latter to WRDU, also located in Raleigh. Both outlets, top 40 WZZU and album oriented WRDU made their debut over Labor Day weekend within hours of each other—and of WQDR's switch from AOR to country.

Even smaller trading areas were not immune to similar growth. The oceanfront community of Myrtle Beach, for instance, now is targeted by "Wave 104" (WYAV, 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 Greenfield's WZPL being major factors, continued to grow as the old WIFE-FM dial position was again granted. Filling 107.9 is adult contemporary WTPJ.

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

Urban lost a few influential outlets, with the switching of New Orleans' WAIL and Houston's KRLY (now KLTR) to AC;

The Soundtrack Explosion

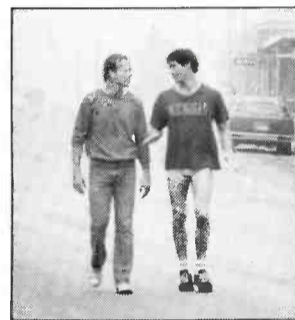
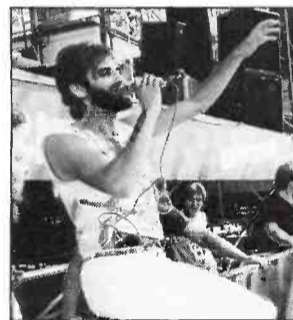
Big Hits

From The Big Screen

BY PAUL GREIN



Clockwise from bottom left: Prince in "Purple Rain"; Phil Collins sings "Against All Odds" (Photo: Attila Csupo); "Ghostbusters" stars in Ray Parker Jr. video; Scene from "Breakin'"; Kenny Loggins hit with "Footloose" (Photo: Chuck Pulin); William Hurt, Kevin Kline in "The Big Chill." Below: Meg Tilly in "The Big Chill."



The 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 Fagnoli 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 Fagnoli, 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 reason 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."

Soundtracks did indeed go through a lull period in recent years. The Recording Industry Assn. of America certified just two platinum soundtracks a year in 1981, '82 and '83. "The Jazz Singer" and "Fame" earned the nod in 1981, "Chariots Of Fire" and "Annie" in '82 and "Flashdance" and "Stayin' Alive" in '83.

But in '84, the RIAA opened its vaults and awarded 10 platinum albums. Besides "Purple Rain" and "Footloose,"

these included "The Woman In Red," "Eddie 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 "Eddie 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 when 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 Teller, 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 now 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-40)



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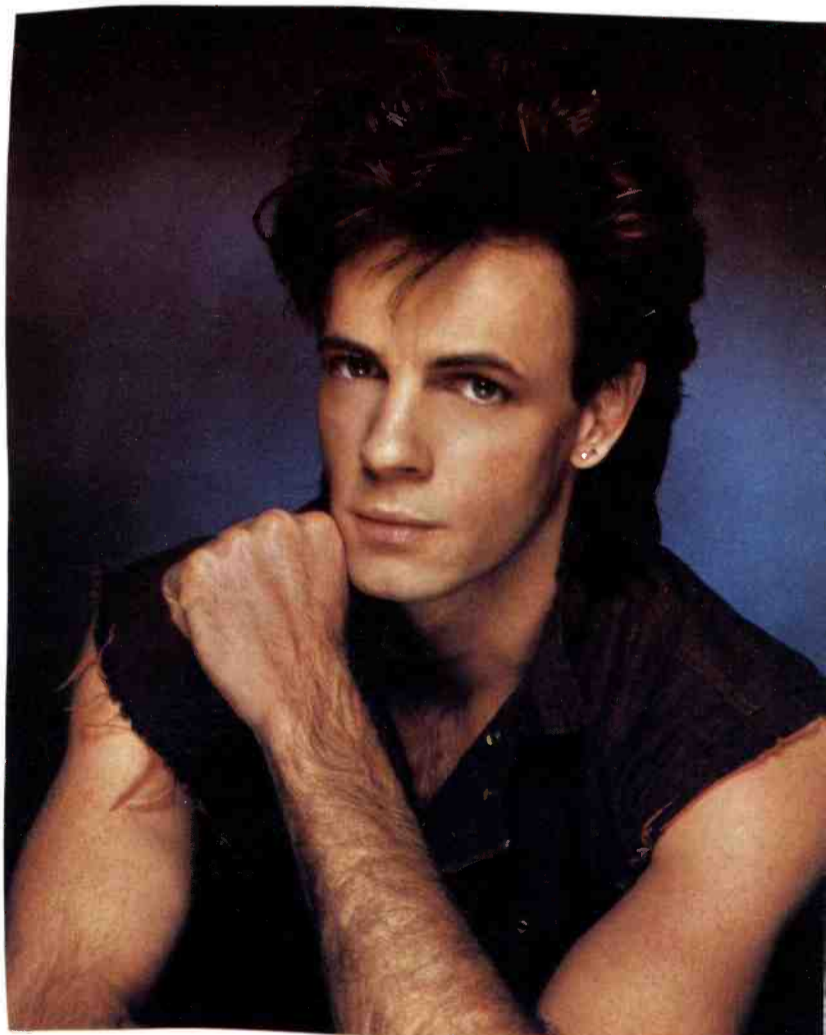
and Dana Miller of Major Way Management

With Appreciation,

Richard Nomen

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T

he impact of Latinos 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

The Latinization Of American Pop

By HECTOR RESENDEZ

Julio

And Beyond...

who have only until recently discovered him. Many Hispanics, especially long-time admirers, find it difficult to accept Iglesias' crossover efforts. Odd as it may seem, the magic of Julio's verve and versatility "en ingles" rings foreign and unnatural to ears accustomed to hearing him in Spanish for so many years (though Iglesias does record in other languages). Can you imagine Frank Sinatra doing it his way or loving New York *in Spanish*? Perhaps, but our ethnocentric tendencies place limits on certain things.

Whatever the process of cross-fertilization of American music by Latinos has entailed, the present indicates that Latinos 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 Latinos have helped shape American popular music through their endeavors while influencing the artistic efforts of non-Hispanics as well.

The legendary Dizzy 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 Be-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 Adderly, 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 1900s) and an element that directly touched jazz and other American idioms.

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The far-reaching significance of Latin musicians in Los Angeles alone is exhausting. These were established artists who evoked national, if not worldly recognition during the 1940s and 1950s: Rene Touset, 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 Midnites ("Whittier Boulevards"), Sam the Sham & the Pharoahs ("Woolly Bully", "Little Red Riding Hood"), the Ronettes ("Be My Baby"), Jay & the Americans ("Come A Little Bit Closer"), Rudy Martinez & the Mysterians ("96 Tears"), & the Sir Douglas Quintet ("She's About A Mover", "Mendocino").

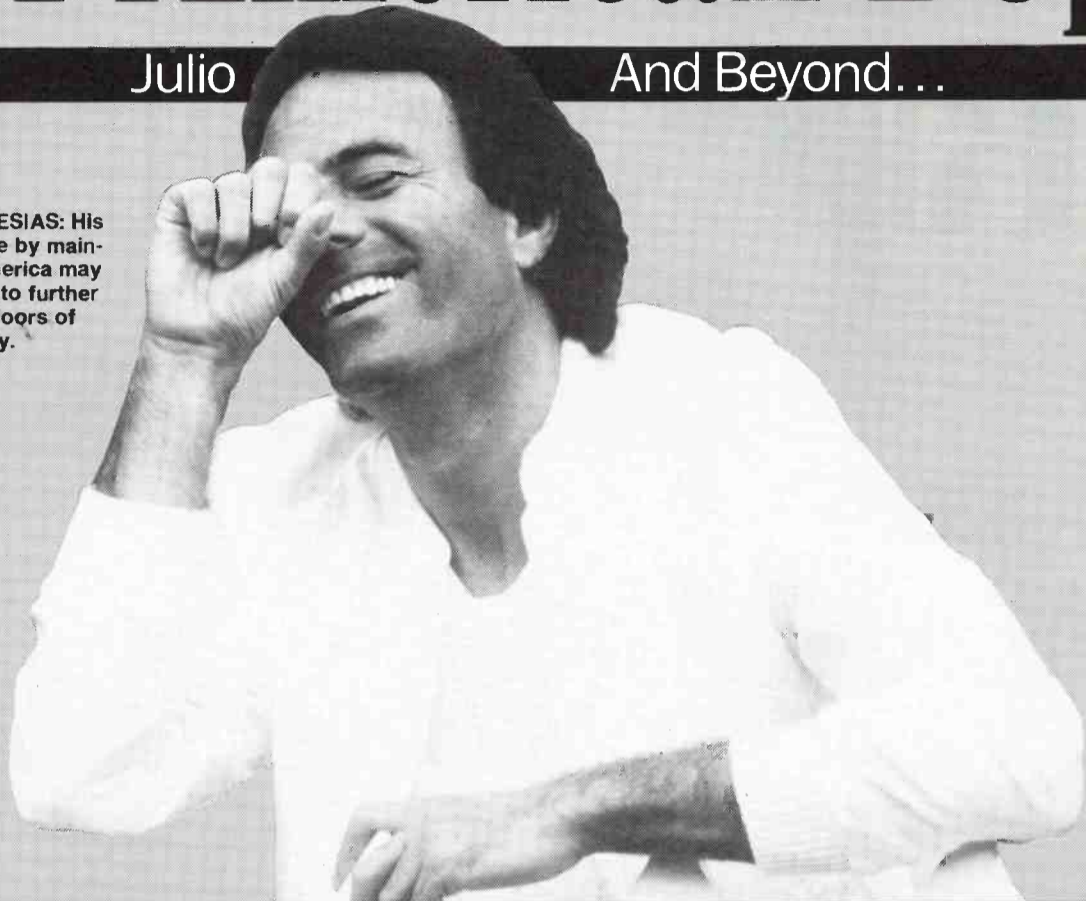
The 1970s gave birth to successful groups that specialized in the Latin-rock area: Azteca, El Chicano, Malo, Tierra, and Carlos Santana whose own penetration into mainstream America has yet to be rivaled.

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,

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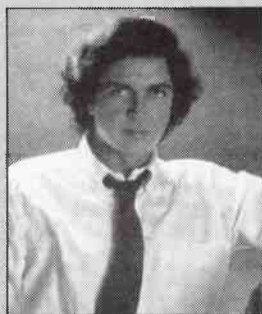
JULIO IGLESIAS: His acceptance by mainstream America may well serve to further open the doors of opportunity.



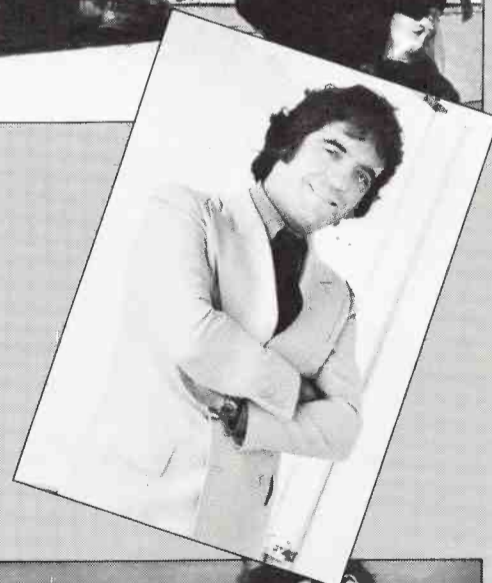
MENUDO: Their youth appeal, wholesome image, and RCA's worldwide marketing thrust are propelling the group to new international heights.



RUBEN BLADES



CAMILO SESTO



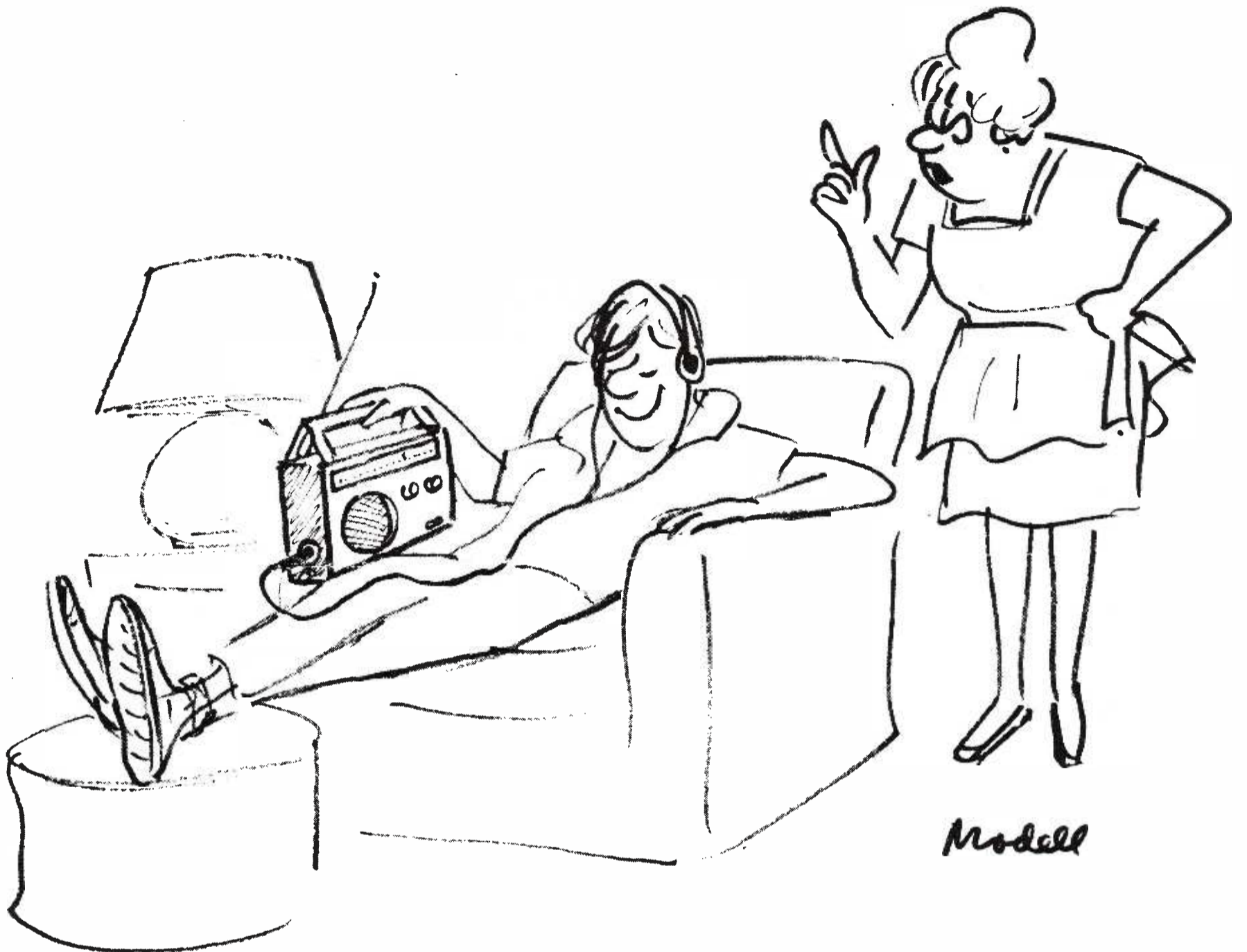
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LOS LOBOS



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Video Music

Where Technology and Creativity Meet in the '80s



Can anyone yet doubt the pivotal influence of visual 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 odysseys 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 fans.

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 cen-

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ters 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 exclusiv-

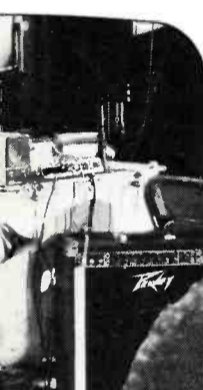
music video monies remains virtually unchanged. The idea of rights waivers in perpetuity continues to polarize these opponents.

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 and thereby 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 many 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 existing home video retail base, and has yet to penetrate beyond a minority of record/tape 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 in-



Rebbie Jackson's "Centipede"



The Bangles, Leonard Nimoy in "Going Down To Liverpool"



The Cars' "You Might Think"



Lou Reed's "I Love You, Suzanne"



Ray Parker Jr. in "Ghostbusters"



Miles Davis in "Decoy"



Frankie Goes To Hollywood's "Two Tribes"

ity 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 record 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

vestments 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 theatrical exhibitors over motion picture exploitation may be rekindled, 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 rosier impact 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 the early 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/dbx tv audio standard. A host of hybrid audio/video products, from loudspeakers and amplifiers to computer interfaces and four-channel sound decoders (for Dolby Stereo 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

Arrowhead 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 80 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 basing 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 anthemic title 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 flabby men flexing their biceps 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 naive 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 ballgames.

ETHLIE ANN VARE May 26.

YES

The Forum, Inglewood, Calif.

There were some draggy 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 crown (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 night terrors of his devoted followers, no one is going to suggest that he go back to committing slow 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 Pointers' 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 panemonium. Cracked lead singer Simon LeBon: "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 clod would yell out, "Heat Wave." This time, Ronstadt appears more comfortable and assured. And when some clod *did* yell out "Heat Wave," she had a deft rejoinder: "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 grandiose can get 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—"Memory," "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 gentle Caribbean lilt, 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 atypical, 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—Label
- RELAX—Frankie Goes To Hollywood—ZTT
 - TWO TRIBES—Frankie Goes To Hollywood—ZTT
 - I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder—Motown
 - HELLO—Lionel Richie—Motown
 - CARELESS WHISPER—George Michael—Epic
 - THE REFLEX—Duran Duran—EMI
 - AGADOO—Black Lace—Flair
 - FREEDOM—Wham!—Epic
 - WAKE ME UP BEFORE YOU GO GO—Wham!—Epic
 - GHOSTBUSTERS—Ray Parker Jr.—Arista

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- CAN'T SLOW DOWN—Lionel Richie—Motown
 - THRILLER—Michael Jackson—Epic
 - AN INNOCENT MAN—Billy Joel—CBS
 - LEGEND—Bob Marley & The Wailers—Island
 - DIAMOND LIFE—Sade—Epic
 - THE WORKS—Queen—EMI
 - NOW THAT'S WHAT I CALL MUSIC III—Various—Virgin
 - NOW THAT'S WHAT I CALL MUSIC II—Various—Virgin
 - INTO THE GAP—Thompson Twins—Arista
 - PRIVATE DANCER—Tina Turner—Capitol

TOP POP SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- FRANKIE GOES TO HOLLYWOOD (2) ZTT
 - WHAM! (2) Epic
 - STEVIE WONDER (1) Motown
 - DURAN DURAN (2) EMI (1) Parlophone
 - QUEEN (3) EMI
 - LIONEL RICHIE (2) Motown
 - PAUL McCARTNEY (2) Parlophone
 - GEORGE MICHAEL (1) Epic
 - THOMPSON TWINS (3) Arista
 - NIK KERSHAW (2) MCA

TOP POP ALBUMS ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
- LIONEL RICHIE (1) Motown
 - MICHAEL JACKSON (3) Epic (1) Motown
 - BILLY JOEL (1) CBS
 - BOB MARLEY & THE WAILERS (1) Island
 - SADE (1) Epic
 - QUEEN (1) EMI
 - THOMPSON TWINS (1) Arista
 - HOWARD KEEL (1) Warwick (1) WEA
 - TINA TURNER (1) Capitol
 - PAUL YOUNG (1) CBS

WEST GERMANY (Courtesy Der Musikmarkt)

TOP POP SINGLES

- Pos. TITLE—Artist—Label
- SELF CONTROL—Laura Branigan—Atlantic/WEA
 - BIG IN JAPAN—Alphaville—WEA
 - RELAX—Frankie Goes To Hollywood—Island
 - SUCH A SHAME—Talk Talk—EMI
 - JENSEITS VON EDEN—Nini De Angelo—Polydor/DGG
 - I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder—Motown/RCA
 - SEND ME AN ANGEL—Real Life—Curb/Intercord
 - HIGH ENERGY—Evelyn Thomas—Ariola
 - PEOPLE ARE PEOPLE—Depeche Mode—Mute/Intercord
 - TWO TRIBES—Frankie Goes To Hollywood—Island

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- 4630 BOCHUM—Herbert Groenemeyer—EMI
 - MAN ON THE LINE—Chris De Burgh—A&M/CBS
 - DISCOVERY—Mike Oldfield—Virgin
 - ? (FRAGEZEICHEN)—Nena—CBS
 - AMMONIA AVENUE—Alan Parsons Project—Arista/Ariola
 - ZWESCHE SALZJEBECK UN BIER—Musikant/EMI
 - DIAMOND LIFE—Sade—Epic/CBS
 - NO PARLEZ—Paul Young—CBS
 - CARAMBOLAGE—Peter Maffay—Teldec
 - FOOTLOOSE—Soundtrack—CBS

TOP POP SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- FRANKIE GOES TO HOLLYWOOD (2) Island
 - ALPHAVILLE (3) WEA
 - DEPECHE MODE (2) Mute/Intercord
 - LIMMAHL (2) EMI

- Laura Branigan (1) Atlantic/EMI
- Talk Talk (1) EMI
- Queen (2) EMI
- Nini De Angelo (1) Polydor/DGG
- Real Life (2) Curb/Intercord
- Stevie Wonder (1) Motown/RCA

TOP POP ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
- Herbert Groenemeyer (1) EMI
 - Chris De Burgh (1) A&M/CBS
 - Mike Oldfield (2) Virgin
 - Nena (1) CBS
 - Alan Parsons Project (1) Arista/Ariola
 - Zwische Salzjebeck (1) Musikant/EMI
 - Paul Young (1) CBS
 - Peter Maffay (1) Teldec
 - Michael Jackson (1) Epic/CBS
 - Tina Turner (1) Capitol/EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40)

TOP POP SINGLES

- Pos. TITLE—Artist—Label
- I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder—Motown
 - THE REFLEX—Duran Duran—EMI
 - CARELESS WHISPER—George Michael—Epic
 - IK VOEL ME ZO VERDOMD ALLEEN—Danny De Munk—RCA
 - LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis
 - TWO TRIBES—Frankie Goes To Hollywood
 - SMALLTOWN BOY—Bronski Beat—London
 - I WANT TO BREAK FREE—Queen—EMI
 - WAKE ME UP BEFORE YOU GO GO—Wham!—Epic
 - LOVE OF THE COMMON PEOPLE—Paul Young—CBS

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- CAN'T SLOW DOWN—Lionel Richie—Motown
 - NO PARLEZ—Paul Young—CBS
 - PARADE—Spandau Ballet—Chrysalis
 - DIAMOND LIFE—Sade—Epic
 - SEVEN AND THE RAGGED TIGER—Duran Duran—EMI
 - THRILLER—Michael Jackson—Epic
 - PURPLE RAIN—Prince—Warner Bros.
 - LEGEND—Bob Marley & The Wailers—Island
 - BODY AND SOUL—Joe Jackson—A&M
 - THE WORKS—Queen—EMI

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- DANNY DE MUNK (2) RCA
 - QUEEN (2) EMI
 - BRONSKI BEAT (2) London
 - STEVIE WONDER (1) Motown
 - WHAM! (2) Epic
 - FRANKIE GOES TO HOLLYWOOD (2) Island
 - DURAN DURAN (2) EMI
 - GEORGE MICHAEL (1) Epic
 - PAT BENATAR (1) Chrysalis
 - SHEILA E. (2) Warner Bros.

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- LIONEL RICHIE (1) Motown
 - PAUL YOUNG (1) CBS
 - SPANAU BALLE (1) Chrysalis
 - SADE (1) Epic
 - DURAN DURAN (1) EMI
 - MICHAEL JACKSON (1) Epic
 - PRINCE (1) Warner Bros.
 - BOB MARLEY & THE WAILERS (1) Island
 - JOE JACKSON (1) A&M
 - QUEEN (1) EMI

AUSTRALIA (Courtesy Kent Music Report)

TOP POP SINGLES

- Pos. TITLE—Artist—Label
- CARELESS WHISPER—George Michael—Epic
 - IT'S JUST NOT CRICKET—Twelfth Man—EMI
 - WAKE ME UP BEFORE YOU GO GO—Wham!—Epic
 - GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait
 - GHOSTBUSTERS—Ray Parker Jr.—Arista
 - HELLO—Lionel Richie—Motown
 - LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis
 - I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder—Motown
 - 99 LUFTBALLONS—Nena—Epic
 - FOOTLOOSE—Kenny Loggins—CBS

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- THRILLER—Michael Jackson—Epic
 - CAN'T SLOW DOWN—Lionel Richie—Motown
 - THE SWING—INXS—WEA
 - BORN IN THE U.S.A.—Bruce Springsteen—CBS
 - I HATE THAT (RODNEY RUDE LIVE)—Rodney Rude—EMI
 - HITS HUGE '84—Various—CBS
 - TOO LOW FOR ZERO—Elton John—Rocket
 - UNDER A BLOOD RED SKY—U2—Island
 - COLOUR BY NUMBERS—Culture Club—Virgin
 - 1100 BEL AIR PLACE—Julio Iglesias—CBS

TOP POP SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- INXS (3) WEA
 - LIONEL RICHIE (2) Motown
 - WHAM! (2) Epic
 - CYNDI LAUPER (3) Portrait
 - GEORGE MICHAEL (1) Epic

- Twelfth Night (1) EMI
- Pat Benatar (1) Chrysalis
- Ray Parker Jr. (1) Arista
- Nena (1) Epic
- Stevie Wonder (1) Motown

TOP POP ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
- Michael Jackson (1) Epic
 - Lionel Richie (1) Motown
 - Elton John (2) Rocket
 - U2 (2) Island
 - INXS (1) WEA
 - Bruce Springsteen (1) CBS
 - Rodney Rude (1) EMI
 - Culture Club (2) Virgin
 - Julio Iglesias (2) CBS
 - Pat Benatar (1) Chrysalis

JAPAN (Courtesy Music Labo)

TOP POP SINGLES

- Pos. TITLE—Artist—Label
- WINE RED NO KOKORO—Anzen Chitai—Kitty/Kitty
 - MOSHIMO ASHITAGA—Warabe—For Life/TV Asahi-Asai
 - MAIN THEME—Hiroko Yakushimaru—Toshiba-EMI/Variety
 - HOSHIKUZU NO STAGE—Checkers—Canyon/Yamaha
 - NAMIDA NO REQUEST—Checkers—Canyon/Yamaha
 - ROCK'N ROUGE—Seiko Matsuda—CBS-Sony/Sun
 - I LIKE CHOPIN—Asami Kobayashi & C. Point—CBS-Sony/PMP
 - JIKKAI—Akina Nakamori—Warner-Pioneer
 - KAMASHIKUTE JEALOUSY—Checkers—Canyon/Yamaha
 - HOSHIZORA NO DISTANCE—Alfea—Canyon/Tanabe-Nichion

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- FOOTLOOSE—Soundtrack—CBS-Sony
 - THRILLER—Michael Jackson—Epic-Sony
 - NINKIMONO DE IKOU—Southern All Stars—Victor/Amuse
 - TIMELY—Anri—For Life
 - VARIETY—Mariya Takeuchi—Moon
 - EACH TIME—Eiichi Ootaki—CBS-Sony
 - ZETTAI CHECKERS—Checkers—Canyon
 - MEMOIR—Akina Nakamori—Warner-Pioneer
 - BIG WAVE—Tatsuro Yamashita—Moon
 - VOYAGER—Yumi Matsutoya—Toshiba-EMI

TOP POP SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- CHECKERS (4) Canyon/Yamaha
 - SEIKO MATSUDA (6) CBS-Sony/Sun
 - AKINA NAKAMORI (3) Warner-Pioneer/Nichion-NTV
 - KYOKO KOIZUMI (3) Victor/Burning
 - ALFEA (3) Canyon/Tanabe-Nichion
 - TOSHIHIKO TAHARA (4) Canyon/Johnny's
 - ANZEN CHITAI (1) Kitty/Kitty
 - MASAHIKO KONDO (1) Canyon/Johnny's (2) RVC/Johnny's
 - WARABE (1) For Life/TV Asahi-Asai
 - SHIBUGAKITAI (5) CBS-Sony/Johnny's

TOP POP ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
- AKINA NAKAMORI (3) Warner-Pioneer
 - MICHAEL JACKSON (1) Epic-Sony
 - SEIKO MATSUDA (4) CBS-Sony
 - SOUTHERN ALL STARS (1) Victor/Amuse
 - ANRI (2) For Life
 - MARIYA TAKEUCHI (1) Moon
 - MARIKO TAKAHASHI (2) Victor
 - TATSURO YAMASHITA (1) Moon (1) RVC
 - EIICHI OOTAKI (1) CBS-Sony
 - CHECKERS (1) Canyon

ITALY (Courtesy of Germano Ruscitto)

TOP POP SINGLES

- Pos. TITLE—Artist—Label
- LOVE OF THE COMMON PEOPLE—Paul Young—CBS
 - SELF CONTROL—Raf—Carrere/CBS
 - FOTOROMANZA—Gianna Nannini—Ricordi
 - LA DONNA CANNONE—Francesco De Gregori—RCA
 - SOUND LIKE A MELODY—Alphaville—WEA
 - GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Epic
 - RADIO GA GA—Queen—EMI
 - STATE OF THE NATION—Industry—EMI
 - RELAX—Frankie Goes To Hollywood—Ricordi
 - I TRENI DI TOZEUR—Alice & Franco Battiato—EMI

TOP POP ALBUMS

- Pos. TITLE—Artist—Label
- VA BENE, VA BENI COSI—Vasco Rossi—Carosello
 - NO PARLEZ—Paul Young—CBS
 - MIXAGE NO. 2—Various—CGD-MM
 - FESTIVAL '84—Various—CGD-MM
 - SAN REMO '84—Various—CBS
 - VOULEX VOUS DANCER—Ricchi & Poveri—Baby
 - MIXAGE NO. 3—Various—Baby/CGD-MM
 - MUSICANTE—Pino Daniele—EMI
 - FESTIVALBAR—Various—Ricordi
 - ORO PURO NO. 3—CBS

TOP POP SINGLES ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
- ALPHAVILLE (3) WEA
 - PAUL YOUNG (1) CBS
 - RAF (1) Carrere/CBS
 - CYNDI LAUPER (2) CBS
 - FRANCESCO DE GREGORI (1) RCA
 - GIANNA NANNINI (1) Ricordi
 - CULTURE CLUB (3) Virgin

(Continued on page TA-40)



The Year's Top Stories

JANUARY

TOP 40 PDs see an uptempo '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 (1/7).

MUSICLAND GROUP set to purchase the 24-store Harmony Hut for \$8 million in cash. Target takeover date is Feb. 27, pending approval by Schwartz Bros. stockholders (1/14).

CBS RECORDS offers midline program providing accounts the option of trading off return allowance for discounts. (1/14).

ZAMOISKI, the Baltimore-based multi-million-dollar consumer electronics/home appliance/record distribution firm, is getting out of indie record distribution (1/14).

SESSION WAGES rise 5% for union musicians to \$178.15 for a basic three-hour period and to \$188.82 for symphonic sessions (1/14).

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 (1/21).

THE SUPREME COURT, in a five to four vote, rules that non-commercial, private home videotaping of off-the-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. Co-defendant Cedric Kushner was placed on two years probation with 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 20th anniversary of 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 (2/18).

VIDCLIP 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).

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 1965 (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 53% of all album product shipped to the trade in '83 (3/24).

APRIL

THE SUPREME 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 Lou 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 ceases 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 EPs and 90-minute "double play" tapes by U.S. manufacturers rose significantly, according to RIAA figures for 1983 (4/21).

TOKYO DISTRICT COURT rules that record companies can refuse to sell disks to retailers who in turn sell them to record rental stores (4/21).

CBS SETTLES SUIT against foreground music distributor Soundscapes for \$22,000 (4/21).

A&M RECORDS says it will produce its entire line of prerecorded cassettes on chromium dioxide tape manufactured by BASF (4/28).

WARNER/POLY MERGER remains on hold as the Ninth Circuit Court of Appeals denies a motion by Warner Communications to vacate an injunction stalling the merger (4/28).

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

MAY

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

(Continued on page TA-14)

*Numbers in parentheses indicate the Billboard issue in which the story appeared.

BILLBOARD DECEMBER 22, 1984

TA-13

The Year's Top Stories

(Continued from page TA-13)

PUBLISHERS MOVE to ebb the flow of imported recordings by threatening domestic merchandisers with legal action under the Copyright Act. Mechanical licenses granted elsewhere do not convey the right to market product in this country, publishers say (5/5).

POLYGRAM RECORDS REPLACES its CD exchange program with a 5% returns policy, the first move by any major to formalize returns procedures for the configuration (5/12).

MUTUAL BROADCASTING CEO MARTIN RUBENSTEIN and two vice presidents exit suddenly, fueling rumors that the company's sale is imminent (5/12).

MEDIA HOME ENTERTAINMENT slashes home video price points to a new low with the planned June release of titles at \$19.95 (5/19).

ASCAP FAILS to win court approval to withhold a per-program license from a tv network that holds a blanket music license from BMI in a U.S. District Court, N.Y., decision (5/26).

TOWER RECORDS reports plans to open an 18,000 square foot outlet in Washington D.C. by November (5/26).

RCA RECORDS is transferring the bulk of its cassette duplicating operation from its Indianapolis facility to a new plant set to open in Weaverville, N.C. in about a year (5/26).

JUNE

CBS PULLS AD DOLLARS from the Los Angeles Times for space buys by major Southern California record/tape chains following several major stories criticizing the RIAA for its approach to investigating suspected product pirates and counterfeiters (6/2).

CBS RECORDS OFFERS accounts an extra 20% off CD billing during June for orders totalling 50 or more units, the first major label discount program in CD marketing (6/2).

RECORD/TAPE STORES have significantly improved their share of the prerecorded music market against discount and department stores, according to a five-year trend report on consumer purchasing habits released by the RIAA (6/2).

WESTERN MERCHANTISERS acquires the Salt Lake City Alta Distributing branch and the 24 Eli's record/tape/accessories units from George Souvall, who is retiring (6/2).

PROMOTER FRANK J. RUSSO SUES the Jacksons, Don King and Irving Azoff for \$40 million, charging they reneged on an agreement for him to promote the Jacksons' upcoming national tour (6/2).

RECORD BAR moves into regional video distribution via Mid-America Distributors Inc., taking first orders from specialty accounts in North and South Carolina (6/9).

BRUCE LUNDVALL exits as president of Elektra Records to head up a new New York-based record division for Capitol Records (6/9).

JACKSONS' TOUR TICKET PRICE set at \$30, \$28 plus a \$2 handling charge (6/16).

HOUSE SUBCOMMITTEE on oversights and investigations undertakes preliminary probe into allegations of improper behavior by some indie record promoters in dealing with labels seeking airplay (6/16).

HANDLEMAN CO. CEMENTS its position as the largest U.S. record/tape/accessories account upon acquiring "certain inventory and rack fixtures for \$11 million" from Pickwick International (6/16).

MTV REACHES AGREEMENT with four record companies for exclusive rights to selected video clips for periods ranging from one week to 30 days. Industry sources cite CBS, RCA, MCA and Geffen as the labels involved (6/23).

RCA CORP. AND BERTELSMANN AG reach a preliminary accord to merge their worldwide record, music publishing and music video businesses, capping off a year of talks (6/23).

U.K. SALES ROSE 5.3% in 1983, with January-March '84 sales up 9.5% from previous year's figures, according to the British Phonographic Industry (6/23).

ASCAP SETTLES with religious broadcasters, with the Federal District Court approving the settlements reached late last year, whereby radio stations must take out licenses with ASCAP under negotiated rates or seek a court-imposed rate if bargaining fails (6/23).

BILLBOARD TRENDSETTERS named, with Richard Branson, Russ Solomon, Michael Jackson, PolyGram Classics, the Compact Disc Group and Arthur Baker and Tom Silverman receiving awards (6/30).

NARM 'GIFT OF MUSIC' campaign shelved, following a decision by both manufacturers and the trade association to postpone the concept indefinitely (6/30).

JULY

SALES ROCKET FOR JACKSONS, PRINCE with CBS shipping two million "Victory" units out of the box in conjunction with the group's tour, and Warner Bros. claiming first-day sales of 1.3 million copies for Prince's "Purple Rain" soundtrack (7/7).

CD PRICES START TO TUMBLE as WEA drops its suggested list price from \$18.98 to \$15.98, and cuts its wholesale price from \$11.64 to \$9.81 (7/7).

NATIONAL PTA ASKS FOR RECORD RATING from record companies to make it easier to identify vulgar, profane, violent or sexual material (7/7).

36% INCREASE FOR GOLD ALBUMS with platinum albums 4% ahead of the first six months of last year. Gold singles remain

even (7/14).

JACKSONS TICKET PLAN CHANGES with "Victory" tickets now being sold in any quantity and available through normal channels, rather than via mail order (7/14).

MEDIA HOME ENTERTAINMENT acquires The Nostalgia Merchant, one of the oldest home video firms, marking the first major buyout for the home video industry (7/14).

CBS/FOX VIDEO becomes the first U.S.-based home video major to create a standard rackjobbing price program by offering a permanent 7% discount on selected non-theatrical product (7/28).

MONTGOMERY WARD seems ready to phase out its prerecorded music inventory, with sources reporting CEO Stephen Pistner's irritation over low profit margins in relation to square footage occupied by the product (7/28).

POLYGRAM'S TIMMER BLASTS FTC suggestion that his company's U.S. operation should seek to merge with Capitol or MCA, rather than WEA (7/28).

AUGUST

HANDLEMAN CO. readies to rack a wide spectrum of prerecorded videocassettes for sale only in 123 K-Mart outlets in Chicago and Detroit (8/4).

MTV FACES its first national 24-hour music video network competition in December with the scheduled premiere of the L.A.-based Discovery Music Network (8/4).

POLYGRAM PLANS CHAPPELL/INTERSONG sale to Anglo American Music Publishing Corp., both headed by Freddy Bienstock, the Williamson Music publishing interest and the investment banking firm Wertheim and Co. It would be the biggest music publishing deal in history (8/11).

ROCSDIRE RECORDS is placed in court receivership amid an FBI investigation into charges by Hughes Aircraft that label founder Rocky Davis and his wife Shirley, a former Hughes employee, had diverted more than \$3 million in Hughes funds to finance the label (8/11).

TED TURNER unveils plans for a new 24-hour rock video cable channel, set to launch Dec. 5 (8/18).

NEW MUSIC SEMINAR claims 3,800 paid attendance with indies convening to discuss expanding the vistas and commercial avenues for new and alternative music (8/18).

BMI AGREES TO ALTER radio music performance licenses with rates holding at 1983 for 1984 and increasing less than 10% in 1985 (8/18).

BPI ASSERTS that U.K. record companies are becoming profitable again, although it has no audited figures to provide bottom-line backup (8/18).

ELEKTRA WILL SIGN EXCLUSIVITY pact with MTV, according to label chairman Bob Krasnow. It is the first record company to publicly acknowledge such an agreement (8/25).

INDIE DISTRIBUTORS AND ONE-STOPS may be importing and marketing recordings in violation of copyright law, according to missives mailed by the Harry Fox Agency (8/25).

BLACK ARTISTS HOLD SIX TOP 10 slots on the pop album chart. Setting a probable record are Prince, Tina Turner, the Jacksons, Lionel Richie, the Pointer Sisters and the "Ghostbusters" soundtrack featuring the Ray Parker Jr. smash (8/25).

SEPTEMBER

SECOND 24-HOUR MUSIC NET FOR MTV Networks Inc. will attempt to reach an older audience than its first channel, with a target audience of 25-49 year olds (9/1).

MTV PUSH FOR CD with Sony Corp., WEA, CBS and PolyGram spending more than \$1 million in on-air exposure and advertising time via hardware and software ads, promotional spots by VJs and a CD-giveaway (9/1).

BUOYANT MOOD AT VSDA MEET sparked by rapid market expansion and bullish sales (9/8).

TURNER MOVES UP BOW for his 24-hour music video network to Oct. 26, more than two months prior to the debut of MTV Network's second channel (9/8).

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

DOLLAR'S STRENGTH BOOSTS IMPORT MART with U.S. wholesale prices for foreign specialty albums dropping as low as \$3.50 (9/15).

CBS PARTIALLY LIFTS BAN on co-op advertising in The Los Angeles Times, telling ad directors for chains that the boycott is lifted on classical product only (9/15).

AUGUST PLATINUM TALLY highest since early '82, with 11 albums receiving certification from the RIAA. For the year to date, 38 albums have been certified platinum, compared to 28 last year (9/15).

SONY REPORTS PLANS TO MANUFACTURE CD PLAYERS at European plants, as it has done in Japan for the past two years (9/15).

PIONEER SETS JAPAN BOW for what it claims is the world's first compatible player capable of reproducing the sound of both CD and LaserVision video disk software (9/15).

PARAMOUNT PULLS 25 TOP VIDEO TITLES leaving the industry to speculate on whether the company will be raising or lowering prices. Among the titles pulled are "Raiders Of The Lost Ark" and "An Officer And A Gentleman" (9/22).

HOUSE PASSES RECORD RENTAL BILL unanimously as expected, sending it to the Senate for approval (9/22).

'VICTORY' TOUR ACCOUNTS FOR the six top-grossing dates of the summer season (9/22).

NINTH CIRCUIT COURT OF APPEALS in San Francisco refused to allow the merger of the recording interests of PolyGram and Warner Communications until current FTC proceedings are completed (9/22).

PERFORMING RIGHTS SOCIETIES WIN a victory, when a federal appeals court upholds the legality of blanket licensing for local tv stations (9/29).

OCTOBER

NARM FIGURES SHOW 17% INCREASE in retail sales of records, tapes and accessories, including blank tape, for the first seven months of this year (10/6).

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

FIRST DOMESTIC CD PLANT opens in Terre Haute, Ind. with ribbon-cutting ceremonies at Digital Audio Disc Corp, the plant set up jointly by CBS Inc. and Sony (10/6).

CAMELOT MUSIC ACQUIRES Franklin Music in Georgia, giving the Canton, Ohio-based firm an entry into the Atlanta market (10/6).

SONY PORTABLE 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 Arbitrons continue to sizzle with Top 40 stations (10/13).

ATV MUSIC FOR SALE, including the Northern Songs catalog containing the bulk of Lennon and McCartney hits, for \$60 million by England's ACC entertainment group (10/13).

U.S. SUPREME COURT UPHOLDS 1983 decision by Florida's 11th Circuit Court of Appeals that a convicted tape counterfeiter should not have been prosecuted by state officials for dealing in stolen property because the charge was pre-empted by federal copyright statutes (10/13).

DOUBLEDAY BUYS WHN, New York's only country outlet, for \$13 million from Mutual (10/13).

JUSTICE DEPARTMENT continues to investigate the possibility of antitrust violation between record companies and MTV over exclusivity contracts (10/20).

BILLBOARD CHANGES with new features, new departments, new charts and a new graphic approach designed to make the magazine easier and faster to read (10/20).

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

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

TREE INT'L BUYS Buck Owens catalogs in a multi-million dollar deal (10/20).

PRERECORDED MUSIC PRODUCT SHIPMENTS 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).

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

RCA RECORDS begins to pick up the incremental costs of digital recording to spur its use by non-classical artists (10/27).

DAVID LADD LEAVES the Register of Copyright post, which he has held since 1980, to resume private legal practice (10/27).

NOVEMBER

THIRD ANNUAL NARM INDIE distributors convention draws 150 attendees for a variety of sessions, including a presentation by the Compact Disc Group (11/3).

CHRYSALIS RECORDS' co-founder Chris Wright moves to buy out partner Terry Ellis, thus assuming control of the firm's worldwide (11/3).

DON IMUS is the first video jock signed to MTV Networks Inc.'s new music video network, Video Hits 1 (VH-1) (11/3).

WALTER YETNIKOFF WILL REMAIN at CBS Records Group under a new longterm agreement with CBS Inc., quelling rumors that he might take a key position at WCI with the expiration of his contract Dec. 31 (11/10).

FRANKIE GOES TO HOLLYWOOD'S "Welcome To The Pleasure Dome" sets a new record for advance orders in the U.K., shipping 1.1 million units to dealers (11/10).

NARM RACKJOBBER CONFERENCE marked by record-high music sales predictions (11/10).

PRESIDENT REAGAN SIGNS into law a trade bill with provisions that state that Third World nations must take "increased responsibility" for rampant piracy and counterfeiting in their countries or face losing the liberal duty-free trade status offered by the bill (11/10).

PROPOSAL TO MERGE the recording interests of PolyGram and Warner Communications is formally abandoned Nov. 6 by the companies which cite FTC opposition as the cause. Decision is thought certain to propel PolyGram into a U.S. distribution deal with either MCA or Capitol/EMI (11/17).

DECEMBER

TURNER BROADCAST SYSTEMS shuts down its Cable Music Channel Nov. 30 after only 34 days of operation. The name and other assets are sold to MTV Networks for a reported \$1 million in cash and the promise of ad time buys by MTV on other Turner channels (12/8).

RIAA INTRODUCES multi-platinum certification for albums and singles, which can be certified at each successive million-unit sales level. The existing multi-platinum champ: Michael Jackson's "Thriller" at 20 million units sold in the U.S. (12/15).

Top Pop Artists of the Year

Combined LPs & Singles

- | | |
|---|--|
| Pos. ARTIST (No. of Charted Singles & Albums) Label | 26. ELTON JOHN (5) Geffen |
| 1. LIONEL RICHIE (7) Motown | 27. BRUCE SPRINGSTEEN (4) Columbia |
| 2. MICHAEL JACKSON (4) Epic (2) Motown | 28. TINA TURNER (4) Capitol |
| 3. CULTURE CLUB (7) Virgin/Epic | 29. LINDA RONSTADT (2) Asylum |
| 4. PRINCE (9) Warner Bros. | 30. JEFFREY OSBORNE (5) A&M |
| 5. DURAN DURAN (7) Capitol | 31. THOMPSON TWINS (5) Arista |
| 6. HUEY LEWIS & THE NEWS (7) Chrysalis | 32. JULIO IGLESIAS (6) Columbia |
| 7. BILLY IDOL (7) Chrysalis | 33. SCORPIONS (4) Mercury |
| 8. VAN HALEN (7) Warner Bros. | 34. GENESIS (6) Atlantic |
| 9. THE POLICE (8) A&M | 35. THE PRETENDERS (4) Sire |
| 10. BILLY JOEL (7) Columbia | 36. LAURA BRANIGAN (7) Atlantic |
| 11. CYNDI LAUPER (5) Portrait | 37. ALAN PARSONS PROJECT (5) Arista |
| 12. EURYTHMICS (7) RCA | 38. HERBIE HANCOCK (3) Columbia |
| 13. THE POINTER SISTERS (5) Planet | 39. MIDNIGHT STAR (3) Solar |
| 14. JOHN COUGAR MELLENCAMP (5) Riva | 40. DAVID BOWIE (7) EMI-America |
| 15. NIGHT RANGER (5) Camel/MCA | 41. KOOL & THE GANG (3) De-Lite |
| 16. KENNY ROGERS (5) RCA (3) Liberty | 42. STEVE PERRY (4) Columbia |
| 17. THE CARS (7) Elektra | 43. THE FIXX (7) MCA |
| 18. MOTLEY CRUE (4) Elektra | 44. RATT (4) Atlantic |
| 19. MADONNA (5) Sire | 45. THE ROMANTICS (3) Nemperor |
| 20. QUIET RIOT (5) Pasha | 46. .38 SPECIAL (3) A&M |
| 21. ZZ TOP (4) Warner Bros. | 47. BIG COUNTRY (5) Mercury |
| 22. DARYL HALL & JOHN OATES (6) RCA | 48. CHICAGO (4) Full Moon/Warner Bros. |
| 23. YES (5) Atco | 49. BARBRA STREISAND (5) Columbia |
| 24. DEF LEPPARD (5) Mercury | 50. RICK SPRINGFIELD (6) RCA (1) Mercury |
| 25. U2 (7) Island | |

Top Black Artists

Combined LPs & Singles

- | | |
|---|--|
| Pos. ARTIST (No. of Charted Albums & Singles) Label | 26. DENIECE WILLIAMS (5) Columbia |
| 1. LIONEL RICHIE (7) Motown | 27. RAY PARKER JR. (5) Arista |
| 2. PRINCE (7) Warner Bros. | 28. RUN-DMC (5) Profile |
| 3. JEFFREY OSBORNE (8) A&M | 29. YARBROUGH & PEOPLES (3) Total Experience |
| 4. THE POINTER SISTERS (4) Planet | 30. EVELYN "CHAMPAIGN" KING (6) RCA |
| 5. TINA TURNER (4) Capitol | 31. HERBIE HANCOCK (6) Columbia |
| 6. MICHAEL JACKSON (3) Epic (2) Motown | 32. MTUME (6) Epic |
| 7. PATTI LABELLE (3) Philadelphia Int'l | 33. JAMES INGRAM (4) Qwest |
| 8. LUTHER VANDROSS (4) Epic | 34. BILLY OCEAN (3) Jive/Arista |
| 9. DEBARGE (4) Gordy | 35. PEABO BRYSON (3) Elektra (1) Capitol |
| 10. KOOL & THE GANG (4) De-Lite | 36. KASHIF (4) Arista |
| 11. CAMEO (4) Atlanta Artists | 37. THE JACKSONS (3) Epic |
| 12. MIDNIGHT STAR (4) Solar | 38. PATRICE RUSHEN (3) Elektra |
| 13. ONE WAY (6) MCA | 39. MADONNA (3) Sire |
| 14. DENNIS EDWARDS (3) Gordy | 40. JERMAINE JACKSON (3) Arista (1) Motown |
| 15. TEDDY PENDERGRASS (3) Asylum (2) Philadelphia Int'l | 41. CHERYL LYNN (4) Columbia |
| 16. SHANNON (4) Mirage/Emergency | 42. THE TIME (3) Warner Bros. |
| 17. THE S.O.S. BAND (7) Tabu | 43. CON FUNK-SHUN (3) Mercury |
| 18. RICK JAMES (6) Gordy | 44. THE GAP (3) Total Experience (1) Mega |
| 19. ROCKWELL (3) Motown | 45. ART OF NOISE (4) Island |
| 20. MELBA MOORE (4) Capitol | 46. STEPHANIE MILLS (5) Casablanca |
| 21. THE BAR-KAYS (4) Mercury | 47. NEW EDITION (3) Streetwise (2) MCA |
| 22. THE DAZZ BAND (5) Motown | 48. NEWCLEUS (3) Sunnyview |
| 23. O'BRYAN (4) Capitol | 49. ANITA BAKER (4) Beverly Glen |
| 24. ATLANTIC STARR (4) A&M | 50. SHEILA E. (2) Warner Bros. |
| 25. THE DEELE (5) Solar | |



LIONEL RICHIE—TOP POP & BLACK ARTIST OF THE YEAR

Talent Almanac 1985



ALABAMA—TOP COUNTRY ARTISTS OF THE YEAR

Top Country Artists of the Year

Combined LPs & Singles

- | | |
|---|--|
| Pos. ARTIST (No. of Charted Singles & Albums) Label | 27. MICKEY GILLEY (8) Epic |
| 1. ALABAMA (10) RCA | 28. THE KENDALLS (5) Mercury |
| 2. HANK WILLIAMS JR. (6) Warner/Curb (2) Elektra/Curb | 29. LARRY GATLIN & THE GATLIN BROTHERS BAND (4) Columbia |
| 3. RICKY SKAGGS (7) Epic (2) Sugar Hill/Epic | 30. ANNE MURRAY (5) Capitol |
| 4. WILLIE NELSON (9) Columbia | 31. VERN GOSDIN (5) Compeat |
| 5. GEORGE STRAIT (8) MCA | 32. THE JUDDS (4) RCA/Curb |
| 6. EARL THOMAS CONLEY (7) RCA | 33. WAYLON JENNINGS (7) RCA (1) Columbia |
| 7. MERLE HAGGARD (9) Epic (1) MCA | 34. REBA MCEINTIRE (5) MCA (2) Mercury |
| 8. JOHN CONLEE (8) MCA | 35. T.G. SHEPPARD (5) Warner/Curb |
| 9. LEE GREENWOOD (8) MCA | 36. GEORGE JONES (8) Epic |
| 10. OAK RIDGE BOYS (7) MCA | 37. ATLANTA (4) MCA (1) MDJ |
| 11. KENNY ROGERS (6) RCA (6) Liberty | 38. NITTY GRITTY DIRT BAND (3) Warner Bros. (3) Liberty |
| 12. CRYSTAL GAYLE (5) Warner Bros. (2) Columbia | 39. EMMYLOU HARRIS (5) Warner Bros. |
| 13. THE STATLER BROTHERS (6) Mercury | 40. THE WHITES (3) MCA/Curb (3) Warner/Curb |
| 14. EXILE (6) Epic | 41. B.J. THOMAS (4) Columbia (3) Cleveland Int'l |
| 15. JOHN ANDERSON (8) Warner Bros. | 42. RONNIE MCDOWELL (6) Epic |
| 16. GARY MORRIS (6) Warner | 43. MARK GRAY (5) Columbia |
| 17. JANIE FRICKE (7) Columbia | 44. THE BELLAMY BROTHERS (3) MCA/Curb (3) Warner/Curb |
| 18. CONWAY TWITTY (9) Warner Bros. | 45. TOM JONES (5) Mercury |
| 19. BARBARA MANDRELL (7) MCA | 46. JOHNNY LEE (4) Warner Bros. (4) Full Moon/Warner Bros. |
| 20. DON WILLIAMS (7) MCA | 47. GENE WATSON (5) MCA |
| 21. CHARLY McCLAIN (8) Epic | 48. STEVE WARINER (5) RCA |
| 22. RONNIE MILSAP (6) RCA | 49. DAVID ALLAN COE (6) Columbia |
| 23. DOLLY PARTON (7) RCA | 50. LOUISE MANDRELL (6) RCA |
| 24. DEBORAH ALLEN (5) RCA | |
| 25. EDDIE RABBITT (6) Warner Bros. | |
| 26. JIM GLASER (5) Noble Vision | |

Talent Almanac 1985

New Pop Artists Combined LPs & Singles

- Pos. ARTIST (No. of Charted Albums & Singles) Label
1. CYNDI LAUPER (5) Portrait
 2. STEVE PERRY (4) Columbia
 3. ROCKWELL (3) Motown
 4. WANG CHUNG (4) Geffen
 5. BON JOVI (1) Mercury
 6. COREY HART (3) EMI-America
 7. SHEILA E. (2) Warner Bros.
 8. HOWARD JONES (3) Elektra
 9. JOHN CAFFERTY & THE BEAVER BROWN BAND (3) Scotti Bros.
 10. PETER WOLF (3) EMI-America



CYNDI LAUPER—NEW POP ARTIST OF THE YEAR

Top Pop Labels Combined LPs & Singles

- Pos. LABEL (No. of Charted Singles & Albums)
1. COLUMBIA (147)
 2. WARNER BROS. (82)
 3. RCA (73)
 4. CAPITOL (91)
 5. A&M (67)
 6. MOTOWN (36)
 7. MCA (64)
 8. ARISTA (46)
 9. CHRYSALIS (26)
 10. EPIC (35)
 11. ELEKTRA (38)
 12. MERCURY (41)
 13. EMI-AMERICA (61)
 14. ATLANTIC (56)
 15. GEFGEN (44)

Columbia

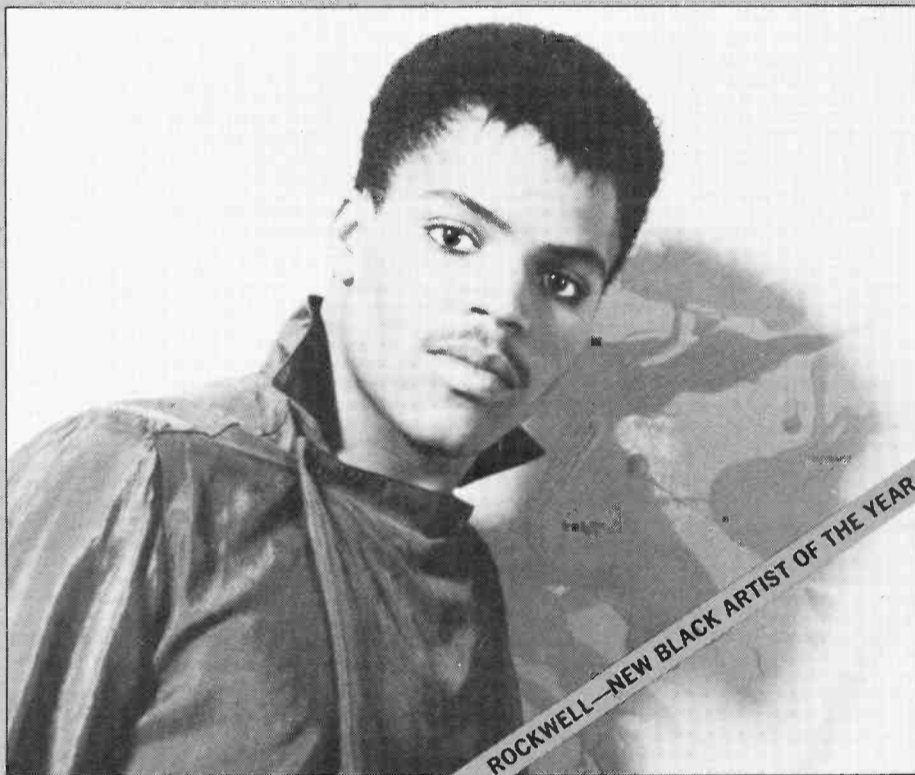


COLUMBIA—TOP POP LABEL

BILLBOARD DECEMBER 22, 1984

New Black Artists Combined LPs & Singles

- Pos. ARTIST (No. of Charted Albums & Singles) Label
1. ROCKWELL (3) Motown
 2. ART OF NOISE (4) Island
 3. SHEILA E. (2) Warner Bros.
 4. CHERRELLE (3) Tabu
 5. ROGER (3) Warner Bros.
 6. STACY LATTISAW & JOHNNY GILL (4) Cotillion
 7. JOCELYN BROWN (2) Vinyl Dreams
 8. KENNY G. (3) Arista
 9. DREAMBOY (3) QWest
 10. JOYCE KENNEDY & JEFFREY OSBORNE (1) A&M



ROCKWELL—NEW BLACK ARTIST OF THE YEAR

Top Black Labels Combined LPs & Singles

- Pos. LABEL (No. of Charted Singles & Albums)
1. MOTOWN (41)
 2. CAPITOL (52)
 3. COLUMBIA (63)
 4. WARNER BROS. (40)
 5. EPIC (33)
 6. ARISTA (37)
 7. GORDY (24)
 8. A&M (26)
 9. MCA (41)
 10. RCA (37)
 11. SOLAR (19)
 12. ELEKTRA (23)
 13. MERCURY (18)
 14. QWEST (13)
 15. TOTAL EXPERIENCE (12)



MOTOWN—TOP BLACK LABEL

New Country Artists Combined LPs & Singles

- Pos. ARTIST (No. of Charted Singles & Albums) Label
1. THE JUDDS (4) RCA/Curb
 2. KATHY MATTEA (5) Mercury
 3. BILL MEDLEY (4) RCA
 4. VINCE GILL (4) RCA
 5. KEITH STEGALL (2) Epic
 6. CRAIG DILLINGHAM (3) MCA/Curb
 7. DARRELL CLANTON (2) Audiograph
 8. MASON DIXON (3) Texas
 9. LARRY WILLOUGHBY (3) Atlantic-America
 10. KIMBERLY SPRINGS (2) Capitol



THE JUDDS—NEW COUNTRY ARTISTS OF THE YEAR

Top Country Labels Combined LPs & Singles

- Pos. LABEL (No. of Charted Singles & Albums)
1. RCA (125)
 2. MCA (95)
 3. WARNER BROS. (69)
 4. EPIC (70)
 5. COLUMBIA (71)
 6. MERCURY (44)
 7. WARNER/CURB (17)
 8. LIBERTY (24)
 9. CAPITOL (22)
 10. MCA/CURB (13)
 11. SUGAR HILL/EPIC (2)
 12. NOBLE VISION (6)
 13. VIVA (15)
 14. COMPLEAT (6)
 15. ATLANTIC AMERICA (12)



RCA—TOP COUNTRY LABEL OF THE YEAR

TA-16

Talent Almanac 1985

Top Pop Albums

- Pos. TITLE—Artist—Label
1. THRILLER—Michael Jackson—Epic
 2. SPORTS—Huey Lewis & The News—Chrysalis
 3. CAN'T SLOW DOWN—Lionel Richie—Motown
 4. AN INNOCENT MAN—Billy Joel—Columbia
 5. COLOUR BY NUMBERS—Culture Club—Virgin/Epic
 6. 1984—Van Halen—Warner Bros.
 7. ELIMINATOR—ZZ Top—Warner Bros.
 8. SYNCHRONICITY—The Police—A&M
 9. FOOTLOOSE—Soundtrack—Columbia
 10. SEVEN AND THE RAGGED TIGER—Duran Duran—Capitol
 11. SHE'S SO UNUSUAL—Cyndi Lauper—Portrait
 12. HEARTBEAT CITY—The Cars—Elektra
 13. WHAT'S NEW—Linda Ronstadt—Asylum
 14. BREAK OUT—The Pointer Sisters—Planet
 15. MIDNIGHT MADNESS—Night Ranger—Camel/MCA
 16. REBEL YELL—Billy Idol—Chrysalis
 17. MADONNA—Madonna—Sire
 18. SHOUT AT THE DEVIL—Motley Crue—Elektra
 19. UH-HUH—John Cougar Mellencamp—Riva
 20. THE BIG CHILL—Soundtrack—Motown
 21. 90125—Yes—Atco
 22. 1999—Prince—Warner Bros.
 23. NO PARKING ON THE DANCE FLOOR—Midnight Star—Solar
 24. PURPLE RAIN—Prince & The New Power Generation—Warner Bros.
 25. METAL HEALTH—Quiet Riot—Pasha
 26. STAY WITH ME TONIGHT—Jeffrey Osborne—A&M
 27. TOUCH—Eurythmics—RCA
 28. BORN IN THE U.S.A.—Bruce Springsteen—Columbia
 29. LOVE AT FIRST STING—Scorpions—Mercury
 30. LEARNING TO CRAWL—The Pretenders—Sire
 31. PYROMANIA—Def Leppard—Mercury
 32. FLASHDANCE—Soundtrack—Casablanca
 33. LIONEL RICHIE—Lionel Richie—Motown
 34. GENESIS—Genesis—Atlantic
 35. FUTURE SHOCK—Herbie Hancock—Columbia
 36. ROCK'N'SOUL, PART 1—Daryl Hall & John Oates—RCA
 37. INTO THE GAP—Thompson Twins—Arista
 38. ROLL ON—Alabama—RCA
 39. PRIVATE DANCER—Tina Turner—Capitol
 40. JULID—Julio Iglesias—Columbia
 41. OUT OF THE CELLAR—Ratt—Atlantic
 42. KISSING TO BE CLEVER—Culture Club—Virgin/Epic
 43. UNDER A BLOOD RED SKY—U2—Island
 44. EYES THAT SEE IN THE DARK—Kenny Rogers—RCA
 45. BUSY BODY—Luther Vandross—Epic
 46. IN THE HEART—Kool & The Gang—De-Lite
 47. STREET TALK—Steve Perry—Columbia
 48. TOUR DE FORCE—38 Special—A&M
 49. SELF CONTROL—Laura Branigan—Atlantic
 50. TALK SHOW—The Go-Go's—I.R.S.
 51. DEFENDERS OF THE FAITH—Judas Priest—Columbia
 52. IN HEAT—The Romantics—Nemperor
 53. OFF THE WALL—Michael Jackson—Epic
 54. THE CROSSING—Big Country—Mercury
 55. IT'S YOUR NIGHT—James Ingram—QWest
 56. FRONTIERS—Journey—Columbia
 57. GREATEST HITS—Air Supply—Arista
 58. BON JOVI—Bon Jovi—Mercury
 59. POINTS OF A CURVE—Wang Chung—Geffen
 60. IN A SPECIAL WAY—DeBarge—Gordy
 61. LET THE MUSIC PLAY—Shannon—Mirage
 62. 17—Chicago—Full Moon/Warner Bros.
 63. JANE FONDA'S WORKOUT RECORD—Jane Fonda—Columbia
 64. LET'S DANCE—David Bowie—EMI-America
 65. DECEMBER—George Winston—Windham Hill
 66. BODY AND SOUL—Joe Jackson—A&M
 67. TOO FAST FOR LOVE—Motley Crue—Elektra
 68. COMEDIAN—Eddie Murphy—Columbia
 69. GHOSTBUSTERS—Soundtrack—Arista
 70. RECKONING—R.E.M.—I.R.S.
 71. DURAN DURAN—Duran Duran—Capitol
 72. SWEET DREAMS (ARE MADE OF THIS)—Eurythmics—RCA
 73. GRACE UNDER PRESSURE—Rush—Mercury
 74. VICTORY—Jacksons—Epic
 75. SOMEBODY'S WATCHING ME—Rockwell—Motown
 76. BREAKIN'—Soundtrack—Polydor
 77. THE WILD HEART—Stevie Nicks—Modern
 78. RIO—Duran Duran—Capitol
 79. DON'T STOP—Billy Idol—Chrysalis
 80. TWENTY GREATEST HITS—Kenny Rogers—Liberty
 81. UNDERCOVER—The Rolling Stones—Rolling Stone
 82. WINDOWS AND WALLS—Dan Fogelberg—Full Moon/Epic



MICHAEL JACKSON—TOP POP ALBUM

Top Pop Albums Labels

- Pos. LABEL
(No. of Charted Albums)
1. COLUMBIA (89)
 2. WARNER BROS. (52)
 3. CAPITOL (57)
 4. RCA (38)
 5. A&M (40)
 6. MOTOWN (21)
 7. MERCURY (22)
 8. EPIC (20)
 9. MCA (39)
 10. ARISTA (25)
 11. ELEKTRA (23)
 12. CHRYSALIS (8)
 13. ATLANTIC (29)
 14. EMI-AMERICA (30)
 15. GEFLEN (22)

Columbia



COLUMBIA—TOP POP ALBUM LABEL



DURAN DURAN—TOP POP ALBUM ARTISTS—DUOS/GROUPS

83. I'M IN LOVE AGAIN—Patti LaBelle—Philadelphia Int'l.
84. LIVE FROM EARTH—Pat Benatar—Chrysalis (CBS)
85. LOVE LIFE—Berlin—Geffen
86. AMMONIA AVENUE—The Alan Parsons Project—Arista
87. CAMOUFLAGE—Rod Stewart—Warner Bros.
88. GAP BAND V-JAMMIN'—The Gap Band—Total Experience
89. LICK IT UP—Kiss—Mercury
90. YENTL—Barbra Streisand—Columbia
91. ABOUT FACE—David Gilmore—Columbia
92. BARK AT THE MOON—Ozzy Osbourne—CBS Associated
93. LABOR OF LOVE—UB 40—A&M
94. THE CLOSER YOU GET—Alabama—RCA
95. STAY HUNGRY—Twisted Sister—Atlantic
96. WHAT A FEELIN'—Irene Cara—Geffen/Network
97. WAR—U2—Island
98. PIPES OF PEACE—Paul McCartney—Columbia
99. SPEAKING IN TONGUES—Talking Heads—Sire
100. NO BRAKES—John Waite—EMI-America

Top Pop Album Artists-Duos/Groups

- Pos. ARTIST (No. of Charted LPs) Label
1. DURAN DURAN (3) Capitol
 2. CULTURE CLUB (2) Virgin/Epic
 3. HUEY LEWIS & THE NEWS (2) Chrysalis
 4. THE POLICE (5) A&M
 5. VAN HALEN (3) Warner Bros.
 6. MOTLEY CRUE (2) Elektra
 7. ALABAMA (4) RCA
 8. EURYTHMICS (2) RCA
 9. DEF LEPPARD (2) Mercury
 10. NIGHT RANGER (2) Camel/MCA
 11. ZZ TOP (2) Warner Bros.
 12. U2 (5) Island
 13. QUIET RIOT (2) Pasha
 14. THE CARS (3) Elektra
 15. THE POINTER SISTERS (1) Planet
 16. SCORPIONS (2) Mercury
 17. YES (2) Atco
 18. DARYL HALL & JOHN OATES (3) RCA
 19. MIDNIGHT STAR (1) Solar
 20. THE PRETENDERS (1) Sire
 21. GENESIS (2) Atlantic
 22. RATT (2) Atlantic
 23. ALAN PARSONS PROJECT (2) Arista
 24. THOMPSON TWINS (1) Arista
 25. BIG COUNTRY (2) Mercury

Top Pop Album Artists

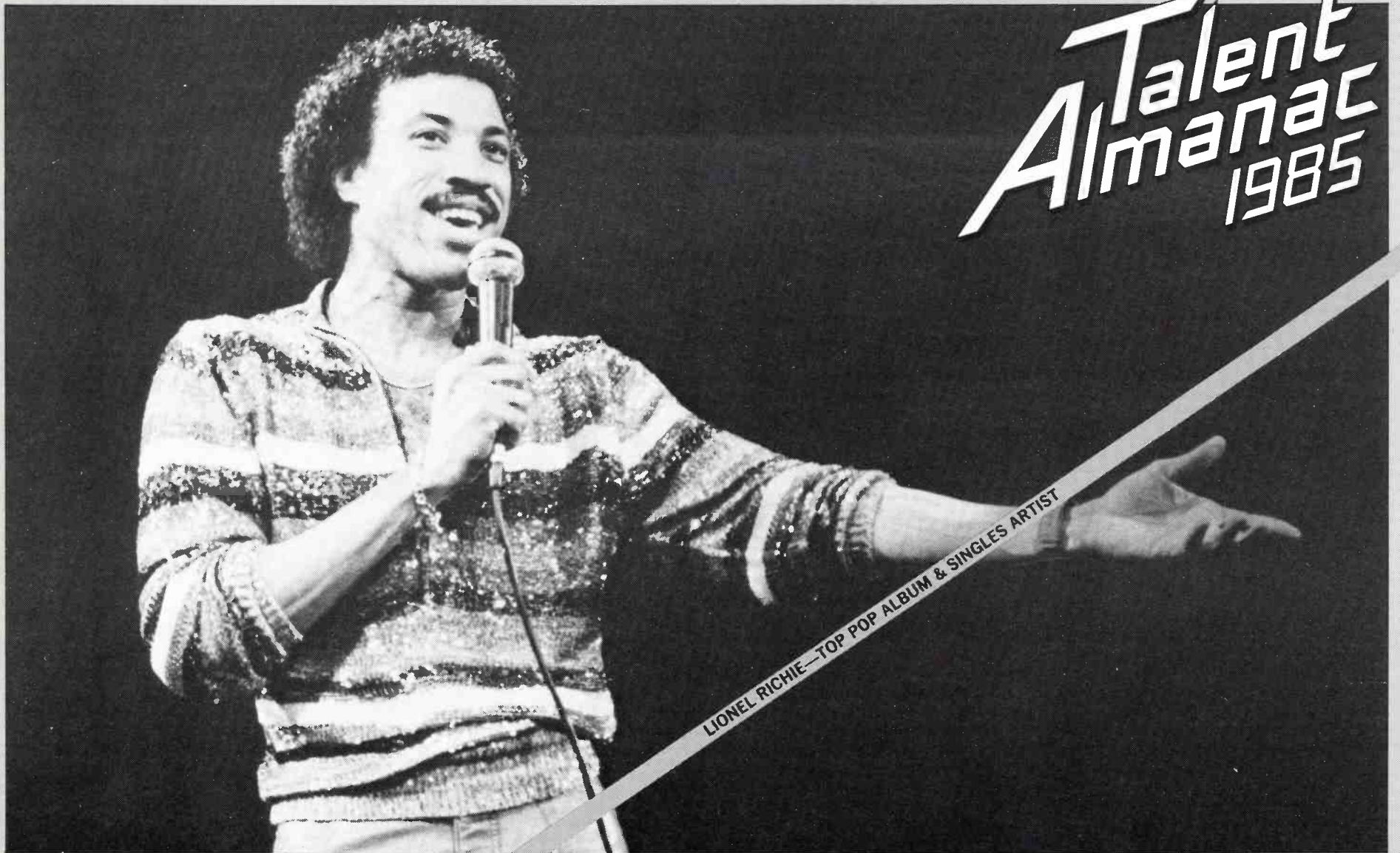
Pos. ARTIST (No. of Charted Albums) Label

1. LIONEL RICHIE (2) Motown
2. MICHAEL JACKSON (2) Epic
3. DURAN DURAN (3) Capitol
4. CULTURE CLUB (2) Virgin/Epic
5. PRINCE (4) Warner Bros.
6. BILLY IDOL (3) Chrysalis
7. HUEY LEWIS & THE NEWS (2) Chrysalis
8. THE POLICE (5) A&M
9. VAN HALEN (3) Warner Bros.
10. MOTLEY CRUE (2) Elektra
11. KENNY ROGERS (2) RCA (3) Liberty
12. ALABAMA (4) RCA
13. BILLY JOEL (2) Columbia
14. EURYTHMICS (2) RCA
15. DEF LEPPARD (2) Mercury
16. JOHN COUGAR MELLENCAMP (2) Riva
17. NIGHT RANGER (2) Camel/MCA
18. ZZ TOP (2) Warner Bros.
19. U2 (5) Island
20. QUIET RIOT (2) Pasha
21. CYNDI LAUPER (1) Portrait
22. JULIO IGLESIAS (6) Columbia
23. THE CARS (3) Elektra
24. LINDA RONSTADT (1) Asylum
25. THE POINTER SISTERS (1) Planet

26. MADONNA (1) Sire
27. SCORPIONS (2) Mercury
28. YES (2) Atco
29. DARYL HALL & JOHN OATES (3) RCA
30. HERBIE HANCOCK (2) Columbia
31. JEFFREY OSBORNE (2) A&M
32. MIDNIGHT STAR (1) Solar
33. BRUCE SPRINGSTEEN (1) Columbia
34. THE PRETENDERS (1) Sire
35. GENESIS (2) Atlantic
36. DAVID BOWIE (2) EMI-America (2) RCA
37. RATT (2) Atlantic
38. THE ALAN PARSONS PROJECT (2) Arista
39. ELTON JOHN (2) Geffen
40. THOMPSON TWINS (1) Arista
41. BARBRA STREISAND (3) Columbia
42. BIG COUNTRY (2) Mercury
43. TINA TURNER (1) Capitol
44. EDDIE MURPHY (2) Columbia
45. WILLIE NELSON (4) Columbia
46. THE FIXX (3) MCA
47. JOURNEY (2) Columbia
48. GEORGE WINSTON (3) Windham Hill
49. STEVIE NICKS (2) Modern
50. LAURA BRANIGAN (3) Atlantic
51. LUTHER VANDROSS (1) Epic

52. TALKING HEADS (2) Sire
53. KOOL & THE GANG (1) De-Lite
54. STEVE PERRY (1) Columbia
55. .38 SPECIAL (1) A&M
56. KISS (2) Mercury
57. JUDAS PRIEST (1) Columbia
58. THE GO-GO'S (1) I.R.S.
59. THE ROMANTICS (1) Nempor
60. DIO (2) Warner Bros.
61. JANE FONDA (2) Columbia
62. JAMES INGRAM (1) QWest
63. THE ROLLING STONES (2) Rolling Stone
64. ROBERT PLANT (2) Swan Song
65. AIR SUPPLY (1) Arista
66. BON JOVI (1) Mercury
67. WANG CHUNG (1) Geffen
68. JERMAINE JACKSON (1) Motown
69. SPANDAU BALLET (2) Chrysalis
70. DEBARGE (1) Gordy
71. SHANNON (1) Mirage
72. CHICAGO (1) Full Moon/Warner Bros.
73. JOE JACKSON (1) A&M
74. SHEENA EASTON (4) EMI-America
75. R.E.M. (2) I.R.S.
76. MEN AT WORK (2) Columbia
77. RUSH (2) Mercury
78. TWISTED SISTER (2) Atlantic
79. RICK JAMES (2) Gordy
80. IRON MAIDEN (5) Capitol

81. JACKSONS (2) Epic
82. PAUL McCARTNEY (2) Columbia
83. ROCKWELL (1) Motown
84. UB 40 (2) A&M
85. TEDDY PENDERGRASS (1) Asylum
86. ROD STEWART (2) Warner Bros.
87. DAN FOGELBERG (1) Full Moon/Epic
88. PATTI LABELLE (1) Philadelphia Int'l
89. PAT BENATAR (1) Chrysalis
90. BERLIN (1) Geffen
91. THE GAP BAND (1) Total Experience
92. DAVID GILMORE (1) Columbia
93. OZZY OSBOURNE (1) CBS Associated
94. THE ALARM (2) I.R.S.
95. ELVIS COSTELLO & THE ATTRAXIONS (2) Columbia
96. IRENE CARA (1) Geffen/Network
97. JOHN LENNON & YOKO ONO (2) Polydor
98. BILLY SQUIER (3) Capitol
99. JOHN WAITE (1) EMI-America
100. THE S.O.S. BAND (2) Tabu



Talent Almanac 1985

LIONEL RICHIE—TOP POP ALBUM & SINGLES ARTIST

Top Pop Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

1. LIONEL RICHIE (5) Motown
2. CYNDI LAUPER (4) Portrait
3. PRINCE (5) Warner Bros.
4. CULTURE CLUB (5) Virgin/Epic
5. HUEY LEWIS & THE NEWS (5) Chrysalis
6. THE POINTER SISTERS (4) Planet
7. BILLY JOEL (5) Columbia
8. DURAN DURAN (4) Capitol
9. VAN HALEN (4) Warner Bros.
10. THE CARS (4) Elektra
11. TINA TURNER (3) Capitol
12. MADONNA (4) Sire
13. ELTON JOHN (3) Geffen
14. DARYL HALL & JOHN OATES (3) RCA
15. RICK SPRINGFIELD (5) RCA (1) Mercury
16. BRUCE SPRINGSTEEN (3) Columbia
17. RAY PARKER JR. (3) Arista
18. EURYTHMICS (5) RCA
19. YES (3) Atco
20. THOMPSON TWINS (4) Arista
21. KENNY LOGGINS (2) Columbia
22. NIGHT RANGER (3) Camel/MCA
23. JOHN COUGAR MELLENCAMP (3) Riva
24. STEVE PERRY (3) Columbia
25. KOOL & THE GANG (2) De-Lite
26. IRENE CARA (4) Geffen/Network

27. BILLY IDOL (4) Chrysalis
28. LAURA BRANIGAN (4) Atlantic
29. MATTHEW WILDER (3) Private I
30. CHICAGO (3) Full Moon/Warner Bros.
31. SHEENA EASTON (4) EMI-America
32. PAUL McCARTNEY & MICHAEL JACKSON (1) Columbia
33. MICHAEL JACKSON (2) Epic
34. THE ROMANTICS (2) Nempor
35. ROD STEWART (3) Warner Bros.
36. ROCKWELL (2) Motown
37. JOHN WAITE (2) EMI-America
38. PHIL COLLINS (1) Atlantic
39. THE POLICE (3) A&M
40. GENESIS (4) Atlantic
41. THE FIXX (4) MCA
42. QUIET RIOT (3) Pasha
43. .38 SPECIAL (3) A&M
44. COREY HART (2) EMI-America
45. OLIVIA NEWTON JOHN (2) MCA
46. THE JACKSONS (2) Epic
47. DAN HARTMAN (2) MCA
48. DENIECE WILLIAMS (2) Columbia
49. SHANNON (2) Mirage/Emergency
50. BONNIE TYLER (4) Columbia
51. SHEILA E. (2) Warner Bros.
52. SPANDAU BALLET (4) Chrysalis

53. STEVIE WONDER (1) Motown
54. SCANDAL FEATURING PATTY SMYTH (2) Columbia
55. ALAN PARSONS PROJECT (3) Arista
56. NENA (1) Epic
57. PAT BENATAR (2) Chrysalis
58. WANG CHUNG (3) Geffen
59. THE PRETENDERS (3) Sire
60. CHRISTINE McVIE (2) Warner Bros.
61. JEFFREY OSBORNE (3) A&M
62. PEABO BRYSON (2) Elektra
63. JULIO IGLESIAS & WILLIE NELSON (1) Columbia
64. DEBARGE (2) Gordy
65. BILLY OCEAN (1) Jive/Arista
66. KENNY ROGERS WITH DOLLY PARTON (1) RCA
67. SLADE (2) CBS Associated
68. THE ROLLING STONES (2) Rolling Stone
69. VAN STEPHENSON (2) MCA
70. MIKE RENO & ANN WILSON (1) Columbia
71. DIANA ROSS (2) RCA
72. ZZ TOP (1) Warner Bros.
73. REAL LIFE (2) MCA/Curb
74. HOWARD JONES (2) Elektra
75. TONY CAREY (2) MCA
76. THE MOTELS (2) Capitol
77. PETER WOLF (2) EMI-America
78. DAVID BOWIE (3) EMI-America
79. TRACEY ULLMAN (2) MCA/Stiff
80. JOHN LENNON (2) Polydor
81. PAUL YOUNG (3) Columbia
82. PAUL McCARTNEY (2) Columbia

83. DAN FOGELBERG (2) Full Moon
84. JERMAINE JACKSON (2) Arista
85. NAKED EYES (3) EMI-America (1) Warner Bros.
86. CHRISTOPHER CROSS (1) Columbia
87. BANANARAMA (3) London
88. JOE JACKSON (3) A&M
89. QUEEN (3) Capitol
90. K.C. (1) Meca
91. SERGIO MENDES (2) A&M
92. THE GO-GO'S (2) I.R.S.
93. RATT (2) Atlantic
94. OLLIE & JERRY (1) Polydor
95. BIG COUNTRY (3) Mercury
96. JOHN CAFFERTY & THE BEAVER BROWN BAND (2) Scotti Bros.
97. BILLY SQUIER (2) Capitol
98. GLEN FREY (2) MCA
99. PETER SCHILLING (1) Elektra (1) Columbia
100. SHALAMAR (2) Solar

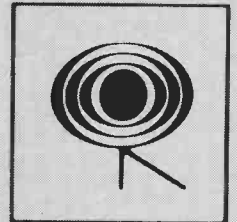
Talent Almanac 1985



Top Pop Singles Labels

- Pos. LABEL (No. of Charted Singles)
1. COLUMBIA (58)
 2. WARNER BROS. (30)
 3. RCA (35)
 4. CAPITOL (33)
 5. MCA (25)
 6. EMI-AMERICA (31)
 7. MOTOWN (15)
 8. ARISTA (21)
 9. A&M (27)
 10. CHRYSALIS (16)
 11. ATLANTIC (27)
 12. GEFLEN (22)
 13. ELEKTRA (15)
 14. EPIC (15)
 15. PORTRAIT (7)

Columbia



COLUMBIA—TOP POP SINGLES LABEL

PRINCE—TOP POP SINGLE



CULTURE CLUB—TOP POP SINGLES ARTISTS—DUOS/GROUPS

Top Pop Singles

Pos. TITLE—Artist—Label

1. WHEN DOVES CRY—Prince—Warner Bros.
2. WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—Capitol
3. SAY SAY SAY—Paul McCartney & Michael Jackson—Columbia
4. FOOTLOOSE—Kenny Loggins—Columbia
5. AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins—Atlantic
6. JUMP—Van Halen—Warner Bros.
7. HELLD—Lionel Richie—Motown
8. OWNER OF A LONELY HEART—Yes—Arista
9. GHDSTBUSTERS—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—Deniece Williams—Columbia
14. DANCING IN THE DARK—Bruce Springsteen—Columbia
15. GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait
16. THE REFLEX—Duran 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—Nemperor
20. SELF CONTROL—Laura Branigan—Atlantic
21. LET'S GO CRAZY—Prince & The Revolution—Warner Bros.
22. SAY IT ISN'T SO—Daryl Hall & John Oates—RCA
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—Rockwell—Motown
27. BREAK MY STRIDE—Matthew Wilder—Private I
28. 99 LUFTBALLONS—Nena—Epic
29. I CAN DREAM ABOUT YOU—Dan Hartman—MCA
30. THE GLAMOROUS LIFE—Sheila E.—Warner Bros.
31. OH, SHERRIE—Steve Perry—Columbia
32. STUCK ON YOU—Lionel Richie—Motown
33. I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John—Geffen
34. SHE BOP—Cyndi Lauper—Portrait
35. BORDERLINE—Madonna—Sire
36. SUNGLASSES AT NIGHT—Corey Hart—EMI-America
37. EYES WITHOUT A FACE—Billy Idol—Chrysalis
38. HERE COMES THE RAIN AGAIN—Eurythmics—RCA
39. UPTOWN GIRL—Billy Joel—Columbia
40. SISTER CHRISTIAN—Night Ranger—Camel/MCA
41. DRIVE—The Cars—Elektra

42. TWIST OF FATE—Olivia Newton-John—MCA
43. UNION OF THE SNAKE—Duran Duran—Capitol
44. THE HEART OF ROCK'N'ROLL—Huey Lewis And The News—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—Peabo Bryson—Elektra
48. AUTOMATIC—The Pointer Sisters—Planet
49. LET THE MUSIC PLAY—Shannon—Emergency/Mirage
50. TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson—Columbia
51. CARIBBEAN QUEEN—Billy Ocean—Jive/Arista
52. THAT'S ALL—Genesis—Atlantic
53. RUNNING WITH THE NIGHT—Lionel Richie—Motown
54. SAD SONGS (SAY SO MUCH)—Elton John—Geffen
55. I WANT A NEW DRUG—Huey Lewis & The News—Chrysalis
56. ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton—RCA
57. LOVE IS A BATTLEFIELD—Pat Benatar—Chrysalis (CBS)
58. INFATUATION—Rod Stewart—Warner Bros.
59. ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE—Mike Reno & Ann Wilson—Columbia
60. LEGS—ZZ Top—Warner Bros.
61. STATE OF SHOCK—Jacksons—Epic
62. LOVE SOMEBODY—Rick Springfield—RCA
63. MISS ME BLIND—Culture Club—Virgin/Epic
64. IF THIS IS IT—Huey Lewis & The News—Chrysalis
65. YOU MIGHT THINK—The Cars—Elektra
66. LUCKY STAR—Madonna—Sire
67. COVER ME—Bruce Springsteen—Columbia
68. CUM ON FEEL THE NOIZE—Quiet Riot—Pasha
69. BREAKDANCE—Irene Cara—Geffen/Network
70. ADULT EDUCATION—Daryl Hall & John Oates—RCA
71. THEY DON'T KNOW—Tracey Ullman—MCA
72. AN INNOCENT MAN—Billy Joel—Columbia
73. CRUEL SUMMER—Bananarama—London
74. DANCE HALL DAYS—Wang Chung—Geffen
75. GIVE IT UP—K.C.—Meca
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.

84. TIME WILL REVEAL—DeBarge—Gordy
85. WRAPPED AROUND YOUR FINGER—The Police—A&M
86. PINK HOUSES—John Cougar Mellencamp—Riva
87. ROUND AND ROUND—Ratt—Atlantic
88. HEAD OVER HEELS—The Go-Go's—I.R.S.
89. THE LONGEST TIME—Billy Joel—Columbia
90. TONIGHT—Kool & The Gang—De-Lite
91. GOT A HOLD ON ME—Christine McVie—Warner Bros.
92. DANCING IN THE SHEETS—Shalamar—Columbia
93. UNDERCOVER OF THE NIGHT—The Rolling Stones—Rolling Stones
94. ON THE DARK SIDE—John Cafferty & The Beaver Brown Band—Scotti Bros.
95. NEW MOON ON MONDAY—Duran Duran—Capitol
96. MAJOR TOM (COMING HOME)—Peter Schilling—Elektra
97. MAGIC—The Cars—Elektra
98. WHEN YOU CLOSE YOUR EYES—Night Ranger—Camel/MCA
99. ROCK ME TONITE—Billy Squier—Capitol
100. YAH MO BE THERE—James Ingram With Michael McDonald—QWest

Top Pop Singles Artists-Duos/Groups

Pos. ARTIST (No. Of Charted Singles) Label

1. CULTURE CLUB (5) Virgin/Epic
2. HUEY LEWIS & THE NEWS (5) Chrysalis
3. THE POINTER SISTERS (4) Planet
4. DURAN DURAN (4) Capitol
5. VAN HALEN (4) Warner Bros.
6. THE CARS (4) Elektra
7. DARYL HALL & JOHN OATES (3) RCA
8. EURYTHMICS (5) RCA
9. YES (3) Atco
10. THOMPSON TWINS (4) Arista
11. NIGHT RANGER (3) Camel/MCA
12. KOOL & THE GANG (2) De-Lite
13. CHICAGO (3) Full Moon/Warner Bros.
14. PAUL McCARTNEY & MICHAEL JACKSON (1) Columbia
15. THE ROMANTICS (2) Nemperor
16. ROCKWELL (2) Motown
17. THE POLICE (3) A&M
18. GENESIS (4) Atlantic
19. THE FIXX (4) MCA
20. QUIET RIOT (3) Pasha
21. '88 SPECIAL (2) A&M
22. JACKSONS (2) Epic
23. SPANDAU BALLET (4) Chrysalis
24. SCANDAL FEATURING PATTY SMYTH (2) Columbia
25. THE PRETENDERS (3) Sire

Top Pop Album Artists-Male

- Pos. ARTIST (No. of Charted Albums) Label
1. LIONEL RICHIE (2) Motown
 2. MICHAEL JACKSON (2) Epic (1) Motown
 3. PRINCE (3) Warner Bros.
 4. BILLY IDOL (3) Chrysalis
 5. KENNY ROGERS (2) RCA (3) Liberty
 6. BILLY JOEL (2) Columbia
 7. JOHN COUGAR MELLENCAMP (2) Riva
 8. JULIO IGLESIAS (6) Columbia
 9. HERBIE HANCOCK (2) Columbia
 10. JEFFREY OSBORNE (2) A&M
 11. BRUCE SPRINGSTEEN (1) Columbia
 12. DAVID BOWIE (4) EMI-America
 13. ELTON JOHN (2) Geffen
 14. EDDIE MURPHY (2) Columbia
 15. WILLIE NELSON (4) Columbia (1) RCA
 16. GEORGE WINSTON (3) Windham Hill
 17. LUTHER VANDROSS (1) Epic
 18. STEVE PERRY (1) Columbia
 19. JAMES INGRAM (1) QWest
 20. ROBERT PLANT (2) Swan Song
 21. JERMAINE JACKSON (1) Motown
 22. JOE JACKSON (1) A&M
 23. RICK JAMES (2) Gordy
 24. PAUL McCARTNEY (2) Columbia
 25. TEDDY PENDERGRASS (1) Asylum (1) Philadelphia Int'l



LIONEL RICHIE—TOP POP ALBUM & SINGLES ARTIST—MALE

Top Pop Singles Artists-Male

- Pos. ARTIST (No. Of Charted Singles) Label
1. LIONEL RICHIE (5) Motown
 2. PRINCE (5) Warner Bros.
 3. BILLY JOEL (5) Columbia
 4. ELTON JOHN (3) Geffen
 5. RICK SPRINGFIELD (5) RCA (1) Mercury
 6. BRUCE SPRINGSTEEN (3) Columbia
 7. RAY PARKER JR. (3) Arista
 8. KENNY LOGGINS (2) Columbia
 9. JOHN COUGAR MELLENCAMP (3) Riva
 10. STEVE PERRY (3) Columbia
 11. BILLY IDOL (4) Chrysalis
 12. MATTHEW WILDER (3) Private I
 13. MICHAEL JACKSON (2) Epic
 14. ROD STEWART (3) Warner Bros.
 15. JOHN WAITE (2) EMI-America
 16. PHIL COLLINS (1) Atlantic
 17. COREY HART (2) EMI-America
 18. DAN HARTMAN (2) MCA
 19. STEVIE WONDER (1) Motown
 20. WANG CHUNG (3) Geffen
 21. JEFFREY OSBORNE (3) A&M
 22. PEABO BRYSON (2) Elektra
 23. BILLY OCEAN (1) Jive/Arista
 24. VAN STEPHENSON (2) MCA
 25. HOWARD JONES (2) Elektra

Top Pop Album Artists-Female

- Pos. ARTIST (No. of Charted Albums) Label
1. CYNDI LAUPER (1) Portrait
 2. LINDA RONSTADT (1) Asylum
 3. MADONNA (1) Sire
 4. BARBRA STREISAND (3) Columbia
 5. TINA TURNER (1) Capitol
 6. STEVIE NICKS (2) Modern
 7. LAURA BRANIGAN (3) Atlantic
 8. SHANNON (1) Mirage
 9. SHEENA EASTON (4) EMI-America
 10. PATTI LABELLE (1) Philadelphia Int'l
 11. PAT BENATAR (1) Chrysalis
 12. IRENE CARA (1) Geffen/Network
 13. DONNA SUMMER (1) Mercury
 14. SHEILA E. (1) Warner Bros.
 15. OLIVIA NEWTON-JOHN (1) MCA
 16. CHRISTINE McVIE (1) Warner Bros.
 17. BONNIE TYLER (1) Columbia
 18. PATRICE RUSHEN (1) Elektra
 19. TRACEY ULLMAN (1) MCA
 20. JENNIFER HOLLIDAY (1) Geffen
 21. DENIECE WILLIAMS (1) Columbia
 22. ANNE MURRAY (3) Capitol
 23. LAURIE ANDERSON (1) Warner Bros.
 24. ANGELA BOFILL (1) Arista
 25. LITA FORD (1) Mercury



CYNDI LAUPER—TOP POP ALBUM & SINGLES ARTIST—FEMALE

Top Pop Singles Artists-Female

- Pos. ARTIST (No. of Charted Singles) Label
1. CYNDI LAUPER (4) Portrait
 2. TINA TURNER (3) Capitol
 3. MADONNA (4) Sire
 4. IRENE CARA (4) Geffen/Network
 5. LAURA BRANIGAN (4) Atlantic
 6. SHEENA EASTON (4) EMI-America
 7. OLIVIA NEWTON-JOHN (2) MCA
 8. DENIECE WILLIAMS (2) Columbia
 9. SHANNON (2) Mirage/Emergency
 10. BONNIE TYLER (4) Columbia
 11. SHEILA E. (2) Warner Bros.
 12. PAT BENATAR (2) Chrysalis
 13. CHRISTINE McVIE (2) Warner Bros.
 14. DIANA ROSS (1) RCA
 15. TRACEY ULLMAN (2) MCA/Stiff
 16. STEVIE NICKS (2) Modern
 17. KIM CARNES (1) RCA (3) EMI-America
 18. DEBORAH ALLEN (1) RCA
 19. BARBRA STREISAND (2) Columbia
 20. DONNA SUMMER (2) Geffen
 21. CHAKA KHAN (1) Warner Bros.
 22. ANN WILSON (1) Columbia
 23. DOLLY PARTON (2) RCA
 24. JUICE NEWTON (2) RCA (1) Capitol
 25. LINDA RONSTADT (1) Asylum

Top Pop Album Soundtracks/Original Cast

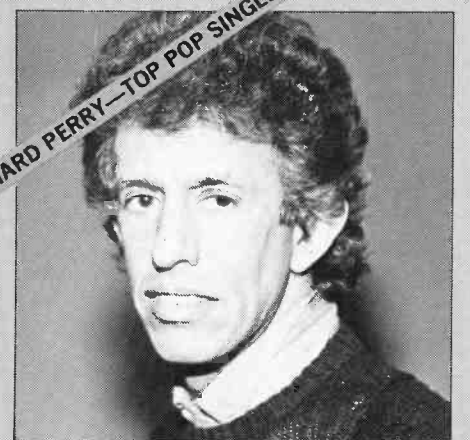
- Pos. TITLE—Format—Label
1. FOOTLOOSE—Soundtrack—Columbia
 2. THE BIG CHILL—Soundtrack—Motown
 3. PURPLE RAIN—Soundtrack by Prince—Warner Bros.
 4. FLASHDANCE—Soundtrack—Casablanca
 5. GHOSTBUSTERS—Soundtrack—Arista
 6. BREAKIN'—Soundtrack—Polydor
 7. YENTL—Soundtrack by Barbra Streisand—Columbia
 8. EDDIE AND THE CRUISERS—Soundtrack—Scotti Bros.
 9. HARD TO HOLD—Soundtrack by Rick Springfield—RCA
 10. AGAINST ALL ODDS—Soundtrack—Atlantic
 11. BEAT STREET—Soundtrack—Atlantic
 12. TWO OF A KIND—Soundtrack by Olivia Newton-John & John Travolta—MCA
 13. STREETS OF FIRE—Soundtrack—MCA
 14. THE WOMAN IN RED—Soundtrack by Stevie Wonder—Motown
 15. INDIANA JONES AND THE TEMPLE OF DOOM—Soundtrack—Polydor



FOOTLOOSE—TOP POP ALBUM SOUNDTRACK

Top Pop Singles Producers

- Pos. PRODUCER (No of Charted Singles)
1. RICHARD PERRY (6)
 2. RICK CHERTOFF (4)
 3. PRINCE (5)
 4. STEVE LEVINE (5)
 5. CHRIS THOMAS (7)
 6. PHIL RAMONE (9)
 7. HUEY LEWIS & THE NEWS (5)
 8. DAVID FOSTER (7)
 9. TED TEMPLEMAN (6)
 10. MICHAEL OMARTIAN (7)
 11. ALEX SADKIN (7)
 12. JAMES ANTHONY CARMICHAEL (6)
 13. LIONEL RICHIE (5)
 14. GEORGE MARTIN (3)
 15. GEORGE DUKE (6)
 16. TREVOR HORN (5)
 17. RUPERT HINE (7)
 18. GORGIO MORODER (7)
 19. RAY PARKER JR. (3)
 20. QUINCY JONES (5)
 21. ARIF MARDIN (3)
 22. KEITH FORSEY (6)
 23. PAT GLASSER (3)
 24. DAVE STEWART (4)
 25. JIM STEINMAN (8)



RICHARD PERRY—TOP POP SINGLES PRODUCER

Talent
Almanac
1985

Talent Almanac 1985



PRINCE—TOP BLACK SINGLE

Top Black Singles Artists

- Pos. ARTIST (No. of Charted Singles) Label
1. LIONEL RICHIE (5) Motown
 2. PRINCE (5) Warner Bros.
 3. TINA TURNER (3) Capitol
 4. THE POINTER SISTERS (3) Planet
 5. KOOL & THE GANG (3) De-Lite
 6. SHANNON (2) Mirage
 7. JEFFREY OSBORNE (5) A&M
 8. PATTI LABELLE (2) Philadelphia Int'l
 9. RAY PARKER JR. (4) Arista
 10. THE S.O.S. BAND (5) Tabu
 11. DEBARGE (2) Gordy
 13. DENIECE WILLIAMS (3) Columbia
 14. ONE WAY (4) MCA
 15. ROCKWELL (2) Motown
 16. DENNIS EDWARDS (2) Gordy
 17. MELBA MOORE (3) Capitol
 18. MTUME (4) Epic
 19. THE BAR-KAYS (3) Mercury
 20. THE DAZZ BAND (3) Motown
 21. LUTHER VANDROSS (3) Epic
 22. EVELYN "CHAMPAGNE" KING (4) RCA
 23. ATLANTIC STARR (3) A&M
 24. RUN-D.M.C. (4) Profile
 25. YARBROUGH & PEOPLES (2) Total Experience
 26. O'BRYAN (3) Capitol
 27. RICK JAMES (4) Gordy
 28. PEABO BRYSON (1) MCA (2) Elektra
 29. BILLY OCEAN (2) Jive/Arista
 30. CHERYL LYNN (3) Columbia
 31. TEDDY PENDERGRASS (2) Asylum (1) Philadelphia Int'l
 32. JACKSONS (2) Epic
 33. JOCELYN BROWN (2) Vinyl Dreams
 34. CON FUNK SHUN (2) Mercury
 35. PATRICE RUSHEN (2) Elektra
 36. SHALAMAR (1) MCA (3) Solar
 37. NEWCLEUS (2) Sunnyview

38. STEPHANIE MILLS (3) Casablanca
39. MICHAEL JACKSON (2) Epic
40. ART OF NOISE (2) Island
41. PAUL McCARTNEY & MICHAEL JACKSON (1) Columbia
42. J. BLACKFOOT (1) Soundtown
43. DONNA SUMMER (2) Geffen
44. LAKESIDE (3) Solar
45. CHERRELLE (2) Tabu
46. D TRAIN (2) Prelude
47. NEW EDITION (1) MCA (2) Streetwise
48. MIDNIGHT STAR (3) Solar
49. KASHIF (2) Arista
50. R.J.'S LATEST ARRIVAL (2) Golden Boy/Quality



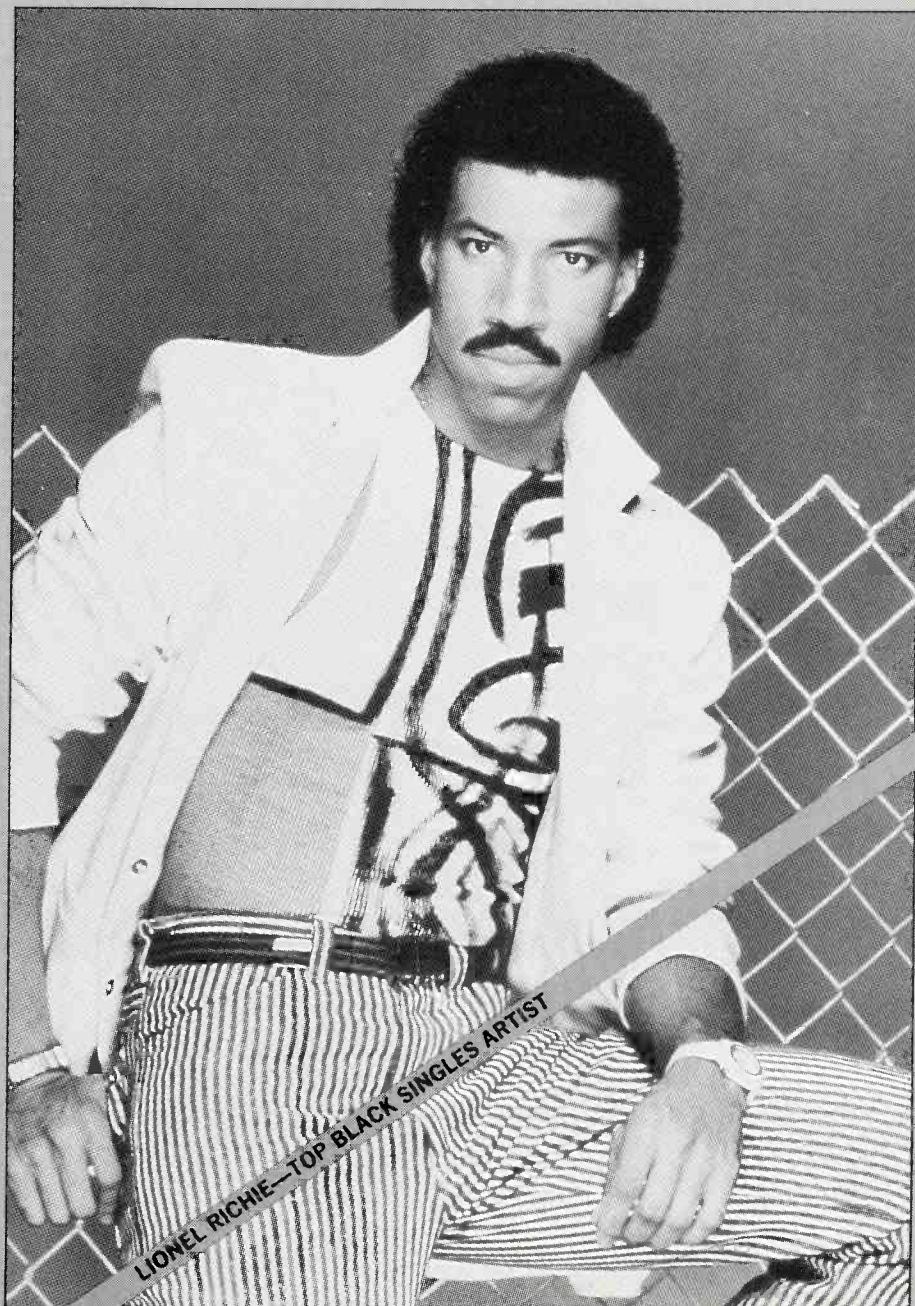
Top Black Singles Labels

- Pos. LABEL (No. of Charted Singles)
1. COLUMBIA (41)
 2. MOTOWN (21)
 3. CAPITOL (34)
 4. WARNER BROS. (25)
 5. MCA (26)
 6. ARISTA (23)
 7. EPIC (24)
 8. A&M (16)
 9. GORDY (15)
 10. RCA (23)
 11. ELEKTRA (15)
 12. MERCURY (12)
 13. SOLAR (13)
 14. QWEST (10)
 15. PRIVATE I (16)

Top Black Singles

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

26. LOVE HAS FINALLY COME AT LAST—Bobby Womack & Patti LaBelle—Beverly Glen
27. THE GLAMOROUS LIFE—Sheila E.—Warner Bros.
28. AUTOMATIC—The Pointer Sisters—Planet
29. THE LAST TIME I MADE LOVE—Joyce Kennedy & Jeffrey Osborne—A&M
30. BABY I'M HOOKED—Con Funk Shun—Mercury
31. BREAKIN' . . . THERE'S NO STOPPING US—Ollie & Jerry—Polydor
32. JAM ON IT—Newcleus—Sunnyview
33. LET'S GO CRAZY—Prince & The Revolution—Warner Bros.
34. FEELS SO REAL (WON'T LET GO)—Patrice Rushen—Elektra
35. JOYSTICK—The Dazz Band—Motown
36. LET'S STAY TOGETHER—Tina Turner—Capitol
37. STAY WITH ME TONIGHT—Jeffrey Osborne—A&M
38. SHACKLES—R.J.'s Latest Arrival—Golden Boy/Quality
39. YAH MO B THERE—James Ingram With Michael McDonald—Qwest
40. IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson—Elektra
41. TOUCH A FOUR LEAF CLOVER—Atlantic Starr—A&M
42. 17—Rick James—Gordy
43. WHITE HORSE—Laid Back—Sire
44. RUNNING WITH THE NIGHT—Lionel Richie—Motown
45. SOMETHING'S ON YOUR MIND—D Train—Prelude
46. YOU GET THE BEST FROM ME—Alicia Myers—MCA
47. STATE OF SHOCK—Jacksons—Epic
48. JUST THE WAY YOU LIKE IT—The S.O.S. Band—Tabu
49. I FEEL FOR YOU—Chaka Khan—Warner Bros.
50. DYNAMITE—Jermaine Jackson—Arista



LIONEL RICHIE—TOP BLACK SINGLES ARTIST

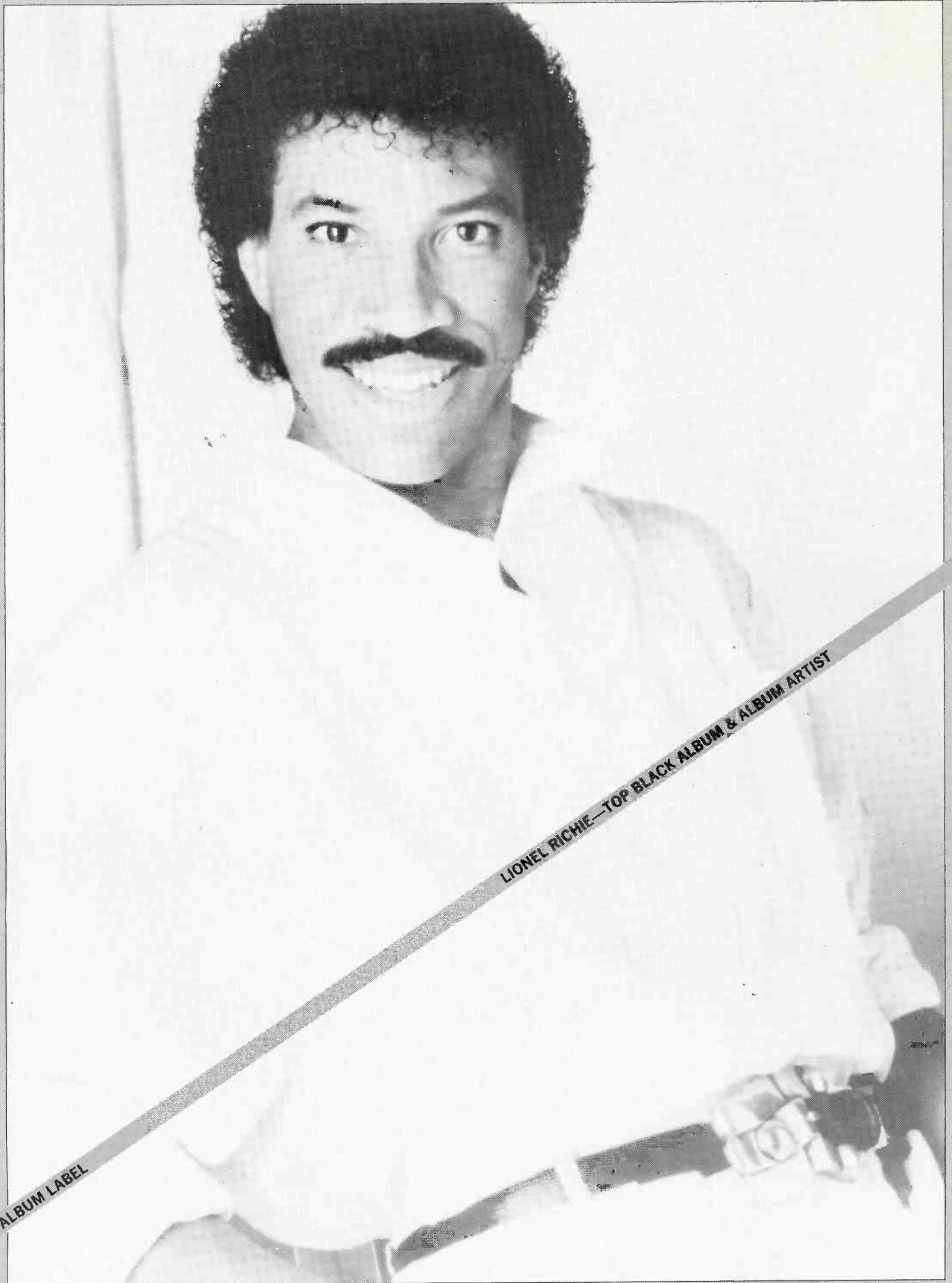
Top Black Albums

Pos. TITLE—Artist—Label

1. CAN'T SLOW DOWN—Lionel Richie—Motown
2. THRILLER—Michael Jackson—Epic
3. NO PARKING ON THE DANCE FLOOR—Midnight Star—Solar
4. BUSY BODY—Luther Vandross—Epic
5. STAY WITH ME TONIGHT—Jeffrey Osborne—A&M
6. BREAK OUT—The Pointer Sisters—Planet
7. I'M IN LOVE AGAIN—Patti LaBelle—Philadelphia Int'l
8. IN A SPECIAL WAY—DeBarge—Gordy
9. PURPLE RAIN—Prince & The Revolution—Warner Bros.
10. SHE'S STRANGE—Cameo—Atlanta Artists
11. PRIVATE DANCER—Tina Turner—Capitol
12. DON'T LOOK ANY FURTHER—Dennis Edwards—Gordy
13. LADY—One Way—MCA
14. IN THE HEART—Kool & The Gang—De-Lite
15. MADONNA—Madonna—Sire
16. IT'S YOUR NIGHT—James Ingram—QWest
17. FUTURE SHOCK—Herbie Hancock—Columbia
18. GAP BAND V-JAMMIN'—The Gap Band—Total Experience
19. BE MY LOVER—O'Bryan—Capitol
20. LOVE LANGUAGE—Teddy Pendergrass—Asylum
21. I'M A BLUES MAN—Z.Z. Hill—Malaco
22. NEVER SAY NEVER—Melba Moore—Capitol
23. SOMEBODY'S WATCHING ME—Rockwell—Motown
24. DANGEROUS—The Bar-Kays—Mercury
25. YOURS FOREVER—Atlantic Starr—A&M
26. COLD BLOODED—Rick James—Gordy
27. ICE CREAM CASTLE—The Time—Warner Bros.
28. JOYSTICK—The Dazz Band—Motown
29. SEND ME YOUR LOVE—Kashif—Arista
30. JERMAINE—Jermaine Jackson—Motown
31. COLOUR BY NUMBERS—Culture Club—Virgin/Epic
32. THE POET II—Bobby Womack—Beverly Glen
33. BREAKIN'—Sountrack—Polydor
34. LET THE MUSIC PLAY—Shannon—Mirage
35. THE SONGSTRESS—Anita Baker—Beverly Glen
36. RUN-D.M.C.—Run-D.M.C.—Profile
37. ROBBERY—Teena Marie—Epic
38. BE A WINNER—Yarbrough & Peoples—Total Experience
39. SUDDENLY—Billy Ocean—Jive/Arista
40. COMEDIAN—Eddie Murphy—Columbia
41. VICTORY—Jacksons—Epic
42. BACKSTREET—David Sanborn—Warner Bros.
43. STREET BEAT—Deele—Solar
44. NOW—Patrice Rushen—Elektra
45. BORN TO LOVE—Peabo Bryson & Roberta Flack—Capitol
46. THE GLAMOROUS LIFE—Sheila E.—Warner Bros.
47. YOU SHOULDN'T-NUF BIT FISH—George Clinton—Capitol
48. FEEL MY SOUL—Jennifer Holliday—Geffen
49. HEAVEN ONLY KNOWS—Teddy Pendergrass—Philadelphia Int'l
50. STRAIGHT FROM THE HEART—Peabo Bryson—Elektra



MOTOWN—TOP BLACK ALBUM LABEL



LIONEL RICHIE—TOP BLACK ALBUM & ALBUM ARTIST

Top Black Album Labels

Pos. LABEL (No. of Charted Albums)

1. MOTOWN (20)
2. CAPITOL (18)
3. EPIC (9)
4. WARNER BROS. (15)
5. COLUMBIA (22)
6. GORDY (9)
7. ARISTA (14)
8. A&M (10)
9. SOLAR (6)
10. MCA (15)
11. ELEKTRA (8)
12. RCA (14)
13. MERCURY (6)
14. PHILADELPHIA INT'L (2)
15. TOTAL EXPERIENCE (2)

Top Black Album Artists

Pos. ARTIST (No. of Charted Albums) Label

- | | | |
|--|---|--|
| <ol style="list-style-type: none"> 1. LIONEL RICHIE (2) Motown 2. MICHAEL JACKSON (1) Motown (1) Epic 3. MIDNIGHT STAR (1) Solar 4. PRINCE & THE REVOLUTION (1) Warner Bros. 5. JEFFREY OSBORNE (3) A&M 6. LUTHER VANDROSS (1) Epic 7. THE POINTER SISTERS (1) Planet 8. TEDDY PENDERGRASS (1) Philadelphia Int'l (1) Asylum 9. PATTI LaBELLE (1) Philadelphia Int'l 10. DEBARGE (2) Gordy 11. CAMEO (1) Atlanta Artists 12. TINA TURNER (1) Capitol 13. DENNIS EDWARDS (1) Gordy 14. RICK JAMES (2) Gordy 15. ONE-WAY (2) MCA 16. HERBIE HANCOCK (2) Columbia 17. KOOL & THE GANG (1) De-Lite 18. MADONNA (1) Sire 19. JERMAINE JACKSON (1) Motown (1) Arista 20. JAMES INGRAM (1) QWest 21. THE GAP BAND (1) Total Experience | <ol style="list-style-type: none"> 22. THE SOS BAND (2) Tabu 23. O'BRYAN (1) Capitol 24. Z.Z. HILL (2) Malaco 25. KASHIF (2) Arista 26. MELBA MOORE (1) Capitol 27. ROCKWELL (1) Motown 28. THE BAR-KAYS (1) Mercury 29. THE DAZZ BAND (2) Motown 30. ATLANTIC STARR (1) A&M 31. THE TIME (1) Warner Bros. 32. CULTURE CLUB (2) Virgin/Epic 33. BOBBY WOMACK (1) Beverly Glen 34. SHANNON (1) Mirage 35. ANITA BAKER (1) Beverly Glen 36. RUN-D.M.C. (1) Profile 37. TEENA MARIE (1) Epic 38. YARBROUGH & PEOPLES (1) Total Experience 39. ART OF NOISE (2) Island 40. NEW EDITION (1) Streetwise (1) MCA 41. BILLY OCEAN (1) Jive/Arista 42. EDDIE MURPHY (1) Columbia 43. JACKSONS (1) Epic 44. DAVID SANBORN (1) Warner Bros. | <ol style="list-style-type: none"> 45. PEABO BRYSON (1) Capitol (1) Elektra 46. DEELE (1) Solar 47. PATRICE RUSHEN (1) Elektra 48. SHEILA E. (1) Warner Bros. 49. GEORGE CLINTON (1) Capitol 50. JENNIFER HOLIDAY (1) Geffen |
|--|---|--|

Talent
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1985

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JULIO IGLESIAS & WILLIE NELSON—TOP COUNTRY SINGLE

Top Country Singles Labels

- Pos. LABEL (No. of Charted Singles)
1. RCA (86)
 2. MCA (66)
 3. WARNER BROS. (46)
 4. EPIC (42)
 5. COLUMBIA (43)
 6. MERCURY (33)
 7. WARNER/CURB (12)
 8. LIBERTY (17)
 9. CAPITOL (17)
 10. MCA/CURB (11)
 11. VIVA (12)
 12. COMPLEAT (5)
 13. NOBLE VISION (5)
 14. PERMIAN (5)
 15. SUGAR HILL/EPIC (1)



CONWAY TWITTY—TOP COUNTRY SINGLES ARTIST

Top Country Singles

Pos. TITLE—Artist—Label

1. TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson—Columbia
2. I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)—Vern Gosdin—Compleat
3. MAMA HE'S CRAZY—The Judds—RCA
4. I DON'T WANNA BE A MEMORY—Exile—Epic
5. ELIZABETH—The Statlers—Mercury
6. YOU'RE GETTIN' TO ME AGAIN—Jim Glaser—Noble Vision
7. I GOT MEXICO—Eddy Raven—RCA
8. LET'S FALL TO PIECES TOGETHER—George Strait—MCA
9. JUST ANOTHER WOMAN IN LOVE—Anne Murray—Capitol
10. ANGEL IN DISGUISE—Earl Thomas Conley—RCA
11. I DON'T KNOW A THING ABOUT LOVE—Conway Twitty—Warner Bros.
12. LONG HARD ROAD (THE SHARECROPPER'S DREAM)—Nitty Gritty Dirt Band—Warner Bros.
13. MONA LISA LOST HER SMILE—David Allan Coe—Columbia
14. THAT'S THE THING ABOUT LOVE—Don Williams—MCA
15. IF YOU'RE GONNA PLAY IN TEXAS—Alabama—RCA
16. STILL LOSING YOU—Ronnie Milsap—RCA
17. WOKE UP IN LOVE—Exile—Epic
18. SOMEBODY'S NEEDIN' SOMEBODY—Conway Twitty—Warner Bros.
19. TENNESSEE HOMESICK BLUES—Dolly Parton—RCA
20. UNCLE PEN—Ricky Skaggs—Sugar Hill/EPIC
21. THE YELLOW ROSE/SAY WHEN—Johnny Lee With Lane Brody—Warner Bros.
22. SOMEDAY WHEN THINGS ARE GOOD—Merle Haggard—Epic
23. IN MY EYES—John Conley—MCA
24. I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak Ridge Boys—MCA
25. I'VE BEEN AROUND ENOUGH TO KNOW—John Schneider—MCA

26. ONLY A LONELY HEART KNOWS—Barbara Mandrell—MCA
27. THANK GOD FOR THE RADIO—The Kendalls—Mercury
28. I DON'T WANNA LOSE YOUR LOVE—Crystal Gayle—Warner Bros.
29. TURNING AWAY—Crystal Gayle—Warner Bros.
30. RIGHT OR WRONG—George Strait—MCA
31. THE SOUND OF GOODBYE—Crystal Gayle—Warner Bros.
32. TO ME—Barbara Mandrell & Lee Greenwood—MCA
33. GOING, GOING, GONE—Lee Greenwood—MCA
34. AS LONG AS I'M ROCKIN' WITH YOU—John Conley—MCA
35. EVERYDAY—The Oak Ridge Boys—MCA
36. THE LADY TAKES THE COWBOY EVERY TIME—Larry Gatlin & The Gatlin Brothers Band—Columbia
37. THAT'S THE WAY LOVE GOES—Merle Haggard—Epic
38. WHEN WE MAKE LOVE—Alabama—RCA
39. SLOW BURN—T.G. Sheppard—Warner/Curb
40. YOU LOOK SO GOOD IN LOVE—George Strait—MCA
41. SHOW HER—Ronnie Milsap—RCA
42. YOU'VE STILL GOT A PLACE IN MY HEART—George Jones—Epic
43. LET'S STOP TALKIN' ABOUT IT—Janie Fricke—Columbia
44. ATLANTA BLUE—The Statler Brothers—Mercury
45. STAY YOUNG—Don Williams—MCA
46. GIVE ME ONE MORE CHANCE—Exile—Epic
47. DON'T MAKE IT EASY FOR ME—Earl Thomas Conley—RCA
48. HAPPY BIRTHDAY DEAR HEARTACHE—Barbara Mandrell—MCA
49. HONEY (OPEN THAT DOOR)—Ricky Skaggs—Epic
50. SOMEWHERE DOWN THE LINE—T.G. Sheppard—Warner/Curb

Top Country Singles Artists

Pos. ARTIST (No. of Charted Singles) Label

1. CONWAY TWITTY (5) Warner Bros.
2. GEORGE STRAIT (5) MCA
3. EARL THOMAS CONLEY (4) RCA
4. ALABAMA (5) RCA
5. RICKY SKAGGS (1) Sugar Hill/EPIC (4) Epic
6. EXILE (4) Epic
7. CRYSTAL GAYLE (5) Warner Bros. (1) Columbia
8. MERLE HAGGARD (5) Epic (1) MCA
9. JOHN CONLEY (5) MCA
10. JANIE FRICKE (4) Columbia
11. LEE GREENWOOD (4) MCA
12. JOHN ANDERSON (4) Warner Bros.
13. THE STATLERS (4) Mercury
14. THE OAK RIDGE BOYS (3) MCA
15. BARBARA MANDRELL (4) MCA
16. RONNIE MILSAP (4) RCA
17. GARY MORRIS (4) Warner Bros.
18. DON WILLIAMS (4) MCA
19. DOLLY PARTON (4) RCA
20. KENNY ROGERS (4) RCA (2) Liberty
21. REBA MCDOWELL (3) MCA (1) Mercury
22. RONNIE McDOWELL (4) Epic
23. VERN GOSDIN (3) Compleat
24. HANK WILLIAMS JR. (4) Warner/Curb
25. DEBORAH ALLEN (4) RCA
26. WAYLON JENNINGS (5) RCA (1) Columbia
27. MARK GRAY (4) Columbia
28. JIM GLASER (4) Noble Vision
29. NITTY GRITTY DIRT BAND (2) Warner Bros. (2) Liberty
30. THE JUDDS (3) RCA/Curb
31. B.J. THOMAS (2) Cleveland Int'l/EPIC (3) Columbia
32. THE WHITES (2) MCA/Curb (2) Warner/Curb
33. ANNE MURRAY (3) Capitol
34. ATLANTA (3) MCA (1) MDJ
35. GEORGE JONES (3) Epic
36. STEVE WARINER (4) RCA
37. THE KENDALLS (4) Mercury
38. T.G. SHEPPARD (3) Warner/Curb
39. EDDIE RABBITT (4) Warner Bros.
40. MICKEY GILLEY (4) Epic
41. LOUISE MANDRELL (4) RCA
42. GENE WATSON (4) MCA
43. EMMYLOU HARRIS (3) Warner Bros.
44. EDDY RAVEN (2) RCA
45. DAN SEALS (1) EMI-America (3) Liberty
46. CHARLY McCLAIN (4) Epic
47. WILLIE NELSON (4) Columbia
48. SYLVIA (4) RCA
49. CHARLEY PRIDE (4) RCA
50. LARRY GATLIN & THE GATLIN BROTHERS BAND (2) Columbia



RICKY SKAGGS—TOP COUNTRY ALBUM

Top Country Album Labels

- Pos. LABEL (No. of Charted Albums)
1. MCA (29)
 2. RCA (39)
 3. EPIC (28)
 4. COLUMBIA (28)
 5. WARNER BROS. (23)
 6. MERCURY (11)
 7. WARNER/CURB (5)
 8. SUGAR HILL/EPIC (1)
 9. LIBERTY (7)
 10. CAPITOL (5)
 11. NOBLE VISION (1)
 12. ELEKTRA/CURB (2)
 13. RCA/CURB (1)
 14. ATLANTIC/AMERICA (4)
 15. MCA/CURB (2)



MCA—TOP COUNTRY ALBUM LABEL

Top Country Album Artists

- Pos. ARTIST (No. of Charted Albums) Label
- | | |
|--|--|
| 1. ALABAMA (5) MCA | 30. DEBORAH ALLEN (1) RCA |
| 2. WILLIE NELSON (5) Columbia | 31. TOM JONES (2) Mercury |
| 3. HANK WILLIAMS JR. (2) Warner/Curb (2) Elektra/Curb | 32. DOLLY PARTON (3) RCA |
| 4. RICKY SKAGGS (3) Epic (1) Sugar Hill/Epic | 33. THE JUDDS (1) RCA/Curb |
| 5. GEORGE STRAIT (3) MCA | 34. CONWAY TWITTY (4) Warner Bros. |
| 6. LEE GREENWOOD (4) MCA | 35. T.G. SHEPPARD (2) Warner/Curb |
| 7. KENNY ROGERS (2) RCA (4) Liberty | 36. THE BELLAMY BROTHERS (2) Warner/Curb |
| 8. EARL THOMAS CONLEY (3) RCA | 37. GEORGE JONES (5) Epic |
| 9. JOHN CONLEE (3) MCA | 38. JOHNNY LEE (2) Full Moon/Warner Bros. |
| 10. MERLE HAGGARD (4) Epic | 39. ATLANTA (1) MCA |
| 11. THE OAK RIDGE BOYS (4) MCA | 40. VERN GODDIN (2) Compleat |
| 12. CRYSTAL GAYLE (1) Warner Bros. (2) Elektra | 41. EMMYLOU HARRIS (2) Warner Bros. |
| 13. THE STATLERS (2) Mercury | 42. DAVID ALLAN COE (3) Columbia. |
| 14. CHARLY McCLAIN (4) Epic | 43. NITTY GRITTY DIRT BAND (1) Liberty (1) Warner Bros. |
| 15. GARY MORRIS (2) Warner Bros. | 44. WAYLON JENNINGS (2) RCA |
| 16. JOHN ANDERSON (4) Warner Bros. | 45. REBA McENTIRE (2) MCA (1) Mercury |
| 17. EXILE (2) Epic | 46. THE WHITES (1) MCA/Curb (1) Warner/Curb |
| 18. BARBARA MANDRELL (3) MCA | 47. B.J. THOMAS (1) Columbia (2) Cleveland International |
| 19. LARRY GATLIN & THE GATLIN BROTHERS BAND (2) Columbia | 48. MICHAEL MARTIN MURPHY (1) Liberty (1) Columbia |
| 20. EDDIE RABBITT (2) Warner Bros. | 49. WILLIE NELSON WITH WAYLON JENNINGS (1) Columbia |
| 21. JANIE FRICKE (3) Columbia | 50. SHELLY WEST (2) Viva |
| 22. MICKEY GILLEY (4) Epic | |
| 23. THE KENDALLS (1) Mercury | |
| 24. DON WILLIAMS (3) MCA | |
| 25. WILLIE NELSON & MERLE HAGGARD (1) Epic | |
| 26. MICKEY GILLEY & CHARLY McCLAIN (1) Epic | |
| 27. ANNE MURRAY (2) Capitol | |
| 28. JIM GLASER (1) Noble Vision | |
| 29. RONNIE MILSAP (2) RCA | |

Top Country Albums

- Pos. TITLE—Artist—Label
1. DON'T CHEAT IN OUR HOMETOWN—Ricky Skaggs—Sugar Hill/Epic
 2. RIGHT OR WRONG—George Strait—MCA
 3. DON'T MAKE IT EASY FOR ME—Earl Thomas Conley—RCA
 4. ROLL ON—Alabama—MCA
 5. DELIVER—The Oak Ridge Boys—MCA
 6. WITHOUT A SONG—Willie Nelson—Columbia
 7. MAN OF STEEL—Hank Williams Jr.—Warner/Curb
 8. CAGE THE SONGBIRD—Crystal Gayle—Warner Bros.
 9. EYES THAT SEE IN THE DARK—Kenny Rogers—RCA
 10. THE CLOSER YOU GET—Alabama—RCA
 11. IN MY EYES—John Conlee—MCA
 12. SOMEBODY'S GONNA LOVE YOU—Lee Greenwood—MCA
 13. MAJOR MOVES—Hank Williams Jr.—Warner/Curb
 14. GREATEST HITS-VOL. II—Eddie Rabbitt—Warner Bros.
 15. EXILE—Exile—Epic
 16. MOVIN' TRAIN—The Kendalls—Mercury
 17. PANCHO & LEFTY—Willie Nelson & Merle Haggard—Epic
 18. IT TAKES BELIEVERS—Mickey Gilley & Charly McClain—Epic
 19. THAT'S THE WAY LOVE GOES—Merle Haggard—Epic
 20. THE MAN IN THE MIRROR—Jim Glaser—Noble Vision
 21. A LITTLE GOOD NEWS—Anne Murray—Capitol
 22. TODAY—The Statlers—Mercury
 23. IT'S ALL IN THE GAME—Merle Haggard—Epic
 24. HANK WILLIAMS JR.'S GREATEST HITS—Hank Williams Jr.—Elektra/Curb
 25. CHEAT THE NIGHT—Deborah Allen—RCA
 26. LOVE LIES—Janie Fricke—Columbia
 27. JOHN CONLEE'S GREATEST HITS—John Conlee—MCA
 28. DON'T LET OUR DREAMS DIE YOUNG—Tom Jones—Mercury
 29. THE JUDDS—WYNONNA & NAOMI—The Juds—RCA/Curb
 30. WHY LADY WHY—Gary Morris—Warner Bros.
 31. ALL THE PEOPLE ARE TALKIN'—John Anderson—Warner Bros.
 32. CITY OF NEW ORLEANS—Willie Nelson—Columbia
 33. ATLANTA BLUE—The Statlers—Mercury
 34. THE WOMAN IN ME—Charly McClain—Epic
 35. PICTURES—Atlanta—MCA
 36. YOU'VE GOT A GOOD LOVE COMIN'—Lee Greenwood—MCA
 37. CLEAN CUTS—Barbara Mandrell—MCA
 38. HOUSTON TO DENVER—Larry Gatlin & The Gatlin Brothers Band—Columbia
 39. FADED BLUE—Gary Morris—Warner Bros.
 40. ALWAYS ON MY MIND—Willie Nelson—Columbia
 41. ONE MORE TRY FOR LOVE—Ronnie Milsap—RCA
 42. WHITE SHOES—Emmylou Harris—Warner Bros.
 43. EYE OF THE HURRICANE—John Anderson—Warner Bros.
 44. SLOW BURN—T.G. Sheppard—Warner/Curb
 45. GREATEST HITS VOL. II—Larry Gatlin & The Gatlin Brothers Band—Columbia
 46. CAFE CAROLINA—Don Williams—MCA
 47. BY HEART—Conway Twitty—Warner Bros.
 48. MOUNTAIN MUSIC—Alabama—RCA
 49. THE GREAT PRETENDER—Dolly Parton—RCA
 50. TWENTY GREATEST HITS—Kenny Rogers—Liberty



ALABAMA—TOP COUNTRY ALBUM ARTISTS

Talent
Almanac
1985



PEABO BRYSON

Top Adult Contemporary Artists

- Pos. ARTIST (No. of Charted Singles) Label
1. LIONEL RICHIE (5) Motown
 2. BILLY JOEL (5) Columbia
 3. ELTON JOHN (3) Geffen
 4. KENNY ROGERS (3) RCA
 5. PEABO BRYSON (1) Elektra
 6. CULTURE CLUB (3) Virgin/Epic
 7. BARBRA STREISAND (3) Columbia
 8. ANNE MURRAY (4) Capitol
 9. PEABO BRYSON & ROBERTA FLACK (1) Cardinal (2) Capitol
 10. DAN FOGELBERG (3) Full Moon/Epic
 11. SERGIO MENDES (4) A&M
 12. CYNDI LAUPER (2) Portrait
 13. CHRISTOPHER CROSS (1) Warner Bros.
 14. JAMES INGRAM (2) QWest (1) RCA
 15. BARRY MANILOW (3) Arista
 16. PHIL COLLINS (2) Atlantic
 17. THE ALAN PARSONS PROJECT (2) Arista
 18. PAUL McCARTNEY (2) Columbia
 19. LAURA BRANIGAN (4) Atlantic
 20. LINDA RONSTADT (2) Asylum
 21. CHRISTINE McVIE (2) Warner Bros.
 22. THE POINTER SISTERS (4) Planet
 23. GENESIS (2) Atlantic
 24. SHEENA EASTON (2) EMI-America
 25. STEVIE WONDER (1) Motown

Top Adult Contemporary Singles

- Pos. TITLE—Artist—Label
1. IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson—Elektra
 2. HELLO—Lionel Richie—Motown
 3. STUCK ON YOU—Lionel Richie—Motown
 4. TIME AFTER TIME—Cyndi Lauper—Portrait
 5. SAD SONGS (SAY SO MUCH)—Elton John—Geffen
 6. THE LONGEST TIME—Billy Joel—Columbia
 7. LEAVE A TENDER MOMENT ALONE—Billy Joel—Columbia
 8. READ 'EM AND WEEP—Barry Manilow—Arista
 9. GOT A HOLD ON ME—Christine McVie—Warner Bros.
 10. ALMOST OVER YOU—Sheena Easton—EMI-America
 11. JOANNA—Kool & The Gang—De-Lite
 12. I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder—Motown
 13. DRIVE—The Cars—Elektra
 14. BELIEVE IN ME—Dan Fogelberg—Full Moon
 15. ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE—Mike Reno & Ann Wilson—Columbia
 16. I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John—Geffen
 17. THE WAY HE MAKES ME FEEL—Barbra Streisand—Columbia
 18. THIS WOMAN—Kenny Rogers—RCA
 19. THINK OF LAURA—Christopher Cross—Warner Bros.
 20. AN INNOCENT MAN—Billy Joel—Columbia
 21. SO BAD—Paul McCartney—Columbia
 22. AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins—Atlantic
 23. ALL OF YOU—Julio Iglesias & Diana Ross—Columbia
 24. LET'S HEAR IT FOR THE BOY—Deniece Williams—Columbia
 25. ALIBIS—Sergio Mendes—A&M
 26. SAY SAY SAY—Paul McCartney & Michael Jackson—Columbia
 27. TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson—Columbia
 28. BREAK MY STRIDE—Matthew Wilder—Private I
 29. HARD HABIT TO BREAK—Chicago—Full Moon
 30. ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown
 31. TURN AROUND—Neil Diamond—Columbia
 32. KARMA CHAMELEON—Culture Club—Virgin/Epic
 33. YOU'RE LOOKING LIKE LOVE TO ME—Peabo Bryson & Roberta Flack—Cardinal
 34. SELF CONTROL—Laura Branigan—Atlantic
 35. I CAN DREAM ABOUT YOU—Dan Hartman—MCA
 36. DON'T ANSWER ME—The Alan Parsons Project—Arista
 37. WHAT ABOUT ME?—Kenny Rogers With Kim Carnes—RCA
 38. UNFAITHFULLY YOURS (OUR LOVE)—Stephen Bishop—Warner Bros.
 39. RUNNING WITH THE NIGHT—Lionel Richie—Motown
 40. IF THIS IS IT—Huey Lewis & The News—Chrysalis
 41. HOLD ME—Teddy Pendergrass & Whitney Houston—Asylum
 42. TERMS OF ENDEARMENT—Michael Gore—Capitol
 43. EYES THAT SEE IN THE DARK—Kenny Rogers—RCA
 44. THAT'S ALL—Genesis—Atlantic
 45. THERE'S NO EASY WAY—James Ingram—QWest
 46. TAKE A CHANCE—John Travolta & Olivia Newton John—MCA
 47. WHAT'S NEW—Linda Ronstadt—Asylum
 48. JUST ANOTHER WOMAN IN LOVE—Anne Murray—Capitol
 49. UPTOWN GIRL—Billy Joel—Columbia
 50. WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—Capitol

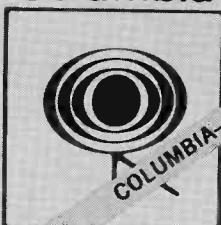


LIONEL RICHIE—TOP ADULT CONTEMPORARY ARTIST

Top Adult Contemporary Labels

- Pos. LABEL (No. of Charted Singles)
1. COLUMBIA (33)
 2. RCA (21)
 3. MOTOWN (9)
 4. WARNER BROS. (21)
 5. ARISTA (16)
 6. A&M (17)
 7. ATLANTIC (14)
 8. CAPITOL (12)
 9. MCA (10)
 10. GEFLEN (6)
 11. EMI/AMERICA (9)
 12. ELEKTRA (4)
 13. ASYLUM (4)
 14. PORTRAIT (2)
 15. VIRGIN/EPIC (2)

Columbia



Top Dance Singles/Albums

- Pos. TITLE—Artist—Label
1. I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet
 2. THE GLAMOROUS LIFE—Sheila E.—Warner Bros.
 3. WHEN DOVES CRY—Prince—Warner Bros.
 4. WHITE HORSE—Laid Back—Sire
 5. TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal
 6. GIVE ME TONIGHT—Shannon—Emergency
 7. LET'S GO CRAZY/EROTIC CITY—Prince & The Revolution—Warner Bros.
 8. BEAT BOX—Art Of Noise—Island
 9. BLACK STATIONS/WHITE STATIONS—M&M—RCA
 10. COLOUR BY NUMBERS—Culture Club—Virgin/Epic
 11. BREAKIN'... THERE'S NO STOPPING US—Ollie & Jerry—Polydor
 12. ROCK IT TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick
 13. HIGH ENERGY—Evelyn Thomas—TSR
 14. CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)—Billy Ocean—Jive
 15. LET THE MUSIC PLAY—Shannon—Emergency
 16. TALKING IN YOUR SLEEP—The Romantics—Epic
 17. LAND OF HUNGER—The Earons—Island
 18. NO FAVORS—Temper—MCA
 19. HEARTBEAT—Psychedelic Furs—Columbia
 20. THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise
 21. SWEEP AWAY—Diana Ross—RCA
 22. DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen
 23. TELL ME I'M NOT DREAMING—Jermaine Jackson—Arista
 24. DON'T GO LOSE IT BABY—Hugh Masekela—Megatone
 25. GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait
 26. I FEEL FOR YOU—Chaka Khan—Warner Bros.
 27. NEW SONG—Howard Jones—Elektra
 28. OVER MY HEAD—Toni Basil—Chrysalis
 29. TWO TRIBES/WAR—Frankie Goes To Hollywood—ZTT/Island
 30. LET'S STAY TOGETHER—Tina Turner—Capitol
 31. SELF CONTROL—Laura Branigan—Atlantic
 32. I WANT A NEW DRUG—Huey Lewis & The News—Chrysalis
 33. IT'S MY LIFE—Talk Talk—EMI-Liberty
 34. I WANT IT TO BE REAL—John Rocca—Streetwise
 35. HERE COMES THE RAIN AGAIN—Eurythmics—RCA
 36. YOUR LIFE—Konk—Sleeping Bag
 37. TOUR DE FRANCE—Kraftwerk—Warner Bros.
 38. COMING OUT OF HIDING—Pamela Stanley—TSR
 39. SET IT OUT—Midway—Personal
 40. WOOD BEEZ/Absolute—Scrittielle Politti—Warner Bros.
 41. SAY SAY SAY—Paul McCartney & Michael Jackson—Columbia
 42. ALL NIGHT PASSION—Alisha—Vanguard
 43. SAY IT ISN'T SO—Daryl Hall & John Oates—RCA
 44. I CAN DREAM ABOUT YOU—Dan Hartman—MCA
 45. HOLD ME NOW—Thompson Twins—Arista
 46. THEY ONLY COME OUT AT NIGHT—Peter Brown—Columbia
 47. MY HEART'S DIVIDED—Shannon—Atlantic/Mirage
 48. WATCH THE CLOSING DOORS—I.R.T.—Automatic/RCA
 49. THE MEDICINE SONG—Stephanie Mills—Casablanca
 50. DANCING IN THE DARK—Bruce Springsteen—Columbia



SHANNON—TOP DANCE/DISCO ARTIST

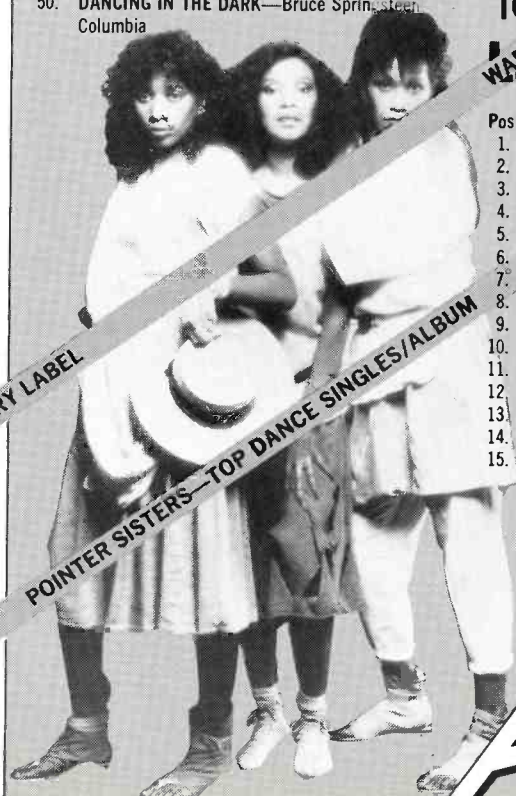
Top Dance Artists

- Pos. ARTIST (No. of Charted Product) Label
1. SHANNON (2) Emergency (1) Mirage
 2. PRINCE (2) Warner Bros.
 3. THE POINTER SISTERS (2) Planet
 4. ART OF NOISE (2) ZTT/Island
 5. EURYTHMICS (4) RCA
 6. CULTURE CLUB (3) Virgin/Epic
 7. DARYL HALL & JOHN OATES (3) RCA
 8. CYNDI LAUPER (2) Portrait
 9. TINA TURNER (3) Capitol
 10. TALK TALK (2) EMI-America
 11. FRANKIE GOES TO HOLLYWOOD (2) ZTT/Island
 12. PATTI AUSTIN (3) QWest
 13. LAURA BRANIGAN (2) Atlantic
 14. IRENE CARA (3) Geffen
 15. SHEILA E. (1) Warner Bros.
 16. LAID BACK (1) Sire
 17. THE ROMANTICS (2) Nemperor
 18. JERMAINE JACKSON (2) Arista
 19. WANG CHUNG (2) Geffen
 20. GEORGE KRANZ (1) Personal
 21. THOMPSON TWINS (2) Arista
 22. PETER BROWN (2) Columbia
 23. SHEENA EASTON (2) EMI-America
 24. M & M (2) RCA
 25. JACKSONS (3) Epic



Top Dance Labels

- Pos. LABEL (No. of Charted Product)
1. WARNER BROS. (21)
 2. COLUMBIA (27)
 3. RCA (24)
 4. EMI-AMERICA (17)
 5. ATLANTIC (22)
 6. STREETWISE (10)
 7. ARISTA (17)
 8. SIRE (16)
 9. CAPITOL (18)
 10. ELEKTRA (13)
 11. EPIC (16)
 12. ISLAND (8)
 13. A&M (15)
 14. MCA (14)
 15. EMERGENCY (5)



POINTER SISTERS—TOP DANCE SINGLES/ALBUM

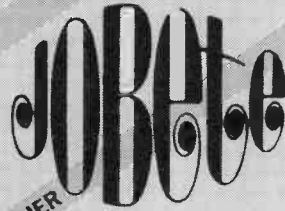
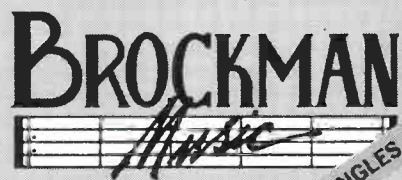
Talent Almanac 1985

Top Boxscores

This is a list of the top-grossing concerts of the year, as reported in *Amusement Business*, a Billboard Publication, from Oct. 29, 1983 to Nov. 17, 1984.

- \$4,539,648 (\$5,674,560 Canadian), **THE JACKSONS**, 47,288 (3), three sellouts, \$40, Stadium Management Corp./Concert Productions Int'l, Exhibition Stadium, Toronto, 10/5-7/84.
- \$4,523,940, **THE JACKSONS**, 150,798 (3) three sellouts, \$30, Stadium Management Corp., Giants Stadium, East Rutherford, N.J., 7/29-31/84.
- \$4,452,210, **THE JACKSONS**, 148,407 (3), three sellouts, \$30, Stadium Management Corp., Neyland Stadium, Knoxville, Tenn., 8/10-12/84.
- \$4,350,030, **THE JACKSONS**, 145,000 (3), three sellouts, \$30, Stadium Management Corp., Pontiac, (Mich.) Silverdome, 8/17-19/84.
- \$4,350,000, **THE JACKSONS**, 145,000 (2) two sellouts, \$30, Stadium Management Corp., JFK Stadium, Philadelphia, 9/1-2/84.
- \$4,050,000, **THE JACKSONS**, 135,000 (3), three sellouts, \$30, Stadium Management Corp., Gator Bowl, Jacksonville, Fla., 7/21-23/84.
- \$4,050,000, **THE JACKSONS**, 136,638 (3), three sellouts, house attendance and gross records, \$30, Stadium Management Corp., Arrowhead Stadium, Kansas City, Mo., 7/6-9/84.
- \$3,564,090, **THE JACKSONS**, 118,803 (3), three sellouts, \$30, Stadium Management Corp., Texas Stadium, Irving, 7/13-15/84.
- \$3,373,440, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 210,840 (10), ten sellouts, \$16, in-house promotion, Brendan Byrne Meadowlands Arena, East Rutherford, N.J., 8/5-20/84.
- \$2,820,000 **THE JACKSONS**, 94,000 (2) two sellouts, \$30, Stadium Management Corp., Rich Stadium, Buffalo, N.Y., 7/25-26/84.
- \$2,640,000 (\$3,300,000 Canadian), **THE JACKSONS**, 110,000 (2) two sellouts, \$30, Stadium Management Corp./Concert Productions Int'l, Olympic Park Stadium, Montreal, 8/16-17/84.
- \$2,100,000, **BILLY JOEL**, 139,300 (7), seven sellouts, \$15, Ron Delsener Productions, Madison Square Garden, New York City, 6/23-24, 26-27, 29, 7/3, 5/84.
- \$1,757,550, **DIANA ROSS**, 64,614 (11), eleven sellouts, \$30, \$25 & \$20, in-house promotion, Radio City Music Hall, New York City, 8/19-25/84.
- \$1,748,000, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 109,250 (6) six sellouts, house gross and attendance records, \$16, Electric Factory Concerts, The Spectrum, Philadelphia, 8/11-12, 14-15, 17-18/84.
- \$1,700,000 **JULIO IGLESIAS, MICHAEL DAVIS**, 62,510 (10), ten sellouts, \$30 & \$20, in-house promotion, Universal Amphitheater, Universal City, Calif., 7/26-8/4/84.
- \$1,694,784, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 111,139 (7), seven sellouts, \$16, Avalon Attractions, Los Angeles Memorial Sports Arena, 10/25-26, 28-29, 31-Nov. 2-4/84.
- \$1,655,331, **LIBERACE, THE ROCKETTES, DANCING WATERS**, 80,414 (15) 13 sellouts, \$25-\$16.50, in-house promotion, Radio City Music Hall, New York City, 4/15-29/84.
- \$1,279,420 (\$1,599,275 Canadian), **BRUCE SPRINGSTEEN & THE E STREET BAND**, 68,187 (3) three sellouts, \$19.75 & \$16.75, Concert Productions Int'l, Canadian National Exhibition (CNE) Grandstand, Toronto, 7/23-25/84.
- \$1,158,752, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 76,608 (4) four sellouts, \$16, Cellar Door Productions, Capital Centre, Landover, Md., 8/25-26, 28-29.
- \$1,113,475, **STEVIE WONDER**, Wonderlove, 46,992 (8), eight sellouts, \$25, \$22.50 & \$20, in-house promotion, Radio City Music Hall, New York City, 10/18-23/83.
- \$1,100,505, **NEIL DIAMOND**, 67,060 (4), four sellouts, house gross and attendance records, fastest sellout, \$17 & \$15, Concerts West, Met Center, Minneapolis, 8/3-6/84.
- \$1,006,110, **MENUDO**, 56,638 (10) ten sellouts, \$18, in-house promotion, Radio City Music Hall, New York City, 2/14-23/84.
- \$960,000, **THE JACKSONS**, 32,000 (2) two sellouts, \$30, Stadium Management Corp., Madison Square Garden, New York City, 8/4-5/84.
- \$923,209, **NEIL DIAMOND**, 55,783 (3) sellouts, \$17 & \$15, Electric Factory Concerts/Concerts West, The Spectrum, Philadelphia, 2/4, 6-7/84.
- \$855,030, **TRUMP, OZZY OSBOURNE, QUIET RIOT, MOTLEY CRUE, NIGHT RANGER, ACCEPT, RATT**, 43,506 (1), 100,000, \$25 & \$19.50, American Rock Fest 1984 Ltd., Timber Ridge Ski Area, Kalamazoo, Mich., 5/27/84.
- \$819,378, **WILLIE NELSON & FAMILY**, 34,678 (6), 35,244, \$25, \$22.50 & \$20, in-house promotion, Radio City Music Hall, New York City, 5/24-29/84.
- \$789,347, **NEIL DIAMOND**, 55,567 (3), 57,000, two sellouts, \$15, \$12.50 & \$10, Concerts West, Reunion Arena, Dallas, 12/4-6/83.

(Continued on page TA-37)



Top Pop Singles Publishers

Pos.	PUBLISHER	Licensee	(No. of Charted Singles)
1.	BROCKMAN, ASCAP	(5)	
2.	CONTROVERSY, ASCAP	(6)	
3.	ZOMBA, ASCAP	(15)	
4.	APRIL, ASCAP	(19)	
5.	ENSGIN, BMI	(7)	
6.	WARNER-TAMERLANE, BMI	(18)	
7.	JOBETE, ASCAP	(10)	
8.	JOEL SONGS, BMI	(5)	
9.	TRITEC, PRS	(4)	
10.	VIRGIN, ASCAP	(12)	
11.	WARNER BROS., ASCAP	(28)	
12.	VAN HALEN, ASCAP	(4)	
13.	UNICHAPPELL, BMI	(11)	
14.	LIDO, ASCAP	(4)	
15.	ALMO, ASCAP	(19)	
16.	COLGEMS-EMI, ASCAP	(9)	
17.	INTERSONG, ASCAP	(3)	
18.	VOGUE, BMI	(6)	
19.	CHAPPELL, ASCAP	(11)	
20.	BRUCE SPRINGSTEEN, ASCAP	(3)	
21.	BLUE NETWORK, ASCAP	(3)	
22.	RIVA, ASCAP	(3)	
23.	MPL COMMUNICATIONS, ASCAP	(4)	
24.	RED ADMIRAL, BMI	(4)	
25.	CAREERS, BMI	(7)	
26.	MCA, ASCAP	(7)	
27.	MIJAC, BMI	(4)	
28.	IRVING, BMI	(11)	
29.	GOLDEN TORCH, ASCAP	(7)	
30.	RAYDIOLA, ASCAP	(3)	
31.	DYAD, BMI	(6)	
32.	FAMOUS, ASCAP	(4)	
33.	HEROIC, ASCAP	(1)	
34.	GIBB BROTHERS, BMI	(5)	
35.	HOT-CHA, BMI	(4)	
36.	REFORMATION, ASCAP	(4)	
37.	ARISTA, ASCAP	(4)	
38.	GIRLSONGS, ASCAP	(3)	
39.	BLACKWOOD, BMI	(7)	
40.	LKASA, BMI	(1)	
41.	ADMIRAL, BMI	(1)	
42.	KID BIRD, BMI	(4)	
43.	ROUGH PLAY, BMI	(3)	
44.	WILLESSEN, BMI	(4)	
47.	WILD JOHN, PRS	(2)	
46.	HAMSTEIN, BMI	(1)	
47.	ISLAND, BMI	(7)	
48.	CLEAN SHEETS, BMI	(2)	
49.	JONES, ASCAP	(3)	
50.	ONO, BMI	(2)	

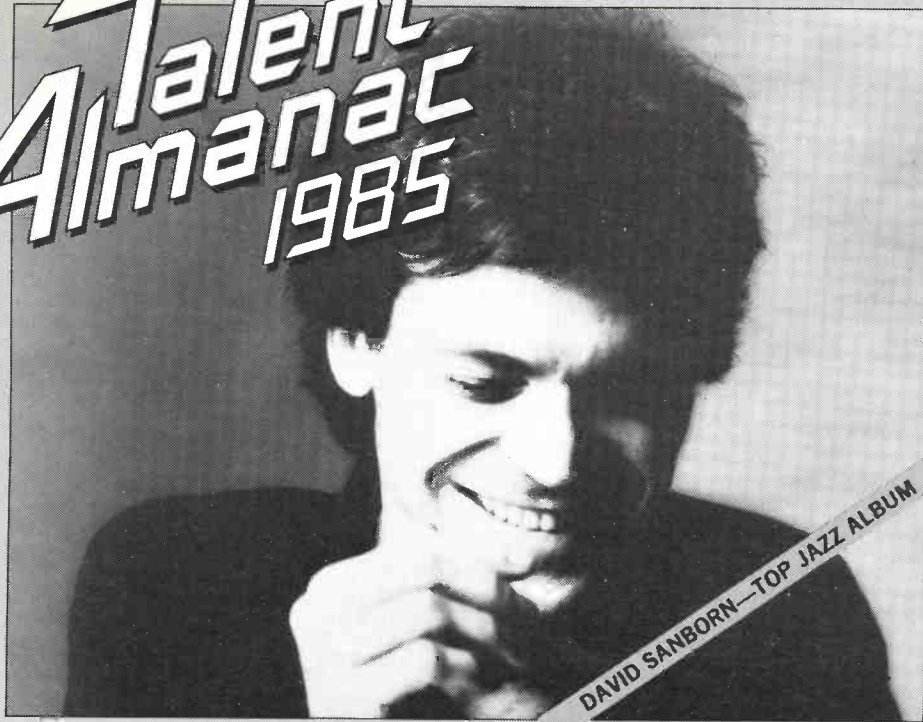
Top Black Singles Publishers

Pos.	PUBLISHER	Licensee	(No. of Charted Singles)
1.	JOBETE, ASCAP	(18)	
2.	CONTROVERSY, ASCAP	(7)	
3.	BROCKMAN, ASCAP	(5)	
4.	MIGHTY THREE, BMI	(7)	
5.	FLYTE TYME, ASCAP	(10)	
6.	ALMO, ASCAP	(19)	
7.	DELIGHTFUL, BMI	(4)	
8.	WARNER-TAMERLANE, BMI	(17)	
9.	TOTAL EXPERIENCE, BMI	(4)	
10.	DYAD, BMI	(6)	
11.	STONE CITY, ASCAP	(9)	
12.	BUSH BURNIN', ASCAP	(6)	
13.	UNICHAPPELL, BMI	(13)	
14.	EMERGENCY, ASCAP	(3)	
15.	BIG TRAIN, ASCAP	(3)	
16.	RICHER, ASCAP	(8)	
17.	MUSIC CORP. OF AMERICA, BMI	(9)	
18.	ENSGIN, BMI	(4)	
19.	MCA, ASCAP	(12)	
20.	WARNER BROS, ASCAP	(8)	
21.	ZOMBA, ASCAP	(5)	
22.	RAYDIOLA, ASCAP	(3)	
23.	AVANT GARDE, ASCAP	(8)	
24.	APRIL, ASCAP	(14)	
25.	BLACKLOG, BMI	(4)	
26.	MIJAC, BMI	(4)	
27.	DUCHESSE, BMI	(6)	
28.	PERKS, BMI	(6)	
29.	MTUME, BMI	(2)	
30.	GIRLSONGS, ASCAP	(2)	
31.	JOCELYN BROWN, BMI	(2)	
32.	CHAPPELL, ASCAP	(9)	
33.	TROUTMAN'S, BMI	(5)	
34.	TEMP, BMI	(5)	
35.	IRVING, BMI	(4)	
36.	JAY WARNER, ASCAP	(4)	
37.	GOLDEN TOUCH, BMI	(3)	
38.	MIDSTAR, BMI	(7)	
39.	STONE DIAMOND, BMI	(6)	
40.	ALL SEEING EYE, ASCAP	(2)	
41.	ZUBAIDAK, ASCAP	(1)	
42.	ALVA, BMI	(1)	
43.	BAR KAYS, BMI	(3)	
44.	YELLOW BRICK ROAD, ASCAP	(6)	
45.	SING A SONG, ASCAP	(1)	
46.	BEVERLY GLEN, BMI	(4)	
47.	NEW MUSIC GROUPS, BMI	(3)	
48.	RASHIDA, BMI	(3)	
49.	BRIDGEPORT, BMI	(4)	
50.	ONE TO ONE, ASCAP	(4)	

Top Country Singles Publishers

Pos.	PUBLISHER	Licensee	(No. of Charted Singles)
1.	TREE, BMI	(39)	
2.	HALL CLEMENT, BMI	(20)	
3.	CROSS KEYS, ASCAP	(22)	
4.	UNICHAPPELL, BMI	(17)	
5.	LODGE HALL, ASCAP	(6)	
6.	WARNER-TAMERLANE, BMI	(21)	
7.	APRIL, ASCAP	(13)	
8.	MUSIC CITY, ASCAP	(8)	
9.	IRVING, BMI	(11)	
10.	BOCEPHUS, BMI	(11)	
11.	COMBINE, BMI	(4)	
12.	LARRY GATLIN, BMI	(3)	
13.	CHAPPELL, ASCAP	(16)	
14.	PACIFIC ISLAND, BMI	(3)	
15.	MCA, ASCAP	(10)	
16.	COLLINS COURT, ASCAP	(7)	
17.	WARNER BROS., ASCAP	(10)	
18.	MUSIC CORP. OF AMERICA, BMI	(7)	
19.	INTERSONG, ASCAP	(4)	
20.	RICK HALL, ASCAP	(6)	
21.	GIBB BROTHERS, BMI	(4)	
22.	BIBO, ASCAP	(11)	
23.	STATLER BROTHERS, BMI	(2)	
24.	TOM COLLINS, BMI	(8)	
25.	OLD FRIENDS, BMI	(6)	
26.	PINK PIG, BMI	(2)	
27.	VELVET APPLE, BMI	(2)	
28.	CEDARWOOD, BMI	(2)	
29.	ALGEE, BMI	(4)	
30.	KENNY O'DELL, BMI	(2)	
31.	WB GOLD, ASCAP	(4)	
32.	DICK JAMES, BMI	(3)	
33.	JOBETE, ASCAP	(3)	
34.	ELEKTRA-ASYLUM, BMI	(6)	
35.	ACUFF-ROSE, BMI	(2)	
36.	LEEDS, ASCAP	(6)	
37.	AMERICAN COWBOY, BMI	(2)	
38.	G.I.D., ASCAP	(10)	
39.	VOGUE, BMI	(10)	
40.	VAN HOY, BMI	(7)	
41.	DEBDAYE, BMI	(7)	
42.	BRIARPATCH, BMI	(7)	
43.	CENTRAL SONGS, BMI	(2)	
44.	SOUTHERN NIGHTS, ASCAP	(1)	
45.	MOUNT SHASTA, BMI	(2)	
46.	BLUE LAKE, BMI	(3)	
47.	RIGHTSONG, BMI	(1)	
48.	PATCHWORK, ASCAP	(5)	
49.	SHADE TREE, BMI	(1)	
50.	WEB IV, BMI	(3)	

Talent Almanac 1985



DAVID SANBORN—TOP JAZZ ALBUM



GEORGE WINSTON—TOP JAZZ ALBUM ARTIST

Top Jazz Albums

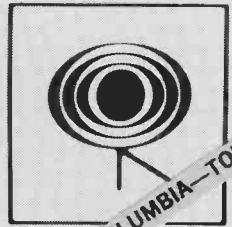
- Pos. TITLE—Artist—Label
1. BACKSTREET—David Sanborn—Warner Bros.
 2. THINK OF ONE—Wynton Marsalis—Columbia
 3. FUTURE SHOCK—Herbie Hancock—Columbia
 4. DECEMBER—George Winston—Windham Hill
 5. AUTUMN—George Winston—Windham Hill
 6. WISFUL THINKING—Earl Klugh—Capitol
 7. WHAT'S NEW—Linda Ronstadt—Asylum
 8. PASSIONFRUIT—Michael Franks—Warner Bros.
 9. IN YOUR EYES—George Benson—Warner Bros.
 10. JARREAU—Al Jarreau—Warner Bros.
 11. ACCESS ALL AREAS—Spyro Gyra—MCA
 12. IMAGINE THIS—Pieces Of A Dream—Elektra
 13. WINTER INTO SPRING—George Winston—Windham Hill
 14. GHETTO BLASTER—The Crusaders—MCA
 15. INDIVIDUAL CHOICE—Jean-Luc Ponty—Atlantic
 16. G FORCE—Kenny G.—Arista
 17. DECOY—Miles Davis—Columbia
 18. REJOICING—Pat Metheny—ECM
 19. FOXIE—Bob James—Columbia
 20. SHADOWDANCE—Shadowfax—Windham Hill
 21. TRAVELS—Pat Metheny Group—ECM
 22. IN THE HEAT OF THE NIGHT—Jeff Lorber—Arista
 23. CITY KIDS—Spyro Gyro—MCA
 24. NIGHT LINES—Dave Grusin—GRP
 25. DOMINO THEORY—Weather Report—Columbia
 26. BODIES AND SOULS—Manhattan Transfer—Atlantic

27. MODERN TIMES—Steps Ahead—Musician
28. SCENARIO—Al Dimeola—Columbia
29. TIME EXPOSURE—Stanley Clarke—Epic
30. LOW RIDE—Earl Klugh—Capitol
31. NOW—Patrice Rushen—Elektra
32. STEPPIN' OUT—George Howard—TBA
33. CAVERNA MAGICA (... Under The Tree-In The Cave...)—Andreas Vollenwieder—Columbia
34. ON THE LINE—Lee Ritenour—Musician
35. LOVE EXPLOSION—Tania Maria—Concorde Picante
36. TARGET—Tom Scott—Atlantic
37. AN EVENING WITH WINDHAM HILL LIVE—Various Artists—Windham Hill
38. SCENES IN THE CITY—Branford Marsalis—Columbia
39. BANDED TOGETHER—Lee Ritenour—Elektra
40. THIRD GENERATION—Hiroshima—Epic
41. OFFRAMP—Pat Metheny Group—ECM
42. RENDEZVOUS—Sadao Watanabe—Elektra
43. MARATHON—Rodney Franklin—Columbia
44. BREAKIN' AWAY—Al Jarreau—Warner Bros.
45. PAST LIGHT—Will Ackerman—Windham Hill
46. JAMMIN' IN MANHATTAN—Tyzik—Polydor
47. THE TWO OF US—Ramsey Lewis & Nancy Wilson—Columbia
48. FILL UP THE NIGHT—Sadao Watanabe—Musician
49. SOUND SYSTEM—Herbie Hancock—Columbia
50. COME WITH ME—Tania Maria—Concord Jazz

Top Jazz Albums Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. GEORGE WINSTON (3) Windham Hill
 2. DAVID SANBORN (2) Warner Bros.
 3. WYNTON MARSALIS (2) Columbia
 4. HERBIE HANCOCK (2) Columbia
 5. PAT METHENY GROUP (4) ECM
 6. EARL KLUGH (3) Capitol
 7. SPYRO GYRA (2) MCA
 8. AL JARREAU (2) Warner Bros.
 9. LINDA RONSTADT (1) Asylum
 10. GEORGE BENSON (2) Warner Bros.
 11. MICHAEL FRANKS (1) Warner Bros.
 12. MILES DAVIS (3) Columbia
 13. LEE RITENOUR (1) Elektra (1) Musician
 14. PIECES OF A DREAM (1) Elektra
 15. THE CRUSADERS (1) MCA
 16. JEAN-LUC PONTY (1) Atlantic
 17. KENNY G. (1) Arista
 18. SHADOWFAX (2) Windham Hill
 19. BOB JAMES (3) Columbia
 20. TANIA MARIA (2) Concord Jazz
 21. JEFF LORBER (1) Arista
 22. DAVE GRUSIN (1) GRP
 23. SADAO WATANABE (1) Elektra (1) Musician
 24. ANDREAS VOLLENWIEDER (2) Columbia
 25. WEATHER REPORT (1) Columbia

Columbia



COLUMBIA—TOP JAZZ LABEL

Top Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
1. COLUMBIA (27)
 2. WARNER BROS. (11)
 3. WINDHAM HILL (10)
 4. MCA (6)
 5. ELEKTRA (7)
 6. ECM (9)
 7. CAPITOL (5)
 8. ATLANTIC (5)
 9. MUSICIAN (10)
 10. ARISTA (4)
 11. ASYLUM (1)
 12. EPIC (3)
 13. GRP (3)
 14. A&M (4)
 15. TBA (1)

Top Classical Albums

- Pos. TITLE—Artist—Label
1. PACHELBEL: KANON—Paillard Chamber Orchestra—RCA
 2. HAYDN/HUMMEL/MOZART: TRUMPET CONCERTOS—Marsalis, National Philharmonic Orch. (Leppard)—CBS
 3. BACH: GOLDBERG VARIATIONS—Glenn Gould—CBS
 4. STRAUSS: FOUR LAST SONGS—Jessye Norman (Masur)—Philips
 5. MAMMA—Pavarotti/Mancini—London
 6. NOCTURNE—James Galway—RCA
 7. CANTELOUBE: SONGS OF THE AUVERGNE—Te Kanawa, Chamber Orchestra (Tate)—London
 8. BOLLING: SUITE FOR CELLO AND JAZZ PIANO TRIO—Bolling, Yo-Yo Ma—CBS
 9. BACH: UNACCOMPANIED CELLO SUITES—Yo-Yo Ma—CBS
 10. HANDEL: WATER MUSIC—The English Concert (Pinnock)—DGG Archiv
 11. COME TO THE FAIR—Te Kanawa—Angel
 12. RAMPAL & BOLLING: SUITE FOR FLUTE & PIANO—Jean-Pierre Rampal & Claude Bolling—CBS
 13. MATTINATA—Pavarotti—London
 14. SUNDAY IN THE PARK WITH GEORGE—Original Broadway Cast—RCA
 15. HUBERMAN FESTIVAL, LIVE—Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta)—DG
 16. BEETHOVEN: CELLO SONATAS NO. 3 & 5—Yo-Yo Ma, Emanuel Ax—CBS
 17. DVORAK: SYMPHONY NO. 9—Chicago Symphony Orchestra (Solti)—London
 18. MOZART ARIAS—Te Kanawa—(Davis) Philips
 19. PACHELBEL: CANON—Academy Of Ancient Music (Hogwood)—L'Oiseau Lyre
 20. MAHLER: SYMPHONY NO. 9—Chicago Symphony Orchestra (Solti)—London



JEAN-FRANCOIS PAILLARD—TOP CLASSICAL ARTIST & ALBUM

21. SONGS OF ERNESTO LECUONA—Placido Domingo—CBS
22. OUT OF THIS WORLD—Boston Pops (Williams)—Philips
23. PERHAPS LOVE—Placido Domingo—CBS
24. MOZART OPERA ARIAS—Popp, (Slatkin)—Angel
25. BEETHOVEN: PIANO CONCERTOS—Brendel (Levine)—Philips

Top Classical Artists

- Pos. ARTIST
1. JEAN-FRANCOIS PAILLARD
 2. WYNTON MARSALIS
 3. GLENN GOULD
 4. JESSYE NORMAN
 5. TREVOR PINNOCK
 6. LUCIANO PAVAROTTI
 7. KIRI TE KANAWA
 8. JAMES GALWAY
 9. CHRISTOPHER HOGWOOD
 10. GEORG SOLTI

Top Classical Labels

- Pos. LABEL
1. CBS
 2. LONDON/L'OISEAU-LYRE
 3. RCA/ERATO
 4. PHILIPS
 5. ANGEL/SERAPHIM
 6. DEUTSCHE GRAMMOPHON
 7. ELEKTRA/NONESUCH
 8. VOX CUM LAUDE
 9. PRO ARTE
 10. FANTASY



CBS—TOP CLASSICAL LABEL



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Already Knew

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- #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

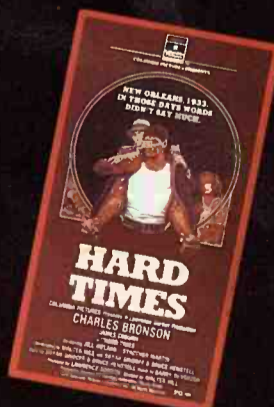
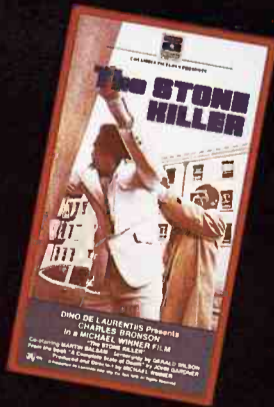
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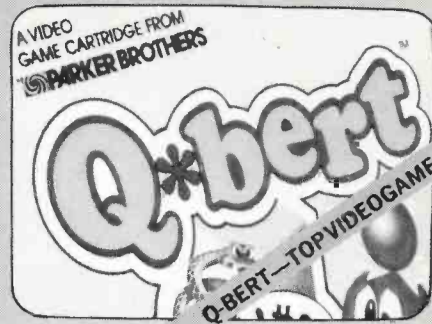
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RAIDERS OF THE LOST ARK—TOP VIDEOCASSETTE RENTALS

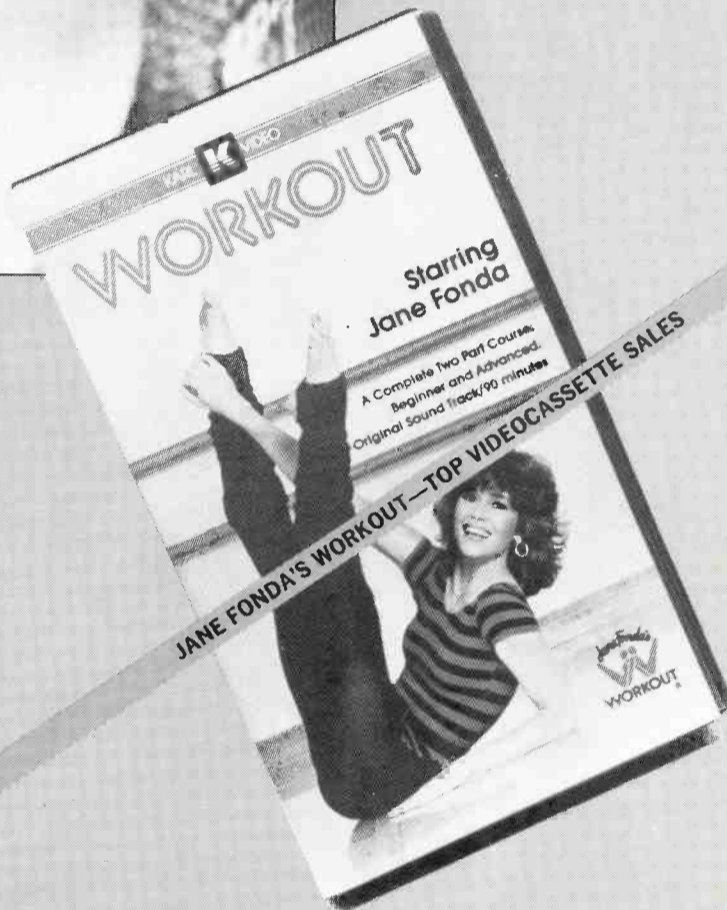


Top Video Games

- Pos. TITLE—Manufacturer
1. Q-BERT—Parker Bros.
 2. POLE POSITION—Atari
 3. CENTIPEDE—Atari
 4. POPEYE—Parker Bros.
 5. FROGGER—Parker Bros.
 6. PITFALL II—Activision
 7. DECATHLON—Activision
 8. BURGER TIME—Intellivision
 9. MS. PAC-MAC—Atari
 10. KANGAROO—Atari

Top Videocassettes Rentals

- Pos. TITLE—Manufacturer
1. RAIDERS OF THE LOST ARK—Paramount Home Video
 2. RISKY BUSINESS—Warner Home Video
 3. FLASHDANCE—Paramount Home Video
 4. 48 HRS.—Paramount Home Video
 5. TOOTSIE—RCA/Columbia Pictures Home Video
 6. MR. MOM—Vestron
 7. SUDDEN IMPACT—Warner Home Video
 8. TRADING PLACES—Paramount Home Video
 9. BLUE THUNDER—RCA/Columbia Pictures Home Video
 10. MAKING MICHAEL JACKSON'S THRILLER—Vestron
 11. UNCOMMON VALOR—Paramount Home Video
 12. NATIONAL LAMPOON'S VACATION—Warner Home Video
 13. SCARFACE—MCA Dist. Corp.
 14. TERMS OF ENDEARMENT—Paramount Home Video
 15. GANDHI—RCA/Columbia Pictures Home Video
 16. WAR GAMES—CBS-Fox Home Video
 17. SILKWOOD—Embassy Home Entertainment
 18. THE RIGHT STUFF—Warner Home Video
 19. TENDER MERCIES—Thorn/EMI Home Video
 20. DEAD ZONE—Paramount Home Video
 21. GORKY PARK—Vestron
 22. UNDER FIRE—Vestron
 23. NEVER SAY NEVER AGAIN—Warner Home Video
 24. JANE FONDA'S WORKOUT—Karl Video Corp.
 25. TWILIGHT ZONE—THE MOVIE—Warner Home Video
 26. EDUCATING RITA—RCA/Columbia Pictures Home Video
 27. CHRISTINE—RCA/Columbia Pictures Home Video
 28. BLAME IT ON RIO—Vestron
 29. THE BIG CHILL—RCA/Columbia Pictures Home Video
 30. OCTOPUSSY—CBS-Fox Home Video
 31. REAR WINDOW—MCA Dist. Corp.
 32. SUPERMAN III—Warner Home Video
 33. BRAINSTORM—MGM/UA Home Video
 34. ALL THE RIGHT MOVES—CBS-Fox Home Video
 35. EASY MONEY—Vestron
 36. TANK—MCA Dist. Corp.
 37. DARK CRYSTAL—Thorn/EMI Home Video
 38. STAR CHAMBER—CBS-Fox Home Video
 39. PSYCHO II—MCA Dist. Corp.
 40. EDDIE MURPHY—DELIRIOUS—Paramount Home Video
 41. CUJO—Warner Home Video
 42. BREATHLESS—Vestron
 43. STAYING ALIVE—Paramount Home Video
 44. LASSITER—Warner Home Video
 45. MAN FROM SNOWY RIVER—CBS-Fox Home Video
 46. MAN WITH TWO BRAINS—Warner Home Video
 47. PORKY'S—CBS-Fox Home Video
 48. THE OSTERMAN WEEKEND—Thorn/EMI Home Video
 49. MAX DUGAN RETURNS—CBS-Fox Home Video
 50. CHILDREN OF THE CORN—Embassy Home Entertainment



JANE FONDA'S WORKOUT—TOP VIDEOCASSETTE SALES

Top Videocassettes Sales

- Pos. TITLE—Manufacturer
1. JANE FONDA'S WORKOUT—Karl Video Corp.
 2. RAIDERS OF THE LOST ARK—Paramount Home Video
 3. MAKING MICHAEL JACKSON'S THRILLER—Vestron
 4. FLASHDANCE—Paramount Home Video
 5. DURAN DURAN—Thorn/EMI Home Video
 6. RISKY BUSINESS—Warner Home Video
 7. 48 HRS.—Paramount Home Video
 8. DO IT DEBBIE'S WAY—Raymax Prod.
 9. TRADING PLACES—Paramount Home Video
 10. THE JANE FONDA WORKOUT CHALLENGE—Karl Video Corp.
 11. TERMS OF ENDEARMENT—Paramount Home Video
 12. SUDDEN IMPACT—Warner Home Video
 13. SCARFACE—MCA Dist. Corp.
 14. BLUE THUNDER—RCA/Columbia Pictures Home Video
 15. TOOTSIE—RCA/Columbia Pictures Home Video
 16. LIMITED GOLD EDITION CARTOON CLASSICS MICKEY—Walt Disney Home Video
 17. AN OFFICER AND A GENTLEMAN—Paramount Home Video
 18. STAR TREK II: THE WRATH OF KAHN—MGM/UA Home Video
 19. PINK FLOYD: THE WALL—MGM/UA Home Video
 20. THE RIGHT STUFF—Warner Home Video
 21. STAYING ALIVE—Paramount Home Video
 22. NEVER SAY NEVER AGAIN—Warner Home Video
 23. REAR WINDOW—MCA Dist. Corp.
 24. POLICE AROUND THE WORLD—IRS Home Video
 25. GANDHI—RCA/Columbia Pictures Home Video
 26. LIMITED GOLD EDITION CARTOON CLASSICS DONALD—Walt Disney Home Video
 27. MR. MOM—Vestron
 28. DUMBO—Walt Disney Home Video
 29. THE BIG CHILL—RCA/Columbia Pictures Home Video
 30. SUPERMAN III—Warner Home Video
 31. THE CARE BEARS IN THE LAND WITHOUT FEELING—MGM/UA Home Video
 32. NATIONAL LAMPOON'S VACATION—Warner Home Video
 33. LIMITED GOLD EDITION CARTOON CLASSICS MINNIE—Walt Disney Home Video
 34. SILKWOOD—Embassy Home Entertainment
 35. WAR GAMES—CBS-Fox Home Video
 36. BILLY JOEL—LIVE FROM LONG ISLAND—CBS-Fox Home Video
 37. OCTOPUSSY—CBS-Fox Home Video
 38. DARK CRYSTAL—Thorn/EMI Home Video
 39. CULTURE CLUB: KISS ACROSS THE OCEAN—CBS-Fox Home Video
 40. VERTIGO—MCA Dist. Corp.
 41. A HARD DAY'S NIGHT—Maljack Productions
 42. DEAD ZONE—Paramount Home Video
 43. LIMITED GOLD EDITION CARTOON CLASSICS PLUTO—Walt Disney Home Video
 44. TWILIGHT ZONE—THE MOVIE—Warner Home Video
 45. LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES—Walt Disney Home Video
 46. PSYCHO II—MCA Dist. Corp.
 47. NEIL DIAMOND: LOVE AT THE GREEK—Vestron
 48. UNCOMMON VALOR—Warner Home Video
 49. OUTSIDERS—Warner Home Video
 50. TRON—Walt Disney Home Video

Top Inspirational Albums

- Pos. TITLE—Artist—Label
1. AGE TO AGE—Amy Grant—Myrrh
 2. MORE THAN WONDERFUL—Sandi Patti—Impact
 3. STRAIGHT AHEAD—Amy Grant—Myrrh
 4. NOT OF THIS WORLD—Petra—Star Song
 5. MORE POWER TO YA—Petra—Star Song
 6. THE MICHAEL W. SMITH PROJECT—Michael Smith—Reunion
 7. MICHAEL W. SMITH 2—Michael Smith—Reunion
 8. SURRENDER—Debby Boone—Lamb And Lion
 9. THE SKY'S THE LIMIT—Leon Patillo—Myrrh
 10. THE PRODIGAL SON—Keith Green—Pretty Good Records
 11. WALLS OF GLASS—Russ Taff—Myrrh
 12. COUNT THE COST—David Meece—Myrrh
 13. PERFECT TIMING—The Sweet Comfort Band—Light
 14. MISSION OF MERCY—DeGarmo & Key—Power Disc
 15. WARRIOR IS A CHILD—Twila Paris—Milk And Honey
 16. KIDS PRAISE 4—The Maranatha Kids—Maranatha
 17. MELTDOWN—Steve Taylor—Sparrow
 18. THE IMPERIALS SING THE CLASSICS—The Imperials—Dayspring
 19. I EXALT THEE—Phil Driscoll—Sparrow
 20. VITAL SIGNS—Whiteheart—Myrrh
 21. SEND US TO THE WORLD—Harvest—Milk And Honey
 22. LIFT UP THE LORD—Sandi Patti—Impact
 23. REIGN ON ME—Michele Pillar—Sparrow
 24. SIGNAL—Dallas Holm & Praise—Greentree
 25. LIVE EXPERIENCE—Leon Patillo—Myrrh

Top Inspirational Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. AMY GRANT (3) Myrrh
 2. PETRA (3) Star Song
 3. SANDI PATTI (4) Impact
 4. MICHAEL SMITH (2) Reunion
 5. KEITH GREEN (3) Pretty Good Records (1) Sparrow
 6. LEON PATILLO (2) Myrrh
 7. DEBBY BOONE (1) Lamb And Lion
 8. THE IMPERIALS (2) Dayspring
 9. RUSS TAFF (1) Myrrh
 10. THE MARANATHA KIDS (2) Maranatha

Top Inspiration Labels

- Pos. LABEL
1. MYRRH
 2. SPARROW
 3. STAR SONG
 4. IMPACT
 5. REUNION
 6. PRETTY GOOD RECORDS
 7. MILK AND HONEY
 8. DAYSPRING
 9. LAMB AND LION
 10. LIGHT



Top Spiritual Albums

- Pos. TITLE—Artist—Label
1. WE SING PRAISES—Sandra Crouch—Light
 2. ROUGH SIDE OF THE MOUNTAIN—Rev. F.C. Barnes & Sister Brown—Atlanta Int'l
 3. PEACE BE STILL—Vanessa Bell Armstrong—Onyx
 4. THIS TOO WILL PASS—James Cleveland & The Charles Fold Choir—Savoy
 5. JESUS I LOVE CALLING YOUR NAME—Shirley Caesar—Word
 6. SING AND SHOUT—The Mighty Clouds Of Joy—Myrrh
 7. I'LL RISE AGAIN—Al Green—Myrrh
 8. PSALMS—The Richard Smallwood Singers—Onyx
 9. FEEL THE SPIRIT—The Williams Brothers—Myrrh
 10. I STILL LOVE THE NAME JESUS—Douglas Miller—GosPearl
 11. LONG TIME COMING—The Winans—Light
 12. TESTIFY—Timothy Wright—GosPearl
 13. DETERMINED—Tramaine Hawkins—Light
 14. SAILIN'—Shirley Caesar—Myrrh
 15. YES WE CAN—Georgia Mass Choir—Savoy
 16. NO TEARS IN GLORY—Rev. F.C. Barnes & Sister Brown—Atlanta Int'l
 17. MAKE ME AN INSTRUMENT—Candi Staton—Beracah
 18. THE TIME IS NOW—The Pilgrim Wonders—Church Door
 19. TAKE IT TO THE LORD IN PRAYER—The Truthettes—Malaco
 20. LEAD ME—Jackson Southernaires—Malaco
 21. WORDS CAN'T EXPRESS—Nicholas—Message
 22. JESUS SAVES—Little Cedric & The Hailey Singers—GosPearl
 23. LORD LIFT ME UP—Bishop Jeff Banks—Savoy
 24. UNMISTAKEABLY—Dannibelle—Onyx
 25. YOU BROUGHT THE SUNSHINE—The Clark Sisters—Sound of Gospel

Top Spiritual Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. REV. F.C. BARNES AND SISTER BROWN (3) Atlanta Int'l
 2. SANDRA CROUCH (1) Light
 3. SHIRLEY CAESAR (1) Word
 4. VANESSA BELL ARMSTRONG (1) Onyx
 5. JAMES CLEVELAND & THE CHARLES FOLD CHOIR (1) Savoy
 6. THE RICHARD SMALLWOOD SINGERS (2) Onyx
 7. THE MIGHTY CLOUDS OF JOY (1) Myrrh
 8. AL GREEN (1) Myrrh
 9. THE WILLIAMS BROTHERS (1) Myrrh
 10. DOUGLAS MILLER (1) GosPearl



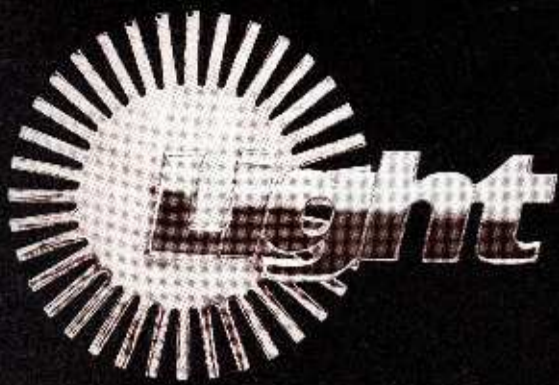
Top Spiritual Labels

- Pos. LABEL
1. SAVOY
 2. LIGHT
 3. ATLANTA INT'L
 4. MYRRH
 5. ONYX
 6. MALACO
 7. GOSPEARL
 8. WORD
 9. S.O.G. (Sound Of Gospel)
 10. CHURCH DOOR



Talent Almanac 1985





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!

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BARNABAS /
BRUSH ARBOR /
LARRY BRYANT /
RALPH CARMICHAEL /
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(Continued on page TA-11)

live show reveals strength upon strength. Chrissie Hynde is in fabulous voice: assured, generous, matter-of-fact, sensual and wonderfully gutsy. **ETHLIE ANN VARE** March 24.

EVERLY BROTHERS

Pier 84, New York

Despite the less-than-impressive attendance, Don and Phil gave 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 "Fandango" 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 hasn't seen sunlight or eaten a balanced meal since 1979. And Joe Perry introduced a song by saying 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 kneeling to perform his ballads, and the rock'n'roll cliché of stripping down to a muscle tee. The only muscular thing about Waite is his larynx. **ETHLIE ANN VARE** Sept. 22.

BOB DYLAN

Wembley 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.

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 10.

HOWARD 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.

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, sermon, pep 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 unsigned 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 McCORMICK** 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 cornpone 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.

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 28.

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 can usually stop the rain, but it didn't work that night." **PAUL GREIN** Aug. 4.

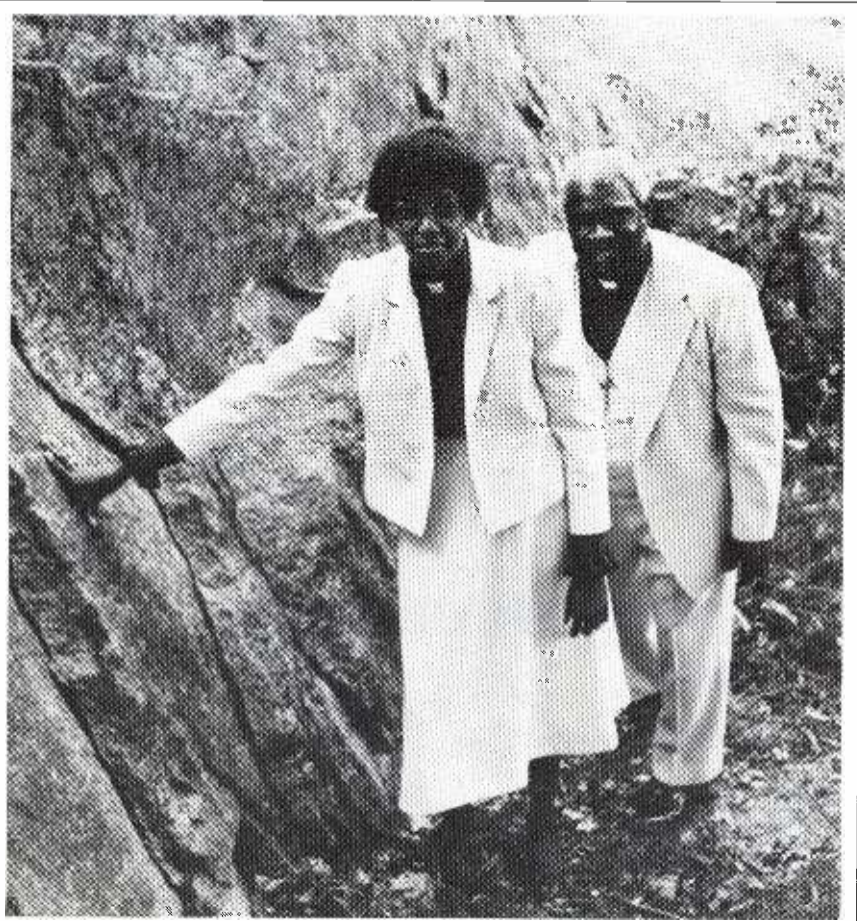


Annie Lennox performs (Photo: Chuck Pulin)

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Billboard
Congratulates Everyone
Who Made
1984
a Very
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Here's to
an Even More Exciting
'85!

In Memoriam

DENNIS WILSON, Dec. 28
ALEX KORNER, proprietor of Blues Incorporated, a London club which was the breeding ground for artists like Mick Jagger, Eric Clapton and Charlie Watts, Jan. 1

JACKIE WILSON, Jan. 21
ETHEL MERMAN, Feb. 15
TITO GOBBI, operatic baritone, March 5
PAUL FRANCIS WEBSTER, songwriter, March 22

MARVIN GAYE, April 1

CARMON DRAGON, composer, March 30

FRANK GRILLO, bandleader, April 15

JIMMY KENNEDY, songwriter, April 10

COUNT BASIE, April 26

MABEL MERCER, April 20

WILLIAM (RED) GARLAND, April 23

JUAN TIZOL, April 23

GORDON JENKINS, composer, arranger, conductor, pianist, May 1

Z.Z. HILL, April 27

LARRY STOCK, composer, May 4

GORDON SINCLAIR, Canadian broadcaster, May 17

THOMAS KENNY, vice president, AFM, Calif., May 22

DONALD MCGANNON, retired chairman, Group W Broadcasting, May 23

OTIS WHEELER, rockabilly pioneer, May 27

NATE NELSON, former lead singer for the Platters, June 1

RAY COPELAND, jazz trumpeter, May 18

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" THORNTON, July 25

ISIDORE "TUTS" 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 SHICKE, director of special projects, PolyGram, Aug. 27

ABE LASTFOGEL, chairman emeritus, William Morris Agency, Aug. 18

WILLARD ALEXANDER, veteran big band booking agent, Aug. 28

ARTHUR SCHWARTZ, Broadway composer, Sept. 4

ERNEST TUBB, Sept. 6

JAMES (TRUMMY) YOUNG, jazz trombonist, Sept. 11

BOB REGEHR, senior vice president, artist development, Warner Bros., Sept. 16

IRWIN SCHUSTER, senior vice president, Chappell/Intersong Music, Sept. 19

SID TORIN "SYMPHONY SID," pioneering jazz deejay, Sept. 14

STEVE GOODMAN, singer/songwriter, Sept. 20

LAWRENCE R. CONTI, BMI, Sept. 19

SHELLY MANNE, jazz drummer and composer, Sept. 26

MARCUS PRICE, Bar-Kay guitarist, Sept. 24

ALBERTA HUNTER, Oct. 17

JAMES C. PETRILLO, former AFM president, Oct. 23

ARTHUR J. WHITTEMORE, concert pianist and SESAC executive, Oct. 23

BUDD JOHNSON, jazz saxophonist and arranger, Oct. 20

HERBERT MARKS, E.B. Marks Music, Oct. 31

JOHNNIE LEE WILLS, Oct. 25

Top Boxscores

(Continued from page TA-26)

union Arena, Dallas, 12/4-6/83.

28. \$788,000, **ROGER WATERS**, 42,000 (3), three sellouts, \$20 & \$17.50, Ron Delsener Productions, Brendan Byrne Meadowlands Arena, 7/20-23/84.

29. \$780,103, **LIONEL RICHIE, THE POINTER SISTERS**, 34,556 (6), 35,244, \$25, \$22.50 & \$17.50, in-house promotion, Radio City Music Hall, New York City, 10/11-14/83.

30. \$779,325, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 54,550 (3) three sellouts, \$15 & \$14, Jam Productions, Rosemont, (Ill.) Horizon, 7/15-18/84.

31. \$755,303, **LIONEL RICHIE, TINA TURNER**, 47,326 (3), three sellouts, \$17.50 & \$15, Avalon Attractions/Kareem Abdul-Jabbar, Inglewood (Calif.) Forum, 7/6-8/84.

32. \$742,895, **THE POLICE, THE FIXX, THE ANIMALS**, 48,920 (1), one sellout, house gross and house attendance records, \$17.50 & \$15, Fantasma Productions, Orange Bowl, Miami, 10/28/83.

33. \$734,788, **NEIL DIAMOND**, 49,117 (3) three sellouts, \$15, Concerts West, The Summit, Houston, 12/7-9/83.

34. \$700,086, **KENNY ROGERS, THE OAK RIDGE BOYS, SYLVIA** 42,302 (2), two sellouts, \$18.50, \$17.50 & \$15.50, C.K. Spurlock/John Scher Presents, Brendan Byrne Meadowlands Arena, East Rutherford, N.J., 8/23-24/84.

35. \$653,967, **VAN HALEN, THE VELCROS**, 48,422 (3) three sellouts, \$13.50, Pace Concerts/Beaver Productions, Reunion Arena, Dallas, 7/14-16/84.

36. \$653,552, **NEIL DIAMOND**, 39,915 (3), three sellouts, \$17 & \$15, Concerts West, The Centrum, Worcester, Mass., 2/10-12/84.

37. \$647,193, **GENESIS**, 54,318 (3), three sellouts, \$14 & \$13, Jam Productions, Rosemont (Ill.) Horizon, 11/11-13/84.

38. \$640,076, **ZZ TOP, JOAN JETT & THE BLACKHEARTS**, 49,222 (3), three sellouts, \$13.75, Pace Concerts/Feyline Presents, The Summit, Houston, 10/7-9/83.

39. \$624,535, **GENESIS**, 53,325 (3) sellouts, \$12.50 & \$10.50, Electric Factory Concerts, The Spectrum, Philadelphia, 11/25-27/83.

40. \$620,400, **ALABAMA, JANIE FRICKE, LEE GREENWOOD**, 41,360 (1), unlimited capacity, \$15, Salem Spirit Concert Series/Keith Fowler Promotions, Ft. Payne (Ala.) High School, 6/9/84.

41. \$612,387, **GENESIS**, 46,453 (3) three sellouts, \$13.50 & \$10, Avalon Attractions, Inglewood (Calif.) Forum, 1/12-14/84.

42. \$601,321, **NEIL DIAMOND**, 36,243 (2), one sellout, \$17 & \$15, Concerts West, Capital Centre, Landover, Md., 8/8-9/84.

43. \$596,480, **LUCIANO PAVAROTTI**, 18,700 (1), one sellout, \$1,000-\$100, Dallas Symphony/Dallas Opera, Reunion Arena, Dallas, 8/19/84.

44. \$587,250, **VAN HALEN, THE VELCROS**, 43,500 (3), three sellouts, \$15 & \$13, Bill Graham Presents, Cow Palace, San Francisco, 5/9-11/84.

45. \$587,027, **LUCIANO PAVAROTTI**, 17,900 (1) one sellout, \$125-\$10, Los Angeles, Philharmonic, Hollywood (Calif.) Bowl, 8/26/84.

46. \$583,777, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 39,431 (2), two sellouts, \$15, Belkin Productions, Joe Louis Arena, Detroit, 7/30-31/84.

47. \$581,279, **NEIL DIAMOND**, (2), two sellouts, \$17.25 & \$15.25, Concerts West, Pittsburgh Civic Arena, 2/14-15/84.

48. \$573,127, **VAN HALEN, THE VELCROS**, 42,391 (3), three sellouts, \$13.75, Pace Concerts/Beaver Productions/Cellar Door, The Summit, Houston, 7/10-12/84.

49. \$565,120, **ERIC CLAPTON, JIMMY PAGE, JEFF BECK, BILL WYMAN, CHARLIE WATTS, KENNY JONES, JOE COCKER, ANDY FAIRWEATHER LOWE, RONNIE LANE, RAY COOPER, SIMON PHILLIPS, FERNANADO SAUNDERS, JAN HAMMER, CHRIS STANTON, PAUL ROGERS**, 28,256 (2), two sellouts, \$20, Pace Concerts/Bill Graham Presents, Reunion Arena, Dallas, 11/28-29/83.

50. \$562,680, **BRUCE SPRINGSTEEN & THE E STREET BAND**, 37,512 (2), two sellouts, \$15, Belkin Productions, Richfield (Ohio) Coliseum, 7/8-9/84.

Jackson's concert photo, page 26, by Attila Csupo.

"... 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 America."

JULIO IGLESIAS

Talent Almanac 1985

BILLBOARD DECEMBER 22, 1984

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 best known of crossover artists came to L.A. over 20 years ago. Trini Lopez' chance encounter with Frank Sinatra led to a recording contract on Sinatra's Reprise label. Herb Alpert, believed by many to be Hispanic, gave birth 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.

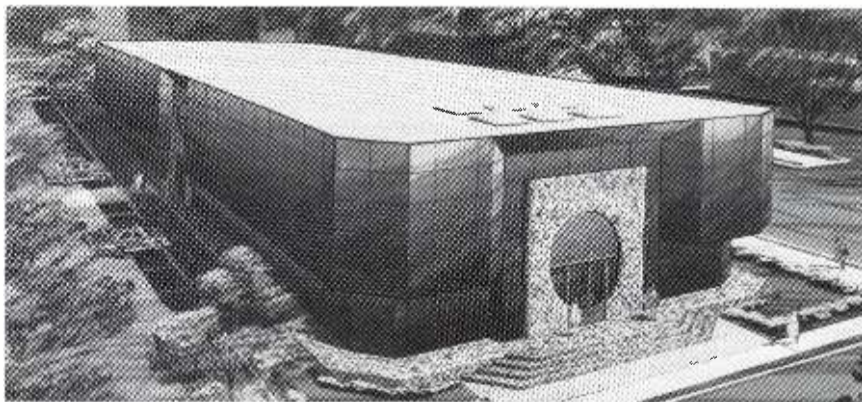
Other Hispanic artists include Vikki Carr, the international and bilingual singer who resides in the San Gabriel Valley area, pop star Linda Ronstadt whose Chicano roots helped shape her talent, and Maria "Conchita" Alonso, a Cuban-Venezuelan actress-singer who sang in English in Venezuela, currently sings in Spanish in America, but plans on soon recording back in English. (Note: There has always been some degree of inherent danger of crossover whiplash. There are always, of course, bright and struggling artists who achieved a fair degree of exposure. Some of them are Latin-jazz artists: Poncho Sanchez, Justo Almario and Alex Acuna; Sheila Escovedo, better known as Sheila E. is a conga-player turned rock star. She is joined on the rock scene by local groups such as Grammy-award winners, Los Lobos, young guitar-wailer Beto 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 reverse crossover attempts. From Ruth Brown's 1954 release, "Mambo Baby," to Lani Hall's collaboration with international bandleader Camilo 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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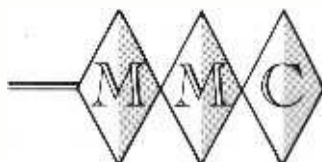


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MERIT MUSIC CORPORATION

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 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. Stalwart jazzmen are being drafted into pop recordings, albeit mostly anonymously.

PETER JONES
International Editor

Dance '84

"Relax" was a genuine watchword for dance music aficionados in 1984. Aside from being the title of an inextinguishable 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 hustle of "Saturday Night Fever," and was keyed again to films including "Breakin'" and "Beat Street."

But the even more interesting aspect to this (five years after the landmark "Rapper's Delight") was that the inevitable tapering off of television coverage meant nothing to the underground community that nurtured the form.

After entertainment magazine-type news shows ceased nightly demonstrations of the moonwalk and backspin, major rap and hip-hop records by Newcleus, Whodini, Fat Boys, Kurtis Blow, Strafe, Hashim, the Sugar Hill roster and Run-D.M.C. continued to become hits and sell sensationally or substantially regardless of rap's high or low profile in the media.

Musically, the Fairlight CMI and Roland beat-box continued to loom large over the movement, especially when the Cars, Cyndi Lauper, Daryl Hall & John Oates, Chaka Khan, Diana Ross and the Pointer Sisters, among others, all charged onto pop radio with their versions of modern dance.

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 toil that preceded the press attention finally accrued to dance-music figures like Arthur Baker, John Robie, Tom Silverman and John Benitez.

Most fun, amazing and deserved successes: clearly outstanding was Billy Ocean's "Caribbean Queen," the record that crossed over—and over and over. Ocean was a groundbreaker in 1981, when his "Nights (Feel Like Getting Down)" was among the very first records to alert dance fans to the flood of British music to come. Jocelyn Brown, a gifted studio singer well known to club cognoscenti, finally got her own name on a record—one that became her biggest success ever. And Dan Hartman, a friend of the clubs if ever there was one, delivered a pop hit and a late-night sleaze number in "I Can Dream About You"—a really satisfying circumstance, to us.

Also: Shannon's "Let The Music Play" album, with atypical depth, attracted ardent followers with its second and third singles, while other singles successes ranged far and wide, stylistically: "White Horse," "Baby, I'm Scared Of You," "Beat Box," "Heartbeat," "Two Tribes," "A Girl In Trouble," "Let's Stay Together," "Land Of Hunger," "Wood Beez," "High Energy," "Encore," "The Medicine Song" and "Cruel Summer" all represented fully developed facets of a complex, diversified genre.

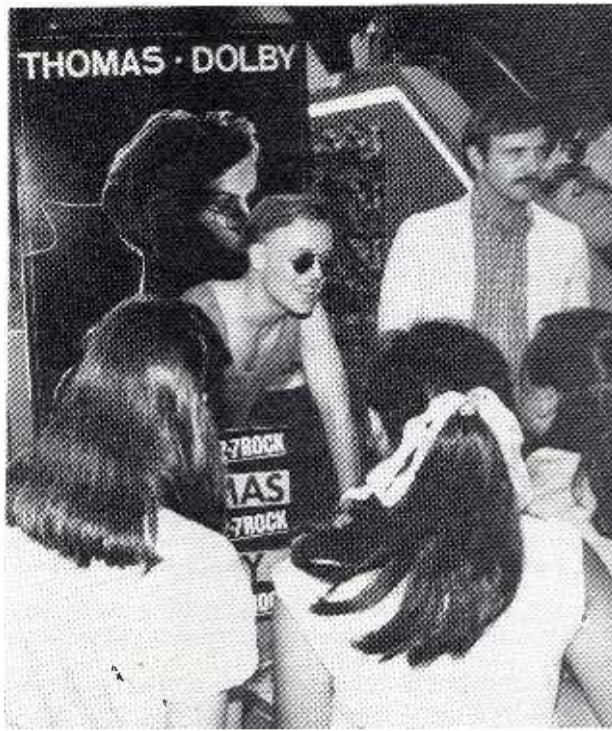
There were still more triumphs of rare distinction: Madonna's stupefyingly long-lived first album yielded six A-sides on five assorted 7-inch and 12-inch singles and was an impeccable example of thorough artist development. The Pointer Sisters' "Break Out," released a year ago, was the dance record all of the trio's DJ fans (a real cult within a cult) wanted from them, and everything about its impressive production and writing standard set a high-water mark in pop, R&B, dance, video.

And this was in a year where the dance community still couldn't clearly isolate a new trend or a new "sound." If this occurs in 1985, it should make quite some impact 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



Thomas Dolby pops in-store for a visit.

Retail '84

U.S. home entertainment software retailers are saying 1984 is the best year ever. Even better than the peak year 1978, the year of "Saturday Night Fever."

Typifying widespread ebullience is the all-encompassing comment from Bob Tollifson at West Coast based Record Factory: "Every week has been up."

Two trends among many exemplifying continued growth at retail in '84 are the steady move into home video, one of retail's hottest categories, and the expansion of chains both in units and in sales space. Expanded selling space, in fact, derives significantly from the smaller sized cassette finally overtaking the LP spurring display efficiencies, though a trend is seen toward larger if not supersized stores like Tower's.

So pervasive is the move by record/tape chains into home video that it's now easier to name those few not yet taking the plunge. The category's explosiveness is seen in figures from the pioneer, Wherehouse, where rental volume over the

"It's the only way to meet any of our fans, by playing and doing in-stores. It doesn't mean anything to hear how a record is doing on the charts, or that it has a bullet. The only way to see what's causing the bullets is to get out and meet the people who buy the records and go to the concerts."

TERRI NUNN, Berlin

past three fiscals has hit a compound 140% increase with 2,500 card holders now added weekly.

In fact, home video is so explosive the nation's mom-and-pop growth as seen in Video Software Dealers Assn. (VSDA) expansion seems hardly affected by record/tape chain and mass merchandiser activity.

Marking perhaps the most dramatic barometer since retail's late '70s heyday is chain expansion characterized early in the year when giant \$250 million annual revenues Musicland purchased 24-unit Harmony Hut. All size chains, in fact, grew via the rash of 1984 acquisitions from Camelot's additions in Georgia to Record Factory's recent first eastward thrust to Hastings' northwest expansion making the chain another coast-to-coast web to Tape Town's foray out of Washington into Oregon and even Hawaii.

Chain expansion currently, rather than reflecting early conservative circling-the-wagon cluster thinking, seems to take optimistic heart from Record Bar's far-flung success and Tower's targeting of key markets not always restricted to the U.S.

Further optimism derives from a general feeling that acquisitions by chains does not signal necessarily a continual failure by smaller retail firms. Rather it appears some are taking advantage of big webs' economies of scale and competitiveness.

As exemplary as any of retail recovery is the decision by the National Assn. of Recording Merchandisers (NARM) to finally release figures which show a 17% increase over 1983 for 1,274 average member stores during the year's first seven months (a tally not including video but encompassing accessories and blank tape, the latter now a monster category).

While record/tape stores sought to break out of the late-'70s-early-'80s doldrums with video games and other diversification including boutique items, the turnaround in core categories, especially with the promise of Compact Disc and

the resilience of singles, now finds less forays outside prerecorded music and video. Most dramatic has been the hesitation, except by Wherehouse and Musicland and racked mass merchandisers, to go into computer software. Now, it seems, where something outside software is attractive it's likely to be personal stereo, as more and more chains add the category.

EARL PAIGE
Retail Editor

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 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 the competition came, first with Ted 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 small video shows around the nation stayed 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 RUNDGREN

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 as fast as the shorter shows, bringing back memories of the early days of FM radio to many video executives.

But not everybody was making money from videoclips in 1984. Producers and directors still claimed they could be making a living off clips only if they treated the field as a sideline and paid their rent with other work.

Clip budgets rose to an average of \$40,000-\$50,000 each, and big-artist works easily moved into the \$100,000 plus range. There were enough directors making good money off the field for the video music community to give birth to its first professional group—the Music Video 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 complained that they had been placed in a white collar ghetto, where they had to use few dollars and even fewer employees to achieve enormous results.

Much of the financial and staffing meanness 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 videogames 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 more to an established industry than one still aborning. Label production executives talked about the sameness of the product they'd been seeing; producers who had begun to make money tried to create a framework to help cement their position and income.

It was a much more grownup industry speaking than it had been in the past, a great deal richer, though still mostly poor, much more organized, and a lot less fun.

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 SEIDEMAN
Video Editor

Classical '84

Some years hence, when chroniclers look back to review some of the more significant developments of 1984 they may well be struck by a seeming paradox. Even as the Compact Disc was beginning to carve out a respectable chunk of the classical record market, manufacturers were setting new quality standards for the LP, a configuration that many prognosticators were ready to write off before the decade was out. At the leading edge of the quality surge was the technology developed by Teldec 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 myri-

(Continued on page TA-39)

Classical '84

(Continued from page TA-38)

ad gremlins that lie in wait to defeat attempts to achieve quiet pressings.

By year's end all new Angel top-of-the-line LPs were featuring DMM, as were many of its midprice titles. The process, of course, was being used on Teldec imports being handled by Pro Arte, as well as on many Pro Arte albums. Telarc, too, despite its concentration on CD, was also among labels swinging to the new LP technology.

At the same time, other labels, including majors RCA and CBS were also turning out classical pressings which, on average, were far superior to those sent out to market only a few years earlier. It had become a reasonable prospect for consumers to expect most classical recordings to be quiet and properly processed.

Prerecorded cassettes, too, were being upgraded in quality. Already the dominant configuration in much of the pop market and outpacing LPs. And they were sounding better. More high grade tape was being used; chrome or its equivalent was by far the favored medium.

Was it the comparison with CD that influenced the stress on higher quality for LP and cassette, or was it a breakthrough that was ready to happen in any case? Each alternative has its adherents, but the industry welcomed the results even if it wasn't sure where to direct the credit.

LP quality aside, the big story in 1984 remained CD. It was a major shot in the arm for classics and will have a beneficial effect on the genre for a good time to come. The classical labels were the first to stockpile digitally produced recordings, and it was these recordings that showed off CD at its best. At year's end, at least half the available CDs marketed in the U.S. were of classical titles.

But the voracious demand for CD product also had classical labels digging into back catalog for prestigious performances worth digital reprocessing and release on the new configuration. One of the more striking examples was the refurbishing of the mid-'50s London recording of "Das Rheingold." Another was Angel's "Der Rosenkavalier" of similar vintage. From CBS came George Szell and Bruno Walter recordings, and from RCA, prime titles by Jascha Heifetz and Artur Schnabel.

Over and above the specific achievements of CD, which could be measured and quantified, there was an overlay of excitement generated by the technology that boded well for the classical future of classics, as it did for the entire record industry. It was a mood that rekindled excitement in recorded music as an entertainment medium at all trade levels, but more importantly among consumers as well.

IS HOROWITZ
Classical Editor

Compact Disc '84

For the diminutive Compact Disc, 1984 has been the year this laser-read sound carrier truly roared. The CD's first full year in the U.S. market has been a genuinely explosive one, characterized by growth for both hardware and software opportunities that has truly outstripped the projections set. Lacking any internal competition between incompatible, rival formats, the Compact Disc market has enabled recording companies and audio hardware manufacturers to collaborate extensively in spreading the CD gospel—and consumers, the figures argue, are fast becoming believers.

During the early quarters of 1984, both hardware and software interests moved to adjust earlier problems—inadequate catalog, overall retail penetration and, above all, price sensitivity—in succession. By mid-year, the spectrum of player prices had spread to below \$400, label CD offerings had mushroomed to beyond the four-figure plateau, and CD

"You can't have five top 10 records on an image. It just doesn't stick. I would say radio has been much more important to us than video. Our videos are terrible. I look like a pig in them. But then I don't like videos anyway—I'd much rather have a conversation or be around a piano with some people."

BOY GEORGE

players and disks were being spread to a rapidly broadening base of audio and record/tape accounts.

With PolyGram achieving the first million dollar CD sales month, Summer saw WEA introducing lower list prices for the disks. Existing sales programs from such majors as RCA and CBS were correspondingly adjusted to bring prices down at those lines, too, while PolyGram was first to apply conventional returns and processing policies to its CDs.

By Fall, the industry was able to tap into domestic CD manufacturing, thanks to the launch for CBS/Sony's joint ventured plant in Terre Haute, Ind., while the young hardware market, now establishing home players in only their second year of availability, was making room for dramatic new twists. First came Sony's double-barreled introduction for automotive CD units and personal "Discman" Compact Disc

"The word 'revival' isn't viable because the music never disappeared. That's been proven by the Stray Cats. I quite 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 EVERLY

players, the latter breaking the \$300 list price point and pointing the way to a true mass market.

Next, Denon unveiled the first available CD-ROM format, along with companion hardware. The CD-ROM's allure as an astonishingly efficient data storage medium—one disk, by various standards, capable of storing from 500 to 1,200 floppies-worth of Read-Only Memory—hadn't caught Nippon Columbia's rivals napping, though. Virtually simultaneous product offerings came from Panasonics and Philips, while 3M unveiled its own CD-ROM mastering and manufacturing operation, purchased from Philips.

Meanwhile, PolyGram itself has continued researching audio/visual 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 disks and future hybrids of those two, interrelated configurations.

In short, as 1984 draws to a close, the Compact Disc appears poised for even more dramatic quantum leaps in utility and market acceptance. Lower software prices, broadened hardware offerings, and rapid catalog growth are expected to continue apace in the months after the 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, unambiguous sense was alive and well in 1984 need only point to the rather surprising success of Wynton Marsalis, the young, very serious and very talented trumpeter who parlayed a commitment to the jazz tradition (and the marketing 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 need look no farther than veteran keyboardist Herbie Hancock, another Grammy performer and winner, who enjoyed considerable radio, club and (most surprising of all) video success with a production called "Rockit" 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 of the year according to Billboard's 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 opened the MTV floodgates 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 hung in there, as it always has. The reissue market continued to flourish, with the big story being the growing success of classic albums in their original covers, a deceptively simple marketing strategy pioneered by Fantasy and carried on with encouraging results by PolyGram. There was little new recording being done by the major labels, and the volatile state of independent distribution 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 jazz record business 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 imminent resurgence of the Blue Note logo. Similarly, Ron Goldstein's departure as president of Island raised questions about the future of that label's commitment to jazz that have yet to be fully answered.

Fantasy took over the rich Contemporary catalog, and the classic Savoy masters passed into the hands of Muse. New labels were born, among them Landmark, Zebra and a yet-to-be-unveiled jazz subsidiary of Windham Hill—whose star performer George Winston was Billboard's jazz album artist of the year, despite the insistence of some purists that his atmospheric piano explorations don't really qualify as jazz.

If 1984 wasn't a banner year for jazz, it was at least a year in which some musicians carried on the music's traditions with a high level of pride and artistry, while others displayed

a bold and occasionally controversial brassiness in stretching its boundaries, both artistically and commercially. Whatever else it was, it wasn't dull.

PETER KEEPNEWS
"Blue Notes" Columnist

Computers '84

For the hobbling home computer industry, the issue is not what happened to the field in 1984, but, rather, what will happen in 1985. This year saw an industry projected to skyrocket, plummet to a low that forced many computer firms to declare Chapter 11.

Even the healthy business computer industry started to falter in 1984. The few survivors re-structured their companies hoping to weather a shakeout and affect a strong comeback in 1985.

As for 1985, it is expected to see the rollout of the next generation of home computers, believed to be based around a 16 or 32 bit chip. Home computer giants Atari and Commodore are working out the kinks for new powerful systems, which computer software firms are currently designing programs for.

Will the new computers breathe new life into the ailing computer industry?

This year consumers received a preview of the new innovative computer technology. It came from Apple Computer, which reduced the price on its Macintosh 16/32 bit computer, and made it more accessible to consumers. If Macintosh and Apple II computers' sales success is any indication of what is to happen in 1985, the home computer field might just experience a badly needed about-face.

In 1984, Apple Computer introduced a new addition to its Apple II family of computers: The Apple IIc. That launch prompted the Cupertino, Calif. firm to drop the price on the IIc, which brought about a marked increase in sales, the firm reports. By November, the computer company boasted of producing its two millionth Apple II Computer. It said that demand for the computer was at an "all time high."

The only other computer company bragging of precedent-

"Clips have built-in limitations. The viewer's immersion in them is not as total as with a feature film or music. Besides, promos can be a robbery of imagination."

LAURIE ANDERSON

"What I think is exciting is the fusion of black and white radio due to the success of people like Boy George on black radio and Prince and Michael Jackson on white radio. There's more music being picked on groove than on color now."

PETER WOLF

setting sales is Commodore. The third quarter of 1984 saw the Pennsylvania computer company announce a \$3 million jump in its net income. It also noted a marked increase in sales on peripheral items for its flagship Commodore 64 machine.

Another comeback is likely to be in store for IBM's PCjr, which nearly came to its demise. The computer giant revamped the machine, and found by the year's end a swell in sales.

As for Coleco Industries, its home computer system Adam is said to be nearly defunct. Although the firm has not yet announced it is throwing in the towel on Adam, sluggish sales, a high defective rate and major equity losses continue to plague the Hartford, Conn. toy company.

In regard to computer software, 1984 was certainly dim. But certain companies contend they met with some success, which brightened an otherwise depressed year for computer software. Hayden Software, Scarborough, Mindscape, Epyx, Electronics Arts and Simon & Schuster, among others, showed signs of weathering the near lethal shakeout.

Contributing to the home computer software industry's survival, in part this year, were mass merchandisers and some record retail outs, including Warehouse Musicland, Handleman, Target Stores and Lieberman, just to mention a few. These mammoth outlets entered the computer software retailing business in 1984, ordering "healthy" amounts of products from computer software vendors.

(Continued on page TA-40)

"I'm kind of getting sick of these people who call me a misogynist. If people are threatened by my image, good. But my songs, and my videos if you look at them, are very supportive of women."

BILLY IDOL

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.

High unit volume came for a number of reasons. For the most part, the first law of home video economics held true—video stores buy cassettes, not consumers. By year's end, at least five major feature films bearing \$80 price tags had moved 100,000 units or more in their initial shipments to retailers.

For virtually all product categories, sales numbers for average titles doubled. The boost in numbers racked up by top-line titles reflected a key change in the video specialty store marketplace, as outlets began doubling and tripling the number of units they purchased for their libraries.

Instead of buying one or two units, small stores began purchasing 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 topline 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 increasing 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 1984'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 continues 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



Fixx members Cy Curnin, left, and Jamie West-Oram are good to Tina Turner by making guest appearances in two of her "Private Dancer" videos.

of such directors as John Landis, Bob Rafelson, Taylor Hackford and Ivan Reitman.

Regan 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 playing 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 cross-over 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

"What's the difference between being sponsored by General Motors, which makes cars, or a record company like RCA, which also makes refrigerators? All record companies are corporations."

DARYL HALL

"Nobody was as shocked as we were to find out that Neil Diamond wrote 'Red Red Wine.' It said on the record 'N. Diamond,' but I thought it was Negis Dia-

mond or something. To me, it was always a Tony Tribe song. He sang it."

ALI CAMPBELL, UB40

"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 on-stage."

THOMAS DOLBY

ITALY (Courtesy of Germano Ruscitto)

(Continued from page TA-12)

8. INDUSTRY (1) EMI
9. QUEEN (1) EMI
10. ALBAND & ROMINA POWER (10) Baby
- ALICE & FRANCO BATTIATO (1) EMI
- FRANKIE GOES TO HOLLYWOOD (1) Ricordi

TOP POP ALBUM ARTISTS

- | Pos. | ARTIST | (No. of Charted Albums) | Label |
|------|--------------------------|-------------------------|---------------|
| 1. | VASCO ROSSI | (1) | Carosello |
| 2. | PAUL YOUNG | (1) | CBS |
| 3. | RICCHI & POVERI | (1) | Baby |
| 4. | ANTONELLO VENDITTI | (1) | Heinz/Ricordi |
| 5. | PINO DANIELE | (1) | EMI |
| 6. | POOH | (2) | CGD-MM |
| 7. | LUCIO DALLA | (1) | RCA |
| 8. | BOB MARLEY & THE WAILERS | (1) | Island |
| 9. | GIANNA NANNINI | (1) | Ricordi |
| 10. | IRENE CARA | (1) | PolyGram |
| | RONDO | (1) | Baby |

Video Music Index

A & G PRODUCTIONS, 1660 Hotel Circle N., Ste. 107, San Diego, CA 92108. (619) 291-7031. Exec. Prod.: John Long; Dir.'s: John Hynd, Jacques Albrecht. Formats: rec'g—1", Betacam, 35mm; dupl'n—1", 2", 3/4", 1/2".

AME INC., 1136 No. Highland Ave., Hollywood, CA 90038. (213) 464-2577. Br. office: 2921 W. Olive Ave., Burbank, CA 91505. (213) 841-7440. Pres.: Andrew M. McIntyre; VP/Sales: Robert B. Creamer, Sandra J. Hall. Formats: rec'g & dupl'n—1", 2", 3/4", 1/2".

A V C PRODUCTIONS DIV., AUDIO-VIDEO CORP., 213 Broadway, Menands, NY 12204. (518) 449-7213. Owner: Milt Klarsfeld; Prodrs: Tony Scardillo, Steve Asposto. Formats: rec'g—3/4" U-matic; dupl'n—1" Type C, 3/4" U-matic, 1/2" VHS & Beta. Facilities: studio—35' x 35' studio; mobile/portable—minicam packages; lighting & grip kits; ENG cameras; portable VCR's; post-prod'n—3/4" edit facilities; 1/2" VHS editing.

ADCO PRODUCTIONS (DIV. OF SHEER GENIUS INC.), 7101 Biscayne Blvd., Miami, FL 33138. (305) 751-3118. Prodrs: Bill Wyler, Earl Wainwright, Bob Arbogast. Formats: 2", 1", 3/4". Facilities: studio—150' x 200' soundstage; multiple video cams; limited audio facilities; mobile/portable—RCA TK-76 or TK-76B cams; remote 1" type C or 3/4" U-matic recorders; post-prod'n—complete editing in all broadcast formats, film & videotape interlock, music mixing & transfers; other—fully capable for 16/35mm film shooting & editing.

ROBERT ABEL ENTERTAINMENT, 953 N. Highland Ave., Hollywood, CA 90038. (213) 462-8100. Prod.: Teri Schwartz; Dir.: Allan Arkush. Video Clips: Rod Stewart, "Infatuation," Bette Midler, "Beast of Burden".

ADVANCE VIDEO PRODUCTIONS, Box 271, Little Rock, AR 72203. (501) 372-4198. Pres.: John Thomason; Mktg. Dir.: Carol Hallum. Formats: rec'g—3/4", 1", (AB Special Effects); dupl'n—1/2", 3/4", 1".

ALAMAR PRODUCTIONS INC., 805 W. 29th St., No. Little Rock, AR 72114. (501) 758-4050. Pres.: Richard A. Pitts; Mktg./Sales: John Griffey. Formats: rec'g—3/4" cassette; dupl'n—1/2", 3/4", 1".

ALAN INDUSTRIES, INC., New Seabury Rotary, Mashpee, MA 02649. (617) 477-1083. Pres.: Alan N. Mendleson, Jr.; Mktg./Sales: Robert Fish; Contact: Doug Candela. Formats: rec'g & dupl'n—3/4" VHS & Beta.

ALCON PRODUCTIONS, 950 Battery St., 2nd Fl., San Francisco, CA 94111. (415) 397-0490. Pres.: Eric Cederbloom. Format: reg'g—1" betacam; dupl'n: 1/2", 3/4", 1". Facilities: 3 editing screens, 1/2"; 3/4" offline, 1" online editing screen.

ALEXANDER MEDIA SERVICES, 355 Commerce Circle, Sacramento, CA 95815. (916) 925-7111. Pres.: Dan Alexander; Mktg./Sales: John Bain. Formats: 1", 3/4". Facilities: mobile/portable—Ikegami Hi-79 cams; 1" video recording; studio or location; grip truck; CMX editing; specialize in low prices.

ALTAVIDEO (formerly Astin Zappia), 3501 Cahuenga Blvd., W., Los Angeles, CA 90068. (213) 876-8008. Exec. Officer:

Richard Zarro; Pres.: Norman C. Rose; Sales/Mktg.: Mel Kane; Prod. Mgr.: Robert Levy. Formats: rec'g—1", 1" type B; 3/4", dupl'n—3/4", 1/2".

THE AMAZING PICTURE PRODUCTIONS, 1640 S. La Cienega Blvd., Los Angeles, CA 90035. (213) 271-6543. Dir.: Steve Hulen; Exec. Prod.: Mike Omarino.

AMERICAN MANDALA PRODUCTIONS, 74-155-A Candlewood St., Box 1555, Palm Desert, CA 92261. (619) 568-1938. Dir./Prod.: Nicholas Mandala.

AMERICAN RADIO & TELEVISION PRODUCTIONS, INC., 94 Grand Ave., Englewood, NJ 07631. (201) 568-3996. Cable: PHILKURN NEWYORK. Telex: 219423. Owners: Terry Cashman, Tommy West, Phil Kurnit. (Independent Program Producer).

AMERICAN VIDEOGRAM INC., 7064 First Avenue, Suite 204, Scottsdale, AZ 85251. (602) 994-4749. Pres.: Richard Lang; Prods.: Terren Dunlap, Michele Winters. Formats: rec'g—3/4", 1", 16/35mm.

AMETRON, 1200 N. Vine St., Hollywood, CA 90038. (213) 462-1200. Pres.: Maurice Rosenthal, Mike Rosenthal. Formats: rec'g & dupl'n—3/4".

ANGELSEA PRODUCTIONS, 55 Russ St., Hartford, CT 06106. (203) 241-8111. Prodrs: Douglas Munford, David H. Gillon. Formats: rec'g & dupl'n—3/4", 1/2" Beta & VHS.

Facilities: studio—complete 8-tr. sound studio w/Soundcraft & Cetec consoles; Otari 8 & 2-tr. audio rec'rs; Spectra Sonics & DBX compressors; Dolby A & DBX noise reduction; mobile/portable—JVC KY-1900 & KY 2000B cams; Ikegami 730A; JVC CR-4400 & 4700 LU VCR's; Yamaha 8-ch. mixer; Sony & Tram lavalier mics; AKG shotgun mics; 8kw quartz lighting; Panasonic WJ-4600 S.E.G./switcher; post-prod'n—JVC CR-8200, 8250, 6650 & 6600 VCR's w/Video Medin Z6000B edit controller; Crosspoint Latch 6112 S.E.G./switcher; Videotek, Sony & Ikegami monitors; Digital Video Systems Phaser IIA w/TBC & frame store; waveform & vectorscope monitors; live insert stage; 8-tr. audio studio.

APOLLO PRODUCTION ASSOC., 1503 Cahuenga Blvd., Los Angeles, CA 90028. (213) 464-7871. Prod.: Piet Paulo; Assoc. Prod.: Laurence Tyson. Format: 3/4", VHS or Beta.

Facilities: 1200 sq. ft. studio; 3 cameras, special effects generator, switcher, lights, stage, dressing room; live or lip sink; theater to seat 20 people. Video Clips: Lingerie Show, "The Slip".

APPLE ROSE PRODUCTIONS, INC., 6240 Afton Pl., Hollywood, CA 90028. (213) 462-0995. Prod./Dir.: Jeffrey Apple; Dir.: Bob Rosenthal; Prod. Coord.: Laurel Dent. Format: 16/35 mm.

Pre and post production. ARDENT TELEPRODUCTIONS INC., 2000 Madison Ave., Memphis, TN 38104. (901) 726-6553. Owners: John Fry, Robert Williams; Prodrs: Marius Penczner, Rick Dupree. Formats: rec'g—1" video tape, 16 and 35mm film; dupl'n—2", 1", 3/4", 1/2" VHS.

Facilities: studio—3 24-tr. audio studios SMPTE locked to post-prod'n suite; mobile/portable—portable 1" VTR; Ikegami w/Steadicam package; lighting & grip packages; post-prod'n—1" type C VTR; NEC digital video effects; Chyron IV graphics; Grass Valley swit-

cher w/E-Mem; Ultimatte; computer editing; Dolby A noise reduction. Video Clips: ZZ Top, "TV Diners".

M.L. ARNOLD, 82 Yerry Hill Rd., Woodstock, NY 12498. (914) 679-8104.

Format: 16mm transf. to 1". Video Clips: Chic, "Gimmie the Lovin".

ARTICHOKE PRODUCTIONS, 4114 Linden St., Oakland, CA 94608. (415) 655-1283. Prod./Dir.: Paul Kalbach.

ATLANTA VIDEO, 951 Edgewood Ave., Atlanta, GA 30307. (404) 522-9068.

Formats: 1", 3/4". Facilities: studio—none; mobile/portable—single or multi-cam mobile unit w/1" or 3/4" VTR; post-prod'n—"state-of-the-art" facilities incl. SMPTE time coding & on or off-line editing.

ATLANTA VISUAL ARTS, 1231 W. Peachtree St., Atlanta, GA 30309. (404) 875-8429. Prod./Dir.: Ken La Motta, Howell Upchurch; Prod.: Tom Almond. Format: reg'g—1", dupl'n—1/2", 3/4", 1".

Facilities: studio—10,000 sq. ft.; state of the art Ikegami equipment, recorders, cameras; Grass Valley Mixing Board; 3 Hitachi 1" machines.

AUDIO INNOVATORS INC., 216 Blvd. of the Allies, Pittsburgh, PA 15222. (412) 471-6220. Owner: Norman J. Cleary; Engr's.: John Struthers, John Brandy, Janet Davis, Sue Harger. Format: 3/4".

AUDIO REC'G TECH INSTITUTE, 756 Main St., Farmingdale, NY 11735. (516) 694-6036. Owner: James Bernard; Mgr.: Carole Dockswell. Formats: rec'g—3/4"; dupl'n: 1/2" VHS.

AUDIO VIDEO CONCEPTS INC., 560 Whalley Ave., New Haven, CT 06511. (203) 932-5558; 387-7901. Pres.: Lois Winnick; Mktg./Sales: Ian Winnick. Formats: rec'g—3/4", 1/2"; dupl'n—3/4", 1/2".

AUDIO VIDEO CRAFT PRODUCTIONS, 7000 Santa Monica Blvd., Los Angeles, CA 90038. (213) 466-6475. Pres./Prod.: Dan O'Dowd.

Format: 1", 1/2" Betacam, 3/4". Facilities: studio—2,000 sq. ft. stage.

AUDIO-VIDEO RECORDERS, 3830 N. Seventh St., Phoenix, AZ 85014. (602) 277-4723. Owner/Prod'r.: Floyd Ramsey; Prod'r.: Tim Ramsey, Tom Ryan.

Formats: rec'g—3/4" BVU, 1" Sony; dupl'n—3/4", 1/2" Beta & VHS. Facilities: studio—44' x 66' stage; 3 Ikegami color cams; light grid, BVU 800, BVH 2000, Recorders, Chron CG, SMPTE Time Code, BVU 820 SLO-MO, Echolab 3 Switcher w/BVE 800 Sony Controller, CEL Special Effects, TCB's, Betacam; mobile/portable—Betacam, portable camera system, 3/4" portable multi camera system w/switcher; post-prod'n—3/4" AB editing w/SMPTE time coding, Betacam 1", Chyron CG, CEL Special Effects.

AUDIO-VIDEO RESOURCES, 60 Broadway, San Francisco, CA 94111. (415) 781-2603. Pres.: Gary Duos, Mktg./Sales: Karl Schonborn; Video Producer: John Cremer; Video Producer: Troy Alder.

AURA SONIC LTD., 140-02 Poplar Ave., Flushing, NY 11355. (212) 886-6500. Pres.: Steven Remote. Formats: rec'g—1", 1/2", 3/4".

B MOVIES, 45 Crosby St., New York, NY 10012. (212) 431-8804. Format: 16mm trans, to 1".

Video Clips: Joan Jett & the Blackhearts, "I Need Someone," Dominatrix, "The

Dominatrix Sleeps Tonight" etc.

BD ROCKWELL, 339 East 9th St., #1D, New York, NY 10003. (212) 475-1514.

Format: edit 1". Facilities: rented as needed. Video Clips: Psychodelic Furs, Willie Nile, etc.

BLTV, 458 West 55th St., New York, NY 10019. (212) 582-4014. Owner: Bob Lampel. Formats: rec'g—3/4", 1", 16/35mm.

CHRIS BALTON PRODUCTIONS, 310 East 46th St., New York, NY 10017. (212) 557-9834. Dir./Prod.: Chris Balton.

BAMBOO VIDEO PRODUCTIONS, 85 S. Second Street, Campbell, CA 95008. (408) 370-0211. Pres.: James Brawner, Mktg./Sales: Andy Moore, Customer Contact: Eileen Brawner. Formats: rec'g & dupl'n—3/4", 1" VHS.

BARNARD PRODUCTIONS, 747 Via de la Paz, Pacific Palisades, CA 90272. (213) 454-3552. Line Prods: Michael Barnard, David Ross, Marina Angelini. Format: 3/4", VHS.

Pre and Post Production. Video Clips: Kidd Glove, "Good Clean Fun"; Icon, "On Your Feet."

BAY AREA VIDEO COALITION, 1111 Seventeenth Street, San Francisco, CA 94107. (415) 861-3282. Pres.: Morrie Warshawski; Mktg./Sales: Lo Mack. Formats: rec'g & dupl'n—3/4".

BEACH STREET PRODUCTIONS INC., 8 Beach St., New York, NY 10013. (212) 925-4364. Pres.: Peter Kantor. Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", 1/2".

Facilities: studio—1800 sq. ft. studio w/full lighting grids; studio on-line to 1" & 3/4" edit suites, specializing in in-studio & remote, single & multi-camera productions; mobile/portable—fully equipped mobile unit w/Ikegami H-79DAL cams; post-prod'n—fully equipped 1" & 3/4" edit suites; Sony 2000/2 1" & BVU-800 VTR's; Sony BVE-5000 editor; Grass Valley 1600-1X switcher w/E-Mem; computerized digital special effects.

BENNETT PRODUCTIONS, 2553 Cleveland Ave., Columbus, OH 43211. (614) 267-7007. Formats: 3/4", 1/2" Beta & VHS. Facilities: studio—15' x 16' studio w/lights & sound mixing; film chain; mobile/portable—cam & porta-pack unit w/monitor & lights; post-prod'n—3/4" video editing; TBC w/freeze frame; special effects, switcher cams, recorders; other—film prod'n, processing & editing; transfers.

BERKOVSKY, BARRETT PRODUCTIONS, 813 N. La Brea Ave., Los Angeles, CA 90038. (213) 938-3645. Dir.: Mike Berkovsky; Exec. Prod.: Jacci Barrett; Prod.: Ree Whitford. Format: 35mm.

Video Clips: Russ Ballard, "Voices." BEVILACQUA STUDIO, 202 East 42nd St., New York, NY 10017. (212) 490-0355. Dir.: Joe Bevilacqua; Prod.: Casper McCloud.

BLAISE MEDIA, 3400 J Street, Sacramento, CA 95816. (916) 446-3126. Owner: Paul Blaise. Formats: rec'g & dupl'n—1".

BOSTONIA PRODUCTIONS, 1028 Commonwealth Ave., Boston, MA 02215. (617) 232-2002. Pres.: Lawrence P. Crowley. Formats: rec'g & dupl'n—3/4", 1", 2", 35mm.

BRAINSTORM PRODUCTIONS INC., 220 E. 23rd St., New York, NY 10010. (212) 686-1580. Owner: Mr. Kit Jones; Prod'r.: Doug McAward; Dir.: Ed War-

nick. Formats: rec'g—3/4"; dupl'n—1", 3/4".

BRANDONS CAMERA A V & VIDEO, 1819 Kings Ave., Jacksonville, FL 32207-8787. (904) 398-1591. Pres.: Jack Brandon; Mktg./Sales: Paul Hopkins; Contact: Greg Blackmer; Prod'r.: Mark Cole. Formats: rec'g—3/4"; dupl'n—3/4".

BRAUN COMMUNICATIONS, 36 East 61st St., New York, NY 10021. (212) 838-6268. Prod.: Craig A. Braun.

BRAY STUDIOS, INC., 19 Ketchum St., Westport, CT 06880. (203) 226-3777. Pres.: Paul Bray, Jr. Formats: rec'g—1", 3/4", 1/2"; dupl'n—1", 3/4", 1/2".

BRIGHT LIGHT PRODUCTIONS, 420 Plum St., Cincinnati, OH 45202. (513) 721-2574. Pres./Dir.: Linda Ingram; Vice Pres./Exec. Prod.: Rocky Spalazzi. Format: 16/35mm, 3/4", 1".

Facilities: studio—40' x 40'; 2 walled covered cyc., lighting grid, soundproofed.

BRISTOL PRODUCTIONS/BICOASTAL STUDIOS, 134 West 29th St., #208, New York, NY 10001. (212) 736-4255.

BROADCAST ARTS, 1005 East St., Washington, DC 20004. (202) 347-9315. Dirs.: D.J. Webster, Peter Rosenthal, Stephen Oaks. Format: 35mm.

Facilities: Computerized motion control; soundstage—30' x 70'.

Video Clips: Alan Parsons Project, "Don't Answer Me," "Prime Time."

BROAD STREET PRODUCTIONS, 60 Broad St., New York, NY 10004. (212) 480-8031. Vice Pres. Telecommunications: David Dreyfuss; Dirs., Sales: Lisa Ross-Andresen. Pre to post production.

BROADWAY VIDEO, 1619 Broadway, New York, NY 10019. (212) 265-7600. Dir.: Michael Lindsay-Hogg. Format: 1/2", 3/4", 1". State of the art post production.

L. BRODY VIDEO PRODUCTIONS INC., 1400 Mill Creek Road, Gladwyne, PA 19035. (215) 649-6200. Owner: Louis Brody. Formats: rec'g—3/4", 1"; dupl'n—all formats.

BURNT TOAST PRODUCTIONS, 91 Bloomingdale St., Chelsey, MA 02150. (617) 884-2826; 876-5682. Owner: David Titus. Formats: rec'g—3/4"; dupl'n—1/2", 3/4", transfers.

Facilities: studio—Multi-track recording, on-location and hi-fidelity recording.

BILL BYRON PRODUCTIONS, 1727 Elm St., Bethlehem, PA 18017. (215) 865-1083.

BYRON MOTION PICTURES, INC., 65 "K" St., N.E., Washington, DC 20002. (202) 789-1100. Pres.: Robert Roudabash; Mktg./Sales: V.G. Miller, Byron Cameron. Formats: 1", 2", 3/4", 1/2" Beta & VHS.

C & C STUDIOS, RD #1, Box 581-A, Glassboro, NJ 08028. (609) 881-7645. Owner: Edward Candelora, Jr.; Mgr.: Terri Candelora.

Format: rec'g—3/4" U-matic.

CCR VIDEO, 6410 Santa Monica Blvd., Los Angeles, CA 90038. (213) 464-7151. Format: 1/2", 3/4", 1". Facilities: 3/4" offline; 1" online; 3/4"-1" editing; 1/2"-1" Beta editing; special effects—ADO, Quantel 5000, 4 channel squeeze zoom; three 40' mobile production trailers.

Video Clips: The Cars, "You Might Think;" Devo, "Dr. Detroit."

CSI PRODUCTIONS, 8833 Sunset Blvd., Ste. 402, Los Angeles, CA 90069. (213) 855-1941; (Continued on page TA-42)

Video Music Index

(Continued from page TA-41)

639-6470. Pres.: Tim Johnson; Prod'rs: Gary Prado, Paul Brooks.
Format: rec'g—1", 35/16mm.

CABALLERO VIDEO SYSTEMS (DIV. OF CABALLERO CONTROL CORP.), 7920 Alabama Ave., Canoga Park, CA 91304. (213) 888-3040.
Facilities: post-prod'n—computerized 1" on-line or off-line editing; digital video effects; other—standards conversion, film to video and video to film transfers.

CAL MOTION PICTURE VIDEO (Sub. of Cal Photo Lab), 3492 Hancock Street, San Diego, CA 92110. (619) 297-1621. Pres.: Sam Stone.

CALIFORNIA COMMUNICATIONS, 6900 Santa Monica, Los Angeles, CA 90028. (213) 466-8511.
Formats: rec'g & dupl'n—3/4", 1", 16mm, VHS, Betacam, Recam and Betamax.

CAMBRIDGE VIDEO GROUP, 77 Heron Avenue, Cambridge, MA 02138. (617) 876-5682. Owners: David Titus, Caleb Clapp, Susanna Doyle; Exec. Prod'r: Bob Doyle.
Formats: rec'g—3/4", 1/2"; dupl'n—1/2", 3/4" Beta & VHS.
Facilities: studio—Multi-track recording, on-location and hi-fidelity recording.

CAROB VIDEO, 250 W. 57th St., New York, NY 10019. (212) 957-9525. Pres.: Marc Wein; Contact: Hannah Greenberg.
Formats: rec'g—3/4", 1"; dupl'n—3/4", 1" Beta & VHS.

FRED CARUSO, Box 393, Rumson, NJ 07760. (202) 842-2655. Dir.: William Friedkin.

DON CASALE RECORDING STUDIOS, INC., 377 Plainfield St., Westbury, IL 11590. (516) 333-7898. Pres.: Don Casale.

CASEY MOVIES, 4544 Melbourne Ave., Los Angeles, CA 90027. (213) 663-4706. Studio: 2816 Pacific Ave., Venice, CA 90291. Dir.: Richard Casey; Prod'r: John Marsh.
Formats: dupl'n—1", 3/4".

CEAVCO, INC., 1650 Webster St., Denver, CO 80215. (303) 238-0443. Pres.: Jack Emerson; Contact: Philip Volpi.
Formats: rec'g—3/4" U-matic, dupl'n—3/4", 1/2" VHS & Beta.

CENTER VIDEO CENTER, INC., 5565 N. Elston Ave., Chicago, IL 60430. (312) 637-1600. Pres.: Edward L. Sussman; Mktg./Sales: Lou Bobross; Mgr.: Steve Rudolph.
Format: rec'g—3/4"; dupl'n—3/4", 1/2", Beta & VHS.

CENTRE FILMS, INC., 1103 No. El Centro Ave., Hollywood, CA 90038. Pres.: Winter D. Horton, Jr.; Contact: Carol Horton.
Formats: rec'g—1", 3/4".

CENTURY III TELEPRODUCTIONS, 651 Beacon St., Boston, MA 02216. (617) 267-6400. Pres.: Ross Cibella; Prod'rs: Margaret Finucan, Myriam Barenbaum; Dir's: Ed Buffman, Lou Lamonte, Colin MacClaren.
Formats: dupl'n—2", 1", 3/4" VHS & Beta.
Facilities: studio—30' x 60' studio; 16' lighting grid; 70' curved hard cyc; 40' insert stage w/15' lighting grid; 2 RCA TKP-46 plumbicon broadcast color cams; Arriflex 35 BL-2 film cam, 2 Ikegami 357-A studio cams, Ikegami HL 79D cam, Grass Valley switcher; complete grip, lighting & sound equip.; post-prod'n—CMX-A 340X computer edit system; 3/4" off-line edit system; Grass Valley switcher; 4 RCA TR-800-A 1" VTR's; MCI 4/tr. audio recorder; other—film to tape transfers, equip. rentals.

CHANNEL ONE VIDEO TAPE,

INC., 3341 N.W. 82nd Ave., Miami, FL 33122. (305) 592-1764; (212) 926-6391.

Formats: rec'g—1", 3/4"; dupl'n—1", 2", 3/4", 1/2" Beta & VHS.

CHARLEX, 2 West 45th St., New York, NY 10036. (212) 719-4600. Contact: Alex Weil, Charles Levi.
Formats: rec'g—1"; dupl'n—1", 3/4", 1/2".
Facilities: studio—specializes in live action special effects and motion control animation.

CHARTER HOLDING GROUP LTD., 350 Townsend, San Francisco, CA 94107. (415) 957-1705. VP/Prod.: Anthony J. Ciccolini.
Format: rec'g—1".

R.B. CHENOWITH FILMS, 1860 E. North Hills Drive, La Habra, CA 90631. (213) 691-1652. Contact: Robert B. Chenowith.

CHERBUTI FILMS INC., 137 E. 25th St., New York, NY 10010. (212) 684-2033. Dir./Camera: Juliano Waldman; Dir./Prod'r.: Carole Sheppard.
Formats: rec'g—35mm; dupl'n—1".

CHRIS CRAFT VIDEO TAPE CENTER (Div. KCOP-TV), 915 N. LaBrea Ave., Hollywood, CA 90038. (213) 851-1000. Mgr.: John E. Braislis.
Formats: rec'g—2", 1".

CINEMAN PRODUCTIONS, 2242 Cahuenga Blvd., Hollywood, CA 90068. (213) 461-0360. Prod.: Steve Lewis; Dir.: Derek Chang.
Format: 16/35mm, 1", 1/2" Betacam.
Facilities: editing, production offices.
Video Clips: Vivabeat, "The House is Burning;" Horizontal Brian, "Practicing First Aid," among others.

CINESONG CORP., 5628 St. Clair Ave., N. Hollywood, CA 91607. (818) 905-1298. Prods.: Sherry Revord, Kevin Dole.

CINETEL PRODUCTIONS, INC., 9200 Sunset Blvd., #1215, Los Angeles, CA 90069. (213) 550-1067. Pres.: Paul Hertzberg; Vice Pres.: Lisa Hansen.
Format: 3/4".
Facilities: studio-mobile/portable & post production-rented as needed.
Video Clips: Little Richard, "Tutti Frutti."

CINETUDES FILM PRODUCTIONS, 295 West 4th St., New York, NY 10014. (212) 966-4600. Dir.: Edward Barbini.
Format: 16/35mm, 3/4", 1".
Facilities: 16/35mm editing rms, sound stage, lights.

C.L.O.S. VIDEO ASSOC. INC., 165 Park Ave., Rutherford, NJ 07070. (201) 935-0900. Owner: Robert Canitta; Prod'rs: Emmett Loughran; Frank O'Connell, Bill Sutcliffe; Mgr.: Bob Schaffner.
Format: rec'g—1", 3/4", 1/2" Beta.

CLEARWATER TELEPRODUCTIONS INC., 2227-C Michigan Ave., Arlington, TX 76013. (817) 265-8133. Owners: Giles McCrary, Fritz Kuehn.
Format: rec'g—1" type C.
Facilities: mobile/portable—35' tractor/trailer combination; 4 Ikegami HL-79DAL cams; 1 CEI 330 color cam; Fujinon lenses; Grass Valley 1600 3K production switcher; Quantel 5000SP digital effects; 3 Hedco isolation switchers; 20 Grass Valley 3401 video distribution amplifiers; Chyron IV graphics generator w/dual disc drive; Ampex VPR-2 & 2B 1" type C VTR's; Ampex time base correctors; Ampex SMC-100 slow motion controller; 1 Sony 5800, 1 Sony 5600 3/4" VCR; 1 ADDA WV2 frame Sync; Soundcraft 16 input audio mixing console; DBX compressor/limiters; JBL audio monitors; RTS intercom

system; Ikegami, Videotek & Panasonic video monitors; full crew available.

COAST PRODUCTIONS, 1001 N. Poinsettia Pl., Hollywood, CA 90046. (213) 876-2021. Dirs.: Steve Hulen, Nicki Minter, Michael Gottlieb, Jim Jordan, Bob Gips, George Koblasa, Steve Dollinger, Tony Richmond.
Format: 35mm.
Facilities: stage—60' x 80' x 20'; full kitchen, special effects, computer animation.

CO-DIRECTIONS, INC., 276 Riverside Dr., Suite 4C, New York, NY 10025. (212) 865-5069. Exec. Prod.: Joe Tripician; Dir.: Merrill Aldighieri.
Video Clips: Jim Carroll Band, "Sweet Jane" etc.

COLUMBIA AUDIO-VIDEO, 1741 Second St., Highland Park, IL 60035. (312) 433-6010. Pres.: Norm Rozak; VP/Mktg.: Gene Kahn; Contact: Gail Olincy.
Formats: 1/2", 3/4", Beta.

COMPACT VIDEO SERVICES, INC., 2813 W. Alameda Ave., Burbank, CA 91505. (818) 840-7000. Pres.: Newt Bellis.
Formats: rec'g—1" type C format; dupl'n—1", 2", 3/4".

COMPRO PRODUCTIONS, 2080 Peachtree Industrial, Ste. 114, Atlanta, GA 30341. (404) 455-1943. Pres.: Niis Anderson; Contact: Kim Anderson.
Formats: rec'g—3/4", 1", dupl'n—3/4", 1/2".

CONCORD COMMUNICATIONS, 970 High Ridge Road, Stamford, CT 06905. (203) 322-9322, (914) 764-4525. Pres.: Gerald Rich.
Formats: rec'g & dupl'n—3/4", 1/2".

CONLY PRODUCTIONS, 336 Bannock St., Denver, CO 80223. (303) 777-5295. Pres.: Paul Conly.
Formats—rec'g—1", 3/4"; dupl'n—3/4", 1/2".
Facilities: studio—Panasonic 3/4" playback for audio sweetening or music scoring; voice-over booth; 4-tr. Tascam audio studio; Soundcraft mixer; AKG mics; Roland and Moog Synthesizers; mobile/portable—available upon request; post-prod'n—Chromaton 14 video synthesizer; full post-prod'n servs.

CONSOLIDATED FILM INDUSTRIES (Sub. of Republic Corp.), 959 N. Seward St., Hollywood, CA 90038. (213) 462-3161. Pres.: Tom Ellington.
Formats: rec'g—1/2", 3/4", 1", 2"; dupl'n—1/2", 3/4", 1", 2".

GEORGE COOK ASSOCS., Box 372, Santa Monica, CA 90406. (213) 459-2583. Prod./Dir.: Susan Kydd.
Format: 1".
Video Clips: Pia Zadora, "Rock It Out;" Al Yankovic, "I Love Rocky Road."

CORELLI/JACOBS REC'G INC., 25 W. 45th St., New York, NY 10036. (212) 382-0220. Owner: Fred Jacobs; Prod'r: Moe Goldstein.
Format: rec'g—3/4".

COTTON CANDY/EYE ON VIDEO, 224 N. Juanita, Los Angeles, CA 90004. (213) 382-4048. Exec. Prod.: Darrell Cotton.
Format: 16/35mm, 1", 3/4".
Facilities: 16/24 track, stage, MCI 16 track, Ikegami cameras, Animation-multiplane-real time.

COTTS FILMS, 627 West End Ave., New York, NY 10024. Dir.: Jerry Cotts; Prod.: Adam Gross.

CRACKEN PRODUCTIONS, Box 475, Forest Hills, NY 11375. (718) 326-1820. Dir./Prod.: Bob Macken.
Format: 3/4", 1".
Facilities: studio-post production; Sony BVE 3000 w/full list management punchtape.
Video Clips: Leon Russell, "Rescue My Heart;" Willie Nelson, "Wabash Cannonball."

CRANBROOK PRODUCTIONS, 119 East 96th St., #2, New York, NY 10128. (212) 289-6798. Prod./Dir.: B. David Green.
Format: 16mm transf. to 1".
Video Clips: Tirez-Tirez, "Don't Stop Now."

CRANIUM PRODUCTIONS, 1531 Fuller Ave., Suite 24, Los Angeles, CA 90046. (213) 874-6976. Dir./Prod.: Graham Dent.

THOMAS CRAVEN FILMS, 114 East 25th St., New York, NY 10010. (212) 777-7433. Prod.: Thomas Craven.
Format: 1/2", 3/4", 1".

CREATIVE CORPS VIDEO PRODUCTIONS, 6253 Hollywood Blvd., Ste. 810, Hollywood, CA 90028. (213) 464-3495. Pres.: Kurt Hunter.
Formats: rec'g—3/4", 1".

CROSSLINK PRODUCTIONS, 2455 N. Star Rd., Suite 303, Upper Arlington, OH 43221. (614) 488-5993. Prod.: James N. Cannell.
Format: rec'g—1", 3/4"; dupl'n—1/2", 3/4", 1".
Facilities: studio—400 sq. ft.

CUSTOM FILMS/VIDEO INC., 11 Cob Dr., Westport, CT 06880. (203) 226-0300. Pres.: Lester S. Becker.
Formats: rec'g—3/4", 1".

CUSTOM SERVICES, 6 Touraine Ave., Hull, MA 02045. (617) 925-1055. Owner: Jean-Paul Gauthier; Mgr.: Lisa Bergen.
Formats: rec'g & dupl'n—3/4".

D.B. REC'G STUDIO, 14207 N.E. 18th Ave., Miami, FL 33181. (305) 949-8918. Pres.: Seth Snyder; Mktg./Sales: Bruce Hensal.
Formats: rec'g—3/4", 1"; dupl'n—3/4".

DCA PRODUCTIONS (Sub. of WDCA-TV), 5202 River Road, Bethesda, MD 20816. (301) 654-2600. Mgr.: Christopher Barch; Mktg./Sales: Ed Baruch.
Formats: rec'g—1"; dupl'n—2" Quad, 3/4".

DSO COMMUNICATIONS, 150 Nassau St., Suite 1938, New York, NY 10038. (212) 227-5966. Pres.: Tom DeFeso; Vice Pres.: Christopher A. Russo.
Video Clips: The Flirts, "Jukebox."

DANCIN' MACHINE TELEVISION, INC., 256 S. Robertson, Suite 1775, Beverly Hills, CA 90211. (213) 274-0676. Owner: Jeff Kutash. Producer: Martin L. Romley.

DANCING BUFFALO, INC., 510 East 74th St., New York, NY 10021. (212) 879-6200. Dir.: Tim Newman; Exec. Prod.: Gary Bounanno; Prod.: Marlene Blackwell.
Format: 16/35mm, 3/4".
Facilities: studio—rent all equipment.
Video Clips: ZZ Top, "Legs;" Lou Reed, "I Love You Suzanne," among others.

GLEN DANIELS PRODUCTIONS, 600 W. Main St., Hendersonville, TN 37075. (615) 824-0541. Dir.: Dean Daniel.

DARINO FILMS, 222 Park Ave. S., New York, NY 10003. (212) 228-4024. CD: Ed Darino; Ed.: Susan Darino; PM: Chris Miller.
Format: 16/35mm, VHS 3/4", L', TSE, PAL.
Facilities: studio—2400 sq. ft.; precision & TVC IBM computer.
Video Clips: The Night Tapes, The Library of Special Effects.

DAYTON/FARIS VIDEO, 476 Landfair Ave., Suite 104, Los Angeles, CA 90024. (213) 208-0957. Exec. Prods.: Jonathan Dayton, Valerie Faris.

DECOY PRODUCTIONS, 2207 Colby Ave., Los Angeles, CA 90064. (213) 824-2700. Prod.: David Catzell, Kit Thomas; Dir./Prod.: Ed Pacio.
Format: 3/4".
Facilities: Insert stage—5000 sq. ft.; 3/4" edit base.

Video Clips: Matthew Wilder, "The Kid's American;" LaToya Jackson, "Heart Don't Lie," among others.

DEL REY COMMUNICATIONS, Box 42694, Chicago, IL 60642. (312) 655-0020. Pres.: John R. Hamilton.
Format: rec'g—1", 3/4", 16/35mm; dupl'n—all format.

D'ELIA URICOLA & PLATT, 28 West 27th St., New York, NY 10001. (212) 889-9778. Dir.: Bill D'Elia.
Format: 35mm.

DESIGN & DIRECTION INC., (Martin Ind.), 437-C S. Vincente Blvd., Santa Monica, CA 90402. (213) 395-6730. Prod./Dir.: Douglas Martin.
Format: 35mm.
Video Clips: Go-Go's, "Head Over Heels;" Rank & File, "Sound of the Rain," among others.

DESIGN ART PRODUCTIONS, 652 N. Larchmont Blvd., Los Angeles, CA 90004. (213) 871-2381. Dir.: Leslie Libman; Prod.: Francie Moore.

DESIGN MEDIA, 327 17th St., Oakland, CA 94612. (415) 832-0848. Pres.: Norman Kurtin; Mktg. Sales: Pamela May; Contact: Wallace Murray.
Formats: 2", 1", 3/4", 1/2".
Facilities: rented as needed.

DETRICK LAWRENCE, 15 Depot St., Duxbury, MA 02331. (617) 934-6561. Pres.: Gordon Massingham; Mktg./Sales: Jean Dellapi.
Format: rec'g & dupl'n—3/4"; 16mm color film.

DEVITO PRODUCTIONS, 9 East 19th St., New York, NY 10003. (212) 473-2800. Dir.: Ralph DeVito.

DEVLIN PRODUCTIONS, INC., 150 West 55th, New York, NY 10019. (212) 582-5572. Pres.: Sandra Devlin; Service: John Krams.

DIAMOND GROUP, 2 Dallas Communications Complex, Suite 110, Irving, TX 75039. (214) 869-2314. Sr. Prod.: Scott Tallal.

DIGITAL VIDEO CORP., 369 N. Orange Ave., Orlando, FL 32801. (305) 425-1999. Contact: Cathy Savino.
Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", 1/2", VHS & Beta.
Facilities: studio—Rank Mark-3C; film to tape transfer; Amigo secondary color correction; XY zoom.

DIMENSION SOUND STUDIOS, 368 Centre St., Jamaica Plain, MA 02130. (617) 522-3100. Owners: Thom Foley, Dave Hill.
Format: rec'g—3/4".

ARCHY DOLDER PRODUCTIONS, 1610 N. Las Palmas Ave., Hollywood, CA 90028. (213) 463-8061. Prod./Dir.: Archy Dolder.
Format: 16/35mm, 1", 1/2" Betacam.
Video Clips: Tommy James, "What About Me?"

DOMAIN TELE MEDIA, 289 Main Place, Carol Stream, IL 60189. (312) 668-5300. Owner: Eric Thurman.
Formats: rec'g & dupl'n—Betacam 1", 3/4", 1", 1/2".

STANLEY DORFMAN PRODUCTIONS, 2556 Dearborn Dr., Los Angeles, CA 90068. (213) 460-4396. Prod./Dir.: Stanley Dorfman.
Video Clips: John Lennon, "Nobody Told Me."

DOVE FILMS, 722 N. Seward, Los Angeles, CA 90038. (213) 461-3737. Prod.: Bruce Wiggins; Dir.: Clare Baren.

DOYLE DANE BERNBACH, 437 Madison Ave., New York, NY 10020. (212) 826-2000.
Format: 35mm as needed.

DREYFUSS ENTERTAINMENT, 60 Broad St., 10th Fl., New York, NY, (212) 480-8032. Dir.: David Dreyfuss; Dir./Ed.: Chris Dean.
(Continued on page TA-43)

Video Music Index

(Continued from page TA-42)

- Format: 1" Betacam.
Pre & Post Production.
- DUBOIS PRODUCTIONS, INC.**, 1309 1/2 E. Las Olas Blvd., Ft. Lauderdale, FL 33301. Pres./Dir.: Burt DuBois; Exec. Prod.: Susan Reed.
- J. MICHAEL DUVALL PRODUCTIONS**, 1130 Rantoul St., Springfield, IL 62704. (217) 789-3723; 793-3286. Contact: Mike Duvall.
Format: rec'g—3/4"; dupl'n—3/4", 1/2".
- E & C MEDIA**, 600 N. McClurg Ct., Suite 1712, Chicago, IL 60611. (312) 337-0902. Pres.: Paul A. Zaritsky, James Morrisette; Mktg./Sales: Thelma Norris.
Format: rec'g—Sony Betacam; 1/2" type C.
- EFX SYSTEMS**, 919 N. Victory Blvd., Burbank, CA 91502. (818) 842-3954. Pres.: George Johnson; Mgr.: Debbie Knetz.
Format: rec'g—2 tr-48 tr; specializing in sweetening.
- EGO PRODUCTIONS**, 11520 Woodbridge Ave., Studio City, CA 91604. (818) 760-2299. Dir.: Bill Dance.
- ESPN, ESPN Plaza**, Bristol, CT 06010. (203) 584-8477. Owner: Scotty Connal; Mgr./Mobile Prod'n Svcs.: Steve Ullman.
Format: rec'g—1", "
- EUE SCREEN GEMS LTD.** (Overture Films Div.), 222 E. 44th St., New York, NY 10017. (212) 867-4030. Exec. Prod'rs: Robin Parkinson, Lynne Rouffa.
Formats: rec'g—all formats.
Facilities: studio—2 sound stages on both coasts with state of the art equipment.
- EAGLE VISION, INC.**, Box 3347, 50 Wardwell St., Stamford, CT 06902. (203) 359-8777. Owners: Mike Macari, Rocky Prozano.
Formats: rec'g—1/2", 3/4", 1"; dupl'n—all formats.
- EAST COAST REC'G & VIDEO PRODUCTIONS**, 1509 Jarrett Place, Bronx, NY 10461. (212) 409-4900. Owners: Tom McDonnell, Victor Vanzo, Bruce Alcott.
Formats: rec'g—3/4", 1/2" VHS & Beta; dupl'n—3/4", 1/2" VHS & Beta.
- EASTERN AIRLINES, INC.**, Bldg. 30, Rm. 105, Miami Int'l. Airport, Miami, FL 33148. (305) 873-7091. Mgr./Corp. Video: A.E. Wozniak.
Formats: rec'g—3/4"; dupl'n—3/4", 1/2" VHS & Beta.
- EDITEL**, 222 E. 44th St., New York, NY 10017. (212) 867-4600. Owner: Bell & Howell/Columbia Pictures Video Services, Inc.; Pres.: Editel/NY: Dan Rosen; Pres.: Editel/Group: Doyle Kaniff.
Formats: rec'g—1", 3/4"; dupl'n—1", 2", 3/4" Beta & VHS.
Facilities: studio—include 7 computerized edit rooms; 4 negative or positive film transfer rooms; complete dupl'n. in all formats; syndication/distribution/tape to film transfers; sound room; post/prod'n—videotape editorial on-line; off-line; interformat/film to tape transfer w/color correction; 16/35mm negative and positive/special effects—Mirage; A.D.O., Quantel; CBG Dubner; character gen.; Ultimatte/audio mixing/sweetening; 24-tr sync system; announce booth; tape to film transfers; 16mm B&W and Color/videotape dupl'n. all formats; closed captioning.
- EDITEL/LA**, 729 N. Highland Ave., Hollywood, CA 90038. (213) 931-1821. Owner: Bell & Howell/Columbia Pictures Video Services; Prod'r.: Sarah Swiskow.
Format: dupl'n—1/2" Beta & VHS, 3/4", 1" type C, 1" type B, 2".
Facilities: studio—20' x 30' insert stage; system IV computer animation; post-prod'n—telecine w/color correction for 16/35mm positive and negative; 1" type B and type C format on-line editorial; 3/4" on or off-line editorial; A.D.O., Quantel 5000 + 24-tr audio mixing/sweetening; dupl'n.
- EDITEL/CHICAGO**, 301 East Erie, Chicago, IL 60611. (312) 440-2360. Owner: Doyle W. Kaniff (Editel Group); VP/Tech Svcs.: Lenard Pearlman; VP/Client Svcs.: Dave Mueller; VP/Admin. Svcs.: Suzanne Salvage.
Formats: rec'g—1", 3/4"; dupl'n—1", 2", 3/4".
Facilities: studio—40' x 60' studio w/Ikegami 302 and Hitachi SK-70 cams; Sony BVH-1100A, BVH-500; GVG-1600, 300, 1600-1X switchers; MCI-61B audio console; MCI-24 tr ATR; Mole Richardson, Strand Century lighting; mobile/portable—1 van equipped w/Hitachi SK-70s and quad or 1" (B or C format) Sony BVH-500 VTRs; post-prod'n—3 1" edit rooms; 8 Sony 1100A, 4 Ampex VPR-3; Grass Valley 300 & 1600 switchers w/E-MEM; MKII DVE, A.D.O., SqueeZoom; 2 3/4" edit rooms BVU-800, 820, 200, GVG-1600 1X switchers; Audio sweetening room w/computerized MCI mixing console; MCI-24 tr, BTX computer interface; 2 transfer rooms; 16/35mm negative, positive, Bosch FDL-60 w/grain reduction; clean room for film preparation.
- KEN EHRlich PRODUCTIONS**, c/o MGM, 10202 W. Washington Blvd., Culver City, CA 90230. (213) 558-5000. Prod.: Ken Ehrlich.
- ELECTRONIC FIELD PRODUCTIONS INC.**, 11 W. College Dr., Ste. K, Arlington Heights, IL 60004. (312) 577-1811. Pres.: William K. Kloock; Contact: Dick Miller.
Formats: rec'g & dupl'n—1", 3/4".
- RICHARD ELFMAN PRODUCTIONS**, 723 Ocean Front Walk, Venice, CA 90068. (213) 399-9118. Prod./Dir./Ed.: Richard Elfman.
Format: 35mm.
Video Clips: Oingo Boingo, "Private Life."
- ELK VIDEO PRODUCTIONS**, 8 Sherman Pl., Irvington, NY 10533. (201) 371-2801. Dir./Cam.: John Elkowitz.
Format: 3/4", 1".
Video Clips: The Blokes, "Run to Hide"; Falgares, "Breaking Down Barriers."
- DON ELLIOTT PRODUCTIONS** (Div. of Dougal Productions), 15 Bridge Road, Weston, CT 06883. (203) 226-4200. Pres.: Don Elliott; Mktg./Sales: Doris Elliott; Contact: Liz Gallagher.
- ENDWAVE PRODUCTIONS**, 6332 West State St., Milwaukee, WI 53213. (414) 259-0260. Dir.: Lawrence E. Schoeffler II.
- ENERGY PRODUCTIONS**, 846 N. Cahuenga Blvd., Los Angeles, CA 90038. (213) 462-3310. Dir.: Louis Schwartzberg.
- ETTINGER VIDEO**, 4 White St., New York, NY 10013. (212) 226-8489. Pres.: Bruce Ettinger; Prod.: Tracey Alexander.
Format: edit 3/4", VHS.
Post production facility.
Video Clips: Television segments w/Sting, Martha & the Muffins, among others.
- EVESLAGE FILM & VIDEO/STAGE**, 39, 39 Dorman Ave., San Francisco, CA 94124. (415) 821-7979. Pres.: Ron Eveslage; Prod./Mgr.: Larry Lauter.
Format: rec'g—35mm, 1", 3/4".
- EXPOSURE PRODUCTIONS**, 2628 Hollyridge Dr., Los Angeles, CA 90068. (213) 466-1433. Prod.: Jill McDonald; Dirs.: Yuri Sivolop, Graeme Whiffler, Janice Engel.
Format: 16/35mm.
Preproduction to postproduction.
- Video Clips: Alicia Myers, "You've Got the Best of Me," among others.
- F.F. PRODUCTIONS**, 9120 Sunset Blvd., Hollywood, CA 90069. (213) 275-9950. Pres.: Fiona Fitzherbert; Prods.: Sue McGonigle, Peggy Pierrepont.
Format: 16/35mm, 1".
Video Clips: Police, "Every Breath You Take," "Wrapped Around Your Finger," among others.
- FAITH FOR TODAY** (Div. of Adventist Media Productions), 1100 Rancho Conejo, Newbury Park, CA 91320. (805) 499-4363.
Format: rec'g—3/4", 2", 1".
- FALLOUT FILMS**, 522 Wilshire Blvd., Santa Monica, CA 90402. Prod.: David Ewing.
- FAST BREAK**, 137 N. Oak Park Avenue, Ste. 400, Oak Park, IL 60301. (312) 386-8855. Dir.: Rick Carroll; Prod.: Greg Owen.
- FAX PRODUCTIONS INC.**, 4924 Hampden Ln., Bethesda, MD 20814. (301) 652-7800. Opns. Mgr.: John Marcus; Prod./Sales: Paul Manning.
Formats: rec'g—1", 3/4", 1/2" Beta & VHS; dupl'n—3/4", 1/2" Beta & VHS.
Facilities: studio—complete prod'n facilities; mobile/portable—Ikegami, Hitachi & Sony cams; Sony 3/4" VCRs; ENG/EFP crews capable of 1" & 3/4" single or multiple cam productions; post-prod'n—Convergence ECS 104 computer editor; ADDA digital effects; full post prod'n facilities for 3/4" or 1".
- FESTIVAL PRODUCTIONS** (Sub. of Audio/Visual Corp.), 849 E. Charleston Rd., Palo Alto, CA 94303. (415) 494-9366. Pres.: Jack Minkoff; Contact: Tom Dippel.
Formats: rec'g & dupl'n—3/4", 1/2" Beta.
- W.H. FIELDS VIDEO INC.**, 10304 So. Dolfield Rd., Owings Mills, MD 21117. (301) 363-6390. Owner: William Fields; Prod'r: Rona Fitzgerald.
Formats: rec'g—1" (type C), 3/4", 1/2"; dupl'n—2", 1", 3/4", 1/2" Beta.
Facilities: studio—40' x 60' acoustically treated studio; 3 cam set-up; Color Tran lighting; Grass Valley 300B switcher; Ward Beck 16 input audio board; mobile/portable—none; post-prod'n—CMX 340X editor; Bosch FDL 60 Telecine w/660 SL computer color control; Lipsner Smith ultrasonic film cleaner; D-8800 character generator.
- THE FILM CONSORTIUM**, 227 East 31st St., Ste. A, New York, NY 10016. (212) 725-5858. Prods.: Beth Broady, Deborah Taylor.
Format: 35mm.
- FILMFAIR STUDIOS**, 10900 Ventura Blvd., Studio City, CA 91604. (818) 766-9441. Cable: FILMFAIR LA. Telex: 910-499-2657. Owner: Gus Jekel; Exec. Prod'r.: Bonnie D'Andrea Jekel; Video Develop. Mgr.: Bill Hartman.
Formats: rec'g—1"; dupl'n—1", 3/4".
Facilities: studio—Los Angeles, Chicago, New York and London; main facilities in Los Angeles include: 68' x 60' main soundstage w/55' x 24' cyc; insert stage; cam; lighting; grip; wardrobe; prop dept.; makeup room; casting bungalow; sound studio/mixing room; 3 fully equipped conference rooms w/3/4" video cass. decks/monitors; 35/16mm screening room w/interlock mag or optical sound; anim. dept. w/anim. cam; mobile/portable—10 ton grip truck for location filming w/grip equip.; lights, cable, port. gen.; radio/telephone; location supplies.
- FILMWORKS CORP.**, 265 Aragon Avenue, Coral Gables, FL 33134. (305) 444-4182. Pres./Dir.: Lewis Roth; Dir./Prod'r: Rebecca Karst; Prod'r: Barry Roth.
Format: rec'g—16/35mm, 1".
Video Clips: Firefall, "Runaway Love"; Phil Garland Band, "I Feel Good"; among others.
- IMERO FIORENTINO ASSOCIATES, INC.**, 44 West 63rd St., New York, NY 10023. (212) 246-0600. Owner: Imero Fiorentino; Prods.: Jay Rubin, Larry Sedwick, Jorn Winter.
Format: rec'g—2", 1", 3/4"; dupl'n—3/4", 1/2".
Facilities: studio—rented as needed; mobile/portable & post production available.
- FIRST NAT'L. BANK OF CHICAGO** (Sub. of First Chicago Corp.), 2 First Nat'l. Plaza, Ste. 0392, Chicago, IL 60670. (312) 732-6984. A/V Mgr.: Mike Felt.
Formats: rec'g—1" type C broadcast; dupl'n—3/4", 1/2" Beta, 1/2" VHS.
- KIT FITZGERALD**, 24 Fifth Avenue, New York, NY 10011. (212) 598-4128. Dir.: Kit Fitzgerald.
Format: 16/35mm, Betacam 3/4", 1".
Video Clips: The Doors, "Strange Days"; King Crimson, "Heartbeat."
- FLATTERY HALPERIN COLE**, 8258 Fountain Ave., Los Angeles, CA 90046. (213) 650-6388. Dirs.: Dan Halperin, Jack Cole; Prod.: Paul Flattery.
Formats: rec'g—16/35mm; dupl'n—1".
- FLITE THREE RECORDINGS LTD.**, 1130 E. Cold Spring Lane, Baltimore, MD 21239. (301) 532-7500. Owner: Frank J. Ayd, III; VP: Robert Wright.
Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", 1/2" Beta & VHS.
- FLORIDA PRODUCTION CENTER**, 150 Riverside Ave., Jacksonville, FL 33202. (904) 354-7000. Pres.: Ted Johnson; Mktg/Sales: Edward S. Epstein; Contact: Tony Kennedy. Br. Off.: 4010 N. Nebraska Ave., Tampa, FL 33603. (813) 237-1200. Contact: Larry Hart.
Formats: rec'g—1", 3/4"; dupl'n—2", 3" Beta & VHS.
- FLOWER FILMS**, 10341 San Pablo Ave., El Cerrito, CA 94530. (415) 525-0942. Dir.: Les Blank.
Format: 16mm.
Facilities: studio—400 sq. ft.
Video Clips: "Cigarette Blues"—Sony Rhodes.
- FOCUS TELEPRODUCTIONS**, Box 9342, 9231/2 Metairie Rd., New Orleans, LA 70005. (504) 837-2020. Owner: James R. Pratt, Jr.
Formats: 1", 3/4".
Facilities: studio—20' x 20' open studio; mobile/portable—van equipped to handle 4 matched color cams; main console can leave van for inside work; post-prod'n—Panasonic 3/4" editing system; graphics, generator; other—film prod'n & photographic servs. available.
- FORGIONE FILMS**, 12 West 37th St., New York, NY 10018. (212) 674-1288. Dir.: Bob Forgione.
Format: 35mm transf. to 1".
- FOSSIL FILMS**, Box 438, Canal St. Station, New York, NY 10013. (212) 966-6561. Dir.: Pierce Rafferty, Margie Crimmins.
- FOSTER COMMUNICATIONS**, 910 Race St., Cincinnati, OH 45202. (513) 241-9937. Owners: Margaret & Dennis Foster; Prod'rs: Kimberly Vance, Cheryl Jacobs; Jim Friedman.
Formats: 1", 3/4", 1/2" VHS.
Facilities: studio—45' x 50' studio w/2 cams, time base correction, switcher and ef-
- fects; mobile/portable—19' van w/complete studio equip. and post-prod'n facilities including duplication; post-prod'n—3/4" edit facilities w/switcher, colorizer, sound effects and character generator; duplication.
- FOTO-TRONICS SYSTEMS** (Div. of Foto-Kem), 2800 W. Olive Ave., Burbank, CA 91505. (818) 846-9350. Contact: Gerald D. Brodersen, Jr.
Formats: rec'g—2", 3/4" VHS & Beta; dupl'n—2", 1" type B or type C, 3/4", 1/2" Beta & VHS.
- FOTOMAT CORP.** (formerly Pro-Video Svcs.), 18250 S. Euclid, Fountain Valley, CA 92708. (714) 549-0500. Opns.: Hugh Richmond.
Formats: rec'g—1/2" Beta, VHS; dupl'n—1/2" Beta, VHS, tape to tape dupl'n.
- FRAKER PRODUCTIONS**, 919 Third Avenue, New York, NY 10022. (212) 752-4422. Dir./Prod.: John Fraker.
Format: 35mm finishing on 1".
Facilities: offline video editing facility; pre to post production.
Video Clips: Alfonso Ribiero, "Dance Baby."
- FRAMERUNNER, INC.**, 1995 Broadway, Ste. 207, New York, NY 10023. (212) 874-1730. Pres.: Thomas Emmenegger; Opns. Dir.: Anne Farley.
Format: 1".
- FRANKLIN COMMUNICATIONS**, 16 West 32nd Street, New York, NY 10001. (212) 244-1017. Dir.: Martin Abrahams.
Format: 35mm, 1" type C high-band.
Video Clips: Lou Reed, "Work"; Lords of New Church, "Russian Roulette."
- FRED/ALAN INC.**, 870 Seventh Avenue, 28th Fl., New York, NY 10019. (212) 586-6333. Owners: Fred Seibert, Alan Goodman.
Formats: rec'g—1".
- FUCCI PRODUCTIONS**, 12 West 37th St., New York, NY 10018. (212) 563-6630. Prod.: William Fucci; Dir.: Robert Young.
Format: 16/35mm.
- FUNKY, PUNKY & CHIC**, Box 601, Cooper Station, New York, NY 10276. (212) 533-1772. Creative Dir.: R. Eugene Watlington.
- FUSION FILMS**, 9157 Sunset Blvd., Los Angeles, CA 90069. (213) 276-3122. Prod.: Cori Glazer.
- GALAXY PRODUCTIONS LTD.** (Sub. of Omnitheatre, Ltd.), 1510 Midway Ct., Elk Grove, IL 60007. (312) 593-7030. Pres.: Dennis H. Gallagher; Mktg/Sales: Catherine Whitney.
Formats: rec'g—1" type C broadcast; dupl'n—3/4", 1/2".
- GASP! PRODUCTIONS**, 581 Sixth Ave., New York, NY 10011. (212) 691-8050. Telex: 2260 ETLXUR. Owners: Bob Giraldi, Phil Suarez, Anthony Payne; Writer/Dir.: Bob Giraldi; Prod'r: Anthony Payne. Br. Off.: 329 N. Wetherly Drive, Beverly Hills, CA 90211. (213) 859-8930.
Formats: rec'g—35mm film; dupl'n—video tape for TV, 35mm film for cinema.
Video Clips: Michael Jackson, "Beat It"; Pat Benatar, "Love Is A Battlefield."
- GENERIC GROUP**, 805 Temple Terrace, Suite 107, Los Angeles, CA 90042. (213) 456-5432. Contact: Dror Soref.
Formats: rec'g—16/35mm, 1", 3/4".
- GEOMATRIX ASSOCS. INC.**, 305 Bic Dr., Milford, CT 06460. (203) 878-6066. Owners/Prod'rs: Guy E. Ortoleva, Cathie Reese.
Formats: 1", 3/4", VHS, Beta.
Facilities: mobile/portable—Ikegami cameras; BVU-110 1" or 3/4" recording; post-prod'n—3/4" A-B roll, CMX editing w/SMPTE time code; 3/4" VHS, Beta dubbing available. Music library and audio sweetening.

Video Music Index

(Continued from page TA-43)

BRIAN GIBSON PRODUCTIONS, 6950 Oporto Dr., Los Angeles, CA 90068. (213) 652-3780. Dir.: Brian Gibson.

ROBERT GILMORE ASSOCIATES, INC., 990 Washington Street, Dedham, MA 02026. (617) 329-6633. Pres.: Robert A. Gilmore; Mktg./Sales: Sue Stebbins.

Formats: rec'g & dupl'n—1", 3/4", 1/2", 2".

GLOBAL VISION, 3255 Cahuenga Blvd., Hollywood, CA 90068. (213) 851-1190. Chairman: Jerome Kurtz; Mktg./Sales: Barry Nulman.

Formats: rec'g & dupl'n—3/4", 1", 1/2", 2".

GOLDEN BOY VIDEO, 61 Camino Alto, Suite 108, Mill Valley, CA 94941. Owners: Lee Bushel, Vinton W. Medbury.

Formats: 1/2", 3/4".
Pre and post production.
Video Clips: Defectors, "My Vacation."

GOLDEN GATE PRODUCTIONS (DIV. OF KQED INC.), 500 Eighth St., San Francisco, CA 94103. (415) 553-2137. Pres.: Anthony S. Tiano.

Formats: 2", 1" type C, 3/4", 1/2".

Facilities: studio—Studio A: 75' x 54' w/variable 10'-35' grid height & 280° light cyc; Studio B: 36' x 48' w/16' grid & 280° curtain cyc; 4 Philips LDK-25 cams w/18:1 zoom lenses; 2 Ikegami HL-79DA cams; Grass Valley 1600-7K w/full video effects; AP1 26 input audio board; Chyron III-B character generator; RCA TK-29 color film chain; Sony 1" type C VTR's; Ikegami HL-83 cam; Sony BVU-50 3/4" recorder; mobile/portable—2 Ikegami HL-79DA cams; 2 Sony BVH-500 1" type CVTR's; post-prod'n—CMX 340X on-line editing system; 3 Sony BVH-1100 1" type C VTR's; Grass Valley 1600-1L switcher; 1/2" 4-tr. audio recorder; Thompson CSF color corrector.

LYNN GOLDSMITH INC., 241 West 36th St., New York, NY 10018. (212) 736-4602.

GOOD LIFE PRODUCTIONS, 18322 Germain St., Northridge, CA 91326. (818) 363-8383. Dir./Prod.: Larry Gatlin.

GO-VIDEO, INC. (Mobile), 7064 First Ave., Ste. 204, Scottsdale, AZ 85251. (602) 994-5547. Pres.: Terren Dunlap; Prod'rs: Richard Lang, Michele Winters.

Formats: rec'g—1/2" broadcast quality; dupl'n—1/2".

GREEN MOUNTAIN VIDEO & FILM, Box 352, Colchester, VT 05446. (802) 864-5124. Owner: Anthony Villanti; Contact: Ralph Ackerman.

Format: rec'g—3/4", 1", 1/2".

GRINER/CUESTA & ASSOC., 720 Fifth Avenue, New York, NY 10021. (212) 246-7600. Dirs.: Norman Griner, Mike Cuesta, Michael Schroom.

Video Clips: Bon Jovi, etc.

GROUP TWO, 428 E. 25th St., Baltimore, MD 21218. (301) 467-9000. Pres.: Dan O'Toole; Mktg/Sales: Bob Ginsburg.

Formats: rec'g & dupl'n—3/4".
GROUP W CABLE VIDEO PRODUCTION CENTER, 2939 Nebraska Ave., Santa Monica, CA 90404. (213) 829-2676 ext. 293.

Formats: 1", 3/4", 2" quad.

Facilities: studio—25' x 35' sound stage; 3 SK-96 Hitachi cams, Ross 415 prod'n switcher, Yamaha PM-1000 audio console, 3 Sony 1100A type C Videotape recorders; Sony BVU-200 3/4", complete light and grip package; mobile/portable—Hitachi SK-96 1" and 3/4"; post-prod'n—Vanguard on-line and off-line.

GUYMARK STUDIOS, Box 5037, 3019 Dixwell Ave., Hamden, CT 06518. (203) 248-9323. Owner: Anthony Guarino, Jr.

Formats: rec'g & dupl'n—3/4", 1/2".

HBO STUDIO PRODUCTIONS, 120 E. 23 St., New York, NY 10010. (212) 477-8600. Contact: Judy Glassman.

Formats: rec'g—2", 1"; dupl'n—2", 1", 3/4".

Facilities: studio—Bosch

Fernseh cams; Ikegami HL-35 cam; Vital switcher; post-prod'n—2" & 1" edit facilities; Chyron titling; SqueezeZoom; other—film to tape transfers; duplication.

HKM PRODUCTIONS, 1015 N. Fairfax, Los Angeles, CA 90046. (213) 650-8153. Exec. Prod.: Tom Mickel; Dirs.: Graham Henman, Mike Karbelnikoff.

Format: 35mm.

Video Clips: Melissa Manchester, "Thief of Hearts"; James Ingram, Michael McDonald, "Yah Mo Be There" etc.

HALLMARK COMMUNICATIONS, 51-53 New Plant Ct., Owings Mills, MD 21117. (301) 363-4500. Owner: Max Brecher; Mgr.: Phil Brecher.

Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", VHS & Beta.

RON HAYS MUSIC IMAGE, 146 N. Lepeer Dr., Los Angeles, CA 90048. (213) 464-8815. (Video music production, special effects & multi-media design)

JAMES HERRERA PRODUCTION SVCS., 767 Lincoln Ave., Ste. 14, San Rafael, CA 94901. (415) 485-0487. Owner: James Herrera.

Formats: rec'g & dupl'n—1/2", 3/4".

HI-FI-VU PRODUCTIONS, 8306 Wilshire Blvd., Ste. 396, Beverly Hills, CA 90211. (213) 657-7842. Owners/Prod'rs: Laura Stuart, L. David Irete.

Format: rec'g—Betacam 3/4", 1".

RANDY HOCK PRODUCTIONS, 102 West 74th St., New York, NY 10023. (212) 724-4824. Pres.: Randy Hock.

Video Clips: Jon Butcher Axis, "Don't Say Goodnight."

HOGAN ENTERTAINMENT PRODUCTIONS, 1551 Tenth St., Manhattan Beach, CA 90266. (213) 318-1537. Prod./Dir.: David Hogan.

HOLOGRAPHICS, 361 W. Broadway, New York, NY 10013. (212) 431-3170. Dir.: Hart Perry.

HOMER & ASSOCS., 1420 N. Beachwood Dr., Hollywood, CA 90028. (213) 462-4710. Owners: Peter & Coco Conn; Prod'r: Coco Conn; Dir.: Peter Conn.

Formats: rec'g—16/35mm film, 1", 3/4"; dupl'n—1" C format, 3/4", Beta & VHS.

Facilities: studio—computerized motion control optical printer; digital graphics systems CAT-800 frame store 24 channel visual mixing console; post-prod'n—Datatron Vanguard editor; Sony 3/4" VTR's; Echolab SE/3 switcher. Video Clips: Steve Miller, "Abracadabra" etc.

HOUSE OF MUSIC, INC., 1400 Pleasant Valley Way, West Orange, NJ 07052. (201) 736-3062. Owner: Charles Conrad; Mgr.: Irene Conrad; Opns.: Gary Rosen.

Formats: rec'g—1/2", 3/4"; dupl'n—3/4", 1/2" Beta & VHS.

HUNNEWELL PRODUCTIONS, 360 West 23rd St., New York, NY 10011. (212) 206-0888. Prod.: Margaret Hunnewell, Gillian Gordan; Prod./Writer: Lynn Geller. Prods.: Beth Taubner, Kathy Weiss, Richard Camp.

Formats: 3/4", 1/2", 1".

Video Clips: Evelyn "Champagne" King, "Action."

HURRAH PRODUCTIONS, 316 East 53rd St., New York, NY 10022. (212) 759-6946. Dir./Prod.: K.C. White.

Format: 16/35mm, 3/4", 1".

NICK HUTAK PRODUCTIONS, 50 West 77th St., New York, NY 10024. (212) 787-1103. Prod./Dir.: Irene Broady.

Format: 16mm camera package.

Video Clips: Hall & Oates, "Your Imagination."

(Continued on page TA-45)

Super Success Full in Vancouver

Super Appeal Super Flexibility

The new B.C. Place Stadium has already been the scene of many super successful concerts and thrill shows. Located in Vancouver with a market of 1.3 million, it's the pride of British Columbia.

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Manager Marketing & Sales
B.C. Place Stadium, 777 Taylor Street
Vancouver, B.C., Canada V6B 4Y8
(604) 669-2300

The Honourable Stephen Rogers,
Minister Responsible



Video Music Index

(Continued from page TA-44)

IMAGE PRODUCTIONS INC., 50 Water St., S. Norwalk, CT 06854. (203) 853-3486. Pres.: Frances T. Cornwall; VP: Kenneth Coffelt. Formats: rec'g & dupl'n—1/2", 3/4", 1" Beta & VHS.

IMAGE WEST, 11846 Ventura Blvd., Studio City, CA 91604. (818) 506-5577. Pres.: Clifford Brown; VP/Prod'rs: Brian Ross, Thomas Heyes, Edward Marzola.

Format: rec'g—2", 1" Helical. **IMAGO PRODUCTIONS**, 1220 N. Brighton St., Burbank, CA 11506. (818) 842-7059. Dir./Prod.: George A. Martin.

Format: 16mm transf. to 3/4". **INDEX VIDEO**, c/o Overland Productions, 1775 Broadway, 7th Fl., New York, NY 10019. (212) 489-4820. Dir.: David Byrne.

INFINITY FILMWORKS, 2160 Lakeshore Ave., Suite B, Los Angeles, CA 90039. (213) 666-2020. Dir./Prod.: Keith Melton.

Formats: 16/35mm, 1". Video Clips: Jeff Lorber, "In the Heat of the Night."

INNOVISION, 6842 Valjean Ave., Van Nuys, CA 91406. (818) 342-5792. Dir./Prod.: Dan Boly.

INSTANT REPLAY VIDEO MAGAZINE, 2951 So. Bayshore Dr., Miami, FL 33133. (305) 448-7088. Telex: 52-3884. Pres. & Exec. Prod'rs: Charles Azar; Prod'rs: Cory James, John Robson, Charles Azar.

Format: rec'g—1" & 3/4"; dupl'n—3/4", 1/2", 1/4" VHS & Beta.

Facilities: studio—small studio & set w/GE PJ-5000 light valve video projector; Sony KP-5000 video projector; mobile/portable—Sony BVU 100s & 800s, BVP 300A cams, SEG 2000 switcher; post-prod'n—BVU & 5850 editing suites.

INTERFACE VIDEO SYSTEMS, INC., 1333 New Hampshire Ave., NW, Ste. LL200, Washington, DC 20036. (202) 861-0500. Pres.: Tom Angell. Formats: rec'g—1" type C, 3/4" Betacam; dupl'n—1", 3/4", VHS & Beta.

INTERLAND CORP., 666 N. Lake Shore Drive, Chicago, IL 60611. (312) 943-1200. Pres.: Geoffrey T. Dunbar; Contact: Linda T. Phillips. Formats: rec'g—3/4"; dupl'n—1", 3/4".

INTERMISSION PRODUCTIONS, 75066 Suffield Gardens, Suite 101E, Westmart, IL. (312) 724-5228. Contact: Mike Dawson, Rob Orr, Rich Carroll. Format: 16/35mm color negative.

Video Clips: Big Twist & Mellow Fellows, "300 Pounds of Heavenly Joy," etc.

INTERMIX INC., 2505 S. Robertson Blvd., Los Angeles, CA 90034. (213) 870-2121. Formats: 1", 3/4", 1/2" Beta & VHS.

Facilities: studio—30' x 40' studio w/theatrical lighting, staging & cat walk at 1 end; 60' x 12' limbo cyc; Ikegami HL-79A cams; 1" VTR; lighting dimmerboard; control rooms w/production switcher/composite systems; multi-vision/multimedia interface set up; mobile/portable—3/4 ton van w/shooting platform; completely mobile including engineering & special effects systems; post-prod'n—3/4" off line editing facilities w/SMPTE burn-in; readout for preliminary and work editing; insert stage; Ultimatte.

INT'L PRODUCERS SERVICES, 3518 Cahuenga Blvd. West, Hollywood, CA 90068. (213) 851-3595. Owner: James Sommers.

Format: rec'g & dupl'n—1".

INT'L VIDEO EXCHANGE, 255 East 23rd Street, New York, NY 10010. (212) 532-6634. Telex: 291354 IVE UR. Owner: Bob Karcy; Prod'rs: Bob Karcy, Greg Kimmelman, Jack Arel. Formats: rec'g—1" NTSC-PAL-SECAM; dupl'n—1", 3/4", 1/2" VHS & Beta.

Facilities: studio—Pre-production services: concept, storyboards, research, script writing, budgeting, casting, locations; Production services: directing, producing, technical; mobile/portable—mobile unit, Ikegami cams, 16/35mm film cams, lighting packages to suit situation; post-prod'n—editing 3/4" off-line and 1" on-line, audio, special effects, animation, film-to-tape 16/35mm slide-to-tape, tape-to-film, standards conversion NTSC-PAL-SECAM dupl'n; Other—Distribution: domestic and int'l. program evaluation consultation.

IRIS FILMS, 155 West 23rd St., New York, NY 10022. (212) 206-6400. Sales: Morty Dubin, Rhona Gardner.

JP INTERNATIONAL PRODUCTIONS, 9017 Reseda Blvd., Suite 210, Northridge, CA 91324. (818) 701-0375. Dir.: Scott Goodman; Dir./Prod.: Mark Hovater.

Formats: 16mm, 1". Facilities: rehearsal studio—20' x 40' stage; online 3/4" editing with computer graphics; mobile video prod'n. Video Clips: Lyndie White, "Blast;" Peach, "Eat 'Em Alive."

JAFFE PRODUCTIONS, 2719 Navy Court, Bellmore, NY 11710. (516) 783-7720. Dir.: Marc Feingold; Prod.: Wayne Jaffe.

JENNIE & CO., 12 East 12th St., New York, NY 10003. (212) 242-7200. Exec. Prod.: Paul Esposito.

JOHNSTON FILMS, 140 East 39th St., New York, NY 10016. (212) 683-7500. Dirs.: Jim Johnston, Andrezej Karpinski, Eddie Barnett; Prod.: Rhonda Raulston.

Format: 16/35mm. **JONES PRODUCTIONS INC.**, 517 Chester, Little Rock, AR 72201. (501) 372-4285. (1-800/643-6535). Pres.: Gary Jones. Formats: rec'g—1", 16/35mm; dupl'n—1", 2".

KCTV-TV (Sub. of Meredith Corp.),

4500 Johnson Drive, Fairway, KS 66205. (913) 677-5555. VP/GM: Philip Jones.

Formats: rec'g & dupl'n—1/2", 3/4", 1", 2".

KLS PRODUCTIONS, 433 East 51st St., New York, NY 10022. (212) 753-2153. Prod.: Ken Schreiber. Video Clips: Bananarama, "Cruel Summer."

KPHO-TV5 (Sub. of Meredith Corp.), 4016 Black Canyon Hwy., Phoenix, AZ 85017. (602) 264-1000. VP/GM: Richard DeAngelis.

Formats: rec'g & dupl'n—1", 2", 3/4".

KRON-TV CLIENT SERVICES, 1001 Van Ness Ave., San Francisco, CA 94109. (415) 561-8663. Mktg. Mgr.: Ellen Persa. Format: rec'g—1".

KSEE-TV (Sub. of Meredith Corp.), 1544 Van Ness Ave., Fresno, CA 93779. (209) 237-2424. VP/GM: Larry Rhodes.

Formats: rec'g & dupl'n—3/4", 1", 2".

KTHV-TV, ARKANSAS 11 (Arkansas Television Co.), Box 269, Little Rock, AR 72203. (501) 376-1111. Pres.: Robert L. Brown; GM: Lonnie Gibbons; Prod. Mgr.: Chuck Weaver.

Formats: rec'g & dupl'n—1/2", 3/4", 1", 2", 16mm, VHS & Beta.

KTVU RETAIL SERVICES/COX COMMUNICATIONS, 2 Jack London Square, Oakland, CA 94607. (415) 874-0228. Prod'rs: Richard Hartwig.

Formats: rec'g—1"; dupl'n—1", 2", 1/2" Beta & VHS.

KVIE VIDEO (Sub. of Central Calif. Education), 2480 Garden Highway, Sacramento, CA 95833. (916) 929-5797. Mgr.: Jan Tillman.

Formats: rec'g & dupl'n—1", 3/4".

MARTIN KAHAN PRODUCTIONS, 641 West 59th St., New York, NY 10019. (212) 582-5230. Pres./Dir.: Martin Kahan; Vice Pres./Prod.: Lenny Grodin.

Format: 35mm. Pre and post production. Video Clips: Clarence Clemmons, "Woman's Got the Power;" Elvis Presley, "Blue Suede Shoes," etc.

KALEIDOSOUND, 185 Berry St., Ste. 2805, San Francisco, CA 94107. (415) 543-0531. Owner/Dir.: Forrest Patten.

PAUL S. KARR PRODUCTIONS (Utah Division), Box 1254, Orem, UT 84057. (801)

226-8209. (Phoenix Division) Box 11711, Phoenix, AZ 85061. (602) 266-4198.

Formats: rec'g & dupl'n—3/4", VHS & Beta transfers.

KEEFCO, 1961 N. Van Ness Ave., Hollywood, CA 90068. (213) 467-6766. Owner/Prod.: John Weaver; Owner/Dir.: Keith Macmillan.

Formats: 16/35mm, 1/2", 3/4", 1".

Video Clips: Paul McCartney, "No More Lonely Nights;" KISS, "Heaven's On Fire."

JERRY KRAMER & ASSOC. INC., 1312 N. LaBrea Ave., Hollywood, CA 90028. (213) 462-2680. Owner/Prod'r: Jerry Kramer.

Formats: 1", 3/4", 1/2" Beta & VHS.

Facilities: studio—cam; 1" & 3/4" VTR's; mobile/portable—mini-cam; post-prod'n—3/4" off-line editing equip.; KEM editing benches; computerized animation cam; sound transfer equip.

KRIWANEK & ASSOC., 14 Harper St., San Francisco, CA 94131. (415) 821-0912. Pres./Prod'r: Patrick Kriwanek.

Formats: rec'g—16/35mm, 1"; dupl'n—1".

Video Clips: The Units, "Girls Like Me."

ALAN LANDSBURG PRODUCTIONS (Sub. of Reeves Communication Corp.), 11811 West Olympic Blvd., Los Angeles,

CA 90064. (213) 208-2111. Pres.: Howard Lipstom.

Format: rec'g—3/4", 1/2", 1", 2".

LEWIN & MATTHEWS & CO., 513 West 54th St., New York, NY 10019. (212) 517-8686. Exec. Vice Pres.: Eric Meza.

ARNOLD LEVINE PRODUCTIONS, (c/o VCA Teletronics), 231 East 55th St., New York, NY 10022. (212) 355-1600. Dir./Prod.: Arnold Levine.

Format: 16mm.

Video Clips: Billy Joel, "Good-night Saigon;" Bruce Springsteen, "Atlantic City."

LIMELIGHT PRODUCTIONS, 8416 West 3rd St., Los Angeles, CA 90048. (213) 653-1620. Prod.: Simon Fields.

Formats: rec'g—16/35mm.

Video Clips: Prince, "When Doves Cry;" Sheila E., "The Glamorous Life."

LIONEL TELEVISION PRODUCTIONS (formerly New Age Video), 7130 Hollywood Blvd., Ste. 22, Los Angeles, CA 90046. (213) 456-5809. Pres.: David Lionel; VP: Dawn Lionel.

Formats: rec'g & dupl'n—3/4".

LOCATION SERVICES/CHUCK STATLER, 417 South 3rd St., Minneapolis, MN 55415. Prod.: Chuck Statler.

Video Clips: Elvis Costello, "Let Them Talk;" Nick Lowe, "Raging Eyes."

LOCUS COMMUNICATIONS, 250 West 57th St., New York, NY

(Continued on page TA-46)

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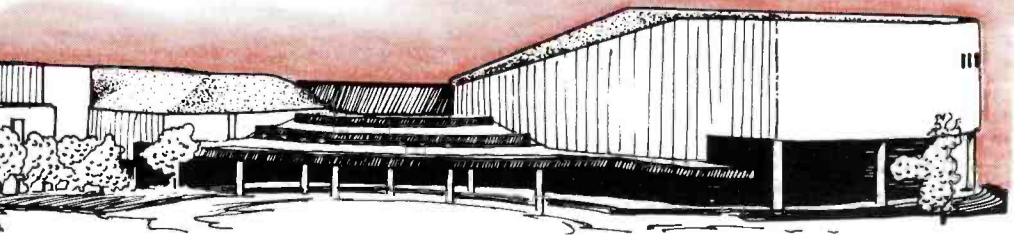
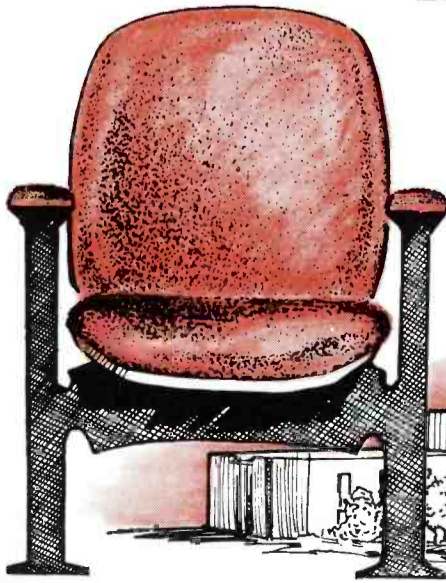
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Video Music Index

(Continued from page TA-45)

10019. (212) 757-4220. Pres./Staff Prod.: Gerry Pallor; Operations Mgr.: Joan Carlomusto. Format: 3/4".

LOFARO & ASSOC., 137 Fifth Avenue, New York, NY 10010. (212) 505-1685. Dir.: Peter Richards. Format: 35mm.

Video Clips: Foreign, "What Love Is;" The Cars, "Why Can't I Have You."

LOMBARD ENTERTAINMENT CO., 8033 Sunset Blvd., No. 738, Los Angeles, CA 90046. (213) 650-0060. Owner/Prod'r: Robert Lombard. Formats: rec'g—1", 3/4", 16/35mm.

Facilities: all types of production equipment available on a sub rental basis; post-prod'n—3/4" hard cuts, CMX compatible.

LONG VIEW FARM, Stoddard Road, No. Brookfield, MA 01535. (617) 867-7662, (1-800/225-9055). Owner: Gil Markle; Mgr.: Andrea Marchand.

Format: rec'g—3/4", 1/2" VHS & Beta.

LORCOTT PRODUCTIONS, INC., 401 East 74th St., New York, NY 10021. (212) 744-4465. Pres.: Scott Levine; Acct. Exec.: Lori Finkel. Formats: 1/2", 3/4", 1".

Facilities: Ikegami, HL-79D camera.

Video Clips: The Cars, "The Making of Hello Again," among others.

LUCKAFILM, 35 West 31st St., New York, NY 10001. (212) 594-5910. Dir./Cam.: Klaus Lucka; Exec. Prod.: Jonathan Gilson. Format: 16mm.

Video Clips: Nona Hendryx, "Confidential."

MAGIC LANTERN STUDIOS, 24401 Sinacola Ct., Farmington Hills, MI 48018. (313) 478-4300. Pres.: Robert S. Dyke. Format: 3/4".

Facilities: studio—1200 sq. ft. Video Clips: The Romantics, "Talking In Your Sleep."

MAJOR MEDIA, INC., Box 209, Deerfield, IL 60015. (312) 498-4610. Pres.: Jay Steinberg. Formats: rec'g & dupl'n—1", 3/4", 1/2" VHS, 1/2" Beta, 1/2" EIAJ.

CHARLES MALCOLM VIDEO SVCS., 1599 Superior Ave., Costa Mesa, CA 92627. (714) 631-1144. Owner: Charles Malcolm. Format: rec'g & dupl'n—3/4".

MALIBU VIDEO-TEQUE/PRODUCTION FACILITIES, Lido Blvd., Lido Beach, NY 11561. (516) 432-1600. Owner: Jack Pessio.

MANHATTAN FILM & TAPE WORKS, 11 West 17th St., New York, NY 10011. (212) 807-8717. Dir.: Peter Marshall; Art Dir./Exec. Prod.: Cathy Todd Marshall. Format: all as needed.

MARCUS PRODUCTIONS, 1995 NE 150th St., N. Miami, FL 33181. (305) 944-6646. Owner/Dir./Cam.: Steve Marcus; Prod.: Lou Sposa. Formats: 16/35mm, 1".

JEFF MARGOLIS PRODUCTIONS, INC., 17835 Ventura Blvd., Encino, CA 91316. (213) 550-4308. Contact: Dan Schrier.

MARK III PRODUCTIONS, INC., 14875 NE 20th Ave., N. Miami, FL 33126. (305) 948-4336. Pres.: Mark J. Treble; Prod.: Joel Johnson; Vice Pres.: Mike Mas.

MARTIN VIDEO PRODUCTION INC. (MVP), 1733 Broadway, New York, NY 10019. (212) 582-6440. Owners: Richard & Sigrid Martin. Formats: rec'g—1", 3/4"; dupl'n—3/4".

Facilities: studio—30' x 30' studio w/14' ceiling & sound-proofing; lighting grid; 3 cams; audio & video control facilities for live and lip-sync; mobile/portable—single & multi cam remote capability; 1" & 3/4" VTR's; post-prod'n—3/4" 2-machine editing; Quantafont; graphics cam; special effects switcher & time base correction.

MARYLAND VIDEO SYSTEMS (Div. of Media Center, Inc.), 216 W. Saratoga St., Baltimore, MD 21201. (301) 528-9000. Pres.: Green Mortensen; Mktg/Sales: John Lyons. Formats: rec'g & dupl'n—3/4", 1/2".

MAS PRODUCTIONS, 1998 NE 149th St., N. Miami, FL 33181. (305) 949-6654. Mgr.: Linda Tilden; Prod.: M.J. Mas.

MASTER DIGITAL, INC., 202 Main St., Venice, CA 90291. (213) 399-7764. Pres.: C. Roger Pryor; Vice Pres., Sales: Paul Addis. Formats: rec'g—16/35mm; dupl'n—1", 1/2".

THE MAVERICK GROUP, INC., 1560 Broadway, Suite 1105, New York, NY 10036. (212) 398-0333. Pres./Dir.: Joe Butt; Vice Pres./Prod.: Marsue Cumming. Format: rec'g—16/35mm; dupl'n—1".

Video Clips: Malcolm McLaren, "Buffalo Gals;" Supreme Team, "Hey, DJ."

MCDONOUGH-JONES, 704 N. Wells, Chicago, IL 60610. (312) 787-5584. Dirs.: Jeff Jones, Tom McDonough; Prod.: Kirk Hassig.

MEDIA ASSOCIATES, 616 National Ave., Mountain View, CA 94043. (415) 968-2444. Pres.: Phil Smaller. Format: rec'g—3/4".

MEDIA GROUP TELEVISION (Sub. of Moline Gospel Temple), 2305 Seventh Ave., Moline, IL 61265. (309) 764-6411. Dir.: Charles Olmstead. Formats: rec'g—3/4"; dupl'n—3/4", 1/2".

MEDIA PEOPLE, INC., 7117 E. Camelback, Scottsdale, AZ 85251. (602) 941-8701. Pres.: Janyce Brisch-Kanaba. Formats: rec'g—1", 3/4"; dupl'n—3/4", 1/2".

PHILIP MEESE PROJECTS, INC., 35 West 20th St., New York, NY 10011. (212) 242-3891. Exec. Prod.: Philip Meese. Dir.: Adam Friedman. Format: 35mm, 1". Video Clips: Joan Jett & the

Blackhearts, "I Need Someone;" Southside Johnny & the Jukes, "New Romeo."

MELROSE FILM, 6909 Melrose Ave., Los Angeles, CA 90038. (213) 936-8228. Promo. Dir.: Glenna Wiseman. Format: 16/35mm, 1", 3/4" Betacam.

Facilities: offline 3/4" editing base. Video Clips: The Ravyns, "Raised on Radio."

METAMEDIA SYSTEMS, INC. (Sub. of Online Computer Systems, Inc.), 20251 Century Blvd., Germantown, MD 20874. (301) 428-9160. Pres.: Thomas H. Held; Contact: Donna Lynn. Formats: rec'g & dupl'n—3/4", 1".

METAVISION, 347 S. Ogden Dr., Suite 220, Los Angeles, CA 90036. (213) 936-8281. Prods.: Theo Mayer, Peter Chernack; Dir.: J. Inebnit. Format: 16/35mm, 3/4", 1".

METCALFE FILM & VIDEO PRODUCTION, 15 Maple Terrace, Arden (Asheville), NC 28704. (704) 684-4949. Br. off.: 3709 Locksley Dr., Birmingham, AL 35223. (205) 967-1661. Owners: Charlie & Polly Metcalfe. Formats: rec'g—3/4", 1"; dupl'n—1/2", 3/4".

ALAN METTER, INC., 8315 Marmon Lane, Los Angeles, CA 90069. (213) 654-2981. Pres.: Alan Metter. Formats: rec'g—16/35mm.

METZNER BRUCE MITCHELL, 322 Eighth Ave., New York, NY 10001. (212) 206-6600. Pres.: Brian Mitchell.

MID-AMERICA TELEVISION PRODUCTIONS (Sub. of LDX Broadcasting), 2907 Springfield Road, E. Peoria, IL 61611. (309) 694-0250. Prod'r: Jim Zerwekh. Formats: rec'g & dupl'n—2", 1", 3/4", 1/2".

MIDTOWN VIDEO DIV., MILLER-MERMELL INC., 134 W. Fifth Ave., Denver, CO 80204. (303) 778-1681. Prod'rs: Kenneth Miller, Debby Mermell, Bob VanDerWal. Formats: rec'g—1", 3/4"; dupl'n—3/4", 1/2" Beta & VHS.

Facilities: studio—12' x 20' insert stage; mobile/portable—van equipped for single or multi-cam remotes, 1" & 3/4" VTR's; post-prod'n—complete 3/4" editing w/tbc, special effects.

MILES & CO., 1418 Dodson Ave., San Pedro, CA 90732. (213) 548-0462. Owner: Miles Ghormley. Formats: 1/2", 3/4", 1".

MILLANEY, GRANT, MALLET & MULCAHY OVERVIEW, 11 East 71st St., New York, NY 10021. (212) 517-8686. Dirs.: Brian Grant, David Mallet, Roger Lyons, Russel Mulcahy. Format: 16/35mm.

Video Clips: Tina Turner, "Private Dancer;" Culture Club, "War Songs."

WARREN MILLER PRODUCTIONS INC., 505 Pier Avenue, Hermosa, CA 90254. (213) 376-2494. Format: rec'g—3/4".

MIRAGE C.S. PRODUCTIONS, 1675 York Avenue, New York, NY 10128. (212) 410-2888. Dir./Cam.: Ivan Javor; Prod./Sales: Allison A. Aplegarth.

MOBILE AUDIO, Box 6115, Rome, GA 30161. (404) 232-7844. Owner: Rick Norvell; Eng'rs: Al Craig, Kevin Burgart. Formats: rec'g—24-tr, 4-tr, 2-tr, cassette. Facilities: mobile/portable—45' trailer; sound workshop series 34; 36" x 24" console; 2 Otari MTR-90 24-tr; 1 Otari MTR 10 4-tr; 1 MTR 12 2-tr; Lexicon 200 reverb; Valley dynamites; DBX 160X; Fostex LS3B monitors; Auratone 5C's; EV Century 100's BTX softouch system w/shadow & cypher;

full compliment of mics; 10' x 14' lounge; 3 Panasonic video monitors; 2 engineers; post-production—complete mix-down & sweetening capability; video interface w/BTX.

MOBILE-VIDEO PRODUCTIONS INC., 7315 Wisconsin Ave., Suite 1018-E, Bethesda, MD 20814. (301) 656-2525. Format: 3/4".

Facilities: studio—30' x 50' studio w/cyc; mobile/portable—Ikegami & JVC cams; Sony VTR's; lights; mics etc.; post-prod'n—3/4" Sony 2260/2860 editor; switcher w/special effects.

MOBILE VISUAL PRODUCTIONS INC., 5251 Lampson Ave., Garden Grove, CA 92645. (714) 894-3133; (213) 594-0615. Pres.: Al Levin; Prod'r: Craig Camou. Formats: rec'g & dupl'n—1", 3/4".

MODERN PRODUCTIONS, INC., 1424 W. Washington Blvd., Venice, CA 90291. (213) 392-4177. Prod.: John Caldwell; Dir.: Mark Robinson. Formats: rec'g—16/35mm; dupl'n—3/4", 1".

Video Clips: Tina Turner, "What's Love Got To Do With It?"

MOJO PRODUCTIONS, INC., 20 Commerce St., New York, NY 10014. (212) 255-7373. Pres./Prod. Mgr.: Mo Morrison; Vice Pres., Sales: Thomas Jordan. Formats: 35mm, 1", 3/4".

MONUMENTAL FILMS & REC'GS INC., 2160 Rockrose Ave., Baltimore, MD 21211. (301) 462-1550. Pres.: John D. A'Hern; Mktg/Sales: Donald J. A'Hern. Format: 3/4".

MOTION PICTURE LABORATORIES, 781 So. Main St., Memphis, TN 38101. (901) 774-4944. Pres.: Blaine Baker; Contact: W.A. Morgan. Formats: 1".

MOVING TARGETS, INC., 1585 Crossroads of the World, #101, Hollywood, CA 90028. (213) 871-1399. Pres./Dir.: Jane Ballard. Formats: 16/35mm, 1" Betacam.

Facilities: studio—25' x 50' shooting space; special effects—curved hard cyc-50'; matting, blue screen. Video Clips: Mr. T., "Mr. T's Commandments;" Rebbi Jackson, "Centipede."

THE MULTI VIDEO GROUP, 50 East 42nd St., New York, NY 10017. (212) 986-1577. Dir.: David Binstock.

MULTIVISION INC., 161 Highland Ave., Needham Heights, MA 02194. (617) 449-5830. Owners: Don O'Sullivan, J. Heard; Prod.: Mark Faulkner. Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", 1/2" VHS.

Facilities: studio—none; mobile/portable—Ikegami HL-79 cams; Sony BVH-2000 1" & BVU-110 3/4" VTR's; ENG & EFP capable; post-prod'n—CMX-340X edit suite w/Sony BVH-2000, BVU-820 & BVU-200 VTR's; Ross R10-4R switcher; Adda Frame time base correctors; 3M D-2500 character generator; Tektronix & Ikegami monitors; Otari ME 5050 4-tr. audio rec'r; Tascam audio board; titling cam; DBX compressor/limiter & parametric equalizer.

Video Clips: Dateline: Boston-Rockin' Live at the Paradise.

MUMBO PRODUCTIONS, c/o North Lake Sound, 3 Lakeview Dr., N. White Plains, NY 10603. (914) 682-0842. Dir./Prod.: Joseph Renda.

MUSIC LAB, INC., 1831 Hyperion Ave., Hollywood, CA 90027. (213) 666-3003. Pres.: Chaba Mehes; Mgr.: Tony Mederos. Formats: rec'g—1", 35/16mm; dupl'n—1", 3/4" VHS & Beta.

(Continued on page TA-47)

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Video Music Index

(Continued from page TA-46)

MUSIC MOTIONS, 305 East 93rd St., Suite 3B, New York, NY 10028. (212) 289-0675. Pres./Prod.: Tom Hayes; Exec. Prod.: Shant S. Hovnanian; Vice Pres./Assoc. Prod.: Victoria A. Wood.
Video Clips: Carly Simon, "It Happens Every Day."

MUSIC VIDEO PRODUCTIONS, 2016 Lincoln Blvd., Marina Del Rey, CA 90291. (213) 399-6624. Prod.: Christopher McKinnon. Format: 16/35mm, 1" video tape.

MUSIC VISION PRODUCTIONS, 4646 Poplar Ave., Suite 440, Memphis, TN 38117. (901) 761-9883. Owner: United Video Inc. (A TN Corp.). Prods.: David Less, Joe Mulherin, John L. Pierce.

Formats: rec'g & dupl'n—1" type C videotape.

Facilities: studio—50' x 60', full cyc., RCA TK 44 cams, Kliegel lighting; mobile/portable-free lance equipment mostly in-house—Sony 3/4" offline, 3/4" & VHS in office viewing; post production-motion picture labs; 7 1" type C tape machines, CMS editor, Grass Valley 300 series switcher, dubner computer animation, 2-ch Quantel DVE w/dimension.

MYRIAD MEDIA PRODUCTIONS, INC., 9401 Wilshire Blvd., Ste. 1100, Beverly Hills, CA 90212. (213) 550-0111. Cable: BORRISCO. Telex: 3719352. Owner/Prod.: Howard M. Borris.

MYSTIC OAKS RECORDS, 1727 Elm St., Bethlehem, PA 18017. (215) 865-1083. Owner: W.J. Concevitch; Prod.: Pat Bowman, Bill Byron.

Formats: rec'g—U-Matic 3/4", VHS 1/2", Beta 1/2".

NAKED EYE PRODUCTIONS, 69 West 83rd St., New York, NY 10024. (212) 874-6017. Dir.: Jeff Stein; Prod.: Kathy Dougherty.

NATIONAL VIDEO CENTER/RECORDING STUDIOS INC., 460 W. 42 St., New York, NY 10036. (212) 279-2000. Owners: Hal Lustig, Irving Kaufman.

Formats: rec'g—2", 1", 3/4"; dupl'n—2", 1", 3/4", 1/2" Beta & VHS.

Facilities: studio—(TV-1): 60' x 80' x 21' studio w/street access, control room, dressing room & scene shop; (TV-2): 40' x 50' x 21' w/dressing rooms, control room & scenic area; mobile/portable—remote van (battery or AC power); RCA TK-76C cams; Ampex VPR-20 1" VTR; CCU monitoring unit; light kit, audio mixer; post-prod'n—computerized 1" editing; interformat editing; Ampex A.D.O.; DVE, character generators, negative transfers, kines, audio/video mixing & duplication.

NEO PLASTIC PRODUCTIONS, 3454 West 1st St., Los Angeles, CA 90004. (213) 387-6951. Dir./Prod.: Nick Haggerty.

Video Clips: King Crimson, "Sleepless;" Paul Simon, "Think Too Much."

NEW LIFE COMMUNICATIONS, INC., Box 1075, Wilmar, MN 56201. (612) 235-6404. Prod.: Larry Husinga.

Formats: rec'g—1", 3/4"; dupl'n—2", 1", 3/4", 1/2" VHS.

Facilities: mobile/portable rec'g. only; 32' trailer w/CEI cams, 1" VTR's, Grass Valley switcher, Chyron character generator; MCI 16-tr. audio recorder—no post prod'n.

NEYMAN-LEVIKOVA, 155 East 38th St., New York, NY 10016.. (212) 697-6170. Cinematog: Yuri Neyman; Prod./Costume Design: Marina Levikova; Rep.: Anita Grein.

Video Clips: Face-to-Face, "10-

9-8." **FRED A. NILES COMMUNICATIONS CENTERS, INC.**, 1028 W. Washington Blvd., Chicago, IL 60607. (312) 738-4181. Pres.: William E. Harder; Vice Pres., Mktg.: Rols Brandis; Vice Pres., Sales: John C. Powell. Formats: rec'g & dupl'n—1", 3/4", 1/2".

NIMBUS NINE REC'G INC., 1995 Broadway, New York, NY

10023. (212) 496-7771. Owner: Geoff Daking.

Formats: rec'g—U-matic, VHS. **NIMMER PRODUCTIONS**, 1907 1/2 Divisadero, San Francisco, CA 94115. (415) 921-7027. Pres.: Larry Nimmer; Assoc. Prod.: Andrew Nimrod.

Formats: rec'g—16/35mm, 1". **NOCTURNE, INC.**, Box 404, San Francisco, CA 94101. (415) 885-2561. Pres.: Pat Morrow,

Ass't Producer: Suzanne Janisse.

Formats: rec'g & dupl'n—1".

NORTHWEST VIDEO CENTER, 1050 W. Nickerson, Seattle, WA 98119. (206) 282-9670. Owner: Loy Norrix.

Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", 1/2", Beta & VHS.

Facilities: studio—3500 sq. ft. studio; 150' curved cyc; 16'

lighting grid; 2 Ikegami HL-77 cams; Central Dynamics switcher w/chroma key, soft wipes & positioner; 2 Ampex VPR-2 1" VTR's; 3/4" & 1/2" VCR's; character generator; teleprompter; mobile/portable—2 compact video vans (24' & 15'); equip. as above; post-prod'n—2 Ampex VPR-2 1"

(Continued on page TA-48)

THE ONTARIO PLACE FORUM

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We extend a standing ovation to all the stars who shone so brightly this summer.

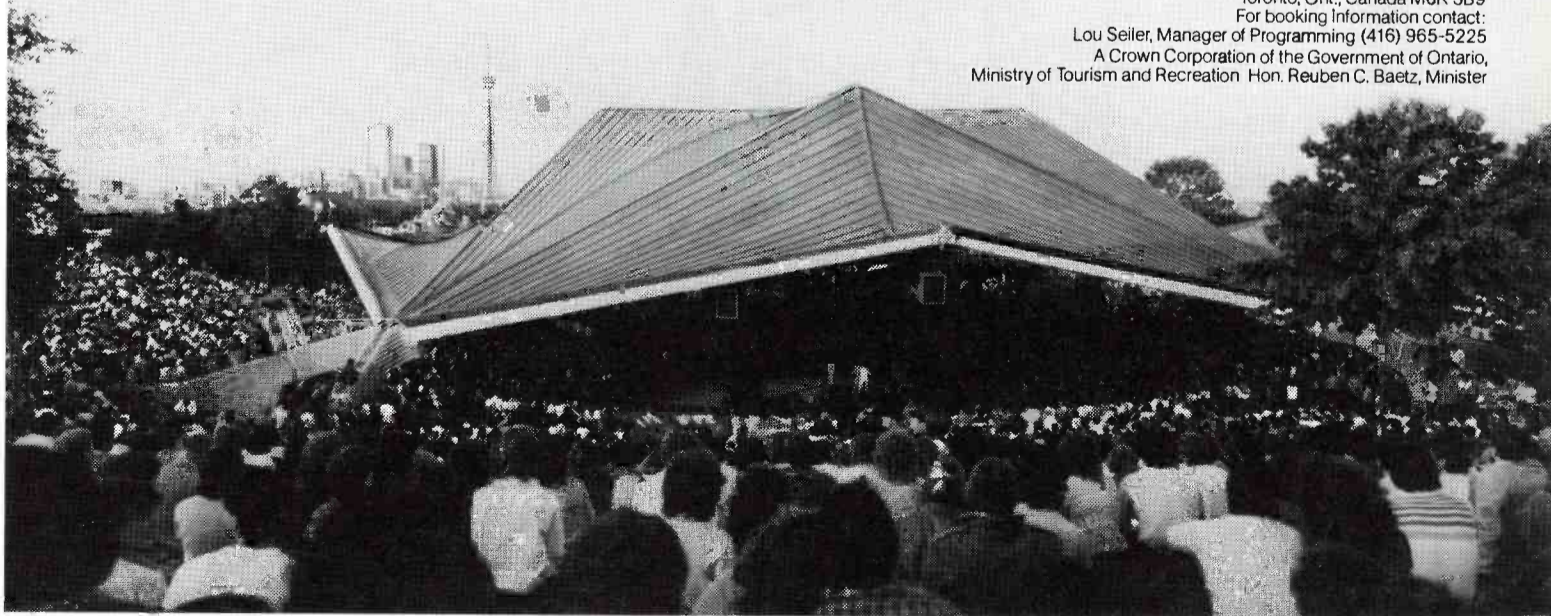
IN ORDER OF APPEARANCE: NEIL SEDAKA ★ PETER ALLEN ★ PAUL BUTTERFIELD ★ KILIMANJARO ★ PAUL YOUNG & THE ROYAL FAMILY ★ RONNIE HAWKINS ★ MESSENGER ★ ROB McCONNELL & THE BOSS BRASS ★ MANTECA ★ EARL KLUGH ★ OPRY NORTH ★ REACH FOR THE RAINBOW ★ SHARI ULRICH ★ RON NIGRINI ★ LIONA BOYD ★ THE JAMES COTTON BAND ★ ALBERT COLLINS & THE ICEBREAKERS ★ KOKO TAYLOR & HER BLUES MACHINE ★ LARRY ELGART ★ JOHN PRINE ★ THREE DOG NIGHT ★ ROBERT GUILLAUME ★ THE TEMPTATIONS ★ VALDY ★ ALBERT HALL ★ THE HAMILTON PHILHARMONIC ORCHESTRA ★ TORONTO INTERNATIONAL FESTIVAL ★ RAY CHARLES ★ BOB SCHNEIDER ★ THE OTTAWA SYMPHONY ORCHESTRA ★ THE NATIONAL PRESS CLUB JAZZ BAND ★ DAVID CLAYTON-THOMAS ★ DIZZY GILLESPIE ★ MOE KOFFMAN QUINTET ★ THE NYLONS ★ SERGIO MENDES ★ DIONNE WARWICK ★ WAYNE THOMAS ★ SPYRO GYRA ★ POWDER BLUES ★ ONTARIO PLACE POPS ★ SHA NA NA ★ ZAMFIR ★ THE MERRYMEN OF BARBADOS ★ DON McLEAN ★ SPOONS ★ HAGOOD HARDY ★ SHERRY KEAN ★ VANESSA HARWOOD ★ RAYMOND SMITH ★ JOSE FELICIANO ★ JOHNNY CASH ★ THE TENANTS ★ HOLLY WOODS AND TORONTO ★ BLUE PETER ★ RICHARD NADER'S ROCK & ROLL SPECTACULAR WEEKEND ★ JIM AND ROSALIE ★ POLKA DOT DOOR ★ THE PHARAZON DANCE COMPANY ★ THE ARTIE SHAW ORCHESTRA ★ THE TORONTO SYMPHONY ★ LOUIS CLARK ★ DOUG & THE SLUGS ★ GLADYS KNIGHT & THE PIPS ★ GLEN CAMPBELL ★ ROY ORBISON ★ MURRAY McLAUCHLAN ★ ONTARIO YOUTH CONCERT BAND ★ THE OLIVER JONES TRIO ★ ELLA FITZGERALD ★ THE CANADIAN ACES ★ PAUL HORN ★ SALOME BEY & THE RELATIVES ★ THE WYNTON MARSALIS QUINTET ★ MICHAEL DANSO ★ GATO BARBIERI ★ LEE RITENOUR ★ ROBERTA FLACK ★ THE SPITFIRE BAND ★ JAN & DEAN ★ THE ONTARIO BICENTENNIAL SHOWCASE ★ KRIS KRISTOFFERSON ★ DONNY AND MARIE ★ ANN MORTIFEE ★ THE CANADIAN BRASS ★ BRUCE COCKBURN ★ BOYS BRIGADE ★ LOU RAWLS ★ COMMODORES ★ KAREN KAIN ★ FRANK AUGUSTYN ★ THE NATIONAL BALLET OF CANADA ★ CHUCK MANGIONE ★ REVOLVER ★ JANE SIBERRY ★ EYE EYE ★ DAVID WILCOX ★ BETTY CARTER & HER TRIO ★ STEPS AHEAD ★ THE PARACHUTE CLUB ★ LUBA ★ THE FORD FAMILY FUN CIRCUS ★ PUKKA ORCHESTRA ★ COLORED EDGES ★ DAN HILL ★ TONY BENNETT ★ BEN VEREEN

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Ministry of Tourism and Recreation Hon. Reuben C. Baetz, Minister



Video Music Index

(Continued from page TA-47)

VTR's; SMPTE time coder; 3/4" Panasonic editor; total duplication facility, 1", 3/4", 1/2" VHS/Beta.

ONE INCH VIDEO PRODUCTIONS INC., 4710 W. Magnolia Blvd., Burbank, CA 91505. (818) 760-6900. Pres.: Eiji Katayama; Editor: Brett Hampton. Formats: rec'g & dupl'n—1", 3/4".

ONE PASS FILM & VIDEO, One China Basin Bldg., 185 Berry St., San Francisco, CA 94107. (415) 777-5777. Contact: Steve Michelson, Steve Ross. Formats: rec'g—1", 3/4"; dupl'n—2", 1", 3/4", 1/2" Beta & VHS.

Facilities: studio—20' x 30' insert stage; 40' x 40' soundstage w/360° black curtain cyc; 180° hard cove cyc; complete lighting grid; mobile/portable—40' mobile truck, up to 8 cams; 45' mobile one, up to 10 cams; flypac; post-prod'n—5 computerized editing suites; Dubner computer animation; digital video effects ADO; Ultimatte; Rank Cintel film-to-tape transfer; Laserscan tape-to-film transfer.

OSMOND STUDIO, 1420 E. 800 N., Orem, UT 84059. (801) 224-4444. Telex: 453051. Owners & Prod's: Osmond Bros.

Formats: rec'g—2", 1", 3/4"; dupl'n—2", 1", 3/4", 1/2" Beta & VHS.

Facilities: studio—Neve 56 ch. audio console; 2 24-tr. Studer audio rec's; 110' x 155' soundstage; 360° cyc w/4' x 4' cyc pit; costume shop; set construction facilities; mobile/portable—1" type C VTR; RCA TK—46 cam; post-prod'n—5-2" AVR 3's w/Mach 1 computerized editing; 5-1" VTR's; 1" edit suite, ESS 2 slow motion effects; Compositor 1 graphics; Ampex 1" type C VTR; Rank-Cintel 3/4" off-line editing.

OVI, 2610 E. Broadway, Tucson, AZ 85716. (602) 327-1445. Pres.: Catherine Wolf Stonehill; Mktg./Sales: Deborah Lansky. Formats: rec'g & dupl'n—1/2", 3/4".

PACIFIC VIDEO, 809 No. Cahuenga Blvd., Los Angeles, CA 90038. (213) 462-6266. Chairman: Bob Seidenglanz; Mktg./Sales: Leon Silverman. Formats: rec'g—1", 2", 3/4"; dupl'n—1", 2", 3/4", 1/2" Beta & VHS.

PALACE PRODUCTION CENTER, 29 N. Main St., S. Norwalk, CT 06854. (203) 853-1740. Dir./Mktg.: Wendy B. Lambert; Pres.: Chris Campbell; Dir. of Operations/Prod. Mgr.: Brian F. Merry. Format: 3/4", 1".

Facilities: post-production; 4 Sony 2000, 2500 Grass Valley special effects w/2 ch-20 V, Sony 5000 computer editor; 16-ch audio console w/full equalization; MCI 8 track audio recorder; Otari 1/4"; Vidifon 5 graphics character generator interfaced w/Sony 5000 editor.

W.A. PALMER FILMS, INC., 611 Howard St., San Francisco, CA 94105. (415) 986-5961. Pres.: William A. Palmer; Mktg./Sales: John Corso; Mgrs.: Joe Ramirez, Steve Laveroni. Format: rec'g—1", 3/4", 1/2" VHS & Beta.

PAN PRODUCTIONS, INC., 223 Water St., Brooklyn, NY 11201. (212) 237-1945. Exec. Prod.: Edmund McCarthy; Prod./Art Dirs.: Ruthie Rosenfeld, Catherine Brothers. Format: 1". Pre-production.

PARALLAX PRODUCTIONS, INC., PO Box 3593, Hollywood, CA 90078. (213) 876-2551. Pres.: Jeffrey Abelson.

Video Clips: Phil Collins, "Against All Odds"; Rick Springfield, "Holding Out for a Hero."

BILL PARKER PRODUCTIONS, 5215 El Rio Ave., Eagle Rock, CA 90041. (213) 656-5941. Dir./Prods.: Bill Parker, Peter J. Allen. Format: 16/35mm.

ROBIN PARKINSON ENTERPRISES, 35 West 96th St., New York, NY 10025. (212) 219-8866. Exec. Prod.: Robin Parkinson.

PICTURE MUSIC INT'L, 24 East 23rd St., New York, NY 10010. (212) 420-5900. Dir. East Coast Operations: John Diaz; Prod.: T'Boo Dalton; Pres.: Mark Levinson; Vice Pres., Prod./Mktg.: Bob Hart. Formats: 35mm, 1".

Video Clips: Stray Cats, "Sexy & 17"; Steve Perry, "Oh, Sherrie."

PILOT VIDEO, 425 Alabama St., San Francisco, CA 94110. (415)

863-3933. Owners: Mark Allen, Allan Kessler; Mktg./Sales: Barbara Gronbeck; Mgr.: Alexandra Allen.

Formats: rec'g & dupl'n—3/4", 1".

POSITIVE VIDEO, 15 Altarinda Road, Orinda, CA 94563. (415) 254-3902. Partners: Jim & Lindsay Lautz, Joseph Opeka; Contact: Neal Oskeross.

Formats: rec'g & dupl'n—1", 2", 3/4", 1/2" Beta & VHS.

THE POST GROUP/THE PRODUCTION GROUP, 6335 Hollywood Ave., Hollywood, CA 90028. (213) 462-2300. Telex: 181302. Pres.: John Williams; Senior VP: Rich Thorne; VP Mktg.: Meryl Lippman-Perutz; VP Opns.: Joan L. Adler.

Formats: rec'g—1" (B&C formats), 3/4", 1/2" Betacam; dupl'n—3/4", 1".

Facilities: studio—2 soundstages (60' x 100' & 50' x 50'); 10 broadcast color cams; 1" & 3/4" VTRs; offices, dressing rooms, "green" room, makeup and crew are available; mobile/portable—none; post-

prod'n—10-CMX 340X editing suites; Montage off-line; Sony 1" type C VTR (type B also available); 1/2" Betacam to 1" editing; Quantel digital effects, Quantel Mirage; 1/2" 4-tr. audio recorder; Chyron IV electronic titling w/font compose; Aurora computer graphics & animation; Ampex A.D.O. optical effects (3-D video manipulation), 3/4" computerized off-line editing; Bosch 4000 2D & 3D graphics generator; B&W matte cam; 3/4" direct to 1" mastering; voice-overs & audio mixing; other—Rank Cintel System for film to tape transfers; kitchen facilities.

POST TIME EDITORIAL, INC., 1777 N. Vine St., Ste. 303, Hollywood, CA 90028. (213) 462-6968. Pres.: Donald Grey. Format: rec'g & dupl'n—3/4", 1/2", 1" VHS & Beta.

POWER VIDEO PRODUCTIONS, 2828 Woodland Ridge Blvd., Baton Rouge, LA 70816. (504) 293-0225. Contact: Dr. Harvey Cannon, Jr.

Formats: 3/4", 1/2" VHS.

PREMORE, INC., 5130 Klump St., North Hollywood, CA 91601. (818) 506-7714.

Formats: rec'g & dupl'n—1/2", 3/4", 1", 2" VHS & Beta.

PRESIDIO VIDEO, 121 S. Cherry Ave., Tucson, AZ 85719. (602) 792-2266. Owners & Prods.: Sam Behrend, John Hall, Steve Levey.

Formats: 1", 3/4", 1/2" VHS.

PRIMALUX VIDEO, 30 West 26th St., New York, NY 10010. (212) 206-1402. Prod.: Barbara Stamer.

Format: 1", 3/4" Betacam.

Facilities: studio—40' x 35'. Video Clips: Profiles: Herbie Hancock, Scandal, among others.

PRO-FAX, INC., 264 Monsignor O'Brien Hwy., Cambridge, MA 02141. (617) 625-1170. Pres.: Mitch Waters; Mktg./Sales: Robert Tomaselli; Customer Contact: Steve Wishnack.

Formats: rec'g & dupl'n—3/4", 1", VHS, Betamax.

PRO VIDEO (Div. of Cinetape, Inc.), 801 No. LaBrea Ave., Ste. 104, (Continued on page TA-49)

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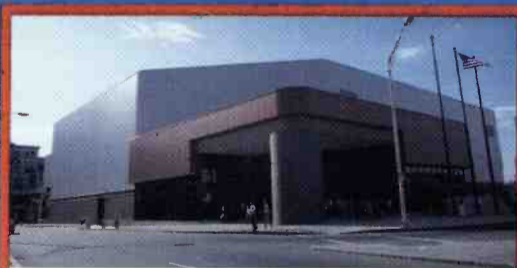
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Video Music Index

(Continued from page TA-48)

Hollywood, CA 90038. (213) 934-8840. Pres.: Joel Webb. Formats: rec'g & dupl'n—1" type C, 3/4".

PRO VIDEO PRODUCTIONS, 385 Grand Ave., Oakland, CA 94610. (415) 832-0307. Pres.: Richard E. Johnson; Mgr.: Greg Leong. Formats: rec'g & dupl'n—1/2", 3/4".

PRODUCERS ASSOC./JACK SPEAR PRODUCTIONS, 7243 Santa Monica Blvd., Hollywood, CA 90046. (213) 851-4123. Telex: 910-321-4341. Pres./Dir.: Jack Spear; Contact: Gordon Recht. Formats: rec'g & dupl'n—1" type C, 3/4", 35/16mm.

PRODUCER'S VIDEO, 282 E. Sycamore, Columbus, OH 43206. (614) 461-9818. Owner/Prod.: Dan Sakas. Facilities: studio—none; specializes in "on location" shoots; editing; lighting etc.

PRODUCTION & RENTAL, INC., 67-7 No. Branford Rd., Branford, CT 06405. (203) 865-6768. Pres.: John J. Howard. Formats: rec'g & dupl'n—3/4", 1/2" Beta & VHS.

PROFESSIONAL VIDEO PRODUCTIONS, INC., 115 East 34th St., New York, NY 10016. (212) 683-3615. Owner/Prod./Dir.: Richard Namm. Formats: rec'g—1", 3/4", 1/2" Betacam, 16/35mm film.

R.B.Y. REC'G & VIDEO, 920 N. Main St., Southbury, CT 06488. (203) 264-3666. Owner: Jack Jones; Mgr.: Marjorie Jones. Facilities: rec'g—1/2", 3/4"; dupl'n—1/2".

RAM ENTERPRISES, 301 Alamo Drive, Little Rock, AR 72211. (501) 227-4946. Pres.: Mark A. Muenzmaier; Mktg./Sales: Russell R. Racop. Formats: rec'g—3/4", 1"; dupl'n—1/2", 3/4".

RCA VIDEO PRODUCTIONS, 1133 Ave. of the Americas, New York, NY 10036. (212) 930-4000. Pres.: Tom Kuhn; Vice Pres., Prog. Prod.: Chuck Mitchell;

Dir., Mktg. & PR: Laura Foti; Vice Pres., Business Affairs & Prog. Dist.: Arne Holland. Video Clips: Lou Reed, "I Love You Suzanne;" Ray Davies & the Kinks, "Return to Waterloo."

RVS (formerly Ringer Video Services), 2408 W. Olive Avenue, Burbank, CA 91506. (213) 954-8621. GM: Gail K. Ringer. Format: rec'g—1", 3/4", 2", 1/2" VHS & Beta.

BOB RADLER PRODUCTIONS, 1330 N. Vine St., Hollywood, CA 90028. (213) 469-8111. Dir./Ed.: Bob Radler; Assoc. Prod.: Kitty Logerson. Formats: 16mm.

Video Clips: Jackson Browne, "Tender is the Night."

RADMAR, INC., 1263-B Rand Road, Des Plaines, IL 60016. (312) 298-7980. Pres.: Richard Davidson. Formats: rec'g—3/4", 2"; dupl'n—1/2", 3/4".

RAMPION VISUAL PRODUCTIONS, 6 St. James Ave., Boston, MA 02116. (617) 574-9601. Prod./Dir.: Steve

Tingali; Prod.: Randel Cole.

Formats: 16/35mm, 1". Facilities: studio—800 sq. ft.

BILL RASE PRODUCTIONS INC., 955 Venture Court, Sacramento, CA 95825. (916) 929-9181. Pres.: Bill Rase.

Formats: rec'g—1/2", 3/4", 1", 2", VHS & Beta, 1/2" B/W reel; dupl'n—1/2", 3/4", 1", 2" VHS & Beta.

DAVID RATHOD PRODUCTIONS, 1810 Harrison St., San Francisco, CA 94103. (415) 861-8500.

Formats: 16/35mm. Video Clips: Bangles, "Hero Takes A Fall," among others.

RAZOR PRODUCTIONS, 9000 Sunset Blvd., Suite 403, Los Angeles, CA 90069. (213) 274-9968. Owner: John B. House. Formats: 16/35 mm, 1/2", 3/4", 1", 2".

Video Clips: YES Concert in Canada; Pat Benatar, "We Belong Together."

REBO ASSOC., 530 West 25th St., New York, NY 10001. (212) 989-9466. Pres.: Barry Rebo.

Formats: 1", 1/2" Betacam, recam.

Facilities: production facil., 6 camera mobile truck, editing rooms.

Video Clips: Willie Nile, "Modern Man;" Will Powers, "Opportunity."

RECORD PLANT STUDIOS, 321 W. 44th St., New York, NY 10036. (212) 581-6505. Owner: Roy Cicala; Dir./Remote Recd'g: David Hewitt; GM: Mitch Plotkin; Contact: Randi Greenspein.

RECORDED LIVE PRODUCTIONS INC., 250 San Gabriel Dr., Rochester, NY 14610. (716) 442-9527. Owner & Prod'r: Shawn P. Downey. (Independent Producer/Director) Formats: rec'g—1", 3/4"; dupl'n—2", 1", 3/4".

RED CAR EDITING, 1040 N. Las Palmas, Los Angeles, CA 90038. (213) 466-4467. Owner/Prod./Ed.: Larry Bridges; Operations Mgr.: Natalie Lum. Formats: 16/35mm.

Facilities: 3 cams, offline 3/4"—access to all online facil. & sound facilities.

Video Clips: The Gap Band, "Jam the Mottha."

REDLINE RECS. & VIDEOWORKS, Box 282, Centuck Sta., Yonkers, NY 10710. (914) 963-1128. Owner: Gene Fiorot; Prod'rs: Steve Alpert, Gene Fiorot.

Formats: rec'g & dupl'n—3/4". Facilities: studio—5 JVC KY color cams; 2 S.E.G.'s; time base corrector; Proc amp; Chroma-key; JVC 8600 3/4" VTR; mobile/portable—(see studio equip. above); post-prod'n—JVC 8600 3/4" VTR; Cezar IVC edit controller; Sony 2860 3/4" editing system; time base corrector; Proc amp; 2 S.E.G.'s; 31 band audio equalizer; Sony 5850 editing system w/440 edit controller & RAMSA 16-tr. audio mixer.

REEL MAGIC, 20831 Burbank Blvd., Woodland Hills, CA 91367. (818) 762-5690. Contact: Kimberly Faber. Format: 16/35mm.

Video Clips: John Waite, "Missing You."

ROCK SOLID PRODUCTIONS, 1907 W. Burbank Blvd., Burbank, CA 91506. (818) 841-8220. Prod.: David Griffin; Dir./Ed.: Geoffrey Leighton; Dir.: Anita Clearfield.

Video Clips: Kim Carnes, "Bette Davis Eyes."

ROCKAMERICA/SOFT FOCUS PRODUCTIONS, 27 E. 21st St., New York, NY 10010. (212) 475-5791. Owner & Prod'r: Edward Steinberg; Prod. Mgr.: Paul Mellett.

Formats: rec'g & dupl'n—1", 3/4", 1/2" Beta Hi-Fi & VHS. (PAL & SECAM modes available)

Facilities: studio—insert stage; mobile/portable—1" or 3/4" VTR's; Ikegami HL-79 cams; van w/40' "cherry picker" & generator; post-prod'n—3/4" & 1" interformat computer editing; MACH I; special audio sweetening.

WARREN ROSENBERG VIDEO SERVICES, 308 E. 79th St., New York, NY 10021. (212) 744-1111. Pres.: Warren Rosenberg.

Facilities: studio—tape to film transfers.

RUGGLES-REBER & ASSOC., 4324 Promenade Way, Suite 311, Marina del Rey, CA 90291. (213) 822-3189 (Mr. Ruggles), 545-9591 (Mr. Reber). Partners: Wesley Ruggles Jr., Gary Reber. Format: 1".

Facilities: studio, mobile/portable & post-prod'n—8 Ikegami

(Continued on page TA-52)

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THE CLUB AT THE SPECTRUM

TOP ARTISTS

The following is a list of top chart artists and their record labels, booking agents, personal managers and contacts. Artist selection was based predominantly upon point totals that accounted for the number of records each artist had on a particular Billboard chart, the positions of those records and the number of weeks they were on a chart.

Charts used include the following: Adult Contemporary Artists, Black Singles, Black LPs, Country Singles, Country LPs, Disco/Dance Artists, Jazz LPs, Pop Singles, and Pop LPs. Information was supplied mainly by the artists' record companies and booking agents. All listing information is checked for accuracy as of editorial listing deadline. However, Billboard is not responsible for changes in management, bookings or any other related business associations that may supersede the listings contained herein.

The addresses and telephone numbers for the booking agents, personal managers and contacts follow this section.

AIR SUPPLY, Arista Records. Booked by: ICM. Managed by: Jet Management.

ALABAMA, RCA Records. Managed by: Morris & Assoc., Dale Morris.

ALLEN, DEBORAH, RCA Records. Booked by: APA.

ANDERSON, JOHN, Warner Bros. Records. Booked by: Country Gold Talent. Managed by: Gene Ferguson.

ART OF NOISE, Island Records. Contact: ZTT Records.

ATKINS, CHET, Columbia Records. Booked by: Sutton Artists.

ATLANTA, MCA Records. Booked and Managed by: MDJ, Larry McBride.

ATLANTIC STARR, A&M Records. Booked by: Triad Artists, Inc. Managed by: Cole Classic Management.

AUSTIN, PATTI, Qwest Records. Booked by: Triad Artists, Inc.

BANDY, MOE, Columbia Records. Booked by: Ronnie Spillman.

BAR KAYS, THE, Mercury Records. Booked by: Norby Walters Assoc. Managed by: Allen Jones.

BARNES, REV. F.C. & SISTER BROWN, Atlanta Int'l Records. Booked & Managed by: Rev. Janice Brown.

BASIL, TONI, Chrysalis Records. Managed by: Rick Dobbis.

BENATAR, PAT, Chrysalis Records. Managed by: Rick Newman, New Star Ent.

BENSON, GEORGE, Warner Bros. Records. Booked by: William Morris Agency.

BERLIN, Geffen Records. Booked by: Triad Artists, Inc. Managed by: Perry Watts-Russell.

BIG COUNTRY, Mercury Records. Booked by: ATI. Managed by: Cairo Management, Ian Grant.

BISHOP, STEPHEN. Booked by: Triad Artists, Inc.

BITTER SWEET ALLEY, Orient/RCA Records. Managed by: Star Artist Management, Inc.

BLACKFOOT, J, Soundtown. Booked by: Triad Artists Agency.

BODY ELECTRIC, THE. Booked by: Music & Talent Mktg. Consultants, Terry Charles.

BOFILL, ANGELA, Arista Records. Booked by: William Morris Agency. Managed by: Vincent Romona.

BON JOVI, Mercury Records. Booked by: Premier Talent Agency. Managed by: Doc McGhee.

BRADY, PAUL, 21 Records. Managed by: Damage Management, Paul Cummins.

BRANIGAN, LAURA, Atlantic Artists Records. Booked by: APA.

BRUCE, ED, RCA Records. Managed by: Bruce Ents.

BRYSON, PEABO, Capitol & Elektra Records. Booked by: William Morris Agency. Managed by: David Franklin.

BUFFETT, JIMMY, MCA Records. Managed by: Front Line Management.

CAMEO, Atlanta Artists Records. Booked by: Norby Walters Assoc. Managed by: Bunny Ransome.

CARA, IRENE, Geffen Records. Managed by: Selma Rubin.

CAREY, TONY, MCA Records. Booked by: DMA. Managed by: Whimpia, Bill Franzblau.

CARS, THE, Elektra Records. Booked by: ATI. Managed by: Lookout Management.

CASH, JOHNNY, Columbia Records. Booked by: Artists Consultants.

CASH, ROSANNE, Columbia Records. Booked by: APA.

CHARLES, RAY, Columbia Records. Booked by: Triad Artists, Inc.

CHERI, 21 Records. Managed by: Kendall Minter.

CHERRELLE, Tabu Records. Managed by: George Murphy.

CHICAGO CHARLIE & THE BUSINESSMEN, Bluefire Records. Booked & Managed by: The Top Secret Agency.

CLARK SISTERS, THE, Sound of Gospel. Booked by: Triad Artists, Inc.

CLINTON, GEORGE, Capitol Records. Booked by: Norby Walters Assoc. Managed by: Nene Montez.

COE, DAVID ALLAN, Columbia Records. Booked by: In Concert Int'l.

COLLINS, PHIL, Atlantic Records. Booked by: ITT. Managed by: Hit & Run Music Ltd.

CON FUNK-SHUN, Mercury Records. Booked by: Norby Walters Assoc. Managed by: Kreitzman & Sobel Management.

CONLEE, JOHN, MCA Records. Booked & Managed by: Conlee Enterprises, Dave Roberts.

CONLEY, EARL THOMAS, RCA Records. Booked by: Triad Artists, Inc. Managed by: Management Plus, Georgeann Galante.

COSTELLO, ELVIS & THE ATTRACTIONS, Columbia Records. Booked by: ATI.

CROSS, CHRISTOPHER, Columbia Records. Booked by: William Morris Agency.

CRUSADERS, THE, MCA Records. Booked by: Triad Artists, Inc., Don Fischel. Managed by: Greif-Garris Management, Sid Garris, George Greif.

CULTURE CLUB, Virgin/Epic Records. Booked by: ICM.

CYMONÉ, ANDRE, Columbia Records. Booked & Managed by: National Talent Assoc., Inc., Marty Essen.

D TRAIN, Prelude Records. Booked by: Norby Walters Assoc. Managed by: Tom Hoover.

DALTON, LACY J., Columbia Records. Booked by: William Morris Agency.

DANIELS, BAND, CHARLIE, Columbia Records. Booked by: ICM.

DAVIES, GAIL, RCA Records. Booked by: William Morris Agency.

DAVIS, MILES, Columbia Records. Booked by: Ted Kurland Assoc.

DAZZ BAND, THE, Motown Records. Booked by: Norby Walters Assoc. Managed by: Peter Golden.

DEBARGE, Gordy Records. Booked by: William Morris Agency. Managed by: DePasse & Jones Management.

DEELE, Solar Records. Booked & Managed by: Pablo & Assoc.

DEF LEPPARD, Mercury Records. Booked by: ATI. Managed by: Burstein.

DIAMOND, NEIL, Columbia Records. Managed by: Concert West.

DIMEOLA, AL, Columbia Records. Booked by: Premier Talent Agency.

DOMINATRIX, Streetwise Records. Booked by: Norby Walters Assoc. Managed by: Uproar Records.

EARLE, STEVE, Columbia Records. Booked by: ICS Talent.

EARONS, THE, Island Records. Contact: Geri Berman Int'l Ltd.

EDWARDS, DENNIS, Gordy Records. Booked by: Associated Booking, Paul LaMonica.

FAIRCHILD, Gold Mountain Records (A&M). Booked & Manag-

ed by: National Talent Assoc., Inc., Marty Essen.

FEMINO, JIM, Road Records. Managed by: Music Services of America.

FIXX, THE, MCA Records. Booked by: FBI, Ian Copeland. Managed by: Ed DeJoy.

FLACK, ROBERTA. Booked by: William Morris Agency.

FONDA, JANE, Columbia Records. Contact: The Workout.

FORD, LITA, Mercury Records. Contact: Jet Entertainment, Don Arden.

FRANKLIN, RODNEY, Columbia Records. Booked by: Associated Booking.

FREY, GLENN, MCA Records. Managed by: Larry Fitzgerald/Mark Hartley.

FRICKE, JANIE, Columbia Records. Booked by: William Morris Agency.

GATLIN, LARRY & THE GATLIN BROTHERS BAND, Columbia Records. Booked by: D.J. McLachlan.

GAYLE, CRYSTAL, Warner Bros. Records. Booked by: William Morris Agency.

GENESIS, Atlantic Records. Booked by: ITT. Managed by: Hit & Run Music Group Ltd.

GILLEY, MICKEY, Columbia Records. Booked by: In Concert Int'l.

GILMORE, DAVID, Columbia Records. Booked by: EMKA Productions.

GLOVER, ROGER, 21 Records. Managed by: Thames Talent, Ltd., Bruce Payne.

GOLDEN EARRING, 21 Records. Managed by: 21 Management, Inc., Fred Haayen, Linda Gaeta.

GOSDIN, VERN, Compleat Records. Booked by: McFadden & Associates. Managed by: The Management Group (TMG), Robert J. Jones.

GRANT, AMY, Myrrh Records. Contact: Blanton/Harrell Assoc.

GRAY, MARK, Columbia Records. Booked by: William Morris Agency.

GREEN, AL, Myrrh Records. Contact: Full gospel tabernacle.

GREENWOOD, LEE, MCA Records. Booked by: Jim Halsey Int'l. Managed by: Greenwood-McFadden Management, Mary McFaden.

HAGGARD, MERLE, Columbia Records. Booked by: Tex Whitson.

HALL, DARYL & JOHN OATES, RCA Records. Booked by: Creative Artists Agency.

HANCOCK, HERBIE, Columbia Records. Booked by: Creative Artists Agency. Managed by: David Rubinson.

HARRIS, EMMYLOU, Warner Bros. Records. Booked by: Monterey Peninsula Artists.

HARTMEN, DAN, MCA Records. Booked & Managed by: Robert Finkelstein.

HOLLIDAY, JENNIFER, Geffen Records. Booked by: APA. Managed by: Shankman/DeBlasio.

IDOL, BILLY, Chrysalis Records. Managed by: Aucoin Burke Management, Inc., William M. Aucoin, Brendan Burke.

IGLESIAS, JULIO, Columbia Records. Booked by: William Morris Agency.

INGRAM, JAMES, Qwest Records. Contact: Qwest Records.

IRON MAIDEN, Capitol Records. Booked by: ATI.

JACKSON, JERMAINE, Motown & Arista Records. Booked by: ICM. Contact: Katz, Wessman & Cherry, PC.

JACKSON, JOE, A&M Records. Booked by: ITG, Wayne Forte. Managed by: Select Artists Group.

JACKSON, MICHAEL, Epic Records. Managed by: Frank Dileo.

JACKSONS, Epic Records. Contact: Joe Jackson.

JAMES, RICK, Gordy Records.

Booked by: Norby Walters Assoc. Managed by: Mary Jane Productions.

JENNINGS, WAYLON, RCA Records. Booked by: Mark Rothbaum. Managed by: JRM, Jerry Margolis.

JOEL, BILLY, Columbia Records. Managed by: Frank Management.

JOHN, ELTON, Geffen Records. Booked by: Howard Rose. Managed by: Connie Hillman.

JONES, GEORGE, Columbia Records. Booked by: Country Gold Talent.

JONES, HOWARD, Elektra Records. Booked by: ITT. Managed by: Friars Management, David Stops.

JONES, TOM, Mercury Records. Booked by: ICM. Managed by: Gordon Mills Enterprises.

JOURNEY, Columbia Records. Booked by: Nightmare Productions.

JUDAS PRIEST, Columbia Records. Booked by: Premier Talent Agency.

JUDDS, THE, RCA Records. Booked by: Jim Halsey Int'l. Managed by: The Woody Bowles Co., Inc., Woody Bowles.

KANSAS CITY, Eagle Records. Booked by: The Top Secret Agency.

KASHIF, Arista Records. Booked & Managed by: Hush/New Music Group.

KENNY G., Arista Records. Booked by: William Morris Agency. Managed by: Dennis Turner.

KHAN, CHAKA, Warner Bros. Records. Booked by: Triad Artists, Inc.; Norby Walters Assoc. Managed by: Burt Zell Management.

KING, EVELYN "CHAMPAIGN", RCA Records. Booked by: Norby Walters Assoc. Managed by: Bob Schwaid.

KISS, Mercury Records. Booked by: ATI. Managed by: Glickman/Marks Management Corporation.

KLUGH, EARL, Capitol Records. Booked by: William Morris Agency.

KOOL & THE GANG, De-Lite Records. Booked by: Norby Walters Assoc. Managed by: TMW Management Service, Inc.

KRAFTWERK, Warner Bros. Records. Booked by: Premier Talent Agency.

KYOTO. Booked by: Music & Talent Mktg. Consultants, Terry Charles.

LAI D BACK, Sire Records. Contact: Medley Records, Kjeld Wennick, Michael Ritto.

LAKESIDE, Solar Records. Booked by: Norby Walters Assoc. Managed by: Griff-Co.

LAUPER, CYNDI, Portrait Records. Booked by: Premier Talent Agency.

LEE, BRENDA, MCA Records. Booked by: In Concert International. Managed by: Ronnie Shacklett.

LEE, JOHNNY, Warner Bros. Records. Booked by: In Concert International.

LEWIS, HUEY & THE NEWS, Chrysalis Records. Managed by: Bob Brown, Hulex Corp.

LEWIS, RAMSEY, Columbia Records. Booked by: Triad Artists, Inc.

LOGGINS, KENNY, Columbia Records. Booked by: Triad Artists, Inc.

LORBER, JEFF, Arista Records. Managed by: Left Bank Management.

LYNN, CHERYL, Columbia Records. Booked by: Norby Walters Assoc.

MADONNA, Sire Records. Booked by: William Morris Agency. Managed by: Wisner DeMann Entertainment, Inc.

MANDRELL, BARBARA, MCA Records. Booked by: World Class Talent. Managed by: Mandrell Management, Irby Mandrell.

MANDRELL, LOUISE, RCA Records. Booked by: World Class Talent. Managed by: Mandrell Management, Irby Mandrell.

MANHATTAN TRANSFER, Atlantic Records. Booked by: APA. Managed by: Avnet Management.

MANILOW, BARRY, Arista Records. Contact: Hasting, Clayton & Tucker.

MCCARTNEY, PAUL, Columbia Records. Contact: MPL Communications.

MCCLAIN, CHARLY, Columbia Records. Booked by: In Concert Int'l.

MCDOWELL, RONNIE, Columbia Records. Booked by: In Concert Int'l.

MCENTIRE, REBA, MCA Records. Booked by: ICM. Contact: Bill Carter.

MCVIE, CHRISTINE, Warner Bros. Records. Booked by: Creative Artists Agency.

MEECE, DAVID, Myrrh Records. Contact: Wes Yoder.

MEN AT WORK, Columbia Records. Booked by: Triad Artists, Inc.

MENDES, SERGIO, A&M Records. Booked by: Triad Artists, Inc.

MIDNIGHT STAR, Solar Records. Booked by: Ray Calloway. Managed by: Mid Star Music.

MIGHTY CLOUDS OF JOY, THE, Myrrh Records. Managed by: Zachary Glickman.

MILLS, STEPHANIE, Casablanca Records. Booked by: William Morris Agency. Managed by: Starlight Music, Inc.

MILSAP, RONNIE, RCA Records. Booked by: Headline Int. Talent. Managed by: Wisner & Demann Entertainment, Inc.

MOORE, MELBA, Capitol Records. Managed by: Hush Productions.

MORRIS, GARY, Warner Bros. Records. Booked by: Jim Halsey Int'l.

MOTELS, THE, Capitol Records. Booked by: Creative Artists Agency.

MOTLEY CRUE, Elektra Records. Booked by: ATI. Managed by: Doug Sailor, Doc McGhee.

MURPHY, EDDIE, Columbia Records. Booked by: ICM.

MURRAY, ANNE, Capitol Records. Booked by: APA. Managed by: Balmur Ltd.

NELSON, WILLIE, Columbia Records. Booked by: Mark Rothbaum.

NEW EDITION, Streetwise/MCA Records. Managed & Booked by: Jump & Shoot Productions, Rick Smith, Bill Dern.

NEWTON JOHN, OLIVIA, MCA Records. Booked by: Triad Artists, Inc. Managed by: Roger Davies.

NEWTON, JUICE, RCA Records. Booked by: Monterey Peninsula Artists. Managed by: Stage Right Ltd., Richard Landis.

NIGHT RANGER, Camel/MCA Records. Booked by: Monterey Peninsula Artists. Managed by: Bruce Cohn Management, Kathy Nelson.

NITTY GRITTY DIRT BAND, Warner Bros. Records. Booked by: Jim Halsey Int'l.

O'BRYAN, Capitol Records. Booked by: William Morris Agency. Managed by: Don Cornelius.

OAK RIDGE BOYS, THE, MCA Records. Booked by: Jim Halsey Int'l. Managed by: Priority Management.

OCEAN, BILLY, Arista Records. Booked by: ICM.

ONE WAY. Booked by: Norby Walters Assoc. Managed by: Perk's Music, Irene Perkin.

OSBORNE, JEFFREY, A&M Records. Booked by: Triad Artists, Inc. Managed by: Jack Nielson.

OSBOURNE, OZZY, CBS Assoc. Records. Booked by: ATI.

PARKER, JR., RAY, Arista Records. Booked by: Creative Ar-

(Continued on page TA-51)

BOOKING AGENTS, PERSONAL MANAGERS & CONTACTS

(Continued from page TA-51)

- FULL GOSPEL TABERNACLE, 787 Hale Rd., Memphis, TN.
- FULMER, CARROLL, 7513 Lake Dr., Orlando, FL, (305) 855-8920.
- GLICKMAN, ZACHARY, 19301 Ventura, Suite 205, Tarzana, CA, (818) 708-1300.
- GLICKMAN/MARKS MANAGEMENT CORP., 655 Madison Ave., New York, NY, (212) 752-7455, Chris Lendt.
- GOLD MOUNTAIN, INC. (See Premier Talent Agency)
- GOLDEN, PETER. (See Crosslight)
- GRANT, MARSHALL, Box 2703, Staunton, VA, (703) 885-7297.
- GREENWOOD-MCFADEN MANAGEMENT, 1111 16th Ave. South, Nashville, TN, (615) 327-0533.
- GREIF-GARRIS MANAGEMENT, 8467 Beverly Blvd., Los Angeles, CA, (213) 653-4780, Sid Garriss, George Greif.
- GRIFFCO, 1635 N. Cahuenga Blvd., 6th Floor, Hollywood, CA, (213) 461-0390.
- HALLMARK CO., 15 Music Sq. West, Nashville, TN, (615) 254-1528, John Dorris.
- HALSEY AGENCY, JIM, 322 S. Norwood, Tulsa, OK, (918) 663-3883; 9000 Sunset Blvd., Los Angeles, CA, (213) 278-3397; 2 Music Cir. South, Nashville, TN, (615) 242-0209; 1930 Century Park West, Los Angeles, CA, (213) 552-1100.
- HARMON, DANNY, 1127 E. Horter, Philadelphia, PA, (215) 276-2129.
- HEADLINE INT'L TALENT, 12 Music Cir. South, Nashville, TN, (615) 256-7585, Charles Dorris.
- HILLMAN, CONNIE, 1137 2nd St., Santa Monica, CA, (213) 394-0234.
- HIT & RUN MUSIC LTD., London, England, 01-581-0261.
- HOOVER, TOM, Box 1281, Murray Hill Station, New York, NY, (212) 889-0094.
- HULEX CORP., Box 819, Mill Valley, CA, (415) 381-0181.
- HUSH PRODUCTIONS, 231 West 58th St., New York, NY, (212) 582-1095.
- ICM, 40 West 57th St., New York, NY, (212) 556-5600; 8899 Beverly Blvd., Los Angeles, CA, (213) 550-4138, 550-4371; 1207 17th Ave. South, Nashville, TN, (615) 327-1700.
- ICS, 1201 Division St., Nashville, TN, (615) 255-1313.
- IN CONCERT INT'L, Box 22419, 117 16th Ave. South, Nashville, TN, (615) 244-9550.
- ITG, 200 West 57th St., New York, NY, (212) 246-8118.
- ITT, (212) 246-8118.
- JACKSON & CO., Box 798, Lancaster, TX, (214) 225-2382, Randy Jackson.
- JAYSON PROMOTIONS, Box 1189, Hendersonville, TN, (615) 822-1100.
- JET MANAGEMENT, 8730 Sunset Blvd., Suite 200, Los Angeles, CA, (213) 652-0811.
- JLP PRODUCTIONS, Box 46425, Los Angeles, CA, (213) 650-4978.
- JONES MANAGEMENT, ALLEN, 904 Raynor St., Memphis, TN, (901) 726-9100.
- JONES MANAGEMENT, PHIL, (615) 255-8215.
- JRM, 1901 Ave. of the Stars, Suite 888, Los Angeles, CA, (213) 551-2888, Jerry Margolis.
- JUMP & SHOOT PRODUCTIONS, 1501 Broadway, New York, NY, (212) 840-2200, Rick Smith, Bill Dern.
- KATZ, GALLIN & MOREY, 9255 Sunset, Hollywood, CA, (213) 273-4210, Sandy Gallin.
- KATZ, RAY, 9225 Sunset Blvd., Suite 115, Los Angeles, CA, (213) 273-4210.
- KLEIN, ALAN. (See Norby Walters Assoc.)
- KRAGEN & CO., KEN, 1112 N. Sherbourne Dr., Los Angeles, CA, (213) 854-4400; 8 Cadman Plaza, Brooklyn, NY, (212) 854-2544.
- KREBS, DAVID, 30810 Broadbeach Rd., Malibu, CA, (213) 457-8335.
- KREITZMAN & SOBEL MANAGEMENT, 4936 1/2 Van Nuys Blvd., Sherman Oaks, CA, (213) 986-2302.
- LEE ATTRACTIONS, BUDDY, 38 Music Sq. East, Suite 300, Nashville, TN, (615) 244-4336; 100 West 57th St., Suite 9E, New York, NY, (212) 247-5216; 3821 West Park Dr., Kansas City, MO, (816) 454-0839.
- LEFT BANK MANAGEMENT, 2519 Carman Crest Dr., Hollywood, CA, (213) 850-6266.
- LIGHT TALENT, DON, 1100 17th Ave. South, Nashville, TN, (615) 329-1100.
- LOOKOUT MANAGEMENT, 9120 Sunset Blvd., Los Angeles, CA, (213) 278-0881.
- MANAGEMENT GROUP, THE (TMG), 14 Music Cir. East, Nashville, TN, (615) 242-2094, R.J. Jones.
- MANAGEMENT PLUS, 30 Music Sq. West, Nashville, TN, (615) 255-5904, Georgeann Galante.
- MANDRELL MANAGEMENT, 38 Music Sq. East, Nashville, TN, (615) 244-4030, Irby Mandrell.
- MARANATHA KIDS, THE, (213) 850-5757.
- MARTIN, MARY, 3805 Princeton Ave., Nashville, TN, (615) 298-3555.
- MARY JANE PRODUCTIONS, 6255 Sunset, Los Angeles, CA, (213) 468-3500.
- MASSEY, DAVID, 18 Abington Mansion, London, England, 01-937-9379.
- MCGHEE, DOC, 240 Central Park South, Suite 2B, New York, NY, (212) 586-7300; 700 Biltmore Way, Suite 11D, Coral Gables, FL, (305) 442-9432.
- MCLACHLAN, D.J. (See APA)
- MDJ, Box 7340, Atlanta, GA, (404) 892-5559, Larry McBride.
- MEDLEY RECORDS, Skelmonsevej 10, Denmark, Kjeld Wernick/Michael Ritto.
- MIDSTAR MUSIC, 1717 Section Rd., C5, Cincinnati, OH, (513) 531-3700.
- MILLS ENTS., GORDON, 10100 Santa Monica, Suite 205, Los Angeles, CA, (213) 552-0044.
- MIMS, CHARLES. (See Class Act)
- MINTER, KENDALL, 221 West 47th St., New York, NY, (212) 586-6130.
- MONK, CHARLIE, (615) 327-3263.
- MONTEREY PENINSULA ARTISTS, Box 7308, Carmel, CA, (408) 624-4889.
- MONTEZ, NENE. (See Norby Walters Assoc.)
- MORRIS & ASSOC., 818 19th Ave. South, Nashville, TN, (615) 327-3400.
- MORRIS AGENCY, WILLIAM, 1350 Ave. of the Americas, New York, NY, (212) 586-5100; 151 El Camino Dr., Beverly Hills, CA, (213) 274-7451; Box 150245, Nashville, TN, (615) 385-0310.
- MPL COMMUNICATIONS, London, England.
- MUNAO, SUSAN, 1224 N. Vine, Los Angeles, CA, (213) 467-2227.
- MUSIC & TALENT MKTG. CONSULTANTS, 225 Lafayette St., New York, NY, (212) 219-8245, Terry Charles.
- MUSIC SERVICES OF AMERICA, 327 Coates St., Bridgeport, PA, (215) 277-8307, Jim Femino.
- NATIONAL TALENT ASSOC., INC., 6950 Wayzata Blvd., Golden Valley, MN, (612) 545-8211, Marty Essen.
- NEW STAR ENT., 60 West 70th St., New York, NY, (212) 496-5100, Rick Newman.
- NIELSON, JACK, (213) 465-9905.
- NIGHTMARE PRODUCTIONS, (415) 885-2561.
- NOBLE VISION RECORDS, 3109 Maple Dr. NE, Suite 300, Atlanta, GA, (404) 266-0177, Don Tolle.
- NURI & ASSOC., ERIK, Box 2567, 242 West 121st St., New York, NY, (212) 222-3340.
- OVERLAND PRODUCTIONS, 1775 Broadway, New York, NY, (212) 489-4820, Gary Kurfirst.
- PABLO & ASSOC., 3505 E. Livingston, Columbus, OH, (614) 237-0336.
- PEER SOUTHERN, 1740 Broadway, New York, NY, (212) 265-3910.
- PERKS MUSIC, 23500 S. Cherrymore, Southfield, MI, (313) 358-5686, Irene Perkin.
- PITT, INC., DARYL, 15 East 11th St., Suite 5H, New York, NY, (212) 362-8023.
- POINT MUSIC, London, England, 01-351-6722.
- PREMIER TALENT AGENCY, 3 East 54th St., New York, NY, (212) 758-4900.
- PRINCIPAL MANAGEMENT, 130 West 57th St., Suite 8B, New York, NY, (212) 765-2330, Allen Darst.
- PRIORITY MANAGEMENT, 329 Rockland, Hendersonville, TN, (615) 824-4924.
- QWEST RECORDS, 7250 Beverly Blvd., Suite 207, Los Angeles, CA, (213) 934-4711.
- RAINEY MANAGEMENT, INC., RON, 9454 Wilshire Blvd., Suite 206, Beverly Hills, CA, (213) 859-0661.
- RANSOME, BUNNY, 1422 W. Peachtree NW, Suite 816, Atlanta, GA, (404) 892-1434.
- RED BULLET PRODUCTIONS, Box 231, 1213 XS Hilversum, Netherlands, 31 35 857841, Willem van Kooten.
- RHEES MANAGEMENT, JAN, Box 120112, Nashville, TN, (615) 255-5455.
- RIVA RECORDS, 4249 Greenbush Ave., Sherman Oaks, CA, (213) 702-0726, Russell Shaw.
- ROMONA, VINCENT, (212) 288-8100.
- ROSE AGENCY, THE HOWARD, 2029 Century Park East, Los Angeles, CA, (213) 277-3630.
- ROTHBAUM & ASSOC., INC., MARK, 225 Main St., Danbury, CT, (203) 792-2400.
- RTC MANAGEMENT CO., Box 1683, New York, NY, (212) 758-6655.
- RUBIN, SELMA, 104-60 Queens Blvd., Suite 1D, Forest Hills, NY, (212) 896-6051.
- RUBINSON, DAVID. (See Creative Artists Agency, Inc.)
- RUSH PRODUCTIONS, (212) 620-0577.
- SAILOR, DOUG, 240 Central Park South, Suite 2B, New York, NY, (212) 586-7300.
- SCHWAID, BOB. (See Norby Walters Assoc.)
- SCHWARTZ PRODUCTIONS, 400 East 83rd, Suite 4B, New York, NY, (212) 734-1060, Debbie Schwartz.
- SELECT ARTISTS GROUP, 344 West 72nd St., #11A, New York, NY, (212) 799-4663.
- SHACKLETT, RONNIE, Box 110033, Nashville, TN, (615) 256-3054.
- SHANKMAN & DEBLASIO, 185 Peer Ave., Santa Monica, CA, (213) 396-3185.
- SMITH MANAGEMENT, J.R., Box 1088, Cullman, AL, (205) 734-8656.
- SPECTOR, MARK, (212) 315-1410.
- SPILLMAN, RONNIE, (512) 822-2655.
- SPURLOCK, C.K./KS PRODUCTIONS, 128D Volunteer, Hendersonville, TN, (615) 882-1817.
- SRO PRODUCTIONS, 189 Carlton St., Toronto, ON, Canada, (416) 923-5855, Ray Daniels.
- STAGE RIGHT MANAGEMENT, 6856 Los Altos, Hollywood, CA, (213) 876-3133, Richard Landis.
- STAR ARTIST MANAGEMENT, INC., Box 114, Fraser, MI, (313) 979-5115, Ron Geddis.
- STARLIGHT MUSIC, INC., 5807 Tampang Cyn Blvd., Suite D105, Woodland Hills, CA, (213) 716-1377.
- STEVENS, EVEN, (615) 320-5407.
- STIFF RECORDS, 72 St. Peter Sq., London, England, 01-741-1511.
- STOPS, DAVID. (See Friar's Management)
- SUTTON ARTISTS, 119 West 57th St., Suite 818, New York, NY, (212) 977-4870; 11777 San Vicente Blvd., Suite 700, Los Angeles, CA, (213) 820-8110.
- TAFF, RUSS, Box 50423, Nashville, TN, (615) 297-7001.
- TAYLOR AGENCY, JOE, 2401 12th Ave. South, Nashville, TN, (615) 385-0035.
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- TOP SECRET AGENCY, THE, Box 90287, Nashville, TN, (615) 292-7070, Phil Towne.
- TOWNE, PHIL. (See The Top Secret Agency)
- TRIAD ARTISTS, INC., 9200 Sunset Blvd., Suite 823, Los Angeles, CA, (213) 273-7103.
- TURNER MANAGEMENT, DENNIS, 648 N. Robertson, Los Angeles, CA, (213) 854-6488.
- 21 MANAGEMENT, INC., 161 West 54th St., Suite 401, New York, NY 10019. (212) 664-7900. Linda Gaeta, Fred Haayen.
- 21ST CENTURY WOLFF PRODUCTIONS, The Old House, Shepperton Studio Centre, Post #40, Studios Rd., Shepperton, Middlesex, England, 44 9328 62688, John Wolff.
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- UPROAR RECORDS, c/o Streetwise Records, 1790 Broadway, New York, NY, (212) 757-9880.
- VARIETY ARTISTS INT'L, 412 Excelsior Blvd., Minneapolis, MN, (612) 925-3440; 9073 Nemo St., 3rd Floor, Los Angeles, (213) 858-7800.
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- ZELL MANAGEMENT, BURT. (See Norby Walters Assoc. or Triad Artists, Inc.)
- 847-3724. Pres.: Bill Hogan. Formats: rec'g & dupl'n—2", 1", 3/4" Betacam, 1/2" VHS & Beta.
- SWA PRODUCTIONS, 144 East 44th St., New York, NY 10017. (212) 661-9580. Dirs.: Tom Buckholtz, Greg Snazelle, Jerry Shore. Formats: 16/35mm, 1/2", 3/4", 1", 2". Facilities: 2 studios (New York & New Orleans)—NY—50' x 50', N. Orleans—80' x 60'. Video Clips: Journey, "Separate Ways."
- SAMFILM STUDIOS, Box 6616, Carmel, CA 93921; 591 Ortiz Sand City, CA 93955. (408) 394-3800. Owner, Prod'r & Dir.: Sam Harrison; Gen. Mgr.: Judy Harrison. Formats: rec'g—1" type C, 3/4" U-matic; dupl'n—2", 1", 3/4", 1/2". Facilities: studio—30' x 40' professionally equipped soundstage w/180° hard cyc; complete lighting & grip packages; 3 cam capable; mobile/portable—van (unrestricted travel range); Sharp XC-700 cam; Sony BVU-110 3/4" VTR; Sony color monitors; Shure M67 audio mixer; mics; grip & lighting packages; post-prod'n—3/4" edit suite w/Sony 5850 3/4" VTR w/RM 440 off-line edit controller; Sony audio system; 3 Sony color monitors.
- JOHN SANBORN PRODUCTIONS, 125 Cedar St., New York, NY 10016. (212) 608-3943. Dir.: John Sanborn; Prod.: Mary Perillo. Formats: 1".
- OLEY SASSONE PRODUCTIONS, 2701 Charles St., New Orleans, LA 70117. (504) 949-0232. Pres.: Oley Sassone; Prods.: Renee Perrin, Joseph Sassone; Dir./Cam.: Oley Sassone. Formats: 16/35mm.
- SCENE THREE INC., 1813-Eighth Ave. S., Nashville, TN 37203. (615) 385-2820. Owners: Marc Ball, Kitty Moon; Client Servs.: Debbie Pfaelzer. Formats: rec'g—1"; dupl'n—2", 1", 3/4" Beta & VHS. Facilities: studio—100' x 100' studio w/computerized lighting, audience access areas & specially designed set storage; mobile/portable—45' mobile prod'n center, up to 8 Ikegami HK-302 pedestal & HL-79 & HL-79A hand held cams; RCA 1" VTR's; Harrison audio board; Studer 24-tr. audio recorder; 3M/E switcher; stereo audio cart machines; Tulip crane; Elemack Cricket dolly; HMI's and full lighting & support equip.; 25 station wireless intercom system; post-prod'n—CMX 340X 1" edit suite; 2-ch. SqueezeZoom; Vital switcher; ADO; RCA TH200A 1" & TR-600A 2" VTR's; Studer 24-tr. audio recorder; Chyron electronic titling; black & white graphics cam.
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- SECOND STORY TV, c/o David Brownstein, 118 East 11th St., Suite 2C, New York, NY 10003. (Continued on page TA-52A)

Video Music Index

(Continued from page TA-49)

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SPOTLIGHT ON

ITALY

GIANNA NANNINI: Ricordi artist



VASCO ROSSI: Top Italian male singer



NOVECENTRO: Domestic signing to WEA Italiana scored heavily with "Moving On"



RAF: Carrere artist whose "Self Control" single charted internationally as did Laura Branigan's U.S. version.



GRUPPO ITALIANO: Another consistently popular Italian band.



ANTONELLO VENDITTI: An established Italian artist whose popularity has survived the "crisis" in domestic music.



RICCARDO COCCIANTE: First Italian artist to be signed to Virgin Records, bilingual, and as big in France as in his homeland.

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 early this year, via a drugs bust, but his pop popularity was not dented. His new LP is a bestseller. His concert appearances pull capacity audiences, his summer trek probably the one really successful tour.

Gianni 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 Ricordi artist was helped by the hit "Fotoromanza" and a vidclip 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: Riccardo 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 marketed 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-title 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 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 round the world in his version and that of Laura Branigan. And the group Noventa has scored for WEA with a same-vein number "Moving On."

Piero La Falce, president of CBS Dischi 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./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 much more sensitive to the need for originality. Artists have their own influences, 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 us 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 I-6)

SPOTLIGHT ON

ITALY

Executive Platform

INDUSTRY LEADERS BEMOAN OVEREXPOSURE OF MUSIC IN MEDIA CUTTING INTO SALES

By VITTORIO CASTELLI

Left, GIUSEPPE ORNATO, president of AFI, Italy's IFPI group: "Overexposure of music everywhere puts people off buying records."



Right, GUIDO RIGNANO, promoter of the Italian Federation of Music: "All sectors of the music business must join forces to beat our problems."

Left, GIUSEPPE VELONA, president of Univideo, Italian video industry group.



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 Fonografici 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 9.7%, 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 cassette 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 did not 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."

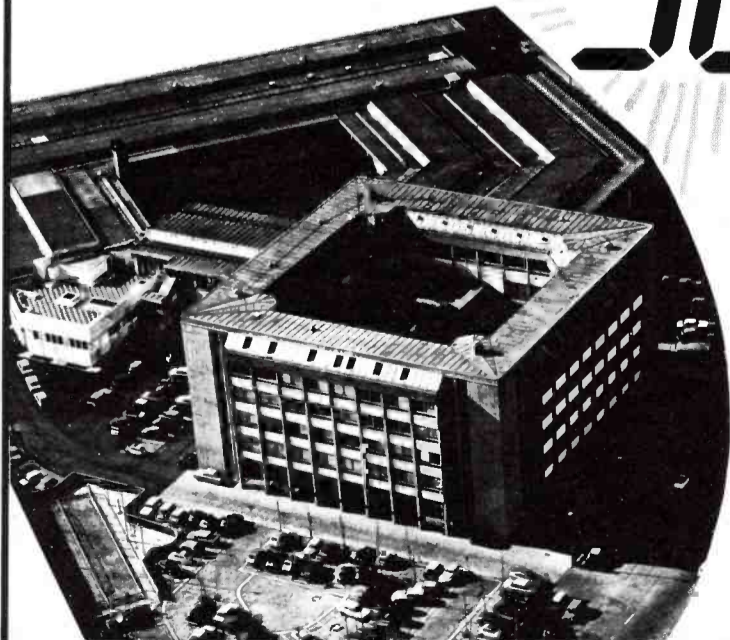
He says that there is encouragement in some positive results in the Italian industry's fight against "the traditional enemy" of piracy. "Many successful raids against offenders have cut back the levels of pirate action."

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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SPOTLIGHT ON

ITALY

The turning point for the use of television advertising for records in Italy was a major campaign by Baby Records launched in the summer of 1983. While the idea of small-screen promotion wasn't exactly new, the Baby project, masterminded by company president Freddy Naggiar, was centered on three LP packages, with special emphasis on the "Mirage" hits compilation, and it generated total sales of a million units.

The Italian record industry, hit by all kinds of economic problems, reacted fast to the success and in no time the marketplace was flooded by compilations of all kinds. Today the "TV record" is a key part of the industry.

Alexis Rotelli, managing director EMI Italiana, splits tv records into two kinds: general compilations of hits and "greatest hits" of specific individual artists. He says: "If it's true that the high cost of television spots is justified by bringing into the record stores a sector of the public which usually doesn't buy records, then the 'greatest hits' kind is more effective, because it's basically aimed at a more adult public which needs that extra stimulation or enticement to buy recorded music.

"But there's much less point in aiming tv spots at record packages aimed at the youngsters. They already know what's available and big and costly tv campaigns won't do anything to boost sales. The usual hits compilation anyway makes sense only if it's well-produced and if there aren't too many around at any one time. Unfortunately, they've simply mushroomed in the past year or so. Many have nothing original to offer. Some producers complete their packages of original recordings with cover versions and that's a further turn-off for the public."

Rotelli draws a comparison with the LPs and prerecorded cassettes initially launched in Italy for sale in newstand kiosks. "The first releases were handled with care and they sold well. Then quality dropped and quantity increased. The standards were seen to be bad. Record company reactions were mixed.

Costly Competition Chokes Marketplace

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."

Adds 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."

Liliana 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 kind of 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 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 top three commercial television networks, Canale 5, Italia 1 and Retequattro 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 price rises 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 Dischi, 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 compilation 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."

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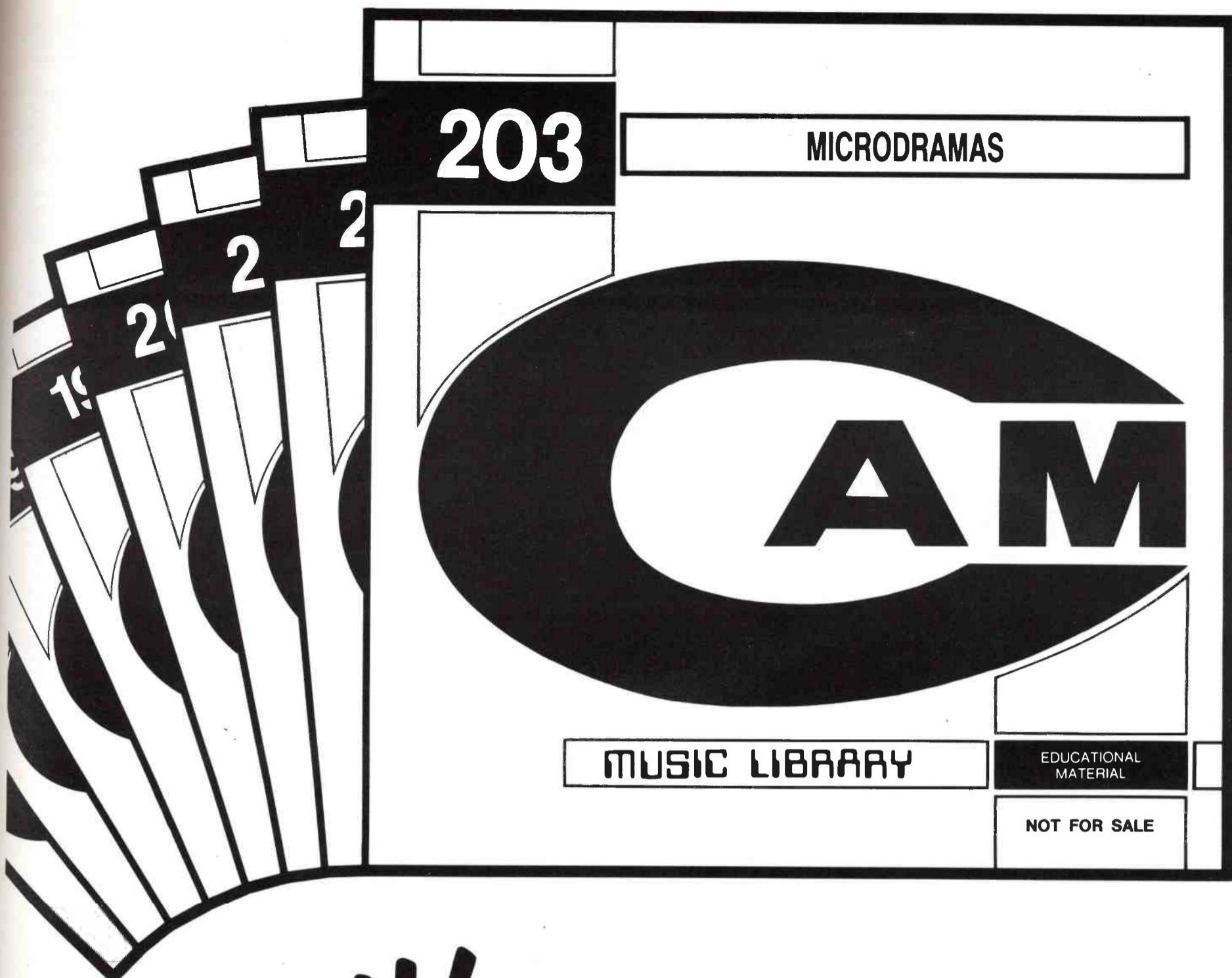
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BETTER TOMORROWS

(Continued from page I-1)

successful, but to me it's a depressing situation from the creativity standpoint. It is so much easier to rearrange fashionable international patterns of music than to set one's own new standards. I can't see why an Italian company should invest on artists who copy foreign music. Only a few will be successful abroad and even those turn out to be one-hit wonders. In 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 develop. At Virgin, we're going our own way where we can. We've produced a new young act, Alberto Solfrini. 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. Virgin has done that with Riccardo Cocciante. "We wanted a big Italian name with international appeal. He's a great choice. He's bilingual, as popular in France as he is in Italy."

"But overall, the problem with breaking new talent is that individual sales have decreased while there are still too many releases when related to the marketplace consumer level of acceptance. And it's my view that the various promotional media are proving less and less effective in breaking new acts. There was a time when the right name at the right time, say a good tv program, could be pushed from nowhere to fame, and fast."

It doesn't happen now, says Mantovani. He blames the record companies for failing to provide original product. There's a demand that records should be played on every available radio/tv station and that reduces chances for emergent talent, not increases it. The competition between radio/tv stations calls for a big-name artist policy. It all adds up, says Mantovani, to overexposure of music. "Choose one medium for strategic promotion, but don't send out product free to everybody. That's not promotion. It's the same with video clips. The record industry found this is an effective promotion format, then gave its product out to anybody who wanted it."

"As usual, 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 vidclips. I'm not talking of ridiculous sums like \$50 to cover expenses, but a worthwhile participation in tv station earnings from advertising when publicity is coupled with our product."

Stresses Mantovani: "Last summer we stopped circulating our vidclips. 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 disaster. And the bigger companies would stand to lose more than the small production units."

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 catalog. Local talent was once a weak spot with WEA in Milan. But we had to reshape our own image to appeal to young emergent talent. We had promising results with an established star such as Drupi, but the real goal now is to break brand-new talents."

Thus 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 a hit if you sell 50,000. Add in hugely inflated production costs and a difficult promotional situation and you have problems.

"But let's emphasize that Italy is a country of immense creative power and it's an integral part of our plans that we expand locally. The cost of newer items, like vidclips, means greater control over product release and also for perseverance in building an act once the record is made. There's little space for new talent."

Before joining WEA in the top job in Italy, Calabrese was with WEA in Belgium. "A key comparison between the Italian market and the northern European territories is that here the crisis is hitting that much more hard. Leisure time is greater, but there's less money available to fill it. Competition is tougher for the spare cash. Record-buying supremacy is under pressure from the home computers and the video games."

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 number of radio and television stations, he says. "In most territories, 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 translate that into profitability."

Sandro Delor, top CGD executive, believes television is "killing" music in Italy. Networks get free-music shows, then abuse the availability. "The public loses interest. You can get 70 or 80 hours of music in one weekend. Why should the record industry work free for television stations? A network spends \$50,000-\$75,000 for a one-hour tv movie, so it should spend at least \$30,000-\$40,000 for music videotapes 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 music, sees the classical market in Italy as being "very much in crisis" and he links with others putting some blame on the entry of the Compact Disc. "There's not enough hardware bought to support a sizeable business turnover. And many former analog record buyers have stopped buying, hoping to get a cut-price CD player."

He adds: "The lack of effective promotion media outside tv spots is alarming me. Television records are simply an emergency solution to get out of the overall crisis. They polarize public attention and take away sales of all other kinds of repertoire. I recall 39 albums being tv promoted in July this year. That's simply too much."

And Sandro 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 careful product selection and use of promotion media. Gone, long gone, are the days when a company could put out a record and look for decent sales through a small publicity campaign. Today, investment in promotion has to be high. Costs have soared in Italy. Much of the traditional media outlets, like tv appearances, have lost effectiveness. Vidclips may be fashionable but they're dangerous because they're so expensive."

"It's all a matter of money and costs. If someone wants to spend \$25,000 on a television spot campaign, I'd say rather than that do nothing. Don't even bring out the record. Or agree to spend \$75,000 at least."

INDUSTRY LEADERS

(Continued from page I-2)

reached an agreement under which the illegal plants were closed.

"AFI's links with political powers can and must go on. We're still loudly insistent, for instance, that records and books should, in a cultural value sense, be rated the same in terms of Value Added Tax. Yet books still carry a VAT rating of 2% on retail price and records are rated at 10%, though it is admitted that's a good bit better than the 18% on recorded product of some three years ago."

Ornato talks, too, of other goals, such as the introduction in Italy of a levy on blank tape and on taperecorders to compensate rights owners for losses caused by the proliferation of home taping. He and AFI are similarly singleminded in pursuit of better legal protection from broadcasting media use of music with no royalty payments.

And he says: "Our future efforts will also center on improving the public image of our product. We have to campaign to promote the unique cultural values and social significance of recorded music in today's society."

Giuseppe Velona, former managing director of WEA Italiana, is now president of **Univideo**, an association set up in May 1984 of Italian producers, distributors and importers of videograms and associated video product. The group is into videocassettes, home computers and so on.

"There's not much similarity between the video and the music markets," says Velona. "Music is passing through a crisis period in Italy. Though video in this territory is moving more slowly than in many other countries, it's still an expanding business. The slow speed is probably due to practical reasons rather than economic matters."

"In Italy, we have some 900 commercial television sta-

tions nationwide, some independent, some within networks. This means a massive exposure of movies and virtually every catalog has been exploited which, in turn, means less consumer demand for the cassette versions. Even so, our video market is clearly taking its own shape. The videocassette eliminates the interruption of commercials and anyway the quality is good."

Velona points to recent mergers in the television field which takes in both the state RAI network and the commercially independent sector. Groupings like that of Silvio Berlusconi, now controlling three top networks, and in virtual control of the commercial field, could cut back the intense competition so that the flurry of movies on television could be slowed.

Says Velona: "One of our main association moves is to secure for videocassette producers the right to release their product at the same time of theatrical release. Failure to gain this right simply gives freedom to the pirates."

"Anyway, I'm convinced that the kind of consumer who wants a VCR isn't the same as the one who wants to go to cinema. Our discussions with the movie world are under way."

On the music video side, Velona thinks the Italian market is "less interesting that we expected." A hit compilation of vidclips could prove a big seller, he says, but that would need television promotion and the video market is reluctant to face the expense. But there's been less action in concert/show videos than executives expected. There are, he estimates, 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 create a strong hardware demand."

"The home computer software field is of great interest to

(Continued on opposite page)

INDUSTRY LEADERS

(Continued from opposite page)

our organization. But presently it's not subject to any copyright. 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 countries. But we have to keep on trying."

As with record company trade group AFI, Univideo is deeply concerned about the tax situation. Velona: "It's incomprehensible 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 'luxury 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 duplication."

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 protection 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 Rignano says: "Obviously it's not easy for me to talk of a market crisis in that sense. But the overall situation isn't much better 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 attitudes towards music, this evidenced by the success of SIM, the Italian exposition of music, hi fi and consumer electronics, staged at the start of September."

Many of the visitors were clearly potential buyers. And Rignano notes signs from the Ricordi viewpoint and elsewhere, of an upturn in public interest in catalog and classical material.

"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 inbuilt crisis factors which distract the public from buying records. There is, for instance, 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."

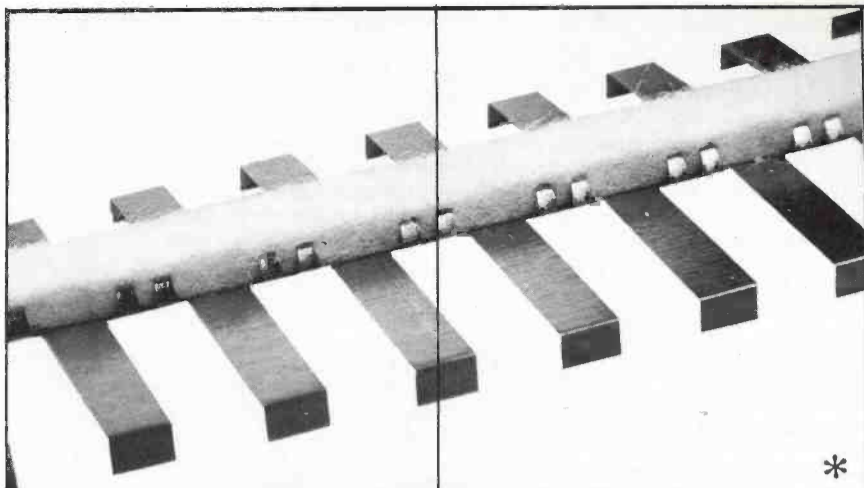
The Federation of Music is set up to help overcome long-standing industry problems. Rignano says the AFI has done a great deal to counter adverse trends "but now the home taping situation is worse, and we simply got to obtain a royalty on the sales of blank tapes and recording equipment; all interested 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 involved should join forces and consolidate."



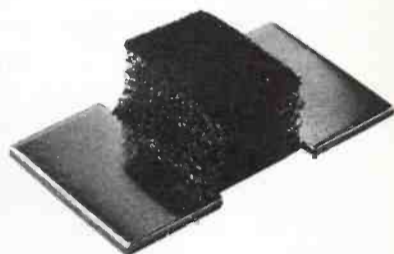
LUIGI CALABRESE, left, WEA general manager, with SIEGFRIED LOCH, WEA managing director.

CREDITS: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; All editorial by Vittorio Castelli, Billboard correspondent in Italy; Design, Ginny Schafer.

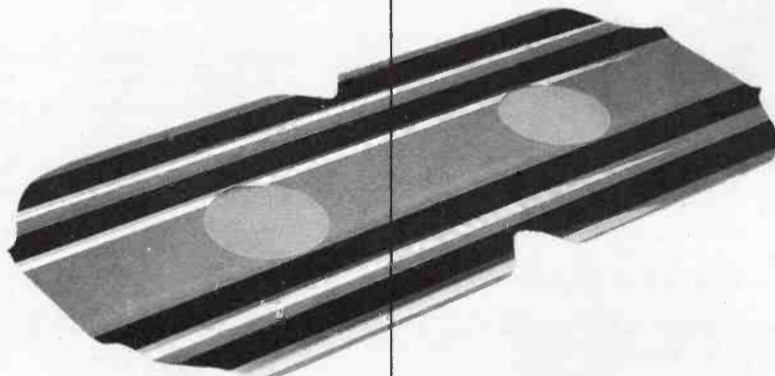


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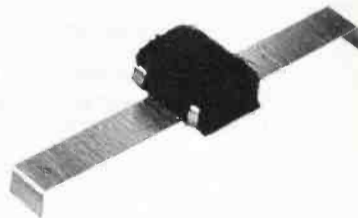


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telefono 02 9989976/7/8
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Video Music Index

(Continued from page TA-52)

(212) 475-4399. Dir.: David Greenberg.
Format: 16mm.
Video Clips: Rubber Rodeo, "Scenic Views."

SHOOTING STARS, 301 East 12th St., New York, NY 10003. (212) 674-2042. Dirs.: Phil Parmet, Rick Schneider. Prod.: Harvey Shapiro.
Formats: 16/35mm.

Video Clips: Steven Stills, "Stranger;" Shannon, "Give Me Tonight."

JON SMALL PRODUCTIONS/PIC- TUREVISION, 1775 Broadway, New York, NY 10019. (212) 765-6430. Prod.: Jon Small.
Formats: 16/35mm.

Facilities: rented as needed.
Video Clips: Billy Joel, "Keep- ing the Faith," "Tell Her About It," among others.

ROBERT SMALL ENTERPRISES, 36 West 62nd St., New York, NY 10023. (212) 245-7385. Dir.: Robert Small; Prod.: Jim Burns.
Formats: 16/35mm, 1".

Video Clips: K.C. "Give It Up."

SNAZELLE FILM/TAPE, INC., 155 Fell Street, San Francisco, CA 94102. (415) 431-5490. TWX: 910-372-6532. Pres.: E.E. Gregg Snazelle; Mktg./Sales: Marsha Ludwig.
Formats: rec'g & dupl'n—3/4", 1", 1/2".

Facilities: studio—multiple camera mobile live switching package.

THE SOUND SERVICE, 860 Second St., San Francisco, CA 94107. (415) 433-3674. GM: David Dobkin; Mktg./Sales: Prue Johnson; Contact: Steven Pinsky.
Formats: rec'g & dupl'n—1", 3/4" VHS & Beta.

SOUND VIDEO PROJECTOR, 356 SW Temple, Salt Lake City, UT 84101. (801) 322-2526. Owner: John Jackman.
Formats: rec'g & dupl'n—3/4", 1/2" Beta & VHS.

Facilities: studio—800 sq. ft. soundstage; Sony & Ikegami cams; ISI & 3M switchers; 8-tr. audio; 8/16/35mm film chain; mobile/portable—van w/6 Sony & Ikegami cams; 1" & 3/4" VTR's; C.G. 12 input audio; post-prod'n—Ampex, Sony & Panasonic VTR's; 16/35mm film chain; other—equip. rentals.

RICK SPALLA VIDEO PRODUCTIONS, 1622 N. Gower St., Hollywood, CA 90028. (213) 469-7307. Exec. Prod'r: Rick Spalla; Mktg./Sales: Jeff Spalla.
Formats: rec'g & dupl'n—1", 3/4", 1/2".

SPOTWISE PRODUCTIONS, (Sub. of Bostonia Productions), 1028 Commonwealth Ave., Boston, MA 02215. (617) 232-2002. Pres.: Lawrence P. Crowley; Mktg./Sales: Richard Getz.
Formats: rec'g & dupl'n—3/4", 1", 1/2", 2".

STARFAX, INC., 8157 Lankershim Blvd., North Hollywood, CA 91605. (213) 768-2905. Pres.: Ron Stutzman; Mktg./Sales: Belinda S. Merritt.
Formats: rec'g—1" type B format, 3/4"; dupl'n—all formats.

Facilities: studio—film to tape mastering; flying spot scanner; Dubner color correction computers; mobile/portable—3 mobile location vans; offer equip. packages: camera, VTR, audio, light kits, playback monitors and support equipment; Ikegami EC-35, Ikegami HL-79 EALs, RCA TK-76-Bs.

E.J. STEWART, INC., 525 Mildred Ave., Primos, PA 19108. (215) 626-6500. Owners: Robert

Momyer, Howard Lipman.
Formats: rec'g—1", 3/4"; dupl'n—2", 1", 3/4", 1/2".

Facilities: 2 studios—hard infinity cycs. 1 studio—77 x 63 x 35; other studio—53 x 41 x 16.

STRAIGHT FURROW PRODUCTIONS INC., 320 Second Avenue North, Birmingham, AL 35204. (205) 252-5625. Pres.: Bill Russell; Mktg.: Dave Ladewig.
Formats: rec'g—1", 2", 3/4"; dupl'n—1/2", 3/4", 1", 2".

HERBERT L. STROCK PRODUCTIONS, 6500-6502 Barton Ave., Hollywood, CA 90038. (213) 461-1298; 461-5418. Pres.: Herbert L. Strock; Contact: Donna Ashbrook.
Formats: rec'g & dupl'n—3/4", 1".

JOHN M. SULLIVAN ASSOCIATES, INC., 880 Commonwealth Ave., Boston, MA 02215. (617) 277-1710. Pres.: John Sullivan; Mktg./Sales: Alex Frisbie; Customer Contact: Jan Webster.
Formats: rec'g & dupl'n—1", 3/4", 1/2".

SUNRISE CANYON VIDEO, 727 N. Victory Blvd., Burbank, CA 91502. (818) 845-7473. Owner: William Hughes.
Formats: rec'g & dupl'n—1", 3/4", 1/2".

Facilities: studio—40' x 60' stage w/cyc & kitchen facilities; mobile/portable—Sony BVU-110 w/time code; Sony BVA-500 w/T.C.; Fuji lenses; Ikegami HL-79A cams; mobile van; post-prod'n—none; other—company specializes in "remote" location videotaping.

SUNWEST, 5533 Sunset Blvd., Hollywood, CA 90028. (213) 463-5631. Owner: Robert Williams; Contact: Rena Winters.
Formats: rec'g—1", 3/4"; dupl'n—1", 3/4", 1/2".

THE SWEET LIBRARY OF TAPES, Rt. 2, Box 122-B, Cabot, AR 72023. (501) 843-2694. Pres.: Ron Davis; Contact: Sylvia Evans.
Formats: rec'g & dupl'n—3/4", 1/2".

SYNOPSIS VIDEO, 4531 Greengate Court, Westlake Village, CA 91361. (213) 991-0080. Owner: Denise Gallant; Prod'rs: Brian Samuels, Rob Schafer, Denise Gallant.
Formats: rec'g—1", 3/4"; dupl'n—3/4", 1/2" VHS.

Facilities: studio—unique video special effects facility; custom design effects for film music videos, concerts, live time effects; mobile/portable—portable live video effects.

SYMMETRY, 117 West 13th St., Ste. 68, New York, NY 10011. (212) 255-0614, (914) 623-9363. Owner: Bonnie Pollack.
Formats: rec'g & dupl'n—3/4" VHS.

TAV (Trans-American Video, Div. Merv Griffin Enterprises), 1541 Vine St., Hollywood, CA 90028. (213) 466-2141. Pres.: Murray Schwartz; Sales: Jeff Ross.
Formats: 2", 1", 1/2".

Facilities: studio—7,000 sq. ft. "Celebrity Theater" equipped for videotape prod'n; post-prod'n—4 1" Mach I editing bays; 1 3/4" Mach I off-line edit bay; other—special effects; mirage paint box A.D.O./DVE; Rank Cintel flying spot scanner.

TAV/COMMAND (Trans-American Video, Div. Merv Griffin Enterprises), 1007 No. Seward, Hollywood, CA 90038. (213) 463-3232. Pres.: Murray Schwartz; Sales: Jeff Ross.
Facilities: studio—cassette dupl'n; film to tape transfers; all formats.

TAV/SOUND (Trans-American Video, Div. Merv Griffin Enterprises), 6200 W. 3rd St., Los Angeles, CA 90048. (213) 937-2460. Pres.: Murray

Schwartz; Sales: Jeff Ross.
Facilities: studio—audio sweetening for film & tape; ADR/FOLEY; Access computer.

T D I, TELEVISION DIV., 4100 W. Flagler St., Miami, FL 33134. (305) 46-1900.
Formats: 2", 1", 3/4".

Facilities: studio—none; mobile/portable—remotes available locally & in South American locations; post-prod'n—full editing capabilities for 2", 1", & 3/4" formats; other—foreign language dubbing.

TAPETTE CORP., 15702 Producer Lane, Huntington Beach, CA 92649. (714) 638-7960, (213) 594-4454. Pres.: James Neiger, II; Sales Mgr.: Les Sechler; Contact: Kathy Rice.
Formats: dupl'n—Beta, VHS, U-matic.

TECH LABS, 18250 S. Euclid, Fountain Valley, CA 92708. (714) 549-0500. Video Opns.: Hugh Richmond.
Formats: rec'g—1/2", Beta & VHS; dupl'n—1/2" Beta & VHS, Tape to tape dupl'n.

TEEMAN/SLEPPIN/LYONS PRODUCTIONS, 147 West 26th St., New York, NY 10001. (212) 243-7836. Dir.: Stu Sleppin, Steve Lyons; Prod.: Bob Teeman.
Formats: rec'g—16/35mm; dupl'n—1".

Facilities: studio—3,000 sq. ft. Video Clips: Peter Pringle, "Fantasies."

TELE-COLOR PRODUCTIONS INC., 150 S. Gordon St., Alexandria, VA 22304. (703) 823-2800.
Formats: 2", 1", 3/4", 1/2" VHS.

Facilities: studio—2 studios (50' x 100' & 50' x 50') w/black or white cycs; chroma-key; mobile/portable—2 mobile units accommodating up to 6 cams & 3 VTR's; Hitachi SK-96 cams; Vidifont Mark IV; slow motion effects; post-prod'n—Mach One computer-editor w/4 VTR's; Vidifont Mark IV; digital video effects; Ampex 440 4-tr. audio recorder.

TELEVISION PRODUCTIONS, 7700 E. Iliff Ave., Denver, CO 80231. (303) 751-6000. Gen. Mgr.: Michael Theis; Prods.: Randy Weinert, Michael Golden.
Formats: rec'g & dupl'n—1/2", 3/4", VHS & Beta.

TELEVISION MATRIX, 1666 Kennedy Causeway, Miami, FL 33141. (305) 868-2020. Owner/Prod'r: Frank Beacham.
Formats: rec'g—1", 3/4", 1/2" Beta & VHS.

Facilities: studio—none, rent as needed; mobile/portable—van w/Sony BVP-3 & Ikegami cams; Betacam, 1" and 3/4" VTR's with time code; mobile and air travel packages w/wireless Sony mics, silver cells, Lowel location lighting, Schoeps mic. w/fishpole; Shure FP-31 audio mixer; Betacam field player; walkie-talkies; post-prod'n—Sony BVU-800 & Betacam edit systems for location use; Sony BVT-800 time base correction; air package.

THIRD COAST VIDEO INC., 501 N. I-35, Austin, TX 78702. (512) 473-2020. Owner: Ben Y. Mason Jr.; Prod'r: Steve Wiener.
Formats: rec'g—1" (type C); dupl'n—1", 3/4".

Facilities: studio—56' x 50' soundstage w/interface to 24-tr. audio studio; mobile/portable—multi-cam van w/2 Ikegami HL-79A cams; post-prod'n—CMX-340X editor; Grass Valley 300 switcher; Ampex ADO video effects; 4 VTR's.

THORNTON-JOSEPH PRODUCTIONS, Box 550166, Atlanta, GA 30355. (404) 261-3630. Pres.: Spencer Thornton; Vice

tape transfers; all formats video & audio tape duplication; microwave tower for satellite broadcasting.

TELEMATION PRODUCTIONS/ PHOENIX, 834 No. 7th Ave., Phoenix, AZ 85007. (602) 254-1600. GM: Dave Roberts; Mktg.: Dave Zeigler, Scott Brown.
Formats: rec'g—3/4", 1"; dupl'n—3/4", 1", 2", VHS & Beta.

TELEMATION PRODUCTIONS INC./SEATTLE, 1200 Stewart St., Seattle, WA 98101. (206) 623-5934. Pres.: R. Terry Hoffmann; Gen. Mgr.: Al Abady; Mktg. Dir.: Gwen Yazzolino; Audio Dir.: Peter Lewis; Prod'rs: Pete Johnson, Scott Larson.
Formats: rec'g—1" (type C); dupl'n—2", 1", 3/4", 1/2", Beta & VHS.

Facilities: studio—(studio 1) 30' x 60' soundstage w/2-wall hard-cyc; (studio 2) 18' x 20'; 60 Kw lighting; Fisher dolly; Vinton jib arm; 1 Hitachi SK-70 cam; 1 Ikegami HL-79 DAL cam; Sony BVH-500 1" VTR; mobile/portable—van w/2 Hitachi SK-70 cams; 2 Lowel location lighting kits; color monitors; grip kits; RTS audio mixer; post-prod'n—2 CMX 1" edit suites w/Neve 8-ch. audio consoles; Compositor graphics generator; SqueezeZoom; Ampex A.D.O. video effects; computer animation, post-prod'n sound sweetening; Bosch FDL-60B Telecine, 35mm, 16mm, positive or negative, composite of Interlock to any Videotape format, Program Pan and Scan Computer, Wiz Color Corrector, Westrex Triple Track Sound Follower.

TELEPRODUCTIONS, INC., 4140 Canal St., New Orleans, LA 70124. (504) 486-5556. Contact: Bill Hess.
Formats: rec'g—1", 3/4"; dupl'n—1", 2", 3/4", 1/2" Beta & VHS.

Facilities: studio—CMS editing, Grass Valley 300 switcher.

TELE-VIDEO PRODUCTION SERVICES/TLC PRODUCTIONS, 3901 Grand Ave., Ste. 303, Oakland, CA 94610. (415) 652-8065. Pres.: Jon M. Solander.
Formats: rec'g & dupl'n—1/2", 3/4", VHS & Beta.

TELEVISION MATRIX, 1666 Kennedy Causeway, Miami, FL 33141. (305) 868-2020. Owner/Prod'r: Frank Beacham.
Formats: rec'g—1", 3/4", 1/2" Beta & VHS.

Facilities: studio—none, rent as needed; mobile/portable—van w/Sony BVP-3 & Ikegami cams; Betacam, 1" and 3/4" VTR's with time code; mobile and air travel packages w/wireless Sony mics, silver cells, Lowel location lighting, Schoeps mic. w/fishpole; Shure FP-31 audio mixer; Betacam field player; walkie-talkies; post-prod'n—Sony BVU-800 & Betacam edit systems for location use; Sony BVT-800 time base correction; air package.

THIRD COAST VIDEO INC., 501 N. I-35, Austin, TX 78702. (512) 473-2020. Owner: Ben Y. Mason Jr.; Prod'r: Steve Wiener.
Formats: rec'g—1" (type C); dupl'n—1", 3/4".

Facilities: studio—56' x 50' soundstage w/interface to 24-tr. audio studio; mobile/portable—multi-cam van w/2 Ikegami HL-79A cams; post-prod'n—CMX-340X editor; Grass Valley 300 switcher; Ampex ADO video effects; 4 VTR's.

THORNTON-JOSEPH PRODUCTIONS, Box 550166, Atlanta, GA 30355. (404) 261-3630. Pres.: Spencer Thornton; Vice

Pres.: Anita Joseph.
Formats: 16/35mm, 1", 3/4".
Video Clips: Truc of America, "Clone Love."

T. THURE VIDEO PRODUCTIONS, Box 5443, Tucson, AZ 85745. (602) 882-4048. Owner: Terry Thure.
Formats: 1", 3/4".

Facilities: studio—none; mobile/portable—fully equipped van w/Sony BVP-300 cams; Sony BVU-110 & BVU-500 recorders; Conrac monitors; mini-grip package; 12Kw of lighting; post-prod'n—3/4" off-line editing facilities.

TIMESTREAM VIDEO, 11821 N. Circle Drive, Whittier, CA 90601. (213) 699-8797. Pres.: Larry Scher.
Formats: rec'g & dupl'n—1", 3/4".

TRANSITION COMMUNICATIONS, 148 East 74th St., New York, NY 10021. (212) 772-9711. Pres.: Dennis H. Powers; Exec. Vice Pres.: Joan DesCombes.
Formats: 16/35 mm, 1", 3/4", 1/2".

TRIPLANE FILMS & GRAPHICS, INC., 183N Martel, Suite 220, Los Angeles, CA 90036. (213) 937-1320. Prod.: Sandra Harper; Dirs.: Jane Simpson, Eric Jewett.
Formats: 16/35mm, 3/4", 1".

Video Clips: Chaka Khan, "I Feel For You."

TRI-VIDEO TELEVISION PRODUCTIONS-LAKE TAHOE, Box 8822, Incline Village, NV 89450. (702) 323-6868. Dir.: Jon Paul Davidson.
Formats: rec'g & dupl'n—3/4" & 1" VHS.

TRITRONICS, INC., 733 N. Victory Blvd., Burbank, CA 91502. (818) 843-2288. TWX: 910 498 4853. Pres.: Ken Kaylor; GM: Robert A. Sofia.
Formats: rec'g—3/4", 1"; dupl'n—3/4", 1", 1/2".

TSC VIDEO, 1107 18th Ave. South, Nashville, TN 37212. (615) 320-1591. Owner: Jerry Reed; GM: Dale Spencer; Prods'n Supv: David Carter, Sr.; Editor: Jim Riley.
Formats: rec'g—1", 3/4", 1/2", VHS & Beta.

Facilities: studio—Main Editing Suite: Grass Valley 300 video switcher; 4 Sony 2000 1" VTR's; CMX editing 340XP; NECE Flex; Sound Workshop audio console; Ampex ADO dig. effects unit; Otari 4-tr. and 2-tr. audio decks; 3M D8800 2 ch. character gen; 2 Ikegami H179 color cams; BTX shadow sync; Off-line room: Ross 514 video switcher 2 Sony BVU 800 3/4" videotape machines; 1 NEC TT7000 1" videotape machine; CMX editing system; mobile/portable: 3 cam switcher system, 3 JVC digital 310 large screen projection system. Note: 3 cam simulcast switching system with large screen projection.

TTS PRODUCTIONS, 2177 S. Cherry St., Denver, CO 80222. (303) 758-8082. Contact: Gavin Taylor.
Video Clips: U2, "I Will Follow."

TURNING POINT COMMUNICATIONS, 7003 Chadwick Drive, Brentwood, TN 37064. (615) 377-1968. Owner: Ted Riggs; Prod'rs: Kurt Klauss, Angie DeBelieux.
Formats: rec'g & dupl'n—1", 3/4".

20/20 FILM PRODUCTIONS, 20 East 20th St., New York, NY 10003. (212) 677-2239. Dir./Cam.: Robert Fiore; Prod.: Jane Crawford.
Formats: 16/35mm transf. to 1".

Facilities: studio—3,000 sq. ft. Video Clips: Herbie Hancock, "Hard Rock."

U.S. VIDEO PRODUCTION CTR. (Sub. U.S.S.P.I.), 1422 W. 23rd

(Continued on page 61)



Home Free. Michael Martin Murphey, right, looks over initial results from Trailways Bus Co.'s Operation Home Free program, which gives free return transportation to runaway children. Showing Murphey the information are, from left, Ed Grubbs, head of Trailways' Nashville offices, and Joe Casey, Nashville's chief of police. Murphey's new video, "What She Wants," is supporting a national runaways media campaign.

INDIE LABELS GAIN CLIP Foothold

Video Outlets Turn More to Lesser-Known Artists

BY ANDREW ROBLIN

NASHVILLE Although the independent country labels are outgunned by the majors' superior budgets and greater manpower on virtually every front, the indies 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 country 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 variety programming Betty Bitterman.

"We do that a lot," says Bitterman. "We like to [expose new artists] on HBO." Along with major-label videos starring Waylon Jennings and the Oak Ridge Boys, HBO/Cinemax has also aired Mesa artist Karen Taylor-Good's video of "We Just Gotta Dance."

Bitterman concedes that the spotty availability of major-label videos is partially responsible for HBO's use of independent clips, but adds that quality is the determining factor. "If something is good, we use it," she says.

Other nationally seen country video outlets are also giving greater emphasis to unknown artists.

"Country Express," a program seen on PBS stations in more than 30 markets, has started featuring at least one clip by an independent-label artist in each half-hour program. The show has recently aired videos by Pete Peterson ("Shine On"), Jim Glaser ("You're Getting To Me Again"), John Hartford ("Piece Of My Heart") and Karen Taylor-Good ("We Just Gotta Dance").

Visual and audio standards have been below par on some independent-label videos, according to a source at "Country Express." How-

(Continued on page 52)

NASHVILLE 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 distribution pact with the **MTM Music Group**. All MTM Records product will now be handled through Capitol.

MTM principals **Howard Stark** and **Alan Bernard** declined to discuss specific acts already signed to the fledgling 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 producer **Tommy West**.

The following day, Capitol's Nashville president **Jim Foglesong** 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 attention 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 luncheon at Music Mill for the new **Harold Shedd-Lane Brody** collaboration. Shedd is producing Brody's album for the label.

AS "KENTUCKY HEARTS" hits the top spot on the Billboard Top Country Albums chart this week, it becomes not only **Exile's** first No. 1 but also the first No. 1 album ever for veteran producer **Buddy Killen**. Killen has worked with countless acts in pop, country and r&b over the years, yet never before has one of his projects managed to reach the pinnacle. Congratulations!

Rick & Janis Carnes (who are reportedly close to a publishing deal with MTM Music Group in Nashville) are the proud parents of a baby daughter, **Claire Laurel Bevin**, born Nov. 6.

Health problems kept Janis out of the studio—and flat on her back—for the final four months of her pregnancy. Now that the baby's arrived safely, however, both Carneses expect to be back in the studio after the first of the year working on the new MCA tracks.

EMMYLOU HARRIS hasn't written much in the past. What she has written, though, is special: "Tulsa Queen," "Boulder To Birmingham," "Amarillo." In the past, she's shied away from songwriting because she says she didn't feel adequate, surrounded as she was by such legendary talents as **Rodney Crowell**, **Guy & Susanna Clark**, and others.

But with the release next month of "The Ballad of Sally Rose," Harris finally steps forward, this time both as producer and writer. All of the album's concept songs were written by Harris and collaborator **Paul Kennerly**. (Kennerly's past works, "White Mansions" and "Jesse James," were also concept packages.)

For "The Ballad of Sally Rose," Harris is supported by a cast of musicians who include **Emory Gordy Jr.**,

Vince Gill, Albert Lee, Hank DeVito, Russ Kunkel, Larrie Londin and nearly 20 others.

Best news of all is that Harris plans to tour "extensively" 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 keyboardist **Barry Beckett** has moved to Music City, as have artist **Paul** ("'65 Love Affair") **Davis** and his producer **Ed Seay**, from Atlanta. **Nicolette 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/songwriter **Becky Hobbs** has two cuts featured on the album.

Bill Anderson's wife **Becky** is home from the hospital following a near-fatal automobile wreck in early October. Despite serious injuries, doctors are predicting 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 during her convalescence.

KATHY MATTEA'S "God Ain't No Stained Glass Window" is being released as a 12-inch single for radio airplay during Christmas. The cut appeared on Mattea's debut PolyGram album.

Paradise Can Be Yours: But the price will undoubtedly cost you more than a song. **Merle Haggard** is selling his private estate, Shade Tree Manor, located 15 miles outside Redding, Calif. We're talking oversized sunken bathtub, hot tub, Olympic swimming pool, sauna, secluded fruit grove and your own vineyard, not to mention the 10-room house.

Interested? We thought so. All serious bidders should contact Hag Inc. at (916) 241-9020.

George Strait has received his first gold album for "Right Or Wrong." The shy 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.

Cyndi Lauper brought down the house when she surprised her Vanderbilt Univ. audience with none other than **Brenda Lee** during her recent Nashville concert. Brenda has long been one of Lauper's musical heroes (it's easy to see why), and there's talk now they may do some recording together. Meanwhile, two of Lauper's band members dropped by a local studio to lend instrumental flourishes to a UNICEF recording project **Danny Tate** is doing.

Noble Vision Success Story

Glaser Working on New Album

BY EDWARD MORRIS

NASHVILLE The bottom line for Noble Vision Records is still inscribed 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 preliminary studio work for an as-yet-untitled 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 bulleted 36 on the country chart. Its predecessor, "You're Gettin' To Me Again," reached No. 1—a first for both the label and Glaser. The album itself has been on the charts for slightly more than a year.

Tolle says "The Man In The Mirror" has sold "just over 60,000" units, using a network of independent distributors. Last week, Tolle reports, Noble Vision product was accepted for distribution to U.S. military 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

consistently strong activity for each of Glaser's releases has "established our credentials as a label," not just with radio, but also among songwriters, publishers and distributors.

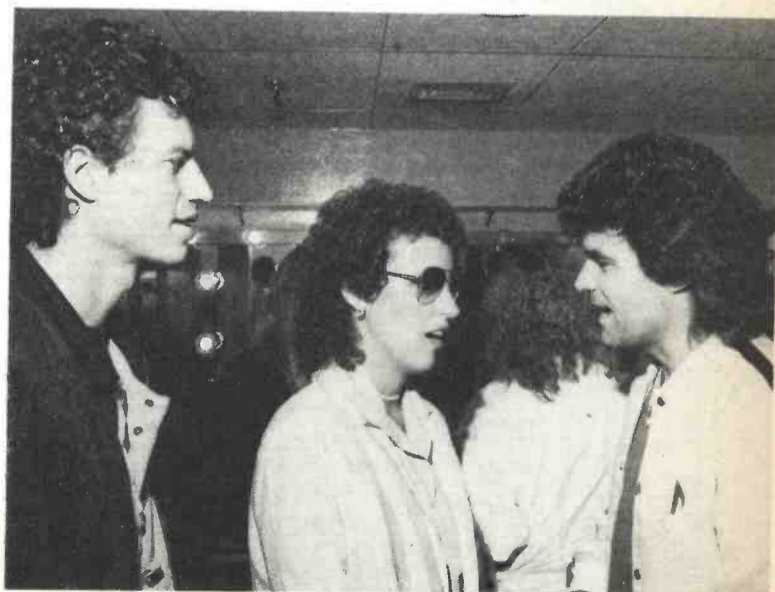
Good songs for the first album were very slow in coming, he says. "In the beginning, we had to go back and pull cuts off old albums." There has been no such problem with the second album. Tolle says he now has to sift through the 14 songs already cut to select the most promising 10.

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 independence" 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 generated steady monthly income from distributors, he notes.

Glaser's concert fortunes have similarly 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, Gla-

(Continued on page 53)



NMA Spotlight. Warner Bros. artist Terri Gibbs is greeted backstage after the recent Nashville Music Assn. Spotlight, held in the Polk Theatre of the Tennessee Performing Arts Center. Pictured with Gibbs are performers Jimmy Hall, left, and Dave Rowland.

HOT COUNTRY SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	4	12	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS
2	2	3	14	SHE'S MY ROCK B.SHERRILL/EPIC 04-04609	GEORGE JONES
3	4	5	14	I LOVE ONLY YOU M.MORGAN, P.WORLEY/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
4	5	7	13	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN, G.STRAIT/MCA 52458	GEORGE STRAIT
5	8	9	12	THE BEST YEAR OF MY LIFE E.RABBITT, E.STEVENS, J.BOWEN/WARNER BROS. 7-29186	EDDIE RABBITT
6	7	8	13	AMERICA J.BRIDGES, G.SCRUGGS/RCA 13908	◆ WAYLON JENNINGS
7	13	15	11	HOW BLUE H.SHEDD/MCA 52468	REBA MCENTIRE
8	1	2	16	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN/CAPITOL 5401	A.MURRAY & D.LOGGINS
9	10	11	13	DIAMOND IN THE DUST B.MONTGOMERY, S.BUCKINGHAM/COLUMBIA 38-04610	MARK GRAY
10	11	12	12	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN, H.WILLIAMS, JR./WARNER/CURB 7-29184	◆ HANK WILLIAMS, JR.
11	12	14	12	CROSSWORD PUZZLE T.COLLIINS/MCA 52465	BARBARA MANDRELL
12	14	17	10	YEARS AFTER YOU B.LOGAN/MCA 52470	JOHN CONLEE
13	15	18	9	ME AGAINST THE NIGHT J.BOWEN/WARNER BROS. 7-29151	CRYSTAL GAYLE
14	16	19	9	A PLACE TO FALL APART M.HAGGARD, R.BAKER/EPIC 34-04663	MERLE HAGGARD
15	17	20	11	GOT NO REASON NOW FOR GOIN' HOME R.REEDER, G.WATSON/MCA/CURB 52457	GENE WATSON
16	18	24	7	(THERE'S A) FIRE IN THE NIGHT H.SHEDD, ALABAMA/RCA 13926	◆ ALABAMA
17	6	6	14	WORLD'S GREATEST LOVER D.BELLAMY, H.BELLAMY, S.KLEIN/MCA/CURB 52446	THE BELLAMY BROTHERS
18	21	26	8	SOMETHING IN MY HEART R.SKAGGS/EPIC 34-04668	RICKY SKAGGS
19	22	27	7	AIN'T SHE SOMETHING ELSE C.TWITTY, D.HENRY/WARNER BROS. 7-29137	CONWAY TWITTY
20	24	31	7	MAKE MY LIFE WITH YOU R.CHANCEY/MCA 52488	OAK RIDGE BOYS
21	19	21	14	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590	KEITH STEGALL
22	25	32	7	ONE OWNER HEART J.E.NORMAN/WARNER/CURB 7-29167	T.G. SHEPPARD
23	26	29	12	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
24	27	34	8	YOU TURN ME ON (LIKE A RADIO) B.MEVIS/RCA 13937	ED BRUCE
25	28	33	10	THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INT'L 38-04608 /COLUMBIA	B.J. THOMAS
26	29	35	9	I'D DANCE EVERY DANCE WITH YOU B.MEVIS/MERCURY 880-306	THE KENDALLS
27	20	22	12	JAGGED EDGE OF A BROKEN HEART G.DAVIES, L.SKILAR/RCA 13912	GAIL DAVIES
28	32	37	7	SHE'S GONNA WIN YOUR HEART E.RAVEN, P.WORLEY/RCA 13939	◆ EDDY RAVEN
29	23	25	10	HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN
30	35	39	7	BABY'S GOT HER BLUE JEANS ON J.KENNEDY/CAPITOL 5418	MEL MCDANIEL
31	36	40	5	BABY BYE BYE J.E.NORMAN, G.MORRIS/WARNER BROS. 7-29131	GARY MORRIS
32	34	38	8	MISSIN' MISSISSIPPI N.WILSON/RCA 13936	CHARLEY PRIDE
33	9	1	16	CHANCE OF LOVIN' YOU N.LARKIN, E.T.CONLEY/RCA 13877	EARL THOMAS CONLEY
34	41	49	5	MY BABY'S GOT GOOD TIMING K.LEHNING/EMI-AMERICA 8245	DAN SEALS
35	39	47	7	ALL TANGLED UP IN LOVE M.WRIGHT/RCA 13938	GUS HARDIN
36	40	46	6	LET ME DOWN EASY D.TOLLE/NOBLE VISION 107	JIM GLASER
37	30	10	17	TOO GOOD TO STOP NOW J.BOYLAN/EPIC 34-04563	MICKEY GILLEY
38	43	50	7	RUNNING DOWN MEMORY LANE A.D.MARTINO/MOON SHINE 3034	REX ALLEN JR.
39	45	53	4	A LADY LIKE YOU H.SHEDD/ATLANTIC AMERICA 7-99691	GLEN CAMPBELL
40	46	54	4	SLOW BURNING MEMORY B.MEVIS/COMPLEAT 135	VERN GOSDIN
41	47	56	5	SOMEONE LIKE YOU B.AHERN/WARNER BROS. 7-29138	EMMYLOU HARRIS
42	49	61	3	MY ONLY LOVE J.KENNEDY/MERCURY 880-411-7	THE STATLER BROTHERS
43	48	59	4	WHAT SHE WANTS J.E.NORMAN/EMI-AMERICA 8243	MICHAEL MARTIN MURPHY
44	33	16	17	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
45	51	68	3	CRAZY FOR YOUR LOVE B.KILLEN/EPIC 34-04722	EXILE
46	50	57	5	IF THAT AIN'T LOVE M.MORGAN, P.WORLEY/COLUMBIA 38-04696	LACY J. DALTON
47	53	62	4	I NEVER GOT OVER YOU T.JENNINGS, M.SILLIS/AMI 1322	JOHNNY PAYCHECK
48	55	75	3	EYE OF A HURRICANE J.ANDERSON, L.BRADLEY/WARNER BROS. 7-29127	JOHN ANDERSON
49	61	76	3	THE MISSISSIPPI SQUIRREL REVIVAL R.STEVENS/MCA 52492	RAY STEVENS
50	54	64	5	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES B.MONTGOMERY/COLUMBIA 38-04670	LLOYD DAVID FOSTER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	65	-	2	WHAT I DIDN'T DO T.BROWN, J.BOWEN/MCA 52506	STEVE WARNER
52	57	78	3	SHE USED TO LOVE ME A LOT B.SHERRILL/COLUMBIA 38-04688	DAVID ALLAN COE
53	31	13	15	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187	D.FRIZZEL & S.WEST
54	37	23	15	GOD WON'T GET YOU F.POST, D.PARTON/RCA 13883	DOLLY PARTON
55	59	66	4	NO WAY JOSE S.DORFF/VIVA 7-29158	DAVID FRIZZELL
56	38	30	18	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
57	62	67	3	TOUCHY SITUATION T.BROWN, J.BOWEN/MCA 52500	RAZZY BAILEY
58	82	-	2	THE GREATEST GIFT OF ALL D.FOSTER, K.ROGERS/RCA 13945	KENNY ROGERS & DOLLY PARTON
59	63	80	3	THIS BED'S NOT BIG ENOUGH E.KILROY/RCA 13954	LOUISE MANDRELL
60	66	73	4	HEY E.STEVENS/RCA 13935	HILLARY KANTER
61	NEW			YOU'VE GOT A GOOD LOVE COMIN' J.CRUTCHFIELD/MCA 52509	LEE GREENWOOD
62	84	-	2	SEVEN SPANISH ANGELS B.SHERRILL/COLUMBIA 38-04715 /CBS	RAY CHARLES (WITH WILLIE NELSON)
63	72	77	3	BIGGER THAN BOTH OF US J.BOWEN, M.LUTLEY, T.BROWN/MCA 52499	JIMMY BUFFETT
64	52	41	22	I'VE BEEN AROUND ENOUGH TO KNOW J.BOWEN/MCA 52407	JOHN SCHNEIDER
65	42	28	16	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL
66	89	-	2	ALL AMERICAN COUNTRY BOY K.LEHNING/CAPITOL 5428	CON HUNLEY
67	44	45	8	SHE'S GONE GONE GONE S.CORNELIUS/COLUMBIA 38-04647	CARL JACKSON
68	78	85	3	I'M AN OLD ROCK N ROLLER G.MILLS/MERCURY 880-402-7	TOM JONES
69	NEW			CRAZY D.FOSTER/RCA 13975	KENNY ROGERS
70	67	70	4	LET LOVE COME LOOKING FOR YOU J.CRUTCHFIELD/PERMIAN 82007/MCA	DOTTIE WEST
71	73	79	4	I HEARD IT ON THE RADIO J.MORRIS/EVERGREEN 1026	ROBIN LEE
72	NEW			HALLELUJAH, I LOVE YOU SO B.SHERRILL/EPIC 34-04723	GEORGE JONES WITH BRENDA LEE
73	NEW			HAVE ANOTHER DRINK B.MCCRACKEN, B.YOUNG, D.BLOCK/REVOLVER 84-005	DOUG BLOCK
74	58	52	14	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
75	56	36	20	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567	◆ EXILE
76	76	81	3	WHAT'LL YOU DO ABOUT ME E.GORDY, JR./EPIC 34-04666	STEVE EARLE
77	79	84	3	WHEELS IN EMOTION B.MEVIS/EMI-AMERICA 8247	BECKY HOBBS
78	87	-	2	SWEET LOVE, DON'T CRY J.GIBSON/SOUNDWAVES 4743/NSD	CHARLESTON EXPRESS (WITH JESSE WALES)
79	75	55	19	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
80	69	44	17	MAGGIE'S DREAM D.WILLIAMS, G.FUNDIS/MCA 52448	DON WILLIAMS
81	77	60	19	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON, L.BRADLEY/WARNER BROS. 7-29207	JOHN ANDERSON
82	70	51	8	HOW DO YOU FEEL ABOUT FOOLING AROUND? B.T. JONES/COLUMBIA 38-04652	W.NELSON & K.KRISTOFFERSON
83	80	72	7	WHAT ABOUT ME K.ROGERS, D.FOSTER/RCA 13899	KENNY ROGERS
84	64	43	19	FOOL'S GOLD J.CRUTCHFIELD/MCA 52426	LEE GREENWOOD
85	81	71	18	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432	THE WHITES
86	68	42	17	PRISONER OF THE HIGHWAY R.MILSAP, R.GALBRAITH/RCA PB-13847	RONNIE MILSAP
87	88	-	2	(NOTHING LEFT BETWEEN US) BUT ALABAMA R.CORNELIUS/SOUTHERN TRACKS 1029	◆ GORDON DEE
88	83	69	5	MACON LOVE B.MEVIS/RCA 13940	DAVID WILLS
89	71	58	9	SLOW NIGHTS H.SHEDD/MCA 52474	MEL TILLIS WITH GLEN CAMPBELL
90	60	48	9	ANOTHER LONELY NIGHT WITH YOU J.KENNEDY/MCA/CHURCHILL 52469	ROY CLARK
91	74	63	19	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371	WILLIE NELSON
92	86	83	20	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
93	85	65	15	WISHFUL DRINKIN' M.BOGDAN, L.MCBRIDE/MCA 52452	ATLANTA
94	90	74	8	EIGHT DAYS A WEEK M.DANIEL, J.DOWELL/MERCURY 880-316-7	THE WRIGHT BROTHERS
95	95	94	14	GETTIN' OVER YOU D.SCHAFFER, R.DIXON/TEXAS 5557	MASON DIXON
96	94	90	21	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04466	MOE BANDY
97	93	92	14	TURN ME LOOSE E.GORDY, JR./RCA 13860	VINCE GILL
98	92	91	22	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING/EMI-AMERICA 8220	DAN SEALS
99	98	87	23	THE LADY TAKES THE COWBOY EVERYTIME R.HALL/COLUMBIA 38-04533	L.GATLIN & GATLIN BROS.
100	100	99	6	WHAT AM I GONNA DO WITHOUT YOU S.GARRETT/VIVA 7-29147/WARNER BROS.	RAY PRICE

○ Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	2	SHE'S MY ROCK	GEORGE JONES	2
2	4	WHY NOT ME	THE JUDDS	1
3	3	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	3
4	5	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	4
5	7	AMERICA	WAYLON JENNINGS	6
6	8	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	5
7	1	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	8
8	11	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	10
9	10	DIAMOND IN THE DUST	MARK GRAY	9
10	13	HOW BLUE	REBA MCENTIRE	7
11	15	WHATEVER TURNS YOU ON	KEITH STEGALL	21
12	12	CROSSWORD PUZZLE	BARBARA MANDRELL	11
13	17	YEARS AFTER YOU	JOHN CONLEE	12
14	19	A PLACE TO FALL APART	MERLE HAGGARD	14
15	18	ME AGAINST THE NIGHT	CRYSTAL GAYLE	13
16	14	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	15
17	16	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	16
18	25	LEONA	SAWYER BROWN	23
19	21	SOMETHING IN MY HEART	RICKY SKAGGS	18
20	24	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	19
21	6	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	17
22	29	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	26
23	28	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	20
24	-	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	24
25	-	THE GIRL MOST LIKELY TO	B.J. THOMAS	25
26	9	CHANCE OF LOVIN' YOU	EARL THOMAS CONLEY	33
27	20	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	27
28	27	YOU COULD'VE HEARD A HEART BREAK	JOHNNY LEE	56
29	26	HEARTACHE AND A HALF	DEBORAH ALLEN	29
30	23	YOUR HEART'S NOT IN IT	JANIE FRICKE	44

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY POSITION
1	3	WHY NOT ME	THE JUDDS	1
2	2	SHE'S MY ROCK	GEORGE JONES	2
3	4	I LOVE ONLY YOU	NITTY GRITTY DIRT BAND	3
4	7	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT	4
5	8	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	5
6	6	AMERICA	WAYLON JENNINGS	6
7	10	HOW BLUE	REBA MCENTIRE	7
8	9	DIAMOND IN THE DUST	MARK GRAY	9
9	11	CROSSWORD PUZZLE	BARBARA MANDRELL	11
10	13	ME AGAINST THE NIGHT	CRYSTAL GAYLE	13
11	12	YEARS AFTER YOU	JOHN CONLEE	12
12	16	A PLACE TO FALL APART	MERLE HAGGARD	14
13	17	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	15
14	19	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	16
15	5	WORLD'S GREATEST LOVER	THE BELLAMY BROTHERS	17
16	22	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	19
17	23	SOMETHING IN MY HEART	RICKY SKAGGS	18
18	24	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	20
19	14	ALL MY ROWDY FRIENDS ARE COMING OVER	H.WILLIAMS, JR.	10
20	25	ONE OWNER HEART	T.G. SHEPPARD	22
21	26	YOU TURN ME ON (LIKE A RADIO)	ED BRUCE	24
22	1	NOBODY LOVES ME LIKE YOU DO	A.MURRAY & D.LOGGINS	8
23	27	THE GIRL MOST LIKELY TO	B.J. THOMAS	25
24	18	JAGGED EDGE OF A BROKEN HEART	GAIL DAVIES	27
25	20	HEARTACHE AND A HALF	DEBORAH ALLEN	29
26	29	LEONA	SAWYER BROWN	23
27	30	I'D DANCE EVERY DANCE WITH YOU	THE KENDALLS	26
28	-	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	28
29	21	WHATEVER TURNS YOU ON	KEITH STEGALL	21
30	-	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	30

COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA	18
MCA	15
COLUMBIA	11
EPIC	10
WARNER BROS.	10
MERCURY	6
EMI-AMERICA	4
CAPITOL	3
MCA/CURB	3
VIVA	3
WARNER/CURB	2
AMI	1
ATLANTIC AMERICA	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
EVERGREEN	1
MCA/CHURCHILL	1
MOON SHINE	1
NOBLE VISION	1
PERMIAN	1
RCA/CURB	1
REVOLVER	1
SOUNDWAVES	1
SOUTHERN TRACKS	1
TEXAS	1

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COUNTRY SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	75 GIVE ME ONE MORE CHANCE - J.P.Pennington S.LaMaire (Pacific Island, BMI/Tree, BMI) HL/CPP	39 A LADY LIKE YOU - J.Weatherly K.Stegall (Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood, BMI)	62 SEVEN SPANISH ANGELS - T.Seals E.Setser (Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP)	77 WHEELS IN EMOTION - R.Albright J.Greenebaum B.Habbs (WB, ASCAP/Make Believe, ASCAP/Beckaroo, BMI)
19 AIN'T SHE SOMETHING ELSE - J.Foster B.Rice (Jack & Bill, ASCAP)	54 GOD WON'T GET YOU - D.Parton (Velvet Apple, BMI) CPP	99 THE LADY TAKES THE COWBOY EVERYTIME - L.Gatlin (Larry Gatlin, BMI) WBM	81 SHE SURE GOT AWAY WITH MY HEART - W.Aldridge T.Brasfield (Rick Hall, ASCAP) CPP	1 WHY NOT ME - H.Howard B.Maher S.Throckmorton (Cross Keys, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Tree, BMI) HL
66 ALL AMERICAN COUNTRY BOY - K.Stegall C.Craig (Blackwood, BMI/Screen Gems-EMI, BMI)	15 GOT NO REASON NOW FOR GOIN' HOME - J.Russell (Velvet Apple, BMI) CPP	23 LEONA - B.Shore D.Wills (Royal Haven, BMI/Gid, ASCAP) CPP	52 SHE USED TO LOVE ME A LOT - K.Fleming D.Morgan C.Quillen (Hall-Clement, BMI/Jack&Bill, ASCAP)	93 WISHFUL DRINKIN' - B.Mevis B.Shore (Gid, ASCAP/Royal Haven, BMI) CPP
10 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT - H.Williams, Jr. (Bocephus, BMI) CPP	58 THE GREATEST GIFT OF ALL - J.Jarvis (Tree, BMI)	70 LET LOVE COME LOOKING FOR YOU - J.Buckingham (Warner-Tamerlane, BMI)	67 SHE'S GONE GONE GONE - H.Howard (Tree, BMI/Harlan Howard, BMI)	96 WOMAN YOUR LOVE - B.Shore D.Willis (Royal Haven, ASCAP/Gid, ASCAP) JCPP
35 ALL TANGLED UP IN LOVE - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP)	72 HALLELUJAH, I LOVE YOU SO - R.Charles (Rightsong, BMI)	88 MACON LOVE - R.Albright J.Elliott M.D.Sanders (Milene, ASCAP)	28 SHE'S GONNA WIN YOUR HEART - M.Williams B.Burnette (Welbeck, ASCAP/Dorsey, ASCAP/Cavesson, ASCAP)	17 WORLD'S GREATEST LOVER - D.Bellamy (Bellamy Brothers, ASCAP) CPP
6 AMERICA - S.Johns (Lowery, BMI/Legibus, BMI/Captain Crystal, BMI) CPP	73 HAVE ANOTHER DRINK - R.Davies (Davray, prs)	80 MAGGIE'S DREAM - D.Loggins L.Silver (Leeds, ASCAP/Patchwork, BMI)	2 SHE'S MY ROCK - S.K.Dobbins (Famous, ASCAP/Chappell, ASCAP) HL/CHA/CPP	12 YEARS AFTER YOU - T.Schuyler (Debdave, BMI/Briarpatch, BMI) CPP
90 ANOTHER LONELY NIGHT WITH YOU - R.Clark C.Anderson (Seductive Lady, BMI/Sweet Street, ASCAP)	29 HEARTACHE AND A HALF - D.Allen R.Van Hoy E.Struzick (Posey, ASCAP/Van Hoy, ASCAP/Unichappell, BMI/Struzick Muzick, ASCAP/Jaseppy, ASCAP) CHA/HL	20 MAKE MY LIFE WITH YOU - G.Burr (Garwin, ASCAP/Sweet Karol, ASCAP)	40 SLOW BURNING MEMORY - V.Gosdin M.D.Barnes (Hookit, BMI/Blue Lake, BMI)	98 YOU BRING OUT THE WILD SIDE OF ME - D.Seals (Pink Pig, BMI)
31 BABY BYE BYE - G.Morris J.Brantley (WB, ASCAP/Gary Morris, ASCAP)	60 HEY - J.Iglesias C.Bolfiore M.Balducci R.Arcusa (April, ASCAP)	13 ME AGAINST THE NIGHT - P.Rose M.Kennedy P.Bunch (Irving, BMI/Love Wheel, BMI)	89 SLOW NIGHTS - B.Albright (Sawgrass, BMI)	56 YOU COULD'VE HEARD A HEART BREAK - M.Rossi (Songmaker, ASCAP)
30 BABY'S GOT HER BLUE JEANS ON - Bob McDill (Hall-Clement, BMI)	7 HOW BLUE - J.Moffat (Sonmedia, BMI/Bugshoot, BMI)	32 MISSIN' MISSISSIPPI - B.Gallimore B.Mevis B.Shore (Royal Haven, BMI/Gid, ASCAP/Dejamus, ASCAP)	24 YOU TURN ME ON (LIKE A RADIO) - B.McDill J.Weatherly (Hall-Clement, BMI/Bright Sky, ASCAP)	44 YOUR HEART'S NOT IN IT - M.Garvin B.Jones T.Shapiro (Tree, BMI/O'Lyric, BMI/Cross Keys, ASCAP) HL
5 THE BEST YEAR OF MY LIFE - E.Rabbitt E.Stevens (Deb Dave, BMI/Briarpatch, BMI) CPP	82 HOW DO YOU FEEL ABOUT FOOLING AROUND ? - K.Kristofferson M.Utley S.Bruton (Resaca, BMI/Music City, ASCAP)	49 THE MISSISSIPPI SQUIRREL REVIVAL - C.W.Kalb, Jr. C.Kalb (Ray Stevens, BMI)	74 SOME HEARTS GET ALL THE BREAKS - J.Raymond B.Moore (Tapadero, BMI) CPP	61 YOU'VE GOT A GOOD LOVE COMIN' - D.Morrison J.Silbar V.Stephenson (Warner House of Music, BMI/WB Gold, ASCAP)
63 BIGGER THAN BOTH OF US - R.Coullet (Coral Reeler, BMI/Myrtle, BMI)	71 I HEARD IT ON THE RADIO - D.Lee B.Cason (D.Lee, ASCAP/B.Cason, ASCAP/Mablehill, BMI/Hall- Clement, BMI)	34 MY BABY'S GOT GOOD TIMING - D.Seals B.McDill (Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI)	41 SOMEONE LIKE YOU - B.McDill D.Lee (Jack, BMI)	
33 CHANCE OF LOVIN' YOU - E.T.Conley R.Scruggs (Blue Moon, ASCAP/April, ASCAP/Labor of Love, BMI/Blackwood, BMI)	3 I LOVE ONLY YOU - D.Loggins D.Schlitz (MCA, ASCAP/Don Schlitz, ASCAP/Leeds, ASCAP/Patchwork, ASCAP)	42 MY ONLY LOVE - J.Fortune (Statler Brothers, BMI)	18 SOMETHING IN MY HEART - W.Patton (Jack & Bill, ASCAP/Amanda-Lin, ASCAP)	
91 CITY OF NEW ORLEANS - S.Goodman (Buddah, ASCAP/Turnpike Tom, ASCAP) CPP	47 I NEVER GOT OVER YOU - T.Jennings (Tomtran, BMI)	55 NO WAY JOSE - J.C.Cunningham S.Stone (Welbeck, ASCAP/Lockhill-Selma, ASCAP)	78 SWEET LOVE, DON'T CRY - J.Fuller (Phono, SESAC)	
69 CRAZY - K.Rogers R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP)	26 I'D DANCE EVERY DANCE WITH YOU - M.Paden K.Welch (Tree, BMI/Cross Keys, ASCAP)	8 NOBODY LOVES ME LIKE YOU DO - J.Dunn P.Philips (Ensign, BMI) CPP	16 (THERE'S A) FIRE IN THE NIGHT - B.Corbin (Sabal, ASCAP)	
45 CRAZY FOR YOUR LOVE - J.P.Pennington S.LeMaire (Pacific Island, BMI/Tree, BMI)	46 IF THAT AIN'T LOVE - J.Harrington J.Pennig (Flowering Stone, ASCAP)	87 (NOTHING LEFT BETWEEN US) BUT ALABAMA - R.Lane L.Latimer (Tree, BMI/Good Lat, BMI/Window, BMI)	59 THIS BED'S NOT BIG ENOUGH - C.Monk J.mcbride (Charlie Monk, ASCAP/April, ASCAP)	
11 CROSSWORD PUZZLE - S.Dean F.J.Myers (Tom Collins, BMI/Collins Court, ASCAP)	68 I'M AN OLD ROCK N ROLLER - T.Frewer C.Baker (Candy, Pro/Trealow, BMI)	22 ONE OWNER HEART - W.Aldridge T.Brasfield M.McAnally (R.Hall, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP)	37 TOO GOOD TO STOP NOW - B.McDill R.Bourke (Hall-Clement, BMI/Chappell, ASCAP) HL/CHA	
9 DIAMOND IN THE DUST - M.Gray S.LeMaire (Warner-Tamerlane, BMI/Dotcabs, BMI) WBM	50 I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES - W.Aldridge T.Brasfield (Rick Hall, ASCAP)	79 ONE TAKES THE BLAME - D.Reid (Statler Brothers, BMI)	57 TOUCHY SITUATION - C.Lester (Warner-Tamerlane, BMI/Writers House, BMI)	
4 DOES FORT WORTH EVER CROSS YOUR MIND - S.D.Shafer D.Shafer (Scauff-Rose, BMI)	53 IT'S A BE TOGETHER NIGHT - T.Rocco J.Schweers C.Black (Chappell, ASCAP/Bibo, ASCAP/Jack & Bill, ASCAP/John Schweers, ASCAP) JHL/CHA	85 PINS & NEEDLES - R.Carnes J.Carnes C.Hardy (Elektra, BMI/Asylum, BMI/Refuge, ASCAP) WBM	97 TURN ME LOOSE - V.Gill (Yenelit, BMI)	
94 EIGHT DAYS A WEEK - J.Lennon P.McCartney (MacLen, BMI)	64 I'VE BEEN AROUND ENOUGH TO KNOW - D.Lee B.McDill (Hall-Clement, BMI) HL	14 A PLACE TO FALL APART - M.Haggard W.Nelson F.Powers (Mount Shasta, BMI)	83 WHAT ABOUT ME - K.Rogers D.Foster R.Marx (Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI)	
48 EYE OF A HURRICANE - J.Fuller (ATV, BMI/Wingtip, BMI)	27 JAGGED EDGE OF A BROKEN HEART - W.Igleheart M.Joyce (Black Note, ASCAP/Greaser, BMI)	92 PLEDGING MY LOVE - D.Robey F.Washington (MCA, BMI)	100 WHAT AM I GONNA DO WITHOUT YOU - L.Bastian (Blue Lake, BMI/Peso, BMI/Wallet, BMI)	
84 FOOL'S GOLD - T.Tappan D.Roth (Goldsboro, ASCAP/Ronzomatic, BMI)		86 PRISONER OF THE HIGHWAY - M.Reid (Lodge Hall, ASCAP) CPP	51 WHAT I DIDN'T DO - W.Newton M.Noble (Warner House of Music, BMI/WB Gold, ASCAP)	
95 GETTIN' OVER YOU - C.L.Rutledge (Phono, SESAC/Big Crush, SESAC)		65 P.S. I LOVE YOU - G.Jenkins J.Mercer (MCA, ASCAP/WB, ASCAP) WBM	43 WHAT SHE WANTS - K.Chater R.Armand (Vogue, BMI/Padre, BMI)	
25 THE GIRL MOST LIKELY TO - S.Pippin W. Newton (Warner-Tamerlane, BMI/Writers House, BMI) WBM		38 RUNNING DOWN MEMORY LANE - E.Raven (Ravensong, ASCAP/Michael H. Goldsen, ASCAP)	21 WHATEVER TURNS YOU ON - K.Stegall D.Lowery (Blackwood, ASCAP/Stegall, BMI/Shedhouse, ASCAP) CPP	
			76 WHAT'LL YOU DO ABOUT ME - D.Linde (Combine, BMI)	

INDIE VIDCLIPS

(Continued from page 17)

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 video network that claims 4.5 million viewers. "But if they meet our standards, I'm tickled 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 clip shows 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 give anyone a break," he says, "because we like to 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 with, 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."



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.

FOR WEEK ENDING DECEMBER 22, 1984

Billboard

TOP COUNTRY ALBUMS

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Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	3	3	13	EXILE EPIC FE-39424 Weeks at No. One: 1	KENTUCKY HEARTS
2	2	2	17	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS 2
3	4	5	8	RICKY SKAGGS EPIC FE-39410	COUNTRY BOY
4	5	6	8	GEORGE STRAIT MCA FE-5518 DOES FORT WORTH EVER CROSS YOUR MIND	
5	1	1	21	WILLIE NELSON COLUMBIA FC-39145	CITY OF NEW ORLEANS
6	6	4	36	ALABAMA RCA AHL1-4939 (8.98)	ROLL ON
7	11	11	5	THE JUDDS RCA/CURB AHL1-5319	WHY NOT ME
8	7	9	8	EARL THOMAS CONLEY RCA AHL1-5175	TREADIN' WATER
9	8	7	28	LEE GREENWOOD MCA 5488 (8.98) YOU'VE GOT A GOOD LOVE COMIN'	
10	10	10	16	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
11	12	13	23	NITTY GRITTY DIRT BAND WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
12	14	14	18	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
13	9	8	17	BARBARA MANDRELL & LEE GREENWOOD MCA 5477 (8.98)	MEANT FOR EACH OTHER
14	15	16	9	KENNY ROGERS RCA AJL-5335 (8.98)	WHAT ABOUT ME
15	13	12	28	HANK WILLIAMS, JR. WARNER/CURB 25088 (8.98)	MAJOR MOVES
16	16	17	9	ANNE MURRAY CAPITOL SJ-12363 (8.98)	HEART OVER MIND
17	18	18	15	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
18	19	-	1	KENNY ROGERS & DOLLY PARTON RCA ASL-15307 (8.98)	ONCE UPON A CHRISTMAS
19	17	15	27	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
20	20	19	56	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR
21	24	20	32	THE STATLER BROTHERS MERCURY 818-652-1 (8.98)	ATLANTA BLUE
22	22	25	10	EDDIE RABBITT WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
23	21	22	6	JOHN CONLEE MCA 5521 (8.98)	BLUE HIGHWAY
24	25	26	7	THE EVERLY BROTHERS MERCURY 822-431	EB84
25	23	23	59	GEORGE STRAIT ● MCA 5450 (8.98)	RIGHT OR WRONG
26	30	31	6	REBA MCENTIRE MCA 5516 (8.98)	MY KIND OF COUNTRY
27	26	21	7	WILLIE NELSON & KRIS KRISTOFFERSON COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
28	27	27	6	GEORGE JONES EPIC FE-39272	LADIES CHOICE
29	29	37	9	JOHN ANDERSON WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
30	33	33	6	CONWAY TWITTY WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
31	50	63	3	BARBARA MANDRELL MCA 5519	CHRISTMAS AT OUR HOUSE
32	31	28	11	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
33	40	41	5	WAYLON JENNINGS RCA AHL1-5325	WAYLON'S GREATEST HITS - VOL. 2
34	35	38	4	MARK GRAY COLUMBIA FC-39518	THIS OL' PIANO
35	NEW			ANNE MURRAY CAPITOL SN-16232 (8.98)	CHRISTMAS WISHES
36	37	51	4	T.G. SHEPPARD WARNER/CURB 25149 (8.98)	ONE OWNER HEART
37	28	24	9	EMMYLOU HARRIS WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS
38	38	43	59	CRYSTAL GAYLE WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	32	23	JOHN ANDERSON WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
40	44	60	3	CONWAY TWITTY & HIS LITTLE FRIENDS WARNER BROS. 23971	MERRY TWISMAS
41	41	45	4	MERLE HAGGARD EPIC FE-39545	MERLE HAGGARD'S EPIC HITS
42	46	40	9	TOM JONES MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
43	34	34	27	THE BELLAMY BROTHERS MCA/CURB 5489 (8.98)	RESTLESS
44	52	53	4	GENE WATSON MCA/CURB 5520 (8.98)	HEARTACHES, LOVE & STUFF
45	36	29	43	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI
46	39	30	35	BARBARA MANDRELL MCA 5474 (8.98)	CLEAN CUTS
47	49	46	7	DAVID FRIZZELL & SHELLY WEST VIVA 25148 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
48	63	-	1	RAY STEVENS MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
49	45	36	28	DON WILLIAMS MCA 5493 (8.98)	CAFE CAROLINA
50	42	42	10	TOM T. HALL MERCURY 822-425-1 (8.98)	NATURAL DREAMS
51	48	39	8	GEORGE JONES EPIC FE-39546	BY REQUEST
52	51	48	75	EARL THOMAS CONLEY RCA AHL1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
53	54	44	35	GARY MORRIS WARNER BROS. 25069 (8.98)	FADED BLUE
54	58	62	61	RICKY SKAGGS ● SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
55	47	49	6	DAN SEALS EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
56	57	50	66	THE KENDALLS MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
57	62	66	86	JOHN CONLEE MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
58	43	35	22	THE WHITES MCA/CURB 5490 (8.98)	FOREVER YOU
59	65	-	1	DAVID ALLAN COE COLUMBIA KC2-39585 (8.98)	FOR THE RECORD - THE FIRST 10 YEARS
60	60	64	3	GAIL DAVIES RCA AHL1-5187	WHERE IS A WOMAN TO GO
61	56	56	21	GLEN CAMPBELL ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
62	53	54	10	JOHNNY LEE WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
63	55	55	144	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
64	66	58	99	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY
65	NEW			MICKEY GILLEY EPIC E2X-39867 (8.98)	TEN YEARS OF HITS
66	64	57	346	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
67	70	75	170	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS
68	68	59	57	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
69	74	69	92	ALABAMA ▲ RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET
70	75	73	145	ALABAMA ▲ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC
71	72	67	22	KAREN BROOKS WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
72	59	47	29	RONNIE MILSAP RCA AHL1-5016 (8.98)	ONE MORE TRY FOR LOVE
73	61	52	35	ATLANTA MCA 5463 (8.98)	PICTURES
74	67	71	19	MICKEY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW
75	71	61	5	VARIOUS ARTISTS WARNER BROS. 25171	YOU AND I - CLASSIC COUNTRY DUETS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

NOBLE VISION RECORDS

(Continued from page 47)

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. Shepard, 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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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 surviving "fathers" are not getting any younger or healthier. Is the blues dying, too? Fans of the still-vital music who disagree are encouraged by the rise of 31-year-old bluesman Robert Cray.

Cray swept the 1984 National

Blues Awards, held Nov. 18 in Memphis, winning four major awards, two more than any previous recipient. His 1983 album "Bad Influence" on 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 contemporary blues artist of the year. "I guess you could say I'm part of the [blues] family now for real," Cray says of his awards sweep.

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 Rosebud Agency, based out of San Francisco, which books such blues/rock acts as George Thorogood, Los Lobos and the Nighthawks, as well as traditionalists John Lee Hooker, John Hammond and Willie Dixon.

"For a blues artist, an album is just a vehicle to tour," says Mike Kappus, founder and head of Rosebud. "I've been a fan of Robert Cray since 1976, but I didn't take him on full-time until October, 1983, when 'Bad Influence' was released.

"We build blues acts upon solid road reputations rather than record sales," Kappus continues. "The albums aren't always available, and the older guys usually don't have current records anyway."

"Bad Influence" has reportedly sold 13,000 copies since its release, a substantial figure for a blues album in the contemporary marketplace. Cray's followup is due on Hightone, distributed by Rounder, in February.

Kappus sees the overseas market as crucial to furthering Cray's career. "Blues packages do tremen-

dous business at the festivals, like Montreux and the Berlin Jazz Festival," he says. "Europe and Japan really lay the groundwork for exposing this music.

"I was very lucky to get Robert into Japan. A promoter there became a fan, but the only way we could afford to tour was to have Robert play with John Lee Hooker's band." As a result of Kappus' creative shoe-stringing, Cray will return to Japan with his own band in the spring, following a European tour with Hooker set to commence in May.

"In Japan they were young and
(Continued on page 58)



Going Through The Motions. During a promotional visit to San Francisco for her "Mechanical Emotion" single, Motown artist Vanity hosted a Bay Area bash. Surrounding Ms. V are, from left, KSOL program director Marvin Robinson, Vanity's buddy Mary Samuelson, KSOL DJs Michael Ericson and Lee Perkins, Vanity's manager and agent Hal Ray, and Motown Western regional promotion manager Jesus Garber.

MORRIS DAY

Hot Singer/Actor Enjoys Being His Own Boss

NEW YORK While Prince & the Revolution barrel across the country with the "Purple Rain" tour, Prince's cinematic rival and former 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.

Relaxed and more 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 stereotypes done, 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
(Continued on page 59)

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 and complete responsibility" over choosing producers, material and cover graphics, says Houston. Left with no real base of audience 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 done tracks to assure musical continuity.

Dennis Lambert, whom Houston knew from the time of his partnership with Brian Potter, produced one cut, as did Glen Ballard and Cliff Magness, and Romeo Blue, the son of actress Roxie Roker.

Houston met Jam and Lewis about a year and a half ago. "We knew at some point we'd do something together," she says. Another Flyte Tyme collaborator, keyboardist Monte Moir, was credited with producing two cuts. She credits them with creating an atmosphere conducive to her performance-oriented style, in contrast to writer/producers who get caught up in the "craft of cutting" a track.

Houston's first promotional video clip knits together three of the songs on the Minneapolis side of the album. The video, financed by MCA, was directed by Bill Parker, whose recent credits include work for
(Continued on page 58)

THE RHYTHM & THE BLUES

by Nelson George



TWENTY YEARS AGO last Tuesday (11), Sam Cooke was killed in Los Angeles. At 33, Cooke was not just at the top of his game musically but was also setting standards for business control of his career.

Born on Jan. 22, 1931, Cooke had, by his mid-20s, become one of gospel music's biggest stars as lead singer for the Soul Stirrers. With the aid of manager J.W. Alexander, Cooke made the transition from spiritual to secular music in the mid-'50s, a move that was not as easy—musically or emotionally—as it is today.

Gospel music and the black church were joyful elements in the otherwise limited, segregated world black Americans then resided in. To abandon that world and be "turned out" by singing pop music, especially for an artist of Cooke's stature, was a shocking move to many blacks.

Yet Cooke was destined to touch many hearts outside gospel's sequestered world. "You Send Me," on the Keen label, sold an estimated 1.7 million copies and established the smooth, whimsically melancholy style that marked many Cooke hits ("Sad Moon," "Wonderful World," "Another Saturday Night," "Only Sixteen"). Cooke also wrote "You Send Me," one of the many classics this underappreciated singer/songwriter would compose and later control through his Kags Music Publishing, an unusually insightful move for a black vocalist of that era.

In 1959, Cooke made a major breakthrough for black music by becoming one of the first great black gospel-trained vocalists to sign with a major label, in this case RCA. The signing of vocalists with Cooke's background is common today, but at that time his shift from a black-oriented independent label to a New York-based major foreshadowed changes in the marketing of black music that wouldn't be fully felt for a decade.

Cooke's "Bring It On Home To Me" in 1962 was a significant record on a number of levels. It was a strong, soulful record far removed from hits like "Cupid" and suggested that an audience existed outside the black church for a sound rougher than Cooke had displayed previously for his secular fans. Smokey Robinson has said in interviews that after hearing "Bring It On Home" on the radio in a New York hotel room, he was inspired to write "You Really Got A Hold On Me."

Lou Rawls traded "yeah" 's with Cooke at the end of that record, giving that singer his first major exposure. Cooke, in fact, was quite an insightful talent scout who would bring gospel singers Bobby Womack, Billy Preston, Johnnie Taylor (his replacement in the Soul Stirrers) and Rawls into pop music.

Cooke's clean-cut image and ability to please blacks while also headlining the Copacabana and other establishment clubs clearly influenced Berry Gordy in defining the onstage look of Motown acts. Today we can hear Cooke's style continuing on in the voices and songs of Frankie Beverly, Luther Vandross and Lillo Thomas, just as it influenced an earlier generation of black vocalists, men the caliber of Otis Redding, Curtis Mayfield and Marvin Gaye.

Various officials at RCA have long mentioned a ma-

major reissue package on Cooke along the lines of the label's exploitation of Elvis Presley's catalog. Cooke certainly deserves a major reissue, and so do listeners, due to the relative inaccessibility of his best recordings, which showcase one of black music's greatest voices.

SHORT STUFF: The late Marvin Gaye is currently the subject of three heartfelt tribute records. Lionel Richie's "Missing You," written for Diana Ross and produced by Richie and James Anthony Carmichael, is one of the singer/songwriter's best compositions. Its gentle melody and fine arrangement capture the quiet side of Gaye's personality. Teena Marie's "My Dear Mr. Gaye," a song performed by many former Gaye sidemen, taps into the moody side of the eccentric singer. Marie's musical development was clearly influenced by Gaye's eclectic fusion of gospel, jazz and r&b, and it shows. The most potent of the three records is Eugene Wilde's top 10 black single "Gotta Get You Home With Me Tonight," a song of seduction that the young vocalist croons with all the suppleness associated with Gaye. In addition, the sensual drum machine beat and use of deep background voices owes much to Gaye's classic "Sexual Healing." Wilde's record doesn't mimic Gaye as much as it recreates the sexy spirit that always gave a special spark to his music.

20 years after his death, Sam Cooke's music lives

Lonnie 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, Roy 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 Holliday 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.

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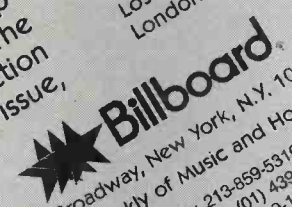
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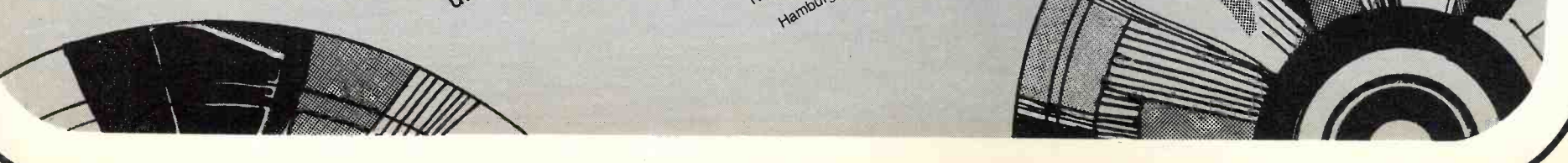
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HOT BLACK SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	10	7	OPERATOR R.CALLOWAY/SOLAR 7-69684 /ELEKTRA	MIDNIGHT STAR
2	1	1	13	SOLID N.ASHFORD, V.SIMPSON/CAPITOL 5397	◆ ASHFORD & SIMPSON
3	3	5	14	SHOW ME L.COPE, S.SHORTON, W.BRAITHWAITE/RCA 13873	GLENN JONES
4	8	13	9	TREAT HER LIKE A LADY R.R.JOHNSON/GORDY 1765 /MOTOWN	THE TEMPTATIONS
5	10	22	11	GOTTA GET YOU HOME TONIGHT M.FORTE, D.ROBINSON/PHILLY WORLD 799710 /ATCO	◆ EUGENE WILDE
6	4	4	16	FRIENDS/FIVE MINUTES OF FUNK L.SMITH/JIVE/ARISTA JS19276	WHODINI
7	5	8	14	TEARS T.SILVERMAN, R.HALPIN/TOMMY BOY 848	THE FORCE MD'S
8	6	3	15	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7-29195	◆ CHAKA KHAN
9	7	2	16	COOL IT NOW V.BRANTLEY, R.TIMAS/MCA 52455	◆ NEW EDITION
10	16	20	8	CONTAGIOUS R.CALLOWAY/SOLAR 7-69683/ELEKTRA	THE WHISPERS
11	27	43	4	LOVE LIGHT IN FLIGHT S.WONDER/MOTOWN 1769	STEVIE WONDER
12	17	23	9	LOVER GIRL T.MARIE/EPIC 34-04619	◆ TEENA MARIE
13	25	39	5	MISLED J.BONNEFOND, R.BELL, KOOL & THE GANG/DE-LITE 880431-7 /POLYGRAM	KOOL & THE GANG
14	11	9	11	LET IT ALL BLOW R.ANDREWS, B.HARRIS/MOTOWN 1760	◆ THE DAZZ BAND
15	15	19	8	NO ONE'S GONNA LOVE YOU J.JAM, T.LEWIS/TABU 4-40665/EPIC	THE S.O.S. BAND
16	9	6	12	DON'T STOP G.DUKE/A&M 2687	◆ JEFFREY OSBORNE
17	18	18	11	JAILHOUSE RAP K.BLOW/SUTRA 027	◆ FAT BOYS
18	24	28	12	THE WORD IS OUT P.COLLINS/ARISTA 1-9256	◆ JERMAINE STEWART
19	35	45	5	RAIN FOREST P.HARDCASTLE/PROFILE 7059	PAUL HARDCASTLE
20	23	26	7	YOU USED TO HOLD ME SO TIGHT J.HARRIS, III, T.LEWIS/MCA 52491	THELMA HOUSTON
21	14	14	11	LOOK THE OTHER WAY E.JASPER, E.ISLEY, M.ISLEY/CBS ASSOCIATED 4-04642 /EPIC	E.ISLEY, C.JASPER, M.ISLEY
22	20	21	10	C.O.D. (I'LL DELIVER) J.MTUME/EPIC 34-04657	MTUME
23	12	7	11	PURPLE RAIN PRINCE & REVOLUTION/WARNER BROS. 7-29174	◆ PRINCE & THE REVOLUTION
24	21	12	16	CENTIPEDE M.JACKSON/COLUMBIA 38-04547	◆ REBBIE JACKSON
25	33	37	7	DO WHAT YOU DO J.JACKSON, D.RUDOLPH/ARISTA 13909	◆ JERMAINE JACKSON
26	34	48	5	JAMIE R.PARKER, JR./ARISTA 1-9293	RAY PARKER JR.
27	37	-	2	MR. TELEPHONE MAN R.PARKER, JR./MCA 52484	NEW EDITION
28	28	30	9	ALL OF YOU P.LAURENCE/CAPITOL 5415	LILLO THOMAS
29	38	49	4	BEEP A FREAK L.SIMMONS/TOTAL EXPERIENCE 1-2405/RCA	GAP BAND
30	30	34	9	STRONGER THAN BEFORE J.OSBORNE/A&M 2685	JOYCE KENNEDY
31	19	15	12	SEX O MATIC A.A.JONES/MERCURY 880255-7/POLYGRAM	THE BAR-KAYS
32	13	11	11	PENNY LOVER J.A.CARMICHAEL, L.RICHIE/MOTOWN 1762	◆ LIONEL RICHIE
33	32	24	11	OUT OF TOUCH D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13916	◆ DARYL HALL & JOHN OATES
34	47	61	4	LIKE A VIRGIN N.RODGERS/SIRE 7-29210/WARNER BROS.	◆ MADONNA
35	40	44	7	IN THE DARK R.AYERS, S.CLARKE, W.ALLEN/COLUMBIA 44-05115	ROY AYERS
36	36	38	10	SECRET FANTASY M.STARR/ARISTA 1-9272	TOM BROWNE
37	44	50	5	HANG ON TO YOUR LOVE R.MILLER/PORTRAIT 37-04664 /EPIC	SADE
38	39	41	7	APPRECIATION K.MCCORD/MCA 52490	ALICIA MYERS
39	55	85	3	MISSING YOU L.RICHIE, J.A.CARMICHAEL/RCA 13966	DIANA ROSS
40	49	52	7	THE MEN ALL PAUSE S.SHOCKLEY, S.SHOCKLEY/CONSTELLATION 52486 /MCA	KLYMAXX
41	48	55	6	LOVER BOY K.DIAMOND/JIVE/ARISTA 1-9284	◆ BILLY OCEAN
42	43	46	9	CHANGE YOUR WICKED WAYS O.SCOTT/TOTAL EXPERIENCE 1-2404/RCA	PENNYE FORD
43	26	27	10	AFTER ALL J.GRAYDON/WARNER BROS. 7-29262	◆ AL JARREAU
44	56	66	4	MECHANICAL EMOTION B.WOLFER, VANITY/MOTOWN 1767	VANITY
45	29	25	14	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	◆ TINA TURNER
46	22	17	18	I JUST CALLED TO SAY I LOVE YOU S.WONDER/MOTOWN 1745	◆ STEVIE WONDER
47	31	16	12	JUST FOR THE NIGHT HAWK/RCA 13914	EVELYN "CHAMPAGNE" KING
48	58	70	3	REQUEST LINE J.BLOODROCK, K.WILLOUGHBY, C.JAY/REALITY 230 /DANYA/FANTASY	ROCK MASTER SCOTT AND THE DYNAMIC THREE
49	50	54	6	AMNESIA G.DUKE/SOLAR 7-69682 /ELEKTRA	SHALAMAR
50	60	83	3	LOVE IN MODERATION DEODATO/ISLAND 7-99685/ATCO	GWEN GUTHRIE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	
51	51	53	7	SUPERNATURAL LOVE M.OMARTIAN/GEFFEN 7-29142/WARNER BROS.	◆ DONNA SUMMER
52	46	29	11	BLACK BUTTERFLY G.DUKE/COLUMBIA 38-04641	DENIECE WILLIAMS
53	41	35	14	JUNGLE LOVE M.DAY, STARR COMPANY/WARNER BROS. 7-29181	◆ THE TIME
54	42	42	8	IN ONE LOVE AND OUT THE OTHER L.F.SYLVERS, II/GEFFEN 7-29293/WARNER BROS.	THE SYLVERS
55	64	67	5	YO LITTLE BROTHER M.LIGGETT, C.BARBOSA/MIRAGE 7-99697/ATCO	NOLAN THOMAS
56	66	72	4	LOVERIDE R.D.MILLER/4TH AND BROADWAY 409 /ISLAND	NUANCE FEATURING VIKKI LOVE
57	65	75	4	THIS IS OUR NIGHT M.PICIRILLO, G.GOETZMAN/PRIVATE 14-04711 /EPIC	THE STAPLE SINGERS
58	NEW ▶			20/20 P.TITELMAN/WARNER BROS. 7-29120	GEORGE BENSON
59	59	63	6	CAN'T SLOW DOWN D.FRANK, M.MURPHY/ARISTA 1-9270	ANGELA BOFILL
60	67	73	4	CITY GIRL R.LAWS/CAPITOL 5421	RONNIE LAWS
61	69	77	4	LOVIN' M.JOZUN/TOMMY BOY 850-7	JONZUN CREW/MICHAEL JONZUN
62	63	64	6	I'M IN LOVE WITH YOU C.POWELL/MOTOWN 1759	KOKO-POP
63	78	-	2	EASY LOVER P.COLLINS/COLUMBIA 38-04679	PHILIP BAILEY
64	73	81	3	FAST GIRLS J.JOHNSON/A&M 2693	JANET JACKSON
65	70	76	5	SNEAKING OUT G.L.JONES/RED LABEL 7002	LINDA CLIFFORD
66	75	-	2	TONIGHT B.TERRY, READY FOR THE WORLD/MCA 52507	READY FOR THE WORLD
67	79	-	2	STEP OFF S.ROBINSON/SUGAR HILL 32033/MCA	THE FURIOUS FIVE FEATURING COWBOY, MELLE MEL & SCORPIO
68	NEW ▶			EDGE OF THE RAZOR G.DUKE/CASABLANCA 880445-7/POLYGRAM	STEPHANIE MILLS
69	72	74	4	ELECTRIC BOOGALO O.E.BROWN/POLYDOR 881461-7 /POLYGRAM	OLLIE AND JERRY
70	74	80	3	WE ARE THE YOUNG D.HARTMAN, J.IOVINE/MCA 52471	◆ DAN HARTMAN
71	NEW ▶			THE BORDERLINES G.DUKE/A&M 2695	JEFFREY OSBORNE
72	76	87	3	NEUTRON DANCE R.PERRY/PLANET 13951 /RCA	◆ THE POINTER SISTERS
73	80	-	2	CAN I B.ELLI/PHILLY WORLD 7-99682 /ATCO	CASHMERE
74	NEW ▶			I WOULD DIE 4 U PRINCE/WARNER BROS. 7-29121	◆ PRINCE & THE REVOLUTION
75	52	47	8	GIVE A LITTLE LOVE M.STARR/STREETWISE 1136	THE STYLISTICS
76	88	-	2	THIS TIME CHAMPAIGN/COLUMBIA 38-04721	CHAMPAIGN
77	86	-	2	CRY LIKE A WOLF WIZ/GOLDEN BOY 7124 /QUALITY	R.J.'S LATEST ARRIVAL
78	NEW ▶			DANCIN' TO BE DANCIN' R.MULLER, S.ROBERTS, JR./SALSOL 7-7077/RCA	SKYY
79	90	-	2	THIN WALLS T.MCCLARY/MOTOWN 1768	THOMAS MCCLARY
80	85	-	2	LOOK WHATCHA DONE NOW S.CLARKE/ALLEGIANCE 3923	◆ RODNEY SAULSBERRY
81	NEW ▶			THIS USED TO BE YOUR HOUSE H.BANKS, C.BROOKS/SOUND TOWN 0009	SHIRLEY BROWN
82	NEW ▶			MISTAKE NO. 3 S.LEVINE/VIRGIN/EPIC 34-04727	CULTURE CLUB
83	83	89	3	I CAN'T KEEP MY HEAD J.MARTIN, G.CLINTON/CAPITOL 5419	ERAMUS HALL
84	NEW ▶			YOU ARE MY LOVER D.HART, LADAMS/PANORAMIC 200	BLACK IVORY
85	68	68	5	THE BELLE OF ST. MARK SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
86	NEW ▶			HARD TIMES D.DARNELL, L.THOMPSON/URBAN SOUND 779	LONNIE HILL
87	NEW ▶			LADY MY WHOLE WORLD IS YOU T.COUGH, W.STEPHENSON/MALACO 2107	JOHNNIE TAYLOR
88	57	56	12	I PROMISE (I DO LOVE YOU) DREAMBOY/QWEST 7-29190/WARNER BROS.	DREAMBOY
89	NEW ▶			AIN'T IT ALL RIGHT N.MUNDY/COLUMBIA 38-04689	NICK MUNDY
90	NEW ▶			HAPPY G.KERR/CATAPWA/CBS ASSOCIATED 7-1969 /EPIC	DUTCH ROBINSON
91	45	36	26	CARIBBEAN QUEEN K.DIAMOND/JIVE/ARISTA 1-9199	◆ BILLY OCEAN
92	82	65	7	SING'N HEY YEA G.GRIFFIN/CBS ASSOCIATED/S.O.N.Y. 4-04661/EPIC	KIDS AT WORK
93	81	82	4	SAY YEAH B.OATES, R.VAN SCHAIK/PORTRAIT 37-04671 /EPIC	THE LIMIT
94	NEW ▶			TOUCH ME (ALL NIGHT LONG) G.CARMICHAEL, P.ADAMS/KN 1001	WISH FEATURING FONDA RAE
95	53	32	10	YOU TURN ME ON R.JAMES/GORDY 1763 /MOTOWN	RICK JAMES
96	54	40	8	BODY M.JACKSON/EPIC 34-04673	◆ JACKSONS
97	61	51	9	DON'T STOP I.PERKINS/MCA 52480	ONE WAY
98	62	31	13	SEX SHOOTER APOLLONIA 6, STARR COMPANY/WARNER BROS. 7-29182	APOLLONIA 6
99	77	69	6	RADIO MAN E.THORNGREN/ISLAND 791/ATCO	WORLD'S FAMOUS SUPREME TEAM
100	71	71	6	TEASE ME W.MORRISON/ISLAND/ZE 7-99693/ATCO	JUNIE MORRISON

○ 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.

FOR WEEK ENDING DECEMBER 22, 1984

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SOLID	ASHFORD & SIMPSON	2
2	3	SHOW ME	GLENN JONES	3
3	2	COOL IT NOW	NEW EDITION	9
4	10	OPERATOR	MIDNIGHT STAR	1
5	5	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	6
6	4	I FEEL FOR YOU	CHAKA KHAN	8
7	13	DON'T STOP	JEFFREY OSBORNE	16
8	16	TREAT HER LIKE A LADY	THE TEMPTATIONS	4
9	6	TEARS	THE FORCE MD'S	7
10	17	JAILHOUSE RAP	FAT BOYS	17
11	8	CENTIPEDE	REBBIE JACKSON	24
12	11	PURPLE RAIN	PRINCE & THE REVOLUTION	23
13	18	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	5
14	9	PENNY LOVER	LIONEL RICHIE	32
15	15	LET IT ALL BLOW	THE DAZZ BAND	14
16	14	SEX O MATIC	THE BAR-KAYS	29
17	12	BETTER BE GOOD TO ME	TINA TURNER	45
18	20	THE WORD IS OUT	JERMAINE STEWART	18
19	7	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	46
20	21	CONTAGIOUS	THE WHISPERS	10
21	-	MISLED	KOOL & THE GANG	13
22	28	LOVER GIRL	TEENA MARIE	12
23	-	LOVE LIGHT IN FLIGHT	STEVIE WONDER	11
24	22	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	21
25	26	OUT OF TOUCH	DARYL HALL & JOHN OATES	33
26	-	RAIN FOREST	PAUL HARDCASTLE	19
27	24	LIKE A VIRGIN	MADONNA	34
28	25	ALL OF YOU	LILLO THOMAS	28
29	29	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	15
30	-	BEEP A FREAK	GAP BAND	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	OPERATOR	MIDNIGHT STAR	1
2	3	TREAT HER LIKE A LADY	THE TEMPTATIONS	4
3	5	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	5
4	16	LOVE LIGHT IN FLIGHT	STEVIE WONDER	11
5	2	SOLID	ASHFORD & SIMPSON	2
6	8	CONTAGIOUS	THE WHISPERS	10
7	7	LOVER GIRL	TEENA MARIE	12
8	4	NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND	15
9	13	YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON	20
10	19	MISLED	KOOL & THE GANG	13
11	11	SHOW ME	GLENN JONES	3
12	12	TEARS	THE FORCE MD'S	7
13	-	RAIN FOREST	PAUL HARDCASTLE	19
14	24	JAMIE	RAY PARKER JR.	26
15	6	LOOK THE OTHER WAY	E.ISLEY, C.JASPER, M.ISLEY	21
16	14	C.O.D. (I'LL DELIVER)	MTUME	22
17	-	MR. TELEPHONE MAN	NEW EDITION	27
18	18	THE WORD IS OUT	JERMAINE STEWART	18
19	17	STRONGER THAN BEFORE	JOYCE KENNEDY	30
20	25	DO WHAT YOU DO	JERMAINE JACKSON	25
21	9	LET IT ALL BLOW	THE DAZZ BAND	14
22	15	AFTER ALL	AL JARREAU	43
23	-	BEEP A FREAK	GAP BAND	31
24	-	IN THE DARK	ROY AYERS	35
25	26	ALL OF YOU	LILLO THOMAS	28
26	-	LIKE A VIRGIN	MADONNA	34
27	23	SECRET FANTASY	TOM BROWNE	36
28	-	MISSING YOU	DIANA ROSS	39
29	-	THE MEN ALL PAUSE	KLYMAXX	40
30	-	HANG ON TO YOUR LOVE	SADE	37

BLACK SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS.	8
MCA	7
MOTOWN	7
COLUMBIA	6
ARISTA	5
CAPITOL	5
A&M	4
RCA	4
EPIC	3
JIVE/ARISTA	3
SOLAR	3
GEFFEN	2
GORDY	2
ISLAND	2
PHILLY WORLD	2
PORTRAIT	2
TOMMY BOY	2
TOTAL EXPERIENCE	2
4TH AND BROADWAY	2
ALLEGIANCE	1
CASABLANCA	1
CATAWBA/CBS ASSOCIATED	1
CBS ASSOCIATED	1
CBS ASSOCIATED/S.O.N.Y.	1
CONSTELLATION	1
DE-LITE	1
GOLDEN BOY	1
ISLAND/ZE	1
KN	1
MALACO	1
MERCURY	1
MIRAGE	1
PANORAMIC	1
PLANET	1
POLYDOR	1
PRIVATE I	1
PROFILE	1
QWEST	1
REALITY	1
RED LABEL	1
SALSOU	1
SIRE	1
SOUNDTOWN	1
STREETWISE	1
SUGAR HILL	1
SUTRA	1
TABU	1
URBAN SOUND	1
VIRGIN/EPIC	1

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BLACK SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	78 DANCIN' TO BE DANCIN' - R.Muller (One To One, ASCAP)	(Amber Pass, BMI/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI) WBM	32 PENNY LOVER - L.Richie B.Harvey-Richie (Brockman, ASCAP) CLM
20/20 - R.Goodrum S.Kipner (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)	25 DO WHAT YOU DO - R.Dino L.D.Tomaso (Unicity, ASCAP/RaRa, ASCAP/Aldente, ASCAP)	26 JAMIE - R.Parker, Jr. (Raydiola, ASCAP)	23 PURPLE RAIN - Prince @ Revolution (Controversy, ASCAP) WBM
43 AFTER ALL - A.Jarreau J.Graydon D.Foster (Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	16 DON'T STOP - D.Sembello D.Batteau (No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)	53 JUNGLE LOVE - M.Day J.Johnson (Tionna, ASCAP)	99 RADIO MAN - L.Prince R.Larkins E.Thorngren B.Baker J.Gregory (April, ASCAP/Thornsong, BMI)
89 AIN'T IT ALL RIGHT - N.Mundy P.Butler (Trishmun, BMI/Aifa, ASCAP)	97 DON'T STOP - A.Hudson (Perk's, BMI/Duchess, BMI/MCA, BMI)	47 JUST FOR THE NIGHT - K.Carter P.Leonard B.Gaitsch (Unison, ASCAP/Edge of Fluke, ASCAP/Outer Snake, ASCAP/Johnny Yuma, BMI)	19 RAIN FOREST - P.Hardcastle (Oval, PRS)
28 ALL OF YOU - L.Thomas L.Laurence (Bush Brunin', ASCAP/New Music, ASCAP/Music Corp. of America, BMI)	63 EASY LOVER - P.Bailey P.Collins N.East (Sir & Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP)	87 LADY MY WHOLE WORLD IS YOU - P.Kelly (Malaco, BMI)	48 REQUEST LINE - C.Pettiford G.Wigfall R.Fowler J.Bloodrock (Anjue, ASCAP/Stacy & Bros., ASCAP)
49 AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenae, ASCAP)	68 EDGE OF THE RAZOR - T.snow R.Freeland (Screen Gems-EMI, BMI/Snow, BMI)	14 LET IT ALL BLOW - K.Harrison B.Harris (Jobete, ASCAP/DazzberryJam, ASCAP/Stone Diamond, BMI/Bedazzled, BMI)	93 SAY YEAH - B.Oates R.Von Schaik V.Gibbs (Company Of The Two P(eters) B.V./Ladybird B.V.)
38 APPRECIATION - K.McCord R.Ernest (Perk's, BMI/Duchess, BMI/MCA, BMI)	64 FAST GIRLS - J.Johnson (Almo, ASCAP/Crazy People, ASCAP)	34 LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	36 SECRET FANTASY - M.Starr (Maurice Starr, ASCAP)
31 BEEP A FREAK - R.Taylor L.Simmons C.wilson (Temp.Co., BMI)	6 FRIENDS/FIVE MINUTES OF FUNK - J.Hutchins L.Smith (Zomba, ASCAP)	21 LOOK THE OTHER WAY - E.Isley (April, ASCAP/ILI, ASCAP)	29 SEX O MATIC - Bar-kays A.A.Jones (Warner-Tamerlane, BMI/Bar-Kays, BMI)
85 THE BELLE OF ST. MARK - Sheila E. (Girlsongs, ASCAP)	75 GIVE A LITTLE LOVE - M.Starr M.Jonzun (Street Sounds, ASCAP/Maurice Starr, ASCAP)	80 LOOK WHATCHA DONE NOW - R.Saulsberry P.brown (Peter Brown, ASCAP/Rod Saulsongs, ASCAP)	98 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)
45 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap, ASCAP/Land Of Dreams, ASCAP/Arista, ASCAP) CPP	5 GOTTA GET YOU HOME TONIGHT - M.Horton R. Broomfield (Philly World, BMI/Great Alps, BMI)	50 LOVE IN MODERATION - K.Barnes J.Barnes (Kenya, BMI)	3 SHOW ME - LaLa G.Jones (New Music Group, BMI/MCA, BMI)
52 BLACK BUTTERFLY - B.Mann C.Weil (Dyad, BMI)	37 HANG ON TO YOUR LOVE - Adu Matthewman (Adu-Matthewman, MCPS)	11 LOVE LIGHT IN FLIGHT - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	92 SING'N HEY YEA - T.Gatling C.Henderson T.Riley (Cal-Gene, BMI)
96 BODY - M.Jackson (Vabritmar, BMI)	90 HAPPY - T.Robinson B.Dowse (Fanny Mac, BMI/Island Girl, BMI)	41 LOVER BOY - K.Diamond B.Ocean R.J.Lange (Zomba, BMI/Willesden, BMI)	65 SNEAKING OUT - G.L.Jones (Red Label, BMI)
71 THE BORDERLINES - R.Jones (WB, ASCAP/Zubaidah, ASCAP)	86 HARD TIMES - L.Hill (Hills Hideaway, BMI/Variena, BMI)	12 LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	1 SOLID - N.Ashford V.Simpson (Nick-O-Val, ASCAP)
73 CAN I - M.Horton M.forte D.Robinson (Philly World, BMI/Persembre, ASCAP)	83 I CAN'T KEEP MY HEAD - J.Martin (Rosuki, BMI/Bonesville, BMI)	56 LOVERIDE - R.D.Miller (Freakin Ideas, ASCAP)	67 STEP OFF - K.gamble L.Huff A.Jackson M.glover E.Morris K.Ward (Mighty Three, BMI)
59 CAN'T SLOW DOWN - D.Frank M.Murphy (April, ASCAP/Science Lab, ASCAP)	8 I FEEL FOR YOU - Prince (Controversy, ASCAP) CPP	61 LOVIN' - M.Jozun (Boston International, ASCAP/T-Boy, ASCAP)	30 STRONGER THAN BEFORE - C.B.Sager B.Bacharach B.Roberts (Fedora, BMI/Unichappell, BMI/Begonia Melodies, BMI/New Hidden Music, ASCAP)
91 CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden, BMI/Zomba) CPP	46 I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP)	44 MECHANICAL EMOTION - Vanity B.Wolfer (Jobete, ASCAP/Wolfstones, ASCAP)	51 SUPERNATURAL LOVE - D.Summer M.Omartian B.Sudano (Sweet Summer Night, ASCAP/See This House, ASCAP/Sudano, BMI/Soft Summer Songs, BMI)
24 CENTIPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	88 I PROMISE (I DO LOVE YOU) - J.Stanton (Rashida, BMI)	40 THE MEN ALL PAUSE - B.Cooper J.Simmons D.McDaniels (Spectrum VII, ASCAP)	7 TEARS - Force MD's R.Halpin (T-Boy, ASCAP)
42 CHANGE YOUR WICKED WAYS - O.Scott P.Ford (TX, ASCAP/Temp, BMI)	74 I WOULD DIE 4 U - Prince (Controversy, ASCAP)	13 MISLED - R.bell J.taylor Kool & The Gang (Delightful, BMI)	76 THIS IS OUR NIGHT - G.Goetzman M.Piccirillo (Tongue'N'Groove, BMI)
60 CITY GIRL - R.Laws (Coigems-EMI, ASCAP/Sweetbeat, ASCAP)	62 I'M IN LOVE WITH YOU - C.Powell R.Philmore (Jobete, ASCAP/Koko-Pop, ASCAP/Stone Diamond, BMI/Chris Powell, BMI)	39 MISSING YOU - L.Richie (Brockman, ASCAP)	76 THIS TIME - Champaign (Walkin, BMI)
22 C.O.D. (I'LL DELIVER) - J.Mtume Tawatha (Mtume, BMI/Do Drop, BMI)	54 IN ONE LOVE AND OUT THE OTHER - L.F.Sylvers, III P.P.Oland D.Meyers (Chappell, ASCAP/Richer, ASCAP/Unichappell, BMI/Mr.Dapper, BMI)	82 MISTAKE NO. 3 - Culture Club (Virgin, ASCAP)	81 THIS USED TO BE YOUR HOUSE - H.banks C.Brooks (Backlog, BMI)
10 CONTAGIOUS - B.Watson R.Calloway M.Gentry B.Lavelace (Hip Trip, BMI/Midstar, BMI)	35 IN THE DARK - R.Ayers D.Spragley J.Bedford (Yeldarps, ASCAP/Currier, ASCAP/AFI, ASCAP)	27 MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola, ASCAP)	
9 COOL IT NOW - Brantley Times (New Generation, ASCAP)	17 JAILHOUSE RAP - K.blow L.Smith D. Reeve M. Morales D. Robinson S. Abbatiello	72 NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet, ASCAP/Streamline Moderne, ASCAP)	
77 CRY LIKE A WOLF - Wiz R.Marie (Arrival, BMI/Alva, BMI)		15 NO ONE'S GONNA LOVE YOU - L.Lewis J.Harris, III (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
		2 OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI)	
		33 OUT OF TOUCH - D. Hall J. Oates (Hot-cha, BMI/Unichappell, BMI) CHA/HL	

ROBERT CRAY

(Continued from page 54)

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, Thorogood, 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 low-down and dirty blues. Yeah, I call it the blues of the '80s. There is a potential for the music staying on."

THELMA HOUSTON

(Continued from page 54)

Cherelle, Shalamar and John Caferty & the Beaver Brown Band.

Houston, who is 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 5,000-seat theatres rather than opening for other artists in other venues.

Billboard HOT BLACK SINGLES RADIO ACTION

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

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REGION 1

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

REGION 2

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

GEORGE BENSON

20/20

JEFFREY OSBORNE

THE BORDERLINES

STEPHANIE MILLS

EDGE OF THE RAZOR

WILD Boston, MA

WKND Hartford, CT

WNHC New Haven, CT

WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD

WXYV Baltimore, MD

WRKS New York, NY

WNJR Newark, NJ

WDAS-FM Philadelphia, PA

WUSL Philadelphia, PA

WAMO Pittsburgh, PA

WDJY Washington, DC

WHUR Washington, DC

REGION 3

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

GEORGE BENSON

20/20

JEFFREY OSBORNE

THE BORDERLINES

PRINCE And The Revolution

I WOULD DIE 4 U

WAOK Atlanta, GA

WIGO Atlanta, GA

WVEE Atlanta, GA

WPAL Charleston, SC

WWWZ Charleston, SC

WGIV Charlotte, NC

WPEG Charlotte, NC

WRBD Ft. Lauderdale, FL

WJAX-AM Jacksonville, FL

WJAX-FM Jacksonville, FL

WPDQ Jacksonville, FL

WEDR Miami, FL

WOWI Norfolk, VA

WRAP Norfolk, VA

WORL Orlando, FL

WPLZ Petersburg, VA

WANT Richmond, VA

WEAS Savannah, GA

WRXB St. Petersburg, FL

WWDM Sumter, SC

WANM Tallahassee, FL

WQKS Williamsburgh, VA

WWIL-FM Wilmington, NC

WAAA Winston-Salem, NC

NATIONAL

89 REPORTERS

GEORGE BENSON

20/20 WARNER BROS.

JEFFREY OSBORNE

THE BORDERLINES A&M

PRINCE And The Revolution

I WOULD DIE 4 U WARNER BROS.

SKYY

DANCIN' TO BE DANCIN' SALSOL

STEPHANIE MILLS

EDGE OF THE RAZOR CASABLANCA

NEW TOTAL
ADDS ON

37 58

35 42

31 33

36 36

24 41



REGION 6

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

SKYY

DANCIN' TO BE DANCIN'

GEORGE BENSON

20/20

STEPHANIE MILLS

EDGE OF THE RAZOR

WXOK Baton Rouge, LA

WATV Birmingham, AL

WENN-FM Birmingham, AL

KNOK Ft. Worth, TX

KCOH Houston, TX

KMJQ Houston, TX

WJMI Jackson, MS

WKXI Jackson, MS

KLAZ Little Rock, AR

KRNB Memphis, TN

WDIA Memphis, TN

WHRK Memphis, TN

WLOK Memphis, TN

WBLX Mobile, AL

WQQK Nashville, TN

WVOL Nashville, TN

WYLD-AM New Orleans, LA

WYLD-FM New Orleans, LA

KHYS Port Arthur, TX

KAPE San Antonio, TX

KOKA Shreveport, LA

KZEY Tyler, TX

REGION 7

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

REGION 8

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

PRINCE And The Revolution

I WOULD DIE 4 U

GEORGE BENSON

20/20

SKYY

DANCIN' TO BE DANCIN'

KDKO Denver, CO

KACE Los Angeles, CA

KDAY Los Angeles, CA

KGFJ Los Angeles, CA

KJLH Los Angeles, CA

KUKQ Phoenix, AZ

XHRM San Diego, CA

KSOL San Francisco, CA

REGION 4

IL,IN,KY,MI,OH,WI

GEORGE BENSON

20/20

JEFFREY OSBORNE

THE BORDERLINES

PRINCE And The Revolution

I WOULD DIE 4 U

WBMX Chicago, IL

WGCI-FM Chicago, IL

WJPC Chicago, IL

WBLZ Cincinnati, OH

WCIN Cincinnati, OH

WDMT Cleveland, OH

WJMO Cleveland, OH

WZAK Cleveland, OH

WDAO Dayton, OH

WDRQ Detroit, MI

WGPR Detroit, MI

WJLB Detroit, MI

WKWM Grand Rapids, MI

WTLC Indianapolis, IN

WLOU Louisville, KY

WLUM Milwaukee, WI

WNOV Milwaukee, WI

REGION 5

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

CULTURE CLUB

MISTAKE NO. 3

DIANA ROSS

MISSING YOU

STEPHANIE MILLS

EDGE OF THE RAZOR

KPRS Kansas City, MO

KAEZ Oklahoma City, OK

KMJM St. Louis, MO

WESL St. Louis, MO

WZEN St. Louis, MO

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

Billboard HOT BLACK SINGLES RETAIL ACTION

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

REGION 1	CT,MA,ME,NY State,RI,VT
REGION 2	DE,D.C.,MD,NJ,NY Metro,PA,WV
DIANA ROSS	MISSING YOU
PRINCE	I WOULD DIE 4 U
OLLIE AND JERRY	ELECTRIC BOOGALO
<p>Cambridge One Stop Boston, MA Cavages Cheektowaha, NY Easy One Stop N.Quincy, MA Mass One Stop Boston, MA Skippy White's Stoughton, MA</p> <p>A-1 One Stop New York, NY Al Wicke Records Elizabeth, NJ Broadway Record Museum Camden, NJ C&M Distributors Hyattsville, MD Disc-O-Mat New York, NY Harmony Music Bronx, NY J&R Music World New York, NY Kemp Mill Beltsville, MD King James Records Philadelphia, PA P & L Records Philadelphia, PA Record & Tape Ltd. Washington, DC Record And Tape Collector Baltimore, MD Record Outlet Pittsburgh, PA Richman Brothers Pennsauken, NJ Sabins Records Washington, DC Sam K Records Washington, DC Serenade Records Washington, DC Sound Of Market Philadelphia, PA Stratford Garden City, NY The Wiz Washington, DC The Wiz Brooklyn, NY Tower New York, NY Universal One Stop Philadelphia, PA Vogels Elizabeth, NJ Waxy Maxy Washington, DC Webb's Dept.Store Philadelphia, PA Wins Records Long Island City, NY Your Record Shop Baltimore, MD</p>	

REGION 3	FL,GA,NC,SC,East TN,VA
DIANA ROSS	MISSING YOU
THE POINTER SISTERS	NEUTRON DANCE
OLLIE AND JERRY	ELECTRIC BOOGALO

Album Den Richmond, VA	Bibb Distributors Charlotte, NC	Cals Records Jacksonville, FL	D.J. Records Jacksonville, FL	Frankie's Got It Norfolk, VA	Franklin Atlanta, GA	Goldmine Records Atlanta, GA	Nova Dist. Inc. Norcross, GA	One Stop Records Atlanta, GA	Peaches N. Miami, FL	Peppermint Records Atlanta, GA	Pritchetts St. Petersburg, FL	Record Boutique Winston-Salem, NC	Rudy's Records & Tapes Miami, FL	Second Act Atlanta, GA	Southern Music Orlando, FL	Specs Music Hialeah, FL	Tara Records Atlanta, GA	Tidewater One Stop Norfolk, VA	Tropical Records Miami, FL	Tucker's Record Shop Knoxville, TN
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NATIONAL		135 REPORTERS	NUMBER REPORTING
DIANA ROSS	MISSING YOU	RCA	26
VANITY	MECHANICAL EMOTION	MOTOWN	23
SADE	HANG ON TO YOUR LOVE	PORTRAIT	20
OLLIE AND JERRY	ELECTRIC BOOGALO	POLYDOR	17
STEVIE WONDER	LOVE LIGHT IN FLIGHT	MOTOWN	15

REGION 4	IL,IN,KY,MI,OH,WI
DIANA ROSS	MISSING YOU
VANITY	MECHANICAL EMOTION
PRINCE	I WOULD DIE 4 U
<p>Angott Detroit, MI Barneys Chicago, IL Central One Stop Columbus, OH Cleveland One-Stop Cleveland, OH Color Rite Records Chicago, IL Damon's Detroit, MI Detroit Audio Oak Park, MI Eklund Enterprises Kansas City, MO Filmore Records Cleveland, OH Fletchers One Stop Chicago, IL Gemini One-Stop Cleveland, OH Grapevine Records Flint, MI Greater Detroit Detroit, MI Kendrick Records Detroit, MI Mainstream Records Milwaukee, WI Metro Music Chicago, IL Music Master Chicago, IL Musicland Southfield, MI Northern Records Cleveland, OH Old Town Record Shop Hamtramck, MI Professionals Detroit, MI Radio Doctors Milwaukee, WI Record Center Cleveland, OH Record Den Cleveland, OH Record Rendezvous Cleveland, OH Singer One Stop Chicago, IL Sound Asylum Toledo, OH Sounds Good Chicago, IL</p>	

REGION 5	IA,KS,MN,MO,NE,ND,OK,SD
RONNIE LAWS	CITY GIRL
VANITY	MECHANICAL EMOTION
READY FOR THE WORLD	TONIGHT
<p>CML One Stop St.Louis, MO Hudson's Embassy St.Louis, MO Musicland Minneapolis, MN Musicland St.Louis, MO Musicvision Jennings, MO Sound Town St. Louis, MO Uptown Records St. Louis, MO</p>	

REGION 6	AL,AR,LA,MS,West TN,TX
STEVIE WONDER	LOVE LIGHT IN FLIGHT
VANITY	MECHANICAL EMOTION
NEW EDITION	MR. TELEPHONE MAN
<p>All South Distributors New Orleans, LA Big State Distributors Dallas, TX Bowie's Records Baton Rouge, LA Brown Sugar New Orleans, LA Curly Dallas, TX Discount Records Nashville, TN H&W Records Dallas, TX Hastings Houston, TX Kings Record Mart Dallas, TX Mushroom New Orleans, LA Music Center, One Stop Birmingham, AL Peaches Memphis, TN Peaches New Orleans, LA Pop Tunes Memphis, TN Poplar Tunes Memphis, TN Reses Records Dallas, TX Sam's Records Dallas, TX Select-O-Hits Memphis, TN Sound Warehouse Metairie, LA Southern Records New Orleans, LA Stans Record Service Shreveport, LA Sun Belt Music Dallas, TX Tape City U.S.A. Metairie, LA United Records Houston, TX Warehouse Metairie, LA</p>	

REGION 7	AZ,Southern CA,CO,HI,Southern NV,NM,UT
DIANA ROSS	MISSING YOU
ROCK MASTER SCOTT AND THE DYNAMIC THREE	REQUEST LINE
THE FURIOUS FIVE FEATURING COWBOY, MELLE MEL & SCORPIO	STEP OFF

REGION 8	AK,Northern CA,ID,MT,Northern NV,OR,WA,WY																			
Circles Phoenix, AZ	City One Stop Los Angeles, CA	Flipside Records Los Angeles, CA	Integrity Gardena, CA	Jazz City Los Angeles, CA	Malt Shop Denver, CO	Music Brokers Los Angeles, CA	On Target San Diego, CA	Riverwood Music Inglewood, CA	Sun State Los Angeles, CA	Tower San Diego, CA	Uncle Jam's Los Angeles, CA	World Of Records Los Angeles, CA	Evans House Of Music San Francisco, CA	Leopold Berkley, CA	Leopold Records San Jose, CA	Music Menu Seattle, WA	Music People Oakland, CA	Record Factory Oakland, CA	Tower San Francisco, CA	Wauzi Records San Francisco, CA

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MORRIS DAY

(Continued from page 54)

singer/actor says he hopes to "develop 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 making bird sounds on record [a reference to "The Bird"]. I 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 Day and 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." In contrast, says Day, Apollonia Six had two days to shoot "Sex Shooter," while Prince had sets rebuilt in Los Angeles after filming had ended in Minneapolis to re-do some of his lengthy concert footage.

Day reports sadly that the comedic relationship with his valet and designated dancer Jerome Benton is ended for now. "He and I are still good friends, but he's with Prince, and Prince and I are totally separated at this point," Day says. "Maybe some time in the future we'll work together again."

COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. \$3.50 per chart. Call or write:

Billboard Chart Research
 1515 Broadway
 New York, NY 10036
 (212) 764-4556

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Debra Todd
1515 Broadway
New York, NY 10036



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.

FOR WEEK ENDING DECEMBER 22, 1984

Billboard

TOP BLACK ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	Weeks at No. One: 3	
1	1	1	13	STEVIE WONDER ▲	MOTOWN 6108ML (8.98)	SOUNDTRACK-WOMAN IN RED
2	2	2	24	PRINCE & THE REVOLUTION ▲	WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
3	6	5	9	NEW EDITION	MCA 5515 (8.98)	NEW EDITION
4	5	6	6	ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98)	SOLID
5	4	4	9	CHAKA KHAN	WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
6	3	3	27	TINA TURNER ▲	CAPITOL ST-12330 (8.98)	PRIVATE DANCER
7	7	10	6	WHODINI	JIVE/ARISTA JL8-8251 (8.98)	ESCAPE
8	9	7	9	JEFFREY OSBORNE	A&M SP-5017 (8.98)	DON'T STOP
9	8	8	20	BILLY OCEAN ●	JIVE/ARISTA JL8-8213 (8.98)	SUDDENLY
10	10	9	59	LIONEL RICHIE ▲	MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
11	16	-	1	MIDNIGHT STAR	SOLAR 60384 /ELEKTRA (8.98)	PLANETARY INVASION
12	12	16	5	AL JARREAU	WARNER BROS. 25706-1 (8.98)	HIGH CRIME
13	11	11	22	THE TIME ●	WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
14	15	25	6	THE TEMPTATIONS	GORDY 611GL/MOTOWN (8.98)	TRULY FOR YOU
15	19	32	4	FAT BOYS	SUTRA SUS 1015 (8.98)	FAT BOYS
16	14	14	17	THE S.O.S. BAND	TABU FZ-39332 /EPIC	JUST THE WAY YOU LIKE IT
17	34	-	1	KOOL & THE GANG	DE-LITE 822943-M-1/POLYGRAM (8.98)	EMERGENCY
18	20	20	10	GLENN JONES	RCA NFL1-8036 (8.98)	FINESSE
19	29	-	1	THE WHISPERS	SOLAR 60382 /ELEKTRA (8.98)	SO GOOD
20	13	12	12	DIANA ROSS	RCA AFL1-5009 (8.98)	SWEPT AWAY
21	21	23	9	GROVER WASHINGTON JR.	ELEKTRA 60318 (8.98)	INSIDE MOVES
22	17	17	18	LILLO	CAPITOL ST-12346 (8.98)	ALL OF YOU
23	NEW			MADONNA	SIRE 25157-1/WARNER BROS. (8.98)	LIKE A VIRGIN
24	25	30	14	KURTIS BLOW	MERCURY 822420-1M-1/POLYGRAM (8.98)	EGO TRIP
25	22	13	10	REBBIE JACKSON	COLUMBIA 39238	CENTIPEDE
26	18	18	8	THE DAZZ BAND	MOTOWN 6117ML (8.98)	JUKEBOX
27	24	15	9	STEPHANIE MILLS	CASABLANCA 822421-1M-1 /POLYGRAM (8.98)	I'VE GOT THE CURE
28	30	34	6	THE FORCE MD'S	TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
29	31	24	20	THE POINTER SISTERS ▲	PLANET BXL1-4706/RCA (8.98)	BREAK OUT
30	28	28	6	DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98)	BIG BAM BOOM
31	37	22	12	VANITY	MOTOWN 6102ML (8.98)	WILD ANIMAL
32	32	36	17	ALICIA MYERS	MCA 5485 (8.98)	I APPRECIATE
33	36	48	5	JERMAINE STEWART	ARISTA AL8-8261 (8.98)	THE WORD IS OUT
34	60	-	1	TEENA MARIE	EPIC 39528	STARCHILD
35	23	19	17	MTUME	EPIC FE-39473	YOU, ME AND HE
36	27	27	36	THE BAR-KAYS	MERCURY 818-478-1/POLYGRAM (8.98)	DANGEROUS
37	33	33	32	JERMAINE JACKSON ●	ARISTA AL8-8203 (8.98)	JERMAINE JACKSON
38	41	42	5	PHILIP BAILEY	COLUMBIA FC 39542	CHINESE WALL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	Weeks at No. One: 3	
39	26	26	26	SHEILA E.	WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
40	50	-	1	SHALAMAR	SOLAR 60385/ELEKTRA (8.98)	HEART BREAK
41	42	41	9	APOLLONIA 6	WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
42	39	39	5	ANGELA BOFILL	ARISTA AL8-8258/RCA (8.98)	LET ME BE THE ONE
43	43	21	27	TEDDY PENDERGRASS ●	ASYLUM 60317-1/ELEKTRA (8.98)	LOVE LANGUAGE
44	46	31	24	KASHIF	ARISTA AL8-8205 (8.98)	SEND ME YOUR LOVE
45	38	38	7	EVELYN "CHAMPAGNE" KING	RCA AFL1-5308 (8.98)	SO ROMANTIC
46	44	44	12	SAM HARRIS ●	MOTOWN 6103ML (8.98)	SAM HARRIS
47	49	37	17	JOYCE KENNEDY	A&M SP-4996 (8.98)	LOOKIN' FOR TROUBLE
48	40	40	33	RUN-D.M.C.	PROFILE PRO 1201 (8.98)	RUN-D.M.C.
49	54	55	4	TOM BROWNE	ARISTA AL8-8249 (8.98)	TOMMY GUN
50	35	35	7	Z.Z. HILL	MALACO 7420 (8.98)	BLUESMASTER
51	57	-	1	EUGENE WILDE	PHILLY WORLD 90239/ATCO (8.98)	EUGENE WILDE
52	55	-	1	LINDA CLIFFORD	RED LABEL RA10000 (8.98)	SNEAKIN' OUT
53	52	51	8	CHAMPAIGN	COLUMBIA FC-39365	WOMAN IN FLAMES
54	NEW			RAY PARKER JR.	ARISTA AL8-8266 (8.98)	CHARTBUSTERS
55	59	-	1	CULTURE CLUB	VIRGIN/EPIC OE39881	WAKING UP WITH A HOUSE ON FIRE
56	56	46	31	O'BRYAN	CAPITOL ST-12332 (8.98)	BE MY LOVER
57	58	43	17	RICK JAMES	GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
58	61	49	8	EARL KLUGH	CAPITOL ST-12372 (8.98)	NIGHTSONGS
59	63	54	14	RALPH MACDONALD	POLYDOR 823323-1Y-1 /POLYGRAM (8.98)	UNIVERSAL RHYTHM
60	NEW			ISLEY, JASPER, ISLEY	CBS ASSOCIATED FZ 39873 /EPIC	BROADWAY'S CLOSER TO SUNSET BLVD.
61	45	45	5	DREAMBOY	QWEST 25763-1/WARNER BROS. (8.98)	CONTACT
62	62	56	6	PRINCE	WARNER BROS. 1-23720 (10.98)	1999
63	48	29	64	MADONNA ▲	SIRE 23867-1/WARNER BROS. (8.98)	MADONNA
64	51	52	25	NEWCLEUS	SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
65	53	53	5	WYNTON MARSALIS	COLUMBIA FC 39539	HOT HOUSE FLOWERS
66	47	47	22	JACKSONS ▲	EPIC QE 38946	VICTORY
67	65	50	14	JANET JACKSON	A&M SP-4962 (8.98)	DREAM STREET
68	NEW			THE STYLISTICS	STREETWISE 3304 (8.98)	SOME THINGS NEVER CHANGE
69	67	59	22	LAKESIDE	SOLAR 60355/ELEKTRA (8.98)	OUTRAGEOUS
70	64	57	16	RANDY HALL	MCA 5504 (8.98)	I BELONG TO YOU
71	70	70	35	ONE WAY	MCA 5470 (8.98)	LADY
72	71	69	77	MIDNIGHT STAR ▲	SOLAR 60241-1/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
73	68	66	72	JEFFREY OSBORNE ●	A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
74	66	61	18	BOBBY BLAND	MCA 5503 (8.98)	YOU'VE GOT ME LOVING YOU
75	73	58	12	DONNA SUMMER	GEFFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

Video Music Index

(Continued from page TA-52A)

St., Ste. 110, Tempe, AZ 85282. Pres.: Scott Fresener; Prod. VP: Pat Fresener.

UNITEL VIDEO SERVICES, 515 W. 57th Street, New York, NY 10019. (212) 265-3600. Pres.: John Hoffman; VP/Sales: Garth V. Gentilin.

Formats: rec'g—2", 1", 1/2", 3/4"; dupl'n—Quad 2", 1", 3/4", 1/2", NTSC, TBC.

Facilities: studios—"A": 5600 sq. ft. w/full support facilities; 11 dressing rooms; green room; wardrobe; conference room; dining room; strand century - mini palette computer dimmer board; 6 ind. floating light grids; soft cyc; chromakey drop; black velour drop; 4 Ikegami HK-312 & 2 HL-79 cams; 4 Ampex VPR 2B VTRs; Grass Valley 300 switcher; M.C.I. audio console; Chyron IV character generator; Quantel 6030 frame storer; "B": 40' x 50' studio w/hard cyc; equipped w/2 Ikegami HK-312 & HL-79 cams; 2 Ampex VPR-2B VTRs; CDL 480 switcher; Neve audio mixer; "C": 33' x 42' studio w/hard cyc; equipped w/2 Ikegami HK-312 & 2 HL-79 cams; Ampex VPR 2 VTRs; Grass Valley 1600 switcher; Neve audio mixer; mobile/portable—47': 5 RCA TK 47B & 4 Ikegami HL-79 cams; 4 Sony BVH-2000 VTRs & 2 5600 3/4" VCRs; Grass Valley 300 switcher; Chyron IV (4100) character generator; digital effects; audiotronics 750 40 input mixer; TRS intercom; 9 station IFB; Ward-Beck squawk matrix system; 45': mobile unit features 6 Ikegami HK-312 cams 4 HL-79 cams; 4 Sony BVH-2000 VTRs & 2 5600 3/4" VCRs; Grass Valley 300 switcher; Chyron IV (4100) character generator; digital effects; audiotronics 750 mixer; 1/4" ATR; RTS intercom; 12 station IFB; 45': mobile unit comes equipped w/5 Ikegami 357 and 2 HL-79 cams; 4 Sony BVH-2000 VTRs; 2 5600 3/4" VCRs; Grass Valley 1600-7K switcher; Chyron IV (4100) character generator; digital effects; audiotronics 110 44 input mixer; 6 channel RTS intercom; 10 station IFB; 2 mini mobile units: each feature 1 Ikegami HL-79 cam; 1 portable 1" VTR & 1 portable 3/4" VCR; post-prod'n—1" on-line editing; Rm. 1: Editel controller; Grass Valley 1600-1A & 1400 switchers; A.D.O.; 8 input board w/EQ; Chyron IV character generator; unimatic stand w/color cam; 2 B/W title cams; 3 1" C format VTRs; Rm.2: CMX 340-X controller; Mark II digital effects; Grass Valley 1600-3H switcher w/E-MEM; A.D.O.; audio arts 4000 16 x 2 board w/EQ; Ampex 440C 4 tr. stereo ATR, Chyron IV character generator; 2 title cams; Rm.3: CMS-340X controller; Grass Valley 300 switcher w/E-MEM; A.D.O.; Mark II digital effects; audio arts 4000 24 x 4 x 2 board w/EQ; 4 tr. stereo ATR 104; Chyron IV character generator; 2 title cams; unimatic stand w/color cam; 4 1" C format VTRs plus 1 2" quad VTR; Rm.5: CMS 340X controller; Grass Valley

300 switcher w/E-MEM; A.D.O., MCI 636 24 input audio board; Chyron IV dual channel character generator; title cam; 4 1" C format VTRs plus 1 2" quad VTR; Rm.6: CMX 340X controller; Grass Valley 300 switcher w/E-MEM; A.D.O.; MCI 636 audio board; Chyron IV character generator; unimatic stand w/color cam; title cam; 4 1" C format VTRs; 1 2" quad VTR; turntable; Rm.7: montage picture processor off-line editorial system; stereo audio; storyboard print out; 3/4" cassette machine; post-prod'n—film to tape transfer; 16/35mm & slide transfer via Rank Cintel Mark III telecine; Pan & scan; frame-by-frame color correction; computer programmable moves on slide; Lexicon; other—transmission & teleconferencing via fulltime Telco loops.

UPSWING PRODUCTIONS, 156 Blank St., Suite 2A, New York, NY 10014. (212) 242-0783. Owners: Martin Steckler, Bruce Colfin; Prod'rs: Thom Drewke, Bruce Colfin.

Formats: rec'g—1", 3/4"; dupl'n—1", 3/4" U-matic; 1/2" Beta & VHS.

Facilities: studio—Ikegami cams; Sony & Ampex VTRs; full lighting & accessories; mobile/portable—van; Ikegami cams; post-prod'n—CMX editing; digital video effects & support gear; 24-tr. audio recorder.

VCA ELECTRONICS, 231 East 55th St., New York, NY 10022. (212) 355-1600. Pres.: Alfred Markim; Exec. VP: Tom DeMaeyer; Sr. VP/Sales/Mktg.: Will Roth; VP/Opns. & Eng'r.: Pat Howley.

Formats: 2", 1", 3/4", VHS & Beta.

Facilities: studio—62' x 50' x 18' w/50' x 25' cove cyc; Ikegami cams; Sony 1" VTRs; Dual mix effects switcher w/downstream keyer; Ultimatte IV w/second switcher for backup effects; Neve 24-channel audio console; lighting by Fiorentino; Strand Century Matrix dimmer board; drive-in access; full office & support space incl. makeup, wardrobe, prop & dressing rooms; post-prod'n—4 standard CMX edit suites; 2 Montage Picture Processor Systems; Quantel; A.D.O.; Chyron IV-B; Neve audio systems; computer graphics & animation systems; other—Satellite broadcast origination; 16/35mm negative film-tape transfers; large scale tape duplication; audio mixing; sweetening/recording.

VMPP (Video Music Production & Marketing), Heritage Plaza, 1873 Rt. 70, Ste. 204, Cherry Hill, NJ 08003. (609) 424-4500. Opns. Mgr.: Greg Benedetti; VP/Mktg.: Fred DiSipio, Jr. Formats: rec'g—1", 3/4".

VALLEY VIDEO (Sub. of Simonton Prosperity Enterprises, Inc.), 4209 W. Burbank Blvd., Burbank, CA 91505. (818) 841-2387. Pres.: Robert Simonton. Formats: rec'g & dupl'n—3/4", VHS & Beta.

VIDCOM, INC., 2426 Towngate Rd., Ste. K, West Lake, CA 91361. (213) 991-1974. Pres.: Frank Celesia; Mktg./Sales: Paul Apel. Formats: rec'g & dupl'n—3/4", 1", 1/2".

VIDEOCOM INC., 502 Sprague St., Dedham, MA 02026. (617) 329-4080. Pres.: Clifford Jones; Exec. Prod'r: Karen Clair. Formats: rec'g—1", 3/4"; dupl'n—2", 1", 3/4", 1/2". Facilities: studio—completely

equipped 40' x 60' studio w/hard cyc; multiple cam setup; mobile/portable—van equipped w/1" VTR; EC35 cam; 3/4" portable equip.; post-prod'n—1" computer editing w/8-tr. audio.

VIDEOPLEX PRODUCTIONS, 530 West 25th St., New York, NY 10001. (212) 807-8211. Owner: Diane Mele; Prod'r: Francoise Homel.

Formats: rec'g—1/2" M-format Recam; dupl'n—3/4", 1". Facilities: studio—insert stage 1,400 sq. ft.; mobile/portable—new Panasonic playback recorder/studio deck, Sony 5850 3/4" studio deck; post-prod'n—1/2" M-format direct to 3/4" master or transfer to 1".

THE VIDEO PRODUCTION CO., 1201 Central Ave., Charlotte, NC 28204. (704) 376-1191. Prods.: Kathlene Stapleton, John McKeithson.

Formats: 1" type C 3/4". Facilities: studio—30' x 50', computerized 1" editing.

VIDEOVISION CORP., 27285 Las Ramblas, Ste. 130, Mission Viejo, CA 92692. (714) 831-5455; 831-7700. Exec. Prod'r: Deris A. Jeannette; Mktg./Sales: Barbara McClair; Contact: Cindy Rumsey.

Formats: rec'g—3/4"; dupl'n—any format.

VIDEO COMMUNICATIONS INT'L., 1830 16th St., Ste. R-307, Newport Beach, CA 92663. (714) 953-8097. Pres.: Christopher Harwood; Mktg.: Brooke O'Malley.

Formats: rec'g & dupl'n—3/4", 1", 1/2", Video disc, cassettes.

VIDEO & FILM BANK, 8033 Sunset Blvd., Ste. 88, Los Angeles, CA 90046. (213) 935-2000. Pres.: Jan Jacques; Prod'rs: Frank Leonetti; J.R. Leonetti.

Formats: rec'g—35/16mm; dupl'n—1", 3/4", 1/2".

VIDEO IMAGE CONSULTANTS, 1912 S. University Blvd., Denver, CO 80210. (303) 777-1940. Owner & Prod'r: Truxton Simmons Jr.

Formats: 1", 3/4", 1/2" Beta & VHS. Facilities: rented or leased as needed.

VIDEO IMAGERY, 204 Calle De Anza, San Clemente, CA 92672. (714) 492-5082. Pres.: Robert Fisher; Mktg./Sales: Dawn Trujillo.

Formats: rec'g & dupl'n—1/2".

VIDEO IN PHOENIX, 2311 W. Royal Palm Rd., Ste. 111, Phoenix, AZ 85021. (602) 995-4448. Pres.: Hamilton Wright; Contact: Andy Stiegel. Format: rec'g—1", 3/4", 2".

VIDEO-IT, INC., 1016 No. Sycamore Ave., Hollywood, CA 90038. (213) 876-4055, 843-3648. Pres.: John Kohan-Matlick, Opns. Mgr.: Felisa Kohan-Matlick. Formats: rec'g—3/4", 1", 2"; dupl'n—3/4", 1".

VIDEO-PAC SYSTEMS, LTD., 800 N. Seward St., Los Angeles, CA 90038. (213) 469-7244. Gen. Partner: Jay Azimzadeh.

Facilities: studio—60' x 100' x 25' stage w/2 wall hard cyc; Grass Valley 1600 switcher; hi-resolution Ikegami 20" program & preview monitors; JBL audio monitoring and latest in RTS communications; 16-channel Yamaha audio board; 5 broadcast quality cams; 4 1" VTRs; mobile/portable—3/4" or 1" ENG remote packages; multi-cam remote package.

VIDEO PARK, INC., 11316 Pennywood Ave., Baton Rouge, LA 70809. (504) 766-3163. Pres.: C. Park Seward; Mktg./Sales: Steven Soderbergh.

Formats: rec'g & dupl'n—1/2", 3/4", 1", 2", Beta & VHS.

VIDEO PLANNING, 888 7th Avenue, New York, NY 10106. (212) 582-5066. Pres.: Marc Wein; Contact: Lesley Christoph.

Formats: rec'g—3/4", 1"; dupl'n—1", 3/4", Beta & VHS.

VIDEO POST & TRANSFER INC., Box 53, 8036 Aviation Pl., Dallas, TX 75235. (214) 350-2676. Pres.: Neil B. Feldman.

Format: rec'g—1" type C; dupl'n—2" Quad, 1" type C, 3/4" U-matic, 1/2" VHS & Beta.

Facilities: post-prod'n—2 CMX 340X on-line edit suites; Grass Valley 1600-7F & 1600-3F switchers w/full E-Mem; 5 RCA TH-200A; 3 RCA TH-200 1" Sony BVH-2500 VTR's; 2 Chyron RGV-II character generators; NEC 3-ch. E-Flex DVE; 2 ch. NEC opt./FLEX DVE; Dubner CBG-2 computer graphics/animation system; 2 Rank Cintel Mark III Flying Spot Scanner w/custom computer color correction; digital noise reducer; Lipsner Smith ultrasonic film cleaner; negative film edge numbering system.

VIDEO PRODUCTION SERVICES, 112 Bentwood Drive, Stamford, CT 06903. (203) 329-7795. Pres.: Victor F. Kayfetz.

Formats: rec'g & dupl'n—3/4", 1" type C, Beta & VHS.

THE VIDEO TAPE CO., 10545 Burbank Blvd., North Hollywood, CA 91601. (818) 985-1666. TWX: 910-449-1471. Pres.: Keith Austin; Mktg. Dir.: Dick Millais; Dist. Sales Mgr.: Marilyn Davis. Formats: rec'g & dupl'n—2",

1", 3/4", 1/2" Beta & VHS.

VIDEO TRANSITIONS, 910 N. Citrus Avenue, Los Angeles, CA 90038. (213) 465-3333. Pres.: Bernard S. Maduff; Exec. VP: Peter Kirby; VP/GM; Michael Levy.

Formats: rec'g—1" type C, 3/4"; dupl'n—1", 3/4".

VIDEO VISION PRODUCTIONS, INC., 6851 Yumuri St., Ste. 12, Coral Gables, FL 33146. (305) 666-1799. Pres.: Charles Castilla; Prod./Dir.: Charles Ray.

Formats: 1", 3/4", 1/2" Beta & VHS.

Facilities: mobile/portable—3 cams; switcher; character generator; post-prod'n—2 3/4" editors; time base corrector; switcher; character generator; other—multiplexer for film to tape & slide to tape transfers.

VIDEOWEST PRODUCTIONS, 735 Harrison St., San Francisco, CA 94107. (415) 957-9080. Owner: Fabrice Florin; Opns. Mgr.: Robin Acker.

Formats: rec'g—3/4", 1"; dupl'n—3/4", 1" Beta & VHS.

Facilities: studio—17' x 23' x 10' insert stage w/grid & hard cyc; mobile/portable—production van; Ikegami HL-79DA cam; Sharp XC-700 cam; Sony BVU-110 3/4" VTR; Shure M-267 4-ch. audio mixer; Lowel lighting kit; field crews available; post-prod'n—Edit I: Convergence 104, Chyron VP-1 character generator, 2 Sony BVU-800's, 1 Sony BVU-820 w/freeze frame & variable speed, 2 Sony BVT-800 TCB's, Teac 8 x 4 audio board, Otari 1/4" 4-track audio recorder. Edit

Wanted

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TOP SPIRITUAL ALBUMS

Compiled from national retail store and one-stop sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	25	ANDRAE CROUCH	LIGHT 5863	Weeks at No. One: 5 NO TIME TO LOSE
2	2	25	SHIRLEY CAESAR	MYRRH 6732	SAILIN'
3	19	5	VANESSA BELL ARMSTRONG	ONYX RO 3825	CHOSEN
4	20	5	KEITH PRINGLE	HEARTWARMING 3784 / ONYX	PERFECT PEACE
5	3	25	THE RICHARD SMALLWOOD SINGERS	ONYX 3833	PSALMS
6	9	9	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY CHOIR	MYRRH 6763	MIRACLE "LIVE"
7	8	81	REV. F.C. BARNES AND SISTER BROWN	ATLANTA INT'L AIR 10059/ATLANTA INT'L	ROUGH SIDE OF THE MOUNTAIN
8	7	65	SANDRA CROUCH	LIGHT LS-5825	WE SING PRAISES
9	5	17	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY 14762	WHAT HE'S DONE FOR ME
10	12	5	AL GREEN	MYRRH 7-01-678306-5	TRUST IN GOD
11	6	25	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INTERNATIONAL 10077/ATLANTA INT'L	NO TEARS IN GLORY
12	4	37	LITTLE CEDRIC & THE HAILEY SINGERS	GOSPEARL 16019	JESUS SAVES
13	11	9	EDWIN HAWKINS AND THE MUSIC AND ART SEMINARY MASS CHOIR	BIRTHRIGHT 4045	ANGELS WILL BE SINGING
14	13	9	THE GEORGIA MASS CHOIR	SAVOY 7088	I'M GONNA HOLD OUT
15	15	37	THOMAS WHITFIELD & CO	SOUND OF GOSPEL 140	HALLELUJAH ANYHOW
16	10	25	JACKSON SOUTHERNAIRES	MALACO 4392	MADE IN MISSISSIPPI
17	17	57	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR	SAVOY 7072	THIS TOO WILL PASS
18	25	9	BILL SAWYER	TYSOT 01030	SOMETHING OLD, SOMETHING NEW
19	34	77	VANESSA BELL ARMSTRONG	ONYX R-3831	PEACE BE STILL
20	NEW		JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR	SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK NJ
21	14	33	DOUGLAS MILLER	GOSPEARL PL-16022	I STILL LOVE THE NAME JESUS
22	24	17	THE SENSATIONAL NIGHTINGALES	MALACO 4391	I SURRENDER ALL
23	30	69	TRAMAIN HAWKINS	LIGHT LS521	DETERMINED
24	31	45	THE TRUHTETTES	MALACO 4386	TAKE IT TO THE LORD IN PRAYER
25	RE-ENTRY		THE NEW JERSEY MASS GOSPEL CHOIR	SAVOY SGL-7086	LIVE AT THE RITZ
26	18	13	ALBERTINA WALKER	SAVOY 12	THE IMPOSSIBLE DREAM
27	26	61	NICHOLAS	MESSAGE 1002	WORDS CAN'T EXPRESS
28	28	33	BISHOP JEFF BANKS	SAVOY 14749	LORD LIFT ME UP
29	22	5	CHARLES FOLD	SAVOY SGL 7087	HE'LL STEP RIGHT IN
30	NEW		CONNIE JOHNSON	GTS 1078	VICTORY
31	37	33	DOTTIE PEOPLES	CHURCHDOOR 14746	SURELY GOD IS ABLE
32	27	9	DR. CHARLES HAYES AND THE COSMOPOLITAN CHURCH CHOIR	SAVOY 14746	I KNOW THE LORD LAYED HIS HANDS ON ME
33	33	37	SISTER LUCILLE POPE	ATLANTA INTERNATIONAL 1/ATLANTA INT'L	GREAT REUNION
34	16	49	THE MIGHTY CLOUDS OF JOY	MYRRH 001	SING AND SHOUT
35	40	9	DONALD VAILS AND THE CHORALEERS	SAVOY 14743	HE PROMISED A NEW LIFE
36	32	123	FLORIDA MASS CHOIR	SAVOY SGL-7078	LORD, YOU KEEP ON PROVING YOURSELF TO ME
37	35	37	THE PILGRIM WONDERS	CHURCH DOOR 22021 /CHURCH-DOOR	THE TIME IS NOW
38	36	33	THE GOSPEL KEYNOTES	D&V 1200	TELL IT TO JESUS
39	23	9	PAUL BEASLEY	MYRRH 6749	MY SOUL IS FREE
40	21	49	TIMOTHY WRIGHT	GOSPEARL 16017	TESTIFY

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GOSPEL LECTERN
by Bob Darden



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 Compleat 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 for 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 songwriter in his own right, and Max D. Barnes wrote five 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 'I'll Fly Away,'" Gosdin says. "SESAC president Jim Black says more than 800 artists have recorded it since 1932. But we were working on it on the bus one night and it just seemed to work. That's the way Mr. Brumley's 'Jesus, Hold My Hand' came about, too. We just had a 'guitar-pulling' and 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 Hendersonville and wrote it from there.

"I play these songs everywhere, even in honky tonks, 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 anytime."

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 (usually) male harmony voices on 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 emotional harmonies we do on this album," he says. "They're not perfect. They come out human, rather than perfectly polished. Lou and Curtis are just naturals 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 I. 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."

Gosdin's religious album is a return to the roots

Gosdin Gospel Quartet with his brothers before turning to secular country music. And he always wanted to do a gospel album. Compleat, an energetic young label out of Nashville, gave him that chance.

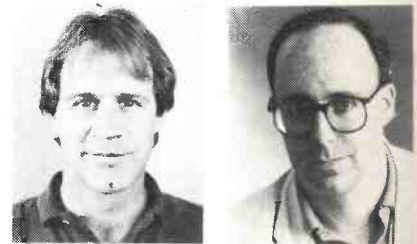
"This has been a long time in comin'," Gosdin says, "something I've needed to do. And I wanted to do it with a real budget, with real players and songs, not like some country stars who just toss off a gospel album in a weekend. I wanted to do it right.

"Still, it seems that a country singer has to reach a certain status before they'll allow him to do such an album. This way, I got to work with singers **Lou Reid** from **Ricky Scaggs'** band and **Curtis 'Mr. Harmony' Young**, **Pete Drake**, **Kenny Malone** and **Jerry Douglas** of the Whites. The result is that I'm more satisfied with this album than any secular album I've ever recorded. I was good and ready and didn't hold nothin' back."

And the response? Well, folks at Compleat say that "If Jesus Comes Tomorrow" is their hottest selling album right now. At Gosdin's concerts, it's selling out on the concession tables long before his hit country releases.

Part of the album's charm is a savvy mixture of old

JAZZ BLUE NOTES
by Sam Sutherland & Peter Keepnews



THERE IS so little jazz on television these days that the mere existence 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 considered a bonus.

The show, offering excerpts from this summer'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** makes for a most pleasant hour's viewing and listening.

Director **Rudi Goldman**, a former jazz musician, does a good job of capturing the musicians in action, lingering just long enough on their hands and their faces to con-

vey a sense of the skill they put into making music and the enjoyment 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 Hutkoff** have, however, made some

space than the much more intriguing sounds of **Getz** and company, who seem to be just hitting a groove when the closing credits start rolling.

One other quibble: The narration, by **Gene Galusha**, purports to offer a historical overview of the Newport bash, which celebrated

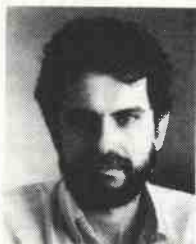
PBS brightens the small screen with Newport Festival excerpts

questionable artistic decisions. **Gillespie** and an all-star ensemble of **James Moody**, **Walter Davis Jr.**, **Ron Carter** and **Louie Bellson** sound magnificent on the sinuous blues "Birks' Works," but the only other number by the "quintet" included in the program is actually a trio number featuring **Carter**, with **Gillespie** nowhere to be heard. And **Brubeck's** energetic but unsurprising renditions of the tried-and-true "Blue Rondo a la Turk" and "Take Five" are given considerably more

its 30th anniversary this year. But **Galusha** neglects to mention that the festival was banished from Newport after gate-crashing rioters curtailed the festivities in 1971; that it moved to New York, where it eventually metamorphosed into the **Kool Festival**; and that Newport didn't start hosting a summer jazz event again until 1981. Without that information, the program's title doesn't make much sense.

LATIN NOTAS

by Enrique Fernandez



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 Maselli**, has his eyes set on *la* Newton-John for a duet recording.

The Latin pop male/Anglo pop female combo has worked well for **Julio Iglesias/Diana Ross** and **Camilo Sesto/Lani Hall**. In fact, Lani Hall has been rumored a likely candidate for a duet with Jose Luis.

In any case, it's certain that the Venezuelan will record 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 "Cats."

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 Venezuela, where he packed the 13,000-seat Poliedro and the more intimate Teresa Carreno theatre.

Reportedly, El Puma's new English-language material was well received in his homeland. Traditionally, Latin audiences prefer that their singers perform exclusively 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 already one of Latin America's leading *telenovela* actors.

For the time being, Jose Luis may make his mark on the American tv screen via a new video clip for the song "Time Goes By," filmed near New York City and produced by **Martin Kahan**. The singer also stars in a promotional tourist video for the city of Miami.

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 **Philharmonic Orchestra of Munich** directed by **Lucio Fabri**. Digitally edited and mastered, it is the singer's most sophisticated production to date.

DISCOS CBS head **Ron Chaimowitz** has resigned

El Puma may team with Olivia Newton-John

his post as vice president and general manager to accept a position as vice president of international marketing at CBS Computer Authors International, with responsibilities for the development of computer software. The Discos CBS post will be assumed by **Jim Hayes**, a former president of CBS Publishing International and recently vice president and general manager of CBS Electronics International.

Chaimowitz had headed the major's label for the U.S. Latin market and Puerto Rico since its founding five years ago. This past year, Discos CBS saw a number of developments prompting it to claim it is the leading company in the Latin market: the success of **Miami Sound Machine** in Europe, the continuing saga of **Julio Iglesias**, hit records by **Pimpinella**, **Lisette** and **Yolandita Monge**, new lavish productions by **Jose Luis Rodriguez**, the **Placido Domingo** Lecuona album, the addition of the **Profono** label to a distribution lineup that already includes the Spanish indie **Hispavox**.

CLASSICAL KEEPING SCORE

by Is Horowitz



MURRAY PERAHIA will interrupt an ever more crowded concert and recording schedule in July for a six-month sabbatical. But the repertoire he will dig into during that spell away from the public is certainly due to surface on stage and disk as time passes.

Among the scores awaiting study by the pianist are more of the Beethoven sonatas—he considers about 12 to 15 in his current active repertoire—and more Chopin. He cites the waltzes as among the works by the latter composer that engage his interest.

Perahia also hopes to explore more contemporary music, al-

though he is not an enthusiast of pieces that appeal more to the head than the heart. Berg, Britten and Tippett are some of the composers he mentions. As for Bach, who figures not at all in his growing disaffection, Perahia recently told an interviewer: "I play Bach for me, as a musician, not for recording."

Lots of new Perahia recordings, however, are due out on CBS Masterworks, for whom he records exclusively. He has recorded the Second and Fourth Concertos by Beethoven with **Bernard Haitink** and the Concertgebouw Orchestra. In January, he will be doing the Third; the remaining two concertos, with the same collaborators, will be taped some time during the next two years.

Complete cycles are not projects Perahia tackles precipitously, and he shows little concern that the Beethoven concerto series will take several years to complete. His highly regarded Mozart concerto cycle took about 10 years to accom-

plish—so long, in fact, that if he were remaking any of the earliest recordings today, he might interpret them quite differently.

With so many of the Beethoven sonatas still awaiting serious study, Perahia shunts aside discussion of any intent to put all 32 on disk. But one suspects that may well be an ultimate goal, even if it

takes another decade or so. Resting in the can now are his readings of the Opus 10, No. 3 and the "Appassionata." And he is scheduled to record the Opus 31, No. 3 and "Les Adieux" before the end of this month.

Other future projects include recordings of the Schumann and Grieg Concertos, probably with **Sir Colin Davis** and the Bavarian Radio Symphony. But like all ensemble pieces he records, Perahia hopes to precede the sessions with enough live performances to settle the interpretation. It may take three years or so before that condition is satisfied, he says.

THE GUARNERI QUARTET has 24 albums in its active **RCA Red Seal** catalog and is about to mark its 20th year as a performing group with a number of new and refurbished releases. A current series of concerts in New York is being recorded live under the direction of producer **John Pfeiffer** and will result in a three-record set of the complete Mozart Viola Quintets. Three guest violists will participate, with **Steven Tenenbom**, **Ani Kavafian** and **Kim Kashkashian** each collaborating on a pair.

(Continued on page 76)

FOR WEEK ENDING DECEMBER 22, 1984

Billboard

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TOP LATIN ALBUMS

Compiled from national retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
NEW YORK	1	1	7	FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	2	2	7	VARIOS ARTISTAS	LOS MERENGAZOS DEL ANO	KUBANEY 80010
	3	5	16	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	4	—	1	TAVIN PUMAREJO	CON EL CONJUNTO QUISQUEYA	VIVA 00141
	5	3	19	-JOSE JOSE	SECRETOS	ARIOLA 6000
	6	6	10	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	7	12	7	BOBBY VALENTIN Y EL CANO ESTREMEZA	EN ACCION	BRONCO 129
	8	—	3	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	9	4	18	EL GRAN COMBO	EN ALASKA	COMBO 2039
	10	9	3	MILLIE Y LOS VECINOS	ESTA NOCHE	ALGAR 45
	11	—	1	RUBEN BLADES	MUCHO MEJOR	FANIA 630
	12	—	1	JOSE JOSE	REFLEXIONES	ARIOLA 6051
	13	—	1	EMMANUEL	EMMANUEL	RCA 7337
	14	—	9	LOS NIETOS DEL REY	Y SU ABUELITA	PROFONO 101
	15	7	3	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
CALIFORNIA	1	7	5	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	2	3	9	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	3	2	18	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	4	—	1	EMMANUEL	EMMANUEL	RCA 7337
	5	—	1	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	6	4	12	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	7	10	14	WILFRIDO VARGAS	EL AFRICANO	KAREN 75
	8	8	18	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	9	1	16	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	10	—	3	PRISMA	SE ME CANSO EL CORAZON	PEERLESS 2366-6
	11	—	17	JOSE JOSE	SECRETOS	RCA 6000
	12	5	3	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	13	—	3	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	14	—	3	L.MIGUEL & S.EASTON	TODO ME RECUERDA A TI	ODEON 6027
	15	—	3	PRISMA	CON LAS ALAS ROTAS	PEERLESS 2333
FLORIDA	1	1	7	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	2	—	15	JOSE JOSE	SECRETOS	ARIOLA 6000
	3	2	13	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	4	9	3	EMMANUEL	EMMANUEL	RCA 7337
	5	3	12	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	6	8	9	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	7	—	1	ALVAREZ GUEDES	ALVAREZ GUEDES 17	GEMA 5093
	8	—	7	RUDY RUDY	RCA 7333	
	9	4	19	HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	10	5	9	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	11	—	6	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	12	—	14	EL GRAN COMBO	BREAKING THE ICE	COMBO 2039
	13	7	18	RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	14	—	1	HANSEL Y RAUL	A TODAS LA MUJERES QUE YO AME	TH 55999
	15	6	7	BOBBY RODRIGUEZ Y LA COMPANIA	MI REGRESO	CAYMAN 9008
TEXAS	1	1	17	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	2	3	17	RAMON AYALA	VESTIDA DE COLOR DE ROSA	FREDDIE 1285
	3	2	19	LOS BUKIS	MI FANTASIA	PROFONO 3122
	4	14	3	RENACIMIENTO 74	RENACIMIENTO 74	RAMEX 1111
	5	15	18	JOSE JOSE	SECRETOS	ARIOLA 6000
	6	—	1	RAMON AYALA	EL CORRIDO DEL TUERTO	FREDDIE 1300
	7	4	13	LOS YONICS	YA NO ME DEJES	PROFONO 90351
	8	5	9	LA MAFIA	HOT STUFF	CARA 060
	9	8	18	MARIA CONCHITA	ACARICIAME	A&M 7007
	10	6	12	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	11	—	1	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	12	10	7	LOS INVASORES DE NUEVO LEON	CARINO	TH 312
	13	12	17	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	14	—	3	MENUDO	EVOLUCION	RCA 7335
	15	9	5	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
PUERTO RICO	1	7	3	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE	KAREN 83
	2	1	11	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	3	15	3	TAVIN PUMAREJO	CON EL CONJUNTO QUISQUEYA	VIVA 00141
	4	2	7	SOPHY MAS SOPHY	QUE NUNCA	VELVET 6038
	5	3	7	CONCEPCION	CON WILFRIDO VARGAS	KAREN 82
	6	4	9	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	7	5	18	EL GRAN COMBO	EN ALASKA	COMBO 2039
	8	6	5	LISSETTE	CARICATURA	CBS 10358
	9	—	1	DANNY RIVERA	PIDO PAZ	DNA 333
	10	13	15	JUAN GABRIEL	RECUERDOS 2	RCA 6035
	11	8	13	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
	12	10	10	WILKINS	LA HISTORIA SE REPITE	MASA 012
	13	—	4	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	14	—	1	CONJUNTO QUISQUEYA	CONJUNTO QUISQUEYA	VIVA 00122
	15	—	15	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008

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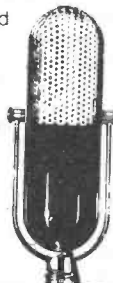
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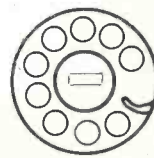
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BRITAIN (Courtesy Music Week) As of 12/15/84

This Week	Last Week	SINGLES
1	NEW	DO THEY KNOW ITS CHRISTMAS BAND AID MERCURY
2	NEW	LAST CHRISTMAS WHAM! EPIC
3	1	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT
4	9	WE ALL STAND TOGETHER PAUL McCARTNEY & FROG CHORUS PARLOPHONE
5	8	LIKE A VIRGIN MADONNA SIRE
6	2	I SHOULD HAVE KNOWN BETTER JIM DIAMOND A&M
7	5	TEARDROPS SHAKIN' STEVENS EPIC
8	3	THE RIDDLE NIK KERSHAW MCA
9	4	SEXCRIME EURYTHMICS VIRGIN
10	7	I WON'T RUN AWAY ALVIN STARDUST CHRYSALIS
11	12	FRESH KOOL & GANG DE-LITE
12	16	ONE NIGHT IN BANGKOK MURRAY HEAD RCA
13	15	DO THE CONGA BLACK LACE FLAIR
14	6	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
15	13	LOUISE HUMAN LEAGUE VIRGIN
16	NEW	NELLIE THE ELEPHANT TOY DOLLS VOLUME
17	39	EVERYTHING MUST CHANGE PAUL YOUNG CBS
18	10	NEVER ENDING STORY LIMAHL EMI
19	23	ROUND & ROUND SPANDAU BALLET REFORMATION
20	30	LAY YOUR HANDS ON ME THOMPSON TWINS ARISTA
21	36	THANK GOD IT'S CHRISTMAS QUEEN EMI
22	NEW	ANOTHER ROCK & ROLL CHRISTMAS GARY GLITTER ARISTA
23	20	ALL JOIN HANDS SLADE RCA
24	11	HARD HABIT TO BREAK CHICAGO FULL MOON
25	24	INVISIBLE ALISON MOYET CBS
26	21	RESPECT YOURSELF KANE GANG KITCHENWARE
27	14	LET IT ALL BLOW DAZZ BAND MOTOWN
28	18	TREAT HER LIKE A LADY THE TEMPTATIONS MOTOWN
29	19	THE WILD BOYS DURAN DURAN PARLOPHONE
30	26	PRIVATE DANCER TINA TURNER CAPITOL
31	17	CARIBBEAN QUEEN BILLY OCEAN JIVE
32	35	SHOUT TEARS FOR FEARS MERCURY
33	NEW	GHOSTBUSTERS RAY PARKER JR. ARISTA
34	29	WHERE THE ROSE IS SOWN BIG COUNTRY MERCURY
35	34	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
36	25	FREEDOM WHAM! EPIC
37	40	NO MERCY STRANGLERS EPIC
38	28	NO MORE LONELY NIGHTS PAUL McCARTNEY PARLOPHONE
39	22	I'M SO EXCITED POINTER SISTERS PLANET
40	NEW	IT AINT NECESSARILY SO BRONSKI BEAT FORBIDDEN FRUIT
		ALBUMS
1	1	VARIOUS THE HITS ALBUM — 32 ORIGINAL HITS CBS/WEA
2	2	VARIOUS 'NOW THAT'S WHAT I CALL MUSIC 4 VIRGIN
3	3	WHAM! MAKE IT BIG EPIC
4	4	ULTRAVOX THE COLLECTION CHRYSALIS
5	6	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
6	5	ALISON MOYET ALF CBS
7	30	BLACK LACE PARTY PARTY TELSTAR
8	8	SHAKIN' STEVENS GREATEST HITS EPIC
9	7	SADE DIAMOND LIFE EPIC
10	9	DURAN DURAN ARENA PARLOPHONE
11	11	CARPENTERS YESTERDAY ONCE MORE EMI
12	16	STATUS QUO 12 GOLD BARS VERTIGO
13	10	PAUL McCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE
14	12	NIK KERSHAW THE RIDDLE MCA
15	13	THE ART GARFUNKEL ALBUM CBS
16	14	ELAINE PAIGE CINEMA K-TEL
17	15	ZZ TOP ELIMINATOR WARNER BROS.
18	17	FUREYS & DAVEY ARTHUR GOLDEN DAYS K-TEL
19	18	CHAS & DAVE'S GREATEST HITS ROCKNEY
20	21	THE VERY BEST OF FOSTER & ALLEN RITZ
21	22	TINA TURNER PRIVATE DANCER CAPITOL
22	20	STEVIE WONDER 16 CLASSIC HITS TELSTAR
23	23	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
24	25	EDDY GRANT ALL THE HITS K-TEL
25	19	HOWARD JONES THE 12" ALBUM WEA
26	26	DES O'CONNOR NOW TELSTAR
27	32	VARIOUS HOOKED ON NUMBER ONES K-TEL
28	34	RICHARD CLAYDERMAN THE MUSIC OF LOVE DECCA
29	40	JOHN DENVER COLLECTION TELSTAR
30	29	EURYTHMICS 1984 VIRGIN
31	35	U2 THE UNFORGETTABLE FIRE ISLAND
32	24	SMITHS HATFUL OF HOLLOW ROUGH TRADE
33	33	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
34	39	SHIRLEY BASSEY & LONDON SYMPHONY ORCHESTRA I AM WHAT I AM TOWERBELL
35	27	MEAT LOAF BAD ATTITUDE ARISTA
36	36	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
37	37	MICHAEL JACKSON THRILLER EPIC
38	31	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
39	NEW	SPANDAU BALLET PARADE REFORMATION
40	NEW	VARIOUS 16 CLASSIC LOVE SONGS TELSTAR

CANADA (Courtesy The Record) As of 12/13/84

		SINGLES
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/QUALITY
2	2	WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS
3	3	SEA OF LOVE HONEYDRIPPERS ATLANTIC/WEA
4	10	I FEEL FOR YOU CHAKA KHAN WARNER BROS./WEA
5	4	CARIBBEAN QUEEN BILLY OCEAN JIVE/QUALITY
6	7	WILD BOYS DURAN DURAN CAPITOL
7	13	LIKE A VIRGIN MADONNA WARNER BROS./WEA
8	19	WE BELONG PAT BENATAR CHRYSALIS/MCA
9	6	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
10	8	STRUT SHEENA EASTON EMI AMERICA/CAPITOL
11	12	NO MORE LONELY NIGHTS PAUL McCARTNEY COLUMBIA/CBS
12	20	RUN TO YOU BRYAN ADAMS A&M
13	9	ALL THROUGH THE NIGHT CYNDI LAUPER COLUMBIA/CBS
14	5	DESERT MOON DENNIS DeYOUNG A&M
15	15	VALLLOTTE JULIAN LENNON ATLANTIC/WEA
16	18	I CAN'T HOLD BACK SURVIVOR CBS ASSOCIATED
17	NEW	TI AMO LAURA BRANIGAN ATLANTIC/WEA
18	16	THE WAR SONG CULTURE CLUB VIRGIN/POLYGRAM
19	11	PURPLE RAIN PRINCE & THE REVOLUTION WARNER BROS./WEA
20	NEW	SMALLTOWN BOY BRONSKI BOY LONDON/POLYGRAM
		ALBUMS
1	1	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
2	3	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS./WEA
3	5	BRYAN ADAMS RECKLESS A&M
4	4	HONEYDRIPPERS VOLUME I ATLANTIC/WEA
5	2	TINA TURNER PRIVATE DANCER CAPITOL
6	9	TWISTED SISTER STAY HUNGRY ATLANTIC/WEA
7	6	CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA/CBS
8	13	DURAN DURAN ARENA CAPITOL
9	7	STEVIE WONDER THE WOMAN IN RED SOUNDTRACK MOTOWN/QUALITY
10	10	MADONNA LIKE A VIRGIN SIRE/WEA
11	14	WHAM! MAKE IT BIG COLUMBIA/CBS
12	12	DARYL HALL & JOHN OATES BIG BAM BOOM RCA
13	15	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND/MCA
14	16	JULIAN LENNON VALLLOTTE ATLANTIC/WEA
15	8	U2 THE UNFORGETTABLE FIRE ISLAND/MCA
16	11	ROGER HODGSON IN THE EYE OF THE STORM A&M
17	NEW	PAT BENATAR TROPICO CHRYSALIS/MCA
18	18	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN/POLYGRAM
19	19	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN/QUALITY
20	20	HUEY LEWIS & THE NEWS SPORTS CHRYSALIS/MCA

AUSTRALIA (Courtesy Kent Music Report) As of 12/17/84

		SINGLES
1	1	LIKE A VIRGIN MADONNA SIRE
2	3	CARIBBEAN QUEEN BILLY OCEAN JIVE
3	5	THE WILD BOYS DURAN DURAN EMI
4	2	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
5	7	SOUL KIND OF FEELING DYNAMIC HEPNOTICS WHITE LABEL
6	9	I FEEL FOR YOU CHAKA KHAN WARNER BROS.
7	6	GHOSTBUSTERS RAY PARKER JR. ARISTA
8	4	FREEDOM WHAM! EPIC
9	12	I AM ONLY SHOOTING LOVE TIME BANDITS CBS
10	11	I'M TUFF GEORGE SMILOVICI MUSHROOM
11	8	THE WARRIOR SCANDAL WITH PATTY SMYTH CBS
12	10	THE WAR SONG CULTURE CLUB VIRGIN
13	17	TOO LATE FOR GOODBYES JULIAN LENNON VIRGIN
14	14	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
15	19	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILLIP OAKLEY VIRGIN
16	NEW	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
17	13	NO MORE LONELY NIGHTS PAUL McCARTNEY PARLOPHONE
18	NEW	SEA OF LOVE HONEYDRIPPERS ESPARANZ
19	NEW	WE BELONG PAT BENATAR CHRYSALIS
20	NEW	SMOOTH OPERATOR SADE EPIC
		ALBUMS
1	1	VARIOUS CHOOSE 1985 FESTIVAL
2	5	CRAWL FILE AUSTRALIAN CRAWL EMI
3	3	MADONNA LIKE A VIRGIN SIRE
4	7	VARIOUS HITS HOT 84/85 POLYGRAM
5	2	MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
6	4	WHAM! MAKE IT BIG EPIC
7	6	SADE DIAMOND LIFE EPIC
8	8	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
9	10	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
10	9	U2 THE UNFORGETTABLE FIRE ISLAND
11	16	SOUNDTRACK GHOSTBUSTERS ARISTA
12	NEW	BILLY JOEL AN INNOCENT MAN CBS
13	12	TINA TURNER PRIVATE DANCER INTERFUSION
14	19	RICHARD CLAYDERMAN MEMORIES WEA
15	17	STEVIE WONDER THE WOMAN IN RED MOTOWN
16	NEW	COLD CHISEL THE BARKING SPIDERS LIVE 1983 WEA
17	13	BARBRA STREISAND EMOTION CBS
18	11	CULTURE CLUB WAKING UP WITH THE HOUSE ON FIRE VIRGIN
19	NEW	PAT BENATAR TROPICO CHRYSALIS
20	15	PAUL McCARTNEY GIVE MY REGARDS TO BROAD STREET PARLOPHONE

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/17/84

		SINGLES
1	1	THE WILD BOYS DURAN DURAN PARLOPHONE/EMI
2	2	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIAZADORA ARISTA/ARIELA
3	3	EUROPEAN QUEEN BILLY OCEAN JIVE/TELDEC
4	4	I FEEL FOR YOU CHAKA KHAN WARNER BROS./WEA
5	5	DISCO BAND SCOTCH 6 ZYX/MIKULSKI
6	6	PURPLE RAIN PRINCE & REVOLUTION WARNER BROS./WEA
7	14	SEXCRIME EURYTHMICS VIRGIN
8	8	DRIVE CARS ELEKTRA/WEA
9	15	WE BELONG PAT BENATAR CHRYSALIS/ARIELA
10	7	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA
11	NEW	THE NIGHT VALERIE DORE ZYX
12	17	STOP BAJON TULLIO DE PISCOPO ZYX
13	9	FOREVER YOUNG ALPHAVILLE WEA
14	16	STILL LOVING YOU SCORPIONS HARVEST/EMI
15	13	THE SECOND TIME KIM WILDE MCA/WEA
16	10	DR. BEAT MIAMI SOUND MACHINE EPIC/CBS
17	NEW	HAPPY SPRING SOUND BONEY M HANSA/ARIELA
18	19	FREEDOM WHAM! EPIC/CBS
19	18	LOST IN MUSIC SISTER SLEDGE ATLANTIC/WEA
20	11	FLESH FOR FANTASY BILLY IDOL CHRYSALIS/ARIELA
		ALBUMS
1	1	SADE DIAMOND LIFE EPIC/CBS
2	4	TINA TURNER PRIVATE DANCER CAPITOL/EMI
3	2	HERBERT GROENEMEYER 4630 BOCHUM EMI
4	9	DURAN DURAN ARENA PARLOPHONE/EMI
5	10	ROGER WHITTAKER EIN GLUECK AVON/INTERCORD
6	5	ALPHAVILLE FOREVER YOUNG WARNER/WEA
7	6	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA
8	3	DEEP PURPLE PERFECT STRANGERS POLYDOR/DGG
9	7	WHAM! MAKE IT BIG EPIC/CBS
10	11	SCORPIONS LOVE AT FIRST STING HARVEST/EMI
11	8	HOWARD CARPENDALE EMI
12	12	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ISLAND/ARIELA
13	14	RONDO VENEZIANO CONCERTO FUTURISSIMO K-TEL
14	13	STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA
15	16	CARS HEARTBEAT CITY ELEKTRA/WEA
16	18	BILLY IDOL REBEL YELL CHRYSALIS/ARIELA
17	19	CHAKA KHAN I FEEL FOR YOU WARNER BROS./WEA
18	NEW	AUDREY LANDERS WO DER SUEDEWIND WEHT ARIOLA
19	NEW	NIK KERSHAW THE RIDDLE MCA/WEA
20	20	WHITE WINDS ANDREAS VOLENWEIDER CBS

JAPAN (Courtesy Music Labo) As of 12/17/84

		SINGLES
1	1	JULIA NI HEARTBREAK CHECKERS CANYON/YAMAHA-PMP
2	2	KAZARIJANAINOYO NAMIDAWA AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV/M
3	3	KOI NO YOKAN AMZENCHITAI KITTY/KITTY MUSIC
4	4	ISSO SERENADE YOSUINOUE FORLIFE/FIRE
5	NEW	KITAEKI NO SOLITUDE NAOKO KAWAI COLUMBIA/GEIEI
6	5	HEART NO EARRING SEIKO MATSUDA CBS-SONY/SUN
7	NEW	NO NO CIRCULATION KOJI KIKKAWA SMS/WATANABE
8	11	CARELESS WHISPER WHAM! EPIC-SONY/INTERSON
9	8	YUKINIKAITA LOVE LETTER MOMOKO KIKUCHI VAP/JCM-GEIEI-BERMUDA
10	6	KOIBITOTACHI NO PAVEMENT ALFEE CANYON/TANABE
11	9	OVER NIGHT SUCCESS TERI DESARIO EPIC-SONY/TAIYO
12	10	WOMAN HIROKO YAKUSHIMARU TOSHIBA-EMI/VARIETY
13	13	NAGARAGAWA ENKA HIROSHI ITSUKI TJC/TV ASAHI-RFMP-SOUND I
14	12	MEOTOZAKA HARUMI MIYAKO COLUMBIA/SUN-COLUMBIA
15	7	LAST SCENE WA UDENOKAKADE TOSHIIKO TAHARA CANYON/JOHNNY'S
16	16	NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/BURNING
17	14	DAKISHIMETE JITTERBUG HIDEKI SAJIO RVC/EARTH
18	18	NANIWABUSHIDAYO JINSEIWA TAKASHI HOSAKAWA COLUMBIA/JCM-BURNING
19	19	GHOSTBUSTERS RAY PARKER JR. ARISTA-PHONOGRAM/APRIL
20	20	MUSUMEYO GANNOSUKE AHIYA TEICHIKU/JVK
		ALBUMS
1	NEW	CHECKERS MOTTO CHECKERS CANYON
2	NEW	SEIKO MATSUDA WINDY SHADOW CBS-SONY
3	1	YUMING MATSUTOYA NO SIDE TOSHIBA-EMI
4	NEW	KYOKO KOIZUMI CELEBRATION VICTOR
5	4	ANZENCHITAI DAKISHIMETA KITTY
6	2	WHAM MAKE IT BIG EPIC-SONY
7	5	MADONNA LIKE A VIRGIN WARNER-PIONEER
8	NEW	NAOKO KAWAI SAYONARA MONOGATARI COLUMBIA
9	3	TOMOYO HARADA NADESHIKO JUNJO CBS-SONY
10	NEW	SHIBUGAKITAI HONESTY CBS-SONY
11	NEW	MARI IJIMA VARIEE VICTOR
12	NEW	CHIEMI HORI STRAWBERRY HEART CANYON
13	6	SOUNDTRACK GHOSTBUSTERS ARISTA-PHONOGRAM
14	8	TOTO ISOLATION CBS-SONY
15	NEW	SOUNDTRACK MACROSS SONG COLLECTION VICTOR
16	20	TAKAO KISUGI LABYRINTH KITTY
17	7	DURAN DURAN ARENA TOSHIBA-EMI
18	NEW	HIDEMI ISHIKAWA SECRET RVC
19	9	YUKIKO OKADA OKURIMONDO CANYON
20	NEW	HIROMI GO ALLUSION CBS-SONY

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/15/84

		SINGLES
1	1	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA ARISTA
2	3	THE WILD BOYS DURAN DURAN EMI BOVEA
3	2	PURPLE RAIN PRINCE WARNER BROS.
4	7	THE WANDERER STATUS QUO PHONOGRAM
5	4	FREEDOM WHAM! EPIC
6	10	LIKE A VIRGIN MADONNA SIRE
7	5	THE BELLE OF ST. MARK SHEILA E WARNER BROS.
8	8	THE MEDICINE SONG STEPHANIE MILLS PHONOGRAM
9	NEW	IK VERSCHOURDE JE FOTO LOOS ALBERTS CNR
10	NEW	WE BELONG PAT BENATAR ARIOLA
		ALBUMS
1	2	WHAM! MAKE IT BIG CBS
2	4	5 DIVERSE KINDERN KINDEREN VOR KINDERN VARA GRAM
3	1	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
4	3	SADE DIAMOND LIFE EPIC
5	6	BZN REFLECTIONS MERCURY
6	5	TINA TURNER PRIVATE DANCER CAPITOL
7	8	DURAN DURAN ARENA EMI BOVEA
8	9	VAN KOOTEN EN DE BIE DRAAIKONTEN PHONOGRAM
9	7	FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ARIOLA
10	NEW	KOOS ALBERTS CNR

ITALY (Courtesy Germano Ruscitto) As of 12/10/84

		SINGLES
1	1	I JUST CALLED TO SAY STEVIE WONDER MOTOWN/RICORDI
2	2	CARELESS WHISPER GEORGE MICHAEL CBS
3	9	CRILU HEATHER PARISI POLYGRAM
4	3	SMALL TOWN BOY BRONSKI BEAT POLYGRAM
5	6	THE WILDE BOY DURAN DURAN EMI
6	5	FOREVER YOUNG ALPHAVILLE WEA
7	4	THE WAR SONG CULTURE CLUB VIRGIN
8	7	ALL OF YOU DIANA ROSS & JULIO IGLESIAS CBS
9	8	LOVE RESURRECTION ALISON MOYET CBS
10	11	MAYBE ONE DAY FULL TIME CGD-MM
11	12	YOUR LOVE IS KING SADE CBS
12	10	TELEPHONE MAMA GAZEBO BABY/CGD-MM
13	17	MIRAGGI MIGUEL BOSE CBS
14	15	CI VORREBBE UN AMICO ANTONELLO VENDITTI RICORDI
15	16	PEOPLE FROM IBIZA SANDY MARTON POLYGRAM
16	NEW	NEL SILENZIO SPLENDE GIANNI MORANDI RCA
17	NEW	ROCKFELLER LUIS MORENO RICORDI
18	14	WHY? BRONSKI BEAT POLYGRAM
19	NEW	PRECIOUS LITTLE DIAMOND FOX THE FOX EPIC/CBS
20	13	LIKE TO GET TO KNOW HOWARD JONES WEA

RICHMOND-PLATZ DISPUTE

(Continued from page 11)

the U.K. In 1979, after successful years of trading, Platz wanted to renegotiate his position because, said the judge, "he considered he ought to have considerably more of the fruits of his labors." The dispute became "bitter," and Platz turned to former Beatles manager Allan Klein for help.

Platz retained Klein as adviser, paying a basic fee and some \$1,800 a week during the trial. Platz brought the action to force a separation of his and Richmond's business interests. Around the same time, Klein launched his own separate action against Westminster Music over rights to songs by the Rolling Stones.

In his judgment, Mr. Justice Walton dismissed the claims of the Platz interests and upheld those of the Richmond side. The judge said that Klein "lied" when giving evidence in support of Platz. Later he changed parts of that evidence "quite dramatically," claiming an initial mental block.

In dismissing the Platz action, the judge said the writ was simply be-

ing used as a negotiating weapon, "a tactic known to be used by Klein." He added that there was undoubtedly a great deal of truth in Platz's contentions that he was the person mainly responsible for the successful running of the companies in later years, especially as Howard Richmond had to pull out to an extent because of ill health.

But he added that this did not give Platz the right, "which he apparently now assumed, to take anything and everything he regarded as his own property into Westminster and away from his original employer, TRO Essex Music."

In his various injunctions, the judge made orders restraining Platz in his conduct as managing director of Westminster, and he ordered an inquiry as to damages Platz 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 proceedings involving David Platz will be taken after legal advise has been obtained."

In January, Platz's petition for separation of his interests from those of Richmond will be heard. Platz says he will not comment until "judicial proceedings have been completed."

PIRATE RADIO SUIT

(Continued from page 11)

ham, Glasgow, Manchester and Liverpool, are making reasonable profits, while more than 30 are either breaking even or losing money. One station, Radio Leicester, has already collapsed, and industry observers believe several others are close to the same fate.

Rising costs are a key factor. Commercial stations pay an average 9% for the use of IBA transmitters, around 4% for the Independent Radio News (IRN) service, 3% to the Musicians' Union to support live music and 10% in basic royalties. Technical and operating requirements impose further financial constraints.

As a result, stations set up in the '70s have had to be larger and fewer in number than originally envisaged, serving a minimum of 300,000 listeners and largely abandoning their intended role as local community stations. It is this role that today's U.K. pirates have come closest to fulfilling, and government policy to control them now hinges on the establishment of a new community radio network.

VIDEO LICENSING AGENCY FORMED

CRIA Hopes To Eliminate Clip Distribution Chaos

BY KIRK LaPOINTE

TORONTO The Canadian recording industry, concerned about the flourishing illegal video duplication market, will launch a central licensing agency next month through which clubs, pools 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 the attention of dozens of industry representatives, who do all they can merely to appease the

ever-increasing demand for clips from clubs, pools, radio road shows and other groups.

That chaos has opened the door to the widespread illegal duplication and use of the clips, and CRIA president Brian Robertson says the industry has had enough. "I think about half of all use of video is done illegally," says Robertson. "We want to straighten the mess out."

The licensing agency will begin Jan. 1. Its first set of licensed video users will probably be video pools, which will be given permission to make one copy for each of their members.

For a yet-to-be-determined license fee, the pools and clubs will be given what is hoped will be quicker and more direct access to the newest clips. But there will be a turnaround time for the videos, a move that is expected to end what is perceived to be a massive number of "loose vid-

eos" lying around the country.

The MVLA is looking into its own duplication system. For the time being, it will not deal with broadcast outlets, which will continue to be serviced directly by record company promotional or artist and repertoire representatives.

Eventually, it is possible the new adjunct of CRIA could become a full-fledged performing rights society, negotiating a fee for exhibition with users. "But our first purpose is really to end the illegal duplication and use," Robertson says.

A computerized list of users and available clips is being compiled by the MVLA, which will have full-time employees in the office later this month.

The membership fee will initially be nominal, says Robertson. But it may soon be extended to cover duplication costs for record firms or a new license fee for video use.

CFRB Still Leads in Toronto Ratings

TORONTO CFRB continues to rule the roost among Toronto stations. But CFTR's lead over CHUM in the rock radio battle has grown and bodes ill for the once-mighty flagship station of the CHUM chain.

Bureau of Broadcast Measurement (BBM) fall survey findings have been released, and the MOR-formatted CFRB is the only station in Canada with more than one million listeners. CFRB's audience of 1,153,400 is up slightly over the spring book.

But the truly good news belongs to CFTR, which unseated CHUM in the spring and is pulling away slightly. CFTR had 991,500 listeners this fall, up from 977,700 in the spring and solid evidence that the previous book was no fluke. A year ago, CFTR had only 675,000 listeners.

CHUM is still within range of CFTR at 883,200 listeners, but has slipped nearly 10% this book from its 966,700 figure in the spring. Last year at this time, it had 957,900 lis-

teners.

The FM AOR battle was won by CHUM's sister station, CHUM-FM, which finished fourth overall in the Toronto market at 832,700, up from the 823,000 it registered in the spring, but down from its 937,000 of last fall, when it seemed as if the station was going to take on the AM giants in the fight for rock listeners. CILQ-FM's hard rock format is also steadily gaining listeners. Best known as Q107, the station pulled in 709,100 listeners, up from 668,900 last spring.

CKFM-FM, the adult contemporary station, slipped slightly in the book to 624,700 from 636,600. CBL, the publicly-owned AM station of the Canadian Broadcasting Corp., was down to 547,800 from 554,900. Beautiful music CHFI was up to 564,300 from 536,700 in the spring.

Questions remain about CFNY-FM. The recent Birch Radio Canada survey placed the progressive rock station right up there alongside CHUM and CILQ among FMers.

Now, one year following the station's move to the CN Tower for better signal distribution, the BBM survey places it distantly in the pack with 482,300 listeners, up from its 424,600 in the spring.

One station with something to cheer about is CKEY, which abandoned its talk format for "solid gold" and pulled in 416,000 listeners, up from its spring level of 367,000.

Accumulated hours of listening were up in the book, and certain stations can take solace in the loyalty of their audience. CKLN, the Ryerson student station, was listened to an average of more than 30 hours per week by men aged 18 to 24 who listened at all. Women over 18 reported listening to CFRB more than 13 hours per week. CFNY-FM had men between 25 to 34 listening more than 11 hours per week, as did CHFI-FM for women 18 to 24 and CKFM for women 25 to 34.

KIRK LaPOINTE

French-Language Programming Due

MuchMusic Already Planning Expansion

TORONTO MuchMusic Network, the Canadian pay-cable music video service, says it's attracting about 1,000 new subscribers a day and in three months has brought more paying customers to its service than it expected in three years.

Things are going so well, MuchMusic says, that expansion plans are in the works. In the next two months, MuchMusic will announce details of a French-language service. Also due soon is an extension of its programming to 12 hours daily from six hours.

Earlier, the CHUM Ltd.-owned network said it is possible it will show a profit after only one year on the air. The underlying philosophy of the network has been to start small and grow slowly. But cable penetration and advertising revenues have far exceeded expectations, and the network is ready to move on those two key fronts.

Nancy Smith, MuchMusic's direc-

tor of corporate communications, says the next move will be a French service. It would, of course, be aimed primarily at the Quebec market, and because the targeted territory is not national, it may not be necessary to acquire expensive satellite distribution means to bring the signal to Quebec cable systems. It may be possible, for instance, to bicycle packaged programming to cable firms through a ground-based distribution system, either by hand or by microwave.

It's likely that the French service would use roughly the same number of English clips, but would be hosted by francophones. MuchMusic's penetration of the Quebec market has lagged behind other parts of Canada, where subscriber levels now are between 400,000 and 450,000—about 9% to 10% of all cable subscribers.

MuchMusic and the other Canadian channel, The Sports Network,

have been greatly assisted by strong marketing and attractive packaging of their services by cable firms. In most cases, subscribing to MuchMusic costs less than \$6 monthly. In some cases, it is only a dollar or two.

However, a chief criticism of the service has been the repeat factor of its video clips. MuchMusic now programs six hours a day and repeats that programming three more times to round out a 24-hour schedule. The president of the Canadian Recording Industry Assn. (CRIA) recently said he is worried that such repetition will hurt record sales (Billboard, Dec. 1).

"We're aware of that concern, and we want to move as quickly as possible to a 12-hour package," Smith says. No date has been set for that, although MuchMusic executives have said previously that a subscribership of 500,000 might provide the impetus to do so.

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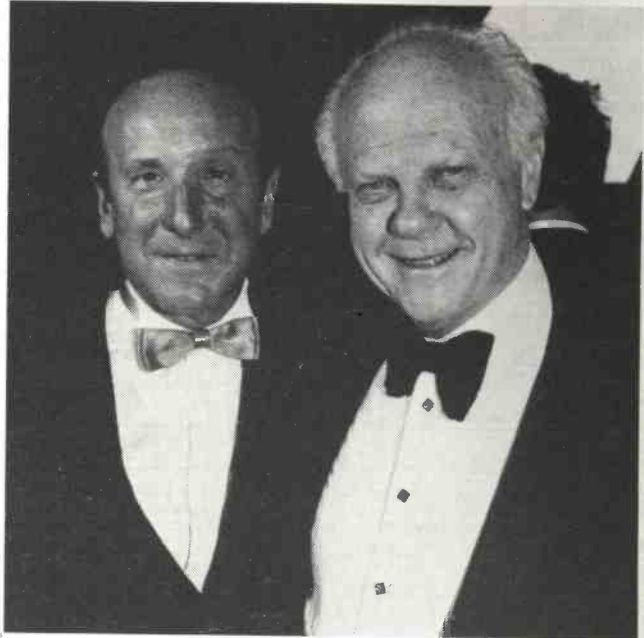
Top Brass Trio. Arista Records president Clive Davis reminisces on the label's history with RCA Records president Robert Summer, left, and Ariola Group president Monti Lueftner, right, during the label's 10th anniversary party Dec. 1 at the Museum Of The City Of New York.



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.



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.



Toast To The Times. Recording Industry Assn. of America president Stanley Gortikov, right, shares a toast with Davis.



In The Family. Pictured celebrating a successful decade are singer/songwriters LaLa and Kashif, Davis, rising star Whitney Houston and her first cousin Dionne Warwick.



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.



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.



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."

FOR WEEK ENDING DECEMBER 22, 1984

Billboard

HOT 100 SINGLES

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	11	6	LIKE A VIRGIN N.RODGERS/SIRE 7-29210/WARNER BROS. Weeks at No. One: 1	MADONNA
2	2	4	8	THE WILD BOYS N.RODGERS, DURAN DURAN/CAPITOL 5417	DURAN DURAN
3	1	1	13	OUT OF TOUCH D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13916	DARYL HALL & JOHN OATES
4	5	7	11	SEA OF LOVE NUGE TRE, FABULOUS BRILL BROS./ES PARANZA 7-99701 /ATCO	HONEYDRIPPERS
5	7	9	14	COOL IT NOW V.BRANTLEY, R.TIMAS/MCA 52455	NEW EDITION
6	9	10	9	WE BELONG N.GERALDO, P.COLEMAN/CHRYSALIS 4-42826	PAT BENATAR
7	4	3	16	I FEEL FOR YOU A.MARDIN/WARNER BROS. 7-29195	CHAKA KHAN
8	6	6	11	NO MORE LONELY NIGHTS G.MARTIN/COLUMBIA 38-04581	PAUL MCCARTNEY
9	14	20	10	ALL I NEED G.BALLARD, C.MAGNESS/QWEST 7-29238/WARNER BROS.	JACK WAGNER
10	12	16	10	VALOTTE P.RAMONE/ATLANTIC 7-89609	JULIAN LENNON
11	8	2	16	WAKE ME UP BEFORE YOU GO-GO G.MICHAEL/COLUMBIA 38-04552	WHAM
12	16	23	8	RUN TO YOU B.ADAMS, B.CLEARMOUNTAIN/A&M 2686	BRYAN ADAMS
13	10	5	12	ALL THROUGH THE NIGHT R.CHERTOFF/PORTRAIT 37-04639/EPIC	CYNDI LAUPER
14	15	21	7	BORN IN THE USA B.SPRINGSTEEN, J.LANDAU, C.PLOTKIN, S.VAN ZANDT/COLUMBIA 38-04680	BRUCE SPRINGSTEEN
15	23	28	6	YOU'RE THE INSPIRATION D.FOSTER/FULL MOON/WARNER BROS. 7-29126	CHICAGO
16	13	13	15	I CAN'T HOLD BACK R.NEVISON/SCOTTI BROS. 4-04603/EPIC	SURVIVOR
17	19	22	9	DO WHAT YOU DO J.JACKSON, D.RUDOLPH/ARISTA AS1-9279	JERMAINE JACKSON
18	11	8	12	PENNY LOVER L.RICHIE, J.CARMICHAEL/MOTOWN 1762	LIONEL RICHIE
19	24	27	7	UNDERSTANDING B.SEGER, PUNCH/CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
20	22	24	9	HELLO AGAIN R.J. MUTT LANGE, CARS/ELEKTRA 7-69681	THE CARS
21	32	45	3	I WANT TO KNOW WHAT LOVE IS M.SADKIN, M.JONES/ATLANTIC 7-89596	FOREIGNER
22	30	37	5	EASY LOVER P.COLLINS, KALIMBA/COLUMBIA 38-04679	PHILIP BAILEY
23	17	14	18	STRUT G.MATHIESON/EMI-AMERICA 8227	SHEENA EASTON
24	28	30	12	CENTIPEDE M.JACKSON/COLUMBIA 38-04547	REBBIE JACKSON
25	27	33	6	JAMIE R.PARKER, JR./ARISTA 1-9293	RAY PARKER, JR.
26	18	18	10	WALKING ON A THIN LINE HUEY LEWIS & NEWS/CHRYSALIS 4-42825	HUEY LEWIS AND THE NEWS
27	29	34	7	THE BOYS OF SUMMER D.HENLEY, D.KORTCHMAR, G.LADANYI, M.CAMPBELL/GEFFEN 7-29141/WARNER BROS.	DON HENLEY
28	25	26	12	WE ARE THE YOUNG D.HARTMAN, J.IOVINE/MCA 52471	DAN HARTMAN
29	20	12	15	BETTER BE GOOD TO ME R.HINE/CAPITOL 5387	TINA TURNER
30	31	32	9	STRANGER IN TOWN TOTO/COLUMBIA 38-04672	TOTO
31	35	40	4	LOVER BOY K.DIAMOND/JIVE/ARISTA 1-9284	BILLY OCEAN
32	42	-	2	I WOULD DIE 4 U PRINCE/WARNER BROS. 7-29121	PRINCE & THE REVOLUTION
33	38	42	6	BRUCE T.PERRY, J.D.VIEIRA/MERCURY 880405-7/POLYGRAM	RICK SPRINGFIELD
34	34	38	9	THE BELLE OF ST. MARK SHEILA E., STARR COMPANY/WARNER BROS. 7-29180	SHEILA E.
35	37	39	6	TENDER YEARS K.VANCE/SCOTTI BROS. 4-04682/EPIC	JOHN CAFFERTY AND THE BEAVER BROWN BAND
36	40	52	4	LOVE LIGHT IN FLIGHT S.WONDER/MOTOWN 1769	STEVIE WONDER
37	RE-ENTRY			CARELESS WHISPER G.MICHAEL/COLUMBIA 38-04691	WHAM FEATURING GEORGE MICHAEL
38	33	35	9	(PRIDE) IN THE NAME OF LOVE B.ENO, D.LANOS/ISLAND 7-99704/ATCO	U2
39	41	49	5	FOOLISH HEART S.PERRY, BRUCE BOTNICK/COLUMBIA 38-04693	STEVE PERRY
40	46	54	5	NEUTRON DANCE R.PERRY/PLANET JK-13951	THE POINTER SISTERS
41	44	47	7	CALL TO THE HEART G.GUFFRIA/CAMEL/MCA 52497	GUIFFRIA
42	50	-	2	METHOD OF MODERN LOVE D.HALL, J.OATES, B.CLEARMOUNTAIN/RCA 13970	DARYL HALL & JOHN OATES
43	47	55	4	IN NEON C.THOMAS/GEFFEN 7-29111/WARNER BROS.	ELTON JOHN
44	21	17	13	IT AIN'T ENOUGH J.ASTLEY, P.CHAPMAN/EMI-AMERICA 8236	COREY HART
45	51	58	7	SOLID N.ASHFORD, V.SIMPSON/CAPITOL 5397	ASHFORD & SIMPSON
46	52	61	5	MISLED J.BONNEFOND, R.BELL, KOOL & THE GANG/DE-LITE 880431-7/DELIGHT	KOOL & THE GANG
47	57	71	4	OPERATOR R.CALLOWAY/SOLAR 7-69684/ELEKTRA	MIDNIGHT STAR
48	43	46	10	TWO TRIBES T.HORN/ZTT/ISLAND 7-99695	FRANKIE GOES TO HOLLYWOOD
49	54	57	9	JUNGLE LOVE M.DAY, STARR COMPANY/WARNER BROS. 7-29181	THE TIME
50	61	-	2	MISTAKE NO. 3 S.LEVINE/VIRGIN/EPIC 34-04727	CULTURE CLUB

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	56	63	6	TENDERNESS GENERAL PUBLIC, G.MACKILLOP, C.FAIRLEY/I.R.S. 9934/A&M	GENERAL PUBLIC
52	64	81	3	THE HEAT IS ON K.FORSEY, H.FALTERMEYER/MCA 52512	GLENN FREY
53	58	62	4	TONIGHT D.BOWIE, D.BRAMBLE, H.PODGHAM/EMI-AMERICA 8246	DAVID BOWIE
54	26	15	12	PURPLE RAIN PRINCE/WARNER BROS. 7-29174	PRINCE & THE REVOLUTION
55	55	56	8	TI AMO J.WHITE, R.BUCHANAN/ATLANTIC 7-89608	LAURA BRANIGAN
56	60	72	4	MISSING YOU L.RICHIE, J.A.CARMICHAEL/RCA 13966	DIANA ROSS
57	NEW			MONEY CHANGES EVERYTHING R.CHERTOFF/PORTRAIT 37-04737/EPIC	CYNDI LAUPER
58	63	-	2	MAKE NO MISTAKE, HE'S MINE B.CUOMO, K.CARNES/COLUMBIA 38-04695	BARBRA STREISAND WITH KIM CARNES
59	36	29	9	I DO'WANNA KNOW K.CRONIN, G.RICHRATH, A.GRATZER/EPIC 34-04659	REO SPEEDWAGON
60	NEW			SUGAR WALLS G.MATHIESON, A.NEVERMIND/EMI-AMERICA 8253	SHEENA EASTON
61	NEW			THE OLD MAN DOWN THE ROAD J.FOGERTY/WARNER BROS. 7-29100	JOHN FOGERTY
62	39	19	20	CARIBBEAN QUEEN K.DIAMOND/JIVE/ARISTA 1-9199	BILLY OCEAN
63	45	25	19	I JUST CALLED TO SAY I LOVE YOU ● S.WONDER/MOTOWN 1745	STEVIE WONDER
64	49	44	11	DON'T STOP G.DUKE/A&M 2687	JEFFREY OSBORNE
65	NEW			DO THEY KNOW IT'S CHRISTMAS M.URE/COLUMBIA 38-04749	BAND AID
66	48	48	11	HAD A DREAM (SLEEPING WITH THE ENEMY) R.HODGSON/A&M 2678/RCA	ROGER HODGSON
67	53	31	16	DESERT MOON D.DEYOUNG/A&M 2666	DENNIS DEYOUNG
68	79	-	2	LOVER GIRL T.MARIE/EPIC 34-04619	TEENA MARIE
69	66	50	8	CATCH MY FALL K.FORSEY/CHRYSALIS 4-42840	BILLY IDOL
70	85	-	2	20/20 R.TITELMAN/WARNER BROS. 7-29120	GEORGE BENSON
71	76	80	5	BIG IN JAPAN ORLANDO/ATLANTIC 7-89665	ALPHAVILLE
72	80	90	3	TRAGEDY J.HUNTER, P.BONANNO/PRIVATE 14-04643/EPIC	JOHN HUNTER
73	75	76	6	AMNESIA G.DUKE/SOLAR 7-69682/ELEKTRA	SHALAMAR
74	90	-	2	TREAT HER LIKE A LADY R.R.JOHNSON/GORDY 1765/MOTOWN	THE TEMPTATIONS
75	77	-	2	EAT MY SHORTS R.DEES, A.JOHNSON/ATLANTIC 7-89601	RICK DEES
76	87	-	2	NAUGHTY NAUGHTY P.SOLLEY/ATLANTIC 7-89612	JOHN PARR
77	89	-	2	LONELY SCHOOL M.STONE/A&M 2696	TOMMY SHAW
78	82	89	3	EYE ON YOU B.SQUIER, J.STEINMAN/CAPITOL 5416	BILLY SQUIER
79	NEW			MR. TELEPHONE MAN R.PARKER, JR./MCA 52484	NEW EDITION
80	88	-	2	ALL RIGHT NOW M.OMARTIAN/WARNER BROS. 7-29122	ROD STEWART
81	65	41	10	TEARS J.WAITE, D.THOENER, G.GERSH/EMI-AMERICA 8238/CAPITOL	JOHN WAITE
82	62	43	21	HARD HABIT TO BREAK D.FOSTER/FULL MOON/WARNER BROS. 7-29214	CHICAGO
83	NEW			THE GREATEST GIFT OF ALL D.FOSTER, K.RODGERS/RCA 13945	KENNY ROGERS & DOLLY PARTON
84	78	82	3	I WANNA GO BACK D.GEHMAN/CAPITOL 5409	BILLY SATELLITE
85	73	59	6	TAXI DANCING R.SPRINGFIELD, B.DRESCHER/RCA 13861	RICK SPRINGFIELD WITH RANDY CRAWFORD
86	NEW			SMALL TOWN BOY M.THORNE/MCA 52494	BRONSKI BEAT
87	NEW			DO IT AGAIN R.DAVIES/ARISTA 1-9309/RCA	THE KINKS
88	59	36	15	WHAT ABOUT ME? K.ROGERS, D.FOSTER/RCA 13899	KENNY ROGERS WITH K.CARNES & J.INGRAM
89	NEW			TURN UP THE RADIO N.KERNON/RCA 13953	AUTOGRAPH
90	NEW			FOOLS LIKE ME P.RAMONE, S.LEVAY, G.J.HORTON/SCOTTI BROS. 4-04686/EPIC	LORENZO LAMAS
91	68	60	13	I CAN'T DRIVE 55 T.TEMPLEMAN/GEFFEN 7-29173/WARNER BROS.	SAMMY HAGAR
92	70	70	7	THE WILD LIFE T.SWAIN, S.JOLLEY/LONDON 882019-7/POLYGRAM	BANANARAMA
93	84	85	4	LET IT ALL BLOW R.ANDREWS, B.HARRIS/MOTOWN 1760	THE DAZZ BAND
94	69	53	15	BLUE JEAN D.BOWIE, D.BRAMBLE, H.PADGHAM/EMI-AMERICA 8231	DAVID BOWIE
95	71	68	21	I'M SO EXCITED R.PERRY/PLANET 13857/RCA	THE POINTER SISTERS
96	72	64	12	THE WAR SONG S.LEVINE/VIRGIN/EPIC 34-04638	CULTURE CLUB
97	74	67	11	I NEED YOU TONIGHT M.JONZUN, P.WOLF/EMI-AMERICA 8241	PETER WOLF
98	67	51	10	HANDS TIED M.CHAPMAN/COLUMBIA 38-04650	SCANDAL FEATURING PATTY SMYTH
99	83	86	3	DON'T WAIT FOR HEROES D.DEYOUNG/A&M 2692	DENNIS DEYOUNG
100	86	87	5	THIEF OF HEARTS G.MORODER, H.FALTERMEYER/CASABLANCA 880308-7/POLYGRAM	MELISSA MANCHESTER

● Products with the greatest airplay and sales gains this week. ◆ Video clip availability. ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	THE WILD BOYS	DURAN DURAN	2
2	6	LIKE A VIRGIN	MADONNA	1
3	1	COOL IT NOW	NEW EDITION	5
4	3	OUT OF TOUCH	DARYL HALL & JOHN OATES	3
5	2	I FEEL FOR YOU	CHAKA KHAN	7
6	7	SEA OF LOVE	HONEYDRIPPERS	4
7	5	WAKE ME UP BEFORE YOU GO-GO	WHAM	11
8	11	WE BELONG	PAT BENATAR	6
9	10	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	8
10	20	ALL I NEED	JACK WAGNER	9
11	13	VALOTTE	JULIAN LENNON	10
12	21	RUN TO YOU	BRYAN ADAMS	12
13	16	BORN IN THE USA	BRUCE SPRINGSTEEN	14
14	8	STRUT	SHEENA EASTON	23
15	19	I CAN'T HOLD BACK	SURVIVOR	16
16	15	PENNY LOVER	LIONEL RICHIE	18
17	23	DO WHAT YOU DO	JERMAINE JACKSON	17
18	9	ALL THROUGH THE NIGHT	CYNDI LAUPER	13
19	12	BETTER BE GOOD TO ME	TINA TURNER	29
20	18	IT AIN'T ENOUGH	COREY HART	44
21	25	WE ARE THE YOUNG	DAN HARTMAN	28
22	14	PURPLE RAIN	PRINCE & THE REVOLUTION	54
23	24	CENTPEDE	REBBIE JACKSON	24
24	26	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	19
25	28	YOU'RE THE INSPIRATION	CHICAGO	15
26	17	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	63
27	27	HELLO AGAIN	THE CARS	20
28	-	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	21
29	22	CARIBBEAN QUEEN	BILLY OCEAN	62
30	-	EASY LOVER	PHILIP BAILEY	22

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	LIKE A VIRGIN	MADONNA	1
2	2	THE WILD BOYS	DURAN DURAN	2
3	4	SEA OF LOVE	HONEYDRIPPERS	4
4	8	WE BELONG	PAT BENATAR	6
5	1	OUT OF TOUCH	DARYL HALL & JOHN OATES	3
6	12	ALL I NEED	JACK WAGNER	9
7	5	NO MORE LONELY NIGHTS	PAUL MCCARTNEY	8
8	14	VALOTTE	JULIAN LENNON	10
9	13	COOL IT NOW	NEW EDITION	5
10	17	YOU'RE THE INSPIRATION	CHICAGO	15
11	6	ALL THROUGH THE NIGHT	CYNDI LAUPER	13
12	7	I FEEL FOR YOU	CHAKA KHAN	7
13	16	RUN TO YOU	BRYAN ADAMS	12
14	19	BORN IN THE USA	BRUCE SPRINGSTEEN	14
15	20	DO WHAT YOU DO	JERMAINE JACKSON	17
16	11	I CAN'T HOLD BACK	SURVIVOR	16
17	18	HELLO AGAIN	THE CARS	20
18	9	WAKE ME UP BEFORE YOU GO-GO	WHAM	11
19	21	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	19
20	27	EASY LOVER	PHILIP BAILEY	22
21	29	I WANT TO KNOW WHAT LOVE IS	FOREIGNER	21
22	10	PENNY LOVER	LIONEL RICHIE	18
23	15	WALKING ON A THIN LINE	HUEY LEWIS AND THE NEWS	26
24	28	THE BOYS OF SUMMER	DON HENLEY	27
25	26	JAMIE	RAY PARKER JR.	25
26	22	STRANGER IN TOWN	TOTO	30
27	-	LOVER BOY	BILLY OCEAN	31
28	-	THE BELLE OF ST. MARK	SHEILA E.	34
29	-	TENDER YEARS	J.CAFFERTY & THE BEAVER BROWN BAND	35
30	-	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	32

HOT 100 SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	11
WARNER BROS.	8
EMI-AMERICA	7
RCA	7
A&M	6
ATLANTIC	6
CAPITOL	6
MCA	5
MOTOWN	4
ARISTA	3
CHRYSALIS	3
GEFFEN	3
SCOTTI BROS.	3
EPIC	2
FULL MOON/WARNER BROS.	2
JIVE/ARISTA	2
PLANET	2
PORTRAIT	2
SOLAR	2
VIRGIN/EPIC	2
CAMEL/MCA	1
CASABLANCA	1
DE-LITE	1
ELEKTRA	1
ES PARANZA	1
GORDY	1
I.R.S.	1
ISLAND	1
LONDON	1
MERCURY	1
PRIVATE I	1
QWEST	1
SIRE	1
ZTT/ISLAND	1

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HOT 100 A-Z—SONGWriters/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.		TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.		TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.		TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	
20/20	- R.Goodrum S.Kipner (April, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)	64	DON'T STOP - D.Sembello D.Bateau (No Pain No Gain, ASCAP/Unicity, ASCAP/David Bateau, ASCAP)	43	IN NEON - E.John B.Taupin (Intersong, ASCAP)	54	PURPLE RAIN - Prince (Controversy, ASCAP) WBM
9	ALL I NEED - C.Magness G.Ballard D.Pack (Yellow Brick, ASCAP/MCA, ASCAP/Art Street, BMI) CPP	99	DON'T WAIT FOR HEROES - D.Deyoung (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	44	IT AIN'T ENOUGH - C.Hart (Crescent, ASCAP/Harco, ASCAP) CPP	12	RUN TO YOU - B.Adams J.Vallance (Adams, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM
80	ALL RIGHT NOW - A.Fraser P.Rodgers (Island, BMI)	22	EASY LOVER - P.Bailey P.Collins N.East (Sir&Trini, ASCAP/Phil Collins, ASCAP/Pun, ASCAP/New East, ASCAP) WBM	25	JAMIE - R.Parker, Jr. (Raydiola, ASCAP)	4	SEA OF LOVE - Khoury Baptise (Fort Knox, BMI) CHL
13	ALL THROUGH THE NIGHT - J.Shear (Funzalo, BMI/Jeters, BMI) HL	75	EAT MY SHORTS - R.Dees M.Fax (Deeslite, BMI)	49	JUNGLE LOVE - J.Johnson (Tionna, ASCAP)	86	SMALL TOWN BOY - Somerville Steinbachek Bronski (Bronski/William A. Bong)
73	AMNESIA - G.Duke H.Hewett (Hip Trip, BMI/Lakiva, BMI/Mycenaes, ASCAP) CPP	78	EYE ON YOU - B.Squier (Songs Of The Knight, BMI) CLM	93	LET IT ALL BLOW - K.Harrison B.Harris (Jobete, ASCAP/Dazzle, ASCAP) CPP	45	SOLID - N.Ashford V.Simpson (Nick O-Val, ASCAP)
34	THE BELLE OF ST. MARK - Sheila E. (Girlsongs, ASCAP)	39	FOOLISH HEART - S.Perry R.Goodrum (Street Talk, ASCAP/April, ASCAP/Random Notes, ASCAP) CPP/ABP	1	LIKE A VIRGIN - B.Steinberg T.Kelly (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	30	STRANGER IN TOWN - D.Paich J.Porcuro (Not Listed) WBM
29	BETTER BE GOOD TO ME - Knight Chinn Chapman (Arista, ASCAP) CPP	90	FOOLS LIKE ME - S.Levay A.Goldmark R.Goldston (Chilly D, ASCAP/Staranger, ASCAP/WB, ASCAP/Nonpariel, ASCAP/Kazoom, ASCAP)	77	LONELY SCHOOL - T.Shaw (Tranquility Base, ASCAP/Almo, ASCAP)	23	STRUT - C.Dore J.Littman (Ackee, ASCAP) WBM
71	BIG IN JAPAN - Gold Lloyd Mertens Simon (Rolf Budde, BMI/GmbH, BMI/Musik Verlag, BMI/KG, BMI/Warner-Tamerlane, BMI) WBM	83	THE GREATEST GIFT OF ALL - J.Jarvis (Tree, BMI)	36	LOVE LIGHT IN FLIGHT - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP) CPP	60	SUGAR WALLS - A.Nevermind (Tionna, ASCAP)
14	BORN IN THE USA - B.Springsteen. (Bruce Springsteen, ASCAP) CPP	66	HADADREAM (SLEEPING WITH THE ENEMY) - R.Hodgson (Unichord, ASCAP/Almo, ASCAP) CPP/ALM	31	LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	85	TAXI DANCING - R.Springfield (Vogue, BMI) CLM
27	THE BOYS OF SUMMER - D.Henley M.Campbell (Cass County, ASCAP/Wild Gator, ASCAP) WBM	98	HANDS TIED - M.Chapman H.Knight (The Makiki, ASCAP/Arista, ASCAP) CPP	68	LOVER GIRL - T.Marie (Midnight Magnet, ASCAP)	81	TEARS - V.Cusano (Streetbeat, BMI/Warner-Tamerlane, BMI/Ten Speed, BMI)
33	BRUCE - R.Springfield (Vogue, BMI) CLM	82	HARD HABIT TO BREAK - S.Kipner J.Parker (April, ASCAP/Stephen A. Kipner, ASCAP/MCA, ASCAP) CPP/ABP	58	MAKE NO MISTAKE, HE'S MINE - K.Carnes (Moonwindow, ASCAP)	35	TENDER YEARS - J.Cafferty (John Cafferty, BMI) WBM
41	CALL TO THE HEART - G.Guiffria D.G.Eisley (Herds of Birds, ASCAP/Gregg Guiffria, ASCAP/Kid Bird, BMI/Frozen Flame, BMI)	20	HELLO AGAIN - R.Ocsek (Ric Ocsek, ASCAP/Lido, ASCAP) WBM	42	METHOD OF MODERN LOVE - D.Hall J.Allen (Hot-cha, BMI/Unichappell, BMI)	51	TENDERNESS - General Public (In General, BMI/I.R.S., BMI)
37	CARELESS WHISPER - G.Michael A.Ridgeley (Chappell, ASCAP)	91	I CAN'T DRIVE 55 - S.Hagar (WB, ASCAP/The Nine, ASCAP) WBM	46	MISLED - R.Bell J.Taylor Kool & The Gang (Delightful, BMI) CPP	100	THIEF OF HEARTS - G.Moroder M.Manchester (Moroder, BMI/Rumanian Pickleworks, BMI/Unichappell, BMI) CHA/HL
62	CARIBBEAN QUEEN - K.Diamond B.Ocean (Willesden, BMI/Zomba) CPP	16	I CAN'T HOLD BACK - F.Sullivan J.Peterik (Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM	56	MISSING YOU - L.Richie (Brockman, ASCAP)	55	TI AMO - G.Bigzaai U.Tozzi D.Warren (Sugar Melodi, ASCAP/MCA, ASCAP)
69	CATCH MY FALL - B.Idol (Boneidol, ASCAP/Rare Blue, ASCAP) CLM	59	I DO WANNA KNOW - K.Cronin (Fate, ASCAP)	50	MISTAKE NO. 3 - Culture Club (Virgin, ASCAP)	53	TONIGHT - D.Bowie L.Pop (James Osterberg, ASCAP/Bug, BMI/Fleur, BMI/Jones, ASCAP)
24	CENTPEDE - M.Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	7	I FEEL FOR YOU - Prince (Controversy, ASCAP) WBM	57	MONEY CHANGES EVERYTHING - T.GRAY (Gray Matter, BMI)	72	TRAGEDY - J.Hunter (Poetic License, BMI/American League, BMI)
5	COOL IT NOW - V.Brantley R.Timas (New Generation, ASCAP) CPP	63	I JUST CALLED TO SAY I LOVE YOU - S.Wonder (Jobete, ASCAP/Black Bull, ASCAP) CPP	79	MR. TELEPHONE MAN - R.Parker, Jr. (Raydiola, ASCAP)	74	TREAT HER LIKE A LADY - O.Williams A.O.Woodson (Jobete, ASCAP/Tail Temptations, ASCAP)
67	DESERT MOON - D.Deyoung (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	97	I NEED YOU TONIGHT - P.Wolf P.Bliss (Park, ASCAP) CPP	40	NEUTRON DANCE - A.Willis D.Sembello (Off Backstreet, ASCAP/Streamline Moderne, ASCAP/Unicity, ASCAP)	89	TURN UP THE RADIO - Plunkett Rand Isham Lynch (Hatabr, BMI)
87	DO IT AGAIN - R.Davies (Daway, BMI)	84	I WANNA GO BACK - Chauncey Byrom Walker (Warner Brothers, ASCAP/Buyrum, ASCAP/Raski, DannyTunes, BMI/Warner-Tamerlane, BMI) WBM	8	NO MORE LONELY NIGHTS - P.McCartney (MPL Communications, ASCAP) MPL/HL	48	TWO TRIBES - Gill Johnson O'Toole (Perfect Songs, BMI/Island, BMI) WBM
65	DO THEY KNOW IT'S CHRISTMAS - Geldof Ure (Chappell, ASCAP)	21	I WANT TO KNOW WHAT LOVE IS - M.Jones (Somerset, ASCAP/Evansongs, ASCAP)	61	THE OLD MAN DOWN THE ROAD - J.C.Fogerty (Wenaha, ASCAP)	19	UNDERSTANDING - B.Seger (Gear, ASCAP) WBM
17	DO WHAT YOU DO - R.Dino L.Ditomaso (Unicity, ASCAP/Ra Ra, ASCAP/Aldente, ASCAP)	32	I WOULD DIE 4 U - Prince (Controversy, ASCAP)	47	OPERATOR - B.Watson R.Calloway B.Lipscomb (Hip Trip, BMI/Midstar, BMI) CPP	10	VALOTTE - J.Lennon J.Clayton C.Morales (Charisma, ASCAP/Chappell, ASCAP) CHP/HL
		95	I'M SO EXCITED - A.Pointer J.Pointer R.Pointer (Lawrence)	3	OUT OF TOUCH - D.Hall J.Dates (Hot-cha, BMI/Unichappell, BMI) CHA/HL	11	WAKE ME UP BEFORE YOU GO-GO - G.Michael (Chappell, ASCAP) CHA/HL

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification
NEW & NOTEWORTHY highlights new and developing acts worthy of attention

PICKS new releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 (telephone: 213-273-7040); and by Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 (telephone: 212-764-7427)

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

POP

RECOMMENDED

ORIGINAL MUSIC FROM THE MOTION PICTURE 2010
PRODUCERS: Craig Huxley, David Shire
A&M SP 5038

Score to the sci-fi sequel, like the film itself, exchanges mystery and some grandeur for accessibility; Shire's compositions get electronic treatment from co-producer Huxley. Includes Andy Summers' updated "Zarathustra."

ORIGINAL MOTION PICTURE SOUNDTRACK The Cotton Club
PRODUCER: John Barry
Geffen GHS 24062

Veteran composer John Barry's music for the new Francis Coppola period epic is essentially updated Ellingtonia, with the Duke's compositions holding nine of 15 tracks. Nice digital sonics.

ORIGINAL MOTION PICTURE SOUNDTRACK Dune
PRODUCERS: Toto, Brian Eno
Polydor 823 770

Wide screen version of the science fiction classic finds Toto alternating between sweeping symphonic cues (with the Vienna Symphony) and abstracted electronics; Eno's lone contribution, the "Prophecy" theme, is subtler and more memorable.

GARY "U.S." BONDS The Best Of Gary "U.S." Bonds
PRODUCER: Frank Guida
MCA MCA-905

Just what the title says, with "Quarter To Three," "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 Broadcasting From Home
PRODUCER: Simon Jeffes
Editions EG EGED 38 (Jem)

Simon Jeffes' atmospheric avant-pop vision again yields a deceptively stately instrumental work laced with eclectic sources; pitch to adventurous pop, fusion and "new music" (in its original sense) fans.

VARIOUS ARTISTS Teenage Tragedy
PRODUCERS: Not Listed
Rhino RNEP 611

Nifty set of morbid melodramas, from "Endless Sleep" and "Teen Angel" through "Dead Man's Curve" and the new but still properly tear-jerking (and laugh-provoking) "Homecoming Queen's Got A Gun." Great graphics, too.

LENNY KAYE CONNECTION I've Got A Right
PRODUCER: Lenny Kaye
Giorno Poetry Systems Records GPS 032

Kaye, a former critic best known as guitarist with Patti Smith, proves a convincing front man on this solidly produced set, which sets his intelligent lyrics against strong, accessible rock.

CONNIE HAINES I Am What I Am
PRODUCERS: Angelo DiPippo, Ben Rizzi
Bainbridge BT 6256

Veteran singer who first broke during the big band era in a program of standards that show her voice still strong; faithful style, clean digital sonics should fare well with older adult buyers.

BUDDY GRECO Ready For Your Love
PRODUCERS: Buddy Greco, Alf Clausen
Bainbridge BT 6255

With a full orchestra dotted with top L.A. players, Greco tackles a program of newer, lesser-known, adult pop titles, with the lone recent hit "Me And Mrs. Jones," a Gamble-Huff chestnut. Should appease older buyers on more than nostalgic grounds.

BLACK

PICKS

JONZUN CREW FEATURING MICHAEL JONZUN Down To Earth
PRODUCER: Michael Jonzun
Tommy Boy 1004

Hip-hop meisters take an unprecedented turn towards the straight-and-narrow of black pop, with best results on "Tonight's The Night." But the faithful will still find the techno-boogie prevails on "Mechanism" and "Ugly Thing."

EUGENE WILDE Eugene Wilde
PRODUCERS: Various
Philly World/Atlantic 90239

One hit has already emerged in "Gotta Get You Home Tonight," and Wilde's smooth, sweet tenor invites instant comparisons to Marvin Gaye. Producers Bunny Sigler, Michael Forte and Donald Robinson turn in an excellent job in the settings, too.

JAZZ-FUSION

RECOMMENDED

ART BLAKEY & THE JAZZ MESSENGERS Album Of The Year
PRODUCER: Wim Wigt
Timeless SJP 155

This 1981 set, cut in Paris, should find a ready market thanks to a typically hot Blakey lineup featuring Wynton Marsalis' soaring trumpet.

DAVID MURRAY QUARTET Morning Song
PRODUCER: Giovanni Bonandrini
Black Saint BSR 0075

Murray's tenor 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 BEIRACH Elegy For Bill Evans
PRODUCERS: David Baker, Richie Beirach
Palo Alto PA 8065

Produced in 1981 for Japan's Trio label, set evokes Evans' impressionistic touch in six jazz and pop classics featuring pianist Beirach, bassist George Mraz and drummer Al Foster.

MONTY ALEXANDER/RAY BROWN/HERB ELLIS Overseas Special
PRODUCER: Yoichiro Kikuchi
Concord Jazz CJ-253

Beautifully produced live set from a 1982 Tokyo club date finds the veteran pianist, bassist and guitarist

stretching out on classics and solid originals from Brown and Ellis.

BILL COLEMAN Blowing For The Cats
PRODUCER: Not listed
DRG SL5200

The great trumpeter with big band in 1973. The all-French outfit has a decidedly sentimental sound, although all tracks are handled with more than a modicum of competence.

LOUIS ARMSTRONG Louis & the Big Bands 1928-30
PRODUCERS: Not listed
DRG SW8450

As leader and sideman, with more than a few very, very worthy tracks. Earl 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) Black And Blue" are featured.

GOSPEL

PICKS

CANDY HEMPHILL Heart Of Fire
PRODUCER: Billy Smiley
Impact RO 3991

Sweet 'n' sassy Candy steps out from the Hemphill family to present this country/pop offering with shades of Ronstadt in the vocals and production. Attempting to expand her Southern gospel audience, Hemphill moves into the contemporary world with a California country/rock sound.

DeGARMO & KEY Communication
PRODUCERS: Ed DeGarmo, Dana Key

From underground heavy rock to commercial AM techno-pop is the odyssey of DeGarmo & Key. Since their discovery of the hit single, they have filled their albums with appealing songs that have assured their airplay and sales success.

DION Seasons
PRODUCERS: Dion DiMucci, Eric Schilling, Paul Harris
DaySpring SPCN 7-01-412901-5

This is a "best of" package culled from Dion's first three gospel albums. Although there are some notable omissions, it serves as an excellent summation of a man who has gone from rock legend to contemporary Christian musical master.

GRADY NUTT Favorite Stories From Hee Haw
PRODUCER: Bill Traylor
Riversong 71 P6409

There are still a lot of Grady Nutt nuts out there, and this posthumous collection culled from the "Hee Haw" show preserves some of the finest material from this beloved comedian. The Prime Minister of humor continues his reign.

PETRA YOUTH CHOIR The Collection
PRODUCER: John Lee
Star Song 7-102-05686-9

Heavy rockers Petra have proven to be the most durable and commercial act on the gospel rock scene. This collection—sung by studio singers—demonstrates the reason for their longevity: great songs. From the concert stage to the church choir, Petra is a cornerstone in the gospel world.

THE GOLD CITY QUARTET Walk On
PRODUCER: Wayne Hilton, Eldridge Fox
HeartWarming RO 3882

This group is a breath of fresh air in the Southern gospel world, thanks to tight vocals and good songs.

SINGLES

PICKS new releases with the greatest chart potential

RECOMMENDED records with potential for significant chart action

NEW & NOTEWORTHY highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Reviews are coordinated by Nancy Erlich at Billboard 1515 Broadway

New York, N.Y. 10036 (telephone: 212-764-7311)
Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

POP

PICKS

DARYL HALL & JOHN OATES Method Of Modern Love (3:58)
PRODUCERS: Daryl Hall, John Oates, Bob Clearmountain
WRITERS: Daryl Hall, Janna Allen
PUBLISHERS: Hot-Cha/Unichappell, BMI
RCA PB-13970

Followup to the No. 1 "Out Of Touch" is zooming predictably up the Hot 100; duo's hallmark pop-r&b style renews its freshness and interest once again.

CYNDI LAUPER Money Changes Everything (3:59)
PRODUCER: Rick Chertoff
WRITER: T. Gray
PUBLISHER: Gray Matter, BMI
Portrait 37-04737 (c/o CBS)

Hard rock meets hard realities, and the push is on for a fifth top five single from her platinum debut LP.

JOHN FOGERTY The Old Man Down The Road (3:32)
PRODUCER: John Fogerty
WRITER: J.C. Fogerty
PUBLISHER: Wenaha, ASCAP
Warner Bros. 7-29100

Long-awaited comeback from the ex-Creedence leader and revered rock innovator shows him still able to infuse a pulsing beat with deep-swamp mysteriousness.

SHEENA EASTON Sugar Walls (3:59)
PRODUCERS: Greg Mathieson, Alexander Nevermind
WRITER: Alexander Nevermind
PUBLISHER: Tionna, ASCAP
EMI America B-8253

Aggressive electro-disco, double-X rated in intent if not in actual words; and it was only three years ago that she was meekly waving her baby off on the morning train.

RECOMMENDED

DEEP PURPLE Knocking At Your Back Door (3:59)
PRODUCERS: Roger Glover, Deep Purple
WRITERS: Blackmore, Glover, Gillian
PUBLISHERS: Blackmore/Rugged/Pussy, ASCAP
Mercury 880 477-7

Reunion of a group that helped inspire a whole new generation of headbangers.

JIMMY O'NEILL Popular Car (2:58)
PRODUCERS: Bryan Cole, Jimmy O'Neill, Mark Pinske
WRITERS: Cole, O'Neill
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
Artist Music Corp. AMC 001

Literate soft rock; a near-deadringer for Steely Dan. Label based in Marietta, Ga.

BLACK

PICKS

ROGER Girl, Cut It Out (4:01)
PRODUCER: Roger Troutman
WRITERS: Larry Troutman, Roger Troutman
PUBLISHER: Troutman's, BMI
Warner Bros. 7-29123 (12-inch version also available; Warner Bros. 0-20276)

Buooyantly joyful patchwork-quilt of a record flips from harmony snatches to scratches to bluesy belting from guest singer Shirley Murdock.

RECOMMENDED

UTFO Hanging Out (5:02)
PRODUCER: Full Force
WRITERS: UTFO, Full Force
PUBLISHERS: ADRA/K.E.D./Mokojumbi, BMI
Select FMS 62254 (12-inch single)

Rap trio specializes in high-speed wordplay and verbal acrobatics; title track and "Roxanne, Roxanne" are both attracting attention. Contact: (212) 777-8130.

INTRIGUE Fly Girl (6:25)
PRODUCERS: A. George, F. McFarlane, L. Burgess
WRITERS: Leroy Burgess, Sonny Davenport
PUBLISHERS: Believe Me/Silver Satin/Puff/Capt. Key Board, BMI/ASCAP
World Trade WT-1000 (12-inch single)

Midtempo close-harmony soul. Label based in New York.

PICKS

KENNY ROGERS Crazy (3:40)
PRODUCER: David Foster
WRITERS: Kenny Rogers, Richard Marx
PUBLISHERS: Lionsmate/Security Hogg, ASCAP
RCA PB-13975

Rogers further extends the pop borders of country with this co-written original; arrangement makes it ideal for AC stations.

DON WILLIAMS Walkin' A Broken Heart (3:04)
PRODUCERS: Don Williams, Garth Fundis
WRITERS: A. Rush, D. Linde
PUBLISHER: Combine, BMI
MCA 52514

Williams takes a heart-healing walk with the listener; easygoing groove and penetrating sax phrases make it a pleasant excursion.

JANIE FRICKE The First Word In Memory Is Me (3:31)
PRODUCER: Bob Montgomery
WRITERS: P. Rose, M.A. Kennedy, P. Bunch
PUBLISHERS: Irving/Love Wheel, BMI
Columbia 38-04731

Fricke is mournful and reflective as the abandoned woman who maintains that her memory will linger; production is clean and intense.

EARL THOMAS CONLEY Honor Bound (3:14)
PRODUCERS: Nelson Larkin, Earl Thomas Conley
WRITERS: Charlie Black, Tommy Rocco, Austin Roberts
PUBLISHERS: Chappell/Bibo/MCA/Chriswald/Hopi Sound, ASCAP
RCA PB-13960

An understated, impassioned statement on the dilemma of a woman bound only by honor; rhythm is slow and conversational.

JOHNNY LEE Rollin' Lonely (3:16)
PRODUCER: Jimmy Bowen
WRITERS: J.D. Martin, Gary Harrison
PUBLISHERS: MCA/Dick James, BMI
Warner Bros. 7-29110

Lee bops along—albeit with a melancholy overtone—in this trucker's song.

EVERLY BROTHERS The First In Line (2:59)
PRODUCER: Dave Edmunds
WRITER: Paul Kennerly
PUBLISHER: Irving, BMI
Mercury 880 423-7

The Everlys revive their classic '60s ballad sound with a song that measures up to their vocals; track is the flipside of their current pop release "The Story Of Me."

**NEW AND
NOTEWORTHY**

BAND AID
Do They Know It's Christmas? (3:50)
PRODUCER: Midge Ure
WRITERS: Geldof, Ure
PUBLISHER: Chappell, ASCAP
Columbia 38-04749 (12-inch version also available, Columbia 44-05157)

Led by the Boomtown Rats' Bob Geldof, over three dozen top pop luminaries gathered to create this choral carol, from which all proceeds go to the Ethiopian Famine Appeal. Billboard say: well done.

MAGNUM FORCE
Cool Out (5:30)
PRODUCERS: Rory Starr, Rick Starr, Willie Henderson
WRITERS: Rory Sizemore, Rick Sizemore
PUBLISHERS: Su-Ma/Two Starr, BMI
Paula 1244 (12-inch single; 7-inch version also available, Paula 1244)

Lean beat-box/synth track comes over like "White Horse" with a sense of humor. Contact: (318) 459-3751.

YARBROUGH & PEOPLES
I'll Be There (4:36)
PRODUCER: Cavin Yarbrough
WRITERS: C. Yarbrough, A. Peoples, J. Hamilton
PUBLISHER: TEMP, BMI
Total Experience TED1-2610 (c/o RCA) (12-inch single; 7-inch reviewed Nov. 17)

GAP BAND
Beep A Freak (7:47)
PRODUCER: Lonnie Simmons
WRITERS: R. Taylor, L. Simmons, C. Wilson
PUBLISHER: TEMP, BMI
Total Experience TED1-2606 (c/o RCA) (12-inch single; 7-inch reviewed Nov. 17)

**OTHER
RELEASES**

POP
DASH RIPROCK Marsupial
Riprock (no number).
Contact: Bill Davis, Baton Rouge, La.

REVOLVER Fine Time
Jam U.S.A. PMED 3. Contact: Pyramid Musical Entertainment, Hillside, N.J.

REVOLVER Hit And Run
Music City PMED 4. Contact: Pyramid Musical Entertainment, Hillside, N.J.

RUDE PINK Live Fast... Die Young
PME PMED 2. Contact: Pyramid Musical Entertainment, Hillside, N.J.

BLACK
SHADOWFAX Word From The Village
Windham Hill WS-0006 (c/o A&M).

IVY Beauty And The Beat
Heat HS 2021. Label based in Akron, Oh.

BRIGADIER JERRY Jamaica Jamaica
RAS RAS 7010 (12-inch single).
Contact: (301) 564-1295.

KEN RAINEY SINGERS It's Just The Devil In Me
Honeybee HB-201. Contact: (713) 694-2971.

COUNTRY
RHONDDA JONES Smokin'
Epic 34-04739.

NARVEL FELTS Hey Lady
Evergreen 1027. Contact: (615) 327-3213.

TRAVIS REED Just Another Bar Room
Ryder 0101. Label based in Fairfax, Va.

KATHY KANE Texas Honky Tonkin'
GBS 720. Label based in Nashville.

JOHNNY NACE Country Runs Deep (In My Blood)
Hornet 009. Contact: (303) 287-6394.

JUDY LINDSEY Be My Baby
Gypsy 83844. Label based in Abilene, Tex.

MARTY MAGGIO Wabash Cannon Ball
NCP 1002. Contact: NSD, Nashville.

MULLINS BROTHERS Turn Down Night
Door Knob 84-226. Label based in Nashville.

JIM KELLY I Met Her On A Sunday
A.D.K. GW-121983. Label based in Murfreesboro, Tenn.

KEN CAINCROSS Daddy (His Love's Bound To Show)
Ham Star 10884.

JIM KINMAN The Old Troubadour
Fraternity 3497. Label based in Cincinnati, Oh.

DEL REEVES It Must Be Miss America
Southern Tracks 1033. Contact: (404) 325-0832.

EDDIE MAX And I Wonder
Paylode 1989. Contact: (913) 631-6060.

JIM DANIELS Ain't Got A Nickel
Nashville American 024. Contact: (615) 242-5001.

MILLS AND GETCHELLE You're As Far As I Can See
Dee Jay 175. Contact: NSD, Nashville.

VOICE My Melody Heart
AHA 407015. Label based in Omaha, Neb.

RAY R. JONES Shake A Leg Gals
Music Room U-12216 M.
Contact: Cabin Corp., Richland, Ind.

MICHAEL RICHARDS Walkin'
Skipper 7701.

JILL JACKSON Lying Here Lying
Ren 101. Contact: (818) 993-8168.

JIMMY KISH Goldenrod (Calgary Stampede)
Pyramid (no number). Label based in Nashville.

ADULT CONTEMPORARY

GEORGE WINSTON Variations On The Canon By Johann Pachelbel
Windham Hill WS-0005 (c/o A&M)

RICH DODSON No Time To Say Goodbye
Marigold MPL-726. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

CARLO BIANCHINI Miracles
Futura FUR-001. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

NOW SINGERS Have A Good Day
GP GP611. Contact: (212) 265-6585.

KOINDU ENSEMBLE On The Horizon
Koindu ABC-1000.
Contact: (313) 482-7356.

T.C. WATERS Joshua Fit The Battle Of Jericho
Memnon MS 8402. Contact: P.O. Box 84, Glen Cove, L.I., N.Y. 11542.

DANCE

SALSABUSTERS Por Que Yo Te Amo
Two Musketeers 0201 (12-inch single; 7-inch version also available, Two Musketeers T-0201-45).
Contact: (201) 664-1246.

STREETLIFE Act On Instinct
Blackmarket BLK12-003 (12-inch single). Contact: (212) 964-2296.

MELODY BEECHER It's Gonna Come Back To You
Paul-Mel PM-0116 (12-inch single).
Contact: (212) 652-9678.

LIQUID LOVE Stretch It
Starrway (no number) (12-inch single). Contact: (718) 729-5800.

CLARENCE JACKSON Our Love Will Last Forever
R&R RH 934 (12-inch single). Contact: (212) 729-5800.

SALIM ADEYEMI/WRIGHT Fireman
Evening Sun Productions ESP 300 (12-inch single).
Contact: (201) 923-3259.

S.W.A.M.M.P. BAND College Town USA
Zanzibar Z-12002 (12-inch single).

WILL EDD MOORE Long Time Coming
Na-Tiff World NWR 1002 (12-inch single). Contact: P.O. Box 09310, Milwaukee, Wisc. 53209.

DARRELL CLANTON
I Forgot That I Don't Live Here Anymore (2:59)
PRODUCER: Charles E. Howard
WRITERS: Chris Waters, Michael Garvin, Tom Sapiro
PUBLISHERS: Tree/O'Lyric, BMI
Warner Bros. 7-29185

While driving under the influence of a heartache, Clanton accidentally arrives at his ex-lover's door; minimal accompaniment makes this ballad's pathos all the more affecting.

RECOMMENDED

JOHN FOGERTY
Big Train From Memphis (2:58)
PRODUCER: John Fogerty
WRITER: John Fogerty
PUBLISHER: Wenaha, ASCAP
Warner Bros. 7-29100

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 TWITTY
Green Eyes (2:46)
PRODUCERS: Jim Dowell, Mike Daniel
WRITERS: Kim Morrison, Mary Fielder
PUBLISHERS: Topadero/Chriswood, BMI
Permian P-82008 (c/o MCA)

Energetic, no-nonsense country.

DOUG BLOCK
Have Another Drink (2:24)
PRODUCERS: Bob McCracken, Bobby Young, Doug Block
WRITER: Ray Davies
PUBLISHER: Davray, PRS
Revolver 84-005

Anthem for drinking as a universal panacea; good-humored arrangement. Label based in Nashville.

LOIS JOHNSON
Loveshine (3:57)
PRODUCERS: Don Silvers, Ray Pennington
WRITER: Don Silvers
PUBLISHERS: Almarie/Eno River, BMI
EMH 0036

A well-written powerful song. Label based in Nashville.

J.C. CUNNINGHAM
Settin' The Night On Fire (2:45)
PRODUCERS: Snuff Garrett, Steve Dorff
WRITER: J.C. Cunningham
PUBLISHERS: Senor/Cibie/Welbeck, ASCAP
Viva 7-29108

WHITE OAK
Fire In Her Eyes (4:56)
PRODUCERS: Carle, Pharr
WRITER: Beau Carle
PUBLISHER: Out Of Our Minds, BMI
Big Foot B-2048-2
Contact: (501) 898-3011.

DANCE/DISCO

PICKS

SHEILA E.
The Belle Of St. Mark (7:43)
PRODUCER: not listed
WRITER: Sheila E.
PUBLISHER: Girlsongs, ASCAP
Warner Bros. 0-20285 (12-inch single; 7-inch reviewed Oct. 27)

BLANCMANGE
That's Love, That It Is (7:30)
PRODUCER: John Luongo
WRITERS: Arthur, Luscombe
PUBLISHER: Cherry Red
Sire 0-20282 (12-inch single)

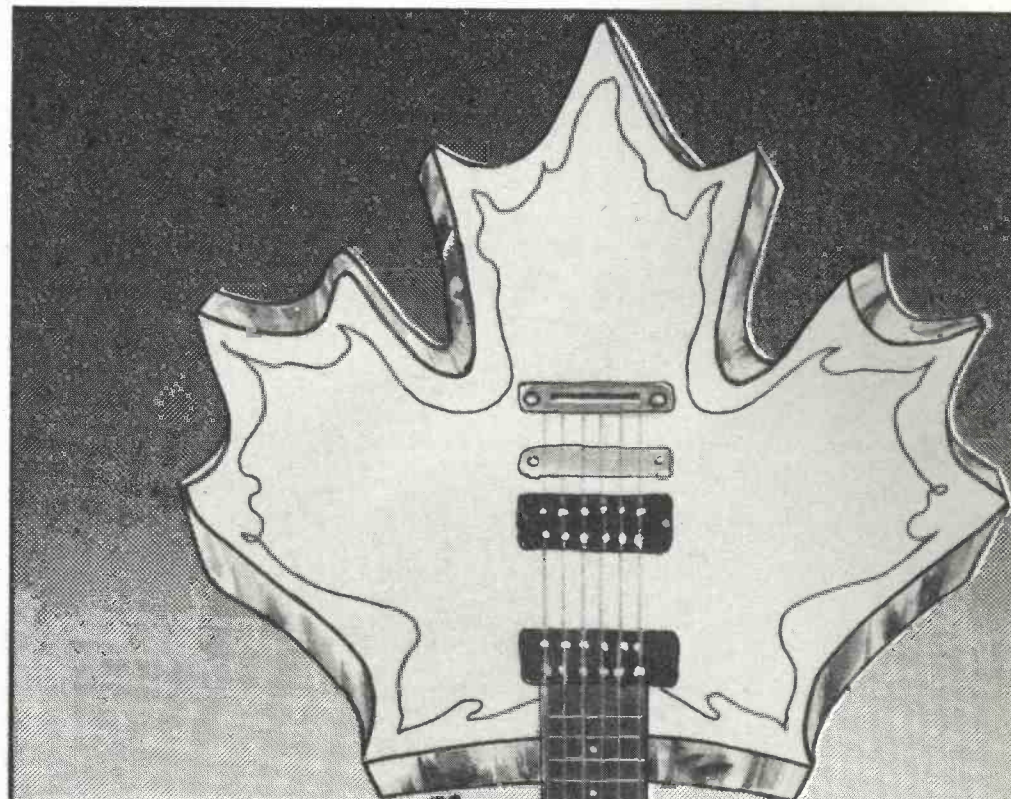
Domestic issue of a single that saw some chart action as an import earlier this year; duo's electronic zest is good for a second listen.

ROMEO VOID
Say No (6:18)
PRODUCER: David Kahne
WRITERS: D. Iyall, P. Woods, F. Zancavage, D. Kahne
PUBLISHER: not listed
415/Columbia 44-05135 (12-inch single; 7-inch reviewed Dec. 8)

OLLIE & JERRY
Electric Boogaloo (6:32)
PRODUCER: Ollie E. Brown
WRITERS: O. Brown, A.Z. Giles, R. Regan
PUBLISHER: Ollie Brown Sugar, ASCAP
Polydor 881 534-1 (12-inch single; 7-inch reviewed Nov. 10)

RECOMMENDED

ANDY SUMMERS
2010 (5:15)
PRODUCER: Richard Rudolph
WRITER: Richard Strauss
PUBLISHERS: Magnetic, BMI/Tony Humecke, ASCAP
A&M SP-12119 (12-inch single; 7-inch reviewed Dec. 15)



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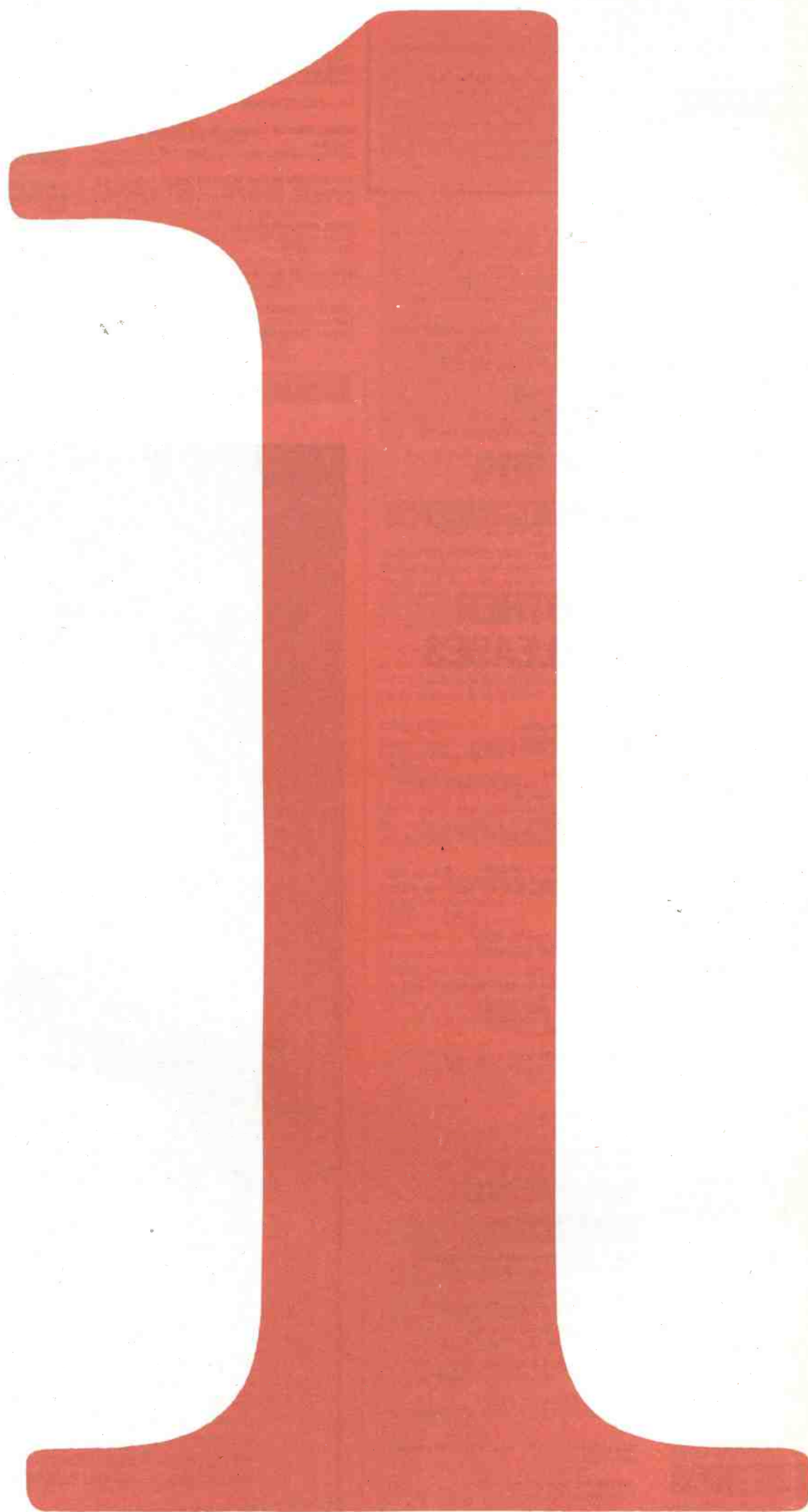
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...newslines...

PETER SHERIDAN 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, a projected Philadelphia-based attraction serving as a repository of recordings, a musical/technical workshop, and arts center. Sheridan operates Rock 'N Roll Conservatory Inc. at 2406 Clearview Ave. in Wilmington, Del.; (302) 475-2857.

A DIFFERENT MUSICAL SETTING is to be presented next year. That's "Al Jolson's 100th," a nationwide tribute to the famed entertainer born in 1885 sponsored by The Jolson Centennial Committee Inc., headed by a Jolson fan, Nathaniel P. Berman. Berman says New York will be the focus of the tribute, including a dinner and exhibit/film festival at the Hotel Roosevelt, May 24-26. Berman can be reached at 1501 Woodluck Ave., Louisville, Ky., (502) 452-2424.

JULIO IGLESIAS ISN'T SINGING for his supper Friday (21) at New York's Avery Fisher Hall. Instead, his "Gala Holiday Celebration" will benefit the American Cancer Society. Mrs. Ronald Reagan, honorary chairman, is expected to attend the black tie event.

THE FOURTH ANNUAL "MTV New Year's Eve Rock'n'Roll Ball" telecast live from New York City, will feature Eurogliders, Frankie Goes To Hollywood, General Public, Joan Jett & the Blackhearts, John Cafferty & the Beaver Brown Band and UB40. The four-hour special starts 11:30, with four on-air drawings for \$10,000 each held every hour (viewers get in on it via a special 800 telephone line).

KEEPING SCORE

(Continued from page 63)

In the can and awaiting release in the spring is a Guarneri coupling of quartets by Verdi and Tchaikovsky.

Also upcoming are anniversary-pegged repackagings of a number of piano quartets and quintets the Guarneri recorded with Artur Schnabel over the years. There's a big catalog to choose from, the artists having taped works by Brahms, Schumann, Dvorak, Faure and Mozart.

K-TEL BANKRUPTCY

(Continued from page 8)

go, \$48,838; Crest Cassettes, Palos Verde, Calif., \$46,496; Disc Graphics, Hauppauge, N.Y., \$38,383; ElectroSound Group, \$97,568; ElectroSound Tape Services, Council Bluffs, Iowa, \$108,690; Goldisc Recording, Holbrook, N.Y., \$8,876; Magnetic Media Video, Farmingdale, N.Y., \$23,688; Monarch Record Manufacturing, Los Angeles, \$34,129; Norman Winter Associates, \$4,862; PRC, Richmond, Ind., \$336,437; Presswell, Union, N.J., \$31,489; PSI Industries, \$38,876;

Meanwhile, RCA is rushing out several Erato albums that were not previously announced. They include a set of the "Brandenburg" Concertos performed by **Ton Koopman** and the Amsterdam Baroque Orchestra; a Corelli set including the "Christmas" Concerto, by **Claudio Scimone** and I Solisti Veneti; and the Ivaldi Quartet performing early chamber works by Mahler and Strauss.

Solters/Roskin \$21,094; Specialty Records, Olyphant, Pa. \$206,819; Tapetronics Madison Heights, Mich., \$6,931; Trutone Records, Haworth, N.J., \$19,726; Video Tape Co., North Hollywood, \$7,447 and Warner Special Products, \$177,399. On this particular schedule of assorted creditors, the total indebtedness shown was \$4,289,664.

During the creditors' meeting, it was requested that Alan Grubman of Indursky & Grubman be rehired for \$4,000 monthly.

RCA Sondheim Box Due

BY IRV LIGHTMAN

NEW YORK As unofficial recent custodian of the music and lyrics of Stephen Sondheim, RCA Records plans to give fans of the writer a treat in February with a four-LP package, "A Collector's Sondheim."

Tom Shepard, chief of the label's Red Seal division and producer of Sondheim cast album recordings, says more than 50 Sondheim songs will be presented, in addition to a sampling of his film score, "Star Trek."

Perhaps the most unusual track comes from the cutting room floor of Columbia Records' cast album of

"Anyone Can Whistle." It's Lee Remick's performance of "There Won't Be Trumpets."

Columbia is also the source of "The Glamorous Wife" from the soundtrack version of "A Little Night Music" and "Night Waltz Number 2," a cut never used on the Columbia cast album of the show. There's also a disco version of the "Sweeney Todd" theme.

From the RCA vaults, the package draws from "Pacific Overtures," "Sweeney Todd," "Side By Side By Sondheim," "A Little Night Music" (London cast album), "A Stephen Sondheim Evening" and "Marry Me A Little."

New Companies

Pamela Giddon & Co., a publicity and promotion firm focusing on the needs of entertainment-oriented industries, and specializing in consumer and trade press relations, special events, parties and sales promotions. 333 West 57th St., Suite 307, New York, N.Y. 10019; (212) 333-7500.

Jusic International Inc., formed by Junior Walker to produce, manufacture and distribute reggae music. 619 Hemlock Court, Bensalem, Pa. 19020; (215) 232-1533.

Polymusic Records, formed by Michael Panapento and Daniel Whiteside. Label will emphasize new talent. First signing is Scott McDavid. 225 Oxmoor Circle, Suite 812, Bir-

mingham, Ala. 35209; (205) 942-3222.

The Sound Of Houstone, Houston City and Houstone International Records, formed by Joseph W. Jones, Keith L. Collins and Gloria Jones. Companies plan to record and expose regional artists to the recording industry. 6419 Newquay Street, Houston, Tex. 77085; (713) 721-9643.

Bootzilla Productions Inc., a full-service music production company offering assistance with commercial jingles, track-writing, studio sessions, new artists, etc., formed by William Collins, Bill Waller Jr. and Phelps Collins. P.O. Box 37841, Cincinnati, Ohio 45222; (513) 631-6236.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 5-8, **1985 Winter Consumer Electronic Show**, Convention Center, Las Vegas. (202) 457-8700.

Jan. 10, second annual **New York Market Radio Broadcasters Assn. Sales Seminar**, Grand Hyatt Hotel, New York. (212) 935-4477.

Jan. 10-12, **Utah Broadcasters Assn. Annual Winter Convention**, St. George Hilton Inn, St. George, Utah. (801) 678-2261.

Jan. 10-14, **NATPE International's 22nd annual Programming Conference**, Moscone Center, San Francisco. (212) 687-3484.

Jan. 11-20, **Rock In Rio Festival**, Rio de Janeiro, Brazil. (212) 947-0515.

Jan. 14-18, second annual **International Software Update**, Kahala Hilton Hotel, Oahu, Hawaii. (800) 732-2300. In California: (415) 924-1194.

Jan. 15-16, **Future Computing Seminar**, Weston Hotel, Dallas. (214) 437-2400.

Jan. 17-20, fifth annual **Performance Summit Conference**, Sheraton Premier Hotel, Universal City, Calif. (800) 433-5569.

Jan. 26-29, sixth annual **RAB Sales Seminar**, Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28, 12th annual **American Music Awards**, Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 28-Feb. 1, **Midem**, Palais des Festivals, Cannes, France. (516) 364-3686.

Jan. 29-Feb. 1, sixth annual **Box Office Management International Conference & Exhibition**, Royal York Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 1-3, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim, Calif. (619) 438-8001.

Feb. 3-6, **42nd annual National Religious Broadcasters Convention**, Sheraton Washington Hotel, Washington, D.C. (201) 428-5400.

Feb. 19-24, **NACA National Convention**, Hyatt Regency, Chicago. (803) 782-7121.

Feb. 20-23, **Computer Business Graphics**, Bonaventure InterContinental Hotel, Ft. Lauderdale, Fla. (212) 233-1080.

MARCH

March 13, 10th annual **Big Apple Radio Awards Ceremony**, New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 29-April 1, **1985 NARM Convention**, Diplomat Hotel, Hollywood, Fla. (609) 424-7404.

March 31-April 3, **Northeast Exhibitions, Softcon '85**, Georgia World Congress Center, Atlanta. (617) 739-2000.

APRIL

April 1-9, **World Youth Festival of Arts**, Kingston, Jamaica. (212) 593-6337.

April 14-18, **Computer Graphics '85**, Dallas Convention Center. (703) 698-9600.

Lifelines

BIRTHS

Boy, **Alec Dane**, to **Marty and Iris Christensen**, Nov. 26 in Portland, Ore. He is an air personality on KGON there.

Boy, **Justin Ralph**, to **Clyde and Karen Davis**, Dec. 2 in New York. He is chairman of the board of OPEC Record Pool.

MARRIAGES

Greg Knowles to **Lisa Paul**, Nov. 24 in Las Vegas. He is president of Helion Records in Los Angeles.

DEATHS

Jimmy Lyons, 64, of cancer Nov. 28 in New York. A pianist who spent most of his career accompanying singers, most notably Mabel Mercer, Lyons also worked frequently as a soloist in New York supper clubs. He is survived by his wife, Chris, and two children.

Don Paul Yowell, 31, Nov. 17 in New Jersey. He was a singer/songwriter who had several songs recorded by notable artists.

Gene Ramey, 71, Dec. 8 in Austin,

Tex. The veteran bassist had played with numerous jazz and blues stars, including Count Basie, Billie Holiday and B.B. King.

Mann Curtis, 73, Dec. 6 in San Francisco. Curtis, also known as Manny Kurtz, was a lyricist whose credits included "Let It Be Me," "In A Sentimental Mood" and "I'm Gonna Live Till I Die." An ASCAP member since 1936, Curtis received three ASCAP awards for "Let It Be Me," which was named among the society's most performed country songs in 1969, 1982 and 1983. He is survived by his wife, a son and a daughter.

Barbara F. Cannon, 30, in a fire Nov. 28 in New York. She was New England sales representative for Artemis Inc. and former sales representative in New England with RCA/A&M & Associated Labels.

Rollie Culver, 76, following a lengthy illness, Dec. 8 in Culver City, Calif. He was the drummer for Red Nichols & the Five Pennies for many years. He is survived by his wife, Marie, and two daughters.

Bubbling Under

THE TOP 200 ALBUMS

- 201 **MANHATTAN TRANSFER** BOP DOO-WOP ATLANTIC 81233
- 202 **Laurie Anderson** UNITED STATES LIVE WARNER BROS. 25192-1
- 203 **JOHN DENVER** GREATEST HITS VOL. 3 RCA AXL1-5313
- 204 **JANE FONDA** PRIME TIME ELEKTRA 60382
- 205 **MOTORHEAD** NO REMORSE BRONZE 90233 (ISLAND/ATCO)
- 206 **SHEENA EASTON** SHEENA EMI-AMERICA ST 17049
- 207 **EVELYN "CHAMPAGNE" KING** SO ROMANTIC RCA AFL 1-5308
- 208 **BRUCE SPRINGSTEEN** NEBRASKA COLUMBIA QC 38358
- 209 **DURAN DURAN** RIO CAPITOL ST-12158
- 210 **AUTOGRAPH** SIGN IN PLEASE RCA NFL1-8040

THE HOT 100 SINGLES

- 101 **FRIENDS/FIVE MINUTES OF FUNK** WHODINI JIVE/ARISTA 1-9276
- 102 **GOTTA GET YOU HOME TONIGHT** EUGENE WILDE PHILLY WORLD 7-96919 (ATCO)
- 103 **TEARS** THE FORCE MD'S TOMMY BOY 848
- 104 **NO ONE'S GONNA LOVE YOU** THE S.O.S. BAND TABU 4-04665 (EPIC)
- 105 **THE WORD IS OUT** JERMAINE STEWART ARISTA 1-9255
- 106 **YO LITTLE BROTHER** NOLAN THOMAS MIRAGE 7-99697 (ATCO)
- 107 **RAIN FOREST** PAUL HARDCASTLE PROFILE 7059
- 108 **HANG ON TO YOUR LOVE** SADE PORTRAIT 37-04664 (EPIC)
- 109 **JAIL HOUSE RAP** FAT BOYS SUTRA 027
- 110 **SKYLARK** LINDA RONSTADT ASYLUM 7-69671 (ELEKTRA)

EMBASSY'S ANDRE BLAY

(Continued from page 5)

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 home video majors 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 decisionmak-

ing 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-fors 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 mass 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.

Ryko To Flash CD Titles New Indie Label Licensing Product

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 Europa 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 Eat 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.

FRED GOODMAN

NON-ALBUM B SIDES

(Continued from page 5)

ever."

Strickland and others mention that remixed versions of dance-oriented material from a wider variety of acts, including Duran Duran and others, are spurring new business as B side entries.

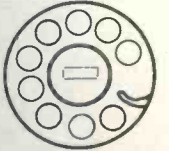
At Licorice's headquarters, Cathy Cole, a singles buyers, says, "I believe the B side thing is switching some album buyers over to sin-

gles."

In contrast to a year ago, when the current wave of B sides started appearing (Billboard, Dec. 3, 1983), there are now fewer live B side versions. Then, acts like David Bowie, Michael Jackson, Pat Benatar and Air Supply, all had live versions or recognized studio performances. Now the trend seems to be the release of more extended versions.

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by Percy Faith
and Spence Maxwell



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SLEIGHBELLS
by Percy Faith



5
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(MERRY CHRISTMAS
in HAWAIIAN)
by Alex Anderson

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FOR WEEK ENDING DECEMBER 22, 1984

Billboard

TOP 200 ALBUMS

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Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
1	1	1	24	PRINCE & THE REVOLUTION ▲	WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
2	2	2	27	BRUCE SPRINGSTEEN ▲	COLUMBIA PC 38653	BORN IN THE U.S.A.
3	4	10	4	MADONNA SIRE 25157-1/WARNER BROS. (8.98)		LIKE A VIRGIN
4	3	3	28	TINA TURNER ▲	CAPITOL ST-12330 (8.98)	PRIVATE DANCER
5	7	9	4	DURAN DURAN	CAPITOL ST-12374 (9.98)	ARENA
6	6	5	9	DARYL HALL & JOHN OATES	RCA AFL1-5309 (9.98)	BIG BAM BOOM
7	5	4	10	HONEYDRIPPERS	ES PARANZA 90220/ATLANTIC (5.98)	VOLUME ONE
8	8	6	14	STEVIE WONDER ▲	MOTOWN 6108ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
9	11	15	30	CHICAGO ▲	FULL MOON/WARNER BROS. 1-25060 (8.98)	17
10	9	7	59	LIONEL RICHIE ▲	MOTOWN 6059 ML (8.98)	CAN'T SLOW DOWN
11	10	8	64	HUEY LEWIS AND THE NEWS ▲	CHRYSALIS FV 41412	SPORTS
12	12	18	5	BRYAN ADAMS	A&M SP5013 (8.98)	RECKLESS
13	13	13	53	CYNDI LAUPER ▲	PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
14	15	20	5	PAT BENATAR	CHRYSALIS FV41471	TROPICO
15	24	48	3	LINDA RONSTADT	ASYLUM 60387/ELEKTRA (8.98)	LUSH LIFE
16	19	12	10	U2	ISLAND 90231/ATCO (8.98)	THE UNFORGETTABLE FIRE
17	14	14	10	CHAKA KHAN	WARNER BROS. 25162-1 (8.98)	I FEEL FOR YOU
18	18	19	7	JULIAN LENNON	ATLANTIC 80184 (8.98)	VALOTTE
19	16	16	38	THE CARS ▲	ELEKTRA 60296 (8.98)	HEARTBEAT CITY
20	17	11	18	BILLY OCEAN ●	JIVE/ARISTA JL 8-8213 (8.98)	SUDDENLY
21	21	17	17	JULIO IGLESIAS ▲	COLUMBIA QC 39157	1100 BEL AIR PLACE
22	20	21	57	THE POINTER SISTERS ▲	PLANET BXL1-4705/RCA (8.98)	BREAK OUT
23	23	23	7	WHAM	COLUMBIA 39595	MAKE IT BIG
24	29	30	11	NEW EDITION	MCA 5515 (8.98)	NEW EDITION
25	25	25	10	SHEENA EASTON ●	EMI-AMERICA ST-17132 (8.98)	A PRIVATE HEAVEN
26	26	26	5	CULTURE CLUB	VIRGIN/EPIC OE39881	WAKING UP WITH THE HOUSE ON FIRE
27	27	32	4	DEEP PURPLE	MERCURY 824003-1/POLYGRAM (8.98)	PERFECT STRANGER
28	28	29	12	KISS	MERCURY 822495-1/POLYGRAM (8.98)	ANIMALIZE
29	22	22	9	BARBRA STREISAND	COLUMBIA QC 39480	EMOTION
30	30	36	25	TWISTED SISTER ●	ATLANTIC 80156 (8.98)	STAY HUNGRY
31	35	24	10	DAVID BOWIE ▲	EMI-AMERICA SJ-171138 (8.98)	TONIGHT
32	32	33	20	SAMMY HAGAR ●	GEFFEN GHS24043/WARNER BROS. (8.98)	VOA
33	33	35	5	FRANKIE GOES TO HOLLYWOOD	ISLAND 90232 (12.98)	WELCOME TO THE PLEASURE DOME
34	31	27	33	JOHN CAFFERTY & THE BEAVER BROWN B. ▲	SCOTTI BROS. BFZ 38929/EPIC	EDDIE & THE CRUISERS-SOUNDTRACK
35	36	28	7	PAUL MCCARTNEY	COLUMBIA SCT 39613	GIVE MY REGARDS TO BROAD STREET
36	43	106	3	KENNY ROGERS AND DOLLY PARTON	RCA ASL1-5307 (9.98)	ONCE UPON A CHRISTMAS
37	47	—	2	DON HENLEY	GEFFEN GHS 24046/WARNER BROS. (8.98)	BUILDING THE PERFECT BEAST
38	38	38	48	VAN HALEN ▲	WARNER BROS. 1-23985 (8.98)	1984
39	37	31	69	MADONNA ▲	SIRE 1-23867/WARNER BROS. (8.98)	MADONNA
40	40	37	22	THE TIME ●	WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
41	34	34	9	SOUNDTRACK ●	CAPITOL SV-12371 (9.98)	TEACHERS
42	42	43	5	TOTO	COLUMBIA QC38962	ISOLATION
43	71	95	3	MIDNIGHT STAR	SOLAR 60384/ELEKTRA (8.98)	PLANETARY INVASION
44	39	39	10	JEFFREY OSBORNE	A&M SP-5017 (8.98)	DON'T STOP
45	52	—	2	BARRY MANILOW	ARISTA AL 8-8254 (8.98)	2:00 A.M. PARADISE CAFE
46	46	59	9	ROGER HODGSON	A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
47	80	122	3	TRIUMPH	MCA 5537 (8.98)	THUNDER SEVEN
48	56	60	5	WHODINI	ARISTA 8251 (8.98)	ESCAPE
49	44	45	14	KENNY ROGERS	RCA AFL1-5043 (8.98)	WHAT ABOUT ME
50	50	56	16	THE FIXX ●	MCA 5507 (8.98)	PHANTOMS
51	48	53	88	Z Z TOP ▲	WARNER BROS. 1-23774 (8.98)	ELIMINATOR
52	54	57	9	GENERAL PUBLIC	I.R.S. SP-70046/A&M (8.98)	ALL THE RAGE
53	53	55	13	SURVIVOR	SCOTTI BROS. FZ 39578/EPIC	VITAL SIGNS
54	59	66	14	JACK WAGNER	QWEST 1-25214/WARNER BROS. (8.98)	ALL I NEED
55	57	64	8	DAN HARTMAN	MCA 5525 (8.98)	I CAN DREAM ABOUT YOU

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
56	41	41	12	DENNIS DEYOUNG	A&M SP-5006 (8.98)	DESERT MOON
57	61	61	5	REO SPEEDWAGON	EPIC QE39593	WHEELS ARE TURNING
58	49	49	5	AL JARREAU	WARNER BROS. 1-25106 (8.98)	HIGH CRIME
59	45	44	13	SAM HARRIS ●	MOTOWN 6103 (8.98)	SAM HARRIS
60	58	46	13	DIANA ROSS ●	RCA AFL1-5009 (8.98)	SWEPT AWAY
61	55	47	56	BILLY IDOL ▲	CHRYSALIS FV 41450	REBEL YELL
62	73	84	7	ASHFORD & SIMPSON	CAPITOL ST-12366 (8.98)	SOLID
63	65	70	9	REBBIE JACKSON	COLUMBIA BFC-39238	CENTPEDE
64	62	42	24	JOHN WAITE ●	EMI-AMERICA ST-17124 (8.98)	NO BRAKES
65	51	40	40	RATT ▲	ATLANTIC 80143 (8.98)	OUT OF THE CELLAR
66	66	69	32	JERMAINE JACKSON ●	ARISTA AL 8-8203 (8.98)	JERMAINE JACKSON
67	86	—	2	KOOL & THE GANG	DE-LITE 822943-1/POLYGRAM (8.98)	EMERGENCY
68	68	73	11	RICKIE LEE JONES	WARNER BROS. 25117-1 (8.98)	THE MAGAZINE
69	95	—	2	RAY PARKER JR.	ARISTA AL 8-8266 (8.98)	CHARTBUSTERS
70	70	74	5	BIG COUNTRY	MERCURY 822831-1 (8.98)	STEELTOWN
71	63	51	24	COREY HART	EMI-AMERICA ST-17117 (8.98)	FIRST OFFENSE
72	77	89	7	PHILIP BAILEY	COLUMBIA BFC 39542	CHINESE WALL
73	64	50	10	TOMMY SHAW	A&M SP-5020 (8.98)	GIRLS WITH GUNS
74	69	62	62	SOUNDTRACK ▲	MOTOWN 6062ML (8.98)	THE BIG CHILL
75	97	160	3	GIUFFRIA	CAMEL/MCA 5524/MCA (8.98)	GIUFFRIA
76	74	52	25	SHEILA E.	WARNER BROS. 1-25107 (8.98)	THE GLAMOUROUS LIFE
77	89	—	2	THE KINKS	ARISTA AL 8-8264 (8.98)	WORD OF MOUTH
78	60	65	7	UB 40	A&M SP-5033 (8.98)	GEFFREY MORGAN
79	67	68	9	JOAN JETT & BLACKHEARTS	MCA 5476 (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
80	82	87	5	J. GEILS BAND	EMI-AMERICA 17137 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
81	103	151	72	GEORGE WINSTON	WINDHAM HILL C-1025/A&M (9.98)	DECEMBER
82	72	54	21	SCANDAL FEATURING PATTY SMYTH ●	COLUMBIA FC 39173	WARRIOR
83	78	58	14	TALKING HEADS	SIRE 1-25186/WARNER BROS. (8.98)	STOP MAKING SENSE
84	91	110	4	THE WHO	MCA 2-8018 (10.98)	WHO'S LAST
85	75	67	26	ROD STEWART ▲	WARNER BROS. 25095-1 (8.98)	CAMOUFLAGE
86	90	81	110	PRINCE ▲	WARNER BROS. 1-23720 (10.98)	1999
87	84	63	13	IRON MAIDEN ●	CAPITOL ST-12321 (8.98)	POWER SLAVE
88	92	78	58	NIGHT RANGER ▲	CAMEL/MCA 5456 (8.98)	MIDNIGHT MADNESS
89	100	173	3	RICK SPRINGFIELD	MERCURY 824107-1/POLYGRAM (8.98)	BEAUTIFUL FEELINGS
90	81	82	35	LAURA BRANIGAN ●	ATLANTIC 80147 (8.98)	SELF CONTROL
91	85	72	21	BILLY SQUIER ▲	CAPITOL ST-12361 (8.98)	SIGNS OF LIFE
92	88	79	71	BILLY JOEL ▲	COLUMBIA QC 38837	AN INNOCENT MAN
93	118	171	3	SHALAMAR	SOLAR 60385/ELEKTRA (8.98)	HEARTBREAK
94	102	105	105	MICHAEL JACKSON ▲	EPIC QE 38112	THRILLER
95	112	141	6	THE TEMPTATIONS	GORDY 6119 GL/MOTOWN (8.98)	TRULY FOR YOU
96	98	83	10	THE DAZZ BAND	MOTOWN 6117ML (8.98)	JUKEBOX
97	83	75	23	ELTON JOHN ●	GEFFEN GHS 24031/WARNER BROS. (8.98)	BREAKING HEARTS
98	110	136	5	SOUNDTRACK	FANTASY WAM-1791 (19.98)	AMADEUS
99	177	—	2	TEENA MARIE	EPIC FE 39528	STARCHILD
100	106	147	4	THE WHISPERS	SOLAR 60350/ELEKTRA (8.98)	SO GOOD
101	87	77	16	KROKUS	ARISTA AL 8-8243 (8.98)	THE BLITZ
102	109	123	6	ELVIS PRESLEY	RCA CPM-6-5172 (49.95)	A GOLDEN CELEBRATION
103	79	80	7	GROVER WASHINGTON JR.	ELEKTRA 60318 (8.98)	INSIDE MOVES
104	93	91	41	SCORPIONS ▲	MERCURY 814-98101/POLYGRAM (8.98)	LOVE AT FIRST STING
105	76	76	6	AC/DC	ATLANTIC 80178 (6.98)	'74 JAILBREAK
106	94	71	11	THE EVERLY BROTHERS	MERCURY 822431-1/POLYGRAM (8.98)	EB 84
107	107	116	63	MOTLEY CRUE ▲	ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
108	108	108	10	VARIOUS ARTISTS	WINDHAM HILL WH 1015/A&M (9.98)	SAMPLER '84
109	113	118	35	STEVE PERRY ▲	COLUMBIA FC 39334	STREET TALK
110	114	103	11	WYNTON MARSALIS	COLUMBIA FC29530	HOT HOUSE FLOWERS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.

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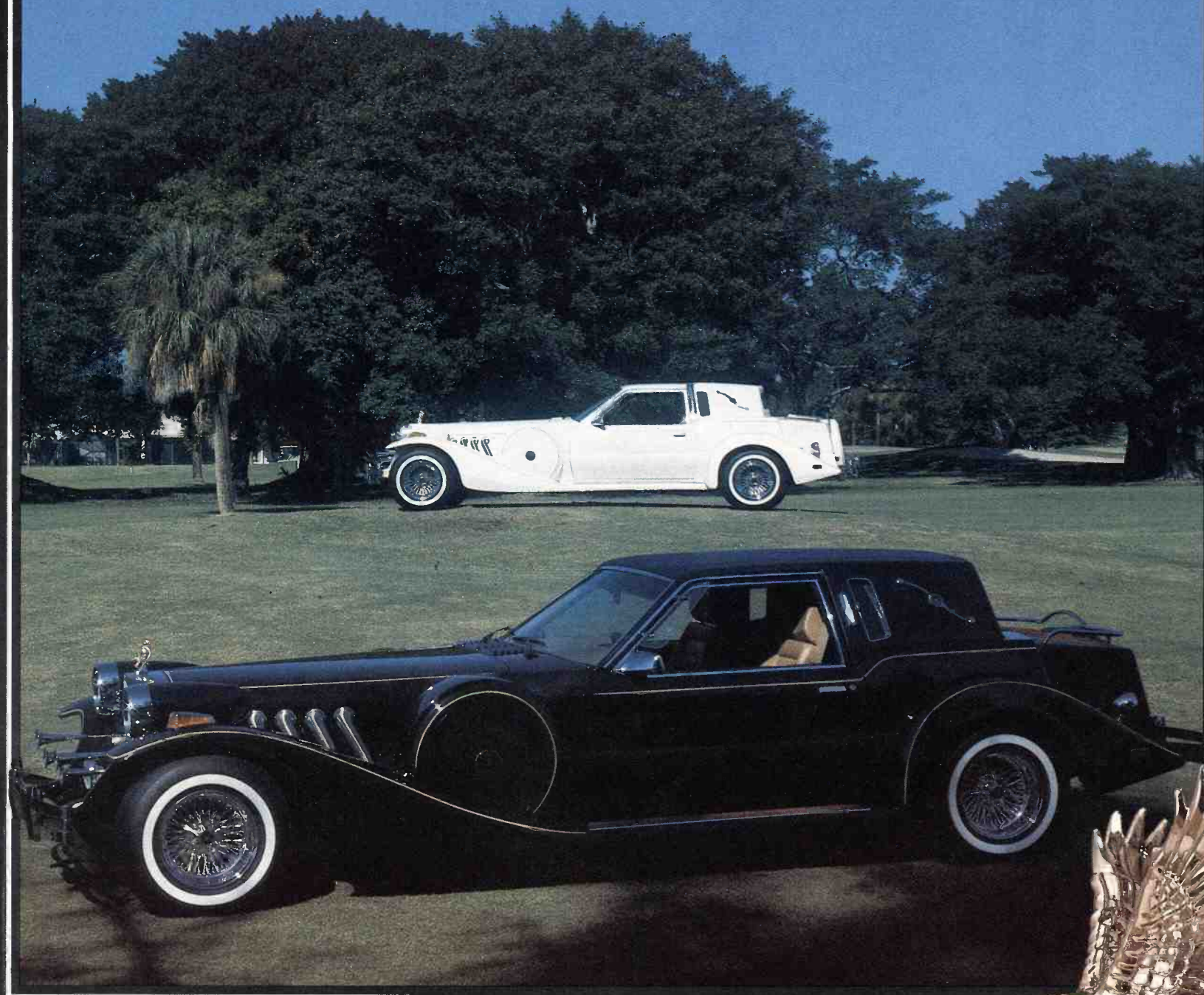
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FOR WEEK ENDING DECEMBER 22, 1984

TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
111	104	98	30	BANANARAMA LONDON 820165/POLYGRAM (8.98)	BANANARAMA
112	105	85	20	PETER WOLF EMI-AMERICA SJ-17121 (8.98)	LIGHTS OUT
113	101	92	9	ANNE MURRAY CAPITOL ST-12363 (8.98)	HEART OVER MIND
114	99	100	25	SOUNDTRACK ▲ ARISTA AL-8246 (8.98)	GHOSTBUSTERS
115	145	162	65	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA (8.98)	WHAT'S NEW
116	116	120	33	SOUNDTRACK/RICK SPRINGFIELD ▲ RCA ABL1-4935 (9.98)	HARD TO HOLD
117	119	90	11	QUEENSRYCHE EMI-AMERICA ST-17134 (8.98)	THE WARNING
118	96	94	19	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO (8.98)	LEGEND
119	121	109	17	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
120	117	117	5	MOLLY HATCHET EPIC FE39621	THE DEED IS DONE
121	115	115	11	PAT METHENY GROUP ECM 25008-1/WARNER BROS. (9.98)	FIRST CIRCLE
122	122	97	9	APOLLONIA 6 WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
123	127	104	27	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
124	154	102	11	DOKKEN ELEKTRA 60376 (8.98)	TOOTH & NAIL
125	130	142	4	ANDREAS VOLLENWEIDER COLUMBIA 37793	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE
126	141	153	4	THE JUDDS RCA/CURB AHL1-5319 (8.98)	WHY NOT ME
127	123	129	114	LIONEL RICHIE ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
128	140	—	45	BRUCE SPRINGSTEEN COLUMBIA JC 33795	BORN TO RUN
129	124	93	23	DIO ● WARNER BROS. 25100-1 (8.98)	THE LAST IN LINE
130	133	96	23	JACKSONS ▲ EPIC QE 38946	VICTORY
131	131	107	14	VANITY MOTOWN 6102 ML (8.98)	WILD ANIMAL
132	128	130	28	VARIOUS ARTISTS MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
133	111	111	6	JOHN SCHNEIDER MCA 5495 (8.98)	TOO GOOD TO STOP NOW
134	132	99	41	THOMPSON TWINS ▲ ARISTA AL-8-8200 (8.98)	INTO THE GAP
135	135	144	16	NEWCLEUS SUNNYVIEW SUN 4901 (8.98)	JAM ON REVENGE
136	152	169	4	PLANET P PROJECT MCA 2-8019 (10.98)	PINK WORLD
137	126	126	6	SHADOWFAX WINDHAM HILL WH-1038/A&M (9.98)	THE DREAMS OF CHILDREN
138	142	155	19	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
139	146	157	4	SOUNDTRACK WINDHAM HILL WH1039/A&M (9.98)	COUNTRY
140	148	119	27	RUN-D.M.C. PROFILE PRO 1202 (8.98)	RUN D.M.C.
141	137	133	34	R.E.M. I.R.S. SP-70044/A&M (8.98)	RECKONING
142	134	114	14	DONNA SUMMER GEFEN GHS 24040/WARNER BROS. (8.98)	CATS WITHOUT CLAWS
143	125	86	28	LOU REED RCA AFLJ-4998 (8.98)	NEW SENSATIONS
144	149	125	46	ALABAMA ▲ RCA AHL1-4939 (8.98)	ROLL ON
145	120	88	9	JETHRO TULL CHRYSALIS FV 41461	UNDER WRAPS
146	129	112	32	WHITESNAKE GEFEN GHS-4018/WARNER BROS. (8.98)	SLIDE IT IN
147	144	121	11	KURTIS BLOW MERCURY 822420-1/POLYGRAM (8.98)	EGO TRIP
148	147	149	21	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
149	160	172	74	MIDNIGHT STAR ▲ SOLAR 60241/ELEKTRA (8.98)	NO PARKING ON THE DANCE FLOOR
150	150	101	7	STEVE MILLER BAND CAPITOL ST-12339 (8.98)	ITALIAN X RAYS
151	153	156	50	PRINCE ● WARNER BROS. BSK 3601 (6.98)	CONTROVERSY
152	151	127	61	PHIL COLLINS ATLANTIC SD16029 (8.98)	FACE VALUE
153	NEW			MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (8.98)	CHRISTMAS
154	136	145	45	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
155	161	134	9	EARL KLUGH CAPITOL ST-12372 (8.98)	NIGHTSONGS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	165	170	5	STONE FURY MCA 5522 (8.98)	BURNS LIKE A STAR
157	159	154	73	JEFFREY OSBORNE ● A&M SP-4940 (8.98)	STAY WITH ME TONIGHT
158	170	190	3	ELVIS PRESLEY RCA AFM1-5182 (8.98)	ROCKER
159	164	124	55	DURAN DURAN ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
160	163	168	5	RICHARD CLAYDERMAN COLUMBIA BFC 39503	AMOUR
161	139	139	7	GEORGE STRAIT MCA 5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
162	157	113	11	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM (8.98)	I'VE GOT THE CURE
163	155	128	21	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
164	179	—	2	JOHN PARR ATLANTIC 80180 (8.98)	JOHN PARR
165	171	—	2	CAT STEVENS A&M SP-3736 (8.98)	FOOTSTEPS IN THE DARK
166	169	180	21	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
167	166	161	12	W.A.S.P. CAPITOL ST-12343 (8.98)	W.A.S.P.
168	138	140	7	LET'S ACTIVE I.R.S. SP-70648/A&M (8.98)	CYPRESS
169	156	159	551	PINK FLOYD ● HARVEST ST-11163/CAPITOL (8.98)	DARK SIDE OF THE MOON
170	185	186	13	METALLICA ELEKTRA 60396 (8.98)	RIDE THE LIGHTNING
171	173	178	3	JEAN-LUC PONTY ATLANTIC 80185 (8.98)	OPEN MIND
172	174	—	2	ANDREAS VOLLENWEIDER COLUMBIA FM 37827	CAVERNA MAGICA
173	180	—	70	BRUCE SPRINGSTEEN COLUMBIA JC 35311	DARKNESS AT THE EDGE OF TOWN
174	175	—	61	BRUCE SPRINGSTEEN COLUMBIA PC 2-36854	THE RIVER
175	195	—	2	LOS LOBOS WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
176	184	—	15	BRUCE COCKBURN GOLD MOUNTAIN GM 80012/A&M (8.98)	STEALING FIRE
177	143	138	28	TEDDY PENDERGRASS ● ASYLUM 60317/ELEKTRA (8.98)	LOVE LANGUAGE
178	181	195	3	THE JUDDS RCA/CURB MHL1-8515 (8.98)	THE JUDDS
179	172	132	13	JIMMY BUFFETT MCA 5512 (8.98)	RIDDLES IN THE SAND
180	162	135	15	MTUME EPIC FE 39473	YOU, ME AND HE
181	NEW			SOUNDTRACK CASABLANCA 822942-1/POLYGRAM (9.98)	THIEF OF HEARTS
182	182	184	5	ORCHESTRAL MANOEUVERS IN THE DARK A&M SP-5027 (6.98)	JUNK CULTURE
183	186	143	18	GRIM REAPER RCA NFL1-8038 (6.98)	SEE YOU IN HELL
184	187	187	5	TEXTONES GOLD MOUNTAIN 86010/A&M (6.98)	MIDNIGHT MISSION
185	190	—	2	THE FORCE MD'S TOMMY BOY TBLP 1003 (8.98)	LOVE LETTERS
186	189	192	3	ALICIA MYERS MCA 5485 (8.98)	I APPRECIATE
187	RE-ENTRY			DAVID BOWIE EMI-AMERICA ST-17093 (8.98)	LET'S DANCE
188	NEW			ALPHAVILLE ATLANTIC 80166 (8.98)	FOREVER YOUNG
189	199	176	55	U2 ● ISLAND 90127/ATCO (5.98)	UNDER A BLOOD RED SKY
190	194	166	16	THE OAK RIDGE BOYS MCA 5496 (8.98)	GREATEST HITS, VOL. 2
191	197	163	42	PRINCE ● WARNER BROS. BSK 3478 (6.98)	DIRTY MIND
192	192	185	77	U2 ● ISLAND 90067/ATCO (8.98)	WAR
193	198	164	9	BOB JAMES COLUMBIA FC 39580	12
194	NEW			EUROGLIDERS COLUMBIA 39588	THIS ISLAND
195	NEW			ARMORED SAINT CHRYSALIS FV 41476	MARCH OF THE SAINT
196	NEW			SOUNDTRACK POLYDOR 823770-1/POLYGRAM (9.98)	DUNE
197	178	—	2	R.E.M. I.R.S. SP-70014/A&M (8.98)	MURMUR
198	167	152	18	ROMEO VOID COLUMBIA 39155	INSTINCTS
199	188	188	18	RICK JAMES GORDY 6095GL/MOTOWN (8.98)	REFLECTIONS
200	158	158	5	GOLDEN EARRING 21 RECORDS 823717-1/(8.98)	SOMETHING HEAVY GOING DOWN

TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|------------------------------------|------------------------------|--------------------------|--------------------------------------|---------------------------|------------------------------------|-------------------------------|
| AC/DC 105 | Dokken 124 | Jermaine Jackson 66 | Teena Marie 99 | Pink Floyd 169 | Tommy Shaw 73 | Triumph 47 |
| Bryan Adams 12 | Duran Duran 5, 159 | Michael Jackson 94 | Bob Marley & Wailers 118 | Planet P Project 136 | SOUNDTRACKS | Tina Turner 4 |
| Alabama 144 | Sheila E. 76 | Rebbie Jackson 63 | Wynton Marsalis 110 | Pointer Sisters 22 | Amadeus 98 | Twisted Sister 30 |
| Apollonia 6 122 | Sheena Easton 25 | Jacksons 130 | Paul McCartney 35 | Jean-Luc Ponty 171 | Big Chill 74 | U2 16, 189, 192 |
| Ashford & Simpson 62 | Everly Brothers 126 | Bob James 193 | Metallica 170 | Elvis Presley 102, 158 | Country 139 | UB40 78 |
| Philip Bailey 72 | Fixx 50 | Rick James 199 | Pat Metheny Group 121 | Prince 86, 151, 191 | Footloose 154 | Van Halen 38 |
| Bananarama 111 | Force M.D.'s 185 | Al Jarreau 58 | Midnight Star 43, 149 | Prince & the Revolution 1 | Ghostbusters 114 | VANITY 131 |
| Bangles 166 | Frankie Goes To Hollywood 33 | Jethro Tull 145 | Stephanie Mills 162 | Queensryche 117 | Hard To Hold 116 | VARIOUS ARTISTS |
| Pat Benatar 14 | General Public 52 | Joan Jett 79 | Steve Miller Band 150 | Quiet Riot 163 | Teachers 41 | More Songs From Big Chill 132 |
| Big Country 70 | Giuffria 75 | Billy Joel 92 | Molly Hatchet 120 | RE.M. 141, 197 | Thief Of Hearts 181 | Sampler '84 108 |
| Kurtis Blow 147 | Golden Earring 200 | Elton John 97 | Motley Crue 107 | REO Speedwagon 57 | Woman In Red 8 | Stevie Ray Vaughan & Double |
| David Bowie 31, 187 | Grim Reaper 183 | Rickie Lee Jones 68 | Night Ranger 88 | Ratt 65 | Rick Springfield 89, 116 | Trouble 123 |
| Laura Branigan 90 | Sammy Hagar 32 | The Judds 126, 178 | Krokus 101 | Rod Stewart 85 | Bruce Springsteen 2, 128, 173, 174 | Andreas Vollenweider 125, 172 |
| Jimmy Buffett 179 | Daryl Hall & John Oates 6 | Chaka Khan 17 | Willie Nelson 148 | Cat Stevens 165 | Billy Squier 91 | W.A.S.P. 167 |
| John Cafferty/Beaver Brown Band 34 | Sam Harris 59 | Kinks 77 | New Edition 24 | George Strait 161 | Lou Reed 143 | Jack Wagner 54 |
| Cars 19 | Corey Hart 71 | Kiss 28 | Newcleus 135 | George Strait 156 | Kenny Rogers 49 | John Waite 64 |
| Chicago 9 | Dan Hartman 55 | Earl Klugh 155 | Night Ranger 88 | George Strait 161 | Kenny Rogers & Dolly Parton 36 | Grover Washington Jr. 103 |
| Richard Clayderman 160 | Don Henley 37 | Kool & the Gang 67 | Oak Ridge Boys 190 | Donna Summer 142 | Romeo Void 198 | Wham 23 |
| Bruce Cockburn 176 | Roger Hodgson 46 | Krokus 101 | Billy Ocean 20 | Survivor 53 | Linda Ronstadt 15, 115 | The Whispers 100 |
| Phil Collins 152 | Honeydrippers 7 | Cyndi Lauper 13 | Orchestral Manoevers In The Dark 182 | Talking Heads 83 | Diana Ross 60 | Whitesnake 146 |
| Culture Club 26 | Billy Idol 61 | Julian Lennon 18 | Jeffrey Osborne 44, 157 | Temptations 95 | Run-D.M.C. 140 | Who 84 |
| Dazz Band 96 | Julio Iglesias 21 | Huey Lewis & News 11 | Ray Parker Jr. 69 | Textones 184 | S.O.S. Band 119 | Whodini 48 |
| Deep Purple 27 | Iron Maiden 87 | Madonna 3, 39 | John Parr 164 | Textones 184 | Scandal Featuring Patty Smyth 82 | George Winston 81 |
| Dennis DeYoung 56 | | Barry Manilow 45 | Teddy Pendergrass 177 | Thompson Twins 134 | John Schneider 133 | Peter Wolf 112 |
| Neil Diamond 138 | | Mannheim Steamroller 153 | Steve Perry 109 | Time 40 | John Parr 164 | Stevie Wonder 8 |
| Dio 129 | | | | Toto 42 | Shalamar 93 | ZZ Top 51 |

NOW PLAYING

(Continued from page 28)

and have them do the retailing for us."

Island is currently working on a drawing/graphics generating program for Commodore/Amiga. It is believed that the Sausalito, Calif. software firm, best known for "Kola Paint" and "Picture Paint" for Japan's MSX machines, is talking with Atari about a similar project for its new introduction.

Apparently, third party software developers have signed non-disclosure agreements with Atari; hence they won't comment on when and if product for its new machine, said to be based around a 68000 chip, will be made available. The new Atari machine, slated for a June launch, is said to look like Apple's MacIntosh system; but, unlike the Apple machine, it contains a built-in color monitor.

As for the machine being designed by Commodore-owned Amiga, Don Reisinger, the firm's director of marketing, contends

that when the machine is rolled out in mid-1985, more than 60 programs will be made available. That machine is said to be a desk-top system also based on 68000-chip technology.

Pricing has not yet been set on either machine. Amiga's Reisinger says that the firm is watching Atari before committing to a price structure. It is believed that both machines will be priced under \$1,000; after their launch, Atari is rumored to be planning to abandon the ailing 800 series of computers. The Sunnyvale, Calif. high technology company would not comment about either its new or old systems.

But some software developers are wondering if Atari will actually launch a new machine in 1985. They peg development time for Apple's MacIntosh, IBM's PC and the Amiga at more than two and a half years. But Jack Tramiel, the head of Atari Corp., is known for building the highly popular Commodore 64 in 12 months. It is believed that development on Atari's anticipated 16/32

bit. 128K machine started immediately after he acquired the computer concern last summer.

BITS AND BYTES: "Pitfall II: Lost Caverns," "Space Shuttle," "HERO," "The Designer's Pencil," "The Tracer Sanction" and "Mindshadow" are now available for the Apple II series of computers via Activision... Broderbund Software has launched "The Music Shop," a music composing program for Commodore 64 computers. The suggested retail price is \$44.95. The music software allows users to create, store and edit compositions, and to print out sheet music... According to market research from the Illinois firm TALMIS, Apple Computer will sell more systems to homes in 1985 than Commodore. The research projects that Apple-based software will start to show a sales resurgence in early 1985.

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Jazzin' for Warner Bros. Veteran jazz guitarist Earl Klugh poses with Warner Bros. executives after signing a long-term recording contract with the label, under which Klugh will release a self-titled album in late February. Pictured from left are Warner Bros.' Oscar Fields, Klugh's assistant Bruce Hervey, the label's chairman Mo Ostin, Klugh, and Warner Bros.' Tommy LiPuma and Cortez Thompson.

CD BACK ORDERS

(Continued from page 3)

old notes that part of the shortage equation is due to pipeline fill. Many new stores have entered the CD market, and orders from established accounts have increased.

However, all point to heavy promotion and sales of CD players in the last two months as the main ingredient in the heavy-order mix. To this they add as critical factors the drop in list and sale price of both hardware and software in recent months. Advertised prices for players have hit a low of \$149 in at least one case, and disks are now commonly selling in the \$13-\$15 range.

Jerry Shulman of CBS says he expects the shortage to last through the first quarter of 1985. He numbers CBS among the labels that have been forced to resort to allocations to satisfy the most pressing demands of retail accounts. While Shulman attributes the current galloping demand to a "coalescence of many different factors," he rates "price sensitivity" as being a key element.

Denon America's Bob Heiblim cautions against pegging exploding software demand solely to a voracious repertoire appetite among new player owners. "If this were so," he notes, "it would denote a software-to-player ratio of about 40 to 1," one he describes as "impossible." He calculates that at least one in every three sales of CDs at this time is due to new distribution. The sell-through ratio is still unknown, he asserts.

Emiel Petrone of PolyGram admits that "we're out of certain titles," and that, although the Philips plant in Hanover is working around the clock, catch-up is not expected until February. The Hanover plant should reach an annual production

rate of 20 million units in 1985, he says.

Alan Perper of the WEA group of labels confesses to a fill problem on slower moving titles, although he insists that advance planning has kept shortages to a moderate level. But he says WEA expects to experience a problem around the first of the year. As a result, Perper reports that alternate sources of product are now being sought by WEA in Japan. About 99% of the company's CDs have been coming from Hanover.

At Telarc, Bob Woods says that CD demand upset traditional patterns this year, with holiday orders in October matched by a usually lean November. Although he states that planning was generous, he adds, "We are still back-ordered on a handful of titles." A "tremendous number of smaller orders" tipped the scales, he says. The company now brings in half its product by air from Japan, half by boat.

Jim Frische of Digital Audio Corp. confirms that production rates at Terre Haute are below capacity, despite round-the-clock work schedules. Some of this is said to be due to the newer production components that are still undergoing procedural break-in. He says he hopes the desired goal of 300,000 per month output will be reached "early in 1985."

"Fills haven't been extremely bad," according to Tracy Donahue, album buyer for Bromo Distributing in Dallas, which serves 26 of the Sound Warehouse and Peaches outlets in the Southwest. But, he adds, "The supply is a little touchy," with many of his requests being placed on back-order.

In New York, Debbie Morgan of J&R's Jazz World on Manhattan's

Park Row says she is "definitely" having problems getting a good fill on CD titles. However, she says her outlet wasn't really hurt.

"We had kind of anticipated this and stocked up," she says. "We sell the players, too, so we saw how many more machines are out there this year." Morgan notes that the price and dating deals offered by manufacturers made it easy for her to stockpile titles, and that the product crunch has only been felt on selected reorder titles.

In Milwaukee, Gene Knaack of the seven Mainstream stores reports few problems except with select hot titles like Bruce Springsteen.

Assistance in preparing this story provided by Fred Goodman in New York and Earl Paige in Los Angeles.

One area of rather rapid expansion outside the normal retail channel for CD is the video specialty store. One example among many is Video Unlimited, Glastonbury, Conn., where Pete Zaccagnino says 500 titles were recently put in. The store is changing its name to Video/Audio Unlimited.

Still another example is Audio/Video Plus, Houston, which is just adding its first audio-only stock with 200 CD titles, according to owner Lou Berg. "We're selling the Sony players," says Berg, adding that he would have entered the CD fray much sooner "if we could have found supply sources." He says he still has to find adequate suppliers.

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CD PACKAGING

(Continued from page 3)

"we're likely to see some diversity" in CD packaging. The only constant may well be the 6-by-12, he adds.

The RCA executive notes that focus-group studies have been held which include CD packaging elements, and a second round of such probes will actually include mock-ups of new package concepts.

Jerry Shulman of CBS sees the days of blisterpack numbered. "It's a dead duck," he says. He notes that serious consideration is being given paperboard-jewel box alternatives, with the outer container likely to be a throwaway once the package is opened.

Like other labels, CBS is giving the thin jewel box a favorable advance nod. It is said to provide adequate disk protection even though it does not incorporate a tray. The center hub is part of the box base. It's expected that use of this package would result in economies.

Denon's Bob Heiblim predicts that one or another of the 6-by-12 jewel boxes plus cardboard containers will be in use by spring.

Ivy Hill's Arthur Kern says that the container made for WEA is also being re-studied to allow for use without the thermoform tray that holds the jewel box. Tests of a number of packages are now underway at the U.S. Testing Co., he says, with the results to be made known at the next Compact Disc Group meeting, set for Jan. 22.

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TRENDSETTER AWARDS

(Continued from page 3)

film debut, "Purple Rain," has been No. 1 for the past 21 weeks, and has sold more than eight million units. It's also yielded two singles that have topped the pop, black and dance charts: "When Doves Cry" and "Let's Go Crazy."

"Purple Rain" is also the most successful rock film to date, generating in excess of \$60 million in box-office receipts, while its home video offspring moves to No. 1 on Billboard's videocassette sales chart this week, after only three weeks in release. Both the movie and the video are Warner properties.

Julio Iglesias is the only solo recording artist to collect two platinum albums in 1984, designating U.S. sales of one million copies each. Iglesias' foreign-language compilation "Julio," released by CBS Records (Columbia) in April, 1983, went platinum earlier this year, followed in August by his first album designed for the U.S. pop market, "1100 Bel Air Place."

"Bel Air" was fuelled by back-to-back top 20 hits pairing Iglesias with legendary American pop singers: "To All The Girls I've Loved Before" with Willie Nelson, and "All Of You" with Diana Ross. The strategy was developed by CBS to help Iglesias, billed as the world's top-selling recording artist, gain advantage with American pop programmers.

The singer also established himself as a leading U.S. concert draw in 1984. A 10-night headlining stand at Los Angeles' Universal Amphitheatre grossed \$1.7 million, making it one of the 15 most lucrative bookings of the year by any artist.

Wally Clark of KIIS-FM held positions at radio stations in St. Louis (KXOK, WIL/KFMS, KSD-AM-FM) and Detroit (WWWW) prior to joining Gannett's KPRZ/KIIS in April, 1982. At that point, KIIS had seen its biggest ratings leap as an adult contemporary outlet. Clark, however, envisioned greater potential in top 40, rather than the safe and steady growth established by the station with AC. "We can see double digits" with the new approach, he said at the time—a prediction that came true two years later.

KIIS's success is attributed to several individuals—including program director Gerry DeFrancesco and morning talent Rick Dees—but Clark's foresight, and his emphasis on promotion and positioning, are acknowledged as what ultimately led the station to its current 10.0 Arbitron share.

The Video Software Dealers Assn. first took shape in the summer of 1981, when the National Assn. of Recording Merchandisers (NARM) held a home video event at which the need was seen for a unifying group. Subsequent meetings organized by then-NARM executive vice president Joe Cohen led to the trade group's first board gathering and convention in August, 1982.

Its second convention took place in San Francisco in 1983, drawing 700-plus delegates and generating emotional debate over the videocassette rental issue; this year's event attracted more than 2,000 and 170-plus exhibitors. Also during 1984, the association began a grass-roots organization of state and regional chapters, now numbering more than one dozen, with as many planned.

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 duplicators—and yielded a first step in formulating necessary solutions.

Sony launched its low-cost portable Compact Disc player, the D-5, 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 laser optic assembly one-third the size of previous designs.

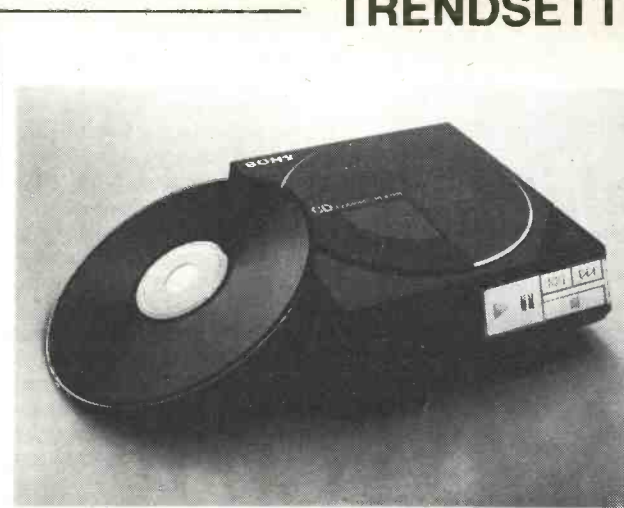
Sony's emphasis has been on the unit's use as a plug-in deck rather than "Walkman"-type portability. The player is expected to lend further momentum to the growing CD hardware/software market, particularly by its availability in the U.S. through as many as 8,000 audio retail accounts.

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.

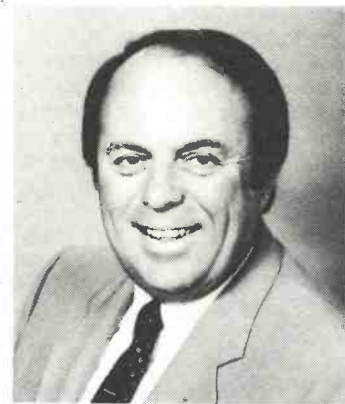
Prior to 1978, more than 15 different digital audio formats existed, all using incompatible sampling rates and bit sizes. In 1984, fewer than a third of these remain. The DASH format is flexible, covering a wide range of channel configurations and tape speeds, and it can be adapted to new machines as they occur.

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TRENDSETTERS



Sony's portable CD player



Wally Clark of KIIS-FM



Julio Iglesias



Prince

Photo by A.J. Pantios/Star File

**CBS
RECORDS**

**Electro
Sound**

VSDA

DASH

ETHIOPIA CHARITY SINGLE

(Continued from page 3)

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 stockpiling supplies. For the same reason, dealers could not be consulted about the project.

Reports of dealers nationwide charging as much as 1.90 pounds (roughly \$2.30) for the single have come through to London. Phonogram's Poole 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 Kingdon of KMK Records in southern England takes one retail stance. "We're supporting the recommended price level," he says. "But I think dealer views should have been sought before the single was released. There might not have been many replies to, say, an advertisement explaining the situation. But if you're simply not asked, there can be bitterness."

Expressing another view, Bob Barnes of Midlands-based Discovery Records says: "This single is doing our business a power of good. It's getting people into the shops. If dealers don't like it, they don't have to stock it."

And Tony Mack, general manager of the Midlands firm Revolver,

says: "Our industry has been slagged off often enough. Now somebody with good intentions is doing something worthwhile."

Bob Geldof, who co-wrote the song with Midge Ure, 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

(Continued from page 3)

bitration. Details of the new contract are expected to be made known within the next few weeks, once a formal protocol outlining the terms has been approved by both parties.

The new standard agreement 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 1975, 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 10.8% of the published price to the dealer, less 10%, or 9.72%. 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. Alongside the record sales fun 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 near-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."

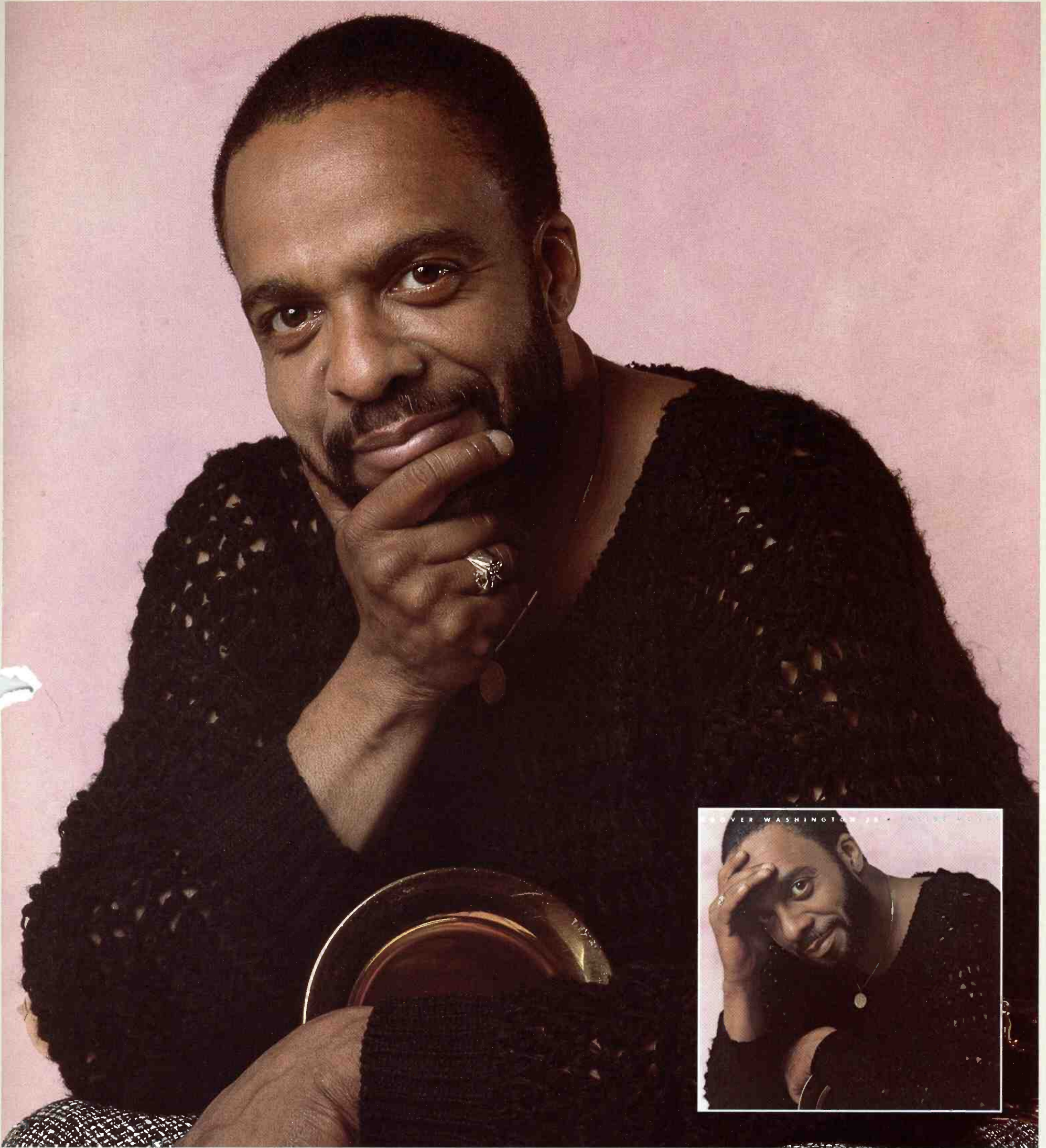
ment.

Commenting on the new deal, Willemsen said: "This is a most welcome breakthrough and a source of great satisfaction to me. We were always hoping 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, like the national agreements it supersedes, 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)

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