

Billboard

89th
YEAR

WASHINGTON, D.C.

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

July 7, 1984 • \$3 (U.S.)

OUT OF THE BOX

Sales Rocket For Jacksons, Prince

NEW YORK—First orders of the Jacksons' new "Victory" album have made CBS Records history.

The company shipped two million units out of the box Thursday (28) for delivery Monday (2), in time for the opening of the group's controversial summer shows in Dallas, Jacksonville, Fla. and Kansas City, where they kick off Friday (6).

Immediate orders for the Epic release were split almost evenly between rack and retail accounts as cassettes pulled the lion's share of the shipments—about 55%—in a campaign CBS says will reap sales of five million units come October. The marketing push is said to cost \$500,000.

Latest news on the Jacksons concert tour. Pages 3, 36.

Says Ron McCarrell, vice president of marketing for Epic, Portrait, and CBS Associated Labels, "With or without the tour, I'm comfortable with that sales projection. Going out the door double platinum helps."

(Continued on page 56)

NEW YORK—With "When Doves Cry" lodged at the top slot on the Billboard Hot 100, Warner Bros. Records is claiming first-day sales of 1.3 million copies for Prince's "Purple Rain" soundtrack album, and retailers are confirming an out-of-the-box explosion.

"If orders from our stores are any indication," says Bob Varcho, a buyer for the 150 Camelot stores, "it is as strong as Warners says. Many of our stores went through their initial orders in less than three days and have re-ordered as many as 500 copies in the better locations."

Prince's chief crossover competition is expected to come from the Jacksons' "Victory" album, with CBS Records claiming initial shipments of two million copies on the Monday (2) release (separate story, this page)

Eut according to Varcho, Prince has taken an early lead at Camelot. "At this point I wouldn't expect the Jacksons to start as well," he says. "We had stores on our conference calls saying they'd never had advance

(Continued on page 56)

CD Prices Start To Tumble WEA Cuts List; Others Mull Similar Moves

This story prepared by John Sippl and Sam Sutherland in Los Angeles and Is Horowitz in New York.

LOS ANGELES—The Compact Disc market witnesses its first significant software price cuts this week as WEA becomes the first major manufacturer to slash both list and wholesale tallies on its entire catalog of digital audio disks. Fueling speculation that WEA's move may be the first step in a trade-wide march toward lower CD prices are reports of price reductions under consideration at

RCA, CBS and Denon.

Meanwhile, PolyGram concurrently becomes the third major (after CBS and RCA) to offer a discount program on its CD catalog, with July targeted for discounts on both pop and classical product of about 14% and 15% respectively.

The WEA move, however, is the clearest signal yet of the impending downward trend in CD prices. Effective Monday (2), the Burbank-based distribution giant drops its suggested list price from \$18.98 to \$15.98, tied to a wholesale cut from \$11.64 to

\$9.81, and loosens credit and returns policies on CDs to provide terms until now offered only on LPs and cassettes.

Double sets in the 139-title catalog are also reduced, dropping to \$31.96 from the previous \$37.96 to reflect a wholesale base reduction to \$19.62 from \$23.38.

"By lowering the price of our CDs, we are positioning this new, high-tech format as an item for an expanded market, not just the older, upper-end audiophile," comments WEA president Henry Droz.

"In addition to dropping the consumer list price, we are establishing parity of the configuration with albums and tapes by making it possible for our customers to apply the same terms and conditions, wholesaler discounts and retailer volume discounts, and return privileges, returns credits and charges currently in effect for albums and tapes."

Although WEA was to alert accounts of the new prices via a Friday (29) mailing, rumors of the move were already spreading to rival labels at mid-week, heightening an apparent shift in CD pricing strategies at

(Continued on page 58)

Grass-Roots Radio Keys Meet

NEW YORK—More than a dozen seminars and workshops probing the grass-roots issues of radio are set for this week's Billboard Radio Programming Convention in Washington. The event runs Thursday through Saturday (5-7) at Loew's L'Enfant Plaza Hotel.

Speakers and panelists are drawn from both the record and radio industries, and there'll be presentations on the methodologies of Billboard's Hot 100, adult contemporary, black and country singles charts. In addition, the winners of Billboard's Radio Awards competition will be announced at a special luncheon Saturday.

The convention begins Thursday with "Stratagem," an all-day programming workshop moderated by David Martin of Doubleday Broadcasting. Participants include Jim Corboy from the Eisaman Johns & Law ad agency, Hugh Heller

(Continued on page 56)

—Inside Billboard—

• **BMI'S NEGOTIATIONS** with the All-Industry Radio Music Licensing Committee have broken down, with the committee advising individual stations to sign contracts with the rights agency. At the same time, the committee is threatening to file suit against BMI on a variety of charges. Page 3.

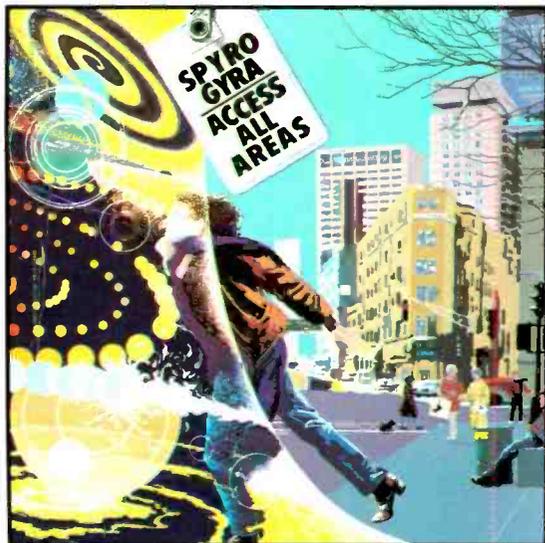
• **THE SHELF PRICE** of \$8.98-list albums has increased an average of 33 cents, according to a rotating Billboard survey of record/tape chains. The survey also finds that \$5.98-list albums have continued to drop in price, from \$5.55 to \$5.22 on average. Page 3.

• **VIDEO DEALERS** will be convening in Las Vegas in record numbers this August. Registration for the annual VSDA convention is running well ahead of last year's level. Page 3.

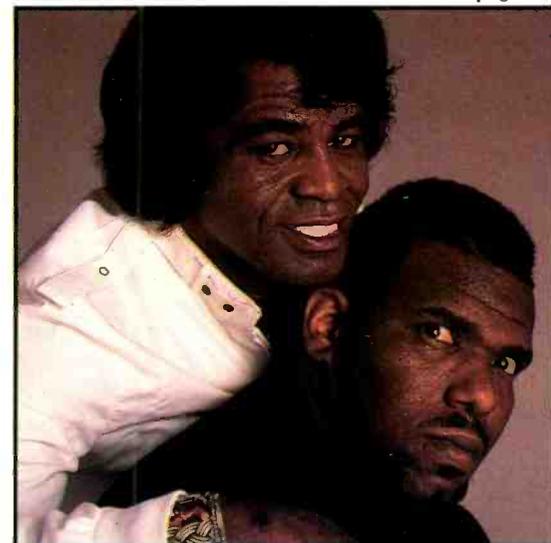
• **THE BLANK VIDEOTAPE MARKET** is changing markedly, with brand loyalty emerging as a significant factor for the first time. Retailing, page 20A.

• **WTIX NEW ORLEANS**, recently acquired by Price Communications, has named David Gerard general manager. The station will be returning to its former oldies-oriented AC format. Radio, page 12.

• **THE RATING OF RECORDS** to help identify material containing profanity, sex, violence or vulgarity has been urged by the national Parent Teachers Assn. There has been no response to the resolution yet from any record company. Page 4.



NEW from SPYRO GYRA, "ACCESS ALL AREAS," a specially-priced (\$9.98 sugg. list) 2-record set recorded LIVE, featuring "Morning Dance," "Shaker Song," "Latin Streets," "Old San Juan," and many more... "ACCESS ALL AREAS" is produced by Jay Beckenstein and Richard Calandra for Crosseyed Bear Productions. Available on MCA Records and Cassettes (MCA2-6893). (Advertisement)



Godfather of Soul, JAMES BROWN, and Godfather of Hip Hop, AFRIKA BAMBAATAA, are about to set the turntables of history spinning with a funk throwdown titled "UNITY" on TOMMY BOY (TB 847). The 12-inch tour de force pits Brown's classic soul screams against Bambaataa's fiery chants in a death-defying duet that busts out this month. Produced by Tom Silverman and Afrika Bambaataa. (Photograph-ANNIE LEIBOVITZ). (Advertisement)

(Advertisement)



naked eyes

Following their debut album that remained on the charts for 42 weeks and yielded two top 10 singles,



Produced by Tony Mansfield. *Produced by Arthur Baker. Available on EMI America Records and High-Quality XDR[®] Cassettes.

is proud to present their new album, FUEL FOR THE FIRE, ST-17116 featuring the first single,*

"(What) IN THE NAME OF LOVE," B-8219

© 1984 EMI AMERICA RECORDS, a division of Capitol Records, Inc. All Rights Reserved.

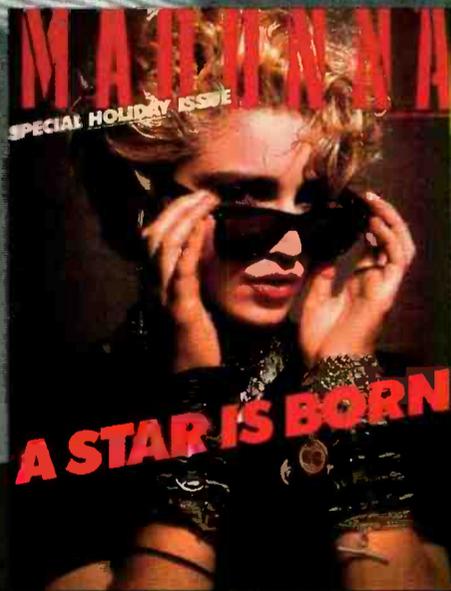
MADONNA

IN 1983, WE PREDICTED* THAT MADONNA WOULD BE A STAR. SHE IS.

HER DEBUT ALBUM WAS RECENTLY CERTIFIED GOLD BY AUDITORS FOR THE RIAA. THEY VERIFIED ALBUM SALES WELL IN EXCESS OF 500,000 UNITS, AND SUBMITTED AN AUDIT BILL TO WARNER BROS. FOR \$225.00.

CUTS LIKE "HOLIDAY," "PHYSICAL ATTRACTION," "BURNING UP," "LUCKY STAR" AND "BORDERLINE" HAVE PROPELLED THIS ALBUM — AND MADONNA — TO GOLD. OUR THANKS TO EVERYONE WHO MADE THIS SUCCESS POSSIBLE, AND OUR CONGRATULATIONS TO MADONNA.

THE "BORDERLINE" HAS BEEN CROSSED. WITH ALBUM SALES CURRENTLY APPROACHING 800,000 UNITS — AND WITH THE RELEASE OF THE NEW "LUCKY STAR" VIDEO — WE'VE BUDGETED ANOTHER \$225.00 FOR AUDITORS. IT'S A FAIR PRICE TO PAY FOR THE WORLD'S MOST PRECIOUS METAL — PLATINUM.



*See *R&R* "Future," Sept. 2 and 23, 1983.
R&R "The Power Of Quality," Oct. 11, 1983,
and *Billboard* back cover, Dec. 10, 1983



ON SIRE CASSETTES AND RECORDS • MARKETED BY WARNER BROS. RECORDS INC.
MANAGEMENT: WEISNER DE MANN ENTERTAINMENT • © 1983 WARNER BROS. RECORDS INC.

'Bad Timing' For Nelson/Iglesias 'As Time' Duet?

By KIP KIRBY and EDWARD MORRIS

NASHVILLE—In an 11th-hour decision, CBS Records has pulled all commercial copies of what was to be its second Willie Nelson/Julio Iglesias single, "As Time Goes By."

Official reason given by the label is bad timing, although an unconfirmed report indicates it may have been Iglesias himself who stopped the release. CBS has just shipped an Iglesias/Diana Ross duet, "All Of You," slated for pop and AC radio. Like Iglesias' debut with Nelson, the successful "To All The Girls I've Loved Before," "All Of You" is included on Iglesias' upcoming CBS album.

According to CBS Nashville senior vice president Rick Blackburn, the length of time "To All The Girls" remained on the pop charts backed the followup Nelson/Iglesias single onto the heels of the Ross/Iglesias release. Also, the label is shipping a new Willie Nelson solo album, "City Of New Orleans," in mid-July, with the title cut expected to be the first single.

"We didn't feel it made sense to have a new Willie album out there in the market without a new single along with it," says Blackburn. Later in the year, there will also be a Nelson/Kris Kristofferson movie soundtrack album, "The Songwriter."

Copies of "As Time Goes By" were shipped from the CBS plant in Pitman, N.J. to the label's branches in full-color picture sleeves. Most of the copies were apparently stopped before they got into the pipeline; however, those radio stations who did get copies have since been advised by CBS that the record will not be available for commercial release and thus not eligible for chart positioning.

The pairing of Nelson and Iglesias, with its top five pop and No. 1 country status, established Iglesias' name in the U.S. and Nelson's name internationally.

Iglesias could not be reached for comment.



REPEAT PERFORMANCE—Robin and Maurice Gibb pose with their awards during BMI's 1983 Most Performed Songs presentation at New York's Plaza Hotel. "Islands In The Stream" is the third song for which the Gibb duo and their brother Barry have taken the prize. Shown from left are BMI's senior vice president Theodora Zavin, Robin and Maurice Gibb and BMI president Edward Cramer.

Jacksons Backlash Seen Building Arena Managers Irked By Demands On Eve Of Tour

By PAUL GREIN

LOS ANGELES—A backlash appeared to be developing last week to the Jacksons' forthcoming "Victory" tour by arena managers who are reluctant to go along with some of the concessions being sought by the Jacksons organization.

The tour kicks off Friday (6) at Arrowhead Stadium in Kansas City, and then proceeds to Jacksonville, Fla. and Dallas. No new dates have been announced in the last two weeks. This is believed to be due in part to resistance by arena managers to some of the Jacksons' demands.

Cliff Wallace, general manager of the Louisiana Superdome and incoming president of the International Assn. of Auditorium Managers, says he's still holding the first weekend in August for the Jacksons tour, but allows that there may be only a small chance that he'll get the date because he's unwilling to grant many of the concessions the Jacksons are asking for.

"If I make all the concessions they're asking me to make," says Wallace, "I'm going to lose money on the show and the taxpayers of this state are going to have to subsidize

it... Initially, they asked for a complete waiver of taxes and zero rent."

Wallace says that his main objection is to the Jacksons' policy of having tickets available only by mail order, and only with advance payment to a central location in New York.

"I think it's utterly ridiculous to expect the masses to send money to a location outside their normal market area," he says. "I don't understand a system that allows the majority not to get a product, particularly when the money is going to be held for up to eight weeks, and interest is going to be made by someone else."

"I don't understand the American consumer permitting that to happen more than once. Right now the consumer is responding to it because it's a novelty, and because it's potentially the biggest musical event in our history. But when they stop and realize what's happening, I think there's going to be an outcry."

Wallace says he talked to Chuck Sullivan, the promoter of the 42-date tour, for an hour last Tuesday (26) "trying to convince him that there ought to be compromises in their position."

Sullivan's response, according to

Radio Talks Collapse; Stations Told To Sign BMI Licensing Pacts

By IS HOROWITZ

NEW YORK—On the heels of an abrupt collapse of talks between the All-Industry Radio Music Licensing Committee and Broadcast Music Inc. (BMI), individual stations are being advised by the committee to sign pacts with the rights agency. This comes even as the committee threatens to file suit against BMI on a spread of charges including alleged past overcharges and "abdication of responsibility" by the BMI board.

Unknown at presstime is the impact, if any, of the failed BMI negotiations on current bargaining between the radio committee and ASCAP, thought to have been near a successful resolution. Close observers speculate that BMI's continuing effort to reach license rate parity with ASCAP is a key element in its controversy with radio.

New BMI contracts were mailed out to stations last Monday (25) after All-Industry negotiations were aborted. The new pacts would retain rates at previous levels for 1984, but stipulate an increase of about 10% for the remainder of the contract term, which runs through 1987. The old agreements expired Dec. 1, 1983, but were extended during the negotiations.

"We're telling stations they have no choice except to sign the licenses," says attorney Alan Weinschel, who represents the broadcaster group. He points out that the most recent contract extension expires June 30 and any subsequent public performance of BMI music would subject non-licensed stations to copyright infringement suits.

However, Ed Cramer, president of BMI, says there will be no rush to penalize stations who miss the June 30 deadline, in view of the short notice. "We won't send anyone out at the

(Continued on page 58)

Wallace: "He's representing that his hands are tied because of his contract with the Jacksons."

"I think Chuck understands our position," Wallace says. "He's a building person (Sullivan owns several venues in the Northeast) as well as a promoter. But he's trying to compare his system with the Super Bowl. I think that's a very unfair comparison. With the Super Bowl, you don't get into a mail order campaign where thousands and maybe millions of dollars are tied up for weeks."

Wallace says he would be willing to go along with the mail order system, but only if it were based out of New Orleans. "Mail order was presented to us as the system whereby they could limit gouging and coun-

(Continued on page 58)

Survey Finds \$8.98 Albums' Shelf Price Up

By JOHN SIPPET

LOS ANGELES—The shelf price for \$8.98-list album product has increased an average of 33 cents to \$8.55, while \$5.98s continue their slide from \$5.55 to \$5.22, according to a rotating Billboard survey. Last taken in February (Billboard, Feb. 25), the new survey includes 20 chains nationally, comprising a total of 1,118 units (grid, page 25).

The earlier survey's indication of a trend toward greater tiered album pricing continues, especially at the \$8.98 list price point. The Record Bar's Ralph King reports five-tier pricing for \$8.98 specials, while Q Records, the Sound Shop, the Record Shop and Record & Tape Collector four-tier their \$8.98 specials. These chains say they put a sharp pencil to all prices and deals provided by vendors and attempt to pass on the lower price to the consumer.

Eight of 19 chains stocking Compact Discs have started to special the smaller-sized laser-read disks at an average discounted price of \$15.61. Shelf price for CDs dips slightly from an average of \$19.30 in the last survey of the configuration to \$19.16 this time.

The price of current singles drops three cents to \$1.75. Seven of the 20 chains report an average higher price of about 22 cents for oldies, a sharp change from prior surveys which found most charging the same for current 45s and oldies.

The current canvass of U.S. chains shows five of them charging full list or more for \$8.98 catalog albums.

200% INCREASE IN EXHIBITS SEEN

VSDA Confab: Explosive Growth

By EARL PAIGE

LOS ANGELES—The upcoming Video Software Dealers Assn. (VSDA) convention is burgeoning to the point where the national group has already scrapped plans to hold its 1985 event in Atlanta. As of last week, VSDA's 1984 Aug. 26-29 home video show at the MGM Grand in Las Vegas shows an estimated 200% increase in exhibits.

Actually, growth is so explosive that several people working on the convention mention different tallies. According to convention chairman Jim George, proprietor of four-unit San Francisco Home Video, "We may have to turn some people away."

George says that, in terms of delegates, the concern is "not the rooms. The MGM has 3,000. It's the food functions which are set at 1,400."

VSDA last week obtained another exhibitors' ballroom, says Stan Silverman, a coordinator at the group's Cherry Hill, N.J. headquarters. Silverman says that 250 exhibit spaces, each 10 by 10 feet, have been sold, compared to 86 a year ago.

VSDA has been edgy about overbooking and space ever since its 1983 convention at the Fairmont in San

Francisco where the food function proved inadequate. "We expected double the 250 (delegates) we had in Dallas in 1982," says George of last year's convention, "and we had 700. So this time, we again doubled the estimates."

However, as George and others note, a year ago this week no promotion or advance registration forms had gone out. "We already have 700 registrants now," says George. "and all the monthly trades won't hit until early in July, when we expect a real deluge."

Registration is \$200 and includes four dinners, three breakfasts, three lunches and two cocktail parties. Rooms are \$65.

It's understood that the planned site of the 1985 VSDA convention, the Atlanta Hilton, is now regarded as inadequate. Indications are that VSDA will henceforth have to book into cities with a convention center. Mickey Granberg, VSDA executive vice president, was in Chicago late last week and could not be reached for details on VSDA's future conventions. According to George, she was also in Las Vegas a week earlier arranging for additional space at the MGM Grand.

The flurry of exhibitors, says Silverman, stems from a burgeoning of computer software and accessory firms now seeing VSDA as the prime annual home video showcase. While Silverman estimates that the number of exhibitors will swell from 84 to "around 110," others are putting the figure considerably higher. The second ballroom obtained last week will accommodate 74 spaces, Silverman says.

With VSDA's convention success, several directors note a need to confer daily and stay on top of the event. One change as a result of this is in the selection of directors and officers.

Whereas at its last two conventions VSDA members elected directors and officers, the officers will now be elected by the directors, according to Jack Messer, owner of Cincinnati's seven-unit Video Store, who says the change was his suggestion.

While some are viewing the change as VSDA's way of guarding against the influence of the large chains that are reportedly looking at membership, Messer says it is more a manifestation of overall growth. "You can't expect the members to know

(Continued on page 58)

In This Issue

BLACK	42
CANADA	48
CLASSICAL	44
CLASSIFIED MART	44, 45
COMMENTARY	10
COUNTRY	33
GOSPEL	44
INTERNATIONAL	9, 48
JAZZ	45
LATIN	45
PRO EQUIPMENT & SERVICES	29
RADIO	12
RETAILING	20A
TALENT	36
VIDEO	26

FEATURES

Boxscore	37
Chartbeat	6
Executive Turntable	4
Industry Events	52
Inside Track	60
Lifelines	52
Most Added Records	14
Nashville Scene	33
New Companies	52
Now Playing	22
Stock Market Quotations	52
The Rhythm & The Blues	42
Video Music Programming	52
Vox Jox	12
Yesterhits	20

CHARTS

Hot 100	54
Top LPs & Tape	57, 59
Black Singles, LPs	43, 42
Computer Software	23
Country Singles, LPs	34, 35
Rock Albums/Top Tracks	18
Adult Contemporary Singles	19
Spiritual	58
Bubbling Under	52
Hits Of The World	49
Videocassette Rentals, Sales	28, 27
Dance/Disco	40
Videodisk	26
Video Games	22
Latin LPs	45

REVIEWS

Album Reviews	53
Singles Reviews	50

Virgin Records Returning to U.S.

Distribution Through A Major Likely For British Label

By FRED GOODMAN

NEW YORK—With his new Virgin Atlantic budget airline just off the ground, Richard Branson, head of the Virgin Group, is planning his next trans-Atlantic landing: the re-introduction of the Virgin label in America (Billboard, June 30).

Although Branson initially targeted September for the reopening of an American label, sources at Virgin say it's more likely the operation won't bow until 1985.

"I feel we're strong enough to set up in New York again," Branson says, adding that such acts as Culture Club and the Human League—currently licensed to American labels—will fulfill their American contracts. "I think we were here a little too soon," he says of Virgin's failed first American foray. "Our bands started to happen in America almost the day we pulled out."

Tentative plans call for Virgin to be distributed by a major, with the la-

bel doing all its own promotion and marketing.

Aside from the added financial muscle his company, now worth nearly \$200 million a year, provides him with, Branson also sees changes in the structure of the U.S. market—particularly the specter of mergers—providing Virgin with an opening. And he's now willing to challenge the majors on their home turf.

"There's no way those majors can be personalized labels," says Branson. "They're just massive machines, and banks can't run the entertainment world very well. We, however, now have the financial muscle to offer the best of all worlds."

"I can't see why CBS opposes the Warner/PolyGram merger," he adds, "and I can't see how a merger is going to make those companies stronger. Commercially, it's just sad."

Known exclusively for its work with British bands, the Virgin label will also be eyeing American artists.

"We would like to develop American talent," says Branson. "No other English company has as powerful a set-up worldwide as we do. We've got our own teams in 20 countries."

Branson, whose growing entertainment empire includes 40 music and video retail outlets in Great Britain, has shelved plans to expand his stores to New York.

"Tower has done what we would have done in New York," he says. "Before that, I felt there was a need for us, but I couldn't think New York is crying out for more record shops now. I could be wrong, though."

Asked how he would respond to a rumored expansion by Tower to London, Branson says, "If Tower comes to London, we will come to New York for sure."

Aside from the label, retail outlets and airline, the Virgin Group also encompasses five London clubs, three recording studios, a music publishing company and a film division, and is a partner in the fledgling European music cable channel, Music Box.

Hand-in-hand with the label, Branson envisions a possible move into the American video software market. Two Virgin film titles, "Eating Raoul" and "Liquid Sky," are already available here as videocassettes under another company's logo, and a Virgin-produced Culture Club video has been released to the home market by CBS/Fox. Branson concedes that he's already mulling a Virgin imprint for home video in the U.S.

"Our film company has a lot of strength," he says. "We have five projects filming at the moment, and they offer us strong soundtrack potential as well. It looks like our Culture Club video will sell well, and I could envision a Virgin imprint. Having the airplane makes it all cheaper."

Despite being stronger than ever, Branson—who has long resisted going public—admits that the company has "gotten to a size where it would be easier if we were public." He cites difficulties in lining up financing for the leasing of Virgin's 747 jet as the reason for his change of heart, and says that chances are "greater than not" that the company will make an offering of 10% of its stock on Britain's Unlisted Securities Market by the end of the year.



GOLDEN GET-TOGETHER—Arista executives present members of Krokus with certified gold awards for sales of their "Headhunter" album. Pictured from left are Arista's executive vice president and general manager Sal Licata, the group's Fernando von Arb, label president Clive Davis, Krokus' Marc Storace and band manager Butch Stone.

National PTA Asks Record Rating System

By BILL HOLLAND

WASHINGTON—The country's largest educational group, the national Parent Teachers Assn. (PTA), has adopted a resolution passed at its annual convention in Las Vegas late last month to ask record companies to label records and tapes voluntarily in an effort to make it easier to identify material containing profanity, sex, violence or vulgarity.

PTA officials deny the resolution indicates that the organization is "warring against the record industry." Rather, an official says, "We are just asking the record companies about this; we want to encourage."

Within the resolution is a section stating that the PTA "respects recording artists' First Amendment rights to free speech to record whatever they desire."

The main thrust of the resolution states that the PTA will "urge record companies to put a label on record, tape and cassette covers rating the material contained within with regard to profanity, sex, violence or

vulgarity."

Evidently, the resolution has not yet been brought to the attention of label executives by the PTA. "I've gotten some press inquiries," says Recording Industry Assn. of America (RIAA) president Stan Gortikov. "But at this point I have not received anything from the PTA. When I receive anything, I will of course send it to the member companies."

Gortikov adds, "I can surely understand their feelings about this, about children, and all I can say at this point is that we will seriously consider any proposal the PTA brings to our attention."

The RIAA chief also echoes the possible problems cited by a CBS Records spokesman, who, in addition to describing records as much more difficult to "rate" than movies, also wondered about "who would determine what the ratings are, who will be the judge, who would make these decisions?"

Cover Battle Driving Programmers 'Craze'

By LEO SACKS

NEW YORK — "David" is gaining ground in his modern-day cover war with "Goliath."

The battle of the bands pits Mama's Boys, an Irish rock trio signed to Jive/Arista, against the platinum men of Pasha's Quiet Riot. Both have laid claim to a remake of the Slade song "Mama, We're All Craze Now."

More than 130 album rock stations have pledged their loyalty to the version by Quiet Riot, who shot to prominence last year with a rousing cover of Slade's "Cum On Feel The Noize." Mama's Boys have mustered more than 30 stations in support of their interpretation.

But the real story is listener reaction. On that score, programmers playing the songs in tandem are discovering that "David" is whooping "Goliath," handily.

"It's an interesting backlash," concedes Bill Bennett, who directs national album promotion for Epic,

Portrait and Associated Labels. "The same active 15-year-old heavy metal bangers who broke Quiet Riot are now rebelling against them."

"I guess when you sell four-and-a-half million records," he says of their "Metal Health" debut, "you become something of a target."

The fellow on the offensive is Sean Coakley, director of national album promotion for Arista, who's revelling in his role as "David." Mama's Boys, he notes, have a self-titled record in the stores and a video of their non-commercial single on MTV. Quiet Riot's new album, "Situation Critical," isn't due until July 16.

"My goal isn't to obliterate Quiet Riot," says Coakley. "Both bands have a future beyond this one song. But for the moment, I quite enjoy being 'David.' I think it's giving us a distinct advantage."

Realizing he could never gather as many adds as Bennett, Coakley encouraged programmers to test his product against the reigning champs, who have told interviewers that cover

songs aren't in their plans anymore.

"When we heard about their version," recalls Ann Carli, Jive's manager of creative services, "we were really depressed. We figured it was all over for us."

Hardly. Blind "taste tests" at such rock outlets as KGB San Diego, WMMS Cleveland, KZOK Seattle, WGRQ Buffalo and KSMB Lafayette, La. unearthed convincing listener support for the boys from Dublin.

But their biggest coup was also their most satisfying. At WQSM Milwaukee, Mama's Boys outpointed both Quiet Riot and the original by Slade. The score, according to Coakley: Mama's Boys 26, Slade 16, Quiet Riot 13. "Boy, did I love that one!" he exclaims.

Bennett is gracious in defeat—for now. "If it makes AOR more interesting to listen to, I'm for it," he says.

Coakley echoes that view. "It's the sort of boost album radio needs," he adds. "AOR has his throats down its throat all the time. Programming-wise, this is just for us."

Executive Turntable

Record Companies

John Ford is appointed division vice president of RCA for the U.S. and Canada. A 14-year veteran of RCA Canada, Ford was most recently general manager of that division. In New York, RCA ups Joan Wiesen to manager of talent contracts and business affairs. She was contract specialist, business affairs . . . David Chackler is named vice chairman of Isgro Enterprises and president of Los An-



Ford



Chackler



Pritchitt

geles-based Private I Records. He was president of Montage Music Group . . . Steven Pritchitt joins PolyGram in New York as director of international promotion. He was vice president and general manager of IPS Entertainment.

Carol Friedman joins Elektra/Asylum as creative director in New York. She was a freelance photographer whose book "A Moment's Notice: Portraits of American Jazz Musicians" was published recently . . . Chrysalis makes two appointments in New York. Jerry Lembo is upped to Northeast regional promotion manager and remains responsible for urban contemporary radio and club play. And Charlie D'Atri joins as New England regional promotion manager. He had held a similar post for Rocshire.

WEA's New York Branch makes three promotions. Craig Kamen moves up to special projects coordinator/singles specialist. He was a field merchandiser. Paul McCermott fills that post from his old spot of inventory representative. And Mike Carden slips into that spot, from radio service/merchandising display mailroom clerk . . . Stacy Weinberg joins Network Records, a Geffen-distributed Los Angeles label. She was with A&M's creative services department.

Steven Giles assumes new duties as manager of both the Relativity and Combat labels in New York. He continues to be responsible for a&r and promotion.

Video/Pro Equipment

Ian Ralfini is named vice president of Vestron MusicVideo in Stamford, Conn. He was president of Alive Video . . . Brian Wood is appointed vice president, video club, for CBS's Columbia House in New York. He was the company's director, video club marketing . . . In Burbank, Warner Home Video ups James Cardwell to vice president of planning and operations, worldwide. He



Ralfini



Wood



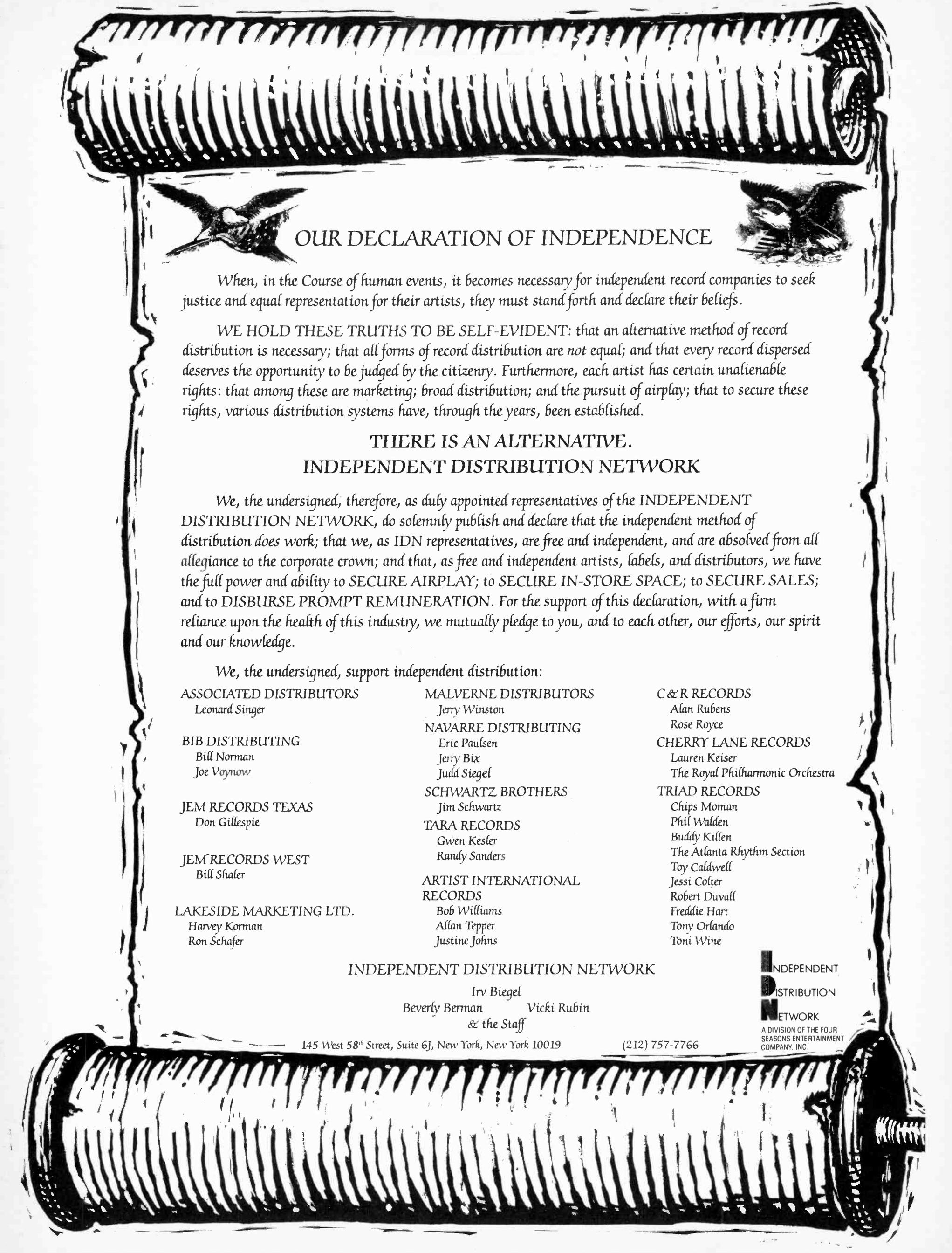
Cardwell

was director of planning and administration . . . VCA Duplicating makes two appointments. In New York, Lamont Winkelman is upped to general plant manager in the West. He was assistant general manager of VCA Duplicating/West. And Melissa Jones is named production coordinator for the company's consumer division. She is a recent graduate of New York Univ.'s film school. And VCA's East Coast branch, S/T Videocassette Duplicating Corp. names Doug Stone sales representative. He joins from Avalon Research in Union, N.J.

Richard Berman is promoted to executive vice president and general counsel for Warner Amex Cable Communications Inc. and Warner Amex Satellite Entertainment Co. in New York. He was director of legal and business affairs for

(Continued on page 52)

Billboard (ISSN 0006-2510) Vol. 96 No. 27 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



OUR DECLARATION OF INDEPENDENCE

When, in the Course of human events, it becomes necessary for independent record companies to seek justice and equal representation for their artists, they must stand forth and declare their beliefs.

WE HOLD THESE TRUTHS TO BE SELF-EVIDENT: that an alternative method of record distribution is necessary; that all forms of record distribution are *not* equal; and that every record dispersed deserves the opportunity to be judged by the citizenry. Furthermore, each artist has certain unalienable rights: that among these are marketing; broad distribution; and the pursuit of airplay; that to secure these rights, various distribution systems have, through the years, been established.

THERE IS AN ALTERNATIVE. INDEPENDENT DISTRIBUTION NETWORK

We, the undersigned, therefore, as duly appointed representatives of the INDEPENDENT DISTRIBUTION NETWORK, do solemnly publish and declare that the independent method of distribution *does* work; that we, as IDN representatives, are free and independent, and are absolved from all allegiance to the corporate crown; and that, as free and independent artists, labels, and distributors, we have the full power and ability to SECURE AIRPLAY; to SECURE IN-STORE SPACE; to SECURE SALES; and to DISBURSE PROMPT REMUNERATION. For the support of this declaration, with a firm reliance upon the health of this industry, we mutually pledge to you, and to each other, our efforts, our spirit and our knowledge.

We, the undersigned, support independent distribution:

ASSOCIATED DISTRIBUTORS

Leonard Singer

BIB DISTRIBUTING

Bill Norman
Joe Voynow

JEM RECORDS TEXAS

Don Gillespie

JEM RECORDS WEST

Bill Shaler

LAKESIDE MARKETING LTD.

Harvey Korman
Ron Schafer

MALVERNE DISTRIBUTORS

Jerry Winston

NAVARRE DISTRIBUTING

Eric Paulsen
Jerry Bix
Judd Siegel

SCHWARTZ BROTHERS

Jim Schwartz

TARA RECORDS

Gwen Kesler
Randy Sanders

ARTIST INTERNATIONAL RECORDS

Bob Williams
Allan Tepper
Justine Johns

C & R RECORDS

Alan Rubens
Rose Royce

CHERRY LANE RECORDS

Lauren Keiser
The Royal Philharmonic Orchestra

TRIAD RECORDS

Chips Moman
Phil Walden
Buddy Killen
The Atlanta Rhythm Section
Toy Caldwell
Jessi Colter
Robert Duvall
Freddie Hart
Tony Orlando
Toni Wine

INDEPENDENT DISTRIBUTION NETWORK

Irv Biegel
Beverly Berman Vicki Rubin
& the Staff

145 West 58th Street, Suite 6J, New York, New York 10019

(212) 757-7766

INDEPENDENT
DISTRIBUTION
NETWORK
A DIVISION OF THE FOUR
SEASONS ENTERTAINMENT
COMPANY, INC.

Video Clips Go To The Movies

Two Firms Exploiting Film/Music Audience Crossover

by KIM FREEMAN

NEW YORK—Music clips continue to make inroads in yet another market, as two companies hit theatre goers and owners with concert shorts and vignettes as frontrunners to feature films. Both the Los Angeles-based Music Theater Network (a division of R&R Entertainment) and Music Motions here see the venture as today's alternative to the cartoon and film shorts of the past.

MTN's first project, Concert Cinema, was set to debut Sunday (1) as five-minute concert footage clips of Duran Duran the Police and Van Halen opened various films in 700 movie houses throughout the U.S. and Canada. Music Motion's first effort is Carly Simon's "It Happens Every Day," a video produced exclusively for theatre use that opened June 1 at the Davis Theatre in Dothan, Ala., and moves into seven U.S. cities starting July 6 at the eighth Street Playhouse in Manhattan.

While both firms are operating on the premise of improving the movie-going experience and exploiting the crossover potential of film and music audiences, each is following a different means to that end.

Concert Cinema makes its clips available with and without 15-second commercials. Sponsored clips are available free of charge, while those without sponsorship are rented to theatre owners for approximately \$200 per month. Robert Kardashian, president of R&R Entertainment and co-founder of MTN, says that 600 of the 700 outlets using the clips this summer have opted for the sponsored version. Fashion designer Pierre Cardin is MTN's first client, having invested a reported \$1,000,000 for the brief tags.

One of MTN's selling points is a

market research setup whereby film and video demographics are matched to give advertisers the ideal buying audience. As an example, Kardashian notes that Duran Duran footage will open "Gremlins" and the Police will kick off "Ghostbusters." He adds that a test of 10 markets using an Apple Computer-sponsored David Bowie clip resulted in an 83% recall rate after 24 hours and garnered positive reaction in viewer questionnaires. Kardashian says he hopes "Madison Avenue executives will take note of the effectiveness of the soft sell approach."

In addition, the company has invested \$500,000 into developing a system to transfer video to 1:85/1 35mm film without loss of clarity or frame alignment. Kardashian says R&R is awaiting a patent on the device.

While reluctant to discuss cost breakdowns, Kardashian notes that owners of the concert rights, whether labels or artists, were paid for use of the footage, covering everything from song publishing fees to musician scales.

Music Motions is operating on a smaller scale and has not incorporated the advertising angle. The firm's Carly Simon video was produced by the company's president and founder Tom Hayes, and funded by his partner Shanti Hovanian, a real estate developer. The piece is rented to movie houses for \$200 for the first month and \$50 for the months following.

Hayes says the company's primary goal is to give one theatre an edge over the next, and that Music Motion clips subsequently follow the same market exclusivity distribution paths associated with feature films.

At present, Simon is Music Motion's only client, but Hayes claims to

be negotiating with several established artists. He says Simon viewed the idea as a promotional venture and neither she nor her label, Warner Bros., was paid for their involvement. He notes that "It Happens Every Day" was a prototype for the company, and that the issue of payment to artists and labels will be dealt with on a case by case basis in the future. Simon's artsy vignette is tagged with a credit trailer including "Soundtrack available on Warner Bros."

Both Concert Cinema and Music Motions are using small "snipe" advertisements in film and theatre listings to promote their products.



SOLO SCENTS—Capitol/EMI America executives celebrate the signing of former J. Geils Band lead singer Peter Wolf and the release of his debut solo album, "Lights Out." Toasting each other, from left, are Capitol/EMI Music Group chief operating officer Don Zimmermann, EMI America president Rupert Perry, Capitol Records Industries president Jim Mazza, Wolf and Bhaskar Menon, chairman and chief executive of Capitol/EMI America/Screen Gems Music Group.

Chartbeat

Prince Keeps Springsteen Humble

By PAUL GREIN

Bruce Springsteen notches his second No. 1 album this week with "Born In The U.S.A." (Columbia). But the Boss' single "Dancing In The Dark" holds at number two on the Hot 100 as Prince's "When Doves Cry" vaults to No. 1.

Prince's smash has risen to No. 1 on the pop chart in just six weeks, which is as fast as any single has climbed since K.C. & the Sunshine Band's "That's The Way (I Like It)" did the trick in five weeks in 1975.

Only three other singles so far in the '80s have climbed to No. 1 in six weeks: Diana Ross & Lionel Richie's "Endless Love," Paul McCartney & Stevie Wonder's "Ebony And Ivory" and the Police's "Every Breath You Take."

"When Doves Cry" also holds at No. 1 on this week's dance/disco

chart, making it the first single to top Billboard's pop, black and dance charts simultaneously since Michael Jackson's "Billie Jean" last year.

Only two other singles have simultaneously topped all three charts since Billboard inaugurated the dance chart nearly 10 years ago. Chic's "Le Freak" did it in December, 1978; Diana Ross' "Upside Down" (produced by Chic's Bernard Edwards and Nile Rodgers) scored in September, 1980.

Several other records in the past 10 years have topped all three charts, but not the same week. The most recent was Deniece Williams' "Let's Hear It For The Boy."

"Doves Cry" is Warner Bros.' first single to reach No. 1 in just six weeks since America's "A Horse With No Name" in 1972. But it's not Warner's all-time fastest breaking hit. That title is still held by Frank & Nancy Sinatra's "Something Stupid," which reached No. 1 in its fifth week in April, 1967.

(Just think what might happen if Prince and Nancy Sinatra ever doubled up for a single; it might debut at No. 1!)

But "Doves Cry" is Warner's first single to top the pop, black and dance charts (simultaneously or not) and only the second for the WEA group of labels, following "Le Freak."

The triple-format appeal of "Doves Cry" seems to be what gave it the edge over "Dancing In The Dark," which is being played only on pop-rock stations. And since "Doves Cry" came from behind to overtake "Dancing," it now appears unlikely

that Bruce Springsteen will snare a simultaneous No. 1 album and single.

But the Boss can console himself with the week's No. 1 album. It's Springsteen's second band-oriented pop album in a row to top the chart, following 1980's "The River." Springsteen's 1982 acoustic album, "Nebraska," peaked at number three.

★ ★ ★

Idol Worship: Billy Idol notches his first top 10 album this week as "Rebel Yell" (Chrysalis) jumps two points to number nine in its 32nd chart week. With Huey Lewis & the News' "Sports" dipping to number two, Chrysalis has two albums in the top 10.

It's not the first time the label has pulled this off. From January to March, 1981, Chrysalis was represented in the top 10 with both Pat Benatar's "Crimes Of Passion" and Blondie's "Autoamerican."

But it is impressive that the label has repeated that success with two different acts, and with two acts that

(Continued on page 58)

Garden Calls Judas Priest Damage 'Minimal'

By STEVEN DUPLER

NEW YORK—Eyewitnesses to the June 18 Judas Priest concert at Madison Square Garden paint a picture of violence, vandalism and injury that might make the Garden think twice about having the British rock group return. An MSG spokesman, however, insists that the venue's booking policy will remain unchanged, saying the damage was "minimal."

According to Madison Square Garden vice president for booking Rob Franklin, "We've had other incidents similar to this in the past. We've seen damage to the arena, profanity from the stage, audience complaints, fireworks—still, we've never banned any act from appearing here for any reason."

Franklin blames the daily tabloids here for "making more out of the incident than it deserved," saying, "There was no riot, no injuries occasioned that we're aware of. Madison Square Garden is still in business and still in the rock'n'roll business."

Eyewitnesses to the scene (Franklin wasn't present during the vandalism) give a somewhat different account. "It was a scene of total disbelief," says one. "There were at least a couple of thousand foam seats flying through the air toward the stage. I was hit by at least six of them, and was also hit by a flying bottle. The band didn't seem to egg anyone on, but they definitely seemed amused."

"I don't know how many people

were hurt, but I did see someone who was cut and bleeding taken out of the crowd. The security was nothing—the aisles were totally packed, bottles and fireworks flying all around."

Another eyewitness describes seeing "at least one person have an M-80 (firecracker) explode practically on top of her head. People ran to her assistance," she continues, "She was definitely injured. I don't know what the exact extent of the damage was, but I was present at the Joe Jackson concert two days after the Judas Priest show, and they had replaced the seat cushions on entire blocks of seats inside the Garden. I've been to other Priest concerts and they were never anything like this one."

John Sher, promoter of the concert, says that he has yet to receive a damage estimate from the Garden, but he estimates that "there weren't even 1,000 seats destroyed. It was just a combination of circumstances," says Sher. "You had a sold-out house, a hot ticket. It was a predominately male audience, the first week of summer, with a lot of kids just finishing high school."

"I was in the middle of it, and I experienced no great fear or feeling of violence or rioting going on. It was just thousands of kids who got a little rambunctious."

Sher is uncertain about whether Judas Priest will return to the Garden, saying only, "The band is still in the middle of a tour. No one has said positively or negatively whether the band will be re-booked into the Garden."

"However," he notes, "there aren't that many acts today who can sell out the Garden, and Priest is definitely one of them. So, if they want sellout shows, they have to deal with the greater amount of damage that will be inflicted during a hard rock show as opposed to most pop concerts."

The provisions of Sher's contract with the Garden require that he be adequately insured in case of just such an occurrence. He confirms that the damage will be covered by the insurance, although the Garden has yet to deliver an estimate of the repairs.



"Stab is with us tonight to try very hard to say something coherent about his new album."

Drawing by Koren: © 1984 The New Yorker Magazine, Inc.

Olivia Eyeing Pop Crossover Via New Label

OAKLAND—Current releases from two former major label acts, Alicia Bridges and Tret Fure, are being groomed as crossover vehicles for the Olivia Records combine, a pioneering women's music line based here. Bridges and Fure are being targeted to a conventional pop market via Olivia's young Second Wave subsidiary, created late last year.

According to Judy Dlugacz, the Olivia principal who is overseeing the Second Wave project, the decision to launch a second label evolved in response to Olivia's strong image as a women's label. Since that line's original roster has continued to address issues integral to the more specialized women's music market, Second Wave has been designed as a separate label identity.

Fure, who recorded for MCA in the early '70s, has since re-emerged in session work for other artists, including several Olivia acts, while Bridges, the Atlanta-based songstress who reaped a major disco hit for Polydor with 1978's "I Love The Night Life," comes to Second Wave as a dance-oriented pop and rock act. The new label will be undertaking its first video promotion push for Bridges.

Miss You, Brown Sugar,
Undercover of the Night,
Start Me Up, Hang Fire,
Tumbling Dice, Waiting
On A Friend, Emotional
Rescue, Angie, Fool To
Cry, Beast Of Burden

The Rolling Stones Rewind (1971-1984)

Produced by The Glimmer Twins



On Rolling Stones Records and Cassettes

Distributed by Atlantic Recording Corporation

© 1984 Atlantic Recording Corp. A Warner Communications Co.

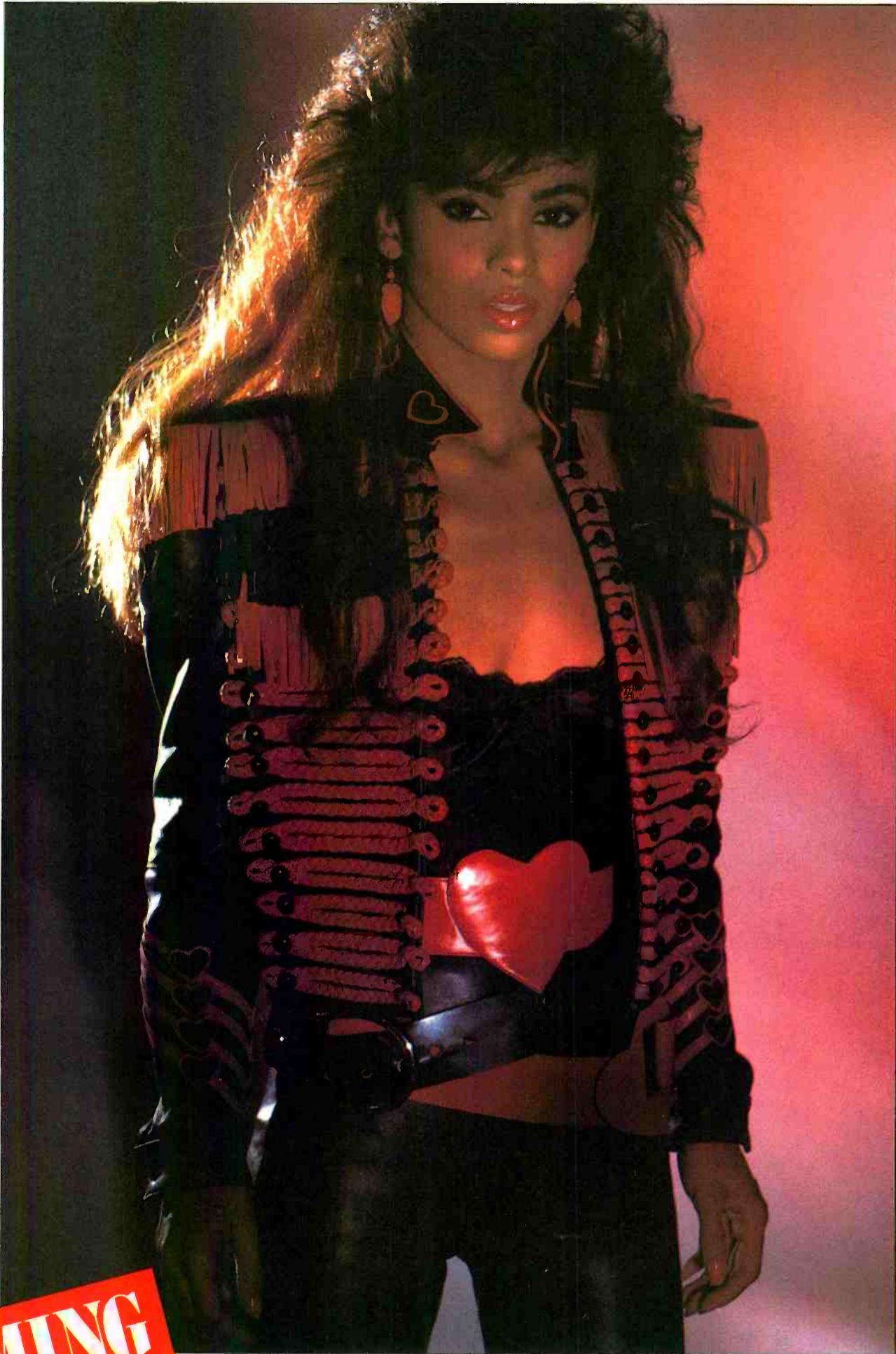




Hot and Lushus



Lushus Daim & The Pretty Vain



Lushus Daim & The Pretty Vain

COMING

Photograph by: Dick Zimmerman

in record stores nation wide!

DIRECTION/MANAGEMENT CONTACT (213) 550-6169



WEA TAKES A DIVE—WEA International president Nesuhi Ertegun, center, talks with company staff about the recent signing of Australian pop group Deckchairs Overboard. Shown with him are Martin Fabinyi, chairman of Regular Records, the group's label in Australia and New Zealand, and Regular's Ruby Merjan.

Promo Tapes Hurt Sales, U.K. Label Gathering Told

LONDON—Promotional tapes compiled by up to 30 independent promotion companies and distributed free to DJs, clubs, pubs and other venues are costing the U.K. record industry considerable lost sales, particularly on newly released 12-inch singles, according to Morgan Khan of the Street Sounds label. Subsequent sale of duplicated copies, Khan says, amounts to no more than legalized bootlegging.

"Potential sales are being lost because DJs no longer need to buy the singles; they get them ready-mixed and segued via the promo tapes," Khan told representatives of eight companies, including CBS, WEA, Arista, MCA and Phonogram, at a specially arranged meeting here. Worse than that, he said, tapes are being duplicated and changing hands at up to \$30 a time.

"We carried out a survey and were absolutely stunned at how many companies were involved in this and how much product was being distributed in this way," confirmed Ian Titchener of Rush Release Promotions, while Arista marketing manager Pete Winkelman described the situation as "commercialized home taping."

Most promo companies compile tapes using Industry Dubbing Licenses granted by the British Phonographic Industry on behalf of mem-

ber companies. But Winkelman noted: "All of us here realize that the blanket license system has got out of control."

A motion to this effect was passed unanimously at the meeting, together with a call for future licenses to be granted by copyright owners on a track-by-track basis, and efforts will be made to persuade the BPI Council to consider the matter.

In fact, BPI legal adviser Patrick Isherwood wrote an open letter to member companies earlier this year defending the blanket license system, claiming that suppliers of tapes were thereby encouraged to obtain permissions and make payments rather than carry out unauthorized dubbing and pointing out that any companies wishing to exclude repertoire from the scope of the Industry Dubbing Licenses were fully entitled to do so.

No representative of the promotion companies under attack attended the London meeting. But after the meeting, Tony Prince of Disco Mix Club and Music Mix maintained that his operation aimed to help the industry, not hinder it. It works closely with record companies, monitors users carefully, pays the BPI and the Mechanical Copyright Protection Society, and in general "acts maturely and professionally for the industry," he said.

French Retailers Ask: Cut Lofty Sales Tax

PARIS—Record dealers here have sent an urgent plea for assistance to the government's Ministry of Culture, amid growing fears that the specialist retail sector could be headed for near-extinction.

According to Claude Ridet, head of the dealers' group Syndicat des Disquaires de France and author of the appeal, there could at worst be no more than 150 specialist outlets left in two years, if the current situation is unattended. Already, he says, the number of stores in France whose main activity is selling prerecorded music has fallen from 3,000 in 1970 to a mere 600 last year, while their share of overall disk and tape sales has dropped from 65% in 1968 to only 24% in 1983.

Several factors have contributed to the present problems. To begin with, sales volume in the French market has been falling steadily for some time. Only 66 million albums were sold here last year, compared with 75 million in 1978, although singles have marginally increased their sales with the aid of more competitive pricing. The impact of home taping, the arrival of the video and home

computer markets competing for consumers' leisure spending and the effect on traditional vinyl sales of CD software availability have all played their part as well.

More critical is the old but unresolved controversy over the punitive level of sales tax on disks and tapes, still officially regarded here as luxury items liable for a 33 1/3% levy. Finally there is what Ridet calls "scandalous competition" from French supermarkets and from the powerful FNAC discount chain, whose scale and style of operation allow them to sell records at up to 40% off, bringing retail prices close to wholesale levels and undercutting smaller stores. Between them, they now account for some 52% of sales in the national market.

The Syndicat proposes a series of measures to protect specialist retailers. It is calling first for a reduction in the level of sales tax. If this were brought down to 18.6%, the organization calculates, sales volume would increase by 12.5%, while a reduction to 7% would mean a 20% fall in consumer prices and a 25% increase in sales. The loss of income for the state

Piracy Hurting African Growth

Steep Pressing Costs Also Take Toll On Sales Volume

By RON ANDREWS

NAIROBI—Africa's reputation as major new source of music repertoire is facing a serious setback if effective action is not taken soon to counter the tremendous growth of piracy in these widely different territories.

With the recession biting deeper in most African countries, music outlets have looked to maximize profits in the face of diminishing consumer demand. The problem is further aggravated by the fact that record manufacturing plants are being forced to raise unit pressing costs to cover overheads with lower unit output. And as legitimate products rise in cost, consumers are turning to the less expensive alternative: pirate products.

In every trackable situation throughout Africa, this has had the effect of increasing sales of sophisticated pirate titles from Singapore and Indonesia featuring international hit artists and drastically trimming demand for local artists' material.

In West Africa, where unit sales are much higher than in East and Central Africa, the diminishing volume of indigenous product sales has been counteracted by some heavy-handed action by artists to discourage would-be pirates. Despite this, however, factory output levels re-

main dramatically lower than their peak of the late '70s.

In the Ivory Coast, as in Nigeria, the pressing levels are affected by the state of the economy as well as by the pirate product available. Singapore has shipped millions of cassettes into this area, but local representatives of regulatory bodies remain powerless to stop the problem in the face of police and customs corruption.

In one case, the IFPI representative in Nigeria had a pirate shipment impounded and found that while making arrangements for the destruction of the goods some half the

consignment had disappeared while still technically held in customs bonded warehouses.

Every sidewalk kiosk, shop or even street hawker has a wide range of completely up-to-date international repertoire available.

In Kenya, the problem has had the effect of causing a downturn in the output of the country's only factory of more than 50% from 1981 figures. Unit costs are consequently rising rapidly in order to maintain self-sufficiency for the factory, PolyGram subsidiary East African Records Ltd.

(Continued on page 48)

Record Piracy, Vid Rights Discussed By IFPI Council

HELSINKI—Music video, the BIEM contract, record piracy and home taping all predictably but constructively were addressed at the annual meeting of the IFPI Council, held here at the Conference Center, June 19-20.

The policy statement adopted on music video underlined the principle that producers should insist that every use should be paid for and that, wherever possible, agreement with music video users should be made by collecting societies working on a national basis.

The council was told that negotiations between IFPI and BIEM over mechanical royalties for authors for a new standard contract were now close to completion, with a further announcement promised for mid-July.

Delegates learned of progress made by IFPI against piracy in many parts of the world. In Nigeria, it is hoped that legal changes to increase penalties and streamline enforcement would soon be incorporated into a military decree, while major successes were outlined in Greece and Saudi Arabia, where the authorities are preparing copyright legislation.

IFPI has also made "valuable" contact with the Customs Cooperation Council, which is looking into forms of international action against piracy and counterfeiting.

Other major steps forward have been taken, the council was told, with the adoption of blank tape royalties in Finland and Iceland and imminent legislation in France. Formally launched at the meeting was an IFPI brochure explaining the case for a home taping royalty, which goes out

to the 68 countries affiliated with the group.

Joining the board of IFPI was Paul Turner, managing director of WEA Australia and president of the Australian Record Industry Assn. (ARIA). He took part in a panel debate on the record market of the '90s, led by Norman Block of CBS Switzerland. Other panels discussed music video, digital technology, the role of the state in relation to the record industry and new perspectives for IFPI itself.

Thorn, Sony In CD Pact

LONDON—Thorn EMI here will sell Sony Compact Disc players under its own brand names, cutting across Sony's long-standing corporate policy of building its own brand image by marketing only under the Sony tag.

The Sony-Thorn deal, news of which was first broken here, calls for Sony to supply goods for sale under another company's brand name. But the Japanese company is not disclosing at this stage how many CD players will be supplied to Thorn EMI, though informed estimates suggest it will probably be between 2,000 and 3,000 a month. Sony is currently producing 10,000-15,000 CD players a month.

by such a measure would be only around \$75,000, the Syndicat claims, or an insignificant 0.065% of the French budget.

In addition, it wants to see restrictions introduced on the extent of permitted discounting, to 12% for catalog items and a maximum of 22% for new releases. Although both FNAC and the supermarkets would be happy to back a call for lower sales taxes, however, they would surely resist attempts to control or curtail their successful discounting policies.

Ridet notes in conclusion that if the number of specialist stores were reduced, as the Syndicat predicts, to 150 outlets scattered around the country, then distribution of records and tapes might encounter severe difficulties in some ill-served areas.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

Cassettes Register Increases In Sales

Scranton, Pa., Rapid and large increases in placed orders for cassette insert cards (J-Cards) have indicated a national desire for rapid turnover, high quality and reasonable prices of printed products. KEYSTONE PRINTED SPECIALTIES CO., INC., 321 Pear Street, Scranton, Pa. 18505, has large gang runs on cassette cards printing on a rapid turnover basis. Major companies and small artists have been purchasing large and small quantities of these cards for automatic insertion into Norelco boxes. Hi-tech procedures allow fast, efficient assembly and quality. KEYSTONE'S large line of products include 1. Labels, 2. Record Jackets, 3. Cassette Cards, 4. Sleeves, 5. Box Wraps, 6. Packaging. Prices are available by calling (717) 346-1761. Customer Service can Answer your questions. (ADV)

JULY 7, 1984, BILLBOARD

Julio Iglesias,

He buscado el viento

Con mi voz,

para tocar tú oído,

Dueño... de mi noche sin final.

Dulcinea



Founded 1894
The International Newsweekly Of Music & Home Entertainment
©Copyright 1984 by Billboard Publications, Inc.

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Group Publisher: Jerry Hobbs (N.Y.)

Editor: Adam White (N.Y.)

General Manager/Editorial: George Finley (N.Y.)

Deputy Editor: Irv Lichtman (N.Y.)

Executive Editor: Is Horowitz (N.Y.)

Executive Editorial Director: Lee Zhitto (L.A.)

Associate Publisher/Director of Research: Marty Feely (N.Y.)

Director of Charts/Associate Publisher: Thomas Noonan (L.A.)

Bureau Chiefs: Sam Sutherland (L.A.); Kip Kirby (Nashville); Bill Holland (Washington)

Senior Editors: Howard Levitt, Peter Keepnews (N.Y.)

Editors:	Retailing/Earl Paige (L.A.)
Black Music/Nelson George (N.Y.)	Associate/Fred Goodman (N.Y.)
Classical/Is Horowitz (N.Y.)	Associate/Edward Morris (Nashville)
Country/Kip Kirby (Nashville)	Record Reviews:
Commentary/Is Horowitz (N.Y.)	Singles/Nancy Erlich (N.Y.)
Computer Software & Video Games/ Faye Zuckerman (L.A.)	Albums/Sam Sutherland (L.A.)
Marketing/John Sippel (L.A.)	Talent/Paul Grein (L.A.)
Music Research/Paul Grein (L.A.)	Video/Tony Seideman (N.Y.)
Pro Equipment/Steve Dupler (N.Y.)	Associate/Faye Zuckerman (L.A.)
Radio/Rollye Bornstein (L.A.)	Editorial Assistant/Kim Freeman (N.Y.)
Associate/Leo Sacks (N.Y.)	

Contributing Editors: Bob Darden, Gospel (Waco, Tex.); Moira McCormick (Chicago); Brian Chin, Dance/Disco (N.Y.); Enrique Fernandez, Latin (N.Y.)

Special Issues: Ed Ochs, Editor (L.A.); Robyn Wells, Assistant Editor (N.Y.); Leslie Shaver, Directory Services Manager (Nashville).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (London)

Administrative Assistant: Georgia Herington (N.Y.)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82; Australia—Glen Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Jui Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015-241953; Canada—Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario K1N 7T7. 613 238-4142; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knut Orsted, 22 Tjorneveje, DK-3070 Snekersten. 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula 27-18-36; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijkstraan 28, Hilversum. 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/C, Oporto; Romania—Octavian Ursulescu, Str. Radu de la Atumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129. 2560551; South Africa—John Miller, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111; South Korea—Byung-Hoo Suh, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul. 755-8219, ext. 771-77; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprilskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428. Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746. Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); Director of Sales, International Buyer's Guide: Ron Carpenter (N.Y.); Home Entertainment Manager: Diane Daou (L.A.); Production Manager: John Wallace (N.Y.); Promotion Coordinator: Nanette Varian (N.Y.); Production/Sales Coordinators: Lucy Bellamy (L.A.), Debra Millburn (Nashville), Grace Kolins (N.Y.).

Account Executives: New York—Norm Berkowitz, Don Frost (212-764-7356); Los Angeles—Christine Matuchek (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); Classified Advertising Manager—Jeff Serrette (N.Y.) (212-764-7388).

International Sales: Australia—Geoff Waller & Assoc., 102 Glover St., Cremore, Sydney, NSW 2090, 011-909-188, Telex: AA27905; Canada: Frank Daller, 48 Yorkville Ave., Toronto M4W 1L4, 416-964-1885; France: Ann-Marie Hounsfeld, 5 Rue du Commandant, Pilot 92522 Neuilly, Cedex 1-738-4178; Italy: Germano Ruscitto, Pizzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingu-mae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico and Latin America: call New York office, (212) 764-7356; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000, 231-8319; United Kingdom: Patrick Campbell, European Advertising Sales Manager, 7 Carnaby St., London W1V1PG 439-9411 Telex: 851-262100; West Germany: Hans-Moritz v. Frankenberg, Muller & Von Frankenberg, Uberseering 25, 2000 Hamburg 60, 040/631 4299-631 37 71; Belgium, Denmark, Finland, Greece, Holland, Luxembourg, Norway, Portugal, So. Africa, Sweden: contact, Patrick Campbell, London office; Austria, Switzerland: contact West German office.

Divisional Manager: Don O'Dell (N.Y.); Circulation Manager: Donna De Witt (N.Y.); Conference Manager: Kris Sofley (L.A.); Managing Director/International Operations: Mike Hennessey (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W.D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel, Patrick Keleher. Vice Presidents: William H. Evans Jr., Treasurer: Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Secretary: Ernest Lorch. Corporate Managers: Marie R. Gombert, Corporate Production.

SUBSCRIBER SERVICE

Billboard, P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Vol. 96 No. 27.

Commentary

Music Videos: Another View

By LEN EPAND

"I'll just watch [MTV] for, you know, as long as my eyes can stay open. Until they pop out, I'll just watch it."

Bob Dylan, in Rolling Stone, June 21

With a backdrop of millions of video fans alongside Bob Dylan and of rumblings of a video record business that has already begun forming a significant part of the music industry's future, I first reacted with dismay to singer/songwriter Joe Jackson's announcement that he wouldn't film any more song videos and his accompanying explanation slamming music video (Commentary, June 16).

I could well imagine the new *cause celebre* engendered by his characterizations of music video (MV) as "... a shallow, tasteless and formula-rized was of selling music."

Though I believe Jackson didn't intend it, there it was: a good publicity gimmick. Would we see Joe interviewed by "Entertainment Tonight," People magazine and the rest, headlines screaming: "Music Video: Music's Friend Or Foe?" With that coverage, maybe Joe wouldn't need video to promote his latest LP.

Worse, I'd be forced to suffer certain of my music

friends' smug joy in rallying around Jackson's view. These are record people who've expressed resentment towards MV for the outsized attention showered on it by the fad-hungry media and for the heavy tax it has indeed placed upon groaning record marketing budgets.

Finally, there was the disappointing prospect of no future Jackson videos, for his are among my favorites (and, ironically enough, in themselves refute much of his detailed condemnation).



EPAND: "Visuals don't distract or detract from music. They heighten music's impact."

'Artists should take an active role in their productions ... at the end of the day, they are the ones on the screen'

I make my living in MV, yet I agree with Jackson on certain points. There *are* many ill-conceived, badly performed and socially offensive song videos. But Jackson draws the wrong conclusions and errs in damning an entire nascent medium with sweeping statements that miss what is really going on—even if he does allow that there are some videos he likes.

Jackson's first claim, that MV devalues music, seems far-fetched, given the record industry's improved economic performance. That improvement has been widely attributed to the impact of MTV and the plethora of MTV-inspired cable and broadcast video shows. And well it should be. Video is the new technology that re-excited people into caring about and buying music (much of it "new" music like Joe Jackson's) rather than escaping forever into video games and personal computers.

That music may seem devalued at all when synched with visuals probably stems from the fact that it is still, in most cases, relegated to a three-inch tv speaker. But this is changing, thanks to MTV's stereo broadcasts, the efforts of companies like Pioneer Artists and Sony to market hi-fi laserdiscs and cassettes, and stereo televisions.

In, say, two years' time, after a large population of such products is found in homes, watch—and listen—out.

More to the point, visuals don't distract or detract from music; they do the reverse. They heighten music's impact, demanding more attention on the song and performance; hence, a great record that may have gone unnoticed has much greater chances of success if properly promoted as a hot video. Hence, too, a terrible video interpretation could murder it. MV remains a music-driven medium.

At MTV, one of our most critical avenues of exposure (if you're not on, that means millions of people may not know you exist), programming is determined as much by a record's radio and chart success as by the audience's response to its visual niftiness. (Which explains, too, why an average quality video occasionally may receive a disproportionately high amount of play.)

Lastly, there's the success of MV-styled and promoted feature films. Here film has grown more dependent upon music, now relying increasingly on record people to program its audio components. Reverse devaluation? No. The synthesis is yielding a growing percentage of hit records and films because a good marriage of music and imagery augments the potency of each.

But Joe says the problem runs deeper, that MV strips the listener of his/her chance to draw his/her own pictures, associations and meaning from a song. True, MV provides pictures, but good MV pictures prove as personal, entertaining, thought-provoking, memorable, experience-enhancing and repeatable as good music. In other words, it's a case of good versus bad.

Good videos find some inspired balance of story, imagery and

performance. Their sensibility is clearly music-based, and only distantly related to the mindsets of advertising, movies and television.

Bad videos seem to be those that, though executed professionally, were conceived by someone lacking a feel for the music, lyrics and/or performer. MVs are *not* films with soundtracks or tv documentaries or advertisements. If your director goes into it to try to impress Hollywood or Madison Avenue, you're dead. Or if he or she is so unimaginative as to interpret lyrics literally or so abstractly as to no longer bear any relationship to the song, then your video may do what Jackson suggests: rob the record of any emotion, fantasy, depth, mystery or intrigue—in short, its essence.

Artists should, therefore, take a very active role in their video productions, for at the end of the day, they are the ones on the screen.

I agree with Jackson that imitation has bred a library of formulaic videos. But this state of affairs is normal for a successful pop art form. By the same token, the copycats will be pushed aside continually by a steady flow of fresh, visionary MVs.

The exciting thing is this: Everyone's still learning, and there are no real rules. If Jackson is shocked by a host of "shallow and tasteless" videos, he should consider all the records about which you could say the same.

Or maybe Jackson doesn't like the songs from whence the videos came, or what the videos make plain: Our world *is* rife with decadence, alienation, racism, sexism and exploitation. Video, on the other hand, forms an excellent medium for socially positive messages; it is, after all, a sort of visual poetry. And there are many such videos that have been hugely successful.

As for Jackson's contention that video doesn't stand on its own, I don't apologize that MV's initial reason for existence is as a record marketing tool. I go further: A MV isn't truly good unless it does work as art and sales tool, since MV implicitly should sell the song, artist and performance.

If a music artist has no interest in being "sold" this way, realizes he just can't come off well on film, or doesn't care to be a video artist, that's okay. MV *isn't* necessarily for everyone. If Jackson feels this way and devotes himself to music for the right

reasons, i.e. not just for commerce, he shouldn't have a problem if his hit-making potential is reduced.

Increasingly, MV will stand on its own. Already there are many important video music artists who devote themselves to their videocassette and disk releases. And prerecorded cassette sales are beginning to support made-for-video MV productions. These productions promise to break more barriers.

Contrary to Joe's contention that all this becomes financially unobtainable for new artists, he should check out MTV's more recent "Basement Tapes" competitors. They show some amazing stuff being produced on minuscule budgets by resourceful young bands working out of garages. Evidently, the prospects for new blood are not only assured, they indicate that MV as a form will climb to greater heights of creativity and imagination. And they underscore that what matters most is the quality of the ideas and the act.

Jackson accurately points out that some established artists have met with disaster when applying themselves to video. That situation usually arises when the acts ill-advisedly jump like marionettes into the hands of some expensive name director with whom they share little common sensibility. They learn the hard way that less is often more when it comes to budgets, and that they must speak up about how they see their videos going.

Again, not everyone is going to make it in MV, but a surprising number of older stars' careers have found new life and inspiration through it. For example, the Kinks' Ray Davies reportedly completed writing his brilliant song "Come Dancing" when he was thinking about how the video should be scripted.

After considering all of this, my reaction to Joe Jackson's comments turned sanguine. I have to be pragmatic. With our roster of artists beating down the doors to make videos and get them shown, we need every available tv slot. Thanks to Joe, we'll have a few more.

But I also appreciate Jackson's courage, which does MV the biggest favor of all—it helps take it down from its sacred cow status, a needed step towards its maturation.

I look forward to the day when MV is no longer primarily the bastard child of marketing, when MV artists and a community of creative professionals will prosper in a fun, satisfying business, a business that entertains its own audience with a diversity of affordable, high-value video records. It'll happen just as surely as radio gave way to television and yet remained a healthy and purposeful medium.

In the same way, MV and music will continue to coexist and feed off each other with vitality long after the media hoopla has eloped with the next big thing.

Len Epand is senior vice president and general manager, PolyGram MusicVideo, U.S., based in New York.

WESTWOOD ONE PRESENTS

EDDIE MONEY

SUPERSTAR CONCERT SERIES

proudly presents an **exclusive** live performance by Eddie Money in his **only** national radio concert of 1984. The weekend of July 7th 450 great radio stations will broadcast this Superstar Concert on the Westwood One Radio Network. Recorded in front of a raucous hometown crowd at the Fox Warfield in San Francisco, Eddie and his five-piece band deliver 90 minutes of party-time rock 'n' roll featuring songs from his latest LP, **Where's The Party?** and classics like "Two Tickets To Paradise," "Think I'm In Love" and "Shakin'." Check your local listings for the station and time in your area — it's the station that'll bring you the Superstar Concert Series all summer long and throughout the year, featuring Duran Duran, Pretenders, Genesis, Stevie Nicks, Pat Benatar, John Cougar Mellencamp and many more. Don't miss Eddie Money the weekend of July 7th, from the leader in national radio concerts... Westwood One.

brought to you by Coke



© 1984 The Coca-Cola Company.
"Coca-Cola" is a registered trademark of The Coca-Cola Company.

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

BACK TO OLDIES IN NEW ORLEANS

Gerard Named GM At WTIK

NEW ORLEANS—"Initially, my goal was to find someone in the market," says Price Communications senior vice president Frank Osborn of the general managership opening at Price's latest acquisition, WTIK here. "But everyone I spoke to about David Gerard, after mentioning his strong drive and high integrity, brought out his involvement in the community, which is a very important factor in New Orleans. That's the reason I felt comfortable in looking outside the market."

Other than a few trips to the city, Gerard, who currently serves as GSM of Outlet's WTOP/WTKS Washington, has yet to learn the lay

of the land. "I haven't even seen the facility," he admits, "but I have confidence in Frank Osborn, and I have the same feeling about Bob Price. In fact, Bob has been the biggest attraction in this decision."

Gerard comes to WTIK with a strong sales background. Before joining WTOP, he was general manager of Nationwide's WKSX Cleveland and GSM of Nationwide's WSHH Pittsburgh as well as GSM of Buffalo's WJYE. Prior to that, he spent several years at Cap Cities' WKBW Buffalo and WJR Detroit.

As for speculation about the future direction of the outlet, Osborn comments, "WTIK has excellent call let-

ter recognition. The station has a warm place in a lot of people's hearts. But somehow it got away from its own roots.

"The course we'll take is to build on its tradition. It will be an oldies-oriented AC with a heavy emphasis on the music of the '60s."

The station had taken the same direction until a few years ago, when WYAT signed on the air as New Orleans' oldies station. At that time, WTIK became much more current in approach and subsequently began to decline.

"The quickest way to bring a station up is to build on itself," says Osborn, "and that's what we'll be doing. We'll spend the summer analyzing the market, and in the fall we'll hit with a major promotion designed to get the people back and keep them there. Simultaneously, we want David to go in and get the sales department excited."

Don Keith, Sherry Sanders Buy Mobile's WZEW-FM

MOBILE—"It's currently AOR, and we're going to keep it that way," says Don Keith of his recent acquisition. Keith, the owner of Nashville-based American Image Consultants, who also serves as national director of operations for the Mack Sanders stations and does mornings on Nashville's KZ Country (WJKZ), has purchased Mobile's WZEW-FM in partnership with Sanders' wife Sherry.

Questions about the direction of the Class A outlet, licensed to suburban Fairhope, are natural in view of Keith's close association with the country format on Sanders' WJRB/WJKZ Nashville, WNOX/WNKX Knoxville and WVOK/WQUS Birmingham, and the fact that his partner is the former Sherry Bryce, a well-known country singer whose credits include several duets with Mel Tillis.

However, Keith, who in fact has an AOR background (prior to joining WJRB five years ago, he was PD of Birmingham's WRKK), sees WZEW positioned just where he wants it.

"It's the only AOR in town now that WABB-FM is definitely a contemporary hit station," he notes. "As

for the speculation about country, we're not interested at this point. There's already a very good FM country station in town, and we see no reason to change.

"We're looking at this as the first acquisition of a chain we hope to build," says Keith of the outlet purchased for \$650,000, with Sanders as the 70% majority owner and Keith at 30%. "So we're hoping for quick growth, ratings- and dollars-wise. The station is not up to its potential now, but it does have a good image in the market, so we'll be building on that."

"We're both going to remain primarily involved with our current interests," Keith says of the arrangement. "We'll rely on the local staff in Mobile to run the station. I'll be primarily overseeing programming, while Sherry will handle the business end."

Sanders is currently closely involved in her husband's chain of stations, serving on the board of directors as well as being involved in the operation on a day-to-day basis. Neither principal has an ownership percentage in Mack Sanders' current holdings.

Thomas Takes Charge At Flint's New AC, WCRZ

FLINT—"It's a contemporary, adult contemporary station," says Mark Thomas, the newly appointed operations manager of WKMF/WCRZ here. Thomas, who will continue to serve as program director of country-formatted WKMF, broadened his duties to include overseeing the former easy listening WGMZ as it began its transition to AC-formatted "Cars 108."

"We decided on the name because Flint is where it all started," says Thomas, referring to the city's role in the auto industry. The city is home to Buick's national headquarters, and half of its working population is said to be employed either directly by, or in an industry related to, auto making.

"In the fall The Research Group did a market study, and it was pretty cut and dried," Thomas says. "With no FM contemporary stations at all (Flint does have FM urban and AOR stations, as well as an AM contemporary outlet, WTRX), we could see the void, and the results came back overwhelmingly in that direction."

"If I had to describe the station, I'd say we're heavily oldies-dominated, yet we don't position ourselves as an oldies station. Our two basic slogans are 'Favorites of today and yes-

terday' and 'Favorite songs of the '60s and '70s.'

"If you had to put it into percentages," he continues, "75% is probably oldies. We will play Bob Seger, but only the more mellow cuts. It's definitely a music station: Neil Diamond, Lionel Richie, Boy George, the Beach Boys, Beatles and Motown. The jocks are there to make it flow together."

Heading the lineup is morning man and program director Michael Kay, who comes on board from Detroit's WCLS (formerly WABX), where he was an air personality. Handling middays is Tom Fogel, who comes from WKMP, as does afternoon personality Shelley James, who also handles music. WAAM Ann Arbor's Grant Smith does evenings, while Chuck Hill, a holdover from WGMZ's former format, does overnights. WHCN Hartford PD Dan Hayden consults the outlet, which, like HCN, is owned by Beck-Ross.

"At this point we don't have a logo," says Thomas. "We'll be doing focus groups to determine that, and then we'll hit with a tv campaign. Right now everything is word of mouth. But it's catching on fast. Nobody else in town was playing this music."



TALK ABOUT TOWN—Belinda Carlisle, left, and Jane Wiedlin of the Go-Go's motored into KMET Los Angeles to have another "Talk Show" with program director Mike Harrison.

Vox Jox

Love Songs At Portland's KKCW

By ROLLYE BORNSTEIN

If you haven't been to Portland in a while, you might not have noticed that John Tilson's KKCW is on the air. Once the calls of the Class C outlet were made known, speculation was that KKCW would indeed be CW. Forget it, country fans. "CW" stands for Columbia Willamette, two rivers in the area, and the format is "love songs." The AC approach is programmed by Bob Darling, and Joe Ferguson, the former PD of KUPL Portland (the No. 1 easy listening outlet that *did* go country), is on board as an account exec.

Upped to VP is WQUE-AM New Orleans GM Phil Zachary, and even though the release is current, we think we've told you that before. What we probably haven't mentioned is that the top 40 outlet now has some competition from its better half. WQUE-FM, too, has adopted the approach, transitioning from its former AC stance.

Bob Elmer joins Westerly, R.I.'s (Providence) WERI as station manager. The former WSUB Groton GSM was most recently GM of the Newport/New London Tradecard group... WSUN Tampa GM Don Hibbitts segues across town to Blair's WFLA as GSM. And joining the AC outlet's airstaff is Magic 96 (WMGG) Clearwater's R.J. Reynolds. Over at Magic, the new lineup includes John Lanigan in mornings, WGUL/WPSO New Port Richey's Marvin Boone playing those midday oldies, WFUN (Ashtabula, not Miami) personality Jeff Laurence in afternoons and Allison Hill in evenings. PD Scott Robbins slithers in from 1 to 3 p.m.

★ ★ ★

The release said Paul Christy was doing afternoons at Houston's KRBE. We were pretty sure he wasn't. Well, the one we thought wasn't, isn't, but the one who is, is really Eric Chase. Following this so far? Eric, who is best known for his Los Angeles airwork on KIQQ and KFI, now programs the successful Houston AC under his real name, Paul Stelljes, but since there's another Eric Chase in the market, he became Paul Christy, which rules out potential airwork in Detroit. But that's okay; the climate there is not to his liking anyway.

If you're still reading, we've got a

similar story for you. T.R. Boon is no longer on San Francisco's KYUU, but Bobby Ocean is. The names may be different, but the Social Security numbers match, and since these days Ocean can devote his full attention to KYUU, he's back to his familiar moniker now that PD Ric Lippincott's on board... Back at Lippincott's former haunt, evening personality Steve Scott is acting PD at L.A.'s KHTZ... Across town at Magic (KMGG), Dana Lauren lengthens her midday shift as station vet China Smith exits.

★ ★ ★

The biggest thing to come out of WDMT Cleveland's listener comments day (Vox Jox, June 30) is the fact that Carol Ford can sleep late. The former morning voice moves into afternoons as Freddy James exits the Beasley urban outlet. Also leaving is midday man Mike Love, as the Love Story becomes the Eric Faison show. Doing mornings is Len Cannon, while music director Dean Dean the Music Machine handles evening and Carl Mash mashes forth on overnights.

One of our former co-workers, Mark Watkins, moves up in the world. The former WIBC Indianapolis newsman turned KLIF Dallas news director, who was most recently operations manager of Sherman, Tex.'s KITN/KZXL, is now news director of San Antonio's 50 kw powerhouse, WOAI. Joining the John Barger station as PD is KTAR Phoenix producer/host Lee Kirk.

Exiting his post as director of news and programming at WBBM-AM Chicago is Joseph Durso Jr., who opts for the wide open spaces of the

Winning Commercials Available On Cassette

NEW YORK — Thirty-four award-winning commercials and public service announcements are available on a cassette featuring the winners of the 1984 International Radio Festival of New York.

The cassette, representing winners chosen from more than 700 commercial entries, includes work produced in the U.S., Canada, Australia, England and South Africa and runs for 47 minutes. Purchase price is \$25. The address is 251 W. 57th St., New York, N.Y. 10019.

Univ. of Montana, where he'll head up the school of journalism.

★ ★ ★

Former KOAX Dallas operations manager Steve Schy, who's spent the last year at Reno's KROW/KNEV, joins Seattle's KSEA as operations manager of the easy listening outlet... Speaking of KROW/KNEV, Price Broadcasting, which owns those outlets (not to be confused with Bob Price's Price Communications), adds another to its fold in the form of KGA/KDRK Spokane. Current owner Community Pacific Broadcasting retains its outlets in Anchorage, Eugene, Gresham, Modesto and Salinas.

Okay, call letter fans, we've got a couple of changes for you. Washington's WGAY-AM (the daytimer being sold by Greater Media so that they can acquire WRC) becomes WNTR when Interstate Communications takes over... Y-106 moves to Gainesville/Atlanta. WHLY Orlando stays right where it is, but WWLT, now that Katz has taken over, becomes WYAY, Y-106. Debuting the new country format last week, the station said farewell to its former stance with a day-long promotion that featured several 'QXI jocks in vignettes culminating with a bit which had two alleged listeners talking after the station "went off the air." The pair said something to the effect of, "They really did it, they went off the air. What else should we listen to?" After "scanning" the band live on the air (timing was perfect, as they caught the future competition screwing up a break), they said why don't we try that new station, the one that the Journal Constitution's been writing about (the new Katz outlet has received a lot of local press)? Scanning back to 106, Alabama's "Close Enough To Perfect" was on, and as the audio faded back into full stereo, Y-106 was born. The new lineup includes WPLO veteran personality Jim Stewart in mornings (you may remember him as PD of Norfolk's WGH, or from his WFIL days), followed by PD Doug McGuire 10-noon, former W-Lite PD George Dixon noon-4, KKRC Sioux Falls' Mike Bradford 4-8, and W-Lite's Joel Williams and Denise Alexander doing 8 to midnight and overnights respectively.

(Continued on page 20)

**WHEN THEY'RE READY TO TALK,
SHE'S READY TO ROLL.**



OFF THE RECORD with Mary Turner is the most listened-to Rock Radio interview series in the world. Mary's special brand of interviews are heard on more than 300 radio stations throughout the U.S., Canada, Australia and New Zealand, and around the world via Armed Forces Radio and Voice of America. She's always first to present exclusive interviews with the biggest names in Rock & Roll.

Like The Rolling Stones, Journey, The Who, Styx, Bob Seger, Rush, Foreigner, John Cougar Mellencamp, Tom Petty, Rod Stewart, The Police, Queen, Van Halen, Pat Benatar, REO Speedwagon, Asia, Fleetwood Mac, Huey Lewis & The News, AC/DC, Jefferson Starship, Genesis, The Cars, ZZ Top, Stray Cats, Ozzy Osbourne, Pretenders, Men At Work, Def Leppard, Duran Duran and many, many more.

OFF THE RECORD Short Features and Specials from **WESTWOOD ONE**, America's largest producer and distributor of nationally-sponsored radio programs, concerts, specials and satellite simulcasts. For more information, call us at (213) 204-5000.

WESTWOOD ONE

New York • Los Angeles • Chicago • London

Broadcaster Blasts ASCAP Reps

San Bernardino's Pat Michaels Charges 'Harassment'

NEW YORK—A San Bernardino broadcaster has asked legislators in three California counties to investigate the licensing of ASCAP field representatives.

Pat Michaels, president of adult contemporary KQLM San Bernardino and big band-styled KWRM Corona-Riverside, has asked city councilmen in those communities to investigate whether ASCAP field agents can be photographed and fingerprinted by police officials there. Michaels is peeved because he says ASCAP district managers have been "harassing" regional businessmen in their efforts to ascertain whether ASCAP music is being played in unlicensed locations.

He claims the issue "hit home" when he learned that businessmen in the counties of Los Angeles, Orange, Riverside and San Bernardino were pulling the plug on his stations in their establishments because of the actions of ASCAP representatives.

Describing himself as "seriously interested in bringing justice," Michaels told the San Bernardino City Council June 5 that ASCAP was "effectively blacking out" such public

service messages as KQLH's "Crime Alert" warnings and "Pet Patrol," which unites children with their lost pets.

"When a local restaurateur tells me that she has to pay ASCAP \$700 for her tiny place, that's not a little fee," Michaels says. "I'm not trying to take away monies from composers, but something tells me that Congress did not mean for music makers to collect on every song a station plays. To me, that's pure greed."

Blasting Michaels as "a troublemaker," ASCAP counsel Bernard Korman questions the purpose fingerprinting ASCAP agents would serve. "The burden is on the user to approach us for a license," he notes. "It's people playing the radio without a license that are committing the crime. This is not an ASCAP 'shake-down,' as he's suggesting."

In fact, the ASCAP counsel claims that the organization has revoked KQLH's ASCAP license four times since 1981. "Michaels is a very unusual broadcaster," says Korman. "The overwhelming majority of U.S. broadcasters respect the law and do their best to give us accurate account-

ings of their billings. But we've taped Michaels and found that he's performed our music without authorization."

According to Korman, ASCAP has threatened to sue Michaels for payment on four occasions since 1981. "Only then has he complied," the attorney says. ASCAP's commercial rate for stations is 1.725% of net revenues after deductions from gross sales.

Michaels says that he paid ASCAP \$20,000 last year. "I have good friends in the record business, and if I didn't think musicians were already well taken care of financially, I wouldn't be pursuing this," he says.

LEO SACKS

Washington Roundup

By BILL HOLLAND

★ ★ ★

Although they took an arrow from Wirth, NAB's joint board of directors got the Chief Executive Stroke at another gathering, a cabinet-level briefing at which President Reagan praised the organization for its public service campaign encouraging voter registration and its task force on alcohol and drug abuse.

The NAB directors, in town for a summer organizational tuneup, also received briefings by Defense Secretary Casper Weinberger, Transportation Secretary Elizabeth Dole and U.S. Treasurer Katherine Ortega.

★ ★ ★

Jack Christian, vice president of development of the NRBA since 1980, has announced that he will leave the organization June 30 to become a buyer's representative in the radio brokerage business.

Christian, who NRBA says played a major part in the recent doubling of its membership, will call his new company Communications Brokers Inc., with offices here and in Chicago.

★ ★ ★

Broadcap, NAB's private non-profit venture capital company established to assist minorities in acquiring broadcast properties, has a fundraising goal of \$5 million from non-network broadcasters; \$7.5 million has already been raised from network contributors. The company's board of directors met here June 13.

★ ★ ★

The FCC has warned applicants involved in the RKO General renewal case to remember that the Commission suspended the time for filing amendments last July, and that returned amendments should not be re-submitted. It's up to applicants to resolve any specific amendment-related questions with the processing staff of the Mass Media Bureau.

FCC Decides To Stay Out Of Call Letter Row

WASHINGTON—The FCC has its mind made up about staying out of the call letter dispute business, and has denied petitions by the NAB and the NRBA to reconsider its December, 1983 decision to leave all such disputes up to local communities and the courts.

The Commission, unanimously and without comment, tabled the petitions at its open meeting Wednesday (27). Both the NAB and the NRBA had petitioned the Commission to reconsider the ruling early this year, stating that the deregulation proposal will prove to be time-consuming and expensive for broadcasters.

At the same meeting, the problem of loud commercials fell on deaf ears as the commission voted four to one not to initiate a proceeding into the problem of blaring ads.

Dissenting commissioner James Quello said the complaints have been "constant" since he has been at the commission. Primarily a television problem now in this day of compressed, limited and digitalized radio, Quello shot from the hip about loud ads by admitting: "I tell my family and friends, when they complain, to go out and buy a competitor's product."

BILL HOLLAND

Simplicity Is The Word As WHUE-AM Goes News

BOSTON—T Communications president Alexander Tanger has told his staff to "kiss," or, "keep it simple, stupid," when WHUE-AM here drops its beautiful music format and goes all-news July 16. Sister station WHUE-FM will continue its affiliation with Churchill's easy listening service.

Tanger, who recently bought General Cinema's remaining interest in the combo for \$2.4 million (after assuming a \$2.5 million debt), promises a strong local news orientation to

compete with news leader WEEI-AM.

"We feel now we have a pretty strong sales combination," says Tanger, who's hired market veteran Dick Levitan as his news director and morning drive anchor. "We'll go for the short-term listener on the AM and the longterm listener on the FM."

Tanger says the station will distinguish itself from WEEI through its "presentation" of the news. "We're confident we can serve the public in a different way," he maintains, "through our affiliations with Mutual, Associated Press and Ted Turner's new radio network. That should give us a new audience."

He admits to modeling the station after WINS New York, whose slogan is "All news, all the time." Says Tanger: "Our pitch is that if you stick with us for 15 or 20 minutes, you'll get a pretty good handle on the news."

Unlike WEEI-AM, which broadcasts New England Patriots football games, WHUE-AM will not carry any sports, according to Tanger. Paul Roger continues as operations manager for both stations, which had been simulcasting morning and afternoon drive 40 hours every week. Levitan will also assume the FM news directorship. And in a further show of unity, Tanger says his sales staff will sell both stations. LEO SACKS

Web Formed For Progressive Music Stations

NEW YORK — A former college programmer is looking for progressive music stations to swap independent disks pressed by local bands in their vicinity.

Gordon Polatnick, a former program director of WMFO, the Tufts Univ. station in Medford, Mass., hopes his International Local Music Network will link progressive radio stations and independent record companies across the country and around the world.

Participating stations are asked to collect a comprehensive local music package representing "the sounds of their city," which they can negotiate with other member outlets for "an even swap," Polatnick explains.

Member stations receive each other's addresses and phone numbers. The annual membership fee is \$25. The ILMN is headquartered at One Fifth Ave., Apt. 2B, New York, N.Y. 10003; (212) 505-0275.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.



ALL IN THE FAMILY—Staffers at WGN Chicago pose with members of the ABC Information Network, which WGN will officially join July 27. Shown from left are WGN program director Dan Fabian, ABC Radio Network senior executive vice president Bob Benson, WGN vice president and general manager Wayne Vriesman, ABC Information Network director Stuart Krane, WGN general sales manager Kelly Seaton and ABC Radio Network vice president John Axten.

Most Added Records

The week's five most added singles at Billboard's reporting stations in each of four formats

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Rock Me Tonight," Billy Squier, Capitol	69	69
2 "Sexy Girl," Glenn Frey, MCA	55	101
3 "She's Mine," Steve Perry, Columbia	52	117
4 "Stuck On You," Lionel Richie, Motown	49	147
5 "Round And Round," Ratt, Atlantic	29	77
BLACK (94 Stations)		
1 "You Keep Me Coming Back," Brothers Johnson, A&M	48	48
2 "State Of Shock," Jacksons, Epic	43	72
3 "Stuck On You," Lionel Richie, Motown	29	36
4 "Ghostbusters," Ray Parker Jr., Arista	22	55
5 "You, Me And He," Mtume, Epic	20	54
COUNTRY (125 Stations)		
1 "Turning Away," Crystal Gayle, Warner Bros.	70	81
2 "Shot In The Dark," Leon Everette, RCA	46	46
3 "Evening Star," Kenny Rogers, RCA	44	92
4 "Love Over Old Times," Sylvia, RCA	37	38
5 "Way Back," John Conlee, MCA	26	96
ADULT CONTEMPORARY (84 Stations)		
1 "Leave A Tender Moment Alone," Billy Joel, Columbia	17	17
2 "All Of You," Julio Iglesias & Diana Ross, Columbia	15	15
3 "Hold Me," Teddy Pendergrass & Whitney Houston, Asylum	12	31
4 "Jump (For My Love)," Pointer Sisters, Planet	10	29
5 "Second Chance," Paul Anka, Columbia	9	26

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/26/84)

••KEY ADD-ONS—the two key records added at the stations listed as determined by station personnel.
••ADD-ONS—All records added at the stations listed as determined by station

Northeast Region

TOP ADD ONS

- BILLY SQUIRE—Rock Me Tonight (Capitol)
- RATT—Round And Round (Atlantic)
- STEVE PERRY—She's Mine (Columbia)
- LIONEL RICHIE—Stuck On You (Motown)

WFLY—Albany

- (Peter Clark-P.D.)
- STEVE PERRY—She's Mine
- SLADE—My, Oh My
- BILLY SQUIRE—Rock Me Tonight
- BERLIN—Now It's My Turn
- PATRICE RUSHEN—Feels So Real (Won't Let Go)
- R.E.M.—South Central Rain

WGUY—Bangor

- (Jim Randall-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- SCANDAL—The Warrior
- PATRICE RUSHEN—Feels So Real (Won't Let Go)
- JOHN WAITE—Missing You
- ROGER GLOVER—The Mask
- ULTRAVOX—Dancing With Tears In My Eyes

WIGY—Bath

- (Scott Robbins-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- STEVE PERRY—She's Mine
- GLENN FREY—Sexy Girl
- JOHN WAITE—Missing You
- SCANDAL—The Warrior
- NEWCLEUS—Jam On It
- SCORPIONS—Still Loving You
- SLADE—My, Oh My

WHTT—Boston

- (Rick Peters-P.D.)
- LIONEL RICHIE—Stuck On You
- STEVE PERRY—She's Mine
- RATT—Round And Round
- ROBIN GIBB—Boys Do Fall In Love
- M&M—Black Stations/White Stations
- NEWCLEUS—Jam On It

WXKS—Boston

- (Sonny Joe White-P.D.)
- DIFFARD & TILBROOK—Picking Up The Pieces
- PATRICE RUSHEN—Feels So Real (Won't Let Go)
- RED RIDER—Young Thing, Wild Dreams (Rock Me)
- RATT—Round And Round

WBEN-FM—Buffalo

- (Bob Wood-P.D.)
- THE JACKSONS—State Of Shock
- LIONEL RICHIE—Stuck On You
- JUICE NEWTON—A Little Love

WKBW—Buffalo

- (Sandy Beach-P.D.)
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- CHRISTOPHER CROSS—A Chance For Heaven

WNYS—Buffalo

- (Bill Tod-P.D.)
- LIONEL RICHIE—Stuck On You
- BOB JOVI—She Don't Know Me
- JOHN WAITE—Missing You
- BILLY SQUIRE—Rock Me Tonight
- SLADE—My, Oh My

WERZ—Exeter

- (Jack O'Brien-P.D.)
- THE PRETENDERS—Thin Line Between Love And Hate
- QUIET RIOT—Mama, We're All Crazy Now
- BILLY SQUIRE—Rock Me Tonight
- PATRICE RUSHEN—Feels So Real (Won't Let Go)
- ULTRAVOX—Dancing With Tears In My Eyes
- ANDY FRASER—Fine, Fine Line

WTIC-FM—Hartford

- (Mike West-P.D.)
- STEVE PERRY—She's Mine
- YES—It Can Happen
- SHEILA E.—The Glamorous Life

WFEA—Manchester

- (Nick Ryder-P.D.)
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me
- CAROL LYNN TOWNES—99 1/2
- THE GO GO'S—Turn To You
- THE THOMPSON TWINS—Doctor! Doctor!
- BILLY SQUIRE—Rock Me Tonight
- JULIO IGLESIAS AND DIANA ROSS—All Of You

KC-101 (WKCI)—New Haven

- (Stef Rybak-P.D.)
- STEVE PERRY—She's Mine

WJBQ—Portland

- (Brian Phoenix-P.D.)
- THE STYLE COUNCIL—You're The Best Thing
- ELVIS COSTELLO—The Only Flame In Town
- BILLY SQUIRE—Rock Me Tonight
- SCANDAL—The Warrior
- CHRIS DE BURGH—High On Emotion
- NEWCLEUS—Jam On It
- BILLY SQUIRE—Rock Me Tonight

WSPK—Poughkeepsie

- (Chris Leide-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- SLADE—My, Oh My
- PATRICE RUSHEN—Feels So Real (Won't Let Go)
- BERLIN—Now It's My Turn
- CHRIS DE BURGH—High On Emotion
- JOHN WAITE—Missing You

WPRO-FM—Providence

- (Tom Cuddy-P.D.)
- VAN HALEN—Panama
- GLENN FREY—Sexy Girl
- RATT—Round And Round
- SCANDAL—The Warrior

- BILLY SQUIRE—Rock Me Tonight
- THE GO GO'S—Turn To You
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me

WMJQ—Rochester

- (Jay Stevens-P.D.)
- DURAN DURAN—The Reflex
- MIKE RENO AND ANN WILSON—Almost Paradise...Love Theme From Footloose
- BILLY SQUIRE—Rock Me Tonight
- THE JACKSONS—State Of Shock
- DAN HARTMAN—I Can Dream About You
- THE GO GO'S—Turn To You
- THE POINTER SISTERS—Jump (For My Love)

WPXY-FM—Rochester

- (Tom Mitchell-P.D.)
- LIONEL RICHIE—Stuck On You
- SLADE—My, Oh My
- BOB JOVI—She Don't Know Me
- JOHN WAITE—Missing You
- BILLY SQUIRE—Rock Me Tonight

WGFM—Schenectady

- (Mike Neff-P.D.)
- SLADE—My, Oh My
- JOHN WAITE—Missing You
- GLENN FREY—Sexy Girl
- BILLY SQUIRE—Rock Me Tonight
- LIONEL RICHIE—Stuck On You

WRCK—Utica

- (Jim Rietz-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- SLADE—My, Oh My
- RAY PARKER, JR.—Ghost Busters
- QUIET RIOT—Mama, We're All Crazy Now
- ANDY FRASER—Fine, Fine Line
- RUSH—Body Electric
- DIFFARD & TILBROOK—Picking Up The Pieces

Mid-Atlantic Region

TOP ADD ONS

- BILLY SQUIRE—Rock Me Tonight (Capitol)
- BILLY SQUIRE—Rock Me Tonight (Capitol)
- STEVE PERRY—She's Mine (Columbia)
- RATT—Round And Round (Atlantic)
- BILLY SQUIRE—Rock Me Tonight (Capitol)

WFBG—Altoona

- (Tony Booth-P.D.)
- JOHN WAITE—Missing You
- THE STYLE COUNCIL—You're The Best Thing
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- BILLY SQUIRE—Rock Me Tonight
- BILLY SQUIRE—Rock Me Tonight

WJLK-FM—Asbury Park

- (Dennis O'Mara-P.D.)
- SERGIO MENDES—Aibis
- BILLY SQUIRE—Rock Me Tonight
- BILLY SQUIRE—Rock Me Tonight

B-104 (WBSB)—Baltimore

- (Steve Kingston-P.D.)
- STEVE PERRY—She's Mine
- RATT—Round And Round
- BILLY SQUIRE—Rock Me Tonight

WMAR-FM—Baltimore

- (Ralph Wimmer-P.D.)
- STEVE PERRY—She's Mine
- GLENN FREY—Sexy Girl
- BILLY SQUIRE—Rock Me Tonight
- SHEILA E.—The Glamorous Life

WOMP-FM—Bellaire

- (Dwayne Bonds-P.D.)
- STEVE PERRY—She's Mine
- KENNY LOGGINS—I'm Free (Heaven Helps The Man)
- M&M—Black Stations/White Stations
- JOHN WAITE—Missing You
- SLADE—My, Oh My
- BILLY SQUIRE—Rock Me Tonight
- BILLY SQUIRE—Rock Me Tonight

WVSR—Charleston

- (Chris Bailey-P.D.)
- GLENN FREY—Sexy Girl
- BILLY SQUIRE—Rock Me Tonight
- BILLY SQUIRE—Rock Me Tonight
- JOHN WAITE—Missing You

WZYQ—Frederick

- (Kemesabi Joe-P.D.)
- SCANDAL—The Warrior
- BILLY SQUIRE—Rock Me Tonight
- RUSH—Body Electric

WKEE-FM—Huntington

- (Steve Hayes-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- STEVE PERRY—She's Mine
- LIONEL RICHIE—Stuck On You
- GLENN FREY—Sexy Girl
- YES—It Can Happen
- CHRIS DE BURGH—High On Emotion
- GENESIS—Taking It All Too Hard

WBLI—Long Island

- (Bill Terry-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- STEVE PERRY—She's Mine
- WANG CHUNG—Dance Hall Dars
- GLENN FREY—Sexy Girl
- SCANDAL—The Warrior

WPLJ—New York

- (Larry Berger-P.D.)
- ROD STEWART—Infatuation
- RAY PARKER, JR.—Ghost Busters
- THE THOMPSON TWINS—Doctor! Doctor!

Z-100 (WHTZ)—New York

- (Scott Shannon-P.D.)
- VAN HALEN—Panama

TOP ADD ONS - NATIONAL

- BILLY SQUIRE—Rock Me Tonight (Capitol)
- GLENN FREY—Sexy Girl (MCA)
- STEVE PERRY—She's Mine (Columbia)
- LIONEL RICHIE—Stuck On You (Motown)

- TINA TURNER—What's Love Got To Do With It
- RATT—Round And Round

WKTU—New York City

- (Carlos DeJesus-P.D.)
- RAY PARKER, JR.—Ghost Busters
- EVELYN "CHAMPAGNE" KING—Teenager
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- NUANCE FEATURING VIKKI LOVE—Take A Chance
- O'BRYAN—Loveite
- LIONEL RICHIE—Stuck On You
- JAY NOVELLE—If This Ain't Love

WCAU-FM—Philadelphia

- (Scott Walker-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- NEWCLEUS—Jam On It
- SHEILA E.—The Glamorous Life
- GLENN FREY—Sexy Girl
- STEVE PERRY—She's Mine

WUSL—Philadelphia

- (Jeff Wyatt-P.D.)
- PEABO BRYSON—If Ever You're In My Arms Again
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me
- LARNA—Prove Me Wrong
- MTUME—You, Me And He
- THE JACKSONS—State Of Shock
- LUTHER VANDROSS—Make Me A Believer
- CAROL LYNN TOWNES—99 1/2
- PRETTY POISON—In The Night Time

B-94 (WBZZ)—Pittsburgh

- (Guy Zapoleon-P.D.)
- RAY PARKER, JR.—Ghost Busters
- Z.Z. TOP—Legs
- RATT—Round And Round
- SLADE—My, Oh My
- GLENN FREY—Sexy Girl
- TONY CAREY—The First Day Of Summer

WHTX—Pittsburgh

- (Todd Chase-P.D.)
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- SCANDAL—The Warrior
- SLADE—My, Oh My
- BILLY SQUIRE—Rock Me Tonight

WPST—Trenton

- (Tom Taylor-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- RATT—Round And Round
- TONY CAREY—The First Day Of Summer
- FACE TO FACE—10-9-8
- R.E.M.—South Central Rain
- BILLY SQUIRE—Rock Me Tonight
- JOHN WAITE—Missing You

Q-107 (WROX)—Washington

- (Alan Burns-P.D.)
- LIONEL RICHIE—Stuck On You
- KENNY LOGGINS—I'm Free (Heaven Helps The Man)
- THE THOMPSON TWINS—Doctor! Doctor!

WASH—Washington D.C.

- (Bill Tanner-P.D.)
- BRUCE SPRINGSTEEN—Dancing In The Dark
- PRINCE—When Doves Cry
- WANG CHUNG—Dance Hall Dars
- NEWCLEUS—Jam On It

WKRZ-FM—Wilkes-Barre

- (Jim Rising-P.D.)
- STEVE PERRY—She's Mine
- SCANDAL—The Warrior
- JOHNNY MATHIS—Simple
- GIORGIO MORODER—Reach Out
- JULIO IGLESIAS AND DIANA ROSS—All Of You

Q-106 (WQXA)—York

- (Mark McKenzie-P.D.)
- LIONEL RICHIE—Stuck On You
- THE GO GO'S—Turn To You
- VAN HALEN—Panama
- PEABO BRYSON—If Ever You're In My Arms Again

WYCR—York

- (Mark Richards-P.D.)
- TINA TURNER—What's Love Got To Do With It
- LIONEL RICHIE—Stuck On You
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me
- RATT—Round And Round
- SCORPIONS—Still Loving You
- GLENN FREY—Sexy Girl

Southeast Region

TOP ADD ONS

- BILLY SQUIRE—Rock Me Tonight (Capitol)
- GLENN FREY—Sexy Girl (MCA)
- FACE TO FACE—10-9-8 (Epic)
- SHEILA E.—The Glamorous Life (Warner Bros.)

WANS-FM—Anderson/Greenville

- (Bill McCow-P.D.)
- GENESIS—Taking It All Too Hard
- SHEILA E.—The Glamorous Life
- BILLY SQUIRE—Rock Me Tonight
- THE STYLE COUNCIL—You're The Best Thing
- SCANDAL—The Warrior
- RANDY BELL—Don't Do Me

WISE—Asheville

- (John Stevens-P.D.)
- LIONEL RICHIE—Stuck On You
- BILLY SQUIRE—Rock Me Tonight
- SCORPIONS—Still Loving You
- SHEILA E.—The Glamorous Life
- JOHN WAITE—Missing You
- RATT—Round And Round
- JULIO IGLESIAS AND DIANA ROSS—All Of You

FACE TO FACE—10-9-8

94-Q (WQXI-FM)—Atlanta

- (Jim Morrison-P.D.)
- SERGIO MENDES—Aibis
- BILLY SQUIRE—Rock Me Tonight
- BILLY SQUIRE—Rock Me Tonight
- ROBIN GIBB—Boys Do Fall In Love
- SHEILA E.—The Glamorous Life

V-103 (WVEE)—Atlanta

- (Scotti Andrews-P.D.)
- DEELE—Surrender
- RICK JAMES—Seventeen
- SHANNON—May Heart's Divided
- THE BROTHERS JOHNSON—You Keep Me Coming Back
- BRASS CONSTRUCTION—Never Had A Girl Like You
- SKOOL BOYZ—Slip Away

WBBQ-FM—Augusta

- (Harley Drew-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- SCANDAL—The Warrior
- FACE TO FACE—10-9-8

WSSX—Charleston

- (Brian Phillips-P.D.)
- LIONEL RICHIE—Stuck On You
- YES—It Can Happen
- BOB JOVI—She Don't Know Me
- JOHN WAITE—Missing You
- THE GO GO'S—Turn To You
- BILLY SQUIRE—Rock Me Tonight

WBCY—Charlotte

- (Bob Kagan-P.D.)
- BILLY SQUIRE—Rock Me Tonight
- SLADE—My, Oh My
- THE GO GO'S—Turn To You
- FACE TO FACE—10-9-8
- SHEILA E.—The Glamorous Life
- GLENN FREY—Sexy Girl

CK-101 (WCKS)—Cocoa Beach

- (Bobby Knight-P.D.)
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me
- RITA COOLIDGE—Something Said Love

WNOK-FM—Columbia

- (Peter Wolfe-P.D.)
- STEVE PERRY—She's Mine
- BILLY SQUIRE—Rock Me Tonight
- GLENN FREY—Sexy Girl
- JOHN WAITE—Missing You
- SCANDAL—The Warrior
- RANDY BELL—Don't Do Me

I-100 (WNFI)—Daytona Beach

- (Brian Douglas-P.D.)
- VAN HALEN—Panama
- COREY HART—Sunglasses At Night
- LIONEL RICHIE—Stuck On You
- GLENN FREY—Sexy Girl

G-105 (WDCC)—Durham/Raleigh

- (Rick Freeman-P.D.)
- THE JACKSONS—State Of Shock
- TONY CAREY—The First Day Of Summer
- BILLY SQUIRE—Rock Me Tonight
- THE STYLE COUNCIL—You're The Best Thing

WFLB—Fayetteville

- (Larry Canon-P.D.)
- GENESIS—Taking It All Too Hard
- SCORPIONS—Still Loving You
- STEVE PERRY—She's Mine
- SHEILA E.—The Glamorous Life
- BILLY SQUIRE—Rock Me Tonight
- DOROTHY MOORE—Just Another Broken Heart

WFOX—Gainesville

- (Alan DuPriest-P.D.)
- SHEILA E.—The Glamorous Life
- THE STYLE COUNCIL—You're The Best Thing
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- BILLY SQUIRE—Rock Me Tonight

WRQK—Greensboro

- (Pam Conrad-P.D.)
- THE CAR'S—Magic
- GLENN FREY—Sexy Girl
- JOHNNY MATHIS—Simple
- THE GO GO'S—Turn To You
- ROBIN GIBB—Boys Do Fall In Love

WOKI—Knoxville

- (Gary Adkins-P.D.)
- QUIET RIOT—Mama, We're All Crazy Now
- M&M—Black Stations/White Stations
- TALK TALK—Such A Shame
- GENESIS—Taking It All Too Hard
- BILLY SQUIRE—Rock Me Tonight
- RUSH—Body Electric
- SLADE—My, Oh My

I-95 (WINZ-FM)—Miami

- (Keith Isley-P.D.)
- PATRICE RUSHEN—Feels So Real (Won't Let Go)
- THE EARONS—Land Of Mungler
- THE TIME—Ice Cream Castles

Y-100 (WHYI)—Miami/Ft. Lauderdale

- (Robert W. Walker-P.D.)
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me
- ELTON JOHN—Sad Songs (Say So Much)
- FACE TO FACE—10-9-8
- EDDY GRANT—Romancing The Stone
- SHANNON—May Heart's Divided

WKZQ-FM—Myrtle Beach

- (Chris Williams-P.D.)
- LIONEL RICHIE—Stuck On You
- BILLY SQUIRE—Rock Me Tonight
- STEVE PERRY—She's Mine
- BILLY SQUIRE—Rock Me Tonight
- THE BROTHERS JOHNSON—You Keep Me Coming Back
- ANDY FRASER—Fine, Fine Line

GLASS MOON—Cold Kid

WSFL—New Bern

- (Scott Kerr-P.D.)
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- BILLY SQUIRE—Rock Me Tonight
- J.D. SOUTHER—Go Ahead And Rain

WNVZ—Norfolk

- (Jeff Morgan-P.D.)
- KENNY LOGGINS—I'm Free (Heaven Helps The Man)
- RAY PARKER, JR.—Ghost Busters
- VAN HALEN—Panama
- TONY CAREY—The First Day Of Summer
- JOCELYN BROWN—Somebody Else's Guy

WBWJ—Orlando

- (Gary Mitchell-P.D.)</

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (6/26/84)

Continued from page 15

- LIONEL RICHELIE-Stuck On You
- GLENN FREY-Sexy Girl
- BILLY SQUIER-Rock Me Tonight

Q-104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- GLENN FREY-Sexy Girl
- BILLY SQUIER-Rock Me Tonight
- SHEILA E.-The Glamorous Life

KDWB-AM-Minneapolis

- LIONEL RICHELIE-Stuck On You
- THE JACKSONS-State Of Shock

KDWB-FM-Minneapolis

- (Dave Anthony-P.D.)
- Z.Z. TOP-Legs
- RAY PARKER, JR.-Ghost Busters
- THE ALAN PARSONS PROJECT-Prime Time

WL0L-Minneapolis

- (Dan Hammer-P.D.)
- DAN HARTMAN-I Can Dream About You
- JEFFERSON STARSHIP-No Way Out
- LIONEL RICHELIE-Stuck On You
- RICK SPRINGFIELD-Don't Walk Away

KJ-103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- PEABO BRYSON-If Ever You're In My Arms Again
- LIONEL RICHELIE-Stuck On You
- GLENN FREY-Sexy Girl
- YES-It Can Happen

KQKQ-Omaha

- (Jerry Dean-P.D.)
- SHEILA E.-The Glamorous Life
- FACE TO FACE-10-9-8
- RATT-Round And Round
- BILLY SQUIER-Rock Me Tonight

KKLS-FM-Rapid City

- (Randy Sherman-P.D.)
- STEVE PERRY-She's Mine
- LIONEL RICHELIE-Stuck On You
- GLENN FREY-Sexy Girl
- EDDY GRANT-Romancing The Stone

KKRX-Sioux Falls

- (Dan Kiley-P.D.)
- TINA TURNER-What's Love Got To Do With It
- TONY CAREY-The First Day Of Summer
- RATT-Round And Round
- LIONEL RICHELIE-Stuck On You

KHTR-St. Louis

- (Bob Garrett-P.D.)
- THE JACKSONS-State Of Shock
- TONY CAREY-The First Day Of Summer

V-100 (KDVV)-Topeka

- (Tony Stewart-P.D.)
- GLENN FREY-Sexy Girl
- RATT-Round And Round

KAYI-Tulsa

- (Phil Williams-P.D.)
- STEVE PERRY-She's Mine
- FACE TO FACE-10-9-8
- JOHN WAITE-Missing You

KRAV-Tulsa

- (Rick Alan West-P.D.)
- DAN HARTMAN-I Can Dream About You
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

KFMW-Waterloo

- (Mark Pottier-P.D.)
- JOHN WAITE-Missing You
- STEVE PERRY-She's Mine
- QUIET RIOT-Mama, We're All Crazy Now
- SCANDAL-The Warrior
- ANDY FRASER-Fine, Fine Line

KEYN-Wichita

- (Ron Eric Taylor-P.D.)
- LIONEL RICHELIE-Stuck On You
- YES-It Can Happen
- JOHN WAITE-Missing You
- CHRIS DE BURGH-High On Emotion
- BILLY SQUIER-Rock Me Tonight

Southwest Region

TOP ADD ONS

- STEVE PERRY-She's Mine (Columbia)
- JULIO IGLESIAS AND DIANA ROSS-All Of You (Columbia)

- GLENN FREY-Sexy Girl (MCA)
- SCANDAL-The Warrior (Columbia)

WQID-Biloxi

- (Mickey Coulter-P.D.)
- GLENN FREY-Sexy Girl
- PEABO BRYSON-If Ever You're In My Arms Again
- ROBIN GIBB-Boys Do Fall In Love

WKXX-Birmingham

- (Kevin McCarthy-P.D.)
- GLENN FREY-Sexy Girl
- RATT-Round And Round
- BILLY SQUIER-Rock Me Tonight
- SLADE-My, Oh My
- JULIO IGLESIAS AND DIANA ROSS-All Of You

KITE-Corpus Christi

- (Ron Chase-P.D.)
- STEVE PERRY-She's Mine
- VAN HALEN-Panama
- LIONEL RICHELIE-Stuck On You

KAFM-Dallas

- (John Shomby-P.D.)
- STEVE PERRY-She's Mine
- THE GO GO'S-Turn To You
- SERGIO MENDES-Alibis
- SCANDAL-The Warrior

KAMZ-El Paso

- (Bob West-P.D.)
- ROD STEWART-Infatuation
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- RAY PARKER, JR.-Ghost Busters
- PRINCE-When Doves Cry

KSET-FM-El Paso

- (Cat Simon-P.D.)
- DURAN DURAN-The Reflex
- CHICAGO-Slay The Night
- VAN STEPHENSON-Modern Day Deliah
- PRINCE-When Doves Cry
- DAN HARTMAN-I Can Dream About You
- THE PRETENDERS-Thin Line Between Love And Hate
- JUDGE NEWTON-A Little Love
- THE GO GO'S-Turn To You
- GENESIS-Taking It All Too Hard
- FACE TO FACE-10-9-8
- SERGIO MENDES-Alibis
- JENNY BURTON & PATRICK JUDE-Strangers In A Strange World
- COREY HART-Sunglasses At Night
- FIRE INC.-Tonight Is What It Means To Be Young
- BON JOVI-She Don't Know Me
- SHEILA E.-The Glamorous Life
- YES-It Can Happen
- JOHNNY MATHIS-Simple
- LIONEL RICHELIE-Stuck On You
- "WEIRD AL" YANKOVIC-I Lost Or Jeopardy

KISR-Fort Smith

- (Rick Hayes-P.D.)
- ROCKWELL-Obscene Phone Caller
- LIONEL RICHELIE-Stuck On You
- PEABO BRYSON-If Ever You're In My Arms Again
- BILLY SQUIER-Rock Me Tonight

KISR-Fort Smith

- (Rick Hayes-P.D.)
- ROCKWELL-Obscene Phone Caller
- LIONEL RICHELIE-Stuck On You
- PEABO BRYSON-If Ever You're In My Arms Again
- BILLY SQUIER-Rock Me Tonight

Q-104 (WQEN)-Gadsden

- (Roger Gaitner-P.D.)
- BILLY SQUIER-Rock Me Tonight
- BILLY JOEL-Leave A Tender Moment Alone
- YES-It Can Happen
- SCANDAL-The Warrior
- FACE TO FACE-10-9-8
- JULIO IGLESIAS AND DIANA ROSS-All Of You

KILE-Galveston

- (Dave Parks-P.D.)
- THE JACKSONS-State Of Shock
- STEVE PERRY-She's Mine
- SCANDAL-The Warrior
- SCORPIONS-Still Loving You
- GLENN FREY-Sexy Girl
- RANDY BELL-Don't Do Me
- JULIO IGLESIAS AND DIANA ROSS-All Of You

WTYX-Jackson

- (Jim Chick-P.D.)
- PRINCE-When Doves Cry
- ROCKWELL-Obscene Phone Caller
- STEVE PERRY-She's Mine
- DOLLIE & JERRY-Breakin'...There's No Stopping Us
- LIONEL RICHELIE-Stuck On You
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- BILLY JOEL-Leave A Tender Moment Alone

KKYK-Little Rock

- (Ron White-P.D.)
- DURAN DURAN-The Reflex
- PRINCE-When Doves Cry
- CHICAGO-Slay The Night
- RAY PARKER, JR.-Ghost Busters

KBFM-McAllen/Brownsville

- (Russ Williams-P.D.)
- SLADE-My, Oh My
- GLENN FREY-Sexy Girl
- DEF LEPPARD-Bringin' On The Heartbreak
- RATT-Round And Round

FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- THE JACKSONS-State Of Shock
- Z.Z. TOP-Legs
- STEVE PERRY-She's Mine

Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- JOHN WAITE-Missing You
- M&M-Black Stations/White Stations
- BERLIN-Now It's My Turn
- BILLY SQUIER-Rock Me Tonight
- RATT-Round And Round

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- ROD STEWART-Infatuation
- STEVE PERRY-She's Mine

WHHY-FM-Montgomery

- (Mark St. John-P.D.)
- BILLY SQUIER-Rock Me Tonight
- SCANDAL-The Warrior
- SLADE-My, Oh My
- SHEILA E.-The Glamorous Life

KX-104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- GLENN FREY-Sexy Girl
- STEVE PERRY-She's Mine
- BILLY JOEL-Leave A Tender Moment Alone

B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- VAN HALEN-Panama
- SHEILA E.-The Glamorous Life
- JOHN WAITE-Missing You
- JULIO IGLESIAS AND DIANA ROSS-All Of You

WTIX-New Orleans

- (Bruce Kramer-P.D.)
- LIONEL RICHELIE-Stuck On You
- CHRISTOPHER CROSS-A Chance For Heaven
- MICHAEL JACKSON-Farewell My Summer Love
- SYLVIA-Victims Of Goodbye

KITY-San Antonio

- (Kid Curry-P.D.)
- STEVE PERRY-She's Mine
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- SERGIO MENDES-Alibis
- RANDY BELL-Don't Do Me
- BILLY SQUIER-Rock Me Tonight

Pacific Southwest Region

TOP ADD ONS

- STEVE PERRY-She's Mine (Columbia)
- BILLY SQUIER-Rock Me Tonight (Capitol)
- GLENN FREY-Sexy Girl (MCA)

LIONEL RICHELIE-Stuck On You (Motown)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- EDDY GRANT-Romancing The Stone
- WANG CHUNG-Dance Hall Days
- STEVE PERRY-She's Mine

KIMN-Denver

- (Doug Erickson-P.D.)
- STEVE PERRY-She's Mine
- RATT-Round And Round
- BILLY SQUIER-Rock Me Tonight

KPKC-Denver

- (Tim Fox-P.D.)
- DAN HARTMAN-I Can Dream About You
- EDDY GRANT-Romancing The Stone
- GLENN FREY-Sexy Girl
- BILLY SQUIER-Rock Me Tonight
- LIONEL RICHELIE-Stuck On You

KLUC-Las Vegas

- (Dave Anthony-P.D.)
- GLENN FREY-Sexy Girl
- YES-It Can Happen
- THE GO GO'S-Turn To You
- LIONEL RICHELIE-Stuck On You

KIIS-FM-Los Angeles

- (Jerry DeFrancesco-P.D.)
- D'BRYAN-Lovelite
- VAN STEPHENSON-Modern Day Deliah
- DAN HARTMAN-I Can Dream About You
- SHEILA E.-The Glamorous Life

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- ELTON JOHN-Sad Songs (Say So Much)
- ROGER-IN The Mix
- JEFFERSON STARSHIP-No Way Out
- RICK JAMES-Seventeen
- EDDY GRANT-Romancing The Stone
- SCANDAL-The Warrior

KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- TINA TURNER-What's Love Got To Do With It
- LIONEL RICHELIE-Stuck On You

KZZP-FM-Phoenix

- (Charlie Quinn-P.D.)
- LIONEL RICHELIE-Stuck On You
- STEVE PERRY-She's Mine
- GLENN FREY-Sexy Girl

K96 (KFMY)-Provo

- (Scott Gentry-P.D.)
- RATT-Round And Round
- GLENN FREY-Sexy Girl
- JOHN WAITE-Missing You
- BILLY SQUIER-Rock Me Tonight

KDZA-Pueblo

- (Rip Avina-P.D.)
- GLENN FREY-Sexy Girl
- YES-It Can Happen
- JOHN WAITE-Missing You
- BERLIN-Now It's My Turn
- CHRIS DE BURGH-High On Emotion
- BILLY SQUIER-Rock Me Tonight

KRSP-AM-Salt Lake City

- (Steve Carlson-P.D.)
- STEVE PERRY-She's Mine
- BILLY SQUIER-Rock Me Tonight
- THE GO GO'S-Turn To You

KS-103 (KSDO-FM)-San Diego

- (Dave Parks-P.D.)
- EDDY GRANT-Romancing The Stone
- VAN HALEN-Panama
- TONY CAREY-The First Day Of Summer
- STEVE PERRY-She's Mine
- GLENN FREY-Sexy Girl

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- STEVE PERRY-She's Mine
- BILLY SQUIER-Rock Me Tonight
- BILLY JOEL-Leave A Tender Moment Alone
- FACE TO FACE-10-9-8
- DEF LEPPARD-Bringin' On The Heartbreak

KSLS-AM-San Luis Obispo

- (Joe Collins-P.D.)
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- BILLY JOEL-Leave A Tender Moment Alone
- LIONEL RICHELIE-Stuck On You
- STEVE PERRY-She's Mine
- GLENN FREY-Sexy Girl
- JOHN WAITE-Missing You
- SCORPIONS-Still Loving You
- JULIO IGLESIAS AND DIANA ROSS-All Of You

KIST-Santa Barbara

- (Dick Williams-P.D.)
- STEVE PERRY-She's Mine
- LIONEL RICHELIE-Stuck On You
- SURVIVOR-The Moment Of Truth
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- "WEIRD AL" YANKOVIC-I Lost Or Jeopardy
- BILLY JOEL-Leave A Tender Moment Alone
- JULIO IGLESIAS AND DIANA ROSS-All Of You

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- RICK JAMES-Seventeen
- GLENN FREY-Sexy Girl
- BILLY SQUIER-Rock Me Tonight
- CAROL LYNN TOWNES-99 1/2
- KAREN KAMON-Loverboy
- JULIO IGLESIAS AND DIANA ROSS-All Of You

KRQQ-Tucson

- (Kelly Morris-P.D.)
- GENESIS-Taking It All Too Hard
- THE GO GO'S-Turn To You
- FACE TO FACE-10-9-8
- STEVE PERRY-She's Mine
- JOHN WAITE-Missing You

Pacific Northwest Region

TOP ADD ONS

- PEABO BRYSON-If Ever You're In My Arms Again (Elektra)
- SHEILA E.-The Glamorous Life (Warner Bros.)

- THE GO GO'S-Turn To You (I.R.S.)
- BILLY SQUIER-Rock Me Tonight (Capitol)

KYYA-Billings

- (Jack Bell-P.D.)
- BILLY SQUIER-Rock Me Tonight
- QUIET RIOT-Mama, We're All Crazy Now
- FACE TO FACE-10-9-8
- RATT-Round And Round

KBBK-Boise

- (Bobby King-P.D.)
- LIONEL RICHELIE-Stuck On You
- BILLY JOEL-Leave A Tender Moment Alone
- R.E.M.-South Central Rain
- FACE TO FACE-10-9-8
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- DIFFARD & TILBROOK-Picking Up The Pieces

KCDQ-Bozeman

- (Chad Parrish-P.D.)
- BILLY SQUIER-Rock Me Tonight
- GENESIS-Taking It All Too Hard

KTRS-Casper

- (Bill Cody-P.D.)
- LIONEL RICHELIE-Stuck On You
- STEVE PERRY-She's Mine
- YES-It Can Happen
- BILLY SQUIER-Rock Me Tonight
- GLENN FREY-Sexy Girl
- JENNY BURTON & PATRICK JUDE-Strangers In A Strange World
- RANDY BELL-Don't Do Me

KMGX-Fresno

- (John Berry-P.D.)
- STEVE PERRY-She's Mine
- THE GO GO'S-Turn To You
- THE STYLE COUNCIL-You're The Best Thing

KYNO-FM-Fresno

- (John Lee Walker-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- VAN HALEN-Panama
- JOHN WAITE-Missing You
- LIONEL RICHELIE-Stuck On You

KGHO-FM-Hoquaim

- (Steve Larson-P.D.)
- SLADE-My, Oh My
- SCANDAL-The Warrior
- BON JOVI-She Don't Know Me
- RATT-Round And Round
- BILLY SQUIER-Rock Me Tonight
- JOHN WAITE-Missing You
- CHERRELLE-I Didn't Mean To Turn You On
- QUIET RIOT-Mama, We're All Crazy Now
- BERLIN-Now It's My Turn
- SHEILA E.-The Glamorous Life

KOZE-FM-Lewiston

- (Jay McCall-P.D.)
- BILLY SQUIER-Rock Me Tonight
- YES-It Can Happen
- FACE TO FACE-10-9-8
- JOHN WAITE-Missing You
- BERLIN-Now It's My Turn

KHOP-Modesto

- (David Alyn Kraham-P.D.)
- LIONEL RICHELIE-Stuck On You
- THE STYLE COUNCIL-You're The Best Thing
- NEXT MOVEMENT-All I Do
- GENESIS-Taking It All Too Hard
- BILLY JOEL-Leave A Tender Moment Alone
- BILLY SQUIER-Rock Me Tonight
- RANDY BELL-Don't Do Me

KIDD-Monterey

- (Mark Diamond-P.D.)
- CHRISTOPHER CROSS-A Chance For Heaven
- NUANCE FEATURING VIKKI LOVE-Take A Chance
- GENESIS-Taking It All Too Hard
- ROBIN GIBB-Boys Do Fall In Love
- WANG CHUNG-Dance Hall Days
- EDDY GRANT-Romancing The Stone
- RICK SPRINGFIELD-Don't Walk Away
- JEFFERSON STARSHIP-No Way Out
- EURYTHMICS-Who's That Girl?
- ROD STEWART-Infatuation
- COREY HART-Sunglasses At Night
- THE CARS-Magic

KMJK-Portland

- (Jon Barry-P.D.)
- RATT-Round And Round
- GLENN FREY-Sexy Girl
- PEABO BRYSON-If Ever You're In My Arms Again
- SHEILA E.-The Glamorous Life
- KSFM-Sacramento
- (Rick Gillette-P.D.)
- COREY HART-Sunglasses At Night

- GLENN FREY-Sexy Girl
- CHERRELLE-I Didn't Mean To Turn You On
- SHEILA E.-The Glamorous Life
- KENNY LOGGINS-I'm Free (Heaven Helps The Man)

KW0D-Sacramento

- (Tom Chase-P.D.)
- STEVE PERRY-She's Mine
- SCANDAL-The Warrior

KSKD-FM-Salem

- (Len E. Mitchell-P.D.)
- LIONEL RICHELIE-Stuck On You

Radio

Hugh Heller 'Paints Moods' With His Station Jingles

By ROLLYE BORNSTEIN

LOS ANGELES—Think of jingles and think of quality. It's a good bet the classiest jingle you can recall was produced by Hugh Heller. "But I've never done a jingle in my life," laughs Heller.

Heller's point transcends semantics and money. "A jingle is something you can quickly knock off. Here we sit, it's about midnight, and I'm telling you how great I am. Set that to music and that's a jingle."

"What I try to do is convey a mood, paint this moment. It's what radio stations are constantly doing. They're painting, in sound, the mood of the moment for their city. Their music, the things they say, the production are all part of that montage. Stations that successfully capture that moment win."

Heller's production works because it often creates that mood. "If it happens to be singers and musicians, that's fine, but an image campaign shouldn't be limited to that," says Heller—who has made image and positioning integral parts of his philosophy since the late '50s, when KSFO's "Sound of San Francisco" campaign led to his eventual appointment as national PD of the Golden West chain. "Use of actors, sound effects and comedy also achieve the goal. The reason we don't use them more is that they're expensive. After a few airings, it's over, but we've done a lot of it for KVIL (Dallas) because they can afford it."

Heller's work at KVIL and co-owned WIBC has led many people to



Hugh Heller

credit his identity campaigns with a portion of KVIL's great success. "For one thing," he notes, "we were in stereo, so KVIL could show off our quality better than most AMs."

Stereo production was used by Heller as far back as 1959. "A lot of people asked us about that when we did KSFO, and while you couldn't hear it on the radio, it made a point on all of our promotional materials, such as the presentations we constantly made to the agencies in New York."

"Another thing about KVIL: We took a cocky attitude in our lyrics and general approach. We didn't ask you to listen; we implied you were crazy if you didn't. And then there's consistency. From 1973 through today, four basic notes identify KVIL. Repetition in that sense works. Like the CBS thing."

Heller conceived the simple electronic ID CBS instituted in 1967 and uses to this day every half hour. "It's probably the most recognizable thing I've done," he says.

"Sound is so easy to suggest things," Heller continues. "I guess that's all I do. I show how you can

use interesting sound devices to paint a mood in people's minds to get attention, and I don't care how we get it. But when we get through, we want you to feel we're special."

"I've got to give a lot of credit to Ron Chapman (KVIL PD and morning personality), because he knows how to use our work. Without proper execution and exposure, KVIL wouldn't have had the same impact with our staff."

It was execution that led Heller, a college-trained musician whose background included the general management of MCA's San Francisco office as well as a successful creative post with George Gobel's GOMALCO, to the KSFO PD post. "We did the identity design, and they had problems programming it. I kept going up to offer programming advice, and finally they said, 'Why don't you move your company back here and program KSFO?'"

That 1959 move led to the Golden West national PD post, which Heller resigned in 1973 to team up with Allyn Ferguson on the first regional videotaped tv show. "But I kept getting calls to do more and more station things because of the success we'd had with Gene Autry. In 1964 the WMAL (Washington) campaign was so successful that the station pressed it on disk, to fill the requests from transient residents such as the ambassador from Bolivia for a copy to take back home."

For a while KVIL tried other "jingle" syndicators, coming back to Heller only recently. "Jim Hilliard (president of Blair's owned stations

division) has always been one of my best customers," Heller laughs. "He sends me a check and says, 'Do whatever this will buy.' He's never even seen one of my studios."

Heller recently delivered a new concept to his newest client, Houston's KRBE. "I walked in, put an 18½-minute tape on and said, 'That's it.' They looked at me and said, 'What do we do with it?' I told them, 'Play it every hour!'" The concept was of course designed to be split into dozens of cuts of varying length, tempo and attitude, all unique to the market.

"That's a problem with the so-

called jingle companies. They got an idea that doing radio campaigns was a good way to make a lot of money. They'd do one and re-sell it over and over. It keeps the price down, they do a lot of business, but as it gets cheaper, the quality suffers. Management is trained to think in terms of the bottom line."

Given inflation and rising studio costs—\$10 an hour in 1959, compared with \$150 today—Heller's current price, compared to KSFO's 1959 package at \$56,000, has actually gone down.

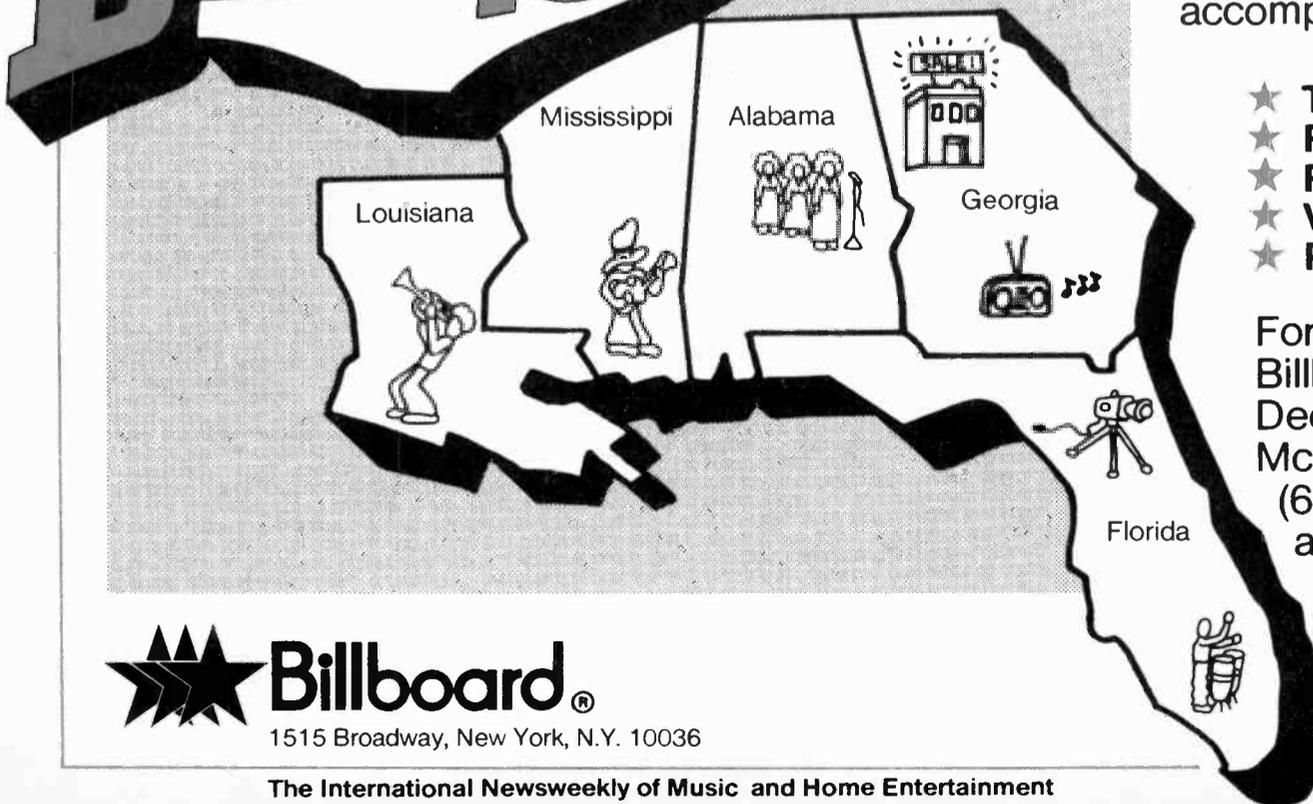
Business ability, however, has not
(Continued on page 20)



SPANKY'S RETURN—Spanky McFarlane, center, of Spanky & Our Gang, visits staff at WMJI Cleveland during the station's "Majic Hall of Fame" concert series. Part of the "Happy Together '84" tour, Spanky joins '60s rock colleagues the Turtles, the Association and Gary Puckett on the road. Shown with her are WMJI program director Dave Popovich left, and music director Mike Ivers.

SPOTLIGHT ON THE

DEEP SOUTH



The many musical styles of the Deep South have always had an international impact. Read all about the hot Southern music and home entertainment marketplace in Billboard's September 8 Spotlight on the Deep South. This special report will highlight each state's accomplishments in:

- ★ Talent
- ★ Radio
- ★ Retail
- ★ Video
- ★ Pro Equipment

For complete details about Billboard's Spotlight on the Deep South, call John McCartney in Nashville at (615) 748-8145, or contact any Billboard Sales Office around the world. Advertising Deadline - August 10.



Billboard®

1515 Broadway, New York, N.Y. 10036

The International Newsweekly of Music and Home Entertainment

Rock Albums & Top Tracks

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	7	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	1	1	7	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
2	1	18	THE CARS—Heartbeat City, Elektra	2	2	9	JEFFERSON STARSHIP—No Way Out, Grunt
3	3	9	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	3	4	15	THE CARS—Magic, Elektra
4	4	9	SOUNDTRACK—Streets Of Fire, MCA	4	3	9	THE FIXX—Deeper And Deeper, MCA
5	5	6	ROD STEWART—Camouflage, Warner Bros.	5	7	7	ROD STEWART—Infatuation, Atlantic
6	12	11	RATT—Out Of The Cellar, Atlantic	6	9	6	THE CARS—Drive, Elektra
7	8	4	CHRIS DEBURGH—Man On The Line, A&M	7	8	6	CHRIS DEBURGH—High On Emotion, A&M
8	9	11	RUSH—Grace Under Pressure, Mercury	8	11	11	RATT—Round And Round, Atlantic
9	10	14	STEVE PERRY—Street Talk, Columbia	9	5	9	BILLY IDOL—Eyes Without A Face, Chrysalis
10	7	12	Z.Z.TOP—Eliminator, Warner Bros.	10	10	8	CHICAGO—Stay The Night, Warner Bros.
11	11	9	BILLY IDOL—Rebel Yell, Chrysalis	11	6	13	Z.Z.TOP—Legs, Warner Bros.
12	6	9	CHICAGO—Chicago 17, Warner Bros.	12	17	10	THOMPSON TWINS—Doctor Doctor, Arista
13	25	2	JOHN WAITE—No Brakes, EMI-America	13	14	4	JEFFERSON STARSHIP—Laying It On The Line, Grunt
14	13	9	VAN STEPHENSON—Righteous Anger, MCA	14	21	3	SCANDAL—The Warrior, Epic
15	15	3	SCANDAL—Warrior, Epic	15	18	3	BRUCE SPRINGSTEEN—Cover Me, Columbia
16	16	19	SCORPIONS—Love At First Sting, Mercury	16	16	4	QUIET RIOT—Mama, We're All Crazy Now, Pasha
17	17	20	THOMPSON TWINS—Into The Gap, Arista	17	29	3	JOHN WAITE—Missing You, EMI-America
18	22	4	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	18	12	9	VAN STEPHENSON—Modern Day Delilah, MCA
19	23	42	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	19	15	9	RUSS BALLARD—Voices, EMI/America
20	27	26	VAN HALEN—1984, Warner Bros.	20	13	8	RED RIDER—Young Thing, Wild Dreams (Rock Me), Capitol
21	NEW ENTRY		QUIET RIOT—Condition Critical, Pasha	21	25	4	TONY CAREY—The First Day Of Summer, MCA
22	14	9	RUSS BALLARD—Russ Ballard, EMI-America	22	23	6	ROGER GLOVER—The Mask, 21 Records
23	21	8	WHITESNAKE—Slide It In, Geffen	23	28	4	TWISTED SISTER—We're Not Gonna Take It, Atlantic
24	28	3	TWISTED SISTER—Stay Hungry, Atlantic	24	NEW ENTRY		BILLY SQUIER—Rock Me Tonight, Capitol
25	29	19	TONY CAREY—Some Tough City, MCA	25	36	3	COREY HART—Sunglasses At Night, EMI-America
26	18	6	LITTLE STEVEN—Voice Of America, EMI/America	26	34	5	STEVIE RAY VAUGHAN—Voodoo Chile (Slight Return), CBS
27	19	4	RED RIDER—Breaking Curfew, Capitol	27	24	9	STEVE PERRY—She's Mine, Columbia
28	26	6	ROGER GLOVER—The Mask, 21 Records	28	33	6	WHITESNAKE—Slow And Easy, Geffen
29	24	10	PSYCHEDELIC FURS—Mirror Moves, Columbia	29	35	4	ELTON JOHN—Sad Songs (Say So Much), Geffen
30	NEW ENTRY		BILLY SQUIER—Signs Of Life, Capitol	30	20	11	RUSH—Distant Early Warning, Mercury
31	33	3	COREY HART—First Offense, EMI-America	31	26	10	PSYCHEDELIC FURS—The Ghost In You, Columbia
32	32	4	ELTON JOHN—Breaking Hearts, Geffen	32	22	9	MOTLEY CRUE—Too Young To Fall In Love, Elektra
33	20	8	THE GREG KIHN BAND—Kihntageous, Beserkley	33	43	4	BRUCE SPRINGSTEEN—No Surrender, Columbia
34	39	3	ANDY FRASER—Fine, Fine Line, Island	34	27	5	LITTLE STEVEN—Los Desaparecidos, EMI/America
35	36	8	R.E.M.—Reckoning, I.R.S.	35	19	8	THE GREG KIHN BAND—Reunited, Berserkley
36	41	3	PRINCE—Purple Rain, Warner Bros.	36	50	25	VAN HALEN—Panama, Warner Bros.
37	43	23	SOUNDTRACK—Footloose, Columbia	37	32	9	RUSH—Red Sector "A", Mercury
38	37	36	NIGHT RANGER—Midnight Madness, MCA	38	46	4	PRINCE—When Doves Cry, Warner Bros.
39	30	11	DUKE JUPITER—White Knuckle Ride, Morocco	39	30	11	DUKE JUPITER—Little Lady, Morocco
40	31	11	MOTLEY CRUE—Shout At The Devil, Elektra	40	NEW ENTRY		RUSH—The Body Electric, Mercury
41	35	16	SLADE—Keep Your Hands Off My Power Supply, CBS Associated	41	44	4	RICK SPRINGFIELD—Don't Walk Away, RCA
42	NEW ENTRY		BOX OF FROGS—Box Of Frogs, Epic	42	41	7	EDDY GRANT—Romancing The Stone, Portrait
43	38	3	TINA TURNER—Private Dancer, Capitol	43	45	7	R.E.M.—South Central Rain, I.R.S.
44	45	4	SOUNDTRACK—Hard To Hold, RCA	44	42	16	SLADE—Run, Runaway, CBS Associated
45	46	3	EDDY GRANT—Going For Broke, Portrait	45	47	2	SCORPIONS—I'm Still Loving You, Mercury
46	34	10	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia	46	39	3	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia
47	49	20	DAVID GILMOUR—About Face, Columbia	47	49	3	ANDY FRASER—Fine, Fine Line, Island
48	44	11	ORION THE HUNTER—Orion The Hunter, Portrait	48	53	6	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia
49	NEW ENTRY		ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	49	48	3	BILLY SATELLITE—Satisfy Me, Capitol
50	42	2	BILLY SATELLITE—Billy Satellite, Capitol	50	31	17	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
				51	52	5	THE CARS—It's Not The Night, Elektra
				52	59	2	BOX OF FROGS—Back Where I Started, Epic
				53	38	12	ORION THE HUNTER—So You Ran, Epic
				54	NEW ENTRY		FASTWAY—Tell Me, Columbia
				55	55	3	BRUCE SPRINGSTEEN—Bobby Jean, Columbia
				56	NEW ENTRY		KENNY LOGGINS—I'm Free (Heaven Helps The Man), Columbia
				57	56	3	SCORPIONS—I'm Leaving You, Mercury
				58	40	10	ROGER WATERS—5:01 AM (The Pros And Cons Of Hitchhiking), Columbia
				59	NEW ENTRY		NIGHT RANGER—When You Close Your Eyes, MCA
				60	57	19	SCORPIONS—Rock You Like A Hurricane, Harvest

Top Adds

1	BILLY SQUIER—Rock Me Tonight, Capitol (45)
2	DIO—The Last In Line, Warner Bros. (12 Inch)
3	JOHN WAITE—No Brakes, EMI-America
4	GLENN FREY—The Allnighter, MCA
5	PRINCE AND THE REVOLUTION—Purple Rain, Warner Bros.
6	BOX OF FROGS—Box Of Frogs, Epic
7	HUEY LEWIS AND THE NEWS—Sports, Chrysalis
8	LITA FORD—Dancin' On The Edge, Mercury
9	SOUNDTRACK—Ghostbusters, Arista
10	VARIOUS ARTISTS—The Official Music Of The XXIIIrd Olympiad, Columbia

A compilation of Rock Radio Airplay as indicated by the nation's leading Album oriented and Top Track stations.

Radio Pro-Motions

Station: WQYK St. Petersburg (country)

Contact: Bill Jenkins, program director

Execution: Most stations try to get above local traffic snarls in planes and helicopters to cover the problem more adequately. In St. Petersburg, surrounded by Tampa Bay, WQTK has found a novel solution in the form of a highly visible "traffic boat." The 22-foot Bayliner, equipped with all police scanners and transmitting equipment, cruises the waterways updating traffic on land 18 times daily in morning and afternoon drive. Being in the water gives the station a closeup view of the cities' five bridges connecting both sides of the bay, traditionally the area's major traffic problems.

★ ★ ★

Station: RKO Radio Networks

Contact: Larry Jenkins, Exposure PR (818) 841-8140

Concept: See the USA in a Chevrolet

Execution: The Chevrolet Sprint Summer Sweepstakes is a co-promotion involving five West Coast radio stations (L.A.'s KHTZ, San Francisco's KYA-FM, Phoenix's KOOL, Sacramento's KWOD and Salt Lake City's KLCY), Tower Records (in conjunction with the California stations), Circle Records in Phoenix, Grand Central Record Stores of Salt Lake City and the RKO Radio Networks. Listeners are invited to stop in at the local record outlet, pick up a free color poster of Arista's Air Supply and register to win. In each city a grand prize winner will be selected who will receive Chevrolet's newest model, the Sprint, along with an all-expenses-paid trip for two to New York, where they will attend Air Supply's concert, which will be featured on RKO's "Live In Concert" series.

In addition to the hotel accommodations, air fare and night on the town preceding the concert, the winners will be ushered backstage after the broadcast to receive the keys to their new Chevy from Air Supply's Graham Russell and Russell Hitchcock. Twenty runners-up will win a Pioneer stereo headset, a copy of "Air Supply's Greatest Hits" and an Air Supply T-shirt. Additionally, each participating station will have 30 Air Supply albums to be given away in conjunction with the promotion.

★ ★ ★

Station: KGIL San Fernando Valley (AC)

Contact: Bill Supry

Concept: Chili Bowl Five

Execution: Tying in with the new motion picture "Chattanooga Choo Choo" and the Magic Mountain amusement park, KGIL turned an annual chili cookoff into a major station promotion. Co-hosting "Chili Bowl Five," the station broadcast live from the Burbank Equestrian Center, where the cookoff was in progress. Listeners were invited to witness the day-long event, sample the chili prepared by local celebrities and participate in ongoing chance drawings which awarded movie tickets, T-shirts, passes to Magic Mountain and a grand prize of a double date with the co-stars of "Chattanooga Choo Choo."

★ ★ ★

Station: Z-104 (WZYQ) Frederick, Md. (top 40)

Contact: Kemosabi Joe

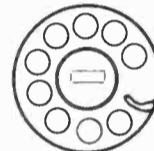
Concept: The Great Bathtub Race

Execution: Known as a "Frederick Legend," last year's race attracted over 10,000 spectators and the largest number of entrants in the history of bathtub racing. Co-promoted by the

Sunrise Sertoma and the staff of Z-104, the event is in the planning stages all year long. The station begins promoting it in the form of posters, print and on-air advertising a full six weeks prior to the actual date. Initial teases include pictures of last year's spectacle, the dates of the upcoming event and large block letters saying "only five weeks away" updated in a similar fashion and repeated often until the week prior to the meet, when a large ad appears saying, "Nope, not today, next Saturday" and mentions what's happening.

Since not everybody is into bathtub racing, the day-long event features dozens of booths containing every food imaginable and other items of interest, as well as several related contests, such as swimsuit competitions, with the first place winner receiving 100 record albums. Other prizes include thousands of T-shirts, caps, visors and frisbees, with the grand prize winner in the Bathtub race receiving \$2,000 cash. As the promo says, "Admission's free. Attendance is mandatory."

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

SHOWCASE

RENTAL CARS

LOS ANGELES/SAN FRANCISCO

BRING YOUR DRIVING GLOVES... YOU'LL NEED THEM!

Alfa Romeo
CONVERTIBLE & GTV-6

VOLVO Turbo

PEUGEOT 505

SAAB Turbo

FEATURES INCLUDE:
SUNROOFS, CONVERTIBLES,
AM/FM STEREO CASSETTE
SYSTEMS, AIR CONDITIONING,
5-SPEED AND AUTOMATIC
TRANSMISSIONS,
LEATHER INTERIORS

RATES FROM **\$3995** PER DAY
INCLUDES 100 FREE MILES/DAY

FOR RESERVATIONS CALL:
OUTSIDE CALIFORNIA
1-800-421-6808
INSIDE CALIFORNIA
1-800-345-CARS

FOR AIRPORT PICK-UP CALL:
LOS ANGELES SAN FRANCISCO
(213) 670-7002 (415) 692-8224
OR CALL YOUR TRAVEL AGENT

Featured Programming

For a better look at what's happening on the British pop scene, we strongly suggest you invest in a call to the folks at **Thirsty Ear Productions** for a copy of "U.K. Buzz," their new "audio" tip sheet.

Featuring chart-topping singles by British bands looking for U.S. record deals, the compilation is produced as a radio show and hosted by the BBC's **John Peel**. It's available gratis from Thirsty Ear, whose president, **Peter Gordon**, is paid by the record labels to market their acts on the not-for-sale package.

"The fee isn't exorbitant," promises **Annie Ammann** of Thirsty Ear. "Don't forget, most of the companies are independent. Say it's enough for us to put it out and do a good job of marketing. Not every programmer has time for the import shops, you know."

The first "U.K. Buzz" shipped last month and featured 11 performances—designed to test market new British groups in the U.S.—including **Fad Gadget's** "Collapsing New People," **New Order's** "Murder" and **Robert Gori's** "Darling Don't Leave Me." It was mailed to 250 college stations and 30 progressive album rock stations, among them **WENX Lynn, Mass., WLIR Garden City and KQAK San Francisco**. A new "U.K. Buzz" disk is due in mid-July.

Thirsty Ear will launch a companion package of sorts in the coming weeks: a sample album of unsigned American bands for distribution to its network of stations. For \$350, Ammann says, Thirsty Ear will press a band's tape and track the progress of the song at college and commercial stations for 30 days. "A&R people tell us they love the idea," she says. "It certainly makes their lives a little easier." The package is called "SCREAM," which stands for "Sampler Containing Really Exciting American Music."

★ ★ ★

Want to speak out against cocaine abuse? The **National Broadcast & Entertainment Committee Against Drug Abuse** is looking for artists to tape spots for its "Drugs Close Doors" campaign. The organization, endorsed by New York Gov. **Mario Cuomo**, is headed by **Don Fass**, president of **Continuum Broadcasting** in New York, whose number is (212) 580-9525 or 874-1325.

★ ★ ★

Westwood One simulcasts "Glen Campbell & Friends" with **Home Box Office** July 16 at 8 p.m. Filmed

Workshops On Marketing Set For Five Cities

NEW YORK—Radio Advertising Dynamics will conduct a series of two-day advanced sales and marketing workshops in five cities, starting at the Doral Inn here July 9-10. The program, titled "Everything You Always Wanted To Know About Buying & Selling Radio," will also play at the Century Plaza Hotel in Los Angeles July 23-24 and at the Hilton in San Francisco July 25-26.

RAD seminars are also set for Chicago (July 16-17) and Houston, according to president **Richard Kaufman**. Registrants will receive a 110-page course book written exclusively for the program.

Kaufman, who spoke last week at the National Black Radio Conference in Houston, can be reached at (212) 225-1515.

at the Center In The Square in Kitchner, Ontario, the hour-long special features duets with **Anne Murray, Kris Kristofferson, Johnny Cash, Mel Tillis** and **Willie Nelson**. It's subtitled "The Silver Anniversary Of The Rhinestone Cowboy."

★ ★ ★

Narwood has rewarded two 10-year vets with promotions. **Ellen Silver**, vice president of programming, has been named executive vice president, and **Dave LeVan**, formerly engineering director, has been appointed vice president of engineering. He's **Ted's son . . . Dan Hudson** has been named general manager of **Selcom Radio's** Philadelphia office. He was national sales manager of **WHN New York . . . KalaMusic**, based in you-know-where, has made **Bob Doll** its new rep and consultant. Doll will market all of the syndicator's formats in unrated markets, baby . . . **HNW&H** has picked up **WLLR Davenport**, whose past reps were the **Torbet** people. You probably already know that they landed **KMGG Los Angeles**.

Rise In Advertising By Computer Firms

NEW YORK—Radio advertising by computer manufacturers and related companies rose to \$37.9 million last year, according to a new Radio Advertising Bureau study.

Heading the list was **IBM**, which spent \$5.38 million in 1983 to market its hardware and software products, according to the study, representing a 200% jump from its 1982 radio budget.

Six other firms spent more than \$1 million in radio advertising last year. They were **Automatic Data Processing**, a service firm, and five hardware manufacturers: **Texas Instruments, Apple Computers, Radio Shack Computer Centers, Kaypro Corp.** and **Commodore Business Machines**.

LEO SACKS



CUTTING THE AIRWAVES—Bryan Adams drops by **CFOX Vancouver** to host its "Morning Mouth Talent Hunt" before going to New York to record his fourth album.

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

July 2, **Fourth Of July Summer Beach Party** with **Motels, Go-Go's, Sly & the Family Stone, United Stations**, three hours.

July 2, **The Producers** with **Jimmy Bowen, Tom Collins, Jim Ed Norman, United Stations**, three hours.

July 2-4, **Great American Summer**, **RadioRadio, CBS**, six hours.

July 2-8, **Roger Waters** part one, **Off The Record Special, Westwood One**, one hour.

July 2-8, **Tubes, In Concert, Westwood One**, 90 minutes.

July 2-8, **Hall & Oates, Star Trak Profile, Westwood One**, one hour.

July 2-8, **Kendalls, Live From Gilley's, Westwood One**, one hour.

July 2-8, **Pointer Sisters, Budweiser Concert Hour, Westwood One**, one hour.

July 2-8, **Crusaders, Special Edition, Westwood One**, one hour.

July 4, **From Britain With Love, The Continuing British Invasion, DIR Special, DIR Broadcasting**, twelve hours.

July 6-8, **Silly songs of the '60s, Don & Deanna On Blecker Street, Continuum Broadcasting**, one hour.

July 6, **All American Rock & Roll Party** part two, **ABC Youth Radio Network**, two hours.

July 6-8, **Top 40 Satellite Survey** with **Dan Ingram, RadioRadio, CBS**, three hours.

July 6-8, **Top 30 USA** with **M.G. Kelly, RadioRadio, CBS**, three hours.

July 6-8, **Jefferson Starship, Duke Jupiter, Rock Album Countdown, Westwood One**, two hours.

July 6-8, **Womack & Womack, Stacy Lattisaw, The Countdown, Westwood One**, two hours.

July 6-8, **Eddie Money, Superstars Rock Concert, Westwood One**, 90 minutes.

July 6-8, **Art Rock, Rock Chronicles, Westwood One**, one hour.

July 6-8, **Bonzo Dog Doo Dah Band, Dr. Demento, Westwood One**, two hours.

July 7, **Ringo's Yellow Submarine, ABC FM Network**, one hour.

July 7, **Moe Bandy, Joe Stampley, Best Of The Silver Eagle, ABC Entertainment Network**, 90 minutes.

July 8, **Big Country, King Biscuit Flower Hour, ABC Rock Radio Network**, one hour.

July 8, **Emerson, Lake & Palmer, Yes, Eurythmics, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network**, one hour.

ACTIONMART

For fast action, use **ACTIONMART** the **Billboard Classified**. Call **Jeff Serette** toll free at (800) 223-7524 (NY residents dial 764-7388).

He's Back! and He's Gotta Smash!

DOC HOLIDAY
and his Soul Survivors

New Release

"JUST MY IMAGINATION"

Dream Machine Records
1621 N.E. 63rd St. Fort Lauderdale, FL 33334
(305) 771-4834

Personal Management Greg Alliers (305) 524-1340
Distributors and Radio Stations Contact:

TOP 50

Adult Contemporary

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
2	1	8	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
3	8	5	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
4	2	12	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
5	6	10	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
6	15	3	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
7	4	11	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
8	9	10	WHEN WE MAKE LOVE Alabama, RCA 13763 (WB/Two Sons/Welbeck/Third Son, BMI)
9	7	11	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
10	14	7	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
11	11	7	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
12	12	9	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
13	13	9	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
14	16	5	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)
15	17	7	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
16	5	12	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
17	10	8	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)
18	21	6	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
19	18	12	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
20	24	5	FAREWELL MY SUMMER LOVE Michael Jackson, Motown 1739 (Stone Diamond, BMI)
21	25	5	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
22	30	2	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCreeed/Music Corporation Of America, BMI)
23	19	12	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell, BMI)
24	27	3	A CHANCE FOR HEAVEN Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)
25	28	6	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
26	32	2	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squwanko/Foster Frees, BMI/Genevieve, ASCAP)
27	33	2	I STILL DO Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)
28	29	6	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
29	22	16	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
30	23	19	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
31	20	19	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
32	37	3	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
33	NEW ENTRY		LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
34	34	3	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
35	35	4	DOCTOR! DOCTOR! Thompson Twins, Arista 1-9209 (Zomba)
36	NEW ENTRY		ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/April, ASCAP/B.V. Pop Songs/Rotterdam, PRS/Dyad/Braintree, BMI)
37	26	6	GOD BLESS THE U.S.A. Lee Greenwood, MCA 52386 (Music Corp. Of America/Sycamore Valley, BMI)
38	36	6	STILL LOSING YOU Ronnie Milsap, RCA 13805 (Lodge Hall, ASCAP)
39	38	16	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
40	39	6	OH, SHERRIE Steve Perry, Columbia 38-04391 (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI)
41	31	10	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)
42	40	16	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
43	41	13	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Colgems/EMI, ASCAP)
44	42	18	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
45	44	3	VICTIMS OF GOODBYE Sylvia, RCA 13755 (Tom Collins/Collins Court, BMI/ASCAP)
46	45	18	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
47	43	16	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
48	46	19	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)
49	47	8	LOVE WILL SHOW US HOW Christine McVie, Warner Bros. 7-29313 (Alimony, BMI/Cement Chicken, ASCAP)
50	48	20	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)

● Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).
● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Managing To Rise

Everyone has heard the Cinderella story about how Gary Stevens went from being the nighttime jock on WMCA New York to the general manager of KRIZ Phoenix halfway through the initial luncheon meeting with then Doubleday president Dave Scribner. If you think you've been eating with the wrong folks, bear in mind that the general rule among management candidates is a well-defined goal system, uncharacteristically free from crisis. Management seems to be the "accepted" or "traditional" career path resplendent with role models and fairly rigid-yet-easily-obtainable mileposts. While candidates from the sales force are still the preferred applicants for most GM positions, at many companies today those from the programming side of radio are considered and even preferred by a growing number of chains.

In 1964, however, that was not the scenario Charlie Murdock faced. Murdock's game plan was textbook type stuff. His first thought was to major in education at the Univ. of Florida. "I decided I'd go into school administration as a means to the practical—a secure good living." The emotional for Murdock was entertainment. Interested in radio since the age of four, he jumped at the chance to work at the college station. "I was still taking the education/administration courses which stressed forming longterm goals in groups of five year plans." Murdock combined the two with his first five year plan, to be a chief announcer at a major station. That accomplished at WRVA Richmond, his next plan was to be a program director. By 25, he was elevated to that position at his hometown station, WQAM Miami, when Kent Burkhart left for Texas.

"Management had always been my longterm goal, and watching Kent work, I knew you didn't have to be the greatest on the air, you just needed to be able to recognize greatness, and more importantly, you had to know how to motivate greatness." With an eventual GM job in mind, Murdock went to dinner with Todd Storz in 1961, and was surprised to find the WDGJ manager slot offered to him.

"I turned it down. I told Todd I didn't have enough sales experience and I'll never forget his reply. He said, 'that's funny, I thought I heard you sell 18 businesses today live on the air in one hour. Besides, if I've got the best product I can always get good sales people to sell it.' I knew it was what I wanted, but I just felt I didn't have the kind of experience I needed."

In order to get that experience, Murdock, who also did afternoons at WQAM, opened "Charlie Murdock Trophies." I'd sell them to all the coaches who'd send in press releases for the sportcast I did. The copy became my leads." The idea for trophies came from a friend in that business, "and it really was a lot closer to selling radio than anyone would imagine. I had to explain to a coach why he wanted to buy something from me that might cost a little more than the item the competition was selling. To do that I had to learn his needs, outline the benefits and even set up cross promotions." Occasionally, on a big order, Murdock would provide his DJ services free for the school's

(Continued on page WN-5)

Visit career day at the junior high school of your choice. It's easy to spot future announcers, the "radio kids." They're the smug ones in the back of the room scoffing at the idea of their friends setting goals and planning a career—if they have friends. Often their only companion is a consuming passion for radio and a dream. But they know exactly where they're going. It goes something like this: "One day I'm gonna work a CKLW," or "I'm going to make it to New York—afternoon drive!" Or even "I just wanna do nights here in

Springfield—man, then I'll really have it made."

Regardless of the specifics, all radio goals share one fatal flaw: They'll be reached in less than 10 years, if they're going to be reached at all. That means most personalities will accomplish their lifelong ambition long before their 30th birthday. When their classmates of a decade ago are just starting to attain initial success, the radio kid has reached the top and run out of visions. He finds himself wondering, "What's next?" For many it's a mid-career crisis of

amazing proportions and, for all, success in the future depends upon a new set of goals.

Interestingly, with all the myriad of possibilities, "life after WABC (or Lucky Keener 13, or the call letters of your choice)" follows four distinct paths: a movement to management; a renewed commitment to airwork; a shift from radio to a related (or non-related) field; or the inability to form a new goal structure. We'll look at the results of all four choices starting with the "non-choice." What happens when you don't know "What's Next?"

Facing the Unknown

By ROLLYE BORNSTEIN
Radio Editor

Ronnie Grant had it all planned. He was going to be a jock in the nation's #1 market. He went as far in the mid-'60s to—upon hearing he'd be drafted—get a job at KOMA, Oklahoma City. He figured since Storz Broadcasting had a policy of re-hiring anyone called to service, he had a fairly good chance of coming back to a more lucrative and visible position at co-owned WQAM, Miami. He figured right. A couple of years later that last brick fell into place and Ronnie reached his dream. New York City. Actually WWDJ was licensed to Hackensack, but to Ronnie, the pinnacle had been reached.

His life from that point contained an emptiness which took him back through Miami's Y-100 and WMYQ, eventually returning him to his hometown in Mississippi where he spent several years in the logging business depressed and alone until one day it dawned on him, "When I got to New York, I ran out of goals. Until then I had always known what I'd be doing next. Unconsciously, I think I tore down everything I worked for so I'd have to rebuild it again."

The rebuilding has taken the form of station ownership in Greenwood, Miss. Set back several months by a near fatal car accident, a more contented Ronnie Grant was able to put his life into perspective once he developed new goals that suited him.

Roby Yonge has yet to do that. At 42, he frankly admits, "I'm bored and I'm not happy." Twenty years earlier the scene was much different. His initial goal as a school kid in Ocala "was Miami. I thought that was it." In 1964, already in Miami, he made it to the number one station. "Then I think I wanted to go to KHJ. The Real Don Steele was my hero. New York wasn't a personal goal," says Yonge who reached WABC there at 25. "But it was the goal. I thought, 'You have to go to New York. You have to have a penthouse.' In my mind it represented the top. It didn't matter about my goals. New York was the thing to do."

Finding himself out of WABC and out of goals two years later, Yonge's energy began to scatter. Brief work at WCBS-FM, and attempts at operating a recording studio which led to bankruptcy, had him seeking solace again in South Florida. Management of an AOR outlet in West Palm Beach lasted six months, and three months on the air at WMYQ in Miami had him returning to New York to try to resurrect the studio business one final time.

Back again in South Florida a pattern began to emerge. Roby Yonge couldn't hold a job. "Y-100 paid me \$250 a week for nearly a year not to work. (Cecil Heffel was in the process of purchasing WMJR Ft. Lauderdale which later became Y-100.) I was going to do mornings when he got the station. I actually only worked on the air there four hours. I then called WMYQ and went back there, and I think the main reason I did that was it was closer to where I lived." Several stints around town were equally transient and often punctuated with bizarre on air incidents often

(Continued on page WN-5)



Top left: JOEY REYNOLDS—On top of the world and on top of the ratings in the '60s; top right: YOUNG YONGE—Roby Yonge, left, in 1965, three years before his move to WABC New York, accepts a gold record with WQAM Miami music director Jim Dunlap who has since gone on to a career in programming and management; bottom left: SEPARATE WAYS—Seen here as budding young disc jockeys on WIL St. Louis in 1961, Gary Stevens, left, has since advanced to the presidency of Doubleday Broadcasting while Danny Dark, center, is now one of Los Angeles' top voice over talents; bottom right: TEENAGE IDOL—Legendary night time personality Rick Shaw, right, seen here in 1967, remains in South Florida. After several related positions, he's returned to radio as program director of RKO's WAXY Ft. Lauderdale. Ronnie Grant, left, abandoned his on air career which culminated in New York to return to his home state to pursue radio ownership.

Renewing A Commitment to Airwork

Statistically the chance of an announcer spending his entire career in an on-air capacity at a major station in a major market is very slim. However it does happen, and if this is a goal, take a lesson from Gary Owens' father. "My parents went through the depression," says Owens, "and my father told me, son, always have more than one job."

Using that advice, a jock will never have to make career decisions on the defensive. When a jock has to act because he has to eat, he's no longer working on career goals, he's dealing with immediate reality and that difference often separates the successful announcers from their lesser known counterparts.

In the case of Owens, diversified interests came naturally. Advancing from the proverbial 'station in the bedroom' beginnings to a weekly gig on South Dakota's KORN, Owens' early interests included "being a cartoonist, performing on television and being a network newscaster." With the latter goal foremost in mind, Owens applied to Don Burden's KOIL in

Omaha and became news director. "When JP Mitchell quit, they gave me the morning show, too, and I had no idea what I was doing technically, so I made jokes about how bad I was, and read the news." Burden was ready to fire him when the high ratings came in, and at that point, competitor Todd Storz got him out of town by sending an air-check to KIMN in Denver.

"I went to KIMN as both news man and disc jockey, and I did, through our affiliation with Mutual, reach my goal of doing network news." KIMN also provided Owens with his first tv exposure through the ABC affiliate KBTU. "I did the kiddie show and came back and did the news. One day I didn't have time to change, and after doing the news in a chicken outfit with the beak over my horn rimmed glasses, I was fired."

Still interested in cartooning and tv, but now with a greater interest in radio, Owens took a job with Gordon McLendon. "At WNOE in New Orleans (owned by Gordon's father-in-law, Gov. James A. Noe), I learned a lot about format radio,

and that background stayed with me to this day. Most MOR jocks don't know when to stop."

Joining Crowell Collier's KEWB Oakland and KFWB Los Angeles, Owens' new goal of going to New York was thwarted when the negotiations between Collier and WMGM fell through. "I was doing cartoons and selling them to magazines, and I was looking forward to doing more with television so I decided, hey, Hollywood has everything I'm interested in, I don't want to leave."

Writing jobs on "Bullwinkle," and "Fractured Flickers" were followed by on camera roles on "McHale's Navy," "The Jack Benny Show" and countless others in quick succession, but Owens remained true to his father's 'more than one job' credo.

"I never quit a radio job no matter how good things looked. Agents are always telling you to do that—like Mort Sahl said, disc jockeys are thought of as used car salesmen—but I never quit." However, Owens did consider his airwork's

(Continued on page WN-4)



Washington Market Profile

By ROLLYE BORNSTEIN

Without a doubt, anything you've ever wanted to hear on the radio has been heard at one time or another on the air in Washington. And that doesn't include all non-broadcast transmission such as government uses (ours and others) and mobile phones which make the city the heaviest radio user in the world.

Confining our profile to the 29 Arbitron ranked stations in the metro survey area, the element most obvious is professionalism. The longevity alone of the local personalities, including several announcers whose on air debuts occurred here just after World War II, is a testimony to the overall stability of the market.

Historically, as well, Washington radio is unique. In the majority of markets, once FM penetration took hold in the '70s, contemporary listeners found themselves abandoning the AM station they grew up with, as top 40 giants toppled coast to coast. Here however, nothing of that magnitude did topple, because in the top 40 arena, nothing of that magnitude existed.

Contemporary

Today three stations battle it out for the top 40 ears—Q-107, WAVA and WASH. The "Q" (WRQX) has been at it since April of '79 when, as WMAL-FM, the ABC outlet abandoned the call letters and mellow rock approach in favor of head to head competition with WPGC. In September of '79, current Q-107 PD Alan Burns took over from Al Brady Law, and under his leadership the outlet has risen to dominance.

The most outstanding element of the "Q" is probably its well orchestrated promotion tactics which have made the facility one of the most visible stations in the metro. It's hard to drive across town without spotting several Q-107 bumper stickers. Concerts, movies and other community events are regularly sponsored by the station. The current on air contest will award a "Summer Of Fun" package including season tickets to Meriweather Post Pavilion movie passes and 107 top albums, to a listener who has previously called in and registered.

With the addition of WPGC's Jim Elliot and Scott Woodside to mornings and the more recent arrival of Dancin' Danny Wright to afternoons, it appears as though Q-107 is laying a bit less emphasis on its "more music" promise, instead stressing the "fun" element. Wright is sounding better than ever with bits such as "News No One Knows"—laugh track and all. Following a jingle which proclaims "It's happening right on Q" you're likely to hear "Hold Me Now" by the Thompson Twins, "Born To Be Wild" by Steppenwolf and Phil Collins' "Against All Odds."

WAVA, on the other hand, rarely reaches back past 1980 and predominantly plays titles released within the last 18 months. PD Randy Kabrich—who joined the station last fall when Doubleday, which purchased the AOR outlet in 1982, abandoned that format—patterned the top 40 approach on "what KIIS-FM (Los Angeles) would sound like if it were in Washington." To our ears WAVA sounds as top 40 should—the jocks such as Mark Mitchell in afternoons and Tom Kent in evenings are personable yet succinct.

The music flows and the pace and energy is constant. Following the top of the hour ID which proclaims "WAVA Arlington, Washington, Virginia, Maryland's hottest hits: all hit 105" we heard "Working For The Weekend" by Loverboy (a ritual that Kent plays every Friday evening leading into his show) followed by a plea for votes for the "hot 8 at 8 countdown," "Sister Christian" by Nightranger and "Love Somebody" by Rick Springfield.

The current promotion is a variation on the "Key" contest with a first prize of a new Mercedes convertible. Other prizes include vacations, car payments for a year and home entertainment centers.

Originally the home of WARL (see country) the frequency became WAVA, named not after Wa.-Va. or even Arlington, Va. rather, after its owner Arthur V. Arndul. Later becoming the city's first all news outlet, WAVA remained in that format until Alex Sheftel purchased it in the '70s and went AOR.

Interestingly, in the early days of top 40, the only station steeped in the format which covered the entire metro was Baltimore's WCAO, fifty miles away. Consequently the market's first rock'n'roll hero was an unlikely candidate in the form of Milt Grant. Grant was anything but hip, but hosting channel 5's dance show from 5 to 6:30 p.m. weekday afternoons he was visible. Brokering the time, as well as radio time for the "Milt Grant Teen Network" he could also be heard weekends on daytimer WPGC and suburban WINX, WEEL and WAVA.

Like Grant, Don Dillard was barely escapable if you liked rock'n'roll 25 years ago. His father owned suburban WDON (today spanish language WMDO, Radio Mundo owned by Lotus) and you heard him on your way to school and on your way home since he did morning and afternoon drive. Don's FM counterpart WASH on the other hand was selling time to anyone who would buy it—including nighttime host Swami Promenenda. The Dillards eventually sold the station entirely to Metromedia and in the late '60s WASH-FM went AC.

The original idea was to put an AM format on the FM dial, and at first, most promotions involved giving away FM converters for car radios so people would at least be able to hear the station. By 1972, though, the FM band and WASH along with it began to take off. Building for over a decade, the move away from the format to top 40 last year surprised both the industry and the

listeners.

Initially PD Bill Tanner claimed the AC format would remain, but one by one, the staff resigned, replaced in part by Tanner's former Y-100 Miami co-workers. Talk around the city was anything but positive as the former WASH staffers were highly visible and well liked (six of them now compete with Tanner-in-the-morning: Bob Duckman at WXTR; John Bodnar, KIX 106; Dave Arlington at W-Lite; Eddie Gallaher on WWDC-AM; Jerry Clark on WTKS; and Walt Starling, the city's well-known traffic reporter, now flies for 'PGC.)

Today as an adult top 40 outlet, WASH seems to be regaining some momentum. Their current giveaway, a million dollars if you say you listen to WASH-FM is ingrained in the listener's mind through constant repetition. "The million dollar sound of WASH-FM" punctuates every break. (What they mention less often is the fact that you also must know the last three songs aired—which can be a neat trick when they don't back announce.) But if the purpose is to generate talk—it's working. Several competitors have mentioned WASH rising dramatically in their in-house research.

From a musical standpoint it seems that Tanner may consider everybody competition. WASH probably airs the widest variety of music as well as the greatest amount of urban product among the top 40 outlets. Tanner's morning show, though somewhat blue, ranks high in creativity. The material is fast paced and Tanner projects an image that's relaxed and easy to listen to.

Adult Contemporary

Perhaps the only move more surprising than WASH's switch away from its full service AC approach was the hiring of former WASH PD Bob Hughes at WLTT. W-Lite, of course is the station that edged out WASH and is rumored to have started all the concern at Metromedia in the first place. Acquired in November 1981 by Gulf Broadcasting, the station had made the switch from easy listening to AC under the former San Juan Racing ownership. During the tenure of Gulf GM Ken Wolt (who as Danny Clayton was one of WRC's more successful PDs during the station's top 40 days) and PD Gary Balaban, W-Lite became Gulf's pride and joy.

Its success is as much a marketing coup as it is a programming victory. Remaining true to the positioning statement "Lite Rock, Less Talk" the approach is reminiscent of an easy listening outlet, with a typical four record sweep including Gilbert O'Sullivan, Alabama, Stevie Nicks and Peter & Gordon.

Departures from that approach are seldom but two of note are Dick Seary's Sunday night program "Music Americana"—the folk music block is number one 25-49—and weekly Threefer Thursdays when songs are programmed in three record sweeps featuring one artist per set.

Until recently, WEZR could have claimed they were "light rock, less signal." With definite reception problems, W-Lite has not had to take the switch of Art Keller's 'EZR from easy listening to AC a year ago very seriously.

Licensed to Manassas, the station, put on the air in 1968, has always had technical disadvantages. A new tower erected this spring was supposed to correct that. Anticipating great change, the station, overseen by national PD Dan Vallie and programmed locally by Chuck Tyler, embarked on a large advertising campaign only to find that in many areas the signal was actually worse.

That now corrected, differences between the two outlets are not striking. "It's EZ 106.7 with the \$4,000 music guarantee," says midday jock Phil Simon who goes on to explain that anyone catching less than four songs aired in a row on WEZR would win the cash.

For a minute there we thought WHUR might have some competition when we heard a set which included Roberta Flack and Peabo Bryson, Stacey Lattisaw, Deniece Williams, and DeBarge, but we were later informed it was a "listeners' choice" set and the winner who sent in her favorite four also got dinner for two. A set of the station's choice included Barbra Streisand, Jimmy Buffet, Culture Club and George Benson.

Should you happen to be without an FM radio, strangely it's still possible to hear WEZR simulcast on WEEL which Art Keller no longer owns. WEEL, a one time top 40 outlet was unable to reach its full potential operated as a country station after the LBJ Foundation purchased it and thus was donated to George Mason Univ. which tried an all news approach until recently. Failing that, the school turned to Keller who sat on the board of directors and asked about simulcasting. WEEL today uses 'EZR's signal as if it were a satellite delivered format, deleting or adding program content or commercials at will.

Different than W-Lite and WEZR, WPGC's approach is closer to WASH's former stance. In fact, their chances of filling that void are excellent. Without hesitation we say WPGC is the most underrated station in the market. The music is right, the personalities are on target, the only thing missing is outside promotion and sadly that will continue to be missing as First Media's corporate policy prohibits outside advertising, such as tv. The problem here is that WPGC is a station rich with history. From its early top 40 days as a daytimer owned by Max Richmond (of WMEX Boston fame) "Tiger Radio" battled the elements (and WEAM) from its location on top of the S & W Car Barn.

Unlike half a dozen other facilities, WPGC never gave up, and

its persistence paid off. Three things caused 'PGC to eventually dominate the top 40 scene: increased FM listenership ('PGC's daytime programming was simulcast on its class B FM counterpart); WRC's decision to leave the format; and PD Harv Moore. After Moore's departure, the station under new owners First Media began to slide.

Nonetheless, listeners continued to sample the outlet hoping for a return of the magic. Well, years later the magic's back but the listeners are gone, and from our way of thinking it's going to take a sledge hammer in the form of tv and busboards to get them back anytime soon. The listener who does stumble by, and in all fairness the station has made considerable gains since PD Al Casey's arrival, will probably be pleasantly surprised.

The morning team of Baker and Burd (Jeff Baker from Providence's WPJB and David Burd of St. Louis-based Clayton Webster Corp.) interact well with each other, with traffic ace Walt Starling, and with the music, which in the hour we listened included Culture Club's "It's A Miracle," "No Reply" by the Beatles, the Rascals' "Good Lovin'," Deniece Williams and Billy Joel.

The ongoing promotion is a take off on liars poker, "The Dollar Bill Game" where listeners with the required serial numbers win \$25 to \$95, and \$1,000 on Thousand Dollar Thursday.

WMAL really belongs in a class by itself. The fact is, it's the number one station in the market and that placement is no fluke. They've got the staff, image, longevity, and bucks to back it up. Format? They are WMAL, and their audience knows it.

Bought by ABC in 1977 from Joe L. Albritton, even stately WMAL took a stab at the top 40 arena producing one of radio's more hilarious battles as sedate jazz host Felix Grant was forced to broadcast live from the "Mighty Mo" Drive-Ins in competition with Johnny Dark's highly successful WEAM "Telequest" show from Topps.

Today Grant continues at the station in the 9 p.m. to 1 a.m. slot playing mostly jazz. The remainder of the day is full service MOR programmed by Jim Gallant. Targeting 30-54, the line-up includes Frank Hardin and Jackson Weaver followed by Tom Gauger, Bill Trumble and Chris Core in afternoons, Ken Beatrice's sports call show, Grant, and Bill Mayhugh overnights.

Using the catch phrase "The number one voice," the current promotion centers around the station's AM stereo status. Heavily into a tv campaign emphasizing the news and information aspects of the station, WMAL also carries the Redskins and Univ. of Maryland football and basketball.

Urban/Black

One of the first things programming people will invariably mention about Washington is the urban influence. Proving the point beyond population figures is WKYS, which while in third place in the winter sweep behind WMAL and WGAY, reigned supreme in double digits last fall. Originally easy listening WRC-FM, the NBC O & O went top 40 briefly in the mid '70s when WRC-AM opted for all news, moving to disco shortly thereafter with the WKYS calls.

Several black oriented approaches including a mellow sound were tried with limited success until Donnie Simpson's promotion to PD in 1979. It was Simpson (who also hosts B.E.T.'s "Video Soul" program) who took the station from also ran to monster. Keeping the desired urban approach and image in mind, his philosophy was "it's the hits regardless of where they come from."

While the station appears to be heavily dayparted, it also presents a consistent image. Simpson's morning show, for instance, finds him warm and personable as he chats about a station baseball game (the team in keeping with the "Kiss" logo is called the "Lipsmackers"), The Jacksons' upcoming tour and the latest in the sports world—which Simpson knows well as a sportscaster for WRC-TV. The music, unlike the more driving sound generally found later in the day, is easy to handle and fits the mood of the moment from Prince's "When Doves Cry" to Smokey Robinson's "Going To A Go Go."

"Going To A Go Go" is a song you will not hear on WDJY, where the concept, according to PD Dan O'Neill, is urban hits. The music mirrors the DC population base, 70% black, but songs such as Duran Duran's "Reflex" do make it to power rotation. Going back no further than 18 months and utilizing a tight playlist with very few ballads, the station, which O'Neill feels is an "urban version of hot hits" maintains a constant upbeat rhythm as it seeks the standard top 40 demos, teens and women 18-24 with a more music approach and elements like "The Capital Countdown."

The move from "OK-100," black-formatted WOOK-FM, to urban "100 Hit, WDJY," which occurred last February, retired some of the more controversial call letters in the town. As WOOK-AM at 1340, the station broadcast nightly from "the goldfish bowl," the window of the original Waxie Maxies at 7th & T Streets, NW. Responsible for building a few careers (Wolfman Jack is rumored to have started there) and perhaps delaying one—Barry Richards was instantly fired for playing Phil Upchurch's "You Can't Sit Down" under Richard Eaton's very sedate "Unity Viewpoint" heard daily in both drive times on all United Stations—WOOK found itself in trouble when the FCC voted to revoke its license for repeated violations, and more importantly facing increasing competition, Unity decided to swap the WOOK calls and format with its Spanish FM counterpart

WFAN. In the mid '70s, the AM license was awarded to a group which took the 1340 dial position gospel as WYCB.

Today, 'YCB competes with another former black outlet, WUST. Perhaps more traditional than 'YCB, on WUST you're likely to hear screaming and hollering and people "getting down for the Lord." Morning man Cal Hackett, who has been with the station for 15 years, is a far cry from WUST's days when former Stax president Al Bell was an air personality there. Back then nights were complete with "Lord Fontelroy Bandy" a Jamaican jive jock complete with accent, the ability to rhyme anything, and a big pink cadillac.

But the real black killer in the '60s was WOL. When Sonderling bought the 1450 class IV outlet and changed its format from MOR (it stood for Wise Owls Listen and featured just such jocks as Milton Q Ford and his parrot Richard) to soul, the black battle was over within 30 days. Put together by Sonderling's Frank Ward along with PD's Dave McNamara and Bill Sherard, the production values, promotion tactics, community involvement and on air lineup of unique personalities were nothing like the inner city had ever experienced. Sonny Jim Kelsey, Hal Atkins, Jerry Boulding, The Tall Tan Texan-Rudy Runnels, Bob Terry-The Nighthawk (probably D.C.'s biggest black jock ever), and Fred Corey agent Double O Soul, even had the white suburbs mesmerized.

Frank Ward's voice of God intro for "First Freedom News," "The last word in music, the first word in news" and a commercial schedule of prestigious national spots (WOL didn't have the orders at first, but to make them sound "big time," spots were dubbed at New York's WWRL and sent down), set them apart from the crowd.

Also losing a license battle, today the station is owned by Catherine Liggins Hughes—a well-known broadcaster responsible for WHUR's "Quiet Storm" during her tenure there as well as the gospel format heard on WYCB. Currently rebounding from ground zero, WOL abandoned its black talk format for an approach that recreates the sound and energy of the old WOL as "The Soul Rocker Of The Great East Coast."

If you've been pining for the return of soul radio, you'll find it here especially at night when the Moon Man and "The More Better Man" take to the air. More Better, a former cab driver turned disc jockey less than two years ago, has one of the best oldies collections in the city and his all night show reflects that fact. With Sponsors like "Ben's Chili Bowl" (an advertiser since WOL's '60s heyday) both Moon Man and More Better Man in part broker the time, making the commercial load at 3 a.m. as heavy as it is at 3 p.m. Among the spots More Better Man weaves his smooth magic complete with requests and dedications for everything from "Come Get These Memories" to "This I Swear Is True" to the Clovers' local hits of the early '50s.

From a donation to Howard Univ. in 1971, WHUR was born. Originally WTOP-FM airing CBS' "Young Sound" before the grant, owners Post/Newsweek saw themselves faced with the Commission of the Nixon era's break up of AM-FM-TV-Newspaper combos, and apparently did not see the future of FM.

Within three years, the station's most outstanding element to date emerged in the form of a night time block called "The Quiet Storm." The tasty soft sound ranging from soul oldies to fusion jazz is a black AC approach heavily dependent on host Melvin Lindsey's ability to pick the music and create the mix. While other outlets have used the name and concept, the total package often lacks the classy feel Lindsey ably builds.

The remainder of the WHUR day, led by morning man Jesse Fax, is more uptempo sporting the phrases "Progressive 96" and "Washington's Best Music."

Country

The one thing that stands out in Bob Cole's mind about the Carter Administration is the rise in country music's popularity during its tenure. Even with the current group of politicals, Cole, who saw KIX 106 (WPKX) to their highest numbers to date before joining crosstown WMZQ and doing likewise, counts such dignitaries as vice president Bush among his regular listeners—a far cry from the early days of WARL.

Licensed to Arlington, WARL (which later became WAVA) was the home of personality Connie B. Gay. Gay the founder of the CMA in 1956, along with local talent Jimmy Dean and other notables also hosted channel 7's "Town And Country Time."

Later, Alexandria's block programmed WPIK-AM and its FM WXRA plunged into the format. But the emphasis there, like WEEL and other suburban country outlets, was on the local community. It was in this climate that Viacom, which had acquired the Sonderling chain and WOL-FM with it, decided on country. Initially dropping WOL-FM's jazz programming and becoming WMOD, a mixture of top 40 and oldies, PD Bill Figenshu was in charge when the switch was made. As the story goes, since WMAQ (Chicago) was the biggest country station at the time, Figenshu adopted the WMZQ calls.

In 1980, Metroplex acquired WPIK/WXRA and transformed the suburban outlets into D.C. contenders as KIX 106 WPKX-AM-FM (a brief fling with "Music Of Your Life" on the AM not withstanding). (Interestingly, throughout several moves and countless staffers, the original WPIK phone number, Overland 3-3000 given out each break on Norm Beasley's top 40 request show—Beasley later became Norfolk personality and station owner Dick Lamb—remains.)

Managed since Metroplex's takeover by Bill Sherard, the current differences between "KIX Country" and WMZQ are not overwhelming. Both have committed serious promotional budgets to the format, with KIX currently taking a more energetic on-air approach to that end while WMZQ prohibits talking over intros and any signs of hype. Both place emphasis on their morning shows, with former KIX morning man Jim London and former KIX evening jock Mary Ball forming the nucleus of WMZQ's offering while KIX, after quickly cutting their losses when attempting to bring Cleveland's Gary D. to prominence here, now features a more sedate and personable John Bodnar, formerly of WASH.

While you constantly hear "The new KIX 106, Ten In A Row," 'MZQ is reminding you that they're no gimmicks "Just Country." The words may be different, but the message is the same. Bod-

nar's show, augmented by KIX veteran newsman Paul Bottoms had him sounding relaxed just weeks into the job, with music including Kenny Rogers, Waylon Jennings, Anne Murray, and Julio and Willie.

London, too, sounds comfortable and Mary Ball is more than a token partner. The only sad note, is the placing of newsman Evan Carl. Hired for his rapid fire, ironic and cynical approach, the newer 'MZQ stance has him performing like a restrained race horse. Musically, 'MZQ reached further back than KIX when we listened with Linda Ronstadt, Patsy Cline, Don Williams, the Kendalls and Conway Twitty.

Oldies/Nostalgia

If you're looking for oldies you can always rely on Extra 104. Licensed to La Plata, former Metromedia vet Bill Dalton, who started WASH back in '68, purchased the station in 1980 with his former co-worker-turned-wife, Sue, and switched the suburban outlet from country. Presently programmed by former WASH personality Bob Duckman, who also does mornings, the oldies you're likely to hear in a half hour include "Heatwave"; "The Happy Organ"; "Hold Me, Thrill Me, Kiss Me"; "She Loves You"; "Lover Please"; "Soul & Inspiration"; "Sunny"; and "Laugh Laugh." And if you don't think that leaves much time for talk, you're right. The music makes the statement.

Even so, the station with bus cards seen throughout the city featuring a "Kilroy" looking character, is highly visible with tv, a hot air balloon, and a schedule of sponsored Saturday remotes booked virtually every weekend.

In the nostalgia arena, Duckman's former WASH co-worker Eddie Gallaher is heard mornings on WWDC-AM. The station at one time had the lion's share of the audience with personalities ranging from Art Brown, who played the organ live while his canaries chirped, to Carroll James, who is said to have played the first Beatles record in America. Moving from top 40 to simulcast AOR, WWDC eventually opted for nostalgia and today carries Toby Arnold's "Unforgettables" format after Gallaher's morning show.

WEAM is also rich with history. When Thoms Broadcasting elected to drop to automated top 40 fare becoming "The New Weam." (WRC's Willard Scott and Ed Walker) the "Joy Boys" did a take off which forever renamed the outlet "The New Stream." Names were a touchy subject at WEAM, where several jocks would be "Jack Velvet" or "Doug Vanderbilt," and so it was that "Johnny Dark" (who kept the name and today programs Baltimore's WCAO) preceded overnigher Dick Dawn as the promo said "It's midnight in the nation's capitol and this is when WEAM goes from Dark to Dawn." Believe it or not, this station for a while had gonzo numbers—in spite of, or maybe because of the mercurial GM Harry Averill who went through so many people it seemed like the "Jock du jour" plan.

Leaving the format in the early '70s, WEAM tried everything, finally settling on the big band approach which was supposed to be dumped when Jake Einstein, took over. Listener reaction was so great, the deal was eventually nixed. Now with the impending takeover by Viacom, it again looks like the format, or what's left of it, could disappear. Viacom makes no statements, but the atmosphere at WEAM is anticipatory. Listening to the midday show we were surprised to find one of the better MOR talents we've heard, only to discover the station is down to a skeleton staff and carries SMN in that time period engineered by sales manager Bob Steinhilber.

AOR

Today DC-101 (WWDC-FM) stands alone in this format. We have to believe Jake Einstein and his staff at the new WHFS (after selling his FM facility to Outlet Einstein eventually purchased Annapolis' WNAV-FM and reincarnated his progressive approach there) would shudder at the thought of being labeled AOR. One of America's true eclectic stations, WHFS can only be described as "free form" as evidenced by its recent screening of "Where The Boys Are" which for all we know, made sense to its small but loyal band of followers.

By comparison, DC-101 is mainstream. Moving from easy listening to automated MOR, the outlet became DC-101, consulted by Burkhart/Abrams, and at one point was programmed by

Here's How The Numbers Look				
STATION	DIAL POS	FORMAT	'83	'84
WMAL	630	MOR	8.0	9.4
WGAY-FM	99.5	easy listening	8.5	8.4
WGAY-AM	1050	easy listening	.6	.7
WKYS	93.9	urban	10.2	8.0
WRQX (Q-107)	107.3	contemporary	6.4	6.3
WHUR	96.3	black	5.9	5.2
WWDC-FM	101.1	AOR	3.0	5.1
WMZQ	98.7	country	3.5	4.8
WLTT	94.7	AC	4.1	4.4
WAVA	105.1	contemporary	4.3	4.3
WWRC	980	news/talk	4.1	4.2
WPGC-FM	95.5	AC	3.3	3.3
WPGC-AM	1580	AC	.2	.2
WTOP	1500	news	3.6	3.3
WXTR-FM	104.1	oldies	2.0	2.7
WASH	97.1	contemporary	3.8	2.3
WDJY	100.3	urban	2.4	2.3
WGMS-FM	103.5	classical	2.3	2.3
WGMS-AM	570	classical	.6	.4
WPKX-FM	105.9	country	3.1	2.3
WPKS-AM	730	country	.7	.4
WYCB	1340	gospel	2.5	2.0
WHFS	99.1	progressive	.7	1.7
WTKS	102.3	easy listening	.7	1.5
WEZR	106.7	AC	1.4	1.2
WOL	1450	black	1.3	1.0
WUST	1120	gospel	1.0	.9
WEAM	1390	nostalgia	.9	.8
WWDC-AM	1260	nostalgia	.8	.6

Dwight Douglas. Current operations manager Don Davis took over in 1981.

With a lineup including the likes of "The Greaseman," Dave Brown, Adam Smasher and Cerphe, this sole surviving AOR continues as if direct competition abounds. Targeting men 18-34, the philosophy is one of consistency. It is Davis' goal to sound like a rock'n'roll station at all times. Consequently artists such as Michael Jackson (who does not display the desired image in Davis' mind) is absent from the playlist. Tying in to appropriate concerts and other events, DC-101 strives to be involved with the listener's lifestyle. That goal is further accomplished through Adam Smasher's uncanny showmanship. Smash is an entertainer and his knowledge of radio is far surpassed by his instinct in marketing. He has packaged himself as a commodity his target audience cannot afford not to buy.

The Greaseman goes beyond entertainer status bordering on cult. Vastly different from "The Greaseman" character he portrayed over a decade ago on WRC, Grease here has found new avenues of creativity. If you are of weak stomach, or in any way easily offended, skip the Greaseman. Bathroom humor takes on literal connotations here. However if you want to hear one of the most brilliant air talents ever to emerge from post-Drake top 40 radio, stick around. His play on words, clever phrasing, shock value and unusual delivery which would have put a license in jeopardy in days gone by, are just the fix his audience is after. Imitators find themselves thrown off the air but there is something mystical about The Greaseman that lets him get away with it.

Hired after a decade at Jacksonville's WAPE, as Howard Stern's replacement, fans at first were resentful, seeing him as a cheap imitation. Undaunted, The Greaseman persisted, and won, sitting in solid first place in the station's target demo, six points ahead of his closest competitor.

The city's first taste of album music came not from an underground FM station, rather suburban WHMC at 1150 licensed to Gaithersburg. Today as all comedy WJOK ('HMC lost its license in the '70s) the signal is even more of a problem than it was in 1968. Back then Barry Richards (who was first seen dancing on Milt Grant's tv show and later went on to host shows of his own on Grant's channel 20 before leaving the city to program New Orleans WAIL) served as WHMC's operations manager and afternoon personality. It was a departure for Richards who had been heard on top 40 and black outlets throughout the city. Nonetheless his five year tenure gave DC listeners a hint of things to come.

News/Talk

If you're coming to the nation's center of news expecting to find a rapid fire top 40 approach to all news reminiscent of Group W's highly successful format, forget it. With no teletype in the background and little hype, Outlet Communications' WTOP, run by VP/GM Michael L. Douglass seems almost above that. With a vast professional staff it's class journalism. Opponents however, feel the CBS affiliate would do better to adhere to a faster rotation of shorter stories.

Known on the air as "WTOP Newsradio 15" the station deviates from that approach only for play by play sports (Orioles, Capitals, Bullets, NFL Monday Night Football, Superbowl and World Series) and Mutual's overnight Larry King program.

At WRC, except for a morning newscast anchored by (Mike) Cuthbert & Co. the emphasis is talk. Local programs throughout the day are augmented by NBC's Talknet at night with weekend topics ranging from gardening to psychic phenomena. Owned for years by NBC which saw the station move from old line MOR to top 40, the network shocked the town in the mid '70s by abandoning that successful stance which saw the likes of program directors Lee Sherwood and Dan Clayton to affiliate with NBC's N.I.S. (the illfated News and Information Service), moving later to talk.

Once again, the fate of WRC is unclear. Purchased by Greater Media which owns WGAY (see easy listening) there will be no formal word on WWRC—as it's now officially known—until the sale is approved later this summer. However, talk is strong that talk will remain.

Easy Listening

Common thoughts that easy listening is a format with a problem have apparently not penetrated the uncommon sound of WGAY. Perhaps the finest example of a well programmed beautiful music station, WGAY is also an engineering accomplishment with probably the best FM signal in the city.

Put on the air in 1947 by John Kluge who chose the call letters because of the bright, happy "gay" music, the station was later acquired by Connie B. Gay, who obviously was delighted by Kluge's call letter choice.

WGAY and its FM counterpart at 99.5 put on the air in 1960 created a beautiful music tradition maintained through its purchase by Greater Media in 1971. Now Greater Media is spinning off the AM daytime outlet and acquiring WWRC.

Managed by Ted Dorf, the music is handled totally in-house by operations manager Bob Chandler who, in addition to 20 years with the station, has produced several of the easy listening cuts heard on the station. Using a tv campaign, the positioning statement "Relaxing 99" and a staff of quality announcers, WGAY has never deviated from its original promise of providing easy listening music. Consequently cover versions are utilized more often than originals.

WTKS (the original WHFS) is more foreground in its approach. Relying on the Providence based Syndicator, Carson Radio Services, the music is fairly evenly divided between vocals and instrumentals and it's not unusual to hear Lionel Richie's "Hello" and "Truly" as the station strives to play the original hits whenever possible.

Licensed to Bethesda, the plan in acquiring the class A FM was to go news/talk complementing co-owned WTOP which explains the 'TKS ("Talks") call letters. Because of the city of license, the stations were unable to co-locate and the idea was aborted. Easy listening was chosen because of its compatible demographic ap-

(Continued on page WN-4)

Shifting From Radio to New Goals

While those who want to go into management or stay on the air have relatively little trouble resolving their "mid-career crisis," air personalities who decide to leave the business seem to experience a very turbulent period; which differs only from those who fail to reach a conclusion and continue in a crisis period for several years by the eventual re-establishment of goal structures and the subsequent effort made to accomplish them.

For **Kris Erik Stevens**, the goal was WLS. By 22, he had achieved what was to be the culmination of a life of work. "When I got there I was so excited I forgot to ask how much they'd pay. Within 60 days I began to wonder what would be next. Everything else seemed lateral at best. WLS was the epitome of success to me. I just decided I'd take advantage of every opportunity that came my way. I'd become number one, I'd do personal appearances. I even made a record."

Prior to WLS, Stevens slid through Omaha's KOIL, CKLW Detroit, WQXI Atlanta and KQV Pittsburgh. "After four years WLS, even with the outside interests, I started to feel bored. I took the standard course and figured programming was next. Went down to Miami to WMYQ in 1973 and the timing was right. I was only there six months when we beat the AM competition. Things were going great but I began to realize I was putting in late nights and long hours to accomplish something that wasn't getting it for me. There was a time when I lived, breathed, slept and ate radio, but when that feeling passed, I couldn't make it come back. I liked some things about programming but I knew I'd make more money if I went back to Chicago."

On the air at CFL the opportunity to work in a major motion picture filmed in Chicago came up, and Stevens realized his radio days were over. "I drove to L.A. minus a gig, ready for the experience, the unemployment lines, the acting lessons. In many ways it was very difficult. Here I was, used to making heavy dollars, and the one thing I didn't want to do, was the only thing I could do. I had no choice, I had to go back on the air."

"I got a job at KKDJ and was doing commercials on the side for fast money when somebody said, can you produce it, write it, record it?—I could, and the moment I came up with the idea of doing production for other people, I found my-self again. I became master of my own destiny."

"In the beginning, people started asking to use my equipment, and after renting it out on a small-time basis, I decided I could promote that. I got on the phone and called every agency and client in town and said, 'I've got this great studio in a closet in my apartment. It doesn't look too good but the sound is tremendous, and if you want to save money . . . We got May Company, Zody's and Robinson's. I found a guy at Radio Shack who knew about maintenance, and we were in business. Today he's the chief engineer at Westwood One."

Stevens continued to amass voice over clients as well, "and in 1975 a guy came to me and said, hey, we ought to do one of those syndicated shows." The 12 hours of Christmas was sold to Westwood One, the first of many specials Stevens wrote and voiced. "I'd never written a show in my life before that," he now admits. While he continues to produce daily and long-form specials, he draws the line at marketing them.

"I know my limitations. I don't

have the expertise or time for that. I look at my business as four things: voice talent, studio rental, syndicated production and creative services—conceptually taking a spot from start to finish, copy, jingles, production, voicing.

"I instinctively knew not to put all my eggs in one basket. I developed a lot of related goals and I keep developing more." In many ways, the initial break with radio was done in self-defense. "I didn't want to keep moving. I thought if I played another Bee Gees record, I'd throw up. I wanted to grow up, and I did not want to be on the air. Business intrigued me. I went to the local bookstore and bought a book on how to run your own business. The negotiation and promotion intrigued me. I couldn't do enough promoting, and I didn't know how to take no for an answer."

Stevens' prescription for success includes, "believing in yourself, setting new goals all the time and shooting straight. People have got to like you and believe in what you say. You've got to meet people, be outgoing and above all persistent."

Unlike Stevens, **Mark Elliott**, one of L.A.'s top voice over people, never dreamed of WLS or any station. Out of high school, and out of the service, "my dad set up an interview for me at a local factory, and on the way to the interview, I decided I didn't want to do factory work. I remembered a guidance counselor at school told me I should do something with my voice so I thought I'd try the big rock'n'roller, KCRG."

On the way to the studios that morning, Elliott passed K-PIG, a 250 watter above a bar, walked in and was hired for the overnight show. From there stints at KCRG, Des Moines' KIOA, Cleveland's WKYC, CKLW Detroit, and KFRC San Francisco ensued before Elliott wound up at KHJ from 1970 to 1977.

KHJ was never really a goal. In fact the primary goal in Elliott's career was leaving the business. "When I moved to L.A. I thought I'll do this a little while longer, then I'll go to law school. I guess I'm a believer in karma, I've gone where life has led me. I did not have any real goals."

In the spring of '77, through a contact made by Elliott's girlfriend, he was put in touch with a producer "who told me he had no use for my skills, whatever they might be. I asked if I could check back with him and in an uncharacteristically aggressive move I called him every day."

The contact led to voice over work for "Smokey And The Bandit," "Star Wars" and "The Goodbye Girl." As luck would have it, all three movies were enormously successful "and I had my little toe in the door." Leaving KHJ in the summer of '77, Elliott's first impulse was to find another radio gig. "I resisted that for reasons I still don't understand, but I certainly am glad I did." By fall, he had an agent and a national account, Lincoln-Mercury.

"I still look back at that time and I remember the rush I'd get when I found I'd gotten a job from an audition. I knew I had finally found what I was looking for. The nice thing is that unlike radio, there is no time limit. I listen to WOLD and think there but for the grace of God—in voice over, once you've established yourself, you can be around as long as you choose to."

While Stevens, like many voice talents, found a radio background to be a hindrance, Elliott sees the

experience as a mixed blessing. "You have a feel for time actors don't have, you have the ability to read cold, but you also tend to get locked into one sound, and one image. It took me two years before people stopped saying, 'Now don't give us your disc jockey read.'"

Michael D. Hanks (Buster Bodine from WNAP Indianapolis) is an up and coming voice over talent. Following on the heels of his older brother, Chuck Riley (WIBC Indianapolis), Hanks is making a name for himself. But, unlike Riley, for the most part happy with his very lucrative decision to leave day to day air work, Hanks, who came to Los Angeles after a stint as a programmer, sees himself somewhere far in the distance, back on the air.

"I went into programming very naively. My goal was to take that creativity I developed on the air and spread it to the rest of the station. I didn't realize that on the air I operated in a totally sheltered environment. In programming, politics and reality kept getting in the way, destroying the fantasy. The bottom line was I hated it. I just wanted to do my show."

"Originally, voice over work was to me not a goal but a sideline. It's turned out well, I get satisfaction from it and I'll keep at it for the foreseeable future, but honestly I've never lost the lust to be on the air. One day I'll save enough money to buy a radio station, just so I can bring back the fun."

For **Bob Kingsley**, the fun started off the air. "When I hit 30 it began to get boring," says the host of American Country Countdown about day to day airwork. After stints across the Southwest and programming gigs at L.A.'s KLAC and KGBS, Kingsley "started to wonder what I was doing to do. I programmed a daytimer for three months 'til I realized that was a waste of time, did a midday country show on KFI, and when that was over I got a call from Drake-Chenault, which was putting together a country format."

Kingsley freely admits proximity and luck were his only assets regarding future plans. "I had no goals, I was out of work and this came up." Proximity again paid off a year later when Tom Rounds called on Kingsley to replace Don Bowman, the original host of American Country Countdown.

"It's been wondrous," says Kingsley of both jobs, which he still maintains today. I found it's exactly what I want to do. I have never had the desire to go back on the air. I never found that as creative as the freedom I've had in developing special programs. For the first time, I've got goals and that's to do just what I'm doing and more of it."

Tom Adams, too, was looking for creativity when he left radio. His gag sheet, "The Electric Weenie" was an offhand suggestion from one of his program directors—Lee Sherwood. Started in 1970, Adams, who started radio after driving a Pepsi truck at the age of 28, was secure enough in 1976 to leave WIOD Miami. "It's not really a big money maker," he says of the sheet from his home in Hawaii. "But it's allowed me to be creative, pay a few bills and work at my real goal. I'm a month away from opening up my own station and that's what I've been striving for for 30 years in this business. KLN1 1380. My goal is to be my own boss. I don't even care about the money. I just want to spend my days entertaining people, answering only to me and my listeners." Adams, whose air stints include KUDL Kansas City, KEEL Shreveport, WNDR

(Continued on page WN-5)

Renewing Airwork

(Continued on page WN-1)

effect in planning his next move.

"In 1962, my commercial agents told me I could better myself if I wasn't on a rock'n'roll station. The industry respected those numbers but they didn't listen." Owens made the switch to Gene Autry's MOR powerhouse, KMPC. Besides the increased national voice over business, Owens came to the attention of the creators of "Laugh-In." Since then his interests have grown to include numerous talent residuals, real estate and business holdings as well as a tv sports production company and more.

Even so, it was within weeks after Owens and KMPC parted company in 1982, as the station briefly adopted a talk format, that he signed a lucrative contract to do mornings on KPRZ. "Money is part of it, don't get me wrong; if there wasn't much money in it I wouldn't do it, but beyond that, it's the creative spark I still feel from radio. The immediacy, the challenge of seeing how many ways you can lead into the same spot where it still sounds funny. Each day it presents me with a little something new to work with."

Like Owens, **Wink Martindale**, who recently returned to KMPC, enjoyed a long-running tv stint in addition to an interest in a California restaurant and a chain of businesses in his home state of Tennessee. WWDE Norfolk's morning personality **Dick Lamb** has perhaps the strongest job security in the fact that he owns the outlet, but business plans sometimes go awry. Take the case of WCII Louisville morning man **Bill Bailey**.

Bailey, for years the top rated jock on WAKY there, decided in 1976 to hedge his bets. Since he had an interest in painting, he planned on broadening that to include a service to paint houses. Securing a truck and a name for his business—"DaVinci Originals," Bailey bought time from his employer. Unfortunately, his commercials were so hysterical, listeners perceived them as just another bit and the business never got off the ground. Additionally, the hell-raising irresponsible caricature of himself he created on the air was not compatible with the type of guy most homeowners would want to paint their houses.

For WGN Chicago afternoon personality **Bob Collins**, security has been found in a lifetime spot at the Midwest MOR giant. After programming Tampa's WALT and Bartell's WOKY Milwaukee and WMYQ Miami, Collins "got to the point where I couldn't play one more Bobby Sherman record. I was PD and doing the afternoon show on WOKY, 32-years-old and wondering how long could I be a rock'n'roll disc jockey?"

After examining his goals, "I decided I didn't want to get off the air. The challenge and fun are still there for me." While his WGN contract prohibits him from doing voice overs, Collins is satisfied. "I'll never leave. Perhaps one day I'll move to mornings, but my long-term goal is to continue on the air, bettering myself."

Those were exactly the sentiments of **Robert W. Morgan** when he made the move to KMPC Los Angeles. "Originally my goal in college was to be the number one morning man in L.A. When that happened, (at KHJ in 1969) I got real empty. I thought 'is that all there is?' It took me a year to find out what was wrong and then it finally dawned on me, I've got nothing to fight for anymore." Deciding

that an on-air career was in itself the goal, Morgan attempted "to go to an MOR station for longterm stability, plus I was tired of reading liner cards. I went over to KMPC and the GM told me I didn't have any MOR experience." At that point WIND Chicago made an offer which Morgan, in an attempt to gain the necessary MOR experience, accepted. "Stan Spero (the KMPC GM) listened and eventually hired me."

The goal, like Collins', "was to die at KMPC. I realized the only security is in a bank account or the ability to perform. I got out of top 40 radio because I didn't want to outgrow my demographics." What ironically happened was the opposite. With the new nostalgia format, Morgan found his demographics outgrowing him. "The real problem," he jokes about the music he has been playing for the last few years, "is that the only way you can get payola out of these people is to sue the estate."

"It was great working for Gene Autry though. His legend permeates the building. I still think it was one of the best decisions I made, going there." The decision, however, did not center around mornings. For several years, Morgan remained a utility and weekend announcer while waiting for the morning slot to open up. In that time he was quick to seize the opportunities that came his way, including two long-running syndicated programs "Special Of The Week" and "Record Report." Since then, he has picked up much national voice over work, including his spot on the nationally televised "Solid Gold" program.

While many of his peers have been unable to return to contemporary radio, Morgan's recent transition to Magic (KMGG Los Angeles) has been a natural one. Like Owens, Morgan credits adherence to a format. "I learned a lot of good basics from top 40 radio, but I never did a strict top 40 show. Maybe that's because I was never really stylized."

Morgan answers quickly when asked "What's Next?" "I'm going to sit here and play records until my daughter's out of high school (she's 10), then I'm moving to the California Delta and buying a half interest in a little restaurant there, 'Wimpy's,' and that's where you'll find me."

Profile

• Continued from page WN-3
peal (the same stance Greater Media is expected to take with the WWRC / WGAY combo) and since the call letters appear just below those of WTOP in the alphabetical Arbitron listings, the station remains WTKS, regardless of the fact that talk is scarce.

Classical

The format is often relegated to some listener supported group, and indeed there was a time when WGMS-AM-FM owner RKO, planned to abandon the format in favor of top 40. (Paul Drew even moved to town, but ultimately listener protest was so strong the idea was scrapped). Unlike most such facilities however, WGMS scores ratings and sponsors more easily than a number of mass appeal programmed stations.

In fact, the last million dollar call we heard on WASH-FM went to a guy who wasn't going to leave WGMS—not for any amount of money.

Managing to Rise Up the Ladder

● Continued from page WN-1

record hop.

Putting that "consultant sell" to work in a radio setting, Murdock spent his vacation time in New York going on national sales calls with Blair Radio, WQAM's rep firm. "It wasn't really any different than local selling. Often a national order was accompanied by a merchandising request. But where local personalities often go on local calls, rarely did a local jock or PD make calls with the rep, so it paid off.

"My goal was to try and develop a bag of tricks which could solve any problem. I was working with three areas of expertise: promotion and publicity; sales merchandising; and on air product and personnel. Ironically, none of those directly netted Murdock that first GM position. Kent Burkhart, then with Jupiter Broadcasting's WQXI Atlanta, recommended him for that slot at co-owned WSAI Cincinnati.

"The challenge there was how to offensively rebuild a station that had fallen to second place, and I had that experience at WQAM when Bud Connel cleaned our clocks with "Fun Radio." The plan there, as in Cincinnati, was community involvement. Rock stations then weren't usually involved that much in the community, but we made 96 personal appearances in 90 days and that constant contact brought us back up. So WSAI was interested in me for my community involvement, programming knowledge and promotional abilities, not particularly any sales experience."

From that point, Murdock's five year plans took him to VP/GM of WLW, president/GM and a principal owner of the outlet, to his current place as president of MPI, Murdock Productions Inc., which produces products for national cable networks available on a barter basis. In 1983, he again assumed the partial ownership of WLW and its FM counterpart WSKS, although the day to day operation is left to others.

"Perhaps the most important things I learned in putting together the WLW deal were financial. I had not been face to face with things like earn-in equity, cash flow projections, historical data bases." The investment seminars which prepared him for the WLW takeover likewise formed the basis of his other interests. "When I went out on my own (with MPI) I had the background and ability to know what I could accomplish from a business standpoint."

Shifting From Radio to New Goals

● Continued from page WN-4

Syracuse, WPDQ Jacksonville and WQAM Miami, among others, is noticeably bitter at the lack of creativity found in radio today. "I guess I've got something to prove to a few consultants out there."

Consulting is also an option for programmers looking to expand their horizons, as is television. For WSM Nashville afternoon personality Pat Sajak, the fact that co-owned channel 4 had a booth opening which included weekend weather subsequently led to his hiring as full time weather man at KNBC-TV 4, Los Angeles, a post he vacated a few years ago when signed to host the game show "Wheel Of Fortune." "I sent a tape to an agent in New York. The next thing I knew, KNBC called. It was that simple," once he recognized the opportunity available in WSM-AM-FM-TV's cross ownership.

For Ted Quillan, the philosophy was, and still is, "one day at a

The financial aspects didn't concern KUBE Seattle GM Michael O'Shea initially. Like Murdock, the decision to enter management was a logical progression. "While I was at KVI (Seattle as PD) I began having desires of being a GM, but I thought that for a programmer to get into management he'd have to springboard from a big radio station." Consequently, O'Shea set his sights on co-owned KMPC. He achieved that indirectly, being named group PD for the Golden West chain, a position that gave him industry visibility and insight. "I had looked at the GM job with a certain mystique, and it wasn't until I was on a peer level of income and respect with the GMs in the chain that I saw it was basic. I spent a great deal of time with each of our properties, especially with the sales managers, and for the first time I saw the big picture."

The move netted O'Shea an offer to manage First Media's newly acquired Seattle property, KUBE. Like Murdock, O'Shea points out the business knowledge gained. "It has prepared me in many ways for my future goals. For the time being, I want to stay here and continue to take the station to greater heights, but down the road, I keep remembering the six letter word that Joe Amatore taught me. *Equity* is where it's at."

For Frank Ward, plans and experience played a small part in his initial rise to management. "In 1960, Robert Rounsaville put WFUN on the air in Miami. Bud Connel consulted the station, I was PD, and at that point I began to realize the average PD knew about 10 times more about the radio station than the average GM, so I decided to be a GM; besides the hours were better, I thought." Before Ward could contemplate how to make such a move Mike Joseph, who consulted WINZ across town, convinced owner Rex Rand to hire him, solving two of Joseph's problems. It took one of the best PDs in the country out of the market and it put a programming oriented GM in charge of WINZ.

From there, the management of WVON Chicago, WWRL New York and WOL Washington ensued as he pioneered what has become the urban format and, by 1970, Ward, whose air work dated back to the early '50s in Buffalo (he's cited as a major inspiration by Joey Reynolds, Gary Stevens, Jim Davis, Dick Purtan and dozens of other well known air talents from the Western New York area), found himself in a

time." A stint on his hometown station eventually led to his hiring at KFWB Los Angeles. Innocence and an AFTRA strike claimed the young overnigher's job, a firing which only led to bigger things, three years at KRLA. "When they lost their license and I was out, I thought, 'Where am I going, what's gonna happen,' and two guys from Las Vegas convinced me to come to KORK. That lasted a few years, I got into gambling, I seemed to be on a treadmill to oblivion. I was too busy doing what I was doing to wonder where I was going." Back in Southern California for a few years at KEZY, KFOX and XPRS, Quillan again returned to KORK. "The agreement was, 'if you'll teach me management I'll do afternoons.'" Quillan subsequently started the successful advertising agency he's operated for the past 10 years. "But I'm a talent major and a weak business minor."

"I've made enough money to buy

position to buy Columbia, S.C.'s WXYR, which he owned and operated for 11 years, buying WROD in Daytona Beach and WCOB in Marietta, Ga. in 1981. "What I found out was I could not work any harder in a major market than I was working in Daytona," yet the returns would be significantly greater in a larger city. Selling all three at a handsome profit, Ward says, "I would be interested in owning again, by forming a general partnership, but I can't afford to be in the markets I need to be in alone."

Today, as senior VP of Weeks Broadcasting, which owns WSPB/WMLO Sarasota, Ward sees the future as "coming to peace with yourself. We're not a nice industry in many ways. We use people. Pension plans are almost unheard of. I guess I'm looking forward to growing old gracefully."

Perhaps the hardest transition to management is the one made within the confines of a given station. It is almost unheard of for a copy boy to rise to the ranks of general manager at a particular outlet without detouring through the land of sales, but that's exactly the background of KYW Philadelphia VP/GM Nelson Cohen.

Elevated to news reporter, news director and eventually executive editor (Group W's all-news version of a PD), Cohen was faced with a tough question. "Will it be total management or do I still want to hear my name on the radio? I didn't see myself as a GM initially. I always thought I'd be some kind of network anchor, maybe television, but (VP/GM) Warren Maurer was very encouraging. I started to think it might be time for something different and he said, 'Nelson if you're going to go for it, you've got to be prepared. You know everything about news, but you don't know everything about broadcasting.' I started to go on sales calls, got involved with promotion, our advertising agency, and I decided I was going to go for it."

Cohen felt no difficulty in outliving his copy boy image. "Sure, some people remember me that way, but the only way you can break out of the mold is to succeed at the next level. I've given some identity to each job different from the person before me." Like many programmers-turned-managers, down-to-earth honesty in discussing his background, adherence to goals, a solid foundation and excellent people skills have separated Cohen from many of his former co-workers.

my own station and I may do that. Finding a property and running it would be a dream come true. I want to go back on the air. My voice is better, more mature that it's ever been, and there's a deep yearning to come back to L.A. If there's somebody out there who wants me and my talent, I'm open to all options. Being on the air was lot of fun, but what the hell, I'm a survivor. Maybe it is time to come back, though. It's been on my mind a lot."



Facing the Unknown

● Continued from page WN-1

fueled by alcohol which led to Yonge's immediate dismissal.

"Subconsciously, when I'm not happy or I'm tired, I have an automatic mechanism that makes me screw up. It always happens at the right time and it's always the same. My trick has been to get drunk and they'll fire me. You know I could be a radio drifter, but I don't want to leave town. I don't know what I want to do."

Miami not only holds Yonge's best radio memories, but its familiar surroundings have formed a protective comfort zone from which he continues to operate, trapped in the memories of his past and trapped by financial success.

The lucrative income Yonge makes from his steady voice-over account is a mixed blessing. On the surface it's salvation, however it is also the reason Yonge has yet to be forced to come to grips with the key issue of his life: lack of direction and goals.

"I have this recurring dream. About being in the control room on the air and suddenly there are no records. Every cart in the place is gone... Goals, I sure as hell don't know. The only higher market than New York is Iceland—and I have so much to out-live. I was driving through Tampa and saw two street signs, Scott and Saxon, and I thought, hey, that should be my name, Scott Saxon. The talent's still there, maybe relative anonymity will work. For a while I thought one thing about radio; you can always read news. But these days they're using younger, more energetic kids."

"Maybe I can start a radio station for old announcers. It doesn't have to actually be on the air. We'll put up a tower, have nice graphics on the side of the building. Find groupies to wait by the front door. Hire secretaries to write hoards of fan mail with everyone's name misspelled properly. Of course, we'll supply jingles..."

"I'm confused. I'm overwhelmed by all I've done. Here I sit surrounded by hundreds of airchecks, ghosts of my life past. Last year I put up a Christmas tree and set out all my cards. My housekeeper was impressed by all the big names. I didn't mention they were 15-years old. Maybe at this point in my life I'm supposed to sit back and contemplate my accomplishments—that's all bull, isn't it?"

Roby's personal goal pinnacle was probably reached in Miami. It's likely his mid-career crisis dates back pre-WABC. As he says, "New York was someone else's goal" that he was living "because it was the thing to do."

Joey Reynolds followed a similar path. After his WKBW Buffalo heyday, equally successful stints included Detroit, Hartford and Philadelphia. "When I left Philly I was no longer interested in radio. Everything was changing. I opened a production company in self-defense. I was angry. I had a lover's quarrel with radio. I wanted to do so much

more for AM. I thought it did not have to die. I wanted to be on the air, entertaining, but that wasn't where programming was heading."

After the production company folded, Reynolds returned to radio management and consulting until an opportunity came up to join 20th Century Fox. "I started to live my life according to someone else's plan. I was starting a family, so I felt I had to join the corporate ranks, become secure. But I wasn't any good at that." After a stint as president of Wayne Newton's company, Reynolds began to reform his goals. "The most important thing I learned from that period was to stick to your guns, be firm in your own convictions. I did the tv/radio simulcast (at KOA Denver in 1981) and I loved it. Today I have a firm set of goals. I want to have fun on tv and I still want to fool around with the radio medium. I say 'fun' and 'fooling around' because that's what works. I guess I'm back to my original goals which center around the fact that I'm an entertainer."

Relying on someone else's game plan, as did Reynolds, and depending on luck are the two biggest pitfalls in career planning. The problem with luck is that you can't count on it, and you can't control it. In essence, in both cases, you cease to be master of your own destiny.

For ABC Watermark president Tom Rounds, however, the flexibility inherent in the lack of a cohesive game plan may actually have led to his ascent. "I've been having a 'mid-career crisis' my entire career," laughs Rounds who accepted a radio job when he couldn't find one in tv. The medium suited him well and initially he set his sights, "on owning a station by the time I was 30. But at 30, I was PD of KFRC and having so much fun. That was the '60s in San Francisco, and you didn't set goals. Eventually though, working with that format became so far away from the reality I knew then, my goal was to get out of radio. It was easy to be idealistic." Involvement with the Miami Pop Festival ultimately led to the development of Watermark. Initially run by five people headed by Rounds who saw his role as mostly creative, Watermark grew to a multi-million dollar entity recently purchased by ABC.

Catapulted into corporate management, and netting a portion of the profit from Watermark's sale, Rounds admits that "even without a defined goal system, it was always quite clear what to do." From that standpoint, Rounds never did experience the emotions of a mid-career crisis. But now, the answers aren't so apparent. "I'm not at all unhappy about where I am, and I'm not thinking about changing my role, but looking ahead I don't know what my future plans will be, and I don't know quite what to do about it." It is likely the decisions made by Rounds at this juncture will affect the remainder of his career.



Robert W. Morgan

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All editorial by Rollye Bornstein; All photos courtesy of Rollye Bornstein.

Retailing

Loyalty Enters Videotape Market Chain Buyers Report Change In Consumer Attitudes

By EARL PAIGE

LOS ANGELES—Buyers at various large record/tape chains claim they face markedly shifting market conditions that are altering the way they buy blank videotape. Where not long ago price was a dominant criterion, now other factors are equally important, according to a Billboard survey.

A totally new factor in the blank videotape market is brand loyalty, or customer "call-out" as it's known in blank tape marketing jargon. The influence of "call-out" is so strong that it impacts significantly on other factors.

Buyers surveyed point to strong institutional advertising campaigns as a chief reason for the gradual development of brand loyalty in blank videotape. "Call-out" has been a sine qua non in audio blank tape for a long time, however.

There are other reasons cited for higher brand recognition. At 13-unit Harmony House in Detroit, buyer Lloyd Welch says, "People are not as budget-minded" as they once were. He adds that word of mouth counts, too.

For those VCR owners with audio

Benefit Sale For Disk Jockey's Jim Gallagher

LOS ANGELES—Terry Woodward of Videoworks/Waxworks in Owensboro, Ky., has rented the 6,000-seat Sports Center there July 6-7 to stage a "saleathon" for Jim Gallagher, operations chief for the 28-store Disk Jockey Records chain.

Gallagher is currently a patient at Moffitt Hospital in San Francisco, where he is undergoing a series of brain operations which will keep him there for more than two months. Woodward and his general manager, Larry DeVuono, are soliciting merchandise for sale and prizes during the two-day event to raise funds to assist Gallagher.

Both Woodward and DeVuono are also seeking volunteers from their own firm and the industry to work during the two-day giant sale, which will offer more than \$100,000 in merchandise, ranging from video software to records, tapes and accessories.

In addition, Woodward has enlisted the aid of his brother Norman, who operates two Waxworks stores in Owensboro.

experience, brand loyalty (and dissatisfaction as well) carries over into blank videotape, according to several buyers, among them Jerry McBrayer of 32-unit Record Factory in San Francisco.

McBrayer sees a beneficial audio market "fallout" for Maxell and TDK for the chain, but has yet to add Fuji in audio and found that Denon "did not sell" (the latter line has not added videotape). He says there are so many relative factors that a broad product line for a given brand is no guarantee by itself; Denon, for instance, has strong boosters among some Record Factory store managers because of its Compact Disc connection.

Buyers very seldom say they are carrying both blank audio and video in every single brand. But a relationship between the two is often critical.

At 34-unit Licorice Pizza here, advertising director Randy Gerston describes an overall SKU determination as "a quality line, with strong national advertising, a generous amount of local co-op and packaging." To this, however, he adds such factors as Maxell's store staff seminars and "all the graphs and data we get from Memorex."

Related to the national institutional campaign is Licorice's newest addition, Scotch. Gerston says a customer contest helped persuade buyer Steve Fierro to add the line. The chain, however, has added Scotch in just the T-120 and L-750 video formats so far.

Buying decisions multiply for large national chains like Camelot Enterprises, with 150 units in 27 states, indicates buyer Mike Stephenson. Individual managers may add brands at their discretion, but chainwide promotions, held every month, require continuity.

To an already wide brand selection in blank videotape, Camelot is considering adding Maxell and Fuji, since both brands are performing so well in audio. However, in high grade, Stephenson is stocking just two brands, with pricing around \$8.98.

With low price leaders still important, the swing to high grade video formulations, and the still embryonic market for video "hi-fi" grades, add exponentially to SKU pressure, according to Stephenson and other buyers. Stephenson says he only has slots for high grade in two lines.

That price alone is less important is indicated by Stephenson's mention of standard T-120 and L-750 tapes "stabilizing around \$6.99."

Price often relates to competition in a market, says Welch. But to point up the wide continuum from the under-\$5 T-120 price seen in Detroit to demand for costly "hi-fi" videotapes,

he says he has just ordered his first "hi-fi" product.

Harmony's brand lineup in blank videotape is wide, from BASF to SKC, which Welch uses in a T-120 price battle, to Sony, Memorex, Maxell, PD Magnetics, TDK and Fuji. The latter are two now represented with "hi-fi" stock.

Welch, like other buyers surveyed, is being "romanced" by the onslaught of new brand entries. "Kodak was the one that really struck us—the advertising power, the strong brand name and the media connection between photography and hi-fi. I like the yellow color's impact, too."

NARM Advisory Committees Set

NEW YORK—This year's National Assn. of Recording Merchandisers (NARM) advisory committees—covering independent distributors, retailers, one-stops and rackjobbers—have been set, with chairmen for each selected by Noel Gimbel, president of the association.

"The committees represent a broad spectrum of operations, including both small and large companies, from different sections of the country," says Gimbel. "These members contribute to NARM through this involvement. The board of directors takes their input and acts on it."

Chairmen for the committees are: Tony Dalesandro of MS Distributing, independent distributors advisory committee; Bill Golden of Record Bar, retailers; Patricia Moreland of City One-Stop, and Jerry Hopkins of Western Merchandisers, rackjobbers.

The independent distributors committee will hold its meeting on June 28 in Chicago at the Hilton O'Hare Hotel, when a final decision on the dates and site for the Independent Distributors Conference will be announced.

Aside from Dalesandro, the independent distributors committee is composed of: Dennis Baker, Action, Cleveland; John Cassetta, Alpha, New York; Billy Emerson, Big State, Dallas; George Hocutt, California Record Distributors, Glendale; Steve Marmaduke, Western Merchandisers, Amarillo; Bill Norman, BIB, Charlotte, N.C.; Ron Schafer, Piks Corp., Cleveland; James Schwartz, Schwartz Bros., Lanham, Md.; Bill Shaler, JEM, Reseda, Calif; and Jerry

LA COSTA GET-TOGETHER

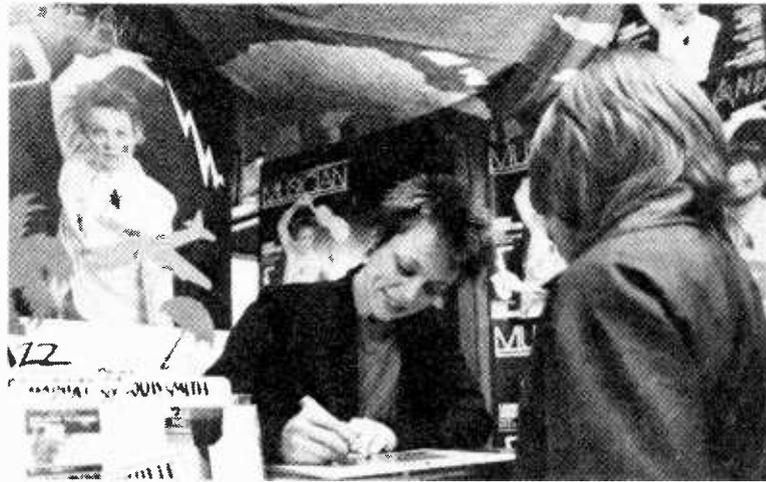
VSDA, Studios: 'Healthy' Confab

LOS ANGELES — Long-range mutual goals—especially bar coding of product—were among the topics discussed by retail and supply representatives at a recent Video Software Dealers Assn. (VSDA) meeting at California's La Costa Spa.

The June 20-21 committee meeting, which drew 25 participants, including representatives from all major studios, was described as "healthy" and without polarity by Mickey Granberg, executive vice president of VSDA.

However, the subject that has split dealers and studios—the so-called "First Sale" rental legislation issue—was discussed, although Granberg reports that it wasn't a major topic. Debate over First Sale was so heated at VSDA's 1983 convention at the Hotel Fairmont in San Francisco that the meeting site was dubbed "Fort Fairmont."

VSDA members in attendance included vice president/secretary Wes-



ARTSY AUTOGRAPHS—Warner Bros. artist Laurie Anderson signs copies of her "Mr. Heartbreak" album at the Skoolkids store in Ann Arbor. A reported 300 fans showed up for the in-store appearance.

ry Winston, Malverne, Long Island City, N.Y.

The one-stop advisory committee will meet Aug. 16 at the Opryland Hotel in Nashville. The One-Stop Conference, with supplier participation, is to take place Oct. 31-Nov. 2 at La Posada in Scottsdale, Ariz.

Joining Moreland on the one-stop committee are: Murray Berman, C&M, Hyattsville, Md.; Jason Blain, The Music People, Oakland; Jeff Boyd, Vinyl Vendors, Kalamazoo, Mich.; James Callon, JDC Records, San Pedro, Calif.; David Colson, Transcontinent Record Sales, Buffalo; Randall Davidson, Central South Music Sales, Nashville; Stanley Meyers, Sound Video Unlimited, Niles, Ill.; Michael Spector, MJS Entertainment, Miami; Sam Weiss, Win Records & Video, Long Island City, N.Y.; and Terry Woodward, Wax Works, Owensboro, Ky.

The rackjobbers advisory committee will meet at the MGM Grand Hotel in Las Vegas on Aug. 25, prior to the Video Software Dealers Assn. convention. The Rackjobbers Conference will be held Oct. 29-31.

In addition to Hopkins, the rackjobbers committee is composed of: Charles Blacksmith, Roundup Music, Seattle; Gary Clark, Major Distribution, Hagerstown, Md.; Sylvan Gross, Serv-Rite Record & Tape Co., Trevese, Pa.; William Glaseman, Music Merchandisers of America, Phoenix; Stephen Kuranoff, Southeastern Tape Distributors, Norcross, Ga.; Milton Kyle, Eurpac West, San Diego; Larry Smith, Bee Gee,

Latham, N.Y.; Harold Okinow, Lieberman Enterprises, Minneapolis; Sydney Silverman, United Record & Tape Industries, Hialeah Gardens, Fla.; and Don Weiss, Arrow, Solon, Ohio.

The retailers advisory committee will hold its meeting on July 11 at the Hilton O'Hare Hotel in Chicago. At that time, plans will be formalized for the conference with the Manufacturers advisory committee, set for Sept. 1921.

Aside from Golden, the retailers committee includes: Jerry Adams, Harmony House, Troy, Mich.; Ned Berndt, Q Records & Tapes, Miami; Jim Bonk, Camelot, North Canton, Ohio; Lee Cohen, Licorice Pizza, Glendale, Calif.; Stan Goman, Tower Records, Sacramento; Jim Grimes, National Record Mart, Pittsburgh; Ira Heilicher, Great American Music Co., Golden Valley, Minn.; Roy Imber, Elroy Enterprises, Roslyn, N.Y.; David Jackowitz, Peaches, Hialeah Gardens, Fla.; Louis Kwiker, Warehouse, Gardena, Calif.; Sterling Lanier, Record Factory, Brisbane, Calif.; Evan Lasky, Danjay Music, Denver; Alan Levenson, Turtles Records & Tapes, Atlanta; Maryann Levitt, the Record Shop, Edina, Minn.; Ann Lief, Spec's Music, Miami; Jeff Lynn, the Musicland Group, Minneapolis; John Marmaduke, Hastings Books & Records, Amarillo; Carl Rosenbaum, the Flip Side, Arlington Heights, Ill.; Alan Schwartz, Show Industries, Los Angeles; and Darryl Sherman, Kemp Mill, Beltsville, Md.

grams behind the awards.

General industry issues included getting early alerts on changes in state laws covering X-rated product and attendant requirements for packaging, pay television as both a stimulant and detriment to home video, and future technologies, including the impact of 8mm and other video systems.

Granberg did not specify which topics sparked the more heated discussion. But it's likely that one was package standardization.

Granberg allows that "there were some issues the manufacturers had differences on among themselves." The indication is that packaging relates strongly to certain manufacturers' images.

The meeting was held at the same site where NARM held the first of its now-annual prerecorded music retailer / manufacturer advisory sessions. VSDA also plans to hold such meetings yearly. EARL PAIGE

EXSELL™
Marketing

**Leading Wholesaler of
All Brands of Audio/
Video Tape, Computer
Diskettes, Recorder/
Computer Care &
Accessories**

*Monthly Specials
*Complete FREE
Wholesale
Catalog Available

**CALL TOLL FREE
1-800-334-2484**
In NC 1-800-672-2802
Raleigh/Cary, 919-467-3302
P.O. Box 884 Dept. 88 Cary, NC 27511

DIVIDER CARDS
ALL SIZES AVAILABLE

15¢ and up

Why Pay More?

Direct from Manufacturer
Call or Write
Sam Lempert
(212) 782-2322
109 So. 5th Street, Brooklyn, N.Y. 11211
AL-LEN CUTTING CO
Special Volume Rates
We Buy Used and
Obsolete Cards



KING FOR A DAY—Fans flip out over King Crimson's Robert Fripp, right, who dropped by New York's Tower Records to sign copies of the group's current Warner Bros. album "Three Of A Perfect Pair." (Photo: Chuck Pulin)

Important Makes Switch To Domestic Indie Rock Labels

By FRED GOODMAN

NEW YORK—When parallel imports became an area of major concern for American manufacturers, distributors who depended on foreign titles might have been expected to dry up and blow away. But one such distributor, New York's Important Records, has parlayed adversity into advantage by evolving into a national independent distribution network whose growth areas are small, domestic and in-house rock labels.

Important continues to handle foreign titles. But the company's product mix has shifted from almost exclusively imports to nearly 65% domestic titles.

"At the time parallel imports became an issue, we were Anglophiles and that's what we wanted to sell," says Barry Kobrin, president of Important. "But the minute we realized there was a difficulty in selling certain product, we made the change, and it's been a blessing."

In hard figures, that "blessing" translates into a company that has grown in five years from a three-man operation to a firm with 50 employees, two warehouses and six sales offices. Kobrin expects to close out the fiscal year next month with over \$12 million in billing.

"We're hoping to grow by another 30% next year," he adds. "And we expect that growth to come from selling American product, including our own. We've got acts we've sold 50,000 pieces on by ourselves."

Starting with a warehouse in New York, Important began developing what company vice president Howard Gabriel terms "a satellite system" when it added a sales office in Atlanta in 1980. Since then, the company has opened another warehouse and sales staff in Los Angeles as well as sales offices in Texas, Chicago and Seattle. Salesmen account for more than 50% of their entire staff, with regional offices tied to the warehouses by a facsimile machine.

"The problem in outside selling has traditionally been that outside salesmen don't get their orders picked," says Kobrin. "We've eliminated much of that, because the facsimile machine enables immediate reception of orders, and we can copy them immediately on new releases. They can sell new titles that day, get their orders in, and most orders are shipped out within 24 hours."

The idea of satellite offices occurred to Kobrin when he was the import buyer for New York-based wholesaler Record Shack in the '70s. "Shack had branches in New York, Cleveland, Atlanta and Los Angeles," he

recalls. "But they were stocking branches. I don't need five inventories, and I believe our actual profit can be greater because it's not held in inventory."

By having an actual presence in several regions, Important has been able to open many of the country's major chains as accounts. "We're really able to coordinate and cover the markets by working each region separately," says Gabriel. "We know we can get our records into Tower, Record Bar, National Record Mart, Rose Records and other chains, and the manufacturers know we're skipping the one-stops and going straight into the stores."

"Because we're the distributor, we can give the accounts information on new titles, and provide the labels pre-order information on a region-by-region basis. And the label only has to make one phone call instead of chasing all its distributors. It's a very simple process, but nobody's ever done it before." (Continued on page 24)

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; CD—Compact Disc; CA—cassette; 8T—8-track cartridge; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

BAD MANNERS
Forging Ahead
LP Portrait BFR 39413 (CBS) no list
CA BRT 39413 no list

THE BEST OF ANNETTE
LP Rhino RNLP 206 \$8.98
Picture Disc RNLP 702 NA

THE BEST OF BOBBY DAY
LP Rhino RNLP 208 \$8.98

THE BEST OF THE LOVIN' SPOONFUL
LP Rhino RNLP 114 \$8.98

CLARK, DEE
His Best Recordings
LP Solid Smoke SS8026 (Rhino) \$8.98

CHANDLER, GENE
Stroll On With the Duke
LP Solid Smoke SS8027 (Rhino) \$8.98

EAST COAST OFFERING
LP MCA MCA-5494 \$8.98
CA MCAC-5494 \$8.98

THE EL DORADOS
Their Greatest Recordings
LP Solid Smoke SS8025 (Rhino) \$8.98

FASTWAY
All Fired Up
LP Columbia BFC 39373 (CBS) no list
CA BCT 39373 no list

HOUSE OF PANTS
Pressed
EP Amorous AMOR 003 \$6.98

THE JACKSONS
Victory
LP Epic QE 38946 (CBS) no list
CA QET 38946 no list

THE JACKSONS LIVE
LP Epic EG 37545 (CBS) no list
CA EGT 37545 no list

KAMON, KAREN
Heart of You
LP Columbia BFC 39407 (CBS) no list
CA BCT 39407 no list

MIDNIGHT FICTION
Lady From Mars
EP Fiction F-002 \$4.99
CA F-002C \$9.99

MOLENDIA, MICHAEL
Passion Dance
EP Amorous AMOR 002 \$6.98

MORRIS, RANDY
Conversations With Myself
LP Allegro AR1894 \$9.98

SCHWARZENEGGER, ARNOLD:
TOTAL BODY WORKOUT
LP Columbia FC 39298 (CBS) no list
CA FCT 39298 no list

SKOOL BOYZ
LP Columbia BC 39481 (CBS) no list
CA BCT 39481 no list

THE SPANIELS
Sixteen Soulful Serenades
LP Solid Smoke SS8028 (Rhino) \$8.98

THE STANDELLS RARITIES
LP Rhino RNLP 115 \$8.98

VARIOUS ARTISTS
The Dance Cassette
CA Columbia FCT 39461 (CBS) no list
CA FCT 39377 no list

VARIOUS FEMALE ARTISTS
Wonder Woman Volume 2
LP Rhino RNLP 064 \$8.98

WILLIAMS, WENDY O.
W.O.W.
LP Passport PB 6034 (Jem) \$8.98
CA PBC 6034 \$8.98

YA YA
Scarred
LP Scotti Brothers BFZ 39417 (CBS) no list
CA BZT 39417 no list

JAZZ

DEAN, PETER
LP Inner City IC 1163 (MMO Music Group) \$8.98
CA TCI 1163 \$8.98

FASCIANI
LP Inner City IC 1161 (MMO Music Group) \$8.98
CA TIC 1161 \$8.98

REYS, RITA
LP Inner City IC 1132 (MMO Music Group) \$8.98
CA TCI 1132 \$8.98

RHYTHMIC UNION
Beyond the Limit
LP Inner City IC 1132 (MMO Music Group) \$8.98
CA TCI 1132 \$8.98

SOLO BROTHERS
LP Inner City IC 1164 (MMO Music Group) \$8.98
CA TCI 1164 \$8.98

SPYRO GYRA
Access All Areas
LP MCA MCA-6893 \$8.98
CA MCAC-6893 \$8.98

COUNTRY

CLOWER, JERRY
Starke Raving
LP MCA MCA-5491 \$8.98
CA MCAC-5491 \$8.98

THE WHITES
Forever You
LP MCA MCA-5490 \$8.98
CA MCAC-5490 \$8.98

CLASSICAL

BACH
Bach's Tops
Philharmonia Virtuosi of N.Y.; Richard Kapp

LP CBS Masterworks MX 39339 (CBS) no list
CA MXT 39339 no list

BRAHMS
Symphony #3—Variations
Hayden theme
New York Philharmonic;
Zubin Mehta
LP CBS Masterworks M 39032 (CBS) no list
CA MT 39032 no list

COMPACT DISC

ALABAMA
Roll On
CD RCA PCD-14939 no list

ALAIN, MARIE-CLAIRE
Bach Toccatas & Fugues
CD Erato ECD-88004 (RCA) no list

ANDRE, MAURICE
Trumpet Concertos by Hummel, Neruda, Telemann, etc.
CD Erato ECD-88007 (RCA) no list

AX, EMANUEL & LEVINE, JAMES & THE CHICAGO SYMPHONY ORCHESTRA: BRAHMS CONCERTO NO. 1
CD RCA Red Seal RCD-14962 (RCA) no list

BATTLE, KATHLEEN, HAGEGARD, HAKAN & LEVINE, JAMES & THE CHICAGO SYMPHONY ORCHESTRA

Brahms Piano Concerto No. 1
CD RCA Red Seal RCD-15003 (RCA) no list

CLARK, LEWIS & THE PHILHARMONIC ORCHESTRA
Hooked On Classics II
CD RCA PCD-14373 no list

THE FIRESIGN THEATRE'S NICK DANGER AND THE THREE FACES OF AL
CD Rhino RNCD 5812 NA

42nd STREET
Original Broadway Cast Recording
CD Red Seal RCD-13891 (RCA) no list

GARDINER, JOHN ELIOT & ENGLISH BAROQUE SOLOISTS
Handel Water Music
CD Erato ECD-88005 (RCA) no list

JEFFERSON STARSHIP
Winds of Change
CD RCA PCD-14372 no list

JENNINGS, WAYLON
Greatest Hits
CD RCA PCD-13378 no list

LEWIS, JERRY LEE
18 Original Sun Greatest Hits
CD Rhino RNCD 5255 NA

To get your company's new album and tape 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 Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

Dealer Wish List #2

RE: Video Accessories

- Profit Margins (I'm not here for my health).
- In-store service (Give me product that turns, packaging, signs, sales aids and — above all — call on me. Help me where I live).
- Complete line (if I have everything but the one thing the customer needs, I have nothing).
- Delivery (It makes no sense to sell something I can't get when my customer needs it).
- Product Quality and Recognition (I can't sell what the customer never heard of or doesn't want).
- Expertise (There's not enough hours in the day to keep up with all the changes in products and technology. Keep me a step ahead of the trends — and my competition).

All of the Above

Mr. Dealer, you can have it all. Pfantone Accessories by Pfanstiehl. Quality and Service for over 60 years.

Pfantone
BY Pfanstiehl

3300 Washington St., Waukegan, IL 60085





WHEELIN' RETAILERS—Tower Records and WEA staffers pose at the conclusion of their jointly sponsored "Wheelin' And Dealin'" promotion. Pictured from left are James Brown of Tower's Phoenix outlet, WEA Arizona rep Marv Parker, grand prize winner Judy Kanaster, Mike Gilbert of the chain's Tempe, Ariz. store, and Atlantic Records' Tom Davies.

Now Playing

'Raid' Brings Nuclear War Home

By FAYE ZUCKERMAN

A weekly column focusing on hardware and software developments in the home computer and video game fields.

In MGM/UA's feature film "WarGames," a computer system at NORAD nearly sparks nuclear war as a result of a simple computer simulation gone haywire. Access Software's "Raid Over Moscow" picks up on a similar theme: thermo-nuclear war initiated by the Soviet Union.

The object of the computer game is to prevent total world destruction by disengaging Russian-made ballistic missiles, says David Ashby, vice president of the firm. The game challenges players to knock out enemy missile silos and destroy the Soviet Defense Center in Moscow.

This scenario weaves a story in which the U.S. has done everything possible to make peace and cooperate. "We are not the aggressor. It is Russia. The object is to defend against attack," Ashby says.

By contrast, "WarGames" placed Russia in the role of victim. According to Ashby, Access Software schemed a highly conservative scenario to keep in line with the company's political leaning. And, he adds, "It (the scenario) is a real possibility."

At one point in the game, the player arrives at Moscow's Red Square. A grenade-throwing contest ensues. Eventually, the historical site is destroyed.

Is the Salt Lake City firm concerned with negative public reaction to the controversial subject matter? Not really, according to Ashby, who cites the nearly 10,000 pre-orders he has, as well as a recent market test which showed overwhelming acceptance for the title.

Tennessee Video Dealer Organizes VSDA Chapter

By EDWARD MORRIS

NASHVILLE—Woody Woodroof says it's more than just a need to monitor threatening legislation that is moving him to form a middle-Tennessee chapter of the Video Software Dealers Assn. (VSDA). More than anything else, he asserts, there needs to be some line of communication among retailers, distributors and the studios. Woodroof owns the Video Trader store here.

Right now, Woodroof and his fellow Tennessee video dealers are having to deal with a newly enacted state law that requires video movies to carry the Motion Picture Assn. of America (MPAA) rating code. The law, which went into effect July 1, charges retailers with the responsibility of prohibiting minors from renting R- and X-rated videos.

Not only has the law passed without video retailer input, Woodroof says, it is also going into effect without retailers being systematically warned of it or being told how to implement its provisions.

Once the VSDA chapter is formed, he adds, representatives will be in touch with legislators both to keep abreast of impending laws and to explain their own interests.

A more pressing problem, as Woodroof sees it, is the lack of communication among those who make their money from video. An upshot of this, he says, is that product is being created and distributed without

During the test, at a neighboring college town, Ashby reports that some of the testers were put off by the title "Raid Over Moscow." "They thought it was too true to life," he says.

Those comments forced Access Software's president Bruce Carver, who designed the title, to hold back the game's launch while company officials considered other titles. In the end, says Ashby, "We stayed with the original title. We thought it had impact and sales potential."

"You must remember that it is just a game," he adds. "Yes, it has an undercurrent of world destruction. But it was made as an arcade game. In fact, distributors and retailers call it a simulation. The simulation is only a byproduct of the game, not the intent of the game."

An earlier game by Carver, "Beach-Head," became a hit because of the World War II scenario it depicted and its creative use of graphics and game action. It combined the same kind of arcade-style play with simulation strategy found in "Raid Over Moscow."

The success of "Beach-Head" sparked the idea to develop a nuclear war title. Designer Carver, 35, is a mechanical engineer who denies any overwhelming interest in past or present wars.

According to Ashby, "The firm was looking for something that would sell. We received many compliments on 'Beach-Head,' and retailers told us that customers were looking forward to a sequel."

Although "Raid Over Moscow" is not considered a sequel, it does contain similar three-dimensional graphics and game action. It will be shipping to retailers July 15 on disk for Commodore 64 computers, and will

retail for \$39.95.

★ ★ ★

In session: Vidmax, maker of the first laserdisk games, "Mystery-discs," has filed a \$2.9 million breach of contract suit against Atari Computer Products. Vidmax alleges that the computer firm failed to produce a laserdisk title, "Robot Rebellion," and cancelled the agreement well after an April renege deadline. It will cost \$600,000 for Vidmax to complete the project, the company says.

★ ★ ★

Introducing: Infocom, the innovator of high-level text adventure software, has developed its first title geared toward a teenage audience. "Seastalker" contains prompts that aid the user through the scenario. This is quite a twist for the Cambridge, Mass. firm, which prides itself on intricate storylines and minutia.

The prompting comes in the form of a character called Tip who provides clues and suggestions during game action. The idea for Tip was developed as a tool to introduce youngsters to text adventure titles.

"Rather than have users feel all alone in the story, someone comes in and helps them solve a problem so they move on," says Stu Galley, the game's designer.

Galley, who also authored "Witness," says "Seastalker" is a joint effort with Jim Lawrence, an author of teen novels. Galley and Lawrence patterned this adventure after "20,000 Leagues Under The Sea," says product manager Michael Dornbrook. "But instead of reading pages from a book, you become the main character." The object of the game is to save an aquadome that is under attack.

"Seastalker" is available for most machines at \$39.95 suggested retail.

Billboard® Top 25 Video Games

Survey for Week Ending 7/7/84

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	15	PITFALL II—Activision AB-035	•	•	•	•
2	3	7	WARGAMES—Coleco 2637				•
3	6	47	POLE POSITION—Atari CX 2694	•	•		
4	10	45	DECATHLON—Activision AZ 030	•			
5	4	47	Q-BERT—Parker Brothers 5360	•	•	•	•
6	2	67	CENTIPEDE—Atari CX 2676	•	•	•	
7	7	35	POPEYE—Parker Brothers 5370	•	•	•	•
8	23	17	FRENZY—Coleco 2613				•
9	18	3	TIME PILOT—Coleco 2679	•		•	
10	5	53	BURGER TIME—Intellivision 4549	•			•
11	8	45	KANGAROO—Atari CX 2689	•	•		
12	14	5	BUCK RODGERS—Coleco 2615				•
13	15	95	FROGGER—Parker Brothers 5300	•	•	•	•
14	13	25	CONGO BONGO—Sega 006-01	•	•		
15	12	29	SPACE SHUTTLE—Activision AX 033	•			
16	20	19	MARIO BROTHERS—Atari CX2697	•			
17	16	21	MOON PATROL—Atari CX 2692	•	•		
18	22	77	RIVER RAID—Activision AX-018	•	•	•	•
19	NEW ENTRY		GYRUSS—Parker Bros. 5080	•	•	•	
20	19	35	DIG DUG—Atari CX 2677	•			
21	17	5	H.E.R.O.—Activision AZ 038	•	•	•	
22	11	7	CABBAGE PATCH KIDS-ADVENTURES IN THE PARK—Coleco 2682				•
23	9	9	DEFENDER—Atari CX2609	•			
24	24	19	FRONTLINE—Coleco 2650				•
25	25	13	B.C.'S QUEST FOR TIRES—Sierra On Line 2051530				•

*Denotes cartridge availability for play on hardware configuration

KENNY ROGERS

DIVIDER CARDS

BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP
2201 Lockheed Way
Carson City, Nev. 89701

MASS PRODUCED
PHOTOS

Genuine Glossy
Photographs
from your original
photo or
negative

LOWEST
PRICE

Brochure & Samples
from plant nearest you
MASS PHOTO CO.
1315-B Waugh
Houston, TX 77019
1439-B Mayson, N.E.
Atlanta, GA 30324

Billboard Computer Software

Survey for Week Ending 7/7/84

© Copyright 1984, Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	25	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	7	26	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	2	40	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
4	6	33	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	5	40	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
6	20	2	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	9	5	CHOPLIFTER	Broderbund	Arcade Style Game		●	★	●					
8	3	5	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
9	8	40	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
10	4	39	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
11	17	4	MINER 2049ER	Micro Lab	Arcade Style Game		●			●				●
12	14	30	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
13	19	4	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
14	10	18	SARGON III	Hayden	Chess Game		●			●				
15	15	40	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
16	NEW ENTRY		THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
17	16	36	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
18	12	24	BEACH-HEAD	Access	Strategy Arcade Game				●					
19	18	18	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
20	13	4	ZORK II	Infocom	Adventure Style Game		●	●		●				

EDUCATION TOP 10

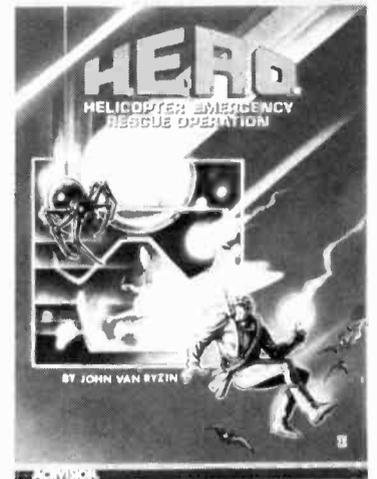
1	1	40	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	2	23	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
3	3	21	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
4	6	38	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
5	7	5	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	◆	◆	●				
6	8	2	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
7	NEW ENTRY		TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.									
8	4	3	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults		●	●	●	●				
9	10	5	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.				●					
10	5	19	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				

HOME MANAGEMENT TOP 10

1	1	32	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
2	2	40	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
3	4	40	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	10	2	APPLE WORKS	Apple-Computers Inc.	Word Processer Data Base/Spread Sheet		●							
5	8	31	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
6	6	40	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
7	3	30	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
8	7	7	MULTIPLAN	Microsoft	Electronic Spreadsheet		●							
9	9	3	PFS: Write	Software Publishing	Word Processing Package		●			●				
10	5	13	PAPERCLIP	Batteries Included	Word Processing Package				●	★				

New On The Charts

A weekly feature spotlighting a new title on Billboard's computer software or video games charts.



H.E.R.O.

#21 Video Games

"H.E.R.O." is not the only computer software package 24-year-old John Van Ryzin has had published. But, by his own admission, it is his favorite creation and greatest accomplishment. "It took me seven months to design it, and I wanted to develop something that was very different from anything else already out there," he says.

What Van Ryzin, a designer for the computer software firm Activision, has created is a video game themed around a rescue mission inside upstate New York's Howe Caverns. The player controls R. Hero, a helmeted paramedic strapped to a propellered flying machine. The object of the game is to maneuver through a cavernous labyrinth attempting to rescue stranded miners.

Van Ryzin originally designed the game for the Atari video game console, the 2600. Now, it is available for the Commodore 64, the ColecoVision and Atari's 2600, 5200 and home computers. By late fall, Activision will have made "H.E.R.O.," an acronym for Helicopter Emergency Rescue Operations, available on Apple and IBM computer systems.

Van Ryzin says he made frequent visits to Howe Caverns to study its layout and cull ideas for graphics. "The caves contain a river and boats. I included them in the design," he says. The title depicts some 20 caverns in 256 screens.

John Van Ryzin's entry into the entertainment software field stemmed from a strong desire three years ago to join a group of programmers headquartered in a basement workshop. At the time, he was a college student at New Jersey's Fairleigh Dickenson Univ. studying electrical engineering. Garry Kitchen (author of Activision's "Pressure Cooker") introduced him to the group.

(Continued on page 24)

America's Favorite Music Program



The Scarborough System.

From your distributor or The Scarborough System, Inc 800-882-8222

Retailing

Houston Vid Dealer's Sale: Always On Sunday

HOUSTON — Veteran video specialty retailer John Dinwoodie likes to kid fellow shopkeepers about being open just one Sunday a year. Actually, he holds an annual sale event that is becoming something of an institution for his video rental club members. This year, the sale took place June 24.

"It's strictly goodwill," Dinwoodie said prior to the promotion of single-unit Video Specialties' four-hour event, "but we clear out a lot of merchandise and make a profit on every-

thing except the real junk." A year ago, he says, he sold 70 movies.

An event that could be awkward for the many stores open on Sunday, Dinwoodie's sale comes together easily, he said. "I bring in a barbecue and do about 10 dozen hot dogs. We have soft drinks and, for those of legal age, beer. Linda McKenna, a sales rep for East Texas Periodicals, is dressing up this year in a Strawberry Shortcake outfit we borrowed from Family Home Entertainment."

Spelling out the details in a phone

interview, Dinwoodie said that all new merchandise is featured at 10% off. "We even take rainchecks. This means that if someone wanted to buy 'Terms Of Endearment' and we didn't have it, we will honor the 10% off if they want to order it, just as long as they pay for it during the sale."

Obviously, the objective is to clean out inventory, and Dinwoodie confides that he "pulls a lot of better merchandise. We protect it. The used goes for at least 20% off. Then we have some real bargains at \$7.50, real junkers."

Dinwoodie said he saved up Atari video game cartridges "just so we'll have some for the sale. They'll go at \$2.50."

As Dinwoodie enthused about the noon-4 p.m. event, he acknowledged that he has two reasons for trying to upstage himself each year. One is that in the shopping center (Town & Country Village), nearly all the stores are closed Sundays "so that we have a whole, huge parking lot to ourselves."

The other reason is that Dinwoodie is friendly with Lou Berg of Audio Video Plus here, who is nationally known for staging extravagant promotions and winning studio display contests. Dinwoodie says that, inspired by Berg, he is considering adding a fire truck ride for the kids or a hot air balloon the next time he stages his big sale.

EARL PAIGE

Indie Distributor Important Records

• Continued from page 21

Although Important carries a broad range of labels and product, its strong suit has been heavy metal for the last year. Important's own Combat label has released albums by American metal acts the Rods, TKO, Hellstar and Talas, recently licensed Tokyo Blade, and has been the exclusive distributor for such other metal labels as Megaforges.

"Because of the success we've had with Megaforce and Combat, we can take similar product and place it in chains where they've been successful," says Gabriel. "It's proven very important for us, because it's usually a big fight to break into the chains. But once they see that they can sell the product and that you're a real company, it opens doors."

New On The Charts

• Continued from page 23

"They called themselves Imaginative Systems Software. There, in the basement, they were each working independently on projects. It seemed like fun. So I bought an Apple Computer and joined the group," he recalls.

In 1982, Van Ryzin completed three games, "Shuttle Intercept," "Kamikaze," and "Bellhop," which are published by Hayden Software. By 1983, the core group of designers had been acquired by Activision.

"H.E.R.O." sells for \$31.95 on disk for Commodore 64 machines; \$22.95 on Atari's 5300; and \$34.95 in cartridge formats for ColecoVision, Commodore 64 computers and Atari home computers.

FAYE ZUCKERMAN

Video Music Programming

MTV Adds & Rotation

As of 6/27/84

This report does not include those videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music/programming, MTV, 1133 Avenue of the Americas, New York, New York 10036.

NEW VIDEOS ADDED:

Combonation, "Girls Like You," Warner Bros.
Def Leppard, "Me And My Wine," Mercury
Night Ranger, "When You Close Your Eyes," Camel/MCA
Passion Puppets, "Like Dust," MCA
Rockwell, "Obscene Phone Caller," Motown
Siouxsie & the Banshees, "Dear Prudence," Geffen
Survivor, "The Moment Of Truth," Casablanca
Tina Turner, "What's Love Got To Do With It," Capitol
UB40, "Cherry Oh Baby," A&M
X, "Wild Thing," Elektra

HEAVY ROTATION (maximum 4 plays a day):

Berlin, "No More Words," Geffen
Cars, "Magic," Elektra
Chicago, "Stay The Night," Full Moon/Warner Bros.
Duran Duran, "The Reflex," Capitol
Eurythmics, "Who's That Girl," RCA
Go-Go's, "Head Over Heels," IRS
Eddy Grant, "Romancing The Stone," Portrait
Billy Idol, "Eyes Without A Face," Chrysalis
Jefferson Starship, "No Way Out," RCA
Billy Joel, "Leave The Tender Moment," CBS/Fox
Cyndi Lauper, "Time After Time," Portrait
Huey Lewis, "Heart Of Rock And Roll," Chrysalis
Madonna, "Borderline," Sire
Ray Parker Jr., "Ghostbusters," Arista
Steve Perry, "Oh Sherrrie," Columbia
Pointer Sisters, "Jump," Planet/RCA
Prince, "When Doves Cry," Warner Bros.
Ratt, "Round And Round," Atlantic
Rush, "Distant Early Warning," Mercury
Slade, "Run Runaway," CBS Associated
Van Stephenson, "Modern Day Delilah," MCA
Rod Stewart, "Infatuation," Warner Bros.
Thompson Twins, "Doctor Doctor," Arista
Van Halen, "Panama," Warner Bros.
Wang Chung, "Dance Hall Days," Geffen
Weird Al Yankovic, "I Lost On Jeopardy," Rock'n'Roll/CBS
ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America
Bon Jovi, "She Don't Know Me," Mercury
Tony Carey, "First Day Of Summer," MCA
Cars, "Hello Again," Elektra
Culture Club, "It's A Miracle," Virgin/Epic
Chris DeBurgh, "High On Emotion," A&M
Duke Jupiter, "Little Lady," Morocco/Motown
Face To Face, "10-9-8," Epic
Andy Fraser, "Fine Fine Line," Island
Roger Glover, "The Mask," 21/PolyGram
Go-Go's, "Turn To You," IRS
Corey Hart, "Sunglasses At Night," EMI America
Dan Hartman, "I Can Dream About You," MCA
Elton John, "Sad Songs," Geffen
Greg Kihn, "Reunited," Beserkley/Elektra
Little Steven, "Out Of The Darkness," EMI America
Mötley Crüe, "Too Young To Fall In Love," Elektra
Orion The Hunter, "So You Ran," Portrait
Alan Parsons, "Prime Time," Arista
Psychedelic Furs, "The Ghost In You," Columbia
Red Rider, "Young Thing, Wild Dreams," Capitol
Scandal, "The Warrior," Columbia
Slade, "My Oh My," CBS Associated
Rick Springfield, "Don't Walk Away," RCA
Twisted Sister, "We're Not Gonna Take It," Atlantic
John Waite, "Missing You," EMI America
Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia
Whitesnake, "Slow 'n Easy," Geffen

LIGHT ROTATION (maximum 2 plays a day):

Australian Crawl, "Boys Light Up," Geffen
Bangles, "Hero Takes A Fall," Columbia
Berlin, "Now It's My Turn," Geffen
Big Country, "Wonderland," Mercury
Bronz, "Send Me An Angel," Island
Choirboys, "You're With The Boys Now," Atco
Ian Cussick, "The Supernatural," A&M
Dire Straits, "Solid Rock," Warner Bros.
Thomas Dolby, "Dissidents," Capitol
Bob Dylan, "Jokerman," Columbia
Earons, "Land Of Hunger," Island
End Games, "Waiting For Another Change," MCA
Flestones, "American Beat," IRS
Lita Ford, "Gotta Let Go," Mercury
David Gilmour, "Love On The Air," Columbia
Human League, "Lebanon," A&M
Icehouse, "Taking The Town," Chrysalis
Icon, "On Your Feet," Capitol
Kid Creole, "My Male Curiosity," Atlantic
Killing Joke, "The Eighties," EG/Warner Bros.
John Lennon, "Living On Borrowed Time," Polydor

(Continued on page 52)



FREE CATALOG

300 PAGE AUDIO/VIDEO/COMPUTER, ELECTRONICS CATALOG

■ BIG APPLE ENTERTAINMENT, a leading distributor of home entertainment products, serving dealers from coast to coast.

■ OVER TEN MILLION DOLLARS IN INVENTORY AT ALL TIMES. We sell Major Brands only:— Panasonic • JVC • Atari • Toshiba • Jensen • Sony • Sanyo • Timex • Epson • Clarion • Audio Technica • Pioneer • Activision • RCA • M-Network • Mattel • ColecoVision • Commodore • Teac.

■ WE OFFER OUR CUSTOMERS THE FOLLOWING SERVICES: Daily Specials • Product Information by Phone • Export Division • One Stop Distribution • Monthly Newsletter on Our Specials

■ FULL SELECTION OF BLANK AUDIO & VIDEO TAPES, Plus a large selection of Video Cassette Movies (Beta, VHS, CED, and Laser Format)

SEND TODAY FOR YOUR FREE 300 PAGE BIG APPLE CATALOG OR CALL TOLL-FREE

1-800-221-3191
IN NEW YORK CALL: (212) 233-0747

NAME _____
TITLE _____
COMPANY _____
TELEPHONE _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

BIG APPLE DEPT. BB
ENTERTAINMENT
15 PARK ROW,
NEW YORK CITY
NEW YORK, 10038



Billboard Covers the VSDA Convention and the Home Video Market

For full details call:
Ron Willman in N.Y. (212) 764-7350
Diane Daou in L.A. (213) 859-5312 or
any Billboard Sales Office around the world

Issue Date: September 1
Ad Deadline: August 13

Billboard
1515 Broadway N.Y., NY 10036

The International Newsweekly
of Music and Home
Entertainment

Retail Price Survey for Prerecorded Software

MUSIC

VIDEO

Chain Home Base	No. Of Stores	\$1.99 7-in. Current Oldies	\$5.98 Shelf Special	\$6.98 Shelf Special	\$8.98 Shelf Special	No. of Stores in CDs	CD Price Shelf Special	No. Of Stores In Video	Daily Rental Fee
Boogie-Full Moon Rochester, Mich.	7	\$1.79 \$1.79	\$ 4.99 \$ 3.99	\$ 5.99 \$ 4.99	\$7.99 \$5.99-\$6.99	7	\$17.99 -20%	2	\$3.00
Great Plains Omaha	2	\$1.55 \$1.55	\$ 4.99 3/\$10.00	\$ 5.44 2/\$ 9.00	\$7.88 \$5.88-\$6.88	2	\$17.88 NA	0	NA
Disk Jockey Owensboro, Ky.	28	\$1.79 \$1.99	\$ 5.98 \$ 4.98	\$ 6.98 \$ 5.98	\$8.69 \$6.49-\$7.49	15	\$1.00-Off List NA	15	\$2.50
Camelot North Canton, Ohio	150	\$1.85 \$1.85	\$ 5.98 \$ 3.99	\$ 6.98 \$ 5.99	\$8.99 \$6.99	101	\$18.99 \$15.99	15	\$3.00
Listening Booth--Wall-To-Wall-Sound Pennsauken, N.J.	60	\$1.79 \$1.79	\$ 5.29 3/\$10.00-2/\$8.99	\$ 6.49 \$ 4.88	\$8.49 \$5.99-\$6.99	30	\$18.99 NA	14	\$3.00
Flipside Chicago	10	\$1.79 \$1.79	\$ 5.99 \$ 3.99	\$5.99 4/\$20.00	\$7.99-\$8.49 \$5.99-\$6.99	6	\$18.99 \$15.99	10	Sale Only
Waxie Maxie's Washington, D.C.	20	\$1.79 \$1.79	\$ 4.99-\$5.44 \$ 3.99-\$4.44	\$ 6.39-\$6.99 \$ 4.99	\$8.39 \$4.98-\$5.88	10	\$18.99 \$14.99	0	NA
Turtle's Atlanta	34	NA	\$ 5.69 3/\$12.00	\$ 5.99	\$8.33 \$5.99-\$6.99	34	\$18.98 \$17.77	18	Sale Only
Record Bar Durham, N.C.	151	\$1.89 \$1.89	\$ 5.98 \$ 4.99	\$ 6.98 \$ 5.99	\$ 8.98 \$6.99-\$8.89	40	\$15.99-\$19.99 \$ 2.00 Off	42	Sale Only
Mother's Norfolk, Va.	8	\$1.69 \$1.99	\$ 5.98 \$ 4.99	\$ 6.98 \$ 5.99	\$8.98 \$5.99-\$7.49	8	\$19.98-\$21.98 NA	7	Sale Only
Musicland Group Minneapolis	425	\$1.79 \$1.99	\$ 5.98 \$ 4.99	\$ 6.98 \$ 5.99	\$8.79-\$8.98 \$6.49-\$6.99	112	Vary By Market	177	Sale Only
Record Shop Minneapolis	25	\$1.79 \$1.99	\$ 5.98 \$ 4.99	\$ 6.98 \$ 5.99	\$8.99 \$5.99-\$7.99	13	\$18.99-\$21.99 NA	0	NA
Record & Tape Collector Baltimore	7	\$1.99 \$1.99	\$ 5.98 \$ 4.99	\$ 6.98 \$ 5.99	\$8.49-\$8.79 \$5.98-\$7.45	5	\$19.98 30% Off	0	NA
Q Miami	3	\$1.69 \$1.89	\$ 5.57 \$ 3.99	\$ 6.57 \$ 4.94	\$8.57 \$4.94-\$7.94	3	\$18.94-\$19.94 \$14.94	3	Sale Only
National Record Mart Pittsburgh	75	\$1.79 \$1.79	\$ 5.69 \$ 4.99	\$ 6.69 \$ 5.99	\$8.49 \$5.99-\$6.49	24	\$18.95-\$19.95 NA	0	NA
Midland Providence, R.I.	14	\$1.57 \$1.79	\$ 4.99-\$5.49 \$ 3.99	\$ 6.49 \$ 5.99	\$7.99 \$5.99-\$6.99	5	\$17.18 NA	0	NA
Recordland Cleveland	37	\$1.59 \$1.99	\$ 5.69 \$ 4.99	\$ 6.79 NA	\$8.59 \$6.49	18	\$18.98-\$21.98 NA	0	NA
Popular Tunes Memphis	3	\$1.49 \$1.49	\$ 5.49 \$ 3.99	\$ 6.49 NA	\$8.29 \$6.88	3	\$19.49-\$21.29 NA	0	NA
Music Center Gonzales, La.	13	\$1.99 \$1.99	\$ 5.98 NA	\$ 6.98 NA	\$8.98 NA	0	NA	0	NA
Sound Shop Nashville	46	\$1.69 \$1.69	\$ 5.99 \$ 4.99	\$ 6.99 \$ 5.99	\$8.69-\$8.99 \$5.99-\$7.99	46	\$19.99-\$20.99 NA	0	NA

PROMO TOOL FOR INDIE LABELS

Country Clips Make Radio Impact

By ANDREW ROBLIN

NASHVILLE—With numerous country radio stations now housing VCR equipment in-house, country video clips may well become important tools for new artists seeking to break onto playlists.

Established acts with major label support have less to gain from the use of promotional videos at the radio level, since their chart histories are already proven. But a growing number of independent labels now tout videos as powerful promotional aids for their talent, and they have the results to back that claim.

Video clips have a particularly strong impact on country radio, due to the small number of them that stations receive. "We only get three or four videos per month," notes Jerry King, music director at KKYX San Antonio. "So whenever we get a clip, we take a look at it."

MDJ Records' promotion of Atlanta's initial releases remains the outstanding country video success story. Supported by clips sent to 300 reporting stations, the group's first two singles, "Atlanta Burned Again

Last Night" and "Dixie Dreaming," reached 9 and 11, respectively, on Billboard's Hot Country Singles Chart.

"Video was the major reason I took Atlanta seriously," says John Hart, assistant program director of WUSY Chattanooga. "The clips definitely helped get their songs on our playlist."

Evergreen Records conducted a similar campaign backing Robin Lee's recent "Want Ads" single, which reached 63 on the country singles chart. A conceptual video of the song went out to all but two of Billboard's 130 country reporting stations. Evergreen's a&r director, Johnny Morris, claims that only those two stations did not have access to VCRs.

The video was crucial in getting Lee's single on many playlists, says Morris. "That's the way we're going to have to promote records in the future," he adds.

Program directors agree. "Robin Lee would have never made it on our playlist without that video," notes Kevin Herring, music director for Detroit's WWWW.

Timing is a critical factor in video, as in other types of promotion. "It doesn't help a bit when the video comes out after the record," says Herring. "Gus Hardin's 'I Pass' was dead on the charts by the time we got the clip supporting it."

Production standards also affect a clip's impact on radio. "Most of the country videos I've seen are just boring concert shots," says Moon Mullins of WDAF Kansas City. "Terrible videos can backfire," he adds. "It's got to be in the grooves."

The major labels view radio stations as secondary targets for their video campaigns, which aim primarily at placing clips with television broadcasters. "We send out videos on new artists to radio stations so they can see what the artist is all about," says Debi Fleischer, promotion coordinator for CBS Nashville. "But I don't think a video has much effect as far as getting a single on the air."

Likewise, Bob Heatherly, director of national country promotion for RCA, says, "We don't routinely service radio stations with our videos

(Continued on page 28)



HAVING THEIR CAKE—Staff from MCA Home Video and the Videotheque store in Los Angeles celebrate the release of "Scarface" and the opening of a new chain outlet in Beverly Hills. Shown from left are Videotheque owners Mrs. Meir Hed and Yehuda Hed, MCA Home Video president Gene Giaquinto, MCA's Barbara Berger and the store's third owner Meir Hed.

U.K. Court Allows Vestron To Release Beatles Movie

LONDON—A High Court bid here by EMI Records to prevent Vestron Video from releasing the videocassette version of the Beatles' movie "A Hard Day's Night" failed when Appeal Court judges rejected EMI's appeal against the refusal of an interim injunction.

In making the decision on June 14, the judges ordered a speedy trial of the full matter, and Vestron undertook to keep a record of all product sold or rented so that any damages that might eventually be won by EMI could be worked out.

EMI Records claims exclusive rights to the Beatles' songs in the film. The label applied for the injunction after Vestron initially announced it was releasing the title at a dealer price of 32 pounds (roughly \$44).

Following the new legal decision, Vestron says it is reducing the dealer price of the feature to 16.50 pounds (roughly \$30) with a suggested retail

price of around \$45, because of "overwhelming demand" from consumers wanting to buy the software.

Says Colin Bayliss, Vestron's European vice president: "We opted to give customers a realistic opportunity to buy at an affordable price. This move will also ensure that the program is made widely available through record stores and department stores as well as through video specialists."

Release is set for July 6 here. On May 24, EMI Records obtained an ex parte injunction blocking the distribution of the film in the U.K. On June 7, the High Court turned down EMI's application for an interim injunction to stop the proposed distribution as well as the company's plea for an injunction pending an appeal by EMI.

That appeal was dismissed with costs against EMI in the Appeal Court in the latest hearing, prior to an eventual copyright decision.

'BURNING' DECISION

Thorn Cleared Of Obscenity

LONDON—Thorn EMI Video Ltd. and its former managing director Nick Bingham were cleared of all charges levelled against them for distribution of "The Burning," following a magistrates' court hearing here, June 21.

The case arose after copies of the videocassette had been seized under the terms of the Obscene Publications Act. After viewing a copy of the video, the magistrates heard both prosecution and defense cases and ruled that there were no charges to answer. Costs were awarded to Thorn EMI and Bingham.

Thorn EMI says the decision is

"particularly satisfying." The company has consistently contested prosecutions against "The Burning," which had been given approval by the British Board of Film Censors for showing to cinema audiences. Thorn EMI will now ask for all other cases against the film to be dismissed.

Bingham says: "My hope is that this case will be used as a precedent in clarifying a problem which has beset video distributors for so long: the release of material cleared by the film censors. Maybe it will also prevent any other wasteful prosecutions against video companies and their managing directors."



THE NEW LOU—RCA recording artist Lou Reed sings during his "Don't Talk To Me About Work" clip. The clip's producer, Martin Abrahams of Franklin Communications, received the Videotape Production Assn.'s Monitor Award for his work on the project.

Billboard Videodisk Top 20

Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey for Week Ending 7/7/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
2	4	12	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
3	7	4	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
4	2	6	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
5	3	28	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
6	6	3	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
7	8	16	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
8	9	10	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
9	5	26	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1300	Michael Jackson	1983	NR	CED Laser	29.95 29.95
10	11	17	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
11	18	21	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
12	15	29	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
13	14	30	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
14	16	7	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
15	13	2	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
16	NEW ENTRY		TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
17	12	2	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	CED	19.98
18	13	27	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
19	10	17	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
20	17	2	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	CED Laser	19.95 29.95

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot) ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle) (ITA) International Tape Disc Assn. seal for net sales and or rentals of at least \$1,000,000 at wholesale (Seal indicated by ITA seal)

Video

Music Monitor

By FAYE ZUCKERMAN

In effects: David M. Garber, who masterminded the special effects for such sci-fi tv series as "Battlestar Galactica," "Buck Rogers In The 25th Century" and "Automan," has turned his sights on music video. Announcing that his DMG Productions has been expanded to accommodate video, Garber, once responsible for recreating a 15-megaton nuclear explosion for a CBS documentary, "In Defense Of The U.S.," says that negotiations are underway for a contract to produce a long-form video for Ola Ray, who co-starred with Michael Jackson in the "Thriller" video. The independent producer says that regardless of which company Ray signs with, he is her choice as producer.

Cameos on parade: Irene Cara, Carly Simon, Terri Garr, Peter Falk and Chevy Chase all have one thing in common: They are among the stars making split-second appearances in the promotional video clip for Ray Parker Jr.'s theme song from the film "Ghostbusters." Parker and filmmaker Jeffrey Abelson took charge of ensuring Cara's cameo. They reportedly showed up at her doorstep, escorted her outside and lensed the singer/actress on a street corner, causing quite a traffic jam.

"Wow" is back: The destructive forces of Wendy O. Williams, which include demolishing a house and a suspenseful airplane stunt, will be epitomized in a video clip to promote her new solo album, "Wow," on Jem Records. For the single "It's My Life," written by the album's producer Gene Simmons and Paul Stanley, both of Kiss, Williams jumps from a speeding car to a rope ladder on an airplane amid 117-degree weather somewhere in the Arizona desert. Says the punk rocker: "I like to get my adrenaline going. I hope the people who watch this video will get their adrenaline going, too." The video was produced and directed by Rod Swenson, who also took charge of Williams' past video efforts, including the memorable "wreck and roll extravaganzas."

Dance tunes: Bill Parker Productions took charge of Tabu/CBS Rec-

ords artist Cherrelle's dance hit "I Didn't Mean To Turn You On." The video was filmed in Wondervision at Stevie Wonder's studio/warehouse in Burbank. The video, which includes a gorilla break dancing and a huge monster-like hand smashing through a window, was lensed by Dominic Sena and A.D. Greg Gold in color. It was later transferred and edited in black and white to achieve an old-fashioned movie look by the Post Group. Christopher McKinnon produced, with Bill Parker directing.

Computer imagery: Modern Telecommunications Inc., a New York-based computer animation and motion graphics production facility, played a role in the creation of a five-minute promotional video for Columbia Records' Weather Report. Fred Kessler, the director, supervised post-production at the New York facility, where Mike Saz, a creative director for CompuGraph Designs, used VPR3 one-inch machines and color correction services provided by MTI. Colorist Richard Kluff integrated a series of 35mm slides into the video via a Galaxy System with a Flying Spot Scanner. The fusion group was lensed at SIR Sound Stage in Hollywood.

Cable connection: David Hogan co-wrote and directed an "Album Flash" for RCA's Waylon Jennings, scheduled to air on Cinemax. It was jointly produced by RCA Video Productions and Seabright Productions. Actor Robert Duvall is featured in the production, which includes the songs "Whatever Gets You Through The Night," "Settin' Me Up," "If She'll Leave Her Mama," "Where Will I Be Without You" and "Never Could Toe The Mark."

Puppets out of control: Those hand-controlled stars of the silver screen, the Muppets, have produced their first music video. "I'm Gonna Always Love You" has been airing on MTV since June 18, according to Henson Associates. Jim Henson, master Muppet controller and creator, makes a cameo appearance. The song is from the soundtrack of "The Muppets Take Manhattan," available on Warner Bros. Records.

Billboard Videocassette Top 40

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey for Week Ending 7/7/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1		3	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
2	1	112	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	3	29	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	4	27	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
5	15	2	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
6	5	5	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
7	18	2	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
8	7	7	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
9	NEW ENTRY		LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
10	6	16	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
11	NEW ENTRY		LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
12	13	4	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
13	26	4	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
14	NEW ENTRY		THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
15	12	70	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
16	NEW ENTRY		LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
17	NEW ENTRY		LIMITED GOLD EDITION CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisie Duck	1984	NR	VHS Beta	29.95
18	14	50	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
19	11	12	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
20	8	16	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
21	20	20	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	NR	VHS Beta	29.95
22	10	22	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
23	34	4	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta	59.98
24	9	41	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
25	33	7	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
26	30	9	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
27	23	28	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
28	17	13	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
29	22	18	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
30	16	2	LET'S BREAK: A VISUAL GUIDE TO BREAK DANCING	Image Magnetic Associates Inc., Warner Home Video 34023	Various Artists	1984	NR	VHS Beta	39.98
31	21	6	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
32	25	54	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
33	28	19	MR. MOM (ITA) ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
34	31	8	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
35	38	12	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
36	35	20	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
37	29	22	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
38	19	13	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
39	24	13	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
40	27	17	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

JULY 7, 1984, BILLBOARD



THE NEW RECOTON V614 MINIATURE MASTER CONTROL CENTER PERMITS INSTANT PROGRAM SELECTION AT YOUR FINGERTIPS! The V614's 4 input to 2 output design allows selection of 4 video sources (i.e., VCR, Cable TV, Antenna, Videogame/Computer) to either or both of two outputs (such as 2 - TV's or TV and VCR). You can even record Cable TV while watching regular TV.

For the best possible picture insist on Recoton "Gold Connection" high performance Video Hookup Cables.

Recoton...Setting New Standards of Technical Excellence in Video, Audio Computer, Telephone, and Stereo Headphone Accessories.

RECOTON®

F.C.C. & U.L. Approved

Recoton Corporation, 46-23 Crane Street, Long Island City, New York 11101, 212-392-6442

Billboard Videocassette Top 40

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey for Week Ending 7/7/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	4	3	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	1	5	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
3	2	4	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
4	5	4	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
5	6	9	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
6	3	12	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
7	7	7	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
8	8	3	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
9	9	30	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
10	13	16	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
11	11	10	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
12	10	6	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
13	12	12	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
14	14	5	ANGEL	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
15	15	19	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
16	NEW ENTRY		THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
17	19	17	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
18	20	22	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
19	18	11	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
20	21	29	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
21	17	13	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
22	22	4	THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
23	16	12	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
24	26	18	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
25	27	12	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
26	24	5	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
27	23	10	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
28	31	32	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
29	NEW ENTRY		STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta
30	33	2	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
31	29	16	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
32	30	28	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
33	36	39	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
34	25	17	EASY MONEY ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
35	38	62	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
36	34	29	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
37	32	11	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
38	37	12	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
39	28	7	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
40	39	17	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	PG	VHS Beta

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

FILMS

THE AMERICAN FRIEND
Dennis Hopper, Bruno Canz
VHS & Beta Pacific Arts Video
Records \$59.95

APHRODITE
Valerie Kaprisky
VHS & Beta Vestron Video no list

AUDREY ROSE
Marsha Mason, John Beck,
Anthony Hopkins
Beta & VHS MGM/UA Home Video. \$59.95

BLAME IT ON RIO
Michael Caine, Joseph Bologna,
Michelle Johnson
Beta & VHS Vestron Video no list

BLUE SUNSHINE
VHS & Beta Vestron Video no list

BRADY'S ESCAPE
John Savage, Kelly Reno
VHS & Beta VidAmerica \$69.95

BROADWAY DANNY ROSE
Woody Allen, Mia Farrow,
Nick Apollo Forte
CED Vestron Video no list

CAN SHE BAKE A CHERRY PIE?
Karen Black, Michael Emil
VHS & Beta Monterey Home Video. \$59.95

CARING FOR YOUR NEWBORN WITH DR. BENJAMIN SPOCK
Beta & VHS VidAmerica (Vestron Video) \$34.95

CURSE OF THE PINK PANTHER
Herbert Lom, Ted Wass, David Niven
Beta & VHS MGM/UA Home Video. \$79.95

DEATH GAMES
Lou Brown
VHS & Beta VidAmerica \$69.95

DREAMS OF GOLD
VHS & Beta Pacific Arts Video
Records \$29.95

THE ENDLESS SUMMER
VHS & Beta, CED, Pacific Arts Video
Records \$59.95

ERNIE KOVACS: TELEVISION'S ORIGINAL GENIUS
Steve Allen, Jack Lemmon, Chevy Chase
VHS & Beta Vestron Video no list

FRAIDY CAT
Beta & VHS Prism Entertainment .. \$24.95

GARIBALDI STREET
Topol, Nick Mancuso, Janet Suzman
Beta & VHS USA Home Video (Family Home Entertainment) \$59.95

A GUMBY SUMMER
Beta & VHS Family Home Entertainment (MGM/UA Home Video) \$29.95

HIGH NOON, PART II
Lee Majors, David Carradine,
Pernell Roberts
Beta & VHS USA Home Video (Family Home Entertainment) \$59.95

HUSSY
Helen Mirren, John Shea
VHS & Beta Vestron Video no list

IN LOVE WITH AN OLDER WOMAN
John Ritter, Karen Carlson, Robert Mandan
Beta & VHS USA Home Video (Family Home Entertainment) \$49.95

THE KILLING OF PRESIDENT KENNEDY: NEW REVELATIONS TWENTY YEARS LATER
Beta & VHS VidAmerica (Vestron Video) \$34.95

LADY OF THE HOUSE
Dyan Cannon, Armand Assante
Beta & VHS Prism Entertainment .. \$49.95

LADY ON THE BUS
Sonia Braga
VHS & Beta Vestron Video no list

THE LEGEND OF HIAWATHA
VHS & Beta Family Home Entertainment (MGM/UA Home Video) \$29.95

MARCO
Desi Arnaz, Jr., Zero Mostel
VHS & Beta Prism Entertainment .. \$49.95

MIDNIGHT FICTION
VHS & Beta Fiction \$29.95

MIRRORS
Kitty Winn, Peter Donat,
William Burns
VHS & Beta Monterey Home Video. \$59.95

NADIA
Carrie Snodgrass, Leslie Weiner,
Johanna Carlo
Beta & VHS USA Home Video (Family Home Entertainment) \$59.95

PAJAMA TOPS
Susan George, Robert Klein, Pia Zadora
Beta & VHS USA Home Video (Family Home Entertainment) \$59.95

PANAMA LADY
Lucille Ball
VHS & Beta VidAmerica (Vestron Video) \$34.95

PAT GARRETT AND BILLY THE KID
Kris Kristofferson, James Coburn,
Bob Dylan
VHS & Beta MGM/UA Home Video. \$59.95

QUEEN OF THE STARDUST BALLROOM
Maureen Stapleton, Charles Durning
VHS & Beta Prism Entertainment .. \$49.95

RANSOM
Oliver Reed, Deborah Raffin
VHS & Beta Vestron Video no list

REBORN
Dennis Hopper, Michael Moriarty
Beta & VHS Vestron Video no list

REPO MAN
Emilio Estevez, Harry Dean, Olivia Barash
VHS & Beta MCA Home Video \$59.95

RIDDLE OF THE SANDS
Michael York
VHS & Beta VidAmerica \$69.95

SCANDALOUS
Robert Hays, John Gielgud, Jim Dale
VHS & Beta, CED & Laser, Vestron Video no list

SLAPSTICK OF ANOTHER KIND
Jerry Lewis, Madeline Kahn
VHS & Beta Vestron Video no list

SOME CALL IT LOVING
Zalman King, Tisa Farrow, Richard Pryor
VHS & Beta Monterey Home Video. \$59.95

STAGE FRIGHT
Jenny Newman
VHS & Beta VidAmerica \$69.95

STEEL
Lee Majors, Jennifer O'Neill,
Art Carney
VHS & Beta Vestron Video no list

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

Country Clips' Radio Impact

● Continued from page 26
unless they have a promotion going on."

Some program directors charge that major labels have been uncooperative in supplying clips. "With the exception of MCA and Warner Bros., all the major companies are slow to send us videos," complains Ken Brown of WAMS Wilmington, Del. "It takes lots of phone calls and letters to get some videos."

Brown suggests that several of the majors are unaware of video's potential for promotion. "I don't think they know the value of it for radio."

PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

We provide: ● Newest Releases
● Quick Service
● Highest Quality
● Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises

Out of State (201) 667-4026

#1 way of staying on top of video music

In N.Y. (212) 460-0035

Pro Equipment & Services

New Products



Yamaha's DXI programmable FM digital synthesizer is out of the prototype stage and now in production as the top-of-the-line instrument in the DX series. Combining all of the features of the immensely popular DX7 and DX9 synths, the DXI features a 73-note keyboard with real wooden keys and weighted piano action. Its memory system includes two channels of 32 voice memories each, and a large number of controllable parameters allow a wide variety of modifications to both preset and user-programmed sounds. Price is set at \$10,900.

Electro-Harmonix Unveils New Digital Sampling Unit

CHICAGO—Electro-Harmonix's new Super Replay is a four-second digital sampling unit that enables the user to digitize and store any sound and then play the sound under the control of either a keyboard or guitar synthesizer. The device, debuted at the NAMM expo here June 23-26, attracted a great deal of attention for both its sampling abilities and its low cost—about \$675.

According to E-H president Mike Matthews, the Super Relay will accept audio signals from any source, including instruments, microphones, tape deck or mixing console. The unit features a built-in click track to ensure that the user stays on tempo when using the extended time settings, as well as a sound-on-sound feature designed to enable the user to

add more sounds to the one originally recorded.

Matthews says the Super Replay may also be used with electronic drums such as Simmons, Linn, E-mu or Oberheim to replace existing sounds in those devices with digitized sounds from the Super Replay.

Moreover, by using the drum pad that comes with the Super Replay, any sound recorded into its memory can be reproduced and punched into a tape, substituting the sound of broken glass for a cymbal crash, for example.

Minimum sample time on the Super Replay is 1.1 seconds. Bandwidth is 12.4kHz, and pitch stability is claimed to be better than .01%.

Computer Software Is The Star As MIDI Dominates NAMM Show

By STEVEN DUPLER

CHICAGO—The seeds planted by major synthesizer manufacturers' adoption of the Musical Instrument Digital Interface (MIDI) standard just a few years ago have begun to blossom in a big way.

MIDI was the name of the game at the recent National Assn. of Music Merchants (NAMM) exhibition here, June 23-26, and suddenly computer software is the hottest area of the musical instrument business. MIDI software seems destined to radically change the way musicians relate to computers, their instruments and the recording process, and the speed with which that revolution is coming about is breathtaking.

The surge in technological breakthroughs is partially responsible for the record number of attendees at this year's summer NAMM show, according to NAMM spokeswoman Elizabeth Scott. "While all the figures have not been tabulated yet, we expect attendance to top 23,000 this year," says Scott.

"This is the largest NAMM show ever," she continues. "Our feeling is that music technology is moving so fast that dealers have to work harder and harder at staying current and on top of things. The dealers just can't afford to miss even one show now."

The company forging perhaps the strongest inroads with dealers in the MIDI software marketplace is Passport Designs. Heavily involved in computer music software since the inception of its Soundchaser synthesizer, Passport recently became the first company to ship MIDI software to a nationwide network of music retailers, through a distribution network established by Kaman Music Distributors, Coast Wholesale and C. Bruno & Sons.

Passport's line has now been expanded to include eight software titles and an interface card for the Ap-

ple II, as well as four titles and an interface cartridge for the Commodore 64.

The Passport Soundware line encompasses all musical applications from beginner to professional levels: education, performance, recording, printing and storage. The programs are printed on 5¼-inch floppies and range from \$39 for MIDI "song albums," which are simple "play-along" programs, to \$229 for Passport's high-end Polywriter, a music printing software package which allows an Apple IIe and accompanying printer to deliver hard copy in standard music notation of anything played on the synthesizer keyboard. According to company president David Kusek, the price is a breakthrough, as similar programs have previously cost up to 10 times as much.

Syntauri Corp., another seminal computer music software firm, debuted new software and hardware for its Syntauri Music System, including the Proxima MIDI/16 and Proxima MIDI/16X. The Proxima series, according to a Syntauri spokeswoman, combines the features of Syntauri's

multitrack Metatrak software, the digital capabilities of the Mountain MusicSynth and the ability to interface with other MIDI-equipped digital or analog synths. With the MIDI/16X, the normal 3,000-note storage capability is expanded to 20,000 notes, which translates to about 30 minutes of recording time.

Using the Proxima MIDI software, a user with a MIDI-equipped synthesizer has the capability to record and play back music, overdub in 16-track sound, and perform ensemble layering and drum machine sync and a number of other functions. In addition to the MIDI-equipped keyboard, the player requires a 64K Apple II family computer with a single disk drive and monitor, as well as interface cards. The software is priced at \$250, while the interface cards are set at \$195, with a September shipment date set for both.

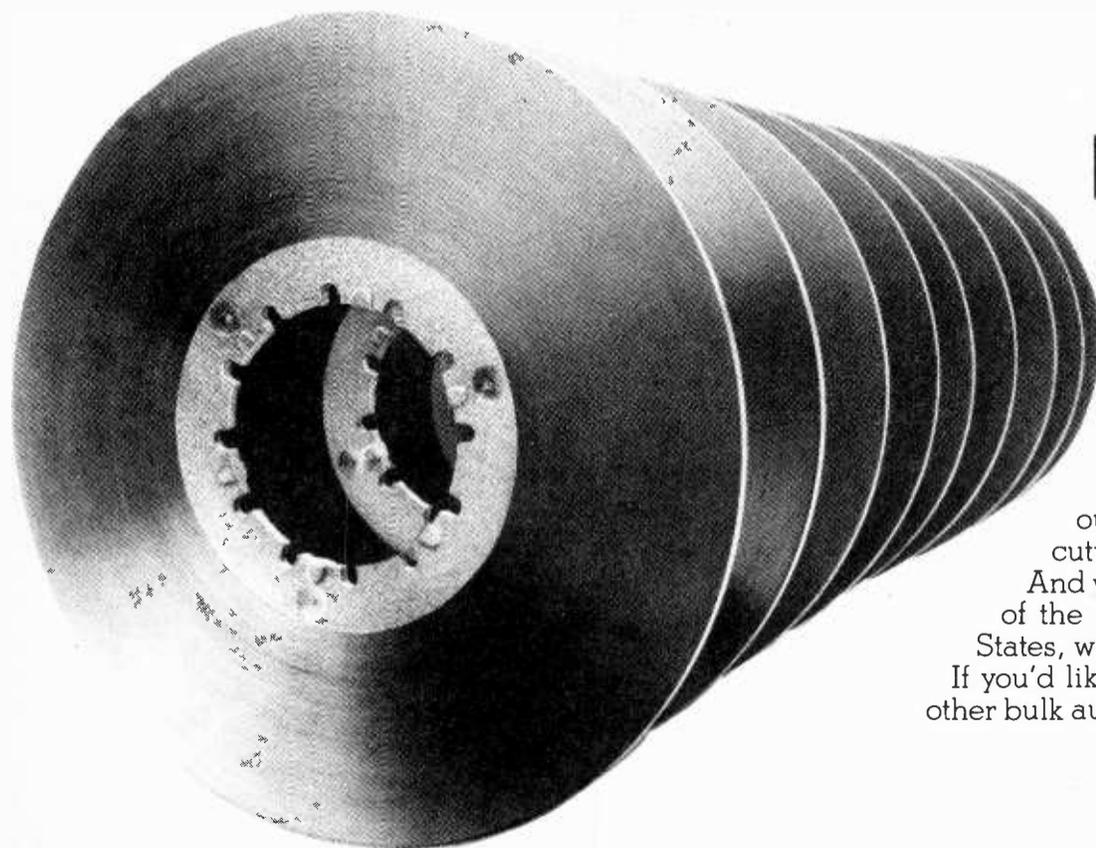
One of the most impressive demonstrations of what MIDI technology can do for the serious professional musician, composer or arranger was given by Yamaha International Corp. The Buena Park, Calif.-based

(Continued on page 32)



NAMM OVERVIEW—The 1984 Summer NAMM expo was one of the biggest to date, with an estimated attendance of about 20,000 retailers, distributors and other visitors. Held at Chicago's McCormick Place June 23-26, the expo's most exciting developments came in the form of advanced MIDI software and computer-interfaceable synthesizers, drum machines and sequencers.

JULY 7, 1984, BILLBOARD



HIGH QUALITY BULK AUDIO TAPE. CONSISTENTLY.

Sunkyong's SKX bulk audio tape gives you everything a professional needs—consistently high quality, reel after reel after reel.

We can offer this consistency because our entire quality control procedure is under one roof. Ours! The fact is, we manufacture every single component ourselves, from the polyester base film to the label. No cutting corners, no cutting costs.

And we have the resources to back up our claim. We're one of the largest companies in the world outside the United States, with 1982 sales of over \$6.2 billion.

If you'd like to know more about our super quality SKX or our other bulk audio tapes, give us a call. Sound us out.

SUNKYONG

235 West 132nd Street, Los Angeles, CA 90061 (213) 327-5010

Pro Equipment & Services

First Order For Sony Video Duplicator

NEW YORK—Sony Corp. has installed its first order for the high-speed Sprinter videotape duplicator the company debuted at the Summer Consumer Electronics Show in Chicago.

The system has been installed at Creative Video Services' Canoga Park, Calif. facility and will be used to duplicate Beta Hi-Fi product for MGM/UA Home Video, Family Home Entertainment, USA Home Video, JLT Films, Monterey Home Video, Continental Video and a number of other clients.

ber of other clients.

According to CVS president Noel Bloom, the acquisition of the Sprinter system is "an affirmation of our long-standing satisfaction with Sony technology." Bloom says the system will allow CVS to produce Beta Hi-Fi videocassettes about 80 times faster than with the present real time duplicators.

CVS has approximately 700 duplicators in use at its facility in both Beta and VHS formats.

Oberheim Sponsoring 'Patch Hunt'

LOS ANGELES—If you or your studio own an Oberheim OB-8 synthesizer, you might try your hand at the international "Patch Hunt" being sponsored by Oberheim Electronics. In order to encourage creative programming of new sounds on the OB-8, and to "foster increased communication between the synthesist and the manufacturer," Oberheim vice president Russ Jones says the search is on for new sounds created by owners and users of the instrument.

Patches submitted to Oberheim will be judged by a panel composed of Los Angeles-based musicians and synthesists. Those selected as winners will be compiled by the Oberheim staff and made available on data cassette to all interested OB-8 owners. Musicians whose patches are selected will have their names mentioned in a "patchbook" which will describe the front panel settings used in creating the sounds.

Studio Track

NEW YORK

The Red Rockers just finished basic tracks for their second album at **The Record Plant**. Producer **Rick Chertoff**, of Scandal and Cyndi Lauper fame, is now mixing the tracks at Atlantic's studio. . . . **Velvetine** has started tracks for an Atlantic album at **Secret Sound**. **Jack Malken** is playing producer and engineer, with assistance from **Tom Gartland**. **Ray, Goodman & Brown** are mixing new material there, with **Al Goodman** producing and **John Klett** and **Warren Bruleigh** behind the board. . . . **TaBoo** is producing its second single for Acme Music at **Blank Tape**, with help from **Butch Jones**. And labelmate **Johnny Dynell** is wrapping an EP there, sharing production duties with **Nick Egan**.

At **Sigma Sound**, **Jonathan Fearing** is remixing **Imagination's** "State Of Love" for Elektra. **James "Doc" Dougherty** is at the board. And TVI Records president **Tony Valor** is there finishing cuts for **Jasmin's** label debut. **Dougherty** is at the board. . . . Producer **Raul Rodriguez** is at **Unique** mixing an album for Emergency group **C.O.D.**, with engineer **Miles Henderson**.

Singer/songwriter **Rosco Gordon** is producing his 12-inch "How Can I Get Over You" for Bab-Roc Records at **Quadrasonic**. **Dave**

Ogrin is at the board, with mixing by **Tom Roberts**. Newspaper columnist **Delmar Donnell** is recording his "In The Cabbage Patch," a spoof on the Cabbage Patch Doll craze. Donnell is producing with **Vivian Rogers** and engineer **Steve Kahn**. **File 13** is recording a 12-inch for Profile there, with **Double Dee** and **Arthur Ether** producing. Ogrin is at the board, with help from **Tom Gonzalez**.

LOS ANGELES

Several projects are underway at **Soundcastle**. CBS artist **Placido Domingo** is in with producer **Milt Okun**, engineer **Ric Riccio** and assistant **Mitch Gibson**. **Thelma Houston** is working on a new MCA album with **Dennis Lambert** producing. **Gabe Veitri** at the console and **Bino Espinoza** helping out. **Barbra Streisand** is in with her next Columbia album. **Maurice White** is producing, with **Jeremy Smith** engineering and **Gibson** assisting. **Patrick Henderson** is producing a CBS project for tv's **Mr. T**. **Joel Moss** is at the board with assistant **Paul Erickson**. **The Brothers Johnson** are mixing tracks for A&M with producer **John McClain**, engineer **Bill Botrell** and assistant **Erickson**. **Gladys Knight** is mixing with producer **Sam Dees**, engineer **Bob Hughes** and assistant **Erickson**. **McClain** is

mixing **Joyce Kennedy's** next A&M project with engineer **Botrell** and assistants **Erickson** and **Gibson**. And finally, **Teena Marie** is working on her new Epic album. She is producing it, with **Bobby Brooks** at the board and **David Marquette** and **Erickson** helping out.

Noted studio and tour musician **Cary Sharaf** is working on a solo album at **Westwind**. He is producing with engineer **Chuck Rosa**. . . . **Motown's Phylis Saint James** is working on her first album at **Chick Corea's Mad Hatter Recording**. **Ray Bunch** is producing with engineers **Warren Dewey** and **Richard McKerran**. Capitol group **Mirror** has completed a project with producer **Todd Cochran** and engineers **Bernie Kirsh** and **Bobby Brooks**. And keyboardist **Makoto Ozone** is working on a Columbia album with producer **Gary Burton** and boardman **Kirsh**.

NASHVILLE

MCA's **Barbara Mandrell** continues work at **Woodland Sound** with producer **Tom Collins**, engineer **Les Ladd** and assistant **Tim Farmer**. And the **Swanne Quintet** is laying tracks there, with **Andre Montell** producing and **Ken Criblez** engineering. . . . **Karen Taylor-Good's** new Mesa single is being worked on at **Disc Mastering Inc.** by **Randy Kling**. **John Wesley Ryles' 45** for the 16th Avenue label is also being mastered there by **Kling**.

OTHER CITIES

Blues harmonica player **James Cotton** just finished two sides at Chicago's **Streeterville** for Alligator Records. Cotton produced it with the label's **Bruce Iglauer** and the studio's **Justin Niebank** at the controls. . . . **Megatone** crooner **Sylvester** is at San Francisco's **Automatt** working on his next album with producer **James "Tip" Werrick** and engineer **Ken Kessie**. . . . In Menlo Park, Calif., **Music Annex Recording** is busy with several artists. **Ronnie Montrose** is producing three projects: an album by **Gary Hull** and **Marc Bonilla**, a demo for Toto's saxophonist **John Smith** and his own album. The studio's chief engineer **Roger Wiersema** is at the board for all three. Producer **Lee Townsend** and engineer **David Porter** recently mixed an album by sax man **Lanny Morgan** for the budding Palo Alto label. And British act **Secret Seven** just finished an album there with engineer **Jim Dean**. Finally, **Racer X** is producing its own EP, with **Keith Hatschek** and **Dean** engineering.

At **Muscle Shoals Studio**, Muscle Shoals, Ala., Park Place artist **C.L. Blast** is working on an album with **Federick Knight** producing and **Tony Whacter** at the board. . . . **Kevin Meyer** is helping **2XL** produce their own album at **Harvest Productions** in Holt, Mich. **Mark Miller** is at the board. . . . Five artists are working at Studio 4 in Philadelphia. **Da Pliars** are producing and engineering their own album. **Scott Sax** is cutting tracks with engineer **Gary King**. **Lamb** is wrapping new mixes, with **Phil Nicolo** at the board and **Rick Coghill** producing. **Ray Monihan** is producing his own mixes for West End Records, with **Nicolo** at the controls. And **D.V.8** is completing a single, with **Nicolo** again at the board.

Island act **Animal Night Life** is laying tracks at **Roundhouse** in London with **Michael Brauer** producing. Also in London, **Havey Goldberg** is producing sides for **One O'Clock Gang** on Arista at **R.G. Jones**. . . . Members of the **Bar-Kays** are producing an album for newcomer **Starfleet** at **Cotton Row** in Memphis.

Malcolm Ruhl, formerly of the Broadway show "Pump Boys & Dinettes," is finishing tracks at **Audio Recording** in Cleveland. **Bill Cavanaugh** is at the board. . . . **Third Stream** is working on its fourth album at **Iris Sound** in Royersford, Pa. **David Ivory** is producing the project.

All material for the Studio Track column should be sent to **Kim Freeman** in **Billboard's New York office**.

CASSETTE LEADER LOCK

(STAKING ROD)

MANUFACTURED BY THE BURNHAMS
WILL NO LONGER BE SOLD
THRU
CHET DUNN ASSOCIATES
BEDFORD, MA

EFFECTIVE JUNE 7, 1984

ALL USERS OF CASSETTE LEADER LOCK
MAY NOW BUY DIRECT
FROM THE FACTORY
AT A
NEW LOWER PRICE SCHEDULE

THE QUALITY CONTINUES...

THE PRICES DROP!!

THE BURNHAMS

P.O. BOX 312 ■ GLENS FALLS, NEW YORK 12801
NEW YORK (518) 792-1323 ■ CALL TOLL FREE 800-833-8783 — EXT. 6
TELEX 6971460

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

AMPEX GRAND MASTER® 456

Consistency is what you get with Ampex Grand Master® 456. Consistency you can count on, reel after reel, case after case, year after year.

Consistency that begins with manufacturing. Every reel of Grand Master 456 Studio Mastering Tape is made from the finest raw materials—base films, oxides, and binders. And they're inspected for quality and consistency every step of the way. Consistency that is assured by over 118 stages of inspection.

Consistency proven by testing. For example, every reel of 2" Grand Master 456 is tested end-to-end and edge-to-edge, to make certain you get virtually no tape-induced level variations from one reel to the next. The strip chart in every box of 2" 456 proves it.

But, consistency is what you expect from the audio quality leader. That's why more recording professionals have more confidence in Ampex tape than in any other studio mastering tape.

AMPEX

Ampex Corporation • One of The Signal Companies



consistent

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, CA 94063, (415) 367-3809

COMPUTER INSTRUMENT EXPLOSION

MIDI Dominates NAMM Show

• Continued from page 29

manufacturer debuted a new line of computer software for its extremely successful DX line of DXFM digital synthesizers, intended for interface with a number of popular computer systems.

One inexpensive package designed for either the Apple II or Commodore 64 computers is Yamaha's Two-Track Sequencer, which "ties the computer, synthesizer and optional drum machine together to memorize a musical performance, store it and play it back," according to a company spokesman. The program also features a track-merge function allowing the user to mix two tracks down to

one, providing extensive overdubbing capability without loss of signal quality. The Two-Track Sequencer retails for \$55, while a four-track version with additional features is \$95.

On the higher end of Yamaha's DX software line are the DX PRO and the DX Personal Composer software packages. The DX PRO is designed to augment the DX7 synthesizer by tying the keyboard into the information processing capabilities of the Apple II+ or IIe computer. PRO stands for Program, Recall & Organize, and the program is meant to simplify the process of creating and modifying voices, loading and saving voices and grouping voices together

with the synthesizer.

The Personal Composer package is designed to work with the IBM PC, although Yamaha is said to be planning versions of the software that will interface with other hardware later on. It is, in the words of a Yamaha spokesman, "much like a word processor that deals with music notation rather than words." Music can be entered from either the keyboard of the DX synth or the typewriter keyboard of the PC.

The Personal Composer's three main sections consist of a music entry or composition section, a 32-track recorder, and a section termed MIDI graphics. Pricing has not been set on the Personal Composer, but a Yamaha spokesman estimated it would sell for about \$1,200, excluding the MIDI interface card (manufactured for Yamaha by Passport), which costs \$190.

Other MIDI hardware and software products abounded throughout the exhibition floor, most notably those from Sequential Circuits and RolandCorp U.S. The Sequential Circuits Model 910 MIDI expansion software is designed to be teamed with Sequential's Six-Trak synthesizer, a Model 64 sequencer and a Commodore 64—a package that provides the user with a memory of more than 4,000 notes, and is capable of creating and storing groups of 100 Six-Trak programs, among other features.

Roland displayed 36 new product entries, including the MSQ-100 MIDI digital keyboard recorder, a MIDI-compatible polyphonic sequencer with a memory capability of up to 6,100 notes, three clock settings, edit functions and a liquid crystal display.

The revolution started more than 30 years ago by the introduction of the first legitimate music synthesizer has surged light years forward in a short time. Musical instrument retailers and manufacturers have finally realized that obsolescence is not a fact of life, and that through the continuous introduction of MIDI-compatible products and software packages, they can extend the life of a given product almost indefinitely, while at the same time giving the end user more for his dollar.

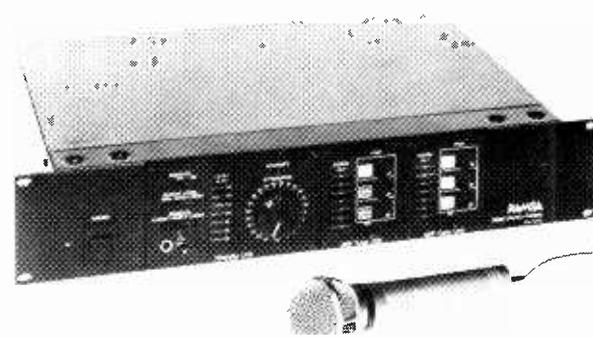
Pioneer Donates Laserdisk Player To Space Center

NEW YORK—Pioneer Video, Inc. has donated an LD-V1000 industrial laser videodisk player to the Cernan Earth & Space Center in Rivergrove, Ill. The center, which opened June 23, houses a planetarium, lecture hall, laboratory and exhibit facility. The LD-V1000 will interface with an external computer for use in an audio/visual presentation.

According to Steve Bishop, director of the center, the audio/visual presentation for which the LD-V1000 will be used consists of a six-disk collection of space science materials produced by Video Visions on the Pioneer professional laserdisk system.

Ron Butler, vice president of Pioneer's industrial sales, says that the LD-V1000 was deemed most suitable for the center's purposes because it offers features tailored for external computer control in original equipment, industrial and other "high usage" environments.

New Products



Ramsa's new WX-8050/8350 wireless microphone/receiver system is said to eliminate the problem of on-stage "dead spots" through its use of dual antennas and circuitry within the receiver that isolates and picks up only the stronger of the two signals. The 8350 receiver uses a crystal controller oscillator, fixed-frequency design which selects and receives up to three wavelengths designated in the UHF 400 band to ensure clean reception. The 8050 microphone is powered by a single SUM-5 battery with a life of four hours.

Chicago Meet Focuses On Making Basement Demos

CHICAGO—At a recent seminar sponsored by Chicago's NARAS chapter and Columbia College here, more than 250 attendees were shown the basics of basement studio recording, as well as a live demonstration of demo recording.

The participants included moderator Hank Neuberger, chief engineer at Chicago Recording Co. studios (CRC); Gary Gand, president of Gary Gand Music & Sound systems design; Bernie Fryman, a representative of Tascam audio products; Doug Ordon, president of AVC Systems studio equipment sales; Jerry Soto, owner/operator of Soto Sound Studios; Rodney Massey, co-leader of Mercury recording artists Omni; Mike Rasfeld, owner/operator of Acme Recording Studios; Iain Burgess, freelance recording engineer; Chuck Thomas, producer and pub-

lisher; and Phil Bimstein, leader of Chicago Artists Phil 'n' the Blanks, who served as "guinea pigs" for the demo recording.

Entitled "Making Your Own Basement Demo," the 3½-hour seminar focused on the acquisition and employment of inexpensive equipment and techniques.

LATE JULY LAUNCH

New Matsushita CD Players

TOKYO—Matsushita here is set to launch two professional model Compact Disc players for use by discos and radio stations and in environments where background music is required.

The Technics Multi CD Player SL-P15 and Technics Professional CD Player SL-P50 will go on sale in late July, priced \$1,500 and \$3,450 respectively. Both are capable of delivering graphic and pattern information for computer processing and display on a CRT screen.

from any of 51 CD disks stored in the main unit with an access time of no more than 15 seconds. Add-on disk magazines and a systems controller can bring the number of disks available for random access up to 251.

The SL-P50 features access by frame to within 1/75 of a second accuracy for professional cueing purposes, with built-in monitor speaker, a 10-key pad, and search dial for music startup within 0.3 seconds.

Matsushita says it plans to produce 500 units a month of the SL-P15 machine, while the SL-P50 will be made only to order.

The SL-P15 allows users to choose

With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour. Save time, money, trouble, space. Eliminate inventory problems, costly label overruns. Save 4¢ or more per cassette.

4 models to choose from:
Two one-color table top models.
Two high production multi-color consoles, that print up to three colors in one pass.



Distributed in the U.S. and worldwide by
audiomatic
AUDIOOMATIC CORPORATION

400 Madison Avenue
New York, New York 10017
Telephone: (212) 308-6888
Telex: 12-6419

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

A SINGER'S DREAM!

REMOVES VOCALS FROM RECORDS!
The THOMPSON VOCAL ELIMINATOR can remove most or virtually all of a lead vocal from a standard stereo record and leave most of the background untouched! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo system.
Not an equalizer! We can prove it works over the phone. Write or call for a free brochure and demo record on the Vocal Eliminator and our full line of audio products.
Write to: **LT Sound**, Dept. B, P.O. Box 338
Stone Mountain, GA 30086
In Georgia Call (404) 493-1258
TOLL FREE: 1-800-241-3005 - Ext. 22

LAKE TAHOE - NEVADA SKYLAND AT ZEPHYR COVE

Skyland is home to some of America's most recognized personalities who enjoy the unwritten bond of privacy among its residents. Close to Harrah's famous villa, and just minutes from casinos and top-name entertainment. In a beautiful setting of granite outcroppings, this home was designed by a famous solar architect for multi-purpose use. A sweeping copper-antiqued steel staircase supports the entire superstructure. Private, self-sufficient master suite with wet bar console, whirlpool tub, gold fixtures, sound-proofed music/family room, artist's studio/exercise room, large solar self-watering greenhouse, various guest facilities. Towering ceilings of cedar, walls of glass. Huge garage holds boat or motorhome plus. Private beach is closeby, view of Tahoe from the unusual "flying bridge". Adjoining buildable lot is included at \$1,200,000. Brochure. Contact

Barbara McArthur, McArthur Realty, Box 6734, Incline Village, NV 89450 • (702) 831-2088
Exclusive Lake Tahoe Representative - Sotheby Parke Bernet

DOES YOUR
✓ COMPACT DISK SOUND LIKE JUST ANOTHER RECORD?
✓ VIDEO SOUND LIKE THE SAME OLD ANALOG?

ONLY 100% DIGITAL MASTERS...
HAVE 40% MORE DYNAMIC RANGE

**DIGITAL BY
DICKINSON**
NO DOLBY

- DIGITAL STUDIO ON PREMISES AT ANALOG RATES OR REMOTES
- LEASING 3M MULTI-TRACK & JVC 2 TRACK
- Q-LOCK TO VIDEO
- 201-429-8996

INDIE DISTRIBUTION PAYS OFF

Glaser's Label A Noble Success

By KIP KIRBY

NASHVILLE—Independent Noble Vision Records has proven itself a textbook success story in less than two years—and president Don Tolle is quick to give much of the credit to his network of indie distributors.

Tolle says that despite major label competition at retail and radio, it's still feasible for an independent label to survive. Integral to this survival, he says, is a reliable chain of distributors, weekly personal contact with the buyers—and a steady stream of hit product.

"It all comes down to your records," he emphasizes. "You get distributors' attention initially with a lot of consistent airplay. Then you keep turning out hits that are bigger than the last. That's how you get paid."

The one-artist, three-employee Atlanta label (owned by Tolle and partner Hal Oven) has already had four

hit singles on Jim Glaser, with a fifth, "You're Gettin' To Me Again," now moving up the chart. Glaser was named top new male vocalist at the recent Academy of Country Music Awards in Los Angeles.

Tolle and Oven formed Noble Vision with their own money in 1982 to launch Glaser's solo career. The artist's first release, "When You're Not A Lady," shot up to 16 and stayed on the Billboard country chart for 22 weeks, making it the longest-running debut for any new label on that chart. His debut album, "The Man In The Mirror," is now in its 31st week on the country chart, one of only two albums there on an indie label.

Tolle says Noble Vision's distribution network has changed "drastically" since the label's inception. Originally, Pickwick handled 75% of its business. When Pickwick shut down its indie distribution operation last year, it left Noble Vision stranded in the midst of its second Glaser single, "You Got Me Running."

Tolle picked up the pieces and formed a new distribution chain over the next several months. As the record company's reputation spread, he was able to add new distributors in other areas. Today, Noble Vision product is handled by All South, Bib, Action Distributors, Jem, Action Music Sales, Alpha, Jem West, Associated Distributors, MS in Chicago and Atlanta, Floyd's, Richmond Bros., Mobile One Stop and most recently Western Merchandisers,

which came on board with Glaser's last single.

At retail, Noble Vision is "too small," Tolle admits, to afford freebies, giveaways and price advantages. "We know upfront that we can't compete with the majors on their terms," he says. "The best we can offer them is a 10% incentive deal—and a warm working relationship."

Tolle insists he isn't pursuing major distribution at this point, nor a leasing deal for Glaser.

"When we started Noble Vision, I'd have given anything for a major to distribute our product. But now it isn't critical. We control what we do in the studio, what we release, when we release it. We've built Jim's career without major label distribution. Sometimes I feel like David fighting Goliath, but it has been worth it."

Next month, Noble Vision will add a second artist, also produced by Tolle: singer/songwriter Tony Arata, who penned Glaser's single "The Man In The Mirror."

If there is one trait that characterizes Tolle, it's optimism. "I refuse to accept that the top 10 on the charts is the major labels' domain," he says cheerfully. "The same people who stood up and applauded Jim Glaser on the New Faces Show and voted him top new male vocalist at the Academy of Country Music Awards are the ones who can give us a No. 1 record. We may not be a corporate giant—but we aren't an underdog, either."

Constant Work Pays Off For Singer Becky Hobbs

NASHVILLE — Becky Hobbs, who spent a three-year interlude between major labels before joining Liberty Records this year, believes that being a working act can make the difference when it comes to negotiating a recording contract.

"I think major labels prefer acts who are self-sufficient when they look at new talent," says the energetic Oklahoma-born entertainer. "They know the artist will be out working constantly, building a name and increasing its visibility."

Hobbs was signed to Liberty by Nashville vice president Lynn Shults. Her manager Rick Sanjek recalls: "The label approached us on the strength of Becky's live performances and rapport with radio, even though it had been some time since she'd had her own deal. They said they were looking for a high energy female act to replace Juice Newton," who recently left Capitol to sign with RCA.

Hobbs chose Blake Mevis as her producer. Their first release on Liberty is "Oklahoma Heart," now moving up the country chart.

Hobbs' first major country deal was with Mercury Records in 1979. She had six chart singles with the label prior to leaving in 1981. In 1983, she had a top 10 duet hit with Moe Bandy, "Let's Get Over Them Together," which perfectly showcased her husky, catch-in-the-throat delivery. Many people believed she would be signed to Columbia Records on the basis of that release.

Live performances have played a big role in Hobbs' career. Versatile on both honkytonk keyboards and guitar, she relies on her stage flexibility to stay booked steadily. "I get a lot of club work because I'm used to performing either as a single act or with a house band," she laughs. Most of her current dates are done with her own backup band, Oklahoma Heart.

Since September, Hobbs has per-

formed overseas five times. Following an appearance with Tom T. Hall at the Peterborough Music Festival in the U.K. last fall, she did a club tour of Switzerland in December, performed at the Holland Music Festival in January, guested on New Zealand's popular country tv show, "That's Country," and in early June was invited to return to New Zealand for the Gore Golden Guitar Awards.

Hobbs, an accomplished songwriter, administers her own publishing company, Beckaroo Music. Her tunes have been cut by such artists as John Anderson, Lacy J. Dalton and Charly McClain. Moe Bandy and Joe Stampley included one of her songs, "Still On A Roll," on their new "Good Ol' Boys—Alive And Well" album, and Alabama has cut another of her songs, "I Want To Know You Before We Make Love," which is expected to be on the group's next album.

It was songwriting that first splashed Becky Hobbs' name onto the national scene, when she took first prize in the 1978 American Song Festival's professional easy listening division. The winning song, "I Can't Say Goodbye To You," later became one of her own singles on Mercury. In 1983, writing partner Candy Parton entered one of their collaborations, "Fool For A Feelin'," in the competition's professional country category, and it tied for first place.

Despite her successful track record with the American Song Festival, however, Hobbs cautions aspiring writer/artists not to count on winning a contest as a means to a recording contract.

"Winning a songwriting competition helps people learn who you are and remember your name," she advises, "but it doesn't guarantee you anything. It doesn't automatically get you a label deal."



SPORTS FAN—While listening to tracks from her upcoming MCA album, Reba McEntire is surprised by a visit from Vanderbilt Univ. head football coach George MacIntyre, right, who exchanged Vandy souvenirs for the promise of a copy of the LP, scheduled for fall release. Pictured at left is McEntire's producer, Harold Shedd.

Nashville Scene

'Rhinestone': Dolly, How Could You?

By KIP KIRBY

Given Hollywood's fondness for making trite celluloid cliches, we suppose it can be forgiven for slipping its share of clinkers in with the hits. Given the additional fact that Hollywood thinks the South consists of gum-chewing, tobacco-chewing rednecks in pickup trucks, barely literate and usually governed by a mean-spirited, bigoted sheriff, it's inevitable that there will continue to be movies which do nothing to advance the cause of rural citizenry.

But it's baffling to try to figure an explanation for Dolly Parton's association with "Rhinestone," a film which could set the image of country music—not to mention the South—back 10 years. "Rhinestone" parodies everything connected with country, portraying its entertainers as hicks and its fans as stereotyped obnoxious boors, and dosing the audience with dialog full of unfunny one-liners below the level of "Hee Haw."

Why would Dolly, who has personally done so much to upgrade country's image around the world, appear in a film which reinforces every miserable negative that country music has had to fight against? Dolly didn't write the screenplay, we realize; that task was left to two people,



one of them her co-star Sylvester Stallone, who is the first to admit that he doesn't know anything about country music (but obviously shares a lot of these stereotyped cliches). However, Dolly's presence in "Rhinestone" lends credibility to a project that is an embarrassment to many people in the country entertainment industry.

Throughout the movie, people are shown as bumpkins, musicians play country twang no longer heard on radio or jukebox—and certainly never in a New York City nightclub—and Dolly herself comes off as an affable backwoods hillbilly. In one particular scene we cringe to recall, she tells Stallone the way to walk like a country singer is to "pretend you have jock itch." In another, she works to get him saying "dawg" instead of "dog" so he'll be "accepted as a real country singer."

She even (dare we say it) refers to country music as "country & western." From Dolly, no less.

The saddest thing of all is that it's Parton who suffers most through this one-liner debacle. Dolly is a class act; given the right script (one with honest, uncontrived dialog), she could be a major screen talent. Despite her Mae West comedic aptitude, she could probably handle a dramatic role deftly; but if she chose to remain a comedienne, she could do so with style and shrewd wit. The one thing Dolly does not need—but gets in "Rhinestone"—is a vehicle that

makes fun of both her and country music.

Originally, "Rhinestone" was supposed to be based on Larry Weiss' song "Rhinestone Cowboy." But then Stallone got hold of the concept and turned it into a feature package for himself. Instead of it being a moving rags-to-riches country story, or at least a sharp, clever parody mismatching two likeable characters, "Rhinestone" is an overwrought, silly affair that does nothing to show country music in an attractive light. Besides, it isn't even a good movie—which, in the final analysis, is really all that Hollywood cares about in the first place.

Will "Rhinestone" make money? Maybe. If so, it will be due to the combined boxoffice names of Parton and Stallone. But anyone who thinks "Rhinestone" has anything to do with contemporary country music needs to have his head examined.

★ ★ ★

Michael Martin Murphey—who had his brush with the silver screen in the underrated "Hard Country" several years ago—is now into video. Murphey has finished his first video clip, for "Disenchanted." Director on the shoot was Francis Delia. Delia's isn't a name familiar to country video; his previous credits include Wall Of Voodoo, Blue Oyster Cult, the Plimsouls and the Ramones. After those acts, working with Murphey must have been a breeze!

The video was done entirely on location in New Mexico—where Murphey lives—and has a supporting cast of 20 people. It features a mix of both color and black-and-white footage.

★ ★ ★

Leave It To The Airlines: Lost luggage is the hidden dread of most travelers, but especially entertainers. Recently, Tammy Wynette had her luggage—containing all her costumes for Fan Fair Week—lost en route from Dallas to Nashville.

When the airlines failed to locate her gowns by rehearsal day for the Music City News Country Awards, Tammy alerted her West Coast designer, Jef Billings, who rushed a new dress to her. It arrived the afternoon of the show and was driven to the Opry House by a police escort, arriving barely 15 minutes before Tammy was due to walk out on the stage.

(Continued on page 35)

FORMS JK PRODUCTIONS

Jerry Kennedy Exits Mercury

NASHVILLE—After a 23-year association with Mercury Records, vice president of a&r Jerry Kennedy has left the label to form his own independent firm, JK Productions.

Kennedy will continue to produce for PolyGram/Mercury, working with such acts as Tom T. Hall, the Maines Brothers Band, Len Wade and Steve Clark. He also produces the duet Kim & Karmen for Compleat Records.

Kennedy began his music career as a staff guitarist for the Louisiana Hayride in Shreveport. In 1961, he moved to Nashville to join Mercury as assistant a&r manager. He was

promoted to a&r director in 1968, and one year later was named vice president of a&r, a position he has held until now. In his long tenure with the label, Kennedy was responsible for signing Jerry Lee Lewis, Roger Miller, Johnny Rodriguez, Bobby Bare, the Statler Brothers, Reba McEntire, Tom T. Hall and others.

Assisting Kennedy in the new venture will be Gordon Kennedy, vice president, and Trish Williams, secretary/treasurer. JK Productions Inc. is located at 2 Music Circle South, Nashville, Tenn. 37203; (615) 256-3644.

Billboard® Hot Country Singles

Survey for Week Ending 7/7/84

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	13	SOMEBODY'S NEEDIN' SOMEBODY— Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	32	37	5	ONLY A LONELY HEART KNOWS— Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	67	54	16	DENVER— Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395
2	4	14	I DON'T WANNA BE A MEMORY— Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI, Epic 34-04421	33	40	4	ATTITUDE ADJUSTMENT— Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253	68	73	3	A LITTLE LOVE— Juice Newton (R. Landis) T. Sharp, D. Douma, R. Feldman; Cement Chicken, ASCAP; RCA 13823
3	6	11	JUST ANOTHER WOMAN IN LOVE— Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	34	19	16	I'M NOT THROUGH LOVING YOU YET— Louise Mandrell (Eddie Kairo) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13752	69	76	3	SHE PUT THE SAD IN ALL HIS SONGS— Ronnie Dunn (J. Sandlin) M. MacAnally, R. Byrne; I've Got The Music, ASCAP; MCA/Churchill 52383
4	8	12	ATLANTA BLUE— The Staller Brothers (J. Kennedy) D. Reid; Staller Brothers, BMI, Mercury 818-700-7	35	41	6	MY BABY'S GONE— The Kendalls (B. Ahern) H. Houser; Central Songs, BMI; Mercury 822-203-7	70	NEW ENTRY	NEW ENTRY	SHOT IN THE DARK— Leon Everette (B. Mevis) R. Rogers; Sister John, BMI; RCA 13834
5	9	10	ANGEL IN DISGUISE— Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	36	43	5	YOU'RE GETTIN' TO ME AGAIN— Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	71	61	18	TO ALL THE GIRLS I'VE LOVED BEFORE— Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217
6	1	15	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)— Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard; Cross Keys, ASCAP/St. David/Tree, BMI; Compeat-122 (Polygram)	37	45	5	THE POWER OF LOVE— Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	72	NEW ENTRY	NEW ENTRY	LOVE OVER OLD TIMES— Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838
7	11	11	MAMA HE'S CRAZY— The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	38	28	14	WHY GOODBYE— Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc., BMI/Lion Hearted, ASCAP/CBS Unart, BMI; RCA 13768	73	81	3	LOVE IS THE REASON— Sierra (N. Larkin, S. Scruggs) V. Thompson; King Coat, ASCAP; Awesome 106
8	12	8	B-B-B-BURNIN' UP WITH LOVE— Eddie Rabbitt (E. Stevens, E. Rabbitt) E. Rabbitt, E. Stevens, B. J. Walker, Jr.; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279	39	48	6	SOMEBODY BUY THIS COWGIRL A BEER— Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, P. Soto, BMI; Viva 7-29265	74	65	14	BAND OF GOLD— Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423
9	13	9	IF THE FALL DON'T GET YOU— Janie Fricke (B. Montgomery) V. Stephenson, S. Lorber, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454	40	51	4	NEVER COULD TOE THE MARK— Waylon Jennings (W. Jennings, A. D., & B. Carlee) W. Jennings; Waylong Jennings, BMI; RCA 13827	75	84	2	I'VE ALWAYS WANTED TO— Wayne Kemp (D. Walls, W. Kemp) D. Walls, B. Warren; Door Knob/Kenwall, BMI/ASCAP; Door Knob 84-211
10	14	8	THAT'S THE THING ABOUT LOVE— Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson, April/Lionhearted/Cross Keys (Tree Group), ASCAP; MCA 52389	41	34	17	MONA LISA LOST HER SMILE— David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP; Columbia 38-04396	76	86	2	LET'S LIVE THIS DREAM TOGETHER— Narvel Felts (J. Morris) Skinner, Wallace, Nathan; Hall-Clement, BMI/Jack & Bill, ASCAP; Evergreen 1022
11	15	7	GOD BLESS THE U.S.A.— Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	42	22	17	I GOT MEXICO— Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	77	71	13	BETTER OUR HEARTS SHOULD BEND (THAN BREAK)— Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315
12	18	8	STILL LOSING YOU— Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA 13805	43	52	6	LONELY HEART— Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467	78	69	4	BLACKJACK WHISKEY— Bobby Jenkins (B. Jenkins, B. Green) R. Jenkins; Jenbek/Bill Green, BMI; Zone 7-40984
13	16	11	NEW PATCHES— Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	44	56	4	THE RIGHT STUFF— Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; Dejamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489	79	63	17	JUST A LITTLE LOVE— Reba McEntire (N. Wilson) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52349
14	5	12	WHEN WE MAKE LOVE— Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI/ASCAP; RCA 13763	45	58	3	WAY BACK— John Conlee (B. Logan) J. Fuller; ATV/Wingtip, BMI; MCA 52403	80	75	20	I GUESS IT NEVER HURTS TO HURT SOMETIMES— The Oak Ridge Boys (R. Chaney) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342
15	3	14	YOU'VE STILL GOT A PLACE IN MY HEART— George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	46	42	7	ONE MORE SHOT— Johnny Lee (J. Bowen) R. Moore, D. Hauseman; Cross Keys, ASCAP; Warner Bros. 7-29270	81	NEW ENTRY	NEW ENTRY	YOU BRING THE HEARTACHE (I'LL BRING THE WINE)— Gary Wolf (J. Chambers) G. Wolf, J. Chambers, L. Jenkins; Galleon, ASCAP; Mercury 822-244-7
16	20	9	I WISH I COULD WRITE YOU A SONG— John Anderson (J. Anderson, L. Bradley) J. D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276	47	57	3	FAITHLESS LOVE— Glen Campbell (H. Shedd) J. D. Southern; WB/Golden Spread, ASCAP; Atlantic America 7-99768	82	77	5	HONKY TONK TAN— O.B. McClintock (T. Turk, T. Tappan) R. Hatch, J. Whitmore, O.B. McClintock; Al Gallico/Easy Listening/Chatter Box, BMI/ASCAP; Moon Shine 3024
17	21	9	DISENCHANTED— Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphy; Choskee Bottom/Kahala/Timberwolf/Cross Keys Co. Inc./Tree Gp., ASCAP; BMI; Liberty 1517	48	55	6	OKLAHOMA HEART— Becky Hobbs (B. Mevis) B. Gallimore, B. Hobbs, B. Mevis, W. Shore; WB Mus/Make Believus Mus/Dejamus Mus/Warner-Tamerlane P. ub/Believus or Not Mus/Beckaroo Mus/Royal Haven; Liberty 1520	83	70	12	EYES THAT SEE IN THE DARK— Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13774
18	10	13	THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE LONELY— B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch; Unichappell/Intuit, BMI/Goodspout, ASCAP; Cleveland Int'l/Columbia 38-04431	49	38	8	OH CAROLINA— Vince Gill (E. Gordy, Jr.) R. Albright, J. Elliott, M. Sanders, Milene, ASCAP; RCA 13809	84	NEW ENTRY	NEW ENTRY	MY HEART WILL ALWAYS BELONG TO YOU— Donna Fargo (S. Silver) K. Blazy; New Albany, BMI; Cleveland International-1
19	24	7	LONG HARD ROAD (THE SHARECROPPER'S DREAM)— Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	50	39	10	IF EVERY MAN HAD A WOMAN LIKE YOU— The Osmond Brothers (J.E. Norman) B. Springfield; Unichappell, BMI; Warner/Curb 7-29312	85	67	18	AS LONG AS I'M ROCKIN' WITH YOU— John Conlee (B. Logan) K. Kane, B. Channel, Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351
20	23	9	FOREVER YOU— The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381	51	64	3	I GOT A MILLION OF 'EM— Ronnie McDowell (B. Killen) M. Garvin, R. Hellard, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499	86	83	20	GOD MUST BE A COWBOY— Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515
21	25	6	SOMEWHERE DOWN THE LINE— T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	52	66	2	EVENING STAR— Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Brothers, BMI; RCA 13832	87	82	3	ANGEL EYES— Larry Willoughby (R. Crowell) R. Crowell; Granite/Coolwell, ASCAP; Atlantic-America 7-99759
22	26	6	FORGET ABOUT ME— The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/Rare Blue, BMI/ASCAP; MCA/Curb 52380	53	60	4	PICTURES— Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391	88	87	3	A NEW PLACE TO BEGIN— Ray Price (S. Garrett) D. Kirby, W. Robb; Cross Keys, ASCAP/Tree, BMI; Viva 7-29277
23	27	6	WHERE'S THE DRESS— Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477	54	59	4	YOU'VE GOT A SOFT PLACE TO FALL— Kathy Mattea (R. Peoples, B. Hill) B. McDiil, H. Moore, K. Chater; Hall-Clement/Vogue (Welk Group), Hardscuffie, BMI; Mercury 822-218-7	89	88	19	I MAY BE USED (BUT BABY I AIN'T USED UP)— Waylon Jennings (W. Jennings) B. McDiil; Hall-Clement (Welk Group), BMI; RCA 13729
24	7	14	BETWEEN TWO FIRES— Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck Songs, WB Music/Bob Montgomery Music/Music Corp. of America/BMI/ASCAP Warner Bros. 7-29321	55	46	15	FOREVER AGAIN— Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	90	79	14	VICTIMS OF GOODBYE— Sylvia (T. Collins) D. Morgan, D. Pirumner; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755
25	29	6	LET'S FALL TO PIECES TOGETHER— George Strait (R. Baker) D. Lee, T. Rocco, J. Russell; Maplehill (Welk Group) Sunflower Country/Hall-Clement/B. ibo (Welk Group), BMI/ASCAP; MCA 52392	56	62	3	HE BROKE YOUR MEM'RY LAST NIGHT— Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	91	NEW ENTRY	NEW ENTRY	DON'T GIVE UP ON HER NOW— Leon Rains (M. Brown) F. Knapp, A. Rhody; Cross Keys, ASCAP/Tree, BMI; American Spotlight 107
26	32	5	TENNESSEE HOMESICK BLUES— Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	57	NEW ENTRY	NEW ENTRY	TURNING AWAY— Crystal Gayle (J. Bowen) T. Kreckel; Combine, BMI; Warner Bros. 7-29254	92	89	8	MOST OF ALL I REMEMBER YOU— Mel McDaniel (M. McDaniel) R. Scaife, P. Thomas, Vogue (Welk Group), Partner, BMI; Capitol 5349
27	31	9	I WANT TO GO SOMEWHERE— Keith Stegall (K. Lehning) D. Lowery, M. McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442	58	50	16	HONEY (OPEN THAT DOOR)— Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Epic 34-04394	93	91	21	SWEET COUNTRY MUSIC— Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336
28	33	7	I HURT FOR YOU— Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	59	44	9	DAY BY DAY— McGuffey Lane (M. Morgan, P. Worley) R. McNeley, J. Schwab; McGuffey Lane/Hat Band, BMI; Atlantic America 7-99778	94	93	2	HANKY PANKY— Mike Dekle (B. Hill) M. Dekle; Lions Mate, ASCAP; NSD 188
29	35	7	IF ALL THE MAGIC IS GONE— Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	60	36	16	SOMEDAY WHEN THINGS ARE GOOD— Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	95	85	11	BORN TO LOVE YOU— Karen Brooks (J.E. Norman) C. Black, L. Marine, Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302
30	17	13	I STILL DO— Bill Medley (J. Crutchfield) J. D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753	61	49	11	THIS TIME— Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock; Dejamus Inc./Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	96	78	10	MEMORY LANE— Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb; Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446
31	30	8	LET'S LEAVE THE LIGHTS ON TONIGHT— Johnny Rodriguez (R. Albright) B. McDiil, R. Bourke; Hall-Clement (Welk Group), BMI/Chappell, ASCAP; Epic 34-04460	62	74	2	LITTLE BY LITTLE— Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, BMI; MCA 52410	97	96	22	RIGHT OR WRONG— George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337
				63	68	3	SLOW DANCIN'— Kimberly Springs (J. Fuller, J. Hobbs) J. Fuller, J. Hobbs; ATV/Wingtip/Hobbler, BMI; Capitol 5366	98	95	24	IF I COULD ONLY DANCE WITH YOU— Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104
				64	47	16	IN MY DREAMS— Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	99	98	21	HAPPY BIRTHDAY DEAR HEARTACHE— Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340
				65	72	3	HOW ARE YOU SPENDING MY NIGHTS— Gus Hardin (R. Hall) K. Robbins, R. Carpenter; Kent Robbins, BMI/Let There Be Music, ASCAP; RCA 13814	100	99	24	I'VE BEEN WRONG BEFORE— Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694
				66	53	7	MY KIND OF LADY— The Burrito Brothers (M. Lloyd) A. Kasha, J. Hirschhorn; Sister Cecil/P.I.E./Fire & Water/Pac Interx, ASCAP/BMI; MCA/Curb 52379				

○ Bubbles are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

COUNTRY'S Most Promising NEW DUO

TIMOTHY THOMAS

BRINGS YOU

"RACHEL WALKER"

CIR # 201

Already Top 40 In Over 20 Markets

Radio, Appreciation Days, Fairs, Rodeos, Concerts: For Availabilities Call

New Album From ...

CARMOL TAYLOR

"I THINK THEY CALL IT HOMESICK"

CIR # 735

BO-JAC TALENT agency

615-327-4211

Country International Records

1010 17th AVENUE SOUTH

NASHVILLE, TENNESSEE 37212

(615) 327-4656

Sherman Ford, President

Tom Dean, V.P. Promo & Sales

Billboard Country Chart Research Packages

The definitive lists of the top singles and albums, year by year, covering the entire history of the Country charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

Number One Country Singles, 1948 through 1983. (\$50.00)

Number One Country Albums, 1964 through 1983. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Country Singles, 1948 through 1983. (\$50.00)

Top Ten Country Albums, 1964 through 1983. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Country Singles or Country LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Country Singles Of The Year, 1946 through 1983. (\$50.00)

Top Country Albums Of The Year, 1965 through 1983. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Individual yearly lists may also be purchased separately; see coupon below (\$5.00 per list)

Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

C-1 Number One Country Singles @ \$50.00

C-2 Top Ten Country Singles @ \$50.00

C-3 Top Country Singles Of The Year @ \$50.00

D-1 Number One Country Albums @ \$25.00

D-2 Top Ten Country Albums @ \$25.00

D-3 Top Country Albums Of The Year @ \$25.00

Individual yearly lists from _____
(please list book code number) for _____
(please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing.)

Name: _____

Company: _____

Address: _____

City, State, Zip: _____

Overseas air mail rates available upon request.

Nashville Scene

• Continued from page 33

★ ★ ★

Concurrent with the release of the new Robert Duvall/Glenn Close movie, "The Stone Boy," singer/actor Mayf Nutter, who has a supporting role in the film, is shopping for a record label to release an album containing music he wrote for the soundtrack.

According to Nutter, there wasn't enough music in the film for a whole soundtrack album. So he and former Motown producer Jerry Marcellino decided to do a Mayf Nutter album which would feature a song from the movie, "Baby You're So Young," along with other Nutter-penned material.

Thus far, says Nutter, four songs have been cut, including "Rockabilly Money," which he reports will be heard in the movie "The Shaman." While he was in Nashville pitching his unreleased album, Nutter debuted all four songs on the nationally syndicated Music Country Radio Network.

★ ★ ★

Some Listeners Sure Are Loyal: East Coast boaters on the water listening for mayday signals on the marine emergency channel got a shock when they heard non-stop country music instead.

Songs from WCMS-FM, a country station in the Norfolk/Virginia Beach/Chesapeake area, were broadcast over the emergency channel in that area for almost five hours during the night, hampering communications between mariners and the Coast Guard along the East Coast. The FCC located the source of the problem at 2 a.m. aboard a trawler docked in Newport News, Va.

The "on" button to the microphone of a VHF transmitter had been taped in place and the mike put next to a radio tuned to WCMS. The FCC plans to place charges against those responsible for what it calls "willful, deliberate interference."

The FCC used radio direction-seeking equipment to locate the illegal signals. It exonerated WCMS itself for the act, which jeopardized mariners throughout the night while the channel was jammed. A conviction for deliberate interference with an emergency frequency carries a maximum penalty of one year in prison and a \$10,000 fine.

The event occurred during Lee Manning's air shift at WCMS. We'd say his ratings on the high seas probably broke all previous Arbitron records for that night. Joked Manning after the trouble was safely passed: "Some people will do almost anything to get more listeners!"



GREENWOOD GRANDSTANDING—MCA artist Lee Greenwood discusses his new album, "You've Got A Good Love Comin'," with BMI vice president Frances Preston and his producer, Jerry Crutchfield, at a recent listening party in Nashville. The video for Greenwood's current single, "God Bless The USA," was also premiered at the party.

Billboard® Hot Country LPs™

Survey for Week Ending 7/7/84

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	21	ALABAMA Roll On, RCA AHL-4939 RCA	39	38	10	REBA McENTIRE Just A Little Love MCA 5475 (MCA)
2	2	33	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	40	41	5	B.J. THOMAS Shining, Columbia FC-39337 CBS
3	6	4	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	41	40	11	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39172 CBS
4	3	37	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	42	47	20	JOHNNY LEE Til The Bars Burn Down, Warner Bros. 25056 WEA
5	4	33	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	43	43	90	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
6	7	35	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	44	39	13	LEON EVERETTE Doin' What I Feel, RCA MHL-8518 RCA
7	5	51	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL-4713 RCA	45	49	22	GENE WATSON Little By Little, MCA 5440 MCA
8	9	12	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	46	48	36	DEBORAH ALLEN Cheat The Night, RCA MHL-8514 RCA
9	10	11	ATLANTA Pictures, MCA 5463 MCA	47	54	68	ALABAMA ▲ The Closer You Get, RCA AHL-1-4653 RCA
10	11	8	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	48	46	8	SYLVIA Surprise, RCA AHL-1-4960 RCA
11	8	35	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	49	53	322	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
12	12	11	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	50	51	33	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
13	13	30	EXILE Exile, Epic B6E-39154 CBS	51	45	8	RAZZY BAILEY The Midnight Hour, RCA AHL-1-4936 RCA
14	31	3	MERLE HAGGARD It's All In The Game, Epic FE-39364 (CBS)	52	52	11	MOE BANDY Motel Matches, Columbia FC-39275 CBS
15	16	8	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	53	57	8	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
16	14	11	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	54	58	3	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 (RCA)
17	17	5	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS	55	44	21	DOLLY PARTON The Great Pretender, RCA AHL-4940 RCA
18	18	9	VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL	56	55	5	RAY CHARLES Do I Ever Cross Your Mind, Columbia FC-38990 CBS
19	20	4	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA	57	59	75	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS
20	26	39	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	58	50	36	JANIE FRICKE Love Lies, Columbia FC-38730 CBS
21	25	42	JOHN CONLEE In My Eyes, MCA 5434 MCA	59	56	43	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS
22	23	5	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	60	67	62	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
23	15	37	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	61	66	7	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
24	28	6	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	62	69	36	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
25	19	24	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	63	NEW ENTRY		RONNIE MCDOWELL Willing, Epic FE-39329 CBS
26	30	4	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	64	65	2	VINCE GILL Turn Me Loose, RCA MHL-1-8517 RCA
27	27	24	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	65	NEW ENTRY		JULIO IGLESIAS Julio, Columbia FC-38640 CBS
28	29	19	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL-1-8515 (RCA)	66	61	26	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
29	22	8	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	67	62	121	ALABAMA ▲ Mountain Music, RCA AHL-1-4229 RCA
30	21	33	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	68	68	120	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
31	32	40	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	69	74	146	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
32	24	16	DON WILLIAMS The Best of Don Williams Vol. 3 MCA MCA 5465	70	63	11	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
33	37	5	MARK GRAY Magic, Columbia B6C-39143 CBS	71	60	25	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA
34	34	3	THE BELLAMY BROTHERS Restless, MCA/Curb 5489 (MCA)	72	64	7	THE MAINES BROTHERS BAND Highrollin' Mercury 814-985-1 POL
35	33	42	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	73	75	42	KENNY ROGERS Eyes That See In The Dark, RCA AFL-1-4697 RCA
36	42	38	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP	74	72	173	ALABAMA ▲ Feels So Right, RCA AHL-1-3930 RCA
37	36	9	MEL TILLIS New Patches, MCA 5472 MCA	75	71	213	ALABAMA ▲ My Home's In Alabama, RCA AHL-1-3644 RCA
38	35	32	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND				

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

TOUR KICKING OFF FRIDAY

Kansas City Ready For Jacksons

By PAUL HOHL

KANSAS CITY—Expectations here run high amid final preparations for the national debut of the Jacksons' "Victory" tour, scheduled for Friday through Sunday (6-8) at Arrowhead Stadium.

More than 30,000 people in Missouri, Kansas and Nebraska had responded by the June 26 deadline to advertisements placed June 19 and 20 in newspapers in four states, according to estimates by U.S. Postal Service officials here. About 60% of those sales were from the greater Kansas City area, postal officials said.

Tickets were available only in blocks of four and cost \$28 each, plus a \$2 handling charge per ticket. Those receiving tickets, who were chosen at random by a computer, were due to be notified by certified or registered mail by Tuesday, according to advertisements in the Kansas City Star and the Kansas City Times. Those newspapers sold an additional 33,000 editions the day the coupons appeared. Those not chosen for tickets should expect a refund within four to six weeks after the concert.

Tickets were sold only by mail or

der and only through the use of the coupon printed in area newspapers. In addition, the coupon specified that only postal money orders could be used for remittance of the ticket price, and allowed no preference on the date of the show or seating. Fewer than 43,000 seats were available for each night of the Jacksons' three-night engagement here.

"Given the short turnaround time, particularly with all of the procedures involved, we're extremely pleased," says Russ Cline of Russ Cline and Associates, who's handling the Kansas City production for Chuck Sullivan, the Boston-based sports promoter in charge of the 42-performance tour.

The Kansas City shows are expected to generate an estimated \$500,000 for state and local governments through taxes, license and other usage fees. While those projections have been steadily declining in the two weeks since the show was announced, the Jacksons' concert is still expected to gross a record \$6 million in Kansas City, Cline says.

Security arrangements for the performance include more than 50 metal detectors inside the stadium, as well as special security forces provided by

both the concert production staff and Arrowhead Stadium security.

Many Kansas City music retailers hope that the enthusiasm generated by the Jacksons' appearance will translate into greater dollars once the brothers have left town.

"For a while he (Michael Jackson) had dropped off our (sales) charts," says Larry Stroud, a sales manager for Pennylane Records & Tapes in midtown Kansas City. "But we're expecting him to pop right back up there once the first concert hits." The Jacksons' long-awaited "Victory" album ships this week.

Area discos and bars are also seeing an increase in the number of requests for Jacksons music as the concert draws nearer. "(Our requests)

have really increased," says Ty Young, a disk jockey with Capt'n Jeremiah Tuttle's in south Kansas City. "Instead of just playing one Jacksons song every night, we're playing two or more."

"As the date comes nearer, we may go a little deeper into their albums," concurs Michael Swaggerty, a DJ with Confetti's in suburban Grand View, Mo.

The Jacksons show doesn't seem to have cut into sales of other black shows in the market.

"Since they announced the (Jacksons') show, we've noticed a lot of people coming in for tickets to other black shows," says Mike Webber of Capers Corner Records & Tapes in
(Continued on opposite page)



LEADER OF THE BAND—Dan Fogelberg leads the crowd at Madison Square Garden during his national tour supporting his Full Moon Epic album "Windows And Walls." (Photo: Chuck Pulin)

Huey Lewis Makes Concert News Chart-Topping Group Cautiously Beefing Up Production

By PAUL GREIN

LOS ANGELES—The snowballing success of Huey Lewis & the News' "Sports," which reached No. 1 last week in its 39th appearance on Billboard's pop album chart, has brought a corresponding increase to the group's drawing power in concert.

Lewis acknowledges that at the time of the group's last album, "Picture This" in 1982, "We could barely draw 500 people in L.A." This time around, they sold out three nights at the Universal Amphitheater and also headlined the nearby Irvine Meadows Amphitheater.

As the group starts playing bigger halls, it's beefing up its production, but cautiously. "When you play bigger venues, you have to play it bigger," says Lewis. "But I want the emphasis to be on the songs and the personality of our group. You do owe them a certain show, and we have added more lights, but I don't want production for production's sake. We don't have any laser beams or smoke bombs."

The biggest hall the group has headlined to date was a 20,000-seater in Tulsa. "My job is to break down the barriers between performer and audience," says Lewis, "and while that's tougher to do in a larger hall, it can be done. At some point I guess it becomes impossible, like when we played JFK stadium a couple of years ago with Foreigner, the Kinks, Joan Jett and 14 other groups, and went on at 10:30 in the morning."

This month marks the fifth anniversary of the formation of Huey Lewis & the News. The group has been intact for the full five years "to the man," Lewis says, "including the sound mixers and the road crew."

"I know that's very unfashionable these days, but nobody's OD'd and everybody's playing better every week. I've always said that music is a team sport, and I think that's what we have—a really good team."

The News carriers who have been in place for the full five years include manager Bob Brown, sound mixer Mark Deadman and production manager Perry Persons. The key studio crew includes engineer Jim Gaines and mixer Bob Clearmountain.

The group has been on tour almost continuously since "Sports" was released last fall. They'll continue to tour the U.S. through September, and after a short break will take the show to Europe, Japan and Australia.

The group also hopes to record its fourth album this fall, for release early next year. Lewis says he's been writing some songs on the road, though he's not sure that's a good idea.

"The tendency when you're this busy is to write about the business," he notes. "And I'm not sure the music business is the greatest metaphor in the world."

Lewis says he's often caught between the old and new wave rock. "I like all the old stuff, but I also like the new synthesizers and drum machines in terms of making records. I think they're wonderful tools as long as you play them and they don't play you."

"But it does occur to me that rock'n'roll is meant to be passionate, or at least emotional. A lot of what I

see is very thought-out and calculated. I don't think rock'n'roll is meant to be reserved. I think it's supposed to kick ass and take names."

Lewis has been actively involved in the conception of all his videos, except for the latest, for the fourth "Sports" single, "If This Is It." That clip was directed by Edd Griles.

Still, Lewis has no immediate plans to pursue film offers. "I might want to do that someday," he says, "but that's way in the future. We've worked long and hard to get where we are, so we're just going to rock'n'roll for awhile."

At the moment, at least, Lewis is rocking and rolling in style. "Booker T. Jones came to all four gigs in L.A.," Lewis enthuses. "Forget it. I played 'Green Onions' with Booker T. Is that not making it?"

More Soul, Less Synth From Stevie Ray Vaughan

By ETHLIE ANN VARE

LOS ANGELES — Stevie Ray Vaughan's career began with such lucky breaks and critical acclaim that most observers expected him to become a household name long before now. The Austin guitarist was first spotted at a local club by producer Jerry Wexler, who was so impressed that he arranged for Vaughan to play the Montreux Jazz Festival in 1982.

At Montreux, Vaughan impressed the legendary John Hammond, who became his executive producer. He subsequently impressed singer/songwriter Jackson Browne, who offered him free studio time—time which later led to his Epic debut, "Texas Flood." And he impressed David Bowie, who hired him as lead guitarist on his platinum album, "Let's Dance."

And then Vaughan languished on the charts while the synth-pop invasion dominated playlists.

"There are a lot of people who have been playing real hard and real serious for a long time," draws Vaughan, "and yet haven't had the chance to put out their music because they've been told 'You can't sell the blues.' I'm glad to see that it's going in a direction now where there's more soul in the music and less synthesizer."

As AOR turns back to traditional American rock'n'roll, Vaughan has seen his latest Epic album (he has a five-album deal with the label) ship a reported 200,000 units. Vaughan's Montreux appearance is being re-

leased by Atlantic as part of the "Blues Explosion" package, and his current tour has him headlining 3,000- to 5,000-seat halls and supporting such arena acts as the Police, Men At Work and Huey Lewis & the News.

"The most important part of having success is being able to pass the chance to be heard around," says Vaughan. "There are a lot of people who should be listened to and who aren't getting the chance, because they can't afford to go into the studio to make a decent demo tape, or because no one wants to take a chance to put that kind of music out. I'm trying to do something about that."

Vaughan works closely with the independent Austin Records and Riverside Sound, and has been plugging local groups like the Angela Strehli Band in his interviews. His "spread the wealth" philosophy extends to his own band as well. He splits the take evenly, not only with bassist Tommy Shannon and drummer Chris Layton, but with his road crew and technicians.

Vaughan is looking forward to seeing his first two big-budget videos (\$40,000 each) hit television, and plans to tour until "oh, about 1994." But the project he is most enthused about is an Oct. 4 date at New York's Carnegie Hall, when he will reunite with the Fabulous Thunderbirds, Strehli and a passle of Austin homeboys for a rock and blues blowout.

Frankie Goes To H'wood: Sex, Violence With A Beat

By PETER JONES

Editor's Note: Frankie Goes To Hollywood is one of the hottest new acts to hit the British pop scene in recent years. Their first two single releases, "Relax" and "Two Tribes," have both reached No. 1 in the U.K., a feat accomplished by only two other acts in British pop history. In the wake of this success, Billboard asked international editor Peter Jones to explore the Frankie phenomenon. This is his report.

LONDON—Frankie Goes To Hollywood is a contemporary pop story that combines all the key ingredients of intrigue, marketing, hype and talent. But inevitably it's not quite as simple as the media here is making it. The rise to fame and riches by the group, named after the headline on a Frank Sinatra feature in a movie fan magazine, has been studiously worked out all the way.

The group is signed to Trevor Horn's ZTT label, which takes untried artists and then markets them

according to how it sees their main assets. For Frankie Goes To Hollywood, it's a mix of sex and violence, set to a dance beat.

The "Relax" single, containing few different words but many suggestions, was ultimately banned by the BBC, but not before it had been played some 80 times on Radio One, the corporation's top pop channel.

The song's lyrics were not only of the double-entendre variety, but related to gay love, the BBC contended. And the video, featuring a Nero-like figure and an orgiastic scene, had a kind of Holly Goes To Babylon feel about it. Holly Johnson is, with Paul Rutherford, half of the gay-macho image of the group.

The first single took three months to hit the top spot. On the way, the group was banned from BBC-TV's "Top Of The Pops." It was the first time that had happened since the Sex Pistols and "God Save The Queen," and the first time it had happened to a chart-topper since Jane Birkin deep-breathed through "Je T'aime."

"Relax" was accompanied by three different videos, one to suit only "specialist late-night audiences." The tv series "The Tube" took a chance on the video, the band played some late night and censorable gigs, and the record registered.

The video for "Two Tribes" cost a minimum of \$75,000, but television again banned it. The minority Channel 4 independent network did agree to show it, but only after midnight. The video has actors playing Soviet premier Chernenko and President Reagan in controversial conversation and warlike action.

The band has claimed that "Two Tribes" is the first genuine protest song of the past eight years. It was an instantaneous success, hitting No. 1 in its first week of release, and was reported as selling out completely inside three hours in the band's hometown of Liverpool. Within eight days, sales totalled more than 750,000

(Continued on page 41)

Unsurpassed in Quality

GLOSSY PHOTOS

24 1/2¢ EACH IN 1000 LOTS

1000 POSTCARDS \$165.00

100 8x10 \$32.95

CUSTOM COLOR PRINTS \$98 per 100

COLOR LITHO \$425 per 1000

COLOR POSTCARDS \$240 per 3000

MOUNTED 20"x30" 30"x40"

ENLARGEMENTS \$25.00 \$40

COPYART
Photographers
165 WEST 46th STREET, N.Y. 10036

(212) 382-0233

Talent In Action

JULIO IGLESIAS

Red Rocks Amphitheatre, Denver
Tickets: \$16, \$14, \$12

After having conquered the rest of the world, Iglesias kicked off his first American tour at the foot of the Rockies here June 22. The dramatic outdoor setting enchanted Iglesias—he interrupted several songs to comment on the beauty of the amphitheatre—but the event was enchanted anyway, as far as his fans were concerned. Earlier in the day, Denver's Hispanic mayor, Federico Peña, had met Iglesias and proclaimed June 22 "Julio Iglesias Day" in Denver.

Americans have traditionally been wary of foreign-language artists, often treating them as novelties (the early '60s Japanese hit retitled "Sukiyaki" for the American market is a good example). The impending rise of Julio-mania has an explanation, though: Iglesias has bowed to American ethnocentrism by recording his first English-language album, set for release on Columbia July 30.

Iglesias paced his concert with an easy, relaxed tempo, taking time to speak to fans, accept roses and kiss children. The music itself was punchier than on his over-saccharined records: The three backup singers and the small orchestra played sassier than easy listening, but never overshadowed the snazzily-dressed Spaniard.

Iglesias opened the show with his Spanish-version hit of Cole Porter's "Begin The Beguine," and later offered smooth medleys of other Spanish hits, with a French interlude thrown in. "This is the first concert I do in my life with so many Saxon people," he said in apologizing for having to read the English lyrics to "When I Fall In Love." With that kind of self-effacing charm, the crowd had already voted him its best-loved performer when Willie Nelson walked on stage for his hit duet with Iglesias, "To All The Girls I've Loved Before." The crowd of almost 10,000 was on its feet immediately for the appearance of one of its other

heroes.

Indeed, much of Iglesias' appeal is due to the fact that he's so reachable and human. Even though his voice isn't the instrument that, say, Sinatra's is, Iglesias' warm, sensitive demeanor marks him a winner.

GIL ASAKAWA

ICICLE WORKS WHAT IS THIS

The Palace, Los Angeles
Tickets: \$10

It was a quiet June Sunday in Hollywood when Liverpool's Icicle Works took a turn at headlining, having opened for the Pretenders locally in March. The trio effectively won over the 350 or so folks in the audience, but also proved they have a way to go before they can handle the house at full 1,400 capacity.

"Birds Fly (Whisper To A Scream)" is the group's signature tune, and it is a wonderful song. It's so wonderful, in fact, that the group was obliged to perform it twice: once 40 minutes into the 50-minute set, and again as the encore. The number showcases the brilliant triple-time drumming of Chris Sharrock, allows frontman Ian McNabb the opportunity to switch effortlessly between guitar and synthesizer, and gives bassist Chris Layhe a chance to tear off some four-string lead licks that are most impressive. The fans were dancing like white mice on an electric grid.

Unhappily, the rest of the set—most of it drawn from the group's Arista debut album—couldn't live up to the precedent set by that selection. The songs fall into the neo-psychedelic surround-sound subgenre: They constitute hypnotic and excellent headphone fare, but they're not commanding or varied enough for a live show. Also, the sound system was turned up to 11, making what should have been enveloping instead seem ear-shattering.

The group has a pleasant stage demeanor, unassuming and friendly. Pleasant, however, is a far cry from charismatic.

Opening act What Is This is a new band on MCA's San Andreas label, a niche for experimental or potentially non-commercial signings. The group has a quirky, contrapuntal approach and boasts excellent musicianship, but lost much of the goodwill they created with their material by turning the volume up even higher than the main attraction. When 30% of the audience has fingers in their ears, you should seriously consider having your sound man's hearing checked.

ETHLIE ANN VARE

DON WILLIAMS

Carlton Celebrity Theatre,
Bloomington, Minn.
Tickets: \$14.95

An evening with Don Williams is like a good chat with an old friend—comfortable, somewhat nostalgic, satisfying.

Williams thoroughly captivated a crowd of nearly 3,000 here June 14, the second of a four-night stand. Backed by crack Nashville quartet the Scratch Band, who provided a well-tempered backdrop for his aged-in-oak Texas

baritone, Williams offered a characteristically relaxed set of country ballads and midtempo toe-tappers.

Newer material such as "That's the Thing About Love," Williams' latest top 10 country hit, received as enthusiastic a reaction as did Williams standards like "Amanda" and "I Believe In You." Midway through his set, the self-effacing singer turned the spotlight on the Scratch Band (guitarist Danny Flowers, keyboardist Biff Watson, drummer Pat McInerney, and bassist Dave Pomeroy), allowing them to toss off a handful of tasty original tunes before returning to deliver "Tulsa Time," the Flowers-penned tune made famous by Eric Clapton.

Williams' low-key charm, laid-back humor and lovely repertoire made for an enjoyable, even intimate evening. No doubt those in attendance left the Carlton feeling like they'd known Don Williams all their lives.

MOIRA MCCORMICK

Jacksons Due In Kansas City

Continued from opposite page
Kansas City, Kan.

"Sales of Luther Vandross had been real slow, for instance, and when they announced the Jacksons, we thought that would be it for Vandross. But they really just started picking up."

Herb Palmer, president of Capitol Automated Tickets, suggests that one reason for this is that many black music fans in Kansas City can't or won't buy tickets to the Jacksons' shows. "I don't think the black community in Kansas City will send \$120 to New York City for six weeks to see anyone," Palmer says.

In fact, Palmer tends to think that a lot of Kansas City music fans will stay home. "I think that a lot of the people that you'll be seeing out at Arrowhead will be from out of town," he says.

Palmer's conclusion: "I don't see it taking the dollars out of the Kansas City market that everyone predicted it would."

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard



SILVER SCREEN—Julio Iglesias croons to one of the girls he's loved before during the taping of the tv show "On Stage America." The lucky lady is the show's co-host Susie Bono.

AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through June 26.

- MOUNTAIN AIRE '84: THE CARS, HUEY LEWIS & THE NEWS, BERLIN, RATT, R.E.M.—\$900,175, 36,007, \$25, Rock'N'Chair Prods., Calaveras County Fairgrounds, Angels Camp, Calif., two sellouts, June 23-24.
- LIONEL RICHIE, TINA TURNER—\$574,160, 36,212, \$17.50 & \$15, Jam Productions, Rosemont Horizon, Chicago, two sellouts, June 15-16.
- BILL COSBY, THE SPINNERS—\$421,725, 33,425 (37,096), \$17.90, \$14.90 & \$9.90, Ray Shepardson, Fox Theater, St. Louis, eight shows, June 19-24.
- VAN HALEN—\$345,734, 25,610, \$13.50, Beaver Prods., The Myriad, Oklahoma City, two sellouts, June 15-16.
- LIONEL RICHIE, TINA TURNER—\$260,538, 16,830 (18,600), \$15.50, Dimensions Unltd./Cellar Door Prods., Capital Centre, Landover, Md., June 10.
- LIONEL RICHIE, TINA TURNER—\$251,222, 17,772, \$15 & \$12.50, Jam Prods./Company Seven, St. Paul (Minn.) Civic Center, sellout, June 22.
- LIONEL RICHIE, TINA TURNER—\$221,655, 16,158, \$15 & \$12, Jam Prods./Concert Consultants, Market Square Arena, Indianapolis, sellout, June 13.
- JUDAS PRIEST, GREAT WHITE—\$218,551, 16,189 (31,200), \$13.50, Cellar Door Prods., Capital Centre, Landover, Md., two shows, June 16-17.
- YES—\$217,662, 17,413 (18,500), \$12.50, Cellar Door Prods., Capital Centre, Landover, Md., May 15.
- THE SCORPIONS, BON JOVI—\$199,575, 15,611, \$13.50 & \$11.50, John Scher Presents, Madison Square Garden, New York, sellout, June 7.
- VAN HALEN—\$163,998, 12,148, \$13.50, Beaver Prods., Kansas Coliseum, Wichita, sellout, June 17.
- VAN HALEN—\$158,234, 11,721, \$13.50, Beaver Prods., CSU Assembly Center, Baton Rouge, sellout, June 13.
- MANHATTAN TRANSFER—\$156,532, 7,685, \$21.50, \$19 & \$17.50, Bill Graham Presents, Warfield Theater, San Francisco, four sellouts, June 14-17.
- KENNY ROGERS, DOTTY WEST, THE RIGHTEOUS BROTHERS—\$145,204, 9,368, \$15.50, C.K. Spurlock, Orange County Convention Center, Orlando, Fla., sellout, June 15.
- JULIO IGLESIAS—\$138,444, 8,449, \$17.60, \$15.40 & \$13.20, Feyline Presents, Red Rock Amphitheater, Denver, sellout, June 22.
- JUDAS PRIEST, GREAT WHITE—\$126,320, 12,379, \$12.50 & \$11.50, Jam Prods., Rosemont Horizon, Chicago, sellout, June 14.
- KENNY ROGERS, DOTTY WEST, THE RIGHTEOUS BROTHERS—\$121,590, 8,106, \$15, C.K. Spurlock, Lee Civic Center, Ft. Meyers, Fla., sellout, June 16.
- PARLIAMENT-FUNKADELIC—\$118,888, 10,194 (18,500), \$12 & \$10, G-Street Express, Capital Centre, Landover, Md., May 27.
- THE SCORPIONS, BON JOVI—\$115,818, 10,068, \$12.50 & \$11.50, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, June 5.
- THE SCORPIONS, BON JOVI—\$111,593, 8,746 (10,500), \$12.75, Danny Kreskeg Enterprises, Civic Arena Theatre, Pittsburgh, June 20.
- OZZY OSBOURNE—\$106,245, 8,805, \$13.50, Avalon Attractions, Neil Blairdale Center, Honolulu, sellout, June 22.
- THE SCORPIONS, BON JOVI—\$103,792, 8,310 (12,486), \$12.50 & \$11.50, Don Law Co., The Centrum, Worcester, Mass., June 12.
- THE SCORPIONS, BON JOVI—\$100,191, 8,959 (13,400), \$12 & \$11, MaKoul Productions, Allentown (Pa.) Fairgrounds Grandstand, June 16.
- AL JARREAU—\$99,874, 6,551, \$18.50, \$16, \$13.50 & \$11, Alex Cooley/Southern Promotions, Chaistain Park, Atlanta, sellout, June 24.
- THE SCORPIONS, BON JOVI—\$99,708, 8,676 (13,349), \$11.50 & \$10.50, Gemini Concerts Inc., Civic Center Arena, Providence, June 9.
- THE SCORPIONS, BON JOVI—\$95,674, 8,396 (10,735), \$11.50 & \$9.50, Cross Country Concerts, The Coliseum, New Haven, Conn., June 10.
- KENNY ROGERS, HELEN REDDY, THE RIGHTEOUS BROTHERS—\$95,000, 7,000 (11,200), \$15.50 & \$13.50, C.K. Spurlock, Rushmore Plaza Civic Center, Rapid City, S.D., June 23.
- GLADYS KNIGHT & THE PIPS—\$94,502, 6,012, \$17.50 & \$16, Jam Prods., Mill Run, Niles, Ill., four sellouts, June 15-16.
- THE BAND, BLACK OAK ARKANSAS—\$90,000 (70,312 Canadian), 3,000 (6,000), \$30, Maritime Reunion, Refters Six Guest Ranch, Calgary, Alberta, Canada, June 2.
- SIMPLE MINDS, CHINA CRISIS—\$87,252, 7,509 (8,800), \$13.50 & \$12, Avalon Attractions, The Palladium, Hollywood, Calif., two shows, June 15-17.
- THE SCORPIONS, BON JOVI—\$84,354, 7,331 (9,500), \$12.50 & \$11.50, Don Law Co., Cumberland County Civic Center, Portland, Maine, June 13.
- MILTON NASCIMENTO—\$83,510, 5,244 (5,600), \$16.50, \$15.50, \$14.50 & \$12, New Audiences Prods. Inc., Carnegie Hall, New York, June 2-3.
- THE SCORPIONS, BON JOVI—\$83,108, 7,195, \$10.50, Creative Concerts, Glens Falls (N.Y.) Civic Center, sellout, June 15.
- THE SCORPIONS, BON JOVI—\$78,160, 7,491, \$11.50 & \$10.50, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, June 22.
- JOHNNY MATHIS—\$77,500, 4,853 (6,000), \$17.50, \$16.50 & \$15, Northwest Entertainment Consultants, Seattle Opera House, June 19-20.
- .38 SPECIAL, BLUE OYSTER CULT—\$75,983, 6,682 (12,000), \$12.50 & \$11.50, Contemporary Productions, Omaha Civic Auditorium, June 14.
- TED NUGENT, CHEAP TRICK, BLACKFOOT, SIDEWINDER—\$72,600, 6,050 (20,000), \$12, Rascals Prods., Ernie Shore Field, Winston-Salem, N.C., June 17.

WE SELL
OUT
19,200
SEATS
FASTER
THAN
YOU CAN
SAY
DALLAS,
TEXAS.

reunion arena
777 Sports Street
Dallas, Texas 75207
(214) 658-7070

JULY 7, 1984, BILLBOARD

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda DeKard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Talent

Cubs Go To Bat For Local Acts

By MOIRA McCORMICK

CHICAGO—Popular local artists here are receiving added exposure from an unexpected source this summer: the Chicago Cubs, who for the first time in years are hovering around first place in the National League East.

On selected Fridays from June through August, Chicago area bands including Jump 'n the Saddle Band, Big Twist & the Mellow Fellows, Phil 'n' the Blanks, Corky Siegel, Judy Roberts and Walter Williams will perform hour-long post-game concerts at Cubs home base Wrigley Field. In addition, a Sha Na Na/Chuck Berry show is slated for post-game festivities on July 22.

Sponsored by Budweiser, radio station WGN and the Chicago Tribune, the "Budweiser Entertainment

Series" (excluding Sha Na Na/Berry) aren't designed so much to sell Cubs tickets as to stretch the baseball fan's entertainment dollars, according to Jeff Odenwald, the team's director of marketing.

"Our concept was, rather than subjecting the fans to rush-hour traffic when the game lets out, we'd give them the option of relaxing and watching a concert," notes Odenwald. "The best part about it is that we don't raise ticket prices on concert days."

The 37,000-seat ballpark is turned

into a concert hall shortly after game's end when a fully set-up 24-by-16-foot stage is rolled out to home plate. "From last out to first note you're looking at a 20- to 25-minute setup period, maximum," says Odenwald.

The first of the "baseball concert" series, featuring Big Twist & the Mellow Fellows, didn't go off quite as well as had been hoped, due to two major drawbacks: weather (rainy) and score (the Cubs lost).

"Obviously, when the weather's good and the Cubs win, people will be up and will want to stick around," says Odenwald. "As it was, we had several thousand for Big Twist."

Singer Selling Shares In His Musical Future

By KIM FREEMAN

NEW YORK—Aspiring pop-rock star Robert Kramer has not only taken stock of his assets, but has sold them to the tune of \$10,000 a share. So far, Kramer and Tom Carter, general partners in the Washington, D.C.-based Starbourne Entertainment, have raised \$200,000 toward the production and promotion of Kramer's first and as yet unsigned album, "Lovin' Eyes."

Kramer and Carter formed the Starbourne partnership in January, 1983, with the intent of launching Kramer's career. Starbourne investors are limited partners who will get a cut of the projected success of Kra-

mer's first four albums.

According to the company's fact sheet, investors will divide 70% of the royalties from the first album and all singles sold worldwide until reaching 150% return on investment. After that, royalties will be evenly divided between Starbourne's general and limited partners for the life of the album. The payback on subsequent albums, tapes and other retail items, will be 25% of royalties on the second and third albums, and 20% on the fourth. In addition, investors of \$25,000 or more will get a cut in profits from Kramer's live concerts during a five-year period.

Starbourne utilized several name songwriters and musicians on the five

tracks already cut for "Lovin' Eyes." Songwriters include Rich Zito, Van Stephenson and Vince Dicola; musicians include the Jerry Hays Players, and Matthew Wilder contributed backing vocals.

The first five songs were produced by Charles Calello. Veteran promoter Sid Bernstein is Starbourne's consultant.

Initially set for June release, Kramer's debut album has been pushed back to early fall while Kramer and Carter seek dance tunes to complete it. Carter claims to be engaged in "serious talks" with several major labels, but notes that funds have been allocated to distribute and promote the album independently if necessary.

Billboard Black Chart Research Packages

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

Number One Black Singles, 1948 through 1983. (\$50.00)

Number One Black Albums, 1965 through 1983. (\$25.00)

Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1983. (\$50.00)

Top Ten Black Albums, 1965 through 1983. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1983. (\$50.00)

Top Black Albums Of The Year, 1966 through 1983. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Individual yearly lists may also be purchased separately; see coupon below (\$5.00 per list.)

Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1 Number One Black Singles @ \$50.00
E-2 Top Ten Black Singles @ \$50.00
E-3 Top Black Singles Of The Year @ \$50.00
F-1 Number One Black Albums @ \$25.00
F-2 Top Ten Black Albums @ \$25.00
F-3 Top Black Albums Of The Year @ \$25.00
 Individual yearly lists from _____ (please list book code number) for _____ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ _____
(Sorry, no C.O.D. or billing.)

Name: _____

Company: _____

Address: _____

City, State, Zip: _____

Overseas air mail rates available upon request.

ATTENTION VIDEO PROGRAMMERS
LOOKING FOR THEME ORIENTED SOFTWARE?

IT'S HERE AT LAST!

VIDEO PLACEMENT INTERNATIONAL

proudly presents



VIDEO MONTAGES are specifically designed to provide visual enhancement to any and all musical formats.

VIDEO MONTAGES are snippets of fast moving comedy, DRAMA, CHASES, NEWSREELS, CARTOONS, ROLLER SKATING, DANCING, STUNTS, EROTICA, VIDEO GRAPHICS, LASER LIGHT SHOWS, and all current MUSIC VIDEOS.

VIDEO MONTAGES are culled from the highest quality sources to provide the finest reproduction, and are available in all formats.

Subdistributor inquiries welcome. • Ask about hardware packages.

V. P. I.
The Video Source

240 East 27th St., Suite 8L, New York, NY 10016 212-696-9207
8212 Encino Ave., Northridge, CA 91325 818-343-0381

The most complete catalogue of "venue-legal" software anywhere!

Talent

David Knopfler Sings His Way Out Of Dire Straits

By ETHLIE ANN VARE

LOS ANGELES — It's a common assumption that the best way to make it in the music business is to have an established track record or a close relative in the industry. David Knopfler, co-founder of the highly respected Dire Straits and younger brother of artist/producer Mark Knopfler, isn't counting on either one.

"Let's be frank," says the 30-year-old singer/songwriter. "Having the connection is a pain in the ass for me. It's something I have to put up with, not something I welcome."

Knopfler's debut album, "Release," sounds not unlike his work on the first three Dire Straits albums. "I didn't leave the band for musical differences," he explains. "Leaving was an emotional decision; I just decided to get out from underneath a very oppressive situation."

"As far as the songs sounding like Dire Straits, well, Mark and I are brothers, and we've known each other from a very early age. We listened to the same sort of stuff growing up."

Although Knopfler says there was some interest from major labels in his solo effort, the album came out on the independent Peach River label in the U.K., which has since gone bankrupt, and is on Passport, an arm of distributor Jem, in the U.S. Knopfler says he carefully weighed the pros and cons of major vs. minor labels.

"There's a lot to be said for big promotion budgets," he muses. "But there's also a lot to be said for not being lost in the shuffle at a big company, winding up in the bottom drawer."

"The majors don't generally sign something unless they have to," continues Knopfler, whose Paris Records is also looking to sign and produce new acts. "Their idea of 'have to' means it's already top 30 in England."

Knopfler is now back in England after a two-week press and promo-

tion tour of New York and Los Angeles, and is rehearsing his new band in preparation for a July tour of Germany. One video ("Soul Kissing") is in the can, and another ("Madonna's

Daughter") is being contemplated.

"We plan to come back to America to tour in late July or August," he says, "provided tour support is tangible. You have to make sure a tour is

financially worthwhile for yourself, not just a case of promoting a record for the record company. Some of these booking contracts are so inequitable that you can't make money, and

then there's no point—unless you're an 18-year-old who's keen to go out there and have fun.

"This isn't my first time," he smiles.

The New Music Seminar

AUGUST 6TH, 7TH, AND 8TH, 1984 AT THE NEW YORK HILTON

SUNDAY AUGUST 5th.

8:00 pm
Showcase at the Ritz
A.M. artists Difford & Tilbrook and The Flying Pickets (10 records artists)

Keynote Address
MONDAY AUGUST 6th
10.30 am by Trevor Horn

1:00 pm-2:30 pm
PRESIDENTS PANEL
Ed Rosenblatt, Geffen Records; Moderator
Panelists to be announced
NEW VISUAL DIRECTIONS IN MUSIC
Gail Sparrow, Warner Amex/MTV.

Moderator
DJ's and REMIXERS
Jerry Lembo, Chrysalis Records.
Moderator

Lynn Toliver, WDMT
John Benitez, Funhouse
Animal, Special Request
Ken Jason, Hot Mix 5
The Glove, Breakin'/Radio
Mark Kamins, Danceteria/B'way & Fourth
Sergio Munzbeil, WBLS
Will Carlan, WLIR
Anita Sarko, Mobile

ALTERNATIVE TALENT AND BOOKING
WORKSHOP
Ruth Polsky, Blind Dates/Danceteria:
Moderator

Frank Riley,
Bobby Startup, The Eastside Club
Vince Bannon, Ceremony/Clutch Cargo
Kathy Cohen, I Beam/KUSF
Gary Ivar, Golden Voice
Paul Boswell, The Agency

3:00 pm-4:30 pm
PRESS

Robert Christgau, Village Voice
Mike Dreese, Boston Rock
Andy Secher, Hit Parader
More to be announced
AOR PROMOTION: AOR Radio and Record
Companies, Too Close or Not Close
Enough?
Jeff Fienstein, Radio and Records:
Moderator
Bob Bittens, WHCN

Mark Didia, WYSP
Carlie Kendall, WNEW
Mike Hamson, KMET
Bill Bennet, Epic Records
Sean Coakley, Arista Records
George Meier, Polygram Records
STATE OF THE ARTISTS RECORDING
CONTRACT: A Mock Negotiation
Paul Shindler, Grubman Indursky & Shindler

Michael Swain, Berger Steingut
Bob Alexander, Streetwise Records
Alan Malina, Famous Music
More to be announced
BLACK MUSIC MARKETING AND
PROMOTION
Wink Simms—Moderator
More to be announced

5:00 pm
BREAK DANCE EXHIBITION
9:00 pm
Showcase at Irving Plaza featuring
THE SISTERS OF MERCY, MCA artists THE
CHAMELIONS, Arista artists Danse
Society

TUESDAY AUGUST 7th.

10:30 am-12:00 pm
INDEPENDENT LABELS: Fighting for a
Larger Share
Steve Plotnick, Profile Records, Moderator
Joel Webber, UpRoar
Marty Thau, Acme Music
Monica Lynch, Tommy Boy Records
Aaron Fuchs, Tuff City Records
Cathy Jacobson, Streetwise Records
Marvin Schlacter, Prelude Records
Gary Davis, Rocshire Records
Bill Heine, Enigma Records
TALENT AND BOOKING
Jeff Rowland, ATI: Moderator
Jon Huey, FBI
Wayne Forte, ITG
Norby Walters, NWA
John Scher, Monarch Entertainment
Seth Hurwitz, JMP
Jerry Brandt, Ritz Productions
Brian Murphy, Avalon Attractions
George Kurvedas, Premier

PUBLICITY

Raleigh Pinsky, The Raleigh Group:
Moderator
Sheila Eldridge, Orchid
Maralyn Laverly, Columbia Records
Andy Schwartz
Bruce Kirkland, Second Vision
Ida Langsam
Janis Schacht
Rob Patterson
MUSIC/FILM/VIDEO: A Menage a Trois?
panelists to be announced
1:30 pm-3:00 pm
ARTIST MANAGEMENT
Ron Goldstein, Island Records; Moderator
Cliff Burnstein
Juliana Kneppler, Zick Zack
Steve Salem, Run DMC/Curtis Blow
Roger Trilling, Material
Dave Massey
RHYTHM RADIO: The Progressive
Alternative

INTERNATIONAL MARKETING Breaking
Artists Around the World.
Rod Buckle, Mute/Sonnet UK
Richard Ogden, Phonogram UK
Jack Matsumura, CBS Sony (Japan)
RETAIL AND DISTRIBUTION
Barry Bergman, Record Bar
Burt Rosen, Crazy Eddie
Howard Rumack, Sunshine Distributor
John Salstone, MS Distributors
Bob Miller, Importo Disc
Bill Emerson, Big State Distributors
Howard Applebaum, Kemp Mills
More to be announced

3:30 pm-5:00 pm
A&R: Picking Them Up and Turning Them
Down.
Simon Potts, Arista UK Records
Nancy Jeffries, A&M Records
Jerome Gaspar, Polydor Records
Mike Rosenblatt, MCA Records
Cory Robbins, Profile Records
Carol Childs, Geffen Records
Bruce Garfield, Capitol
TRADE ASSOCIATIONS
Adam White, Billboard, Moderator
Mickey Gramberg, NARM

George Ware, BMA
Lisa Korona-Ebsworth, ILA
SPECIALTY LABELS AND DISTRIBUTION
Bruce Iglauer, Alligator Records, Moderator
Michael Rothschild, Landslide Records
Josh Gnet, Dolphin Records
Joe Carducci, SST Records
Jonathan Roze, Grammaison Records
Clay Pasternack, Action Distributor
NIGHTCLUBBING AROUND THE WORLD.
Rodolph, Danceteria Moderator
Panelists to be announced
5:30 pm
THE ARTISTS PANEL.
9:00 pm
Showcase at the Ritz featuring
Aswad (Mango), General Public (IRS) and
Black Flag (SST)

WEDNESDAY AUGUST 8th.

10:30 am-12:00 pm
VIDEO PROGRAMMING: New Access to
the Audience.
Les Garland, Warner Amex/MTV
Cynthia Friedland, ATI
Steve Suckman, Private Eyes
Hans Kruger, Formula One (Germany)
More to be announced
THE FUTURE OF POP RADIO
Joel Denver, Radio & Records:
Moderator

Rick Peters, WHTT
Sonny Joe White, WXKS
Buck McWilliams, WZUU
More to be announced
DANCE MUSIC MARKETING AND
PROMOTION
Craig Kostich, Warner Brothers; Moderator
Steve Stoff, RCA Records
Brad LeBeau, Pro-Motion
Mike Wilkinson, Importo 12/Disco Net
Jeff Gold, A&M Records
Alan Robinson, WARD
Reggie Thompson
Dennis Wheeler
WORLD PUBLISHING AND SUB-
PUBLISHING, An Instructional Seminar.
Anne Munday, Chrysalis Music
Julie Lipsius, Lip Services
Jay Cooper, Atty
More to be announced

1:30 pm-3:00 pm
CROSS OVER PROMOTION: Making the
Mega-Hits
Mike Bone, Elektra Records
Rick Stone, A&M Records
Walter Wynick, Epic Records
More to be announced
NEW MUSIC RADIO
Panelists to be announced
INTERNATIONAL LICENSING: Profits and
Pitfalls, A Mock Negotiation
Michael Gudinsky, Mushroom Records
(Australia)
Rick Dutka, Tommy Boy Records
Peter Schonehoffer, The Company of Two
Peters (Holland)

More to be announced
A CASE STUDY IN MARKETING
Ralph King, Record Bar; Moderator
Joe Regis, Side One Marketing; Moderator
More to be announced

3:30 pm-5:00 pm

PRODUCERS
Rupert Hyne
Corinne Plank
Adrian Sherwood
Arthur Baker
Michael Jonzun
More to be announced
ALBUM RADIO
Steve Smith, Album Network:
Moderator

Bob Cranes, WBCN
Alan Sneed, WKLS
John Mivos, WXRT
Dave Logan, KFOG
Denton Marr, WEBN
Phil Snyder
Val MacKintosh, KUPD
Alan Sneed, WKLS
CHARTING THE HITS
Rodney Burbeck, Music Week:
Moderator

Martin Feely, Billboard
Ken Barnes, Radio and Records
WORLD PERSPECTIVES: A Fresh Musical
Attitude.
Panelists to be announced
5:30 pm
WORLD SPINNING EXPOSITION.

re: ACTION!

That's what you'll get
when you advertise in
ACTIONMART



the Billboard Classified.
Call toll free (800) 223-
7524, NY residents dial
(212) 764-7388.

**MORE PANELISTS, SHOWCASES AND
ARRANGEMENTS WILL BE ANNOUNCED
IN THE NMS UPDATE! WATCH YOUR MAIL
FOR IT OR RETURN THE REPLY FORM
FOR COMPLETE DETAILS.**

Remember, time running out if you want to
get the special early registration price of
only \$120.00 for three days at Ameri-
cas most exciting, vital, and important
music business meeting.

SHOWCASES are being held:
SUNDAY NIGHT at The
Ritz where A&M artist **Difford
and Tilbrook** (formerly of
Squeeze) and 10 records (UK) artists

The Flying Pickets will
perform. **MONDAY NIGHT**
at Irving Plaza where **Sis-
ters of Mercy, Billy
Bragg, MCA artists The
Chameleons** and Danse Soci-
ety (Arista) will perform. **TUES-
DAY NIGHT** at The Ritz
when Mango artists **Aswad**,
IRS artists **General Public**,
and new age super-stars on SST,
Black Flag will tread the
boards. **WEDNESDAY
NIGHT** will be just as great, and
will conclude with appearances by

Scritti Politti and Robert Gori
and others at a late night closing
party that no one should miss!

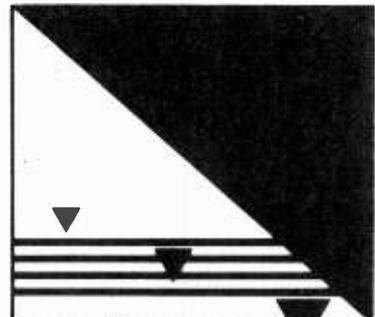
This year the **CLUB WEEK-
END PACKAGE** covering Fri-
day August 3rd, Saturday the 4th,
and Sunday the 5th will be **FREE
FOR ALL EARLY REGISTRANTS**,
and all delegates will be able to tour
NYC's exciting clubland by visiting:
**CBGB's, Club Jamaica,
Danceteria, Irving Plaza,
Kamikaze, Night Gallery,
Peppermint Lounge, Pri-
vate Eyes, Pyramid Club,
and more.**

All registrants traveling to the Seminar from
within the United States can fly Pan Am at a
35% discount. For the unrestricted fare call
1-800-327-8670 (in Florida call 1-800-432-
2533) and refer to NMS File #14223!

Discount rooms are available at the
Hilton and other area hotels for registrants.
Call or write the Seminar for more informa-
tion. Be sure to tell the Hilton operator when
you call for your reservation that you are a
registrant of the New Music Seminar.
Call the Hilton at 212-586-7000.

Don't forget to inquire about **stands,
advertising** in the **SEMINAR
DIRECTORY**, and insertions in the regis-
tration packages—low cost techniques to
getting a high profile at this industry summit.
Call **Joel Webber** at **212-255-7408**
or write the Seminar for more info.

NEW MUSIC



SEMINAR

Name: _____ Title: _____ Occupation: _____
Company: _____ Apt. or Suite _____
Address: _____ State/Country: _____ Zip _____
City: _____ State/Country: _____ Zip _____
Telephone and/or Telex: # _____ Exp. date _____
Credit Card: _____ # _____ Exp. date _____

I would like to pre-register for the New Music Seminar, my \$120.00 (non-refundable) payment is enclosed (please remit in U.S. funds, all checks should be made payable to the New Music Seminar). After July 1st registration is \$150.
 Please add me to your mailing list for additional information about the Fifth Annual New Music Seminar, August 6, 7, 8 at the New York Hilton.
 Please send information about receiving a stand, advertising space or an insertion in the registration packet.

Artist/Performer
 Club DJ
 Syndicator
 Television or Cable Personnel
 Retailer
 Distributor
 Advertising, Publications
 Writer
Record Company:
 Independent Major
 Attorney, Manager, or Agent
 Concert Promoter
 Club Manager or Booking Agent
 Music Publisher or Songwriter
 Radio Programmers
 Other

Visa, MasterCard & Amex Accepted.
Call for advertising and stand information. Press Contact: Raleigh Pinsky: 212-265-4160
European Contact: Walter Holzbaur, Winthrop Musik, Mittelstr. 76, 4934, Horn 1, W. Germany, Tel: 05234-2976, Telex: 935779
NEW MUSIC SEMINAR 1747 FIRST AVENUE, NEW YORK, N.Y. 10128 TEL. 212-722-2115 TELEX 6971684 FUNK

Dance Trax

By BRIAN CHIN

Friends, if "Purple Rain," the new album by Prince & the Revolution, is not one of the top five or 10 albums this year, we expect the sky to fall, too. It's a collection of extremely catchy, well-played rock 'n' roll, clearly meant to underscore the band orientation that the album's billing indicates; Prince departs from his usual one-man-band setup in all but three cuts. Of most immediate interest to clubs along with the No. 1 "When Doves Cry" (set for a commercial 12-inch release soon): "Baby I'm A Star," uptempo to a near-disco degree, and one of Prince's really effortless songs; "Let's Go Crazy," which is as rootsy as techno-rock may ever get; "Computer Blue" (3:59), arranged as a brief song and guitar solo.

★ ★ ★

Singles: "Beat Street Strut," the pop theme by Juicy from the movie, has been released in two long, understated mixes on Atlantic 12-inch promotionally. Rick James makes it again on "17" (Gordy 12-inch promo), a super stud boast with a strong, intertwined electronics and guitar arrangement. Colonel Abrams' "Music Is The Answer" (Streetwise 12-inch) is an extremely forceful, stripped-down version of D Train dance/soul, with a transfixed, one-dimensional intensity, and that's meant in a good sense—especially in the dub, which runs like a rhythm track with slogans. Jay Novelle's "If This Ain't Love" (Emergency 12-inch) brings the same gutsy vocal treatment to a Shannonesque track. Disco lives: Miami Sound Machine's "Doctor Beat" (Epic 12-inch) combines pop-disco with Latinesque horn scoring. Capitalizing on the club/black success of "Somebody Else's Guy," New York label Urban Rock has released a recent Jocelyn Brown cut originally done as a one-off session. "Hands Off" comes in two versions: a longer one with a light, almost Madonna-ish atmosphere and a shorter, harder one. Way Of The West's "City For Lovers," already a rock club breakout and one of the fairly few totally unclashed dance records this year, has been released on commercial 12-inch by MCA.

More good news in the reissues bin: Capitol has just released a 12-inch of George Clinton's 10-minute "Atomic Dog," along with the instrumental version, which was previously only available on seven-inch. The same label has in the works a remix of "Boogie Oogie Oogie," A Taste Of Honey's pop-funk milestone, done by John Luongo.

★ ★ ★

Elektra has embarked on an ambitious re-release program which will cover not only the label's own catalog but non-Elektra product as well. Officially scheduled at this moment: Dee Dee Bridgewater's "Bad for Me" and Bruni Pagan's "Fantasy," which are to be paired on one 12-inch (\$4.98 Quix vinyl);

(Continued on opposite page)

Talent

Irene Cara Lands Role In Eastwood-Reynolds Film

LOS ANGELES—Irene Cara has been signed to star in the forthcoming Warner Bros. film "City Heat," alongside Clint Eastwood, Burt Reynolds, Jane Alexander, Madeline

Kahn and Rip Torn. The film is being directed by Richard Benjamin.

Cara will portray a '30s speakeasy chanteuse in the film, which is cur-

rently shooting here. Cara previously starred in "Sparkle" and "Fame."

Cara won this year's Oscar for best original song for co-writing "Flashdance... What A Feeling."

Billboard Dance/Disco Top 80

Survey for Week Ending 7/7/84

*Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	5	WHEN DOVES CRY—Prince (12 Inch) Warner Bros. WB-20228	41	57	2	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155
2	2	9	BLACK STATIONS, WHITE STATIONS—M+M—(12 Inch) RCA PW13802	42	42	4	LOVE OF THE COMMON PEOPLE/CATCH ME—Paul Young—(12 Inch) Columbia 44-04999
3	6	6	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	43	45	3	MY BEST FRIEND'S GIRLFRIEND—Marcus Miller—(12 Inch) Warner Bros. 20217
4	4	9	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984	44	44	4	BEELINE—Miquel Brown—(12 Inch) TSR 832
5	12	4	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	45	40	13	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01
6	7	8	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 429-05003	46	46	5	I'LL BE AROUND—Terri Wells—(12 Inch) Philly World 0-96944
7	14	4	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	47	48	4	DEEPER AND DEEPER—The Fixx—(LP Cut) MCA 5492
8	3	9	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203	48	38	6	DON'T TAKE YOUR LOVE AWAY—Pushé—(12 Inch) Partytyme-Streetwise (PT-108)
9	9	7	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	49	49	5	DETERMINATION/IT SHOULD HAVE BEEN ME—Jayne Edwards—(12 Inch) Profile PRO 7046
10	10	8	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970	50	NEW ENTRY	NEW ENTRY	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937
11	11	6	RHYTHM OF THE STREET—Patti Austin—(12 Inch) Qwest (QW) 20222	51	51	3	I WANT TO BREAK FREE—Queen—(7 Inch) Capitol 5317
12	15	5	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940	52	NEW ENTRY	NEW ENTRY	LOVELITE—O'Bryan—(12 Inch) Capitol 8583
13	18	4	IN THE HEAT OF THE NIGHT—Klinton Jones—(12 Inch) Oh My! OM 4009	53	36	8	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS 1-9155
14	17	5	LEGS—Z.Z. Top—(12 Inch) Warner Bros. WB-20207	54	NEW ENTRY	NEW ENTRY	PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214
15	21	5	THE GLAMOROUS LIFE—Sheila E.—(LP Cut) Warner Bros. WB-25107	55	68	3	TOKYO ROSE—Kamikaze—(12 Inch) A&M 12095
16	16	6	HURT—Reflex—(12 Inch) Capitol V-8588	56	73	3	ANY DANCE/KICK IT—B. Preston—(12 Inch) Megatone MT 124
17	24	4	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	57	58	2	DARLING DON'T LEAVE ME—Robert Gori—Elektra (12 Inch) 066963
18	13	6	STATE OF LOVE—Imagination—(12 Inch) Elektra 66975	58	NEW ENTRY	NEW ENTRY	ZARAH—Nina Hagen—(12 Inch) Columbia 44-05010
19	20	5	ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993	59	NEW ENTRY	NEW ENTRY	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012
20	32	4	THE LEBANON—Human League—(12 Inch) Virgin/A&M SP-17276	60	65	2	TOUCH DANCE (EP)—Eurhythmics—RCA CPL1-5086
21	33	4	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209	61	NEW ENTRY	NEW ENTRY	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833
22	23	6	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403	62	47	15	JAM ON IT—Newcleus—(LP-All Cuts) Sunnyview SUN 411
23	25	6	HURRICANE—Kim Carnes—(12 Inch) EMI-America V7829-2	63	NEW ENTRY	NEW ENTRY	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215
24	26	7	KEEP ON DANCING—Touch Of Class—(12 Inch) Atlantic 0-86937	64	64	2	DON'T TELL ME/YOU CAN SAY IT—Blacmange—Island (LP Cut) 90053
25	27	5	MICRO-KID—Level 42—(7 Inch) A&M 12091	65	NEW ENTRY	NEW ENTRY	BEAT STREET SOUNDTRACK—Soundtrack—(LP) Atlantic 80154
26	43	3	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	66	NEW ENTRY	NEW ENTRY	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—A&M 12098
27	5	11	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	67	NEW ENTRY	NEW ENTRY	INFATUATION!—Rod Stewart—(LP Cut) Warner Bros. 25095
28	37	9	10,9,8,7—Armand Duchien—A&M SP 12099	68	NEW ENTRY	NEW ENTRY	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023
29	19	11	BOP 'TIL I DROP—Larrice—Streetwise 2227	69	NEW ENTRY	NEW ENTRY	GUILTY—Hotline—(12 Inch) Memo 18
30	8	9	10-9-8—Face To Face—(12 Inch) Epic 49-04988	70	55	11	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956
31	22	10	JUMP (FOR MY LOVE)—The Pointer Sisters—(12 Inch) Planet/RCA 13781	71	NEW ENTRY	NEW ENTRY	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664
32	34	6	IT'S A CRYIN' SHAME (SHA LA LA LA)—David Lasley—(12 Inch) EMI-America V-7823	72	NEW ENTRY	NEW ENTRY	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544
33	35	4	YOU'RE THE BEST—The Emotions—(12 Inch) Red Label RLDA-001	73	53	11	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988
34	59	2	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	74	67	15	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225
35	30	13	LAND OF HUNGER—The Earons—Island 0-96958	75	41	8	SIBERIAN NIGHTS—Twilight 22—(12 Inch) Vanguard SPV-73
36	52	3	ONE STEP UP, TWO STEPS BACK—Betty Wright—(12 Inch) Jamaica JR 9002	76	50	11	CHANGE OF HEART—Change—(LP) Atlantic 80151
37	39	4	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594	77	75	18	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220
38	31	10	ROCK BOX—Run D.M.C.—(12 Inch) Profile PRO-7045	78	60	3	GREASED LIGHTNING—Robert John—CBS Associated CS 404445
39	29	7	LET ME DO YOU—NV—(12 Inch) Sire 20199	79	72	13	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8587
40	28	12	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 20194	80	74	9	WHAT PEOPLE DO FOR MONEY—Divine Sound—(12 Inch) Specific Records 225

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

IMPORTS

Another reason why dance music professionals read Dance Music Report

Top disc jockeys know the importance of keeping up on the latest imports. That's why leading disc jockeys from coast to coast read DANCE MUSIC REPORT.

They trust DMR's concise, in-depth coverage of the newest overseas dance records to keep them well informed and out in front. Read the IMPORTS column in DANCE MUSIC REPORT and see why serious disc jockeys don't spin without it.

- 1 year-25 issues
 U.S. \$35.
 Canada/Mex \$40.
 International \$80.

Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars.

DANCE MUSIC REPORT

Keeping you #1

210 E. 90th St. New York, N.Y. 10028 (212) 860-5580



DISCO/DANCE 12" —

U.S. & Imports

(WHOLESALE FOR STORES)

USA • Canada • England • Germany
Italy • France • Holland

Some of our brand new releases are:
U.S. & Canadian 12"

Summer—Fantasy 3
 Hands Off—Jocelyn Brown
 Under The Covers—Alisha Bridges
 All I Do—Next Movement
 Break City—Jan Darby
 Victim—Kevin K
 Boy or Girl—Enc
 I Only Have Eyes For You—Bonnie Forman
 I Can Hear Your Heartbeat/Let It Loose (remix)—Chis Rea
 Dance Party—Blue Lazer
 Telephone—Flirts
 Sex Dance (remix)—Lisa
 Breathless—Figures On The Beach
 B Boys Break Dance—High Fidelity 3
 State of Turmoil—Mamie Van Doren
 If This Ain't Love—Jay Novelle
 Don't Want You To Be—Rama
 Funk You Up—Jesse Saunders
 Captain Rock To The Future Shock—Captain Rock

Eye On You—Hippies With Haircuts
 Tie Me Down (remix)—Romance

European 12"

Cut The Beat—Corners Of The Earth
 The Beast In Me—Silence Two
 Mama Told Me—Fantastique
 I Hear Thunder—Seventh Avenue
 Ticket To L.A.—Gaz Nevada
 Goddess of Love—Sois De La Vie
 Montego Bay—Sundown
 Italo (remix)
 Aruba—Gazuzu
 Cocktail # 2 (medley)
 You Think You're A Man—/Divine
 Come Back—Stephano Pulga
 Ai Ai Ai—Gina Lamour
 Break Me—Hot Gossip
 False Alarm (remix)—Marsha Raven
 Looking From A Hilltop—Section 25

Edges—Kirlian Camera
 Small Town Boy—Bronski Beat
 Take My Heart—Joe Yellow
 Love System—The Twins
 Zorro—My Name
 Chocolate City—Orlando Jackson
 Sultana—Taracco
 I Love Men—Eartha Kitt
 Colour My Love—Fun Fun

Import LP's

Doctor Cat
 Electro 4
 Studio 57 Vol. 3
 X-Ray Connection
 Electro # 4
 Eartha Kitt
 Elektro UK
 Doctor Cat
 12" of Pleasure Vol. 2
 Hi Energy Dance Music
 Mixtures LP
 Passion Tracks Vol. 2



IMPORT O DISC RECORDS

855e CONKLIN ST. FARMINGDALE, NY 11735
 (516) 694-4545 TELEX 4758158 IMPT DISC.

Talent

Pittsburgh's Stanley Sold; Promoters Move

By JOHN MEHNO

PITTSBURGH — Promoters Pat DiCesare and Rich Engler have sold the Stanley Theater and are moving their operations to the 37,000-seat Syria Mosque in the city's Oakland section.

DiCesare-Engler Productions signed a 10-year management agreement with Mosque officials and will begin staging shows regularly by the fall. They received a reported \$12 million for the Stanley from the Heinz Foundation, which will convert it into a fine arts center. Renovation of the Stanley will take an estimated two years and is tied to a development project of Allegheny International.

"If Heinz wasn't so aggressive we'd probably still be at the Stanley," says DiCesare. "We refused to even

discuss the sale for approximately a year, but they were persistent."

DiCesare says there was no political pressure to sell the venue, even though Mayor Richard Caligiuri had thrown his support behind the Heinz project. DiCesare-Engler bought the Stanley in 1978, when it was a failing 3,500-seat movie house.

Before taking over the Stanley, DiCesare and Engler regularly produced shows at the Mosque. When the sale of the Stanley became imminent, DiCesare says, Mosque officials presented the most attractive of three alternatives.

DiCesare and Engler considered building a new 7,500-seat hall near Three Rivers Stadium but rejected the plan because of the length of time it would take. They also decided to stay in business rather than retiring

with the sizeable proceeds of the sale.

The theme of a DiCesare-Engler press conference June 8 was that although the address will change, little else will. Shows have already been booked, and Engler and production manager Ed Traversari have met with agents to map out the new plans. There will probably be a 1,500-seat showcase venue in the Mosque's basement ballroom. A Broadway subscription series will continue, and rock movies will be shown on select weekends.

The only physical changes at the Mosque will involve construction of souvenir and concession stands in the lobby. Mosque officials have discussed building an on-site garage to help ease the parking crunch in the neighborhood, located between the Univ. of Pittsburgh and Carnegie-Mellon Univ.

Dance Trax

• Continued from page 40

Tamiko Jones' "I Can't Live Without Your Love" b/w Atmosfear's "Dancing In Outer Space;" David Williams' Downtown cult classic "Come On Down Boogie People" b/w Lamont Dozier's "Going Back To My Roots;" and Crown Heights Affair's unreleased "Say A Prayer For Two" remix b/w the original "Don't Turn Your Back On Me" by the Frontline Orchestra. Studio/promo veteran Steve D'Aquisto is series producer and Elektra's Mitch Krasnow executive producer... D.E.T.T. Records has plans to re-record Trouble Funk's "Drop The Bomb," and will back it with Chuck Brown & the Soul Searchers' 1978 chart-topper "Bustin' Loose."

★ ★ ★

Planet is replacing one cut on the recently-gold Pointer Sisters album "Breakout" with "I'm So Excited," and a single re-release is under consideration. Also, a non-disco personal favorite of ours, "Linda Jones' Greatest Hits," has been reissued by Sugar Hill in its series of midpriced catalog material on the Chess label. Jones, who died in the early '70s, had the most extravagant, theatrically emotive style we've ever heard, and her last two hit singles (originally on Turbo), the monologued "Your Precious Love" and "Not On The Outside," are brutal, hair-raising, demanding and exhausting soul mini-epics.

★ ★ ★

Frankie Goes

• Continued from page 36
units nationwide.

Both singles were produced by the apparently indefatigable and certainly ubiquitous Trevor Horn. Horn has thus given Island Records its first No. 1 U.K. hits since Horn's band the Buggles topped the chart in 1979 with "Video Killed The Radio Star."

Frankie Goes To Hollywood is managed by Paul Morley, a one-time music journalist who once referred to Trevor Horn as "the dustbin-man of pop." He says now, "Horn does for us what Quincy Jones does for Michael Jackson."

THE DEFINITIVE HISTORY OF DANCE MUSIC

Disco, Rock & Oldie Books. Over 3,000 titles in each book listed in 3 sections by BPM, Song Title & Artist.

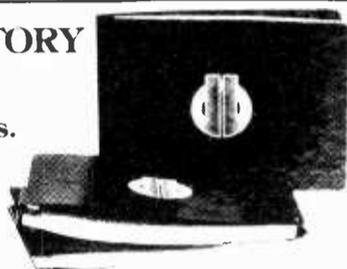
Discover why other professionals are subscribing to **Disco & Dance Beats**. Call or write for free brochure 518-587-0889.



TOM LEWIS'

Disco Beats

8 Kaatskill Way - Box 500 D - Ballston Spa, NY 12020



PROMOTIONAL MUSIC VIDEO

Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America.

- We provide:
- Newest Releases
 - Quick Service
 - Highest Quality
 - Low Cost

Call us today to see if you qualify to receive promotional videos on a monthly basis.

Lawrence Enterprises
#1 way of staying on top of video music

Out of State (201) 667-4026
In N.Y. (212) 460-0035

JULY 7, 1984, BILLBOARD

THE WORLD OF DANCE MUSIC

BREAKING DOWN THE BARRIERS — IN BILLBOARD AUGUST 11

From dance to disco to new music and back to dance—dance music has come full circle... its impact on radio, retail and the charts is greater than ever. Billboard's August 11 issue will report on the dance music phenomenon—where it is, where it's going, and how it is affecting several crucial market segments.

- RADIO
- CLUBS & VENUES
- FILM/TV/VIDEO
- BREAKDANCE BREAKDOWN

- THE MIX MASTERS
- PRO PREVIEW
- LABELS
- RETAIL

In addition to Billboard's regular weekly worldwide distribution, bonus copies will be circulated at the New Music Seminar in New York (August 6-8).
The advertising deadline for this exciting Spotlight is July 20. For complete details, call:

New York: Norman Berkowitz, (212) 764-7330
Don Frost, (212) 764-7352
Los Angeles: Christine Matuchek, (213) 859-5344
or contact any Billboard Sales Office around the world.

The International Newsweekly of Music and Home Entertainment
1515 Broadway, New York, N.Y. 10036

Billboard® Black LPs

Survey for Week Ending 7/7/84

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1		8	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203 (RCA)	38	45	4	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS
2	1	35	LIONEL RICHIE ▲ Can't Slow Down Motown 6059ML (MCA) MCA	39	41	15	ART OF NOISE Battle, Island 96974 (Atco) WEA
3	4	7	O'BRYAN Be My Lover, Capitol ST-12332 CAP	40	55	3	SMOKEY ROBINSON Essar Tamia 6098TL (Motown) MCA
4	3	11	ONE WAY Lady, MCA 5470 MCA	41	35	5	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
5	6	5	SOUNDTRACK Breakin', Polygram 821919-1Y-1 (Polygram) POL	42	42	11	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA
6	9	33	POINTER SISTERS ● Break Out, Planet BXL1-4705 (RCA) RCA	43	43	44	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
7	5	17	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	44	40	7	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
8	11	3	TINA TURNER Private Dancer, Capitol ST-12330 CAP	45	58	2	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA
9	15	3	PATRICE RUSHEN Now, Elektra 60360-1 WEA	46	46	16	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA
10	10	5	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	47	37	34	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA
11	7	20	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	48	38	31	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
12	16	3	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	49	49	20	KENNY G G Force, Arista AL8-8192 RCA
13	13	5	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	50	44	37	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA
14	18	5	SOUNDTRACK Beat Street, Atlantic 80154 WEA	51	47	11	NONA HENDRYX The Art Of Defense, RCA AFL1-4999 RCA
15	12	12	BAR-KAYS Dangerous, Mercury 818-478-1 (Polygram) POL	52	54	5	L.J. REYNOLDS Lovin' Man, Mercury 818479-1M-1 (Polygram) POL
16	8	29	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	53	53	4	WINDJAMMER Windjammer II, MCA 39021 MCA
17	14	9	RUN-D.M.C. Run-D.M.C., Profile PRO 1202 IND	54	62	6	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
18	20	3	PEABO BRYSON Straight From The Heart, Elektra 60392-1 WEA	55	NEW ENTRY		NEWCLEUS Jam On Revenge, Sunnyview SUN 4901 (Backet) IND
19	19	13	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	56	56	28	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA
20	17	28	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	57	48	26	GEORGE CLINTON You Shouldn't-Nut B!t Fish, Capitol ST-12308 CAP
21	21	81	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	58	52	35	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA
22	23	15	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	59	51	12	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
23	22	12	CHANGE Change Of Heart, Atlantic 80151 WEA	60	59	33	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
24	24	53	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	61	50	19	EURHYTHMICS ● Touch, RCA AFL1-4817 RCA
25	25	29	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	62	63	15	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA
26	31	40	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA	63	61	5	DUKE BOOTE Bust Me Out, Mercury 818667-1M-1 (Polygram) POL
27	27	22	CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS	64	NEW ENTRY		TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (Polygram) POL
28	26	20	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	65	NEW ENTRY		LA TOYA JACKSON Heart Don't Lie, Private I BFZ 39361 (Epic) CBS
29	28	21	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA	66	67	13	KLEER Intimate Connection, Atlantic 80145-1 WEA
30	30	30	DAZZ BAND Joystick, Motown 6084ML MCA	67	69	17	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
31	29	15	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	68	71	11	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
32	57	2	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 WEA	69	65	14	LAID BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA
33	32	5	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA	70	73	30	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
34	33	11	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND	71	66	30	IRENE CARA What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
35	34	12	SOUNDTRACK Footloose, Columbia JS 39242 CBS	72	74	30	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
36	36	48	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA	73	60	35	TEENA MARIE Robbery, Epic FE 38882 CBS
37	39	31	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL	74	70	32	DARYL HALL & JOHN OATES ▲ Rock N Soul Part I, RCA CPL1-4858 RCA
				75	64	11	MARVIN GAYE Every Great Hit Of Marvin Gaye, Motown 6058ML MCA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

CORPORATIONS BACK PROGRAM

L.A. Show To 'Focus On Youth'

By NELSON GEORGE

LOS ANGELES — A major outdoor concert at the Coliseum here Aug. 18 culminates Summerscope '84—Focus On Youth, a summer-long program sponsored by several major corporations that involves free movie screenings, cultural events and sports camps for 12,000 local youngsters.

The concert is being paid for entirely by Coca-Cola at a cost of approximately \$400,000 as part of the program, according to promoter and Coca-Cola consultant Curtis Shaw. The concert, scheduled to run from noon to 8 p.m., will feature Lakeside, Midnight Star, Cameo, Nona Hendryx, Gladys Knight & the Pips and Deniece Williams, with net proceeds going to Los Angeles County and city agencies for use in local youth programs.

Tickets for the concert will be priced at \$12, \$10 and \$8, lower than usual for the Los Angeles market. (By way of comparison, tickets for an upcoming Gladys Knight appearance here are \$25.)

About 6,000 tickets will be distributed free of charge to children in the program by the corporations funding Summerscope '84, including Atlantic Richfield, McDonald's, Pacific Bell, Eastern Airlines and 7-Up. The children, selected by school principals and teachers, represent a cross-section of Los Angeles youths, ranging from honor students to those with disciplinary problems.

"Those involved with the concert are minority vendors, where possible," says Shaw, citing Orchid Public Relations, Burrell Advertising, Jackson Limousine Service, DeFrance Catering, Art Direction and Warren Lanier, who is handling community

relations. "In light of the complaints about lack of black participation in concerts around the country, we feel this is a significant level of black involvement." Solar Records president Dick Griffey has also consulted on the concert.

Several industry figures, including Griffey, RCA promotion staffer Lygia Brown-Guy, Motown marketing vice president Tony Anderson, black video director Peter Allen and film producer Topper ("D.C. Cab") Carrew, will speak before each of the eight movie screenings.

A salute to Los Angeles black radio stations KGFJ, KJLH, KACE and KDAY, sponsored by Coca-Cola, is also part of the program. Each of the four stations is sponsoring movie screenings and publicizing the program. A documentary history of black radio in Los Angeles is also being prepared.

Rick James Busy Developing Young Talent

LOS ANGELES—Is Rick James a good businessman? Sure he is, according to the Motown artist's lawyer and brother Leroi Johnson, who says James is increasingly active in the development of young talent with an eye toward diversifying his musical base.

This week, James releases his new single, "17 And Sexy," as a prelude to a 12-cut greatest hits package, "Shower Of Hits," which includes three new songs.

"Right now Rick is loaded down with projects until late August or September, so he may do some spotted tour dates in the fall, but our major focus is working with acts we have under contract to our Mary Jane Productions," says Johnson. The Mary Jane Girls, already signed to Motown, are working on their second album. In addition, James is investing time and money in the recording of two acts without record deals, Process & the Doo Rags and Val & the Boys.

"Process & the Doo Rags are five guys from Buffalo who are a throwback to close harmony groups like the Temptations," says Johnson. "They all wear doo rags and process-ees of some kind. That isn't something

Rick made them do, but they've been into it for a while. Their album is being recorded at the same time as the Mary Jane Girls'."

Val & the Boys features a blond-haired black female singer ("Sort of a black Marilyn Monroe," says Johnson) who has worked with the Gap Band and Yarbrough & Peoples. All five musicians in the backing band are shorter than five feet five inches. Also signed to Mary Jane Productions is Maureen Logan, a white vocalist Johnson describes as a "Pat Benatar type."

James' backing group, the Stone City Band, currently without a deal after cutting two albums for Motown, is "so involved musically in putting together the Mary Jane Girls and Doo Rags projects that their own recording activities have been pushed back," Johnson says. "Levi Ruffin, the Stone City Band's lead vocalist, is doing arrangements for both groups, as is Danny Lemelle, the band's saxophonist."

Both men are part of James' growing in-house staff. He currently employs 35 people, most of them based in his home town of Buffalo, where he owns a warehouse, a rehearsal hall and the Joint recording studio.

A little-known James business ven-

ture is Ultimate-Lee, a line of pillowcases, sheets, etc., that has been available at Macy's and other department stores for three years. "We've been building slowly with it and expect to enter the black for the first time later this year," says Johnson.

More predictably, James is negotiating with Sony for a commercial videocassette called "Rick James & Friends" that will contain his six video clips, two by the Mary Jane Girls, and the James-Temptations video "Standing On The Top."

Eddie Murphy's oft-discussed Rick James-produced vocal debut, "Party All Night," has been completed. Its release awaits contract negotiations between Murphy's management and his record company, Columbia. It was during those sessions that James suffered his highly publicized collapse.

It has been suggested that James' problem was drug-related, but Johnson asserts, "Rick's problem was blown all out of proportion. He was simply extremely tired from working and traveling."

James is currently developing material for his next album and recording a Spanish-language version of his new single "to introduce him to an entirely new market," Johnson says.

The Rhythm & The Blues

Plethora Of Producers For Chaka

By NELSON GEORGE

Though the release of Chaka Khan's next solo album, "Stronger Than Before," is still at least a month away, the record already has an interesting history. "This is our fifth album together and we've covered a lot of ground in that time, from straight r&b to jazz medleys (e.g. "Night In Tunisia)," says her producer Arif Mardin. "We've been looking for a challenge, a fresh way to present Chaka."

So instead of producing every cut himself, Mardin acted as a "hands on" executive producer, hiring some of the industry's better young producer/writers to collaborate with him in much the same way Mardin produced George Benson's "Inside Love" with Kashif (who also wrote

the song). "I was looking for one good song from each person, one that was tailored to Chaka's voice," Mardin says.

"It was unusual, since many of them were used to working on more than one track per artist, but everyone was quite cooperative. Everybody got the same money and the same treatment. I felt very much like an a&r department overseeing the project."

John Robie, Arthur Baker's long-time production partner and the force behind Jenny Burton's "Remember What You Like," prepared an updated version of Gary Wright's mid-'70s sythn-pop single "My Love Is Alive" with Mardin. Reggie Griffey, once an unheralded member of the Sugar Hill Records operation and co-writer of Grandmaster Melle Mel's "Beat Street Breakdown," worked with Mardin on one self-penned song. Coincidentally, Qwest

Records recently signed Griffith to a solo deal.

Keyboardist Robbie Buchanan co-produced the title track, a Burt Bacharach composition, with Mardin. Russ Titleman, producer of the Grammy-winning Rufus & Chaka Khan single "Ain't Nobody," contributed to a track, while that song's writer David "Hawk" Wolinski (along with James Newton Howard) chipped in with a song titled "Hold Her Now." Two better-known Los Angeles producer/writers, David Foster and Mike Sembello, provided one song apiece.

However, the album's most intriguing cut was Mardin's idea. Looking through Prince's catalog, he noticed "I Feel For You," a song Prince cut on his hard-to-find first Warner Bros. album. Not only did Mardin rearrange it for Khan; he also got Stevie Wonder to play har-

(Continued on opposite page)



Big Names Added To NPR's 'Festival'

An update on "The American Jazz Radio Festival," National Public Radio's heir apparent to the old "Jazz Alive!" broadcasts (Billboard, June 2), offers further evidence that NPR's recent reductions in jazz programming had more to do with fiscal blues than a formal retreat from the idiom.

The August schedule boasts strong players recorded live at the **Village Gate** and **Village Vanguard** in New York, starting with a promising trio performance by **Chick Corea**, **Miroslav Vitous** and **Roy Haynes** captured during a "one-time-only" Vanguard show. Later in the month, the weekly two-hour broadcast will feature Vanguard dates by **Dexter Gordon** with **Kirk Lightsey** (piano), **Dave Eubanks** (bass) and **Eddie Gladden** (drums), and **Larry Coryell**, joined by **Albert Dailey**, **George Mraz** and **Billy Hart**.

The month's fourth show, out at the Gate, will be a showcase for three **Gramavision** artists, violinist **John**

Blake, drummer **Bob Moses** and flutist **James Newton**, featured in quintet, septet and octet settings respectively. Whether executive producer **Al Pryor** of **WBGO Newark** will eventually need to reach beyond the Apple for fitting subjects seems almost beside the point, given that calendar.

★ ★ ★

While we're on the subject of New York nightclubs, the **Blue Note** was the site June 17 of a marathon nine-hour tribute to the legendary trumpeter **Roy Eldridge**. Among the musicians paying their respect to "Little Jazz" were **Dizzy Gillespie**, **Lee Konitz**, **Stanley Turrentine**, **Marian** and **Jimmy McPartland** and pianist **Dick Katz**, who also helped organize and host the event. (Rev. **John Gensel** and **WNEW-AM** personality **Marty Wilson** were also involved.) **Eldridge** himself was clearly having a ball and, although health problems have kept him from playing the trumpet for several years, he did participate musically, doing a little vocalizing with **Jabbo Smith** and **Maxine Sullivan** and some tasty piano playing with no less imposing a figure than **Jo Jones**—who himself has been doing very little playing lately for health reasons—sitting in on drums... The other news on the Gotham club front is less upbeat: Two venues have recently bit the dust. **Barney Josephson**, one of the grand old men of the scene, has divested himself of **The Cookery**, where he brought the likes of **Helen Humes** and **Alberta Hunter** out of retirement and/or obscurity: it's now strictly a restaurant. And **Seventh Avenue South**, which we told you just a while ago had changed hands, has now shut its doors.

★ ★ ★

On the festival front, **R.J. Reynolds** and Dutch promoter **Wim Wigt** have unveiled the lineup for the second annual **Camel Jazz Festival**, slated for July 16-28 and likely to induce European fans to walk at least a mile for this Camel. Among the performers due to appear: **Tito Puente** with **Celia Cruz**, the **George Adams/Don Pullen Quartet** with **Archie Shepp**, the **Phil Woods Quintet**, **Art Blakey & the Jazz Messengers**, **Batida**, **Max Collie's Rhythm Aces** and **Chick Corea** with **Friedrich Gulda**.



ROSES FOR ROY—**Dizzy Gillespie**, right, cracks up as **Roy Eldridge** ad libs during the recent tribute to **Eldridge** at New York's **Blue Note**. The club's manager, **Sal Haries**, stands stoically by.

LATIN **Notas**

More Brazilian Chic From Djavan

By **ENRIQUE FERNANDEZ**

The Brazilians are coming. **Gilberto Gil** came last year. So did **Caetano Veloso**. This year **Martininho da Vila** showed up, and **Milton Nascimento** left them clamoring for more. U.S.-based **Tania Maria** is burning up the jazz charts, and **Flora** and **Airto** are as hot as ever. Now it's **Djavan's** turn.

In New York for the **Kool Jazz Festival** and appearances at the Brazilian club **S.O.B.'s**, the Brazilian pop star is aiming at the American market. His album "Luz," which features **Stevie Wonder**, has been in the U.S. Latin market since last year, when it was released by **Discos CBS**. **Djavan** is currently working with **Quincy Jones** on English-language versions of his songs aimed at the American listener.

Like many other Brazilian stars, **Djavan's** background includes both traditional Brazilian music and Anglo-American rock. His first band, which was called **LSD**, specialized in Beatles covers. Born and raised in the Brazilian state of **Alagoas**, **Djavan** moved to **Rio de Janeiro** in 1975 to record his first album of original material for the **Som Livre** label.

Since then, **Djavan** has recorded five albums and has signed with **CBS**, which released his latest album, the international pop-flavored "Lilas." Brazilian, African, Cuban, European, American and West Indian rhythms are fused by the artist into a new kind of dance beat which he hopes will catch on in the U.S.

There's talk that other Brazilian pop stars will visit the U.S. soon, and at least one American publishing house is thinking of books on Brazil-

ian music. Brazilian chic is on its way.

★ ★ ★

Camilo Sesto, **Juan Gabriel**, **Jose Jose** and **Rocio Durcal** attended the inauguration of their label's American headquarters, the new home office of **Ariola America Records** in **Beverly Hills**. **Fernando Hernandez**, **Ariola Mexico's** general director, was also present at the opening, which was hosted by **Ariola America's** general manager **Maximo Aguirre**. According to the label, the four **Ariola** stars present at the affair have already exceeded the 30 million mark in combined record sales.

★ ★ ★

Sheena Easton has recorded her first Spanish-language album, joined by balladeer **Dyango** and young singer **Luis Miguel**. It will be released in the U.S. Latin market on the **TH-Odeon** label... **Kip Hanrahan** has pioneered Latin/jazz/new wave fusion in his role as musician as well as

in his work as record producer for his American **Clave** label. This month he brought it all together at **Joseph Papp's Public Theatre** in New York with a concert that featured **Ignacio Berroa**, **Milton Cardona**, **Gabriel Machado**, **Andy Gonzalez**, **Elysee Pyronneau**, **Alberto Bengolea**, **John Stubblefield**, **Anton Fier**, **Orlando "Puntilla" Rios**, **Frisner Augustin**, **Wilfredo Velez** and **George Cartwright**.

Ipanema Records is an outfit that specializes in hard-to-get Latin American music. One of its projects is to convince record companies to re-release out-of-print classics, and suggestions on that score are welcomed. The address is **Box 494452**, **Austin, Tex. 78765**... And speaking of hard to get, we're told someone has been going around selling salsa catalog items from labels like **Fania** and **TH** to distributors and it wasn't these companies. The product is either pirated or illegally imported and, of course, cheaper, but the labels are taking action.

THINK LATIN

COMPLETE LATIN SELECTIONS
 ALL LABELS INCLUDING:
 DISCOS CBS LATINOS, RCA AND MORE!
 SAME DAY SHIPMENT FROM STOCK
 100% GUARANTEED
 RETAILERS, CALL (212) 582-0990

THINK ALPAN

LATIN RECORD AND TAPE SERVICE
 720 10th AVENUE
 NEW YORK, NY 10019

Billboard® Hot Latin LPs™ Special Survey

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	EL GRAN COMBO En Alaska, Combo 2039	1	1	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
2	4	PIMPINELA Pimpinela, CBS 11317	2	9	LOS CAMINANTES El numero tres, Luna 1101		
3	2	JOSE JOSE Secretos, Ariola 6000	3	2	JOSE JOSE Secretos, Ariola 6000		
4	3	WILLIE ROSARIO Nuevos Horizontes, Bronco 128	4	15	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274		
5	9	CAMILO SESTO Amanecer 84, Ariola 6009	5	6	ROBERTO CARLOS Concavo y convexo, CBS 12322		
6	0	BOBBY VALENTIN Y EL CANO ESTRE En Accion, Bronco 129	6	8	MARIA CONCHITA Maria Conchita, A&M 37007		
7	14	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	7	11	CAMILO SESTO Amanecer 84, Ariola 6009		
8	0	WILKINS Aventuras, Masa 0010	8	4	LUPITA D'ALESSIO Yo, Orfeon 84		
9	0	RUBEN BLADES Buscando America, Elektra 60352	9	0	LOS BONDADOSOS Jugando con lumbre, Profono 90303		
10	0	ELIO ROCA Segunda Luna de Miel, RCA 7274	10	0	WILFRIDO VARGAS El africano, Karen 75		
11	0	RAPHAEL Eternamente Tuyo, CBS 80379	11	0	GRUPO ANHELO Interminable, Radio Hit 7006		
12	7	CUCO VALOY Y SU TRIBU Cuco Valoy y su Tribu, CBR 1008	12	7	LOS FREDDY'S Y me enamore, Profono 90302		
13	0	WILFRIDO VARGAS El africano, Karen 75	13	3	PIMPINELA Hermanos, CBS 11320		
14	6	ROBERTO CARLOS Roberto Carlos, CBS 12322	14	0	ROCIO DURCAL Entre tu y yo, Ariola 6004		
15	0	CONJUNTO LIBRE Ritmo sonido y estilo, Montuno 522	15	0	PRISMA Prisma, Peerless 2333		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	1	6	JOSE JOSE Secretos, Ariola 6000		
2	3	MARIA CONCHITA Maria Conchita, A&M 37007	2	9	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
3	0	ELIO ROCA Segunda Luna de Miel, RCA 7274	3	10	JUAN GABRIEL Todo, Ariola 6001		
4	6	HANSEL Y RAUL Hansel y Raul, TH 2271	4	8	ANTONIO DE JESUS Juntos, A&M 37005		
5	2	ROBERTO CARLOS Roberto Carlos, CBS 12322	5	3	LOS BUKIS Mi fantasia, Profono 1122		
6	5	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	6	0	LA MAFIA 15 exitos, Cara 0900		
7	7	FANIA ALL STARS Lo que pide la gente, Fania 629	7	0	DANIELA ROMO Celos, CBS 80371		
8	4	EL GRAN COMBO Breaking the Ice, Combo 2039	8	0	RAMON AYALA 15 exitos, Freddie 1266		
9	8	LUPITA D'ALESSIO Yo, Orfeon 84	9	0	La Mafia Mafiamania, Cara 053		
10	0	DYANGO Al fin solos, Odeon 9024	10	2	RAMON AYALA Vestida de color de Rosa, Freddie 1285		
11	0	VARIOS ARTISTAS Super All Star, 9006	11	5	PIMPINELA Pimpinela, CBS 11317		
12	0	ANDY MONTANEZ Versatil, TH 2286	12	0	JULIO IGLESIAS Momentos, CBS 50329		
13	0	FRANCISCO A vueltas con el amor, Atlas 60259	13	11	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
14	12	RAPHAEL Eternamente Tuyo, CBS 80379	14	0	JULIO IGLESIAS En concierto, CBS 50334		
15	0	VARIOS ARTISTAS Aqui esta el merengue, Karen 77	15	1	LOS YONICS Con amor, Profono 3100		

PUERTO RICO					
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	RUBEN BLADES Buscando America, Elektra 60352	8	12	WILLIE ROSARIO Nuevos Horizontes, Bronco 128
2	2	EL GRAN COMBO En Alaska, Combo 2039	9	9	YOLANDITA MONGE Suenos, CBS 10345
3	3	JOSE JOSE Secretos, Ariola 6000	10	10	PIMPINELA Hermanos, CBS 11320
4	6	GUILLERMO DAVILA Un poco de amor, Sono-rodven 020	11	11	JOSE FELICIANO Me enamore, Profono 1002
5	4	ROBERTO CARLOS Concavo y convexo, CBS 12320	12	14	GLEN MONROIG No finjas, Mamoku 1002
6	7	BOBBY VALENTIN Y CANO ESTREMER En Accion, Bronco 129	13	13	CARMITA JIMENEZ Interpreta a los Panchos, Karen 79
7	8	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	14	0	LUISA MARIA GUEL Quien sera esa mujer, Compas 7019
			15	0	RAPHAEL Eternamente tuyo, CBS 80379

ADVERTISING

BILLBOARD CLASSIFIED ADVERTISING SECTION

To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$2.00 per word, per insertion. Minimum ad order, \$40.00.
- Display classified (all ads with borders): \$68.00 per column per inch, per insertion; 4 insertions \$62.00 per; 12 insertions \$58.00 per; 26 insertions \$55.00 per; 52 insertions \$45.00 per. Price discounts are based on insertions in consecutive issues.
- Reverse ad (display ads only): add charge of \$6.50 per insertion.
- Box Number c/o Billboard: add service charge of \$6.00.

Check the heading you want...

- Help Wanted Position Wanted For Sale Wanted to Buy
- Used Equipment for Sale Golden Oldies Comedy Material
- Distributing Services Video Hardware Computer Software
- Business Opportunity Schools and Instruction Video Software

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

Please fill in the information below if you wish to charge the cost of your classified advertising.

American Express Diners Club Visa Master Charge
 Bank # _____ Credit card # _____
 Expiration date _____
 Your signature _____

Need to get your ad in fast? Call Jeff Serrette...
 In NY State phone 212/764-7388... Outside N.Y.
 State phone toll free 800/223-7524.

TAPES

BLANK AUDIO & VIDEO CASSETTES
 20TH ANNIVERSARY
 CHEAPEST PRICES IN TOWN.
 • Audio cassettes • Video cassettes
 • Mastering tapes • 8 tracks
 Don't delay—call today! For more information:
Andol Audio Products, Inc.
 4212 14th Ave. Brooklyn NY 11219
 Call Toll Free—(800) 221-6578
 N.Y. Res. (212) 435-7322

CASSETTE TAPE SECURITY DEVICES
 DESIGNED FOR RETAIL OUTLETS
 EASY TO USE INEXPENSIVE
 RE-USEABLE & DISPOSABLE

5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—
 CONTACT
C & D SPECIAL PRODUCTS
 309 SE QUOYA DRIVE
 HOPKINSVILLE KY 42240
502/885-8088

WHY PAY MORE?
 cassette & 8-trk blanks, 3m tape
 1-45 cass 65 8trk 89
 46-60 cass 74 8trk 97
 61-80 cass 80 8trk 106
 81-90 cass 90 8trk 115
 CASSETTE & 8TRK DUPLICATORS, CUSTOM
 DUPLICATION, SHRINK WRAP & LABEL ADD 45¢
TRACK MASTER INC
 1310 South Dixie Hwy West
 Pompano Beach Fla. 33060
 Tel: (305) 943-2334

BOXES FOR AUDIO & VIDEO

VHS AND BETA VIDEO CASSETTE BOXES

SOFTWARE STORES USE THESE FOR RENTALS
 Cardboard Slip Cases & Mailer Boxes.
 Also, REEL to REEL boxes, floppy
 disk boxes & 12" long audio cas-
 sette boxes.

LOW PRICES—FREE SAMPLES
PAK-WIK CORP. 128 TIVOLI ST.
 (518) 465-4556 Collect Albany, NY 12207

PROFESSIONAL BLANK TAPE
 Custom Cut 8 Track and Cassettes 90 dif-
 ferent lengths in one minute increments
 Prices start at 85¢
 • 8-T & cass Duplicators • Low cost Shrink
 Wrappers • Tape Players & Recorders • Re-
 cording Supplies
CALL TOLL FREE 1 (800) 237-2252
 In Florida call collect (813) 778-4442
BAZZY ELECTRONICS CORP.
 3018 Avenue "C" Holmes Beach, Florida 33510
 Master Card & Visa Welcome

BLANK CASSETTE TAPES
 C-60 as low as 50¢
 C-90 as low as 67¢
 Master, music and duplication grades. Cassette
 duplication, custom lengths C-1 through C-120.
 Labels Norelco type boxes, storage racks and
 more. Why spend more than you have to?
 Call or write for catalog.
IMAGE MAGNETICS
 91 Rt. 23 South, Riverdale, NJ 07457
 (201) 835-1498

GOLDEN OLDIES
45 RPM RECORDS THOUSANDS IN STOCK
 Music of the 50's, 60's, 70's and 80's
RECORDS UNLIMITED
 7968 Belair Rd., Baltimore, Md 21236
 (301) 882-2262
 (Please no collect calls)
 Send for Free Oldie catalog. All major credit
 cards accepted. Please include \$2.00 for
 postage and handling

C-O CASSETTE SHELLS
 New, fully engineered, premium C-O, 5 screws,
 precision molded and assembled. Ribbed super
 slip graphite/polyethylene terephthalate liner. Dy-
 namically balanced hubs and rollers. Duplicators
 and Loaders, please ask for free samples.
GREENCORP, INC.
 3505 South Ocean Drive/Suite 1216
 Hollywood, Florida 33019
 (305) 925-0707 Telex: 4998126 GORP

YOUR OLDIES CONNECTION
 Thousands of hard to get old-
 ies 45's. Visa, MasterCard—
 Fast personal service.

GIANT OLDIES CATALOG
 Send \$2
GOLD VAULT
 BOX 202
 Oshtemo, MI 49077
 (616) 349-9413

FOR SALE

Budget Cassettes
 Rock - Pop - Country - R & B
 Classical - Jazz - Children
 Call or write for catalog:
Golden Circle Inc.
 45 Jefferson Street Stamford, CT 06902
 203-325-2436

SAM ASH STORES
MAIL ORDER SERVICE
 Deal with the professionals. N.Y.C.'s larg-
 est inventory and best prices on musical
 instruments, sound and recording gear.
 1-800-645-3518
 N.Y. State 1-800-632-2322

CASSETTES
 Cut-outs and imports at a budget
 price — we specialize in cassettes
 and 8-track tapes, call or write
 for free list and prices.
J S J DISTRIBUTORS
 6620 W Belmont, Chicago, IL 60634
 (312) 286-4444

SOFT POLY CASSETTE BOXES
 Immediate delivery, quality construction and
 competitive prices. Distribution from Dallas,
 *Philadelphia, *Los Angeles and Waverly, Nebraska
 *Minimum order 10,000
LENO
 P.O. Box 160, Waverly, NE 68462, (402) 786-7488

POSITION WANTED

Hard working aggressive person, look-
 ing for sales or promotion position with
 record company or distributor in South-
 ern California. 6 years experience in re-
 tailing and promotion. 4 years in sales.
 References and resume available.

Mike Leming
 P.O. Box 341
 Ridgecrest CA 93555.
 (work) (619) 375-7314
 (home) (619) 446-6193

ENGLISH ENGINEER, QUALIFYING track
 record, 7 years major European studios, seeks
 broader horizons. Project/Freelance / Perman-
 ent basis. Box #7569, Billboard Magazine, 1515
 Broadway, New York, NY 10036.

RECORD PRESSING SERVICES

RECORD PRESSING
 45's AND LP's
 COLORED VINYL
 SPECIAL PACKAGING
 QUALITY WORK
 FAST SERVICE
 Call Al Cohen for quotes
Peter Pan
 INDUSTRIES
 (201) 344-4214

BUTTONS

buttons, buttons, BUTTONS!
 Order a \$50 or \$100 Button Master sampler pak to see all the
 newest of our 60,000 designs! We're the world's largest
 dist. of licensed and novelty pins with over 100 new
 designs weekly! We take full returns and even take returns
 of other button companies. Stuff you got stuck with! If you're
 paying more than 40¢ per button, you're getting ripped off!
 Kids that can't swing 89¢ for an 8¢ pin can afford a buck for a
 button! Ask for our catalog NOW!
 • Button Master, P.O. Box 129 Bridgeport PA 19405
 1-(800) 523-1197 (nationwide) If you don't have a phone
 1-(215) 277-1986 (PA) directory listing or business
 card—don't waste your time

Free samples & catalog
EPHEMERA Inc.
 PO Box 723, S.F., Ca. 94101
 Stores Only! 415-552-4199

FOR RENT

GOING TO RECORD AN ALBUM?
 Rent A Studio For Your
 Exclusive Use
 On the Jersey shore (2 blocks from beaches)
 24 track MCI automated (36 in - 24 out) Spacious
 studio (48 ft X 38 ft X 23 ft) Control room (24 ft X
 24 ft X 12 ft)
 1-(800) 631-2292
 (In N.J.) (201) 870-1918

DROP EVERYTHING AND SEND FOR YOUR FREE CATALOG NOW!
 Imports, Gospel, Soul, Rock, Country & West-
 ern, LPs, Cassettes, Oldies 45's
CUTOUTS, IMPORTS AND MORE!
MARNEL DISTRIBUTING CO.
 P.O. Box 953
 Picatway, N.J. 08854
 Tel: (201) 560-9213

BUDGET CASSETTES & NOVELTY SINGLES!
 Willie Nelson, Bob Wills, Fats Domino, Justin Wilson
 plus many instrumental recordings including the "B.S." version
 of "Cotton-Eyed Joe". Also great novelty single of
 "Hot Nuts" and "The Wood Pecker"
DELTA/MERIT RECORDS
 Box 25326
 Nashville, TN 37202
 (615) 242-0951 collect

Michael Jackson 'THRILLER'
 t-shirt \$ 9.50 ea.
 sleeveless \$ 9.50 ea.
 jersey \$11.50 ea.
 button \$ 1.50 ea.
 Add \$1 per order for shipping.
 CATALOG \$ 1.00
WHOLESALE INQUIRIES WELCOME
 Quality Promotions
 670 E. Third Ave., Ste #800BB
 San Mateo, CA 94401

OVER 150 T.V. TITLES
 Are among the more than 3,000 budget
 Album, 8-Track and Cassette titles in stock.
 Call or write for our free giant catalog.
RECORD-WIDE DISTRIBUTORS, INC.
 1755 Chase Dr.
 Fenton (St. Louis) MO. 63026
 (314) 343-7100

HIGH QUALITY C-O CASSETTES
 Available in 5 screw, Grey, Black, White, T/I and T/O, regu-
 lar or oxide leaders. Immediate delivery—competitive prices.
 Call or Write:
Tri Tec Industries, Ltd.
 5510 Ambler Dr., Unit 6
 Mississauga, Ont. Canada L4W 2V1
 (416) 624-0403

T-SHIRTS-JERSEY'S CLOSEOUT
213 456-5525
 Approximately 600 dozen assorted colors and
 sizes. Guaranteed first quality U.S. goods—at
 once delivered. 10% to 20% below mill prices.
 C.O.D. 50 dozen min. order. (Printing available—
 your design \$6.00 per doz. extra). Also closing out
 printed t-shirt, program buttons, etc.

COMPACT DISCS! OVER 1300 TITLES LISTED!
 Immediate delivery - FREE CATALOG!
 Laury's Records
 9800A North Milwaukee Ave.
 Des Plaines, IL 60016
 (312) 296-0420

COMEDY MATERIAL

NOT COMEDY: CURRENT artist bios, daily
 calendar, more! Write on station letterhead for
 free sample: Galaxy, Box 20093-A, Long Beach,
 CA 90801.

FREE SAMPLE OF radio's most popular humor
 service! Write on station letterhead: O'Liners,
 1237 Armacost, #6-B, Los Angeles, CA 90025.

Hundreds renewed again! Funniest service
 available. Free sample! Write on station letter-
 head to: Contemporary Comedy, 5804-A Twine-
 ing, Dallas, Texas 75227.

VIDEO

THE WALL OF FAME
 ... Puts any VHS or Beta title in
 on your shelf for just \$5.98 per
 month. Rent all or part of your in-
 ventory instead of buying and save
 \$1,000's. Call now for free catalog
 and 25% discount.
1 (800) 227-3800
 Ext. 244

\$\$\$\$
 Get On The Right Track—
 Sell your used tapes
 to the Video Track
 We buy your overstocked VHS and Beta movies.
 Must have original jackets—no quantities too large.
 Call:
The Video Track, Inc.
 (617) 894-4800 (days)
 after 8 p.m.—(617) 963-6419.

MOVIE POSTERS, LOBBY CARDS, STILLS, AND MORE!
 "Indiana Jones," "Gremlins," "Star Trek III," "The
 Bounty," "Ghostbusters," "Conan," thousands, more.
 Authentic movie material. Visa/Mastercard. Illustrated
 catalog \$2. (Refundable).
Cinema City
 Box 1012, Dept. B
 Muskegon, MI 49443
 (616) 722-7760

While Other People are raising their
 prices, we are slashing ours. Major la-
 bel LP's as low as 50¢. Your choice of
 the most extensive listings available.
 Send \$5.00 for catalogs.
Scorpio Music
 Box 391-BC
 Bensalem PA 19020 USA

TAKE ADVANTAGE OF ROCK & SOUL PRICE WAR!!!
 Lowest prices ever!
 Top 12 inch \$1.99-\$2.39
 Top LPs \$3.99-\$4.99
 Top Latin \$3.99-\$4.44
 Blank Tapes, Audio &
 Video at Special Prices!
 470 7th Ave.
 (Bet 35th & 36th Sts)
 New York City
 (212) 695-3953 or 3954
 (No Mail Orders)

DISTRIBUTOR WHOLESALE ONLY
 We are specialists on: 12" records,
 blank audio, blank video, video
 games, movies accessories...
 Weekly sales sheets.
STRATFORD DIST. INC.
 86 Denton Ave.
Garden City Park, NY 11040
 212-343-6920, 516-877-1430
 800-645-6558, Telex 6852201

The Musician's Discount Club of America
 presents a whopping
50% DISCOUNT
 off of virtually all manufacturer's list
 prices on musical instruments and
 accessories. **Incredible, sensa-
 tional, unbelievable.** Call our toll
 free 800-932-0044 for details. N.J.
 residents call (201) 255-2799.
1861 Hooper Ave., Dept. A
Toms River, N.J. 08753

COMPACT DISC, \$11.50 each Elton John, Yazoo,
 Count Basie, Shirley Bassey, Papetti and
 many more. Ask for free catalog. Revival Enter-
 prises, 1852 No. West 20th St., Miami, FL
 33142. (305) 325-9272
 FOR SALE USED record and tape fixtures—ex-
 cellent condition. Located on East Coast. Can
 arrange delivery. Call: (609) 654-0284.

STORE FOR SALE

FT. LAUDERDALE RECORD STORE
 Near college and high school. Ticket outlet—six
 years old.
 Contact Murray Solomon
 7331 No. West 20th St.
 Sunrise, FL 33313
 (305) 742-5338
 (Evenings)

RECORD STORE in NAPLES, FLORIDA
 Fast growing beautiful area - excellent loca-
 tion - good growth pattern.
 Box 1344
 Naples, FL 33940
 1 (800) 263-6174

SONGWRITERS

SONGWRITERS
 We bring your songs to life inexpensively with
 top session players from THE DOOBIE BROS
 BOZ SCAGGS, THE JACKSONS, GEORGE
 BENSON, etc. Call write for free sample 'taps'
MOONLIGHT DEMOS
 213 893-0257 or 665-7464 • 5313 Bakman Ave
 Box 124 • No Hollywood, CA 91601

The best demos I've heard in a long time...
 MIK VINET, Uptown Producer for the
 BEACH BOYS & LINDA RONSTADT
 * Call or write for FREE sample record *
DEMO MASTERS
 1850 Union Street, #434 San Francisco, CA 94123
 Telephone: (415) 381-8185

JULY 7, 1984, BILLBOARD

SCHOOLS & INSTRUCTIONS

MUSIC BUSINESS CAREER

A CAREER PROGRAM IN MUSIC: course includes recording, studio, concert and video production; artist representation and management; retailing and wholesaling; record promotion and marketing; copyright and music industry law; songwriters and music publishing; and more. Employment assistance. Accredited. Financial aid available. Write for free brochure and career guide. MUSIC BUSINESS INSTITUTE, Dept. B, 3376 Peachtree Rd., N.E., Atlanta, GA 30326.

(404) 231-3303

SANATY MUSIC PRODUCTIONS PRESENTS
TEEZE—HEAVY METAL ROCK GROUP
 Available for opening acts.
 For More Information
 Contact:
Tim Davies
 215-721-1734

BE A RECORDING engineer! New classes quarterly. Institute of Audio/Video Engineering. (213) 666-3003. 1831 Hyperion, Dept. D, Hollywood, CA 90027.

REAL ESTATE

CINCINNATI BILLBOARD BLDG.

64,000 sq. ft. for sale or lease. Heavy power, off street parking, 30,000 ft. of well planned & beautiful offices. On bus stop. Below market rental or sale. Immediately available. Ideal for distributors, volume mail users, publishers, assembly, printers etc. For details call:



Ferd Clemen
 513-721-4200

RECORDING STUDIO & RECORD PLANT

NEAR NEWPORT BEACH, CALIFORNIA
 Modern state-of-the art facility. Full recording studio. Full mastering facility. 40 track mixing panel. Harrison 4032 w/ automation. Series 3M79-24-16-4-2 tape machines. Lexicon 224. EMT140 & 240. Westlake audio room. Neumann lathes w/ Compudisc. Computer & Technics Quartz lock drive. Custom console. Studer A80 preview machine. Rm. fully set up for half speed cutting. Pressing plant. 6 Toolex Alpha automatic presses. Europa film plating equip. and much much more. Believed to be one of the finest studios in So. Calif. \$4,500,000 including \$3,750,000 building.

WESLEY N. TAYLOR CO., REALTORS
 ONE CIVIC PLAZA, NEWPORT BEACH, CALIF. 92660
 714/644-4910

DISTRIBUTING SERVICES

AMERICA'S LEADING DISTRIBUTOR OF BLANK TAPE & ACCESSORIES
 • Free Catalog Featuring:
 Maxell • Discwasher • Memorex • TDK Recoton • Sony • Koss • Scotch • Fuji Eveready • BASF • Ailsop • Savoy Audio Technica • PD Magnetics Duracell • Amaray • Wilco and many more!
 • 24 Hour Freight Paid Service
 • Free Mailing of Extra Profit Times
 Dealers Only
 Send or Call Toll Free for Your Free Copies: 800-523-2472
 A. I. Bernthal Associates, Dept. A/1035 Louis Dr. Warren, PA 15074 (724) 441-9992

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.
DARO EXPORTS, LTD.
 1488 Coney Island Ave.
 Brooklyn, N.Y. 11230
 Cables: Expodaro

POSTERS

POSTERS
Rock Posters
ZAP ENTERPRISES
 1251-3 Irolo St.
 Los Angeles, Calif. 90006
 (213) 732-3781
DEALERS ONLY

DISCOUNT PRICES ON OFFICIALLY LICENSED ROCK 'N ROLL MERCHANDISE

Up to 20% off wholesale list prices.
 National Trends
 Discount Distributor—
 Variety Merchandise
 call:
 Toll Free 1 (800) 322-8000
 (outside Michigan only)
 or
 (313) 666-4594
 Catalog Available.

T-SHIRTS

T-SHIRTS MUSCLES
 50 NEW DESIGNS EVERY 90 DAYS
LIBER TEES
 1-800-621-6607
 BRITISH FLAG • JAPANESE FLAG
 ANIMAL SKIN • SPLATTER • MUSIC
 NEW WAVE • THREE STORIES
SWEATSHIRTS CAPS

HELP WANTED

RECORDING ENGINEER WANTED

Well established, growing studio requires a top flight recording engineer. Include credits, music business references and samples of your work with your resume. All replies will be handled in strict confidence.

Personnel Director, P.O. Box 8567, Philadelphia PA 19101

NEW YORK CITY ENTERTAINMENT AGENCY NOW AUDITIONING NEW TALENT FOR MANAGEMENT. ENTERTAINMENT ACTS OF ALL TYPES. ONLY CAREER ORIENTED, SERIOUS ARTISTS NEED RESPOND.

MUST SEND COMPLETE BIO, CURRENT PHOTO, DEMO TAPE OR VIDEO.

BOX #7557
BILLBOARD MAGAZINE
 1515 BROADWAY
 NEW YORK, NY 10036.

GOVERNMENT JOBS. \$16,559—\$50,553/year. Now Hiring. Your Area. Call 805-687-6000 Ext. R-1304

LEAD VOCAL WANTED

For American Rock Band with management company. Looking for male tenor with video looks, great range and stage presence. Opportunity for the right person to have salary/benefits and percentage in one of the hottest new bands in U.S.A. Please send pic, tape and bio to:

Rick Gallagher
Phillips Music, Inc.
 1 Acton Place
 Acton, MA 01720

YOU'VE GOT MUSIC... I'VE GOT MAGIC!

First rate lyricist seeks professional composer.

Mitch Green
 72885 Don Larson Lane
 Palm Desert, CA 92260
 (619) 340-6168

RECORD PROMOTORS NEEDED for new contemporary gospel record co. SGM Records. 7336 Greenhaven Dr. #137, Sacramento, Ca. 95831

PROMOTIONAL SERVICES

FILM PRODUCTION COMPANY

Seeks musical groups ready for national record distribution. We produce high quality, low budget music video clips.

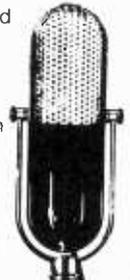
Contact: **Michael Beckman**
 Beckman/Bensimon Productions
 (212) 620-0933

DANCE FLOOR

THE MUSIC SERVICES
MODULAR LIGHTED DANCE FLOOR
 Controllers, Gyo lights, Rain lighting, mirror balls, strobes, rotators and fog machines.
 Call or write:
MUSIC SERVICE
 327 S. Miller Rd., Akron, OH 44313
 (216) 867-1575

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$33.00 per inch



ADDRESS ALL ADS: JEFF SERRETTE
 Billboard Job Mart, 1515 Broadway, New York, NY 10036, Phone: (212) 764-7388 (local) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____

WE ACCEPT ALL MAJOR CREDIT CARDS

SERVICES

CURRENT AND CLASSIC AIRCHECKS!
 Current Issue #51 features W/LUP/Jonathan Brandreiter, KIIS/Rick Dees, KFRC/Dave Sholin, Portland's CHR battle w/KKZ & KMJ, Houston's KSRR/Mr. Moby & KRBO/Q Morning Zoo, Cleveland's new 14K, and KLUC/Dave Anthony, 90-minute cassette, \$5.50.
 Classic Issue #C-4 features KIMM/Todd Wallace-1968, KFWB/Gary Owens-1962, 99X/Dave Thompson-1974, KKDJ/Rick Carroll-1974, WRKO/J.J. Jeffrey-1969, KHJ/Bobby Ocean-Machinegan Kelly-1977, and KFI/Dave Hull-1975. Cassette, \$10.50.
 Special Issue #S-35 features PHOENIX & ALBUQUERQUE! From Phoenix, CHRs KZZP & KOPA, AORs KDKB & KUPD, A/Cs KOY, KOOL-FM & KLLT plus Urban KUKQ, Albuquerque CHRs KNMO & KRKE, AORs KWXL & KFMB, A/Cs KOB, KOB-FM, KZZX, & KOEO. Cassette, \$5.50.
 Special Issue #S-36 features HONOLULU, with CHRs KOMO, KIKI & KISA, AOR KPOI, A/Cs KSSK, KULA, KKUA, KMAI, KIOE & KRTR. Cassette, \$5.50.
 CALIFORNIA AIRCHECK - Dept. BB - BOX 4408 - SAN DIEGO, CA 92104 - (619) 460-6104

ANNOUNCERS - NEWSPEOPLE

NATIONAL. Recognized as the leader in radio personnel placement, is currently receiving job orders for announcers and news people, programmers and production personnel, both male and female, from radio stations in all size markets coast to coast. As a registrant NATIONAL will make a complete presentation in your behalf, if your professional profile matches the job description. More and more radio stations are joining the many hundreds that use our service. Are you ready for a move? Let NATIONAL help. For complete details and registration form enclose \$1 postage and handling to:

NATIONAL BROADCAST TALENT COORDINATORS
 Department L
 P.O. Box 20551
 Birmingham, AL 35216
 ACT NOW! (205) 822-9144

BE THE FIRST STATION WITH THE LATEST HITS

Subscribe to our AUTOMATIC AIR-MAIL SERVICE for the latest 45's, LP's and cassettes from any chart. CUSTOMIZED SERVICE. For more information write to:

AIRDISC U.S.A.
 P.O. BOX 835
 Amityville NY 11701

INSIDE COUNTRY

Designed With The Country DJ In Mind Current artist bios Monthly Calendar, Country Trivia We do the research! You sound informed! For more information write

Inside Country
 6000 Fulton Ave., Suite 12
 Van Nuys, CA 91401

POSITION AVAILABLE

RADIO TV JOBS

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors. Engineers, Salespeople. Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.

AMERICAN RADIO JOB MARKET
 6215 Don Gaspar, Dept. 2
 Las Vegas, Nevada 89106

MAKE \$ MILLIONS \$ HAVING FUN

\$5.00 (Refundable) Major Market
 Box 649B, Short Hills, NJ 07078

MARKETING MANAGER

Studio City record company looking for experienced marketing manager. Must have established contacts in the music industry and experience in acquiring merchandising rights, handling premiums, etc. Knowledge of children's market and contracts helpful. Please send resume and salary history to:

P.O. Box 1168-477
Studio City, CA 91604

CHIEF RECORDING ENGINEER

For established 24 track studio. Minimum of 3 years experience doing records. Technical/musical experience an advantage. Engineering and instruction duties. Excellent opportunity for progressive energetic engineer. Include credits and samples of work with resume.

Please call or write:

SUNDOWN RECORDERS, LTD.
 10534-109 St.
 Edmonton, AB, T5H 3B2, Can.
 (403) 426-1362

WEST COAST SALES REP WANTED

Major distributor of budget and close-out product seeks sales rep for west coast. Must now be calling on record stores, racks and retail chains. Commission basis. Very high income potential.

Dept. BB
Box 27
Oceanside, NY 11572

THE WIZ WANTS MANAGERS AND ASSISTANT MANAGERS

We are looking for experienced record managers and assistant managers. We have positions available in our existing stores as well as new ones. If you have proven abilities in record store management and are looking for the opportunity to prove yourself and be compensated equally, the WIZ wants you. Excellent salary and benefit plan available. For immediate consideration call or write:

Larry Paul
THE WIZ
 2555 Shell Rd.
 Brooklyn, NY 11223
 (212) 627-3400

BUSINESS OPPORTUNITY

PUT THAT COLOR TV CAMERA TO WORK!

It is not televising weddings, Bar Mitzvah's etc., but is a very UNIQUE AND UNTAPPED SERVICE, using NO studio, editing or splicing equipment. For detailed information, send \$10.00 to:

George E. Elliott
 c/o G T Recording Studio
 180-82 Broadway
 Long Branch, N.J. 07740

\$\$\$ HOT MASTERS \$\$\$

R & B/ Dance masters, on new artist. They feature nationally known top 10 recording artist. Looking for label deal, or sale.

Jimerson
 111 Blenden
 N. Little Rock, Ark. 72117

RECORDING STUDIO

RECORD YOUR SINGLE/ALBUM

On all new 24-track equipment (stars have recorded with us). Very, very low rates, plus free lodging, recreation in scenic northwest PA.. Exit 7, Interstate 80 (6 hrs. from N.Y.C.)

JTM Studios, Knox, PA 16232
 (814) 797-5883

EQUIPMENT FOR SALE

Cassette Winders, Cassette labeling equipment, C-O's sonic white tab out .115 each. 5 screw smokey C-O's .07 each. (714) 794 7784.

Tax Reform Urged For Artists

Commons Subcommittee Calls For 31 Policy Changes

By KIRK LaPOINTE

OTTAWA—A House of Commons subcommittee has delivered a stinging rebuke to the federal Revenue Department and Finance Department, calling them out of touch with the needs of the country's performing artists and maintaining that taxation and fiscal policies need revision sorely.

Following months of study, the subcommittee on the taxation of visual and performing artists and writers has recommended 31 sweeping policy changes and urged the government not to shelve its work or put the pressing issues of reform on the back burner.

Specifically, it says the current system of income averaging, in which artists can defer part of their income for possible taxation later, is still unfair to low- and middle-income performers. And it has singled out the plight of symphony musicians, saying they should be allowed to deduct all expenses and capital cost allowance for the purchase of upkeep of their instruments through an amendment

1983 FIGURES

PRO Income Hits New High

TORONTO — The Performing Rights Organization of Canada (PRO Canada) experienced the largest income in its 44-year history from domestic and foreign sources in 1983. Income totalled \$18.1 million, including \$16.8 million domestically and a 23% increase in foreign income, to \$1.3 million.

Meanwhile, CANAMEC, the organization's mechanical rights division which collects royalties from abroad for PRO Canada members, saw income increase by 128%. PRO Canada reports that royalties from January to June this year already equal last year's total.

"It's gratifying to see an increase

of Section 8 of the Income Tax Act. "The subcommittee acknowledges that the current rate of averaging largely benefits taxpayers already paying the top marginal rate," the 51-page report says.

"The subcommittee is sympathetic to the complaints of taxpayers including artists and writers of modest means who have concluded that the present forward averaging system offers them little or no practical tax relief when their income fluctuates. Too often, these taxpayers need to keep their cash, even when the fluctuation is upward."

Forward averaging was introduced in the controversial 1981 federal budget. It allows taxpayers to exclude their extraordinary or increased income from the current year and to prepay tax at the highest marginal rate. In subsequent years when income drops and the marginal rate falls, they may bring some or all of that amount back into income and claim a rebate based on the difference between the lower rate and the pre-paid rate.

Without recommending a new av-

eraging system, the group of MPs from all sides of the Commons urge a new system to help the less affluent of the country's artists, saying that the new system should be "available for those whose marginal rate of taxation is below the maximum" and "should not involve an initial increase in cash payable."

Two other key recommendations arose from the public hearings held by the subcommittee. One is that performing artists, whether self-employed or not, should be eligible for unemployment insurance coverage, just as taxi and bus drivers, hairdressers and employees of placement agencies have been extended coverage by the Unemployment Insurance Commission. Such an extension would merely require a resolution by Parliament, not an amendment to legislation.

The other recommendation is that there be yearly consultation with arts groups by the Finance Minister as part of pre-budget talks accorded to other industrial sectors.

The subcommittee also says the cost of music lessons should be deductible for self-employed performers.

According to the report, a "special problem" exists with symphony musicians. By allowing all deductions, including capital cost allowance, to be submitted, the Income Tax Act would no longer discriminate between those musicians considered to be employees of their orchestras and those considered to be self-employed.

In Canada, for instance, the Toronto Symphony Orchestra's employees are considered self-employed, while members of the Montreal, Calgary and Quebec orchestras are considered employees.

"There is no rational reason why individuals performing the same services in different cities should be exposed to a widely differing tax burden that results from a differing tax status," the subcommittee's report says.

... in domestic revenue despite economic conditions and lower interest rates," says PRO Canada president Jan Matejcek. Foreign income increases "reflects the increased use of Canadian music abroad and will go a long way in recompensing Canadian composers and publishers for their efforts abroad," he adds.

PRO Canada also reported a 27% increase in revenue from licensing areas other than broadcasting, attributable to updating tariffs in some areas and a more "efficient approach to licensing."

The organization collects license fees on behalf of the 16,400 Canadian composers, authors and publishers.

Gov't Audit Is Harshly Critical Of CBC Radio

OTTAWA—A comprehensive audit of the publicly owned radio service of the Canadian Broadcasting Corp. has found poor planning, cost controls, program targeting and performance assessments.

The \$190 million network was harshly criticized by Auditor General Kenneth Dye for failing to spend its budget properly. "Planning for radio programs in the corporation is generally informal and is not documented," Dye said. Such factors as objectives, quality expectations, content, audiences and costs were not identified in any documentation found.

Budgets included only direct and

departmental costs, while technical and plant costs were separated. "Therefore, decisions relating to the selection, production or termination of a specific program were made without full consideration of its full cost," Dye said.

As Auditor General, Dye has full power to scrutinize the activities of most Crown corporations. He was asked by the CBC board to conduct the audit three years ago, and made his assessment in late 1982 and early 1983. The results were issued publicly on June 22.

CBC president Pierre Juneau has generally praised the audit, saying that measures will be taken to correct

many of the problem areas.

Dye said the CBC may have to augment ratings services to determine audience levels. He also said that the CBC could more cheaply purchase cassette tape and that, not unlike many private radio outlets, records get borrowed from its library and aren't often returned.

"For example, the last inventory check made by the Toronto plant revealed that 8,000 records worth \$72,000 were missing," he noted.

CBC management has promised to "strengthen" the procedure for identifying and following up unreturned records. It says it will also establish a better system for purchasing tape.

KIRK LaPOINTE

VTR Productions Looks Ahead

TORONTO — VTR Productions Ltd. turns 25 this year. But president Jerry Zaludek confidently predicts it's "only the beginning" for the country's largest all-in-one video/audio production center.

A Canadian pioneer in the use of a three-camera mobile, Squeezezoom, Ultimatte and Bosch CCD Digital film scanning and home to Eastern Sound, the facility now includes sound stages, complete post-production, audio tie-in through Eastern and separate massive duplication plants which house 600 machines.

Zaludek says duplication will increase two-fold for the firm this year. Everything from commercials to "Fraggle Rock" is produced by VTR, which is owned by Standard Broadcasting Ltd.

Eastern has carved an impressive niche as a full-form recording studio. Its eight- to 48-track recording and mixing is now increasingly being used for multi-track synchronized video recording, an area Zaludek says he considers one of the brightest for the company.

re: ACTION!

That's what you'll get when you advertise in

ACTIONMART

the Billboard Classified. Call toll free (800) 223-7524, NY residents dial (212) 764-7388.

Greek Court: Composers Can Stop Performances

By JOHN CARR

ATHENS—A court here has upheld the legal right of composers to ban artists from performing their works if they so wish.

The ruling climaxes many months of efforts by two of Greece's best-known composers, Manos Hadjidakis and Mikis Theodorakis, who have written much of the country's enduring domestic repertoire. They are now entitled to ban any public performance that does not earn them the royalties they are entitled to, including television shows by top-name vocalists, taped and aired without any provision being made for composers' rights.

The court ruling is seen as a milestone in the effort to solve the tangled problem of neighboring rights. While it doesn't guarantee that composers will necessarily be any wealthier, it is expected to reduce drastically the number of unauthorized public airings of their music.

Brazilian Sales Take Dive; Labels Cut Artists, Staff

By JOSE DOMINGOS RAFFAELLI

RIO DE JANEIRO—Brazil's long-running national economic crisis worsened through 1983, with the inevitable result that record sales slumped and most record companies were forced into drastic cost and work force cutbacks.

The estimate is that total sales were down some 15%-20% on 1982. Even in December, the normal pre-festivities sales bonanza, business was way down, even for product from such popular artists as Roberto Carlos, Simone, Gal Costa, Rita Lee, Gilberto Gil, Maria Bethania and Fagner.

In the midst of an industry slump that began in 1980, there were just a handful of successes last year. Among them were singer Elba Ramalho, singer/songwriters Tim Maia and Daltro, English-born rock artist Ritchie and the children's group Turma do Balao Magico.

As sales hit new disaster levels, record companies trimmed artist rosters along with work forces. Some re-

ports claim that RCA Victor cut its artist list from 170 names to 40. Virtually all the main record companies opted to put out less expensive new productions and cheaper sleeves, particularly for singles.

Armando Pittigliani, production chief of PolyGram here, says that, while sales of 10,000 units would have covered album production costs a few years ago, the break-even point now is around 30,000 units. And retail firms, even the major chains, confirm that the first five months of this year were even worse, perhaps as much as 20% down on 1983.

Most key retailers say that nosediving 1984 sales are caused by records having become much too expensive for this territory, despite protestations to the contrary by the record companies themselves. An album costing 10,000 cruzeiros (roughly \$6) may seem reasonably priced until it is set in the context of an average weekly wage of 100,000 cruzeiros.

Piracy Taking Its Toll On Growth In African Market

• Continued from page 9

Each record producer-cum-wholesaler has his own high-speed duplicator and runs off compilation cassettes of local hits, which are sapping the strength from major record companies. The result has been a slump in the recording of local artists at the very time when the world's largest markets are beginning to sit up and take notice of African performers.

So far, the malaise has not spread widely in Central and Southern Africa. Apart from Malawi, which is badly affected by the importation of cassettes from Singapore, the countries in that area have maintained control more by the regulations of the central banks than by effective police or legal action.

Zambia and Zimbabwe have extremely tight foreign exchange regulations and little leeway for the kind of black market dealings that go on in so many other parts of Africa.

In Southern Africa, it appears that the problem is being effectively dealt with, though instances of piracy are currently being investigated. One

such instance involves the recent illegal duplication of a release by Priority act the Soul Brothers and another local act recorded and released by GRC Ltd.

The implications of these problems are far-reaching and dramatic. If Africa does not support its musicians' works, its music will never enjoy wider acceptance, because its musicians will be forced to return to alternative ways of making a living.

The process of control relies as much upon the education of enforcement authorities as it does upon the education of consumers, such is the general ignorance of the provisions and implications of the Copyright Acts applicable, which by and large are comprehensively strong.

Funding, too, remains an overall problem since the already small market (in world terms) can't easily wage a sustained and expensive battle against piracy and the deeper problems of blatant corruption in each territory. If it is ignored, which some manufacturers and producers are talking of doing, the problem will not go away.

Billboard® Hits Of The World™

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 6/30/84

SINGLES		
This Week	Last Week	
1	1	TWO TRIBES, Frankie Goes To Hollywood, ZIT
2	4	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
3	5	RELAX, Frankie Goes To Hollywood, ZIT
4	3	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
5	2	WAKE ME UP BEFORE YOU GO GO, Whami, Epic
6	24	JUMP, Pointer Sisters, Planet
7	8	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
8	35	BREAKIN', Ollie & Jerry, Polydor
9	7	SAD SONGS, Elton John, Rocket
10	36	TIME AFTER TIME, Cyndi Lauper, Portrait
11	11	THINKING OF YOU, Sister Sledge, Cotillion
12	21	WHITE LINES, Grandmaster & Melle Mel, Sugar Hill
13	12	SUSANNA, Art Company, Epic
14	9	HIGH ENERGY, Evelyn Thomas, Record Shack
15	23	TALKING LOUD AND CLEAR, OMD, Virgin
16	6	ONLY WHEN YOU LEAVE, Spandou Ballet, Reformation
17	19	CHANGE OF HEART, Change, WEA
18	34	STUCK ON YOU, Lionel Richie, Motown
19	22	ABSOLUTE, Scritti Politti, Virgin
20	13	HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade
21	20	SO TIRED, Ozzy Osbourne, Epic
22	10	PEARL IN THE SHELL, Howard Jones, WEA
23	14	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
24	15	SEARCHIN', Hazell Dean, Proto
25	29	I WANNA BE LOVED, Elvis Costello & Attractions, F-Beat
26	16	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
27	NEW	DANCE ME UP, Gary Glitter, Arista
28	NEW	LOVE RESURRECTION, Alison Moyet, CBS
29	NEW	LIFE ON YOUR OWN, Human League, Virgin
30	40	PERFECT SKIN, Lloyd Cole & Commotions, Polydor
31	NEW	LEAVE A TENDER MOMENT ALONE, Billy Joel, CBS
32	17	GROOVIN', Style Council, Polydor
33	NEW	WAITING IN VAIN, Bob Marley & Wailers, Island
34	18	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
35	27	THE REFLEX, Duran Duran, EMI
36	NEW	YOUNG AT HEART, Bluebells, London
37	31	LOVE ALL DAY, Nick Heyward, Arista
38	25	ONE BETTER DAY, Madness, Stiff
39	30	INFATUATION, Rod Stewart, Warner Brothers
40	NEW	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
ALBUMS		
1	1	LEGEND, Bob Marley & Wailers, Island
2	NEW	BREAKING HEARTS, Elton John, Rocket
3	2	AN INNOCENT MAN, Billy Joel, CBS
4	7	AMERICAN HEARTBEAT, Various, Epic
5	6	CAN'T SLOW DOWN, Lionel Richie, Motown
6	13	BREAKDANCE, Various, Polydor
7	3	BORN IN THE U.S.A., Bruce Springsteen, CBS
8	4	THE WORKS, Queen, EMI
9	9	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
10	8	CAMOUFLAGE, Rod Stewart, Warner Bros.
11	12	THRILLER, Michael Jackson, Epic
12	5	THEN CAME ROCK 'N' ROLL, Various, EMI
13	11	HUMAN'S LIB, Howard Jones, WEA
14	10	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
15	23	HUMAN RACING, Nik Kershaw, MCA
16	NEW	PRIVATE DANCER, Tina Turner, Capitol
17	32	BREAKOUT, Pointer Sisters, Planet
18	19	FOOTLOOSE, Soundtrack, CBS
19	18	CAFE BLEU, Style Council, Polydor
20	14	LOST BOYS, Flying Pickets, 10
21	17	BREAK MACHINE, Record Shack
22	16	EDEN, Everything But The Girl, blanco y negro
23	21	HEARTBEATS, Barbara Dickson, Epic
24	15	MASTERPIECES, Sky, Teistar

25	29	INTO THE GAP, Thompson Twins, Arista
26	25	THE SMITHS, Rough Trade
27	30	HYSTERIA, Human League, Virgin
28	20	HUNGRY FOR HITS, Various, K-tel
29	24	ROCK WILL NEVER DIE, Michael Schenker Group, Chrysalis
30	NEW	JUNK CULTURE, OMD, Virgin
31	37	BACKTRACKIN', Eric Clapton, Starblend
32	22	DON'T STOP DANCING, Various, Teistar
33	27	ALCHEMY, Dire Straits, Vertigo
34	33	LAMENT, Ultravox, Chrysalis
35	28	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
36	NEW	TOUCH DANCE, Eurythmics, RCA
37	NEW	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
38	NEW	EMERALD CLASSICS, Various, Stole
39	36	MANGE TOUT, Blancmange, London
40	NEW	CHANGE OF HEART, Change, WEA

CANADA

(Courtesy of The Record)
As of 7/2/84

SINGLES		
This Week	Last Week	
1	1	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
2	5	LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
3	2	OH SHERRIE, Steve Perry, Columbia/CBS
4	4	THE REFLEX, Duran Duran, Capitol
5	14	SELF CONTROL, Laura Branigan, Atlantic/WEA
6	3	TO ALL THE GIRLS I'VE LOVED BEFORE, Willie Nelson & Julio Iglesias, Columbia/CBS
7	8	DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
8	7	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
9	6	DANCE HALL DAYS, Wang Chung, Warner Bros./WEA
10	10	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
11	11	HELLO, Lionel Richie, Motown/Quality
12	12	SISTER CHRISTIAN, Night Ranger, Epic/CBS
13	9	HEART OF ROCK'N'ROLL, Huey Lewis & the News, Chrysalis/MCA
14	15	ALMOST PARADISE, Mike Reno & Ann Wilson, Columbia/CBS
15	13	RUN RUNAWAY, Siade, CBS Associated
16	NEW	JUMP (FOR MY LOVE), Pointer Sisters, RCA
17	17	LEGS, ZZ Top, Warner Bros./WEA
18	18	WHO'S THAT GIRL, Eurythmics, RCA
19	19	EYES WITHOUT A FACE, Billy Idol, Chrysalis/MCA
20	20	IT'S A MIRACLE, Culture Club, Virgin/PolyGram
ALBUMS		
1	1	FOOTLOOSE, Soundtrack, Columbia/CBS
2	3	SPORTS, Huey Lewis & the News, Chrysalis/MCA
3	2	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
4	4	BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS
5	5	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
6	4	INTO THE GAP, Thompson Twins, Arista/PolyGram
7	6	HEARTBEAT CITY, Cars, Elektra/WEA
8	8	1984, Van Halen, Warner Bros./WEA
9	16	MAN ON THE LINE, Chris DeBurgh, A&M
10	12	STREET TALK, Steve Perry, Columbia/CBS
11	11	LOVE AT FIRST STING, Scorpions, Mercury/PolyGram
12	10	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
13	13	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
14	14	ELIMINATOR, ZZ Top, Warner Bros./WEA
15	15	THRILLER, Michael Jackson, Epic/CBS
16	9	GRACE UNDER PRESSURE, Rush, Anthem/Capitol
17	NEW	BREAKING CURFEW, Red Ryder, Capitol
18	18	TOUCH, Eurythmics, RCA
19	19	BODY AND SOUL, Joe Jackson, A&M
20	17	AGAINST ALL ODDS, Soundtrack, Atlantic/WEA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/2/84

SINGLES		
This Week	Last Week	
1	1	SELF CONTROL, Laura Branigan, Atlantic/WEA
2	2	SELF CONTROL, Raff, Carrere/DGG
3	4	SOUNDS LIKE A MELODY, Alphaville, WEA
4	3	SEND ME AN ANGEL, Real Life, Curb/Intercord
5	11	WAKE ME UP BEFORE YOU GO GO, Whami, Epic/CBS
6	5	FOOTLOOSE, Kenny Loggins, CBS
7	9	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
8	NEW	TWO TRIBES, Frankie Goes To Hollywood, Island/Ariola
9	8	THE REFLEX, Duran Duran, EMI
10	7	DR. MABUSE, Propaganda, Island/Ariola
11	6	I WANT TO BREAK FREE, Queen, EMI
12	13	HIGH ON EMOTION, Chris De Burgh, A&M/CBS
13	10	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
14	12	DANCE HALL DAYS, Wang Chung, Geffen/CBS
15	15	MY SOUL UNWRAPS TONIGHT, Savage Progress, Virgin/Ariola
16	18	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
17	NEW	CATCH ME I'M FALLING, Real Life, Curb/Intercord
18	17	MANNER, Herbert Groenemeyewr, EMI
19	NEW	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis/Ariola
20	14	HELLO, Lionel Richie, Motown/RCA
ALBUMS		
1	1	ZWESCHE SALZJEBAECK UN BIER, Muskant/EMI
2	2	MAN ON THE LINE, Chris De Burgh, A&M/CBS
3	3	FOOTLOOSE, Soundtrack, CBS
4	4	4630 BOCHUM, Herbert Groenemeyer, EMI
5	9	SELF CONTROL, Laura Branigan, Atlantic/WEA
6	19	CAMOUFLAGE, Rod Stewart, WEA
7	16	BORN IN THE USA, Bruce Springsteen, CBS
8	5	THE WORKS, Queen, EMI
9	10	HUMAN RACING, Nik Kershaw, MCA/WEA
10	6	CAN'T SLOW DOWN, Lionel Richie, Motown/RCA
11	7	THRILLER, Michael Jackson, Epic/CBS
12	11	LEGEND, Bob Marley, Island/Ariola
13	15	17, Chicago, Full Moon/WEA
14	8	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
15	14	CIVILIZED MAN, Joe Cocker, Capitol/EMI
16	17	HEART LAND, Laura Branigan, Atlantic/WEA
17	NEW	ISLAND, KAJAGOOGOO, EMI
18	NEW	DISCOVERY, Mike Oldfield/Ariola
19	12	WAS BIN ICH FUER EIN SCHELM, Heinz Erhardt, K-tel
20	20	WENN SCHON NICHT FUER IMMER, Ulla Meinecke, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/7/84

SINGLES		
This Week	Last Week	
1	1	IT'S JUST NOT CRICKET, Twelfth Man, EMI
2	2	HELLO, Lionel Richie, Motown
3	6	HEAVEN MUST BE THERE, Eurogliders, CBS
4	3	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
5	11	SAD SONGS, Elton John, Rocket
6	4	THE REFLEX, Duran Duran, EMI
7	5	AGAINST ALL ODDS, Phil Collins, Atlantic
8	7	FOOTLOOSE, Kenny Loggins, CBS
9	8	I WANT TO BREAK FREE, Queen, EMI
10	10	TIME AFTER TIME, Cyndi Lauper, Portrait
11	9	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
12	12	DANCE HALL DAYS, Wang Chung, Geffen
13	NEW	WAKE ME UP BEFORE YOU GO GO, Whami, Epic
14	13	BURNING UP, Madonna, Sire
15	18	THE LONGEST TIME, Billy Joel, CBS
16	15	A BEAT FOR YOU, Pseudo Echo, EMI
17	17	DOCTOR DOCTOR, Thompson Twins, Arista
18	NEW	CRY, Dragon, Mercury

19	NEW	DANCING IN THE DARK, Bruce Springsteen, CBS
20	20	BITTER DESIRE, Kids In The Kitchen, White Label
ALBUMS		
1	1	CAN'T SLOW DOWN, Lionel Richie, Motown
2	3	FOOTLOOSE, Soundtrack, CBS
3	2	LEGEND, Bob Marley & Wailers, Island
4	6	BORN IN THE USA, Bruce Springsteen, CBS
5	7	BODY AND THE BEAT, Dragon, Polydor
6	10	BREAKDANCE, Motion Picture Soundtrack, Polydor
7	4	1984 - THE BEAT, Various, RCA
8	16	SIDEWALK, Icehouse, Regular
9	8	THIS ISLAND, Eurogliders, CBS
10	5	THROBBIN' '84, Various, Polystar
11	NEW	BREAKDANCE, Various, K-tel
12	9	THE SWING, Inxs, WEA
13	11	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Powerworks
14	13	DANCE RAP '84, Various, CBS
15	12	THRILLER, Michael Jackson, Epic
16	NEW	THE AMERICAN CLASSICS, Various, Capitol
17	20	MADONNA, Sire
18	NEW	FRONTLINE, Redgum, Epic
19	14	AUTUMNAL PARK, Pseudo Echo, EMI
20	15	INTO THE GAP, Thompson Twins, Arista

JAPAN

(Courtesy Music Labo)
As of 7/2/84

SINGLES		
This Week	Last Week	
1	1	KEJIMENASAI, Masahiko Kondo, RVC/Johnny's
2	2	MAIN THEME, Hiroko Yakushimaru, Toshiba-EMI/Variety
3	NEW	MEIKYUU NO ANDROLA, Kyoko Koizumi, Victor/Burning
4	4	KANASHIKUTE JEALOUSY, Checkers, Canyon/Yamaha
5	11	I LIKE CHOPIN, Asami Kobayashi & C Point, CBS-Sony/PMP
6	3	KISHIDO, Toshihiko Tahara, Canyon/Johnny's
7	6	FUTARI NO ISLAND, Yuko Ishikawa & Chage, Radio City/Yamaha
8	9	STARSHIP, Alfee, Canyon/Nichion-Tanabe
9	7	SAYONARAWA HACHIGATSU NO LULLABY, Koji Kikkawa, SMS/Watanabe
10	5	JKAN NO KUNI NO ALICE, Seiko Matsuda, CBS-Sony/Sun
11	8	CONTROL, Naoko Kawai, Nippon Columbia/GEIEI
12	12	MUSUMEYO, Gannosuke Ashiya, Telchiku/JVK
13	17	I LIKE CHOPIN, Gazebo, CBS-Sony
14	15	NAGARAGAWA ENKA, Hiroshi Itauki, TJC/TV Asahi-RFMP-Sound 1
15	NEW	NEVER, MIE, CBS-Sony/Nichion
16	13	GIZA GIZA HEART NO KOMORIUTA, Checkers, Canyon/Yamaha
17	10	ITAZURA NIGHT DOLL, Yoshie Kashiwabara, Nippon Phonogram/Dream
18	18	KIMITACHI KIW PAPA YA MANGO DANE, Melko Nakahara, Toshiba-EMI/YUI-Nichion
19	16	AJIOU MONOGATARI, Tomoyo Harada, Toshiba-EMI/Variety
20	14	SOUTHERN WIND, Akina Nakamori, Warner-Pioneer, Nichion/NTV
ALBUMS		
1	NEW	THE BEST YEAR OF MY LIFE, Off Course, Toshiba-EMI
2	NEW	BIG WAVE, Tatsuro Yamashita, Moon
3	NEW	MERCHEN, Toshihiko Tahara, Canyon
4	1	TINKER BELL, Seiko Matsuda, CBS-Sony
5	NEW	COOL, Anri, For Life
6	5	FOOTLOOSE, Soundtrack, CBS-Sony
7	2	VARIETY, Maria Takeuchi, Moon
8	NEW	BORN IN THE USA, Bruce Springsteen, CBS-Sony
9	3	VISITORS, Motoharu Sano, Epic-Sony
10	NEW	PLUMCREEK, Chieml Horl, Canyon
11	4	PERSONALLY, Junichi Inagaki, Toshiba-EMI
12	6	TIGER TIGER, Duran Duran, Toshiba-EMI
13	NEW	IT'S A MIRACLE, Culture Club, Victor
14	10	GAZEBO, CBS-Sony
15	NEW	STREET TALK, Steve Perry, CBS-Sony
16	7	ANZEN CHITAI 2, Kitty

17	9	ISLANDS, Kajagoogoo, Toshiba-EMI
18	15	JERMAINE JACKSON, Nippon Phonogram
19	NEW	BOKENOH, Yoshitaka Minami, CBS-Sony
20	NEW	ALONE TOGETHER, Shinji Tanimura, Polystar

ITALY

(Courtesy Germano Ruscitto)
As of 6/25/84

SINGLES		
This Week	Last Week	
1	1	SELF CONTROL, RAF, Carrere/CBS
2	4	RELAX, FRANKIE GOES TO HOLLYWOOD, Recordi
3	3	I TRENI DI TOZEUR, Alice & Franco Battiato, EMI
4	2	STATE OF THE NATION, Industry, EMI
5	5	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, CBS
6	6	AGAINST ALL ODDS, Phil Collins, WEA
7	10	FOTOROMANZA, Gianna Nannini, Ricordi
8	19	LA COLEGIATA, Rodolfo & Su Tipica, RCA
9	NEW	DANCING IN THE DARK, Bruce Springsteen, CBS
10	9	BIG IN JAPAN, Alphaville, WEA
11	8	IT'S MY LIFE, Talk Talk, EMI
12	7	JUMP, VAN HALEN, WEA
13	12	STREET DANCE, Break Machine, CGD-MM
14	13	DANCE HALL DAYS, Wang Chung, CBS
15	11	SURVIVOR, Mike Francis, Concorde/Cat
16	NEW	WOULDN'T IT BE GOOD, Nik Kershaw, MCA/WEA
17	NEW	SHINE OF DANCE, Alberto Carrara, DDD/CBS
18	18	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
19	20	PEOPLE ARE PEOPLE, Depeche Mode, CGD-MM
20	14	SOMEBODY'S WATCHING ME, Rockwell, Motown/Ricordi
NETHERLANDS		
(Courtesy Stichting Nederlandse Top 40) As of 6/30/84		
SINGLES		
This Week	Last Week	
1	1	THE REFLEX, Duran Duran, EMI
2	2	ONE LOVE, Bob Marley & Wailers, Island
3	3	I SAVE THE DAY, Roberto Jaccetti, Carrere
4	8	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
5	7	TIME AFTER TIME, Cyndi Lauper, Portrait
6	NEW	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
7	5	HILVERSUM 3, Herman van Veen, Polydor
8	4	I WANT TO BREAK FREE, Queen, EMI
9	NEW	SELF CONTROL, Laura Branigan, WEA
10	6	AUTOMATIC, Pointer Sisters, Planet
ALBUMS		
1	1	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
2	3	LEGEND, Bob Marley & Wailers, Island
3	2	THE WORKS, Queen, EMI
4	5	SIGNALEN, Herman van Veen, Hartekin
5	4	IT'S MY LIFE, Talk Talk, EMI
6	6	BODY AND SOUL, Joe Jackson, A&M
7	8	SEAMLESS, Nylons, Roadrunner
8	NEW	BORN IN THE USA, Bruce Springsteen, CBS
9	10	LATER IS AL LANG BEGONNEN, Kieln Orkest, Polydor
10	7	CAN'T SLOW DOWN, Lionel Richie, Motown

Computer
Software Chart
Every Week
In
Billboard

Billboard Singles Reviews

©Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



JULIO IGLESIAS & DIANA ROSS—All Of You (3:57); producers: Richard Perry, Ramon Arcusa; writers: T. Renis, J. Iglesias, C. Weil; publishers: Elektra/April, ASCAP/B.V. Pop Songs Rotterdam, P.S.R./Dyad/Brain-tree, BMI; Columbia 38-04507. Dim the lights, close the curtains, uncork that champagne: it's time for the tender emotions as suave European balladry meets silken American soul.

QUIET RIOT—Mama Weer All Crazee Now (3:38); producer: Spencer Proffer; writers: N. Holder, J. Lea; publisher: Barn (Slade) ASCAP; Pasha ZS4-04505. "Cum On" worked so well that the West Coast headbangers are introducing their second Pasha LP with another fun-loving basher from the Slade catalog.

RICK JAMES—17 (4:03); producer: Rick James; writer: Rick James; publishers: Stone City, ASCAP; Gordy 1730GF. From the new "Shower Of Hits" collection, a sly seduction story; despite its X-rated intentions, the dance-rock setting and careful tempering of the vocal mannerisms make this James' strongest pop entry in some time.

SLADE—My Oh My (4:12); producer: John Punter; writers: N. Holder, J. Lea; publisher: Whild John; CBS Associated ZS4-04528. Tuneful love-your-fellow-man anthem, awash in power chords; the irrepressibly cheerful Noddy Holder is joined by what sounds like a whole football team of singalong choristers.

recommended

STYLE COUNCIL—You're The Best Thing (3:59); producers: Peter Wilson, Paul Weller; writer: Paul Weller; publisher: EMI, ASCAP; Geffen 7-29248. Highly personal lyrics complement graceful '60s soul structure.

BRONZ—Send Down An Angel (3:55); producer: Mark Dearnley; writers: Goulstone, Kirkpatrick, Webb; publishers: Island U.S.A./Bathroom, BMI; Bronze 7-99748 (c/o Island). Guitar-laden power pop; an aural deadringer for Styx.

also received

FLESHTONES—American Beat '84 (3:20); producer: Richard Gottehrer; writer: Zarembo; publisher: My Idea, ASCAP; I.R.S. IR-9930.

LISA LEE—I'm Taken By You (2:59); producers: Louie Stone, Reed Burkholder, Michael Porter; writers: L. Lee, A. Rich, R. Burkholder; publishers: Ichiban/Burksongs, BMI/Filthy Rich, ASCAP; Slippery (no number). Contact: (213) 506-6667.

MIKE ANGELO & THE IDOLS—Can't Stop Me (3:12); producer: M. Fitzgerald; writer: M. Fitzgerald; publisher: Ifrit Fitz, BMI; Hottrax AJ-15006. Contact: (904) 269-2062.



BROTHERS JOHNSON—You Keep Me Coming Back (4:20); producers: Leon F. Sylvers III, Keg Johnson; writers: Wardell Potts Jr.; Rickey Smith, Dana Marshall, Leon F. Sylvers III; publisher: Richer, ASCAP; A&M AM-2654. The Sylvers sound provides a tough, solid backdrop for the Brothers' smooth-giding style; record sweeps onto the Black chart at number 57.

CHANGE—It Burns Me Up (3:47); producers: Jimmy Jam, Terry Lewis; writer: Timmy Allen; publishers: Gadeloupe/Johnnie Mae, BMI; Atlantic 7-89642. All staccato synth and short, sharp lyric lines; where "Change Of Heart" floated and hummed, this one prods and provokes.

VALENTINE BROTHERS—Lonely Nights (3:52); producer: Valentine Brothers; writers: Billy Valentine, P. Peyton; publishers: Stanflo, BMI/Muspey, ASCAP; A&M AM-2647. Rising fast on the Black chart, a vocal performance of quality and style: warm, easygoing, loose, expressive, comfortable.

JIMI TUNNELL—U-Turn (3:40); producers: Mark Liggett, Chris Barbosa; writer: Tommy Uzgo; publisher: Emergency, ASCAP; MCA 52411 (12-inch version also available, MCA 23505). The Liggett and Barbosa rumble-and-chug disco sound that's been so successful for Shannon gets another airing, this time behind a male vocalist with a high tenor range.

RANDY HALL—I've Been Watching You (Jamie's Girl) (4:06); producer: Ray Parker, Jr.; writers: Randy Hall, Robert Irving III; publishers: Raha/Vitasis, BMI; MCA

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. 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).

52405. Perculating beat characteristic of producer Parker; EWF-style jazzy harmonies; in the center, a new singer-storyteller with a sweet, clear voice and formidable powers of persuasion.

recommended

EARONS—Beat Sixteen (3:50); producer: Earons; writers: .33, .22, .69, .28, .18; publishers: Earotronic/Ackee, ASCAP; Island 7-99727. Closer to garden-variety commercial electrofunk than to their extraordinary "Land Of Hunger."

BONNIE POINTER—Your Touch (3:33); producer: Jeffrey Bowen; writers: B. Pointer, J. Bowen, C. Derricks, C. Derricks; publishers: Nile/Larry-Lou, BMI; Private I ZS4-04449. A "Saturday Night Fever" outtake? Pop-disco production is smack in the Brothers Gibb mold.

GEORGE McCRAE—Own The Night (3:30); producer: Paul Fox; writers: F. Golde, M. Sharron, M.D. Lauria; publishers: Welbeck, ASCAP/Rightsong/Franne Golde, BMI; Gold Mountain GS-82006. Dance-tempo soul; singer whose "Rock Your Baby" was a disco milestone ten years ago sounds masterful and magnetic as ever.

HAROLD MELVIN & THE BLUE NOTES—Today's Your Lucky Day (6:20); producers: Nick Martinelli, Harold Melvin; writer: Mark Collins; publishers: Philly World/Sullivan Perrier, BMI; Philly World O-96934 (12-inch single). Sharp-edged dance music featuring guest vocalist Nikko.

FATBACK—You've Got That Magic (3:55); producers: Bill Curtis, Gerry Thomas; writers: Bill Curtis, Gerry Thomas, Maureen Reid; publishers: Clita/House of Gemini, BMI/Sign Of the Twins, ASCAP; Cotillion 7-99730. Cool, laid-back r&b.

STARPOINT—Am I Still The One (3:57); producer: Lionel Job; writer: E. Phillips; publishers: Harrindur/Licyndiana/Marvenis, BMI; Elektra 7-69711. Effectively theatrical duet on a love-and-confrontation ballad.

DONALD D.—Don's Groove (5:00); producer: Grandmaster Flash; writers: J. Saddler, A. Holloway, D. Bowden, T. McLachlan, D.J. Hollywood; publisher: Flash-O-Matic, ASCAP; Elektra O-66962 (12-inch single). Rhymer Donald raps with wit and flash; the beat-box groove is fierce.

NEXT MOVEMENT—All I Do (4:01); producer: Lonnie Reaves; writer: Lonnie Reaves; publishers: Siegal/Redmond/Joy-Love, BMI; Nuance NU-745 (12-inch version also available, Nuance NU-1245). Quintet of singers-dancers inaugurates new Chicago label; sound is modest, decorative ensemble soul. Contact: (312) 262-4350.

SPECIAL REQUEST—Take It To The Max (3:45); producers: Carlos De Jesus, Jose "Animal" Diaz; writers: De Jesus, Diaz, Halpin, Derry, Mizelle; publisher: Tee Girl, BMI; Tommy Boy TR 844. 7-inch version of previously reviewed 12-inch, Billboard, June 30, 1984.

LOLEATTA HOLLOWAY—Crash Goes Love (4:09); producer: Arthur Baker; writers: A. Baker, G. Christopher; publishers: Shakin' Baker, BMI/Grandpa Lou, ASCAP; Streetwise SWRL 1130. 7-inch version of previously reviewed 12-inch, Billboard, June 16, 1984.

CHUCK BROWN AND THE SOUL SEARCHERS—We Need Some Money (4:28); producers: Reo Edwards, Soul Searchers; writers: C. Brown, J.B. Buchanan, M. Fleming, M. Johnson, D. Tillery; publishers: Z-Kidd/Somefeach, BMI; T.T.E.D. TDE-7-3004 (12-inch version also available, T.T.E.D. TDE-3004). Horn-driven r&b on a compellingly interesting theme. Contact: (202) 269-6250.

RICHIE HAVENS—This Is The Hour (3:54); producer: not listed; writers: Havens, Danielle; publishers: ELO/Bagarla; Connexion CS-001. The passion and conviction that mark Havens' style are the highlight of an uptempo tune recorded in Italy. Label based in New York.

LENNY WELCH—Just What I Need (3:59); producer: not listed; writers: Lenny Welch, Doug Frank; publishers: Alain/Lenny Welch/Doug Frank, BMI; Big Apple BAR-702. Typically smooth reading of an old-fashioned soul ballad. Contact: (212) 594-5130.

also received

CARLENA WILLIAMS—When You're Near (3:45); producer: not listed; writer: C. Williams; publisher: Counterhythm, BMI; Broadcast U-17075. Contact: (919) 235-2233.

SLIM—Good To Go (timing not listed); producer: Mike Hughes; writers: M.

Hughes, A. McCloud; publisher: Zee-Kidd, BMI; T.T.E.D. TDE-3002 (12-inch single). Contact: (202) 269-6250.

BERT BARNETT & COLUMBIA—Work It (3:45); producer: Bert Barnett; writer: Stanley Morris; publisher: Berts Law, BMI; Kobie J. 022684 (12-inch single). Contact: (803) 356-4540.

LAWRENCE—Whatever You Can Do To Take Her (4:30); producers: F.L. Pittman, L. Aissen; writers: F.L. Pittman, L. Aissen, L. Coney; publisher: Pitt-Patt, BMI; Knobhill K101 (12-inch single). Contact: (415) 839-5859.



BARBARA MANDRELL/LEE GREENWOOD—To Me (3:12); producers: Tom Collins, Jerry Crutchfield; writers: Mack David, Mike Reed; publishers: Collins Court/Lodge Hall, ASCAP; MCA 52415. The sentiments and lyrics are saccharine, but the vocals are strong, well-blended and uplifting; an altogether inspired pairing.

OAK RIDGE BOYS—Everyday (3:54); producer: Ron Chaney; writers: Dave Loggins, J.D. Martin; publishers: Leeds/Patchwork/MCA, ASCAP/BMI; MCA 52419. Without diluting their trademark country/gospel sound, the Oaks reach over into rock for a sizzling instrumental track under this number; not as different as "I Guess It Never Hurts," but right in the groove nonetheless.

MERLE HAGGARD—Let's Chase Each Other Around The Room (2:48); producers: Merle Haggard, Ray Baker; writers: M. Haggard, F. Powers, S. Rodgers; publisher: Mount Shasta, BMI; Epic 34-04512. Haggard indulges himself in a western swing version of a sophomore's idea of technique.

VERN GOSDIN—What Would Your Memories Do (2:46); producer: Blake Mevis; writers: Hank Cochran, Dean Dillon; publisher: Tree, BMI; Compleat 126. Following up on his first No. 1 single, Gosdin's back into ballads (where he excels as few other artists do). Production is fuller and sweeter, but the emotional essence that makes Gosdin unique is clearly there.

MEL McDANIEL—All Around The Water Tank (3:13); producer: Mel McDaniel; writer: Bob Miller; publisher: MCA, ASCAP; Capitol B-5371. Harmonica fills replace the song's traditional blue yodel, but there's no substitute for the honest emotion of these plaintive lyrics.

DAVID FRIZZELL—When We Get Back To The Farm (That's When We Really Go To Town) (2:35); producers: Snuff Garrett, Steve Dorff; writers: C. Waters, M. Garvin, T. Shapiro; publishers: Tree/O'Lyric, BMI; Viva 7-29232. Amorous delights are the subject of this faintly honky-tonk rave-up; it's Frizzell's best offering since "I'm Gonna Hire a Wino."

KAREN BROOKS—Tonight I'm Here With Someone Else (4:43); producer: Jim Ed Norman; writer: Dave Loggins; publishers: Leeds/Patchwork, ASCAP; Warner Bros. 7-29225. In this vignette, the inattentive lover gets his comeuppance in the sultriest sort of way. Brooks is mixed passions incarnate.

recommended

LIZ LAWSON—Here I Am On The Radio (2:48); producers: Don Caldwell, Lloyd Maines; writer: C. Banks; publishers: Cotton Country/Turnrow, ASCAP; Texas Soul 5784. In lieu of love in person, love on the radio is the next best thing; nice performance by this unknown.

DONNA LOREN—Wishin' And Hopin' (2:50); producers: Jimmy Bowen, Donna Loren; writers: Burt Bacharach, Hal David; publishers: Blue Seas/Jac, ASCAP; Warner Bros. 7-29326. Dusty Springfield had the definitive version of this, but Loren's is close to the original.

MIKE MARTIN—Holding A Woman In Love (3:19); producer: Blake Mevis; writers: Mike Martin, Mitch Johnson; publishers: Terrace/Shenandoah, ASCAP; Compleat CP 125. Martin's style is reminiscent of the early Eddie Rabbitt's.

also received

ANNE LORD—Nobody Said (3:19); producer: Peter Berring; writers: Roger Lord, Anne Lord; publishers: Atlox/Windy Isle, PRO; Comstock 1749. Contact: (913) 631-6060.

WACO—Hard-Hearted Soft-Bodied Woman (2:38); producer: not listed; writer: Wint Venters; publisher: Carnoba, BMI; Step One 334.

JESSE SHOFNER—Smile Child (3:29); producer: Ray Pennington; writer: Jesse Shofner; publisher: Almarie, BMI; EMH 0032. Label based in Nashville.



picks

RITA COOLIDGE—Something Said Love (3:36); producer: Tom Dowd; writers: Wood Newton, Jerry Michael; publishers: Warner-Tamerlane/Writers House/Fifty-Grand, BMI; A&M AM-2634. A light rock song ideally suited for Coolidge's low-key style: upbeat in the mood and tempo, calm and smooth in the presentation.

J.D. SOUTHER—Go Ahead And Rain (3:29); producer: David Malloy; writer: J.D. Souther; publisher: Ice Age, ASCAP; Warner Bros. 7-29289. Lazy California country, with Souther's high tenor wistful and sweet, timid and touching.

COYOTE SISTERS—Straight From The Heart (Into Your Life) (3:45); producers: David J. Holman, Roger Paglia; writers: L. Kunkel, T. Berg; publishers: Welk/It Rains/Middlefield, BMI; Morocco 1742CF (c/o Motown). An appealing vocal trio with a lyrical, folksy tune reminiscent of Carole King's "Tapestry" or early Carly Simon; style has been in disuse for so long that it sounds wonderfully fresh again.

recommended

MANHATTAN TRANSFER—This Independence (3:50); producer: Richard Rudolph; writers: Marc Jordan, John Capek; publishers: WB/Jamm/Bibo, ASCAP; Atlantic 7-89647. Disturbing imagery of war and death set in deft harmonies and the perkier possible dance beat.

also received

T.K.—Through It All (4:25); producer: T.K. Neuer; writers: T.K. Neuer, M. Salley; publisher: Randa, BMI; Santee SR 500 (c/o Starborn Records, Los Angeles).

DEBBY OOBINS—Only Love (3:03); producers: Bradford Bell; writers: T. Rominger, D. Dobbins; publisher: Stoney Point, BMI; Spirit SP 108. Contact: (704) 332-7504.



LISA—Invisible Love (7:48); producers: B. Blum, J. Hedges; writers: L. Fredenthal, B. Blum, R. Lee, J. Hedges; publishers: Moby Dick, ASCAP/Great White Whale, BMI; Moby Dick BTG 1036 (12-inch single). Supercharged electrodance rocker from the same album that produced the number 2 hits "Rocket To Your Love/Mandatory Love" late last year; a Lester Temple remix hot enough to melt the stylus. Contact: (415) 626-5841.

BILLY OCEAN—Caribbean Queen (No More Love On The Run) (7:53); producer: Keith Diamond; writers: K. Diamond, B. Ocean; publishers: Willesden/Zomba; Jive JD1-9215 (c/o Arista) (12-inch single). Much like the stylistic mix that brought the Earons to the top of the chart: sharply-produced techno-backing, stirring vocal, and independent commentary from the lead guitar.

CERRONE—Club Underworld (6:05); producer: Cerrone; writers: Cerrone, Gaubert, O'Neill; publishers: Cerrone/Personal, ASCAP; Personal P49809 (12-inch single). First American release in four years from one of dance music's most influential innovators; fusion of Euro-disco and U.S. urban studio funk. Contact: (212) 246-5520.

ROBERT GÖRL—Darling Don't Leave Me (3:36); producers: Mike Hedges, Robert Görl; writer: Robert Görl; publisher: Warner Bros.; Elektra O-66963 (12-inch single; 7-inch version also available, Elektra 7-69727). New-wave techno-dance; of interest both on its own eerie merits and thanks to the not-so-background vocals of guest singer Annie Lennox.

recommended

ALICIA BRIDGES—Under The Cover Of Darkness (6:22); producers: Alicia Bridges, Susan Hutcheson; writers: Alicia Bridges, Susan Hutcheson; publisher: Lowery, BMI; Second Wave 22005 (12-inch single). Singer who loved the nightlife back in 1979 returns, her musical approach and gutsy aggressiveness largely unchanged. Contact: (213) 852-1043.

PARKING METERS—Cross My Heart (5:30); producers: Herwig Duchateau, Parking Meters; writer: Marc Van Rooy; publishers: Next Plateau/B.M.C., ASCAP; Atlantic O-89645 (12-inch single; 7-inch version also available, Atlantic 7-89662.) Capable techno-disco recorded in Belgium.

(Continued on page 53)

Industry executives gathered at Manhattan's Ocean Club Restaurant for Billboard's Annual Trendsetter Awards presentation and a celebration of the magazine's upcoming 90th anniversary, which will feature a special issue charting the future of the music and home entertainment industries. Representatives of PolyGram Classics and Richard Branson, chairman of the Virgin Group, and joint winners Tom Silverman and Arthur Baker were on hand June 21 to accept the Trendsetter awards (Billboard, June 30). Tower Records chief Russ Solomon and representatives for the Compact Disc Group and Michael Jackson were scheduled to receive their kudos at a similar reception Thursday (28) at the Beverly Plaza Hotel in Los Angeles.



INDIE TRIUMPH—Tommy Eoy president Tom Silverman, right, and Streetwise co-owner Arthur Baker, left, pick up their shared award for creativity and innovation in production techniques from Billboard editor Adam White.



CLASSIC MOVES—John Harper, left, sales and marketing vice president at PolyGram Classics, accepts a Trendsetter on the division's behalf from Adam White for reversing escalating pricing trends on top-of-the-line albums.



TALKING SHOP—Columbia Records marketing vice president Bob Sherwood, right, talks with Billboard director of marketing and sales Miles Killoch during a break in the ceremonies.



GROUND CONTROL—Virgin Music general manager David Steel receives an award for his airborne boss Richard Branson chairman of the Virgin Group, who was en route to New York via Virgin Airlines' maiden flight from London. Branson was cited for meeting new challenges in the leisure market.



BIRDS OF A FEATHER—PolyGram Classics president Gianfranco Rebulla, right, discusses the future of the industry with Billboard executive editor Is Horowitz and Philips Records vice president Nancy Zannini.



SOCIAL MIXERS—Scott Shannon, left, program director of WHTZ (Z-100) Newark/New York and host of the station's "Z Morning Zoo" show, talks with re-mixer John Benitez, right.



THREE TO ONE ODDS—Tommy Boy vice president Monica Lynch enjoys the company of PolyGram black promotion vice president Tommy Young, left, Chrysalis regional promotion manager Jerry Lembo, and Profile national promotion man Manny Bella.



TRADING SECRETS—RCA Records public affairs vice president Herb Helman, left, and Recording Industry Assn. of America executive director Jim Fishel chat about record sales, while Billboard executive editorial director Lee Zhito looks on.

Market Quotations

As of closing: 6/5/84

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
65 1/4	50 1/4	ABC	11	1240	64 3/4	64	64 3/4	+ 3/8
68	40 1/4	American Can	10	660	46 1/4	45 3/4	45 3/4	- 1/4
12 1/2	10 1/4	Armstrong Int'l	8	10	10 3/4	10 3/4	10 3/4	- 1/8
80	61 1/2	CBS	10	1654	77 3/4	76 1/4	76 3/4	- 3/8
22 1/4	10 1/4	Coleco		525	13 3/4	13 1/4	13 1/4	+ 1/4
8 3/4	5 1/4	Craig Corporation		28	6 1/4	6 1/4	6 1/4	unch
69 1/2	46 1/4	Disney, Walt	20	5382	47 1/4	46 3/4	46 3/4	+ 1/2
8 1/4	4 1/4	Electrosound Group	4			5 1/4	5 1/4	unch
38	28 1/4	Gulf + Western	8	2340	29 1/4	28 1/2	28 3/4	- 1/4
35 1/2	17	Handleman	14	317	33 1/2	32	33 1/2	+ 1 3/4
1 3/4	3	K-Tel	0			4	4	unch
88 1/4	67 3/4	Matsushita Electronics	12	627	68 3/4	67 3/4	67 3/4	+ 3/8
9 1/4	4 1/4	Mattel		479	8 1/4	7 3/4	8	- 1/8
45 1/2	33 1/4	MCA	15	646	43	42 1/4	42 1/2	unch
85 1/4	69 1/4	3M	13	1611	78 3/4	77	77 3/4	- 1 1/4
41	29 1/4	Motorola	12	4006	33 1/4	31 3/4	32	- 1 1/4
39 1/2	28 1/2	No. American Phillips	8	102	31 1/4	31 1/4	31 1/2	unch
5 1/4	2 1/2	Orrox Corporation	4	5	2 3/4	2 3/4	2 3/4	unch
32 1/2	20 1/2	Pioneer Electronics	44	21	21 1/4	21 3/4	21 3/4	- 1/8
38 1/4	28 3/4	RCA	13	989	32 3/4	32	32 1/4	- 1/8
17 1/4	13 1/4	Sony	14	8197	15 3/4	15 1/4	15 3/4	+ 1/8
6 1/4	4	Storer Broadcasting		14	4 1/4	4 1/4	4 1/2	- 1/4
4 1/4	4 1/4	Superscope		188	4 1/4	4 1/4	4 1/2	- 1/4
65 1/2	49 1/4	Taft Broadcasting	15	152	64 1/2	64 1/4	64 1/2	+ 3/8
29 1/4	20	Warner Communications		604	22 1/4	21 3/4	21 3/4	- 1/4
17 1/2	11 1/4	Wherehouse Entertain.	11	56	23 3/4	13 1/4	13 3/4	unch

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO		1/2	3/4	Joseph Int'l	2700	9 3/4	10
Certron Corp.	10300	2 3/4	2 3/4	Recoton	4500	10 1/2	10 3/4
Data Packaging	1000	5 1/2	6	Schwartz Bros.		2 1/4	3
Koss Corp.	500	2 1/4	2 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

New Clarion Music Group, a publishing company, formed by Sue Patton and Don Birdwell to house Triumvirate Music Inc. (BMI) and Golden Reed Music, Inc. (ASCAP). 1009 16th Ave. South, Nashville, Tenn. 37212; (615) 321-4422.

Jay Levy Entertainment, formed by writer/producer Jay Levy. First project is a duet by Rainey and John Farnham, made for the film "Voyage Of The Rock Aliens." c/o The Olive Co., 6472 Colgate Ave., Los Angeles, Calif. 90048; (213) 931-1812.

Out Front Productions, a production, publishing and management firm, formed by Spi-del LeRoy. Company is now accepting pop and r&b demo tapes. P.O. Box 546, Hollywood, Calif. 90078; (213) 468-8381.

Amorous Records, formed by Stephen Braitman. Initial roster includes House Of Pants, Michael Molenda and Times Beach. 837 25th Ave., San Francisco, Calif. 94121; (415) 386-7998.

Show Source, a professional sound system rental company, formed by Jill Anne Showalter and Mark Loera. 4050 19th Ave., Suite 155, San Francisco, Calif.; (415) 585-6492.

East Bronx Productions, a label, production house and ASCAP publisher, formed by Francisco Aponte. First release is a single by the Beauties under its Claridad logo. c/o Jeffrey Jacobson, 150 Fifth Ave., Suite 404, New York, N.Y.; (212) 691-5630.

March-On Music, a publishing and production company, formed by songwriter/producer Myrna March. First release is a March composition sung by DeeDee Warwick entitled "Move With The World" for Sutra Records. The song has been adapted by the National Assn. for Female Executives. 400 E. 56th St., Suite 12P, New York, N.Y. 10022; (212) 758-7127.

OWNER DESPERATE—MUST SELL NOW

For immediate sale or partnership

A multi-purpose Recording Studio/Sound Stage/
Music office complex (15,000 sq. feet)

- 24-track recording studio, a Grammy award winning state of the arts facility
- Sound stage/Video capable
- Garden patio court yard
- Game room
- Musicians lounge
- Kitchen
- Fireplaces

For more information call:
(818) 365-9371 or (818) 885-5753

Executive Turntable

WASEC... Jeffrey Blackmer is named Eastern regional government marketing manager for Panasonic's audio/video systems group in Secaucus, N.J. He was the company's national accounts manager in the Eastern zone... In Port Washington, N.Y., Douglas Booth is named national sales manager of industrial products for TDK Electronics. He was TDK's Western regional manager of pro industrial.

Related Fields

Kathy Sterling joins Sterling Productions Unlimited in Los Angeles as vice president of booking and talent. She was RCA's regional sales director in the Southern region... Raya Martins is named manager of New York's Celestial Sounds Recording Studios. She has worked for several New York studios, including the Hit Factory, O.D.O. and Counterpoint.

Lifelines

Births

Girl, Sarah Grace, to Richard and Darlene Pachter, June 17 in Boynton Beach, Fla. He handles local promotion for A&M in Miami.

Boy, Jason Samuel, to Stan and Rosalie Beinstein, June 4 in Poughkeepsie, N.Y. He is sales manager of WPDH and WEOK there. She is publicity director of The Chance, a showcase club there.

Marriages

Daniel Kelleher to Marie Paulson, June 22 in Waukesha, Wisc. She is the daughter of Eric Paulson, president of the Narvarre Corp. in Crystal, Minn.

Deaths

Angelo Campanara, 68, of a heart attack June 21 in the Bronx, N.Y. He was a salesman for Alpha Distrib-

uting in New York since the independent distributor's formation in 1947. His nephew is John Cassetta, current president of Alpha. A life-long bachelor, Campanara is survived by six brothers and two sisters.

Phil Tannen, 69, of cancer June 25 in Plantation, Fla. With his brothers Nat and Don, Tannen operated Keys Music for many years as a distributing agent for independent music publishers. He was also a partner in Rosalie Allen's Hillbilly Records store in New York. In his later years, he worked for Hansen Publications, the music print firm. He is survived by his widow, four stepchildren and four siblings.

Aida Ward, 84, of natural causes June 23 in Washington. A nightclub, stage and radio singer in the '20s and '30s, Ward is best known for popularizing "I Can't Give You Anything But Love."

Video Music Programming

Continued from page 24

- Nick Lowe, "Half A Boy/Half A Man," Columbia
- Madonna, "Lucky Star," Sire
- Mama's Boys, "Mama We're All Crazee Now," Jive/Arista
- Manfred Mann, "The Rebel," Arista
- Marillion, "Assassin," Capitol
- Modern English, "Chapter 12," Sire/Warner Bros.
- Pretenders, "It's A Thin Line," Sire
- Private Lives, "Living In A World," EMI America
- R.E.M., "South Central Rain," IRS
- Re-Flex, "Hurt," Capitol
- Rubber Rodeo, "The Hardest Thing," Mercury
- Sheila E., "Glamorous Life," Warner Bros.
- Simple Minds, "Speed Your Love To Me," A&M
- SSQ, "Synthicide," EMI America
- Pamela Stanley, "Coming Out Of Hiding," TSR
- Style Council, "You're The Best Thing," Geffen
- Dwight Twilley, "Little Bit Of Love," EMI America
- Tracey Ullman, "Breakaway," MCA
- Ultravox, "Dancing With Tears," Chrysalis
- Paul Young, "Love Of The Common People," Columbia

Bubbling Under The HOT 100

- 101-LOVELITE, O'Bryan, Capitol 5329
- 102-BEAT STREET, Grand Master Melle Mel & The Furious Five With Mr. Ness & Cowboy, Atlantic 7-89659
- 103-COLD KID, Glass Moon, MCA 52402
- 104-STRAIGHT AHEAD, Kool & The Gang, De-Lite 831 (PolyGram)
- 105-YOU'RE THE BEST THING, The Style Council, Geffen 7-29248
- 106-MEGA-MIX, Herbie Hancock, Columbia 38-04473
- 107-COMING OUT OF HIDING, Pamela Stanley, TSR 830
- 108-DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis 4-42781
- 109-THE MASK, Roger Glover, 21 Records 1-114 (PolyGram)
- 110-MY MALE CURIOSITY, Kid Creole & The Coconuts, Atlantic 7-89665

Bubbling Under The Top LPs

- 201-SPYRO GYRA, Access All Areas, MCA 6983
- 202-VARIOUS ARTISTS, The Official Music of the XXIIIrd Olympiad-Los Angeles, Columbia BJS 39322
- 203-RANDY NEWMAN, The Natural, Soundtrack, Warner Bros. 1-25116
- 204-GEORGE HOWARD, Steppin' Out, TBA 201 (Palo Alto)
- 205-COREY HART, First Offense, EMI America ST-17117
- 206-LITA FORD, Dancin' On The Edge, Mercury 818864-1M-1 (PolyGram)
- 207-RANK AND FILE, Long Gone Dead, Warner Bros./Slash 1-25087
- 208-RUBBER RODEO, Scenic Views, Mercury 818477-1M-1 (PolyGram)
- 209-ANDY FRASER, Fine, Fine Line, Island 90153 (Atco)
- 210-BANGLES, All Over The Place, Columbia BFC 39220

Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Industry Events, Billboard, 1515 Broadway, New York, New York 10036.

June 29-July 15, National Mountain Music Festival, Silver Dollar City, Pigeon Forge, Tenn.

July 1-7, sixth annual Festival Of New Music America '84, downtown Hartford, Conn.

July 5-7, Billboard's Radio Programming Conference, L'Enfante Plaza Hotel, Washington.

July 8-12, Biology of Music Making conference, Denver Center of Performing Arts, Denver.

July 10-12, Cable '84 conference and exhibition, Wembley Conference Centre, London.

July 14, Nashville Songwriters' Assn. International Summer Seminar, Belmont College, Nashville.

July 14-15, Jamboree In The Hills, Brushrun Park, St. Clairsville, Ohio.

July 21-24, International Assn. of Auditorium Managers annual convention and trade show, Las Palais des Congres de Montreal, Montreal, Quebec.

July 23-27, Siggraph '84 11th annual conference on computer graphics and interactive techniques, Minneapolis Convention Center.

July 23-27, National Gospel Music Workshop, Jackson State Univ., Jackson, Miss.

July 25-Aug. 1, Musicians & Songwriters Workshop U.S.A., Colorado Mountain College, Breckenridge, Colo.

July 31-Aug. 2, Institute for Graphic Communications Optical & Videodisc Systems conference, Holiday Inn, Monterey, Calif.

Aug. 2-4, Great Southern Computer Show, Charlotte Civic Center, Charlotte, N.C.

Aug. 6-8, fifth annual New Music Seminar, New York Hilton.

Aug. 10, second annual Rockamerica Video/Music seminar, Waldorf-Astoria Hotel, New York.

Aug. 17-19, Film/Video International, Castle Hill, Mass.

Aug. 23-26, Jack The Rapper Family Affair, Radisson Inn, Atlanta.

Aug. 26-30, Video Software Dealers Assn.'s convention, MGM Grand, Las Vegas.

Aug. 30-Sept. 8, International Audio & Video Fair, Berlin

Sept. 5-7, Second National Software Show, Anaheim Convention Center, Anaheim, Calif.

Sept. 7-9, Kentucky Fried Chicken Bluegrass Music Festival, Riverfront Plaza/Belvedere, Louisville, Ky.

Sept. 16-18, National Religious Broadcasters Western Chapter Convention, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, Radio Convention & Programming Conference, Bonaventure Hotel, Los Angeles.

Sept. 16-19, United Record Pool D.J.'s Convention, Caesars Palace, Las Vegas.

Sept. 21-25, 10th International Broadcasting Convention, Metropole Conference & Exhibition Centre, Brighton, England.

Sept. 26-28, National Religious Broadcasters Southeastern Chapter Convention, Sheraton Hotel, Atlanta.

SHOHJO-TAI

Just a little bit pink still.
Grown up Tokyo has
a little present waiting for you.
It's OK to touch, but not ready to eat.
Better to wait until it has a little more color.
Today the buds on the trees are
jostled by the wind
and the leaves have already grown quite big enough.
Tomorrow, maybe, all of them bloom.
Better keep your eyes on things,
or you'll miss it all...

Photography by YASUSHI IANODA Art direction by DIAMOND HEAD'S



少女隊

1984. Why now "Shohjo-Tai"?

What is "Shohjo-Tai" as new hero?
As performance of "Shohjo-Tai" they must be
sender of lowteens' message.
Executive creators organized the Big project.
Research for lowteens' market, planning,
preparation over 3 years.
And as the result, we send you now "Shohjo-Tai".
Current new media, we're sure you may receive
the messages from "Shohjo-Tai" through
any kind of medias.

SHOHJO-TAI in America on sale in September

Record Releases: Single - Forever b/w Pink Towel
Album + Cassette - "Shohjo-Typhoon"
12" Single - "Escape" (including 3 songs)
by Shohjo-Tai & RedBus ST Project
(filmed in L.A. and N.Y.)

Video Releases: "Shohjo-Typhoon" available on VHS, Beta, LD and VHD

Photo Magazine: "Escape/Shohjo-Tai in America 1984"

Scheduled to appear on: TV commercials, TV programs and movies

Merchandisings: Apparel, food, stationery, etc., featuring "Shohjo-Tai" will go
on sale at the same time.

Shohjo-Tai Project: In collaboration with Dentsu, Gakken, Bond and Nippon Phonogram

Contact: Red Bus Enterprise

Wako Bldg., 8-4-4 Roppongi, Minato-ku, Tokyo 106, Japan

Telephone (03) 403-7552

Telex: 024-23224 NIPHSC J

REDBUS
ENTERPRISE INC.

'PURPLE RAIN' SOUNDTRACK

Prince's New Album Explodes

• Continued from page 1

calls like this before. The Prince album is just looking real good."

At Warner Bros., the Prince start is termed "pretty amazing" by a happy Lou Dennis, vice president and director of sales. "I don't know what you can compare it with," he says. "As we shipped the album, 'When Doves Cry' was the No. 1 black, pop and dance single."

Dennis expected the single to have surpassed the one million mark by Friday (29). And he predicts the 12-inch version will surpass Warner's highwater marks for that configuration, even though it had a late start due to the label's fears it might detract from album sales.

"I think 'When Doves Cry' is the fastest moving single we've ever had," says Dennis. "And it appears

the 12-inch will eclipse both Soft Cell's 'Tainted Love' and Laid Back's 'White Horse.' "

With the strong start, Warners is hoping to do megaplatinum numbers on the album once the film is released in late July. And according to Bob Cavallo, Joe Ruffalo and Steve Fargnoli, producers of "Purple Rain" and managers of Prince, the Time and Apollonia 6, all of whom appear in the film, the reports they're getting from Warner Bros. Pictures are more than encouraging.

Ruffalo reports that five paid sneak previews in Denver and San Diego were all sellouts. For the first San Diego screening, moviegoers who camped out in front of the box office snapped up all 1,000 tickets in 15 minutes, forcing a second screening.

"Warner Bros. says that this is among the highest numbers they've ever had for a paid sneak," says Ruffalo. "It's led to a national commitment from them for the film's release, which is planned for 700 theatres and could go higher."

While the management firm has yet to map hard plans for co-promotion of the film and soundtrack album, Cavallo says "some obvious things could occur," including advertising on MTV.

"By the time the film opens we will have an album that went crazy," says Warner's Dennis. "The other one, '1999,' is still on the charts and will be two years old in October. 'Purple Rain' is one of the most exciting records I've ever worked on, and I've been here for a lot of records."

FRED GOODMAN

Two Million Units Of Jacksons Album Shipped

• Continued from page 1

There will be no video for the "State Of Shock" single, featuring Michael Jackson and Mick Jagger, which McCarrell says will have sold over one million units this week. But he discloses that MTV would have exclusive rights to play any new video by Michael Jackson or the Jacksons for 30 days as part of a three-year agreement covering selected CBS artists.

McCarrell—the first member of the CBS Records senior management team to confirm the signing of an MTV exclusivity pact (Billboard, June 23)—says CBS is expecting "longterm results" from the contract. He says the cable music channel has "proven its ability" to sell records and "develop artists." Cash and reduced—not free—advertising rates are staples of the agreement, he adds. McCarrell claims the deal was only finalized in the past week.

The contract also covers videos made by such Epic and Portrait artists as REO Speedwagon, Culture Club and Cyndi Lauper, and "presumably" includes Bruce Springsteen and Loverboy on the Columbia side, according to McCarrell.

The Epic executive has high praise for the CBS Records advertising and design division, architects of a comprehensive campaign to blanket television and radio stations with "Victory" advertisements.

The promo push targets all for-

mats, excluding country stations, he says. Television buys cover syndicated shows such as "Fame."

To merchandise the record, 8,000 display kits tied to the sky-blue "Victory" album motif were shipped along with the record. The packages include two different posters, a cassette counter display and double-side cardboard headers featuring CBS minis of the Jackson family catalog, including "Off The Wall," "Thriller," "Triumph" and "Jacksons Live." Several thousand more kits are being warehoused for follow-up in the tour markets, McCarrell says.

A CD pressing of the record is planned for August. The number of units is undetermined as yet, although McCarrell notes that "Thriller" and "Off The Wall" are the best-selling CD titles in the CBS catalog.

"State Of Shock" will definitely not appear on Michael Jackson's next solo album, which Epic expects to release next year. McCarrell confirms that CBS Records' senior management blocked the release of Michael's duet with brother Jermaine on Arista's "Tell Me That I'm Dreaming" because "Michael is an exclusive CBS artist."

"We had a hand in it," he acknowledges. "The record is a hit because Michael is on it," a matter that transcends familial ties. Michael did manage an appearance on Rockwell's "Somebody's Watching Me" for Motown earlier this year. LEO SACKS

NOW AVAILABLE!!!

Hot 100 Singles And Top Albums
Research From BIN!

The Billboard Information Network now brings you comprehensive, up-to-date computer research on Hot 100 Singles and Top Albums. Your computer/terminal can now access:

SINGLE SALES RANKING

the hottest selling singles from retailers

ALBUM SALES RANKINGS

the top selling albums from retailers and racks



Put the BIN edge to work for you, join top companies already using BIN for Country and Black single/album research and Hot 100 airplay. Make the Billboard Information Network your source for weekly, timely online Hot 100 Singles and Top Albums research.

FOR COMPLETE DETAILS CALL: (212) 764-7424
or write: BIN 1515 Broadway, New York, N.Y. 10036

Grass-Roots Focus For Radio Programming Meet

• Continued from page 1

from the Heller Corp., Jim Loupas of James Loupas Associates, Mike McVay of McVay Media, Barry Mayo of WRKS New York and Rick Sklar of ABC Radio. The first day concludes with a welcoming cocktail reception.

The conference's second day kicks off with "Batteries Not Included," a session that looks at radio's past, moderated by Weeks Broadcasting's Frank Ward. It's followed by a second set of "Batteries," featuring a keynote address by Dr. Arthur Harkins of Anticipatory Sciences Inc., which looks at radio's future.

Friday afternoon panels include:

- "We've Met The Competition And They're Not Country," moderated by Bob Cole of WMZQ Washington.

- "What Do You Do Now," about the spreading of top 40's demographic base. This panel is presented by Tom Shovan of Hitmakers, and includes panelists Daniel Glass of Chrysalis Records, Rick Peters of WHTT Boston, Scott Shannon of WHTZ New York and Eric Stenberg of KPKE Denver.

- "Back To Basics," a focus on regaining AOR's momentum presented by Steve Smith of The Album Network. Panelists include Bob Hattrik of Bob Hattrik Communications, Charlie Kendall of WNEW-FM New York and Jeff Pollack of Jeff Pollack Communications.

- "Turning Point," a session devoted to maintaining the urban format's dominance, presented by Joe Loris of Impact.

- "Beyond The Playlist," analyzing the elements of AC that make the successful difference when the music is the same, moderated by Mike McVay. Panelists include Hugh Heller and Dan Vallie of EZ Communications.

- "What Research Can't Do For

You." Panelists include David Gingold of Birch Radio and John Patton of Patton Broadcast Management.

The convention's third day includes a panel devoted to "The Kiss Story," featuring Joe Alfenito of WKYS Washington, Gerry DeFrancesco of KIIS-FM Los Angeles, Barry Mayo of WRKS New York and Sunny Joe White of WXXS Boston. This session is moderated by Chris Conway of KIIS/KPRZ Los Angeles.

Other Saturday panels are:

- "The Day Radio Died: A Decade Later," an update on the famous Stan Cornyn speech, with moderator Jim Wood of Malrite Communications.

- "No Strings Attached," moderated by Mike Harrison of KMET Los Angeles.

- "The Zookeeper's Handbook," moderated by WHN Chicago's Bob Collins with participants Carol Ford of WDMT Cleveland, The Grease-man and Adam Smasher from WWDC Washington, and Dancin' Danny Wright from WRQX Washington.

- "What's Next," a look at career development moderated by Rollye Bornstein, Billboard's radio editor. Bornstein also serves as the convention director.

- "RAB: The Great Sales Face-Off," moderated by Daniel Flamberg of the Radio Advertising Bureau.

- The three chart methodology sessions are: Thursday, the Hot 100 and AC charts, moderated by Billboard's Tom Noonan; Friday, the black and country charts, moderated by Billboard's Mike Mongiovi and Don Kamerer respectively.

Further pre-convention details may be obtained from Kris Sofley in Billboard's Los Angeles office, (213)-273-7040. Registrations will be accepted at the door; registration fee is \$300.

FOR WEEK ENDING JULY 7, 1984

Billboard TOP LPs & TAPE

© Copyright 1984 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart
1		3	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 34653 CBS		WEEKS AT #1 1			37	63	3	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304 CBS					72	75	111	DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)	POL	▲	8.98	
2	1	40	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS		▲			38	49	4	JEFFERSON STARSHIP Nuclear Furniture Gruny BXL1-4921 (RCA)	RCA		8.98		73	77	54	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
3	2	21	SOUNDTRACK Footloose Columbia JS 39242 CBS		▲		BLP 35	39	39	50	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 24	74	NEW ENTRY		ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World Columbia FC-39429	CBS			
4	5	14	THE CARS Heartbeat City Elektra 60296 WEA		▲	8.98		40	40	12	ICICLE WORKS Icicle Works Arista AL 6-8202 RCA			6.98		75	86	4	PEABO BRYJON Straight From The Heart Elektra 60362 WEA			8.98	BLP 18
5	4	35	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA		▲	8.98	BLP 2	41	38	39	MOTLEY CRUE Shout At The Devil Elektra 60289 WEA		▲	8.98		76	73	19	DENNIS EDWARDS Don't Look Any Further Gordy 6057CA (Motown)	MCA		8.98	BLP 11
6	6	29	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			42	27	10	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98		77	54	17	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204 RCA		●	8.98	
7	7	24	VAN HALEN 1984 Warner Bros. 1-23985 WEA		▲	8.98		43	44	7	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278 CBS					78	65	32	YES 90125 Atco 90125 WEA		▲	9.98	
8	9	17	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	POL	▲	8.98		44	46	4	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (Polygram)	POL		9.98		79	72	79	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
9	11	32	BILLY IDOL Rebel Yell Chrysalis FV 41450 CBS		▲			45	37	23	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98		80	74	38	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98	
10	10	31	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 CAP		▲	8.98		46	48	6	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML MCA			8.98	BLP 33	81	80	63	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	
11	16	6	SOUNDTRACK Breakin' Polydor 821919-1 (Polygram)	POL		8.98	BLP 5	47	41	41	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		82	79	22	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 28
12	8	81	MICHAEL JACKSON Thriller Epic QE 38112 CBS		▲		BLP 21	48	45	17	DAVID GILMOUR About Face Columbia FC39296 CBS					83	83	23	JUDAS PRIEST Defenders Of The Faith Columbia FC39219 CBS		●		
13	18	64	ZZ TOP Eliminator Warner Bros. 1-23774 WEA		▲	8.98		49	69	4	SOUNDTRACK Streets Of Fire MCA 5492 MCA			9.98		84	101	6	VAN STEPHENSON Righteous Anger MCA 5482 MCA			8.98	
14	14	47	BILLY JOEL An Innocent Man Columbia QC 38837 CBS		▲			50	47	15	SOUNDTRACK Against All Odds Atlantic 80152 WEA		●	9.98		85	90	10	NIK KERSHAW Human Racing MCA 39020 MCA			8.98	
15	15	34	NIGHT RANGER Midnight Madness Cameo/MCA 5456 MCA		▲	8.98		51	57	4	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 12	86	78	21	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004 CBS		●		
16	13	36	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS		▲		BLP 27	52	52	14	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935 RCA			8.98		87	87	90	LIONEL RICHIE Lionel Richie Motown 5007 ML MCA		▲	8.98	
17	17	33	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 6	53	53	7	INXS The Swing Atco 90160 WEA			8.98		88	94	5	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	WEA		8.98	
18	20	45	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 26	54	43	67	JULIO IGLESIAS Julio Columbia FC38640 CBS				CLP 65	89	82	17	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	●	8.98	BLP 7
19	12	11	STEVE PERRY Street Talk Columbia FC 39334 CBS		●			55	62	4	PATRICE RUSHEN Now Elektra 60360 WEA			8.98	BLP 9	90	93	156	MICHAEL JACKSON Off The Wall Epic FE 35745 CBS		▲		
20	22	16	RATT Out Of The Cellar Atlantic 80143 WEA			8.98		56	56	14	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4025 (Warner Bros.)	WEA		8.98		91	84	22	ROCKWELL Somebody's Watching Me Motown 6052 ML MCA		●	8.98	BLP 29
21	23	6	SOUNDTRACK Beat Street Atlantic 80154-1 WEA			8.98	BLP 14	57	58	8	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS				92	89	49	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA			8.98	BLP 36
22	21	10	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	POL		8.98		58	60	7	ONE WAY Lady MCA 5470 MCA			8.98	BLP 4	93	104	3	SOUNDTRACK Star Trek III - The Search For Spock Capitol SKBK 12360 CAP			8.98	
23	19	8	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203 RCA			8.98	BLP 1	59	59	16	HOWARD JONES Human's Lib Elektra 60346 WEA			8.98		94	97	15	TONY CAREY Some Tough City MCA 5464 MCA			8.98	
24	24	17	THOMPSON TWINS Into The Gap Arista AL 8-8200 RCA		●	8.98		60	61	20	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98		95	76	12	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL		8.98	BLP 15
25	25	6	CHICAGO 17 Full Moon/Warner Bros. 1-25060 WEA			8.98		61	50	45	HERBIE HANCOCK Future Shock Columbia FC 38814 CBS		●		BLP 43	96	92	12	STYX Caught In The Act-Live A&M SP-6514 RCA			11.98	
26	26	11	LAURA BRANIGAN Self Control Atlantic 80147 WEA			8.98		62	64	5	LITTLE STEVEN Voice Of America EMI-America ST-17120 CAP			8.98		97	81	31	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 37
27	28	5	DENICIE WILLIAMS Let's Hear It For The Boy Columbia FC 39366 CBS				BLP 10	63	66	4	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923 RCA			8.98		98	88	29	LUTHER VANDROSS Busy Body Epic FE 39196 CBS		●		BLP 16
28	29	14	JOE JACKSON Body And Soul A&M SP-5000 RCA			8.98		64	42	14	TALK TALK It's My Life EMI-America 17113 CAP			8.98		99	139	3	RUN - D.M.C. Run - D.M.C. Profile PRO 1202 IND			8.98	BLP 17
29	36	4	TINA TURNER Private Dancer Capitol ST-12330 CAP			8.98	BLP 8	65	55	15	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98		100	95	12	DIRE STRAITS Alchemy Warner Bros. 1-25085 WEA			11.98	
30	30	36	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		66	NEW ENTRY		SOUNDTRACK Ghostbusters Arista AL-8-8246 RCA			8.98		101	105	82	BILLY IDOL Billy Idol Chrysalis FV 41377 CBS				
31	31	14	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98		67	67	7	O'BRYAN Be My Lover Capitol ST-12332 CAP			8.98	BLP 3	102	103	37	GENESIS Genesis Atlantic 80116 WEA		▲	9.98	
32	34	20	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		68	70	6	ROGER The Saga Continues Warner Bros. 1-23975 WEA			8.98	BLP 13	103	108	6	BANANARAMA Banarama London 820036-1 (Polygram)	POL		8.98	
33	33	10	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336 CBS					69	68	17	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS				104	106	14	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071 WEA			8.98	
34	128	2	ROD STEWART Camouflage Warner Bros. 25095-1 WEA			8.98		70	71	86	PRINCE 1999 Warner Bros. 1-23720 WEA		▲	10.98		105	85	10	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154 CAP			8.98	
35	35	8	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290 CBS					71	51	22	ALABAMA Roll On RCA AHL1-4939 RCA		▲	8.98	CLP 1	106	111	5	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088 WEA			8.98	CLP 3
36	32	23	EURHYTHMICS Touch RCA AFL1-4917 RCA		●	8.98	BLP 61								107	118	4	LOU REED New Sensations RCA AFL1-4998 RCA			8.98		

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

WEA LEADS THE WAY

CD List Prices Start To Tumble

• Continued from page 1

several companies. RCA, which recently offered a 6% discount program on its CDs, is believed to be studying a host of cost factors from packaging to manufacturing in an effort to push prices downward, while CBS is reportedly mulling either an outright price drop or, as an interim measure, extension of the 20% discount program that was slated to conclude Friday.

Denon, an early maverick in software price forecasts, is definitely reducing its list price in July, according to Robert Heiblim, vice president of

sales and marketing for Denon America. Heiblim says he has proposed a 20% cut on Denon's \$19.98 list priced catalog of 115 titles, with \$15.98 the preferred new list. The U.S. executive is now awaiting approval from the parent corporation in Japan.

Unlike most of his competitors, who until recently predicted little CD price erosion before 1985, Heiblim has long contended that the laser-read disks could be viably priced well below the \$18-\$20 list price range set a year ago with the U.S. launch. He asserts a likely round of list cuts to

the \$16 range would bring the industry "halfway" to an eventual \$12 to \$13 list niche, a prospect he envisions as occurring as soon as late 1984.

Such a pricing slide would come in the wake of recent hardware price adjustments, which have seen player prices tumble below \$400 due to hardware product line expansion into lower price points and closeouts on first generation designs.

The PolyGram program, pegged to the anniversary of the CD debut here a year ago, is also believed to be influenced by rumors of the WEA move, despite assertions by PolyGram executives that the month-long push had already been developed as part of an overall CD campaign (Billboard, June 16). Yet PolyGram's July offer, which was to commence officially last Monday (25) in line with the company's billing cycle, was still being finalized at week's end, with special dating privileges still to be set.

PolyGram's discounts will accompany the company's biggest CD release yet, which will add 60 more titles during July, bringing PolyGram's Compact Disc catalog to over 400 titles in the U.S. Pop titles will carry a dealer price of \$10, down from \$11.75, while classical fare will sell for \$11 at wholesale, down from \$12.75.

Accounts must place a minimum order of 50 pieces. But there are no restrictions on the number of orders that may be placed during the June 25-July 24 period.

The July release will also bring the first 12 Compact Discs from PolyGram Special Imports, PolyGram's U.S. conduit for a variety of import goods.

WEA meanwhile offered some common chords on the forces behind the accelerated CD marketing push, with Droz describing WEA's early penetration of the potential pop market for CDs as "extremely successful." He cited recent WEA research depicting a steady increase in high-end audio hardware sales to buyers in the "baby boom" demographic bracket, as well as significant investments in upgraded components among non-college buyers.

With estimates of 1984 Compact Disc player sales predicting an installed base between 200,000 and 250,000 units by year's end, and the likelihood of auto and portable CD hardware by sometime in 1985, Droz is confident that WEA's pricing move is well-timed. At the same time, he cites the same WEA research as forecasting coexistence between digital and analog playback technologies for some time to come. "We have learned from audio dealers that more than 90% of CD players are sold to those with existing music systems," he notes. "Consumers do not have to abandon their conventional records or sound systems."

As for catalog growth, Alan Perper, WEA's CD marketing chief, forecasts over 250 titles from the Warner, Elektra, Asylum, Atlantic and Nonesuch vaults by year's end.

ASCAP Workshops On Musical Theatre

NEW YORK—ASCAP's sixth annual series of 10 musical theatre workshops begins Monday, Oct. 29. Interested writers can apply by submitting a resume and cassette tape of four original songs to Bernice Cohen, director of musical theatre activities, ASCAP, One Lincoln Plaza, New York, N.Y. 10023.

Big State Distributing Sold To Five Employees

By JOHN SIPPEL

LOS ANGELES—After 32 years on the independent label distribution scene, Don and Bud Daily of H.W. Daily, Houston, have sold Big State Distributing, Dallas, to five partners, all of whom are Big State employees.

Billy Jr., Mike and Jimmy Emerson, Larry Howell and Dale DeShazo have banded together to buy out the Dailys' interest in what is believed to be the largest indie label distributorship and one-stop in the Southwest. The Emersons are sons of Bill Sr., who retired as general manager of the Daily operation in Dallas in 1979. Billy Jr. will continue to head the label distribution area, while Mike oversees the one-stop. Howell and DeShazo are sales manager and controller, respectively. The fivesome av-

erages 14 years with the Dallas firm. Bud Daily, says the Dallas firm was sold off to provide more time and effort in home video distribution and retail store expansion at H.W. Daily. The Houston firm operates six Cactus stores in greater Houston, with a seventh opening there soon. Daily also runs a record/tape one-stop in Houston.

The Dailys' father, H.W. "Pappy" Daily, entered distribution in the early '50s, when he opened South Coast Amusement Co., which combined record and jukebox distribution. The firm changed its name to Big State in 1954, when Paul Glass came in as a partner with the Dailys. Bill Emerson Sr. became general manager of Big State in 1953, when Glass left.

Trevor Horn To Keynote Fifth New Music Seminar

NEW YORK—Producer Trevor Horn, president of London's ZTT Records, will deliver the keynote speech at the fifth annual New Music Seminar, to be held at the Hilton Hotel here Aug. 6-8.

As producer of recent hits for Yes, Art Of Noise, Frankie Goes To Hol-

lywood, ABC and others, Horn was chosen for his ability to "combine undeniable progressiveness with commercial success," says Rockpool's Mark Josephsen, one of the event's organizers.

The seminar's 36 panels will cover topics ranging from music's new visual direction and international marketing and licensing to crossover promotion and youth perspectives.

Four nights of talent showcases will feature A&M's Difford & Tillbrook, Rough Trade's Billy Bragg, IRS' General Public, Profile's Run D.M.C., Mango's Aswad, MCA's Chameleons, and several others. Venues slated for the showcases include Irving Plaza, Danceteria and the Ritz, all of which will open their doors to registrants only.

Registration is \$150 after July 1, and should be made through the New Music Seminar, 1747 First Ave., New York, N.Y. 10128; (212) 722-2115.

All registrants will get a seminar directory with schedules and lists of addresses, phone numbers and information on all persons and companies attending the event.

KIM FREEMAN

Jacksons Tour Backlash Seen

• Continued from page 3
"terfeiting," he says. "Well, we can do that here as well as they can in New York."

"Besides, I don't know that ticket scalping concerns me nearly as much as crowd management. In fact, I think crowd management should be the first concern."

Wallace says his position, in a nutshell, is that "I have to look at it in a long-range basis. The people of this community mean too much to me and will be here long after the Jacksons are gone. As long as the Jacksons have been in the concert business, I don't understand why they suddenly have to do something that's such a deviation from the standard."

The New York date for the Jacksons tour was also up in the air at presstime. According to sources close to the Jacksons camp, the tour will not play Madison Square Garden or the Meadowlands. The Garden is said not be large enough to support the stage or the heavy lighting structure the Jacksons are utilizing. And negotiations between Sullivan and the Meadowlands apparently broke down over money and scheduling conflicts.

Radio Stations Are Told: Sign Individual BMI Pacts

• Continued from page 3

stroke of midnight to log stations. Stations will get a reasonable time to comply, and another letter will be sent out to remind them," Cramer says.

Weinschel maintains that negotiations with BMI were proceeding at an even keel and looked promising until the beginning of May. At that time, "outrageous demands" from Cramer began to surface, the attorney charges. The most recent meeting with BMI was held June 21.

Cramer says he attempted to salvage the stalled negotiations by shift-

ing the controversy to an impartial arbitrator. This was rejected by the All-Industry Committee, who saw in the proposal a ploy to argue BMI's parity with ASCAP.

Cramer, however, insists that the arbitration proposal was made in good faith. "It was an unequivocal offer," he says, "with no strings attached. But they turned it down."

A statement from the broadcaster committee says that they would "be forced to begin legal action to restrain BMI and its affiliates' ability to charge whatever they want to for their music." Weinschel notes that, unlike the case with ASCAP, there is no court relief under a consent decree to resolve fee disputes.

Weinschel also declares that action will be undertaken to gain the return of "millions of dollars" he says were improperly collected by BMI from radio stations by computing discounts incorrectly. The committee's beef with the BMI board of directors is in giving management, namely Cramer, authority to pursue exorbitant license rates.

"It's absolutely ironic," says a committee spokesman, "that BMI, which was formed to benefit radio broadcasters, would now be making unreasonable demands on the very people who formed it."

Cramer claims full support from the board of BMI, a mandate which he says was restated only a week ago as the controversy reached a head.

Hal David, president of ASCAP, says that the senior society is carrying out its negotiations with the radio committee without regard to the conditions at issue with BMI. "We don't negotiate in tandem," he says. ASCAP general counsel Bernard Korman, however, did concede that the BMI/Committee development is a "factor we want to examine."

BMI contracts were mailed to about 7,000 accounts, representing about 8,500 stations, says Cramer.

Court Upholds Judgment Vs. Parallel Importer

NEW YORK—A Federal Appeals Court in Pennsylvania has affirmed a lower court judgment against Scorpio Records for selling parallel imports.

The decision, signed by Circuit Court Judge A. Leon Higginbotham, lets stand without hearing a 1983 district court decision that Scorpio had violated the copyright laws by importing and selling CBS records manufactured under license in the Philippines. A spokesman for Scorpio said the company would not seek a rehearing at the Supreme Court level.

In another parallel import development, a Toronto-based wholesaler has agreed to stop bringing parallel product into the U.S. from Canada.

Rhythms, a division of Zgarka Music Ltd., has pledged to stop bringing Atlantic, Capitol, MCA, PolyGram and Warner Bros. recordings into the U.S. Under an agreement with the companies, Rhythms allows the labels to monitor compliance and acknowledges that any such export in the future will be in violation of the law.

STORMIN' NORMAN PRODUCTIONS



Satin Jackets • Sweatshirts
T-Shirts
Unique custom made jackets for the Rock 'N' Roll trade.

126 West 22 St. New York, N.Y. 10011
(212) 206-0490

"There's a rumor going around about a company that sets type, makes color separations, takes photographs plus 8 other fascinating services."

"To find out more about this rumor call..."



Lee-Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the music industry since 1952.

Chartbeat

• Continued from page 6
are just now breaking through to top 10, platinum album success.

★ ★ ★

ZZ On Top: ZZ Top this week collects the first top 10 single of its 12-year history, as "Legs" (Warner Bros.) jumps three points to number 10. The band's biggest hit until this was 1975's top 20 "Tush" (do these guys have a one-track mind, or what?).

ZZ first cracked Billboard's album chart in May, 1972 with "Rio Grande Mud." They first hit the top 10 with "Tres Hombres" in August, 1974, and made it back to the top 10 with "Fandango!" in September, 1975. They returned again with "Eliminator" last November.

The spreading success of "Legs" may well push "Eliminator" back into the top 10. This week, in its 64th appearance on the chart, it jumps to number 13.

VSDA Confab: Shows Growth

• Continued from page 3
those nominated for office as well as the directors who have worked with them, sometimes for three or more years," he says.

VSDA will elect also a fourth officer at the Las Vegas event. At present, officers are president, vice president/secretary and treasurer. Now a separate vice president and secretary will be picked. Of four members rotating off VSDA's board, only two will be elected back on, a move made to accommodate three new directors from the National Assn. of Recording Merchandisers (NARM) board who will commence three-year board terms at Las Vegas.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

TOP LPs & TAPE

© Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
108	98	18	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA		6.98	
109	102	11	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98	
(110)	142	3	EODY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			
111	91	10	BIG COUNTRY Wonderland Mercury 818835-1 (Polygram)	POL		5.98	
(112)	119	8	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
113	114	31	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 71
114	117	73	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
115	116	110	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
(116)	121	4	WILLIE NELSON Angel Eyes Columbia FC-39363	CBS			
117	115	34	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98	
118	110	35	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 47
119	122	31	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		5.98	
(120)	130	52	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
121	99	75	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL		8.98	
122	126	17	QUEEN The Works Capitol ST 12322	CAP		8.98	
123	129	30	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
124	112	61	SCORPIONS Blackout Mercury SRM 14039 (Polygram)	POL		8.98	
125	123	33	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
126	96	16	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA		8.98	
127	109	13	PAUL YOUNG No Parlez Columbia BFC 38976	CBS			
128	125	27	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 20
129	100	15	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 31
(130)	NEW ENTRY		TWISTED SISTER Stay Hungry Atlantic 80156	WEA		8.98	
131	107	15	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA		8.98	
132	124	61	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		9.98	
133	136	5	ALCATRAZZ Live Sentence Rocshire XR 22020 (MCA)	MCA		8.98	
(134)	141	6	DUKE JUPITER White Knuckle Ride Morocco 6097CL (Motown)	MCA		8.98	
135	132	111	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS			
(136)	152	4	GREG KIHN BAND Kihntagious Berserkley 60354 (Elektra)	WEA		8.98	
(137)	161	3	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 38371	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
138	127	21	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA		8.98	
139	120	49	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
(140)	150	8	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98	
141	135	16	KENNY G G Force Arista AL8-8192	RCA		8.98	BLP 49
142	144	90	JOHN COUGAR American Fool Riva RV17501 (Polygram)	POL		8.98	
143	138	30	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 30
144	131	15	MISSING PERSONS Rhyme & Reason Capitol ST-12315	CAP		8.98	
145	133	8	JOE COCKER Civilized Man Capitol ST-12335	CAP		8.98	
146	148	6	GEORGE WINSTON Autumn Windham Hill WH 1012 (A&M)	RCA		9.98	
147	147	5	TONI TENNILLE More Than You Know Mirage 90162 (Atco)	WEA		8.98	
148	143	64	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS			
149	149	5	LA TOYA JACKSON Heart Don't Lie Private 1 BFZ 39361 (Epic)	CBS			BLP 65
150	146	13	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 19
151	158	148	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA		8.98	
152	134	17	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA		8.98	
153	113	17	THOMAS DOLBY The Flat Earth Capitol ST 12309	CAP		8.98	
(154)	159	3	LEE RITENOUR Banded Together Elektra 60358	WEA		8.98	
155	151	8	ULTRAVOX Lament Chrysalis FV 41459	CBS			
156	145	27	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS			
157	160	11	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 23
158	140	7	ATLANTA Pictures MCA 5463	MCA		8.98	CLP 9
(159)	189	2	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
(160)	175	37	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
(161)	180	3	RED RIDER Breaking Curfew Capitol ST-12317	CAP		8.98	
(162)	167	4	ROGER GLOVER Mask 21 Records TI-9009 (Polygram)	POL		8.98	
(163)	172	5	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 19
164	155	15	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 62
165	171	5	RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP		8.98	
166	163	527	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP		8.98	
167	153	32	38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98	
(168)	174	4	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
169	173	23	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
170	168	26	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
171	164	33	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		6.98	BLP 60
172	176	5	GARY MOORE Victims Of The Future Mirage 90154 (Atco)	WEA		8.98	
173	179	70	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
(174)	NEW ENTRY		SHEILA E. The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 45
(175)	187	3	MICHAEL JACKSON & THE JACKSON 5 14 Greatest Hits Motown 6099ML	MCA		12.98	
176	177	2	RATT Ratt Time Coast (Enigma) TC2203	IND		6.98	
177	178	2	SMOKEY ROBINSON Essar Tamla 6098TL (Motown)	MCA		8.98	BLP 40
(178)	186	2	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
(179)	NEW ENTRY		EURYTHMICS Touch Dance RCA LPL1-5086	RCA		6.98	
(180)	185	2	MILES DAVIS Decoy Columbia FC38991	CBS			
(181)	NEW ENTRY		BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS			
182	184	12	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
(183)	188	3	THE CURE The Top Sire 1-25086 (Warner Bros.)	WEA		8.98	
184	169	9	PAT METHENY Rejoicing ECM 1-25006 (Warner Bros.)	WEA		9.98	
(185)	NEW ENTRY		SOUNDTRACK Gremilins Geffen GHSF-7044 (Warner Bros.)	WEA		8.98	
186	156	12	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 42
187	137	21	DWIGHT TWILEY Jungle EMI-America ST-17107	CAP		8.98	
188	157	73	JOURNEY Frontiers Columbia QC 38504	CBS			
189	162	59	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	
(190)	NEW ENTRY		SIOUXSIE AND THE BANSHIES Hyaena Geffen GHS-24030 (Warner Bros.)	WEA		8.98	
191	192	15	LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.)	WEA		8.98	BLP 69
192	196	68	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 47
193	199	10	THE SMITHS The Smiths Sire 1-25065 (Warner Bros.)	WEA		8.98	
194	170	33	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 5
195	197	21	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
196	154	14	BOBBY WOMACK The Poet II Beverly Glen BF 10003	IND		8.98	BLP 22
197	181	26	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
198	166	9	GEORGE WINSTON Winter Into Spring Windham Hill WH 1019 (A&M)	RCA		9.98	
199	190	69	U2 War Island 90067 (Atco)	WEA		8.98	
200	165	42	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
 ● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept	169
Alabama	71, 192
Alarm	108
Alcatraz	133
Laure Anderson	152
Atlanta	158
Patti Austin	164
Russ Ballard	165
Bananarama	103
Bar-Kays	95
Berlin	65
Big Country	111, 200
Bon Jovi	60
Box Of Frogs	181
Laura Branigan	26
Peabo Bryson	75
Cameo	89
Irene Cara	113
Tony Carey	94
Cars	4
Change	157
Chicago	25
Joe Cocker	145
Phil Collins	173
Elvis Costello & The Attractions	74
Crusaders	186

Culture Club	16, 79
Cure	183
Miles Davis	180
Dazz Band	143
Chris Deburgh	159
Def Leppard	72, 121
Dire Straits	100
Thomas Dolby	153
Duke & The Dynamic Ones	134
Duran Duran	10, 115, 114
Sheila E.	174
Echo And The Bunnymen	78
Dennis Edwards	86
Eurythmics	36, 189, 179
Face To Face	168
Dan Fogelberg	86
Jane Fonda	135
Kenny G	141
Genesis	102
David Gilmore	48
Roger Glover	162
Go Go's	31
Eddie Grant	110
Lee Greenwood	163
Hagar, Schon, Aaronson, Shrieve	137
Daryl Hall & John Oates	117
Herbie Hancock	61
Human League	63
Ice Cube	40
Billy Idol	9, 101, 139

Julio Iglesias	54
James Ingram	118
Jermaine Jackson	23
Joe Jackson	149
La Toya Jackson	28
Michael Jackson	12, 46, 90, 175
Jefferson Starship	38
Billy Joel	14
Howard Jones	59
JWS	53
Journey	188
Judas Priest	83
Nik Kershaw	85
Kick Axe	178
Greg Kihn Band	136
King Crimson	104
Against All Odds	129
Kool & The Gang	97
Patti LaBelle	128
Laid Back	191
Cyndi Lauper	6
Huey Lewis & The News	2, 160
Little Steven	62
Nick Lowe	137
Madonna	131
Manhattan Transfer	170
Wynton Marsalis	156
Johnny Mathis	182
Christine McVie	138
John Cougar Mellencamp	30, 142

Sergio Mendes	112
Pat Metheny	184
Midnight Star	39
Missing Persons	144
Gary Moore	172
Motley Crue	41, 123
Willie Nelson	116, 194
Night Ranger	15, 120
O'Bryan	57
One Way	58
Original Broadway Cast	197
Orion The Hunter	57
Jeffrey Osborne	52
Alan Parsons Project	77
Teddy Pendergrass	51
Steve Perry	19
Pink Floyd	166
Pointer Sisters	17
Police	73
Pretenders	45
Prince	70
Psychadelic Furs	43
Queen	122
Quiet Riot	148
R.E.M.	42
Ratt	20, 176
Red Rider	161
Lou Reed	107
Lionel Richie	5, 87
Lee Ritenour	154

Smokey Robinson	177
Rockwell	91
Roger	68
Kenny Rogers	105
Linda Ronstadt	47
Run-D.M.C.	99
Rush	22
Patrice Rushen	77
David Sanborn	171
Scorpions	8, 124
Shannon	82
Simple Minds	195
Siouxsie And The Banshees	190
Slade	33
Smiths	193
SOUNDTRACKS:	
Against All Odds	50
Beat Street	21
Big Chill	80, 109
Breakin'	11
Flashdance	81
Footloose	3
Ghostbusters	56
Gremilins	185
Hard To Hold-Rick Springfield	52
Indiana Jones And The Temple	161
Of Doom	44
Star Trek III-The Search For Spock	93
Streets Of Fire	49
Bruce Springsteen	

FIRST CALIFORNIA CONCLAVE

NMPA Meet Focuses
On Washington Action

By JOHN SIPPEL

LOS ANGELES—Personal involvement in both legislative and judicial matters in Washington was the main theme of the annual meeting of the National Music Publishers' Assn. here Tuesday (26), the first to be held in California. Emphasis was placed on contact with Congressmen and participation in legal cases requiring members' testimony.

"We've been mauled by Buffalo and confused by E.T.," asserted NMPA chairman Sal Chiantia. The first reference was to the so-called Buffalo Broadcasting case; the second was not to the movie, but rather to "emerging technology," such as VCRs, tape recorders and copying machines which threaten revenues to publishers through home copying.

"Never has the public had such access to music. This is a great danger," Chiantia continued. He found some solace in the fact that industry associations have united to fight the common dangers over the past two years.

NMPA president Leonard Feist pointed to the association's current membership, up from 280 last year. "Washington is our main concern," he warned.

Attorney Alan Shulman, who represents both the Harry Fox Agency

and NMPA, illustrated the potency of member participation in legal matters, citing a recent Florida decision in which a record pirate received a prison sentence and heavy fine after the court heard testimony from such publishers as Jay Lowy, Lee Pincus and Joann Shulman.

Music publishers carry an unusual cudgel when recalcitrant record labels fail to pay royalties, Shulman explained. The legal threat of possible punishment, which could include up to \$50,000 per infringement, destruction of recording parts and an injunctive halt to selling of the contested recordings, puts publishers in a favored position.

Even in bankruptcy, Shulman showed, publishers are a "super creditor" because through the law they can stop sale of a bankrupt's records unless they are paid proper, timely royalties. He said his office is militantly pursuing the "import records" situation, wherein U.S. publishers insist they are legally required to have U.S. mechanical licenses.

Legal counsel Peter Felcher reviewed such matters as the Mills Music estate case, pending before the Supreme Court, and the recent Betamax ruling.

MURPHY LOOKS TO FUTURE

Fox Agency Expands Horizon

LOS ANGELES—New Harry Fox Agency president Edward Murphy is girding for a broader licensing horizon by moving the organization's base to a one-story location at 205 E. 42nd St. in New York, with the installation of a new IBM System 38 computer an urgent matter of business.

Murphy, who succeeded longtime Fox Agency chief Al Berman, noted at the NMPA meeting here last week that video jukebox products, computer-generated audio and graphic music reproductions, computer games, musical greeting cards, music apparel, satellite transmission of audio signals through cable, background and foreground music and airline music are all licensed for music use.

The agency has 75 pending audits "in various stages," Murphy said.

"We audit larger record companies on a two-year cycle and smaller (labels) on a three- to five-year cycle unless there are indications more frequent audits are required."

The Fox Agency is tracking such audit results to develop a "better profile of the record industry, thereby focusing future audits on a more select basis, investigating areas which are more out of the norm with greater frequency," he said.

Recently, agreements were finalized with Italy's SIAE and Israel's ACUM. The Fox Agency is working to complete deals with England's MCPS and the Scandinavian NCB. Strong links with the global organizations will aid in rectifying the problem of royalties from records imported into the U.S., Murphy asserted.

Little Richard Files Suit
Over His Hit Copyrights

LOS ANGELES—Little Richard—a.k.a. Richard W. Penniman—has filed suit against two music publishers and other defendants claiming he is not getting his 50/50 split on 30 of his rock originals.

The suit, which seeks more than \$80 million in damages in Federal District Court here, admits the seminal rocker signed a release and settlement binder with Specialty Records in November, 1959. In return for \$11,000, Perryman agreed to waive all recording royalties with the Art Rupe firm, which is named as a defendant along with Venice Music, ATV Music and Rupe. The pact settled a court dispute initiated that year when Penniman filed suit against the label and Rupe, alleging they failed to pay him proper recording royalties.

Venice Music, the complaint

states, was later sold by Rupe to ATV Music.

Penniman argues that he was inexperienced when dealing with Rupe and the record label and further ill advised by the late Rafus Carter, an attorney claimed to have been provided by Rupe and the label.

Among the copyrights in question are "Long Tall Sally," "Lucille" and "Tutti Frutti."

The defendants are accused of not paying Penniman for "work, labor and services" to them within the past four years and since 1955. The complaint states that this work was valued at \$50 million.

A representative of Specialty Records declined comment, stating the label had not been served. Sam Trust of ATV Music did not return calls regarding the accusation.

JOHN SIPPEL

Inside Track

Video Boon: A seminal company in periodical circulation, Charles Levy, is discussing a possible takeover of Video Trend, the Farmington Hills, Mich., home video standout. When contacted, Video Trend founder/president Gene Silverman, a former record/tape distributor, confirmed the talks. Levy is not a novice to home video distribution. The Chicago firm is a hefty stockholder in East Texas Periodicals, another veteran in home video software, based in Houston with a Phoenix satellite. Though Silverman would not provide details, it is rumored he would remain as operating head of the company if the merger is consummated. The Silverman-Levy deal comes a week after word of the possible Herron/Noel Gimbel linkup.

Expect MCA Home Video's announcement soon that the boxoffice smash "E.T." is coming on videocassette. Gossip hath the popular flick making one more theatrical run before its release as software. Price tag is said to be \$69.95. "Iceman" and "16 Candles" are expected for September rollout at the same price. . . . Theatre owners are irked by quick release of some very recent movies for home video, arguing it hurts boxoffice. "Gremlins" opened in early June, and already reports of a home video version, out for Christmas, are floating around.

At presstime, the steering committee of the NARM indie distributors' group was huddling in Chicago over details of the Sept. 21-23 conference. There's a good possibility that the site of this year's confab, San Diego, may be moved back to a location in Florida, where the distributors met last year. . . . Look for Rich Melman, the Chicago businessman who heads Lettuce Entertain You, the burgeoning cafe-with-live-entertainment entity, to open clubs like his successful Rupert's, Schaumburg, Ill., in Minneapolis and possibly take over several Playboy clubs. Melman combines good cuisine with big bands and singing combos to build clientele.

Alan Wolk reports that the 14th Peaches Entertainment unit opens Oct. 15 in the Tampa area. It'll be a free-standing 8,000 square footer. . . . Bob Sarenpa and Mike Paikos are phasing out their All Records Service, an Oakland one-stop. Vendors report that they are liquidating their inventory assets to fully satisfy creditors. . . . Creditors of First American, the record/tape entity started by Jerry Dennon in the late '70s in Seattle and later sold to Dennis Herbert, have been notified of a Chapter VII petition filed by Herbert. A creditors' committee hearing is being set. Since about 1980, the firm has dealt primarily in jazz recordings.

Grapevine in the Twin Cities had Pickwick rack president Jim Moran meeting with former Fingerhut associate Ted Deikel and financier Irwin Jacobs over a deal possibility outside the record industry. . . . Unconfirmed at presstime because of the absence of MS Distributing execs Tony Dalesandro and Johnny Salstone at the NARM meet was the rumored departure from their Atlanta branch of veteran Jack Mesler as manager. Todd Van Gorp, a sales rep and son of CBS Records exec Don, replaces him. Mesler is attempting to open an industry firm with backers in that area, Track is told.

Dick Gardner, the Brunswick, Ga. retailer who has franchised his Rock'n'Easy store concept, opened his fifth store, this time in Macon, with a chain of fast food restaurants backing the outlet. Word is that the new franchisees intend to open more record stores if the first takes off. . . .

Track has been cautioned that the recent item about Albany's Bob Higgins taking over two Peaches Records stores in Chicago might not be fully accurate. It seems that the right to use the trademark "Peaches Records" is owned by Peaches Entertainment of Hialeah Gardens, Fla., and the matter is under legal scrutiny. . . . Malcolm Wells, producer of the Delta Blues Festival Sept. 15 at Freedom Village, Greenville, Miss., has issued an open call for acts to perform there. He can be reached at (601) 335-3523. . . . 14 Karat Soul feted their EMI America signing recently with some a capella serenading of lunchtime office workers near the label's digs on Manhattan's Sixth Ave.

MCA Records honored 37-year label vet Chic Doherty with a retirement soiree Tuesday (26), during which the avid golfer was gifted with an expense-paid trip to Scotland for him and frau Dot. Highlight of the black-tie affair that drew more than 200 was an impromptu a capella rendition of "Blue Moon Of Kentucky" by Bill Monroe and the Oak Ridge Boys. . . . Mike Chapman, the producer/songscribe, put the engagement band on the finger of Chappell last week. . . . Dewar's "White Label" celebrating the legendary Apollo Theatre in a \$1 million ad campaign that highlights the Harlem entertainment landmark's 50th birthday. Inner City Broadcasting owns the house.

Track likes the sound of a broadcast tv advertising test being conducted by Jim Wagner and his creative service minions at Warner Bros. Records. During the research, the label will be running a 30-second spot that combines ZZ Top and Van Halen in the Dallas, Atlanta and Minneapolis markets. . . . Latest word on the military accounts kept by Pickwick racks in the Handleman deal has Eurpac, Norfolk, taking them over, with former Largo president Larry Goldberg starting his own rack, aimed at the military. . . . Look for Pickwick rack advertising boss Mary Pietromonaco to surface as an ad/marketing topper at Navarre Distributing, Crystal, Minn.

The L.A. Bullets softball team vanquished a nine composed of local Atlanta promo reps during the Bobby Poe radio confab two weeks ago. The 14-6 winners included Dave Urso, Denny Rosenkrantz, John Barbis, Mike Lessner, Don Wright, Rick Alden, Don Wasley, Tom Noonan and Tom Shoberg. . . . United Audio, the important Windy City hi fi specialty retail chain, selling the Sony CDP-200 player for \$399.95. . . . About 20 different brokerage houses are offering the one million first share offering of Satellite Music Network at \$4 per share.

At presstime, the Directors' Guild of America (DGA) was starting around-the-clock negotiations to come up with a new contract before the old one expired on Saturday at midnight. The DGA says that one issue holding up an agreement is residuals from the sale of videocassettes. On Monday and Tuesday, DGA members will be asked to take a strike vote if a new contract is not negotiated before the nearing deadline.

The National Record Mart managers' convention is happening this week at the Seven Springs mountain resort outside Pittsburgh. Event kicked off Sunday (1) and runs through Wednesday; suppliers' day (with 27 firms represented) is Monday. Ronnie Milsap is among those on the entertainment program for the chain's 100-plus managers in attendance; Bob Sherwood of Columbia Records is among the speakers.

Edited by JOHN SIPPEL

New Label Is No Laughing Matter To Carlin

By SAM SUTHERLAND

LOS ANGELES—Veteran comedian George Carlin has launched his own record label, Eardrum Records, as part of an overall career blueprint incorporating cable tv, motion picture, recording and book publishing ventures.

Carlin says Eardrum, set for distribution via Penthouse Records' network of independents, is the outcome of his growing dissatisfaction with major label marketing and promotion efforts behind his most recent comedy albums. Although Carlin's early '70s notoriety as a counter-cultural comic generated sizeable album sales for Little David Records, the comedian contends that subsequent releases received diminishing support, a fate he also says befell his most recent release, a 1981 album for Atlantic.

Overall, he suggests, major labels' decreasing interest in comedy has restricted exposure for comedians in the recorded product marketplace. "I think the record companies were really spoiled by the music explo-

sion," says Carlin. "Comedy became a stepchild of sorts."

He adds that late-night television and movies have meanwhile "turned to comedy in a big way. The comedians that came out of 'Saturday Night Live' weren't standup in the normal sense; they didn't go into records or clubs, because they went right into movies instead."

Carlin himself has turned much of his attention to cable television, spurred by the success of his first three HBO concert specials. His own Carlin Productions has recently completed its second concert production for the cable service, "Carlin On Campus," which began airing June 22, and the outlet has development plans for future projects both with and without Carlin on camera, "Cable, for me, takes the place of what records did for me in the early '70s," he says. "It's my way of reaching a mass audience without having to make the compromises I would on conventional tv."

Thus, his first Eardrum release will be an album counterpart to

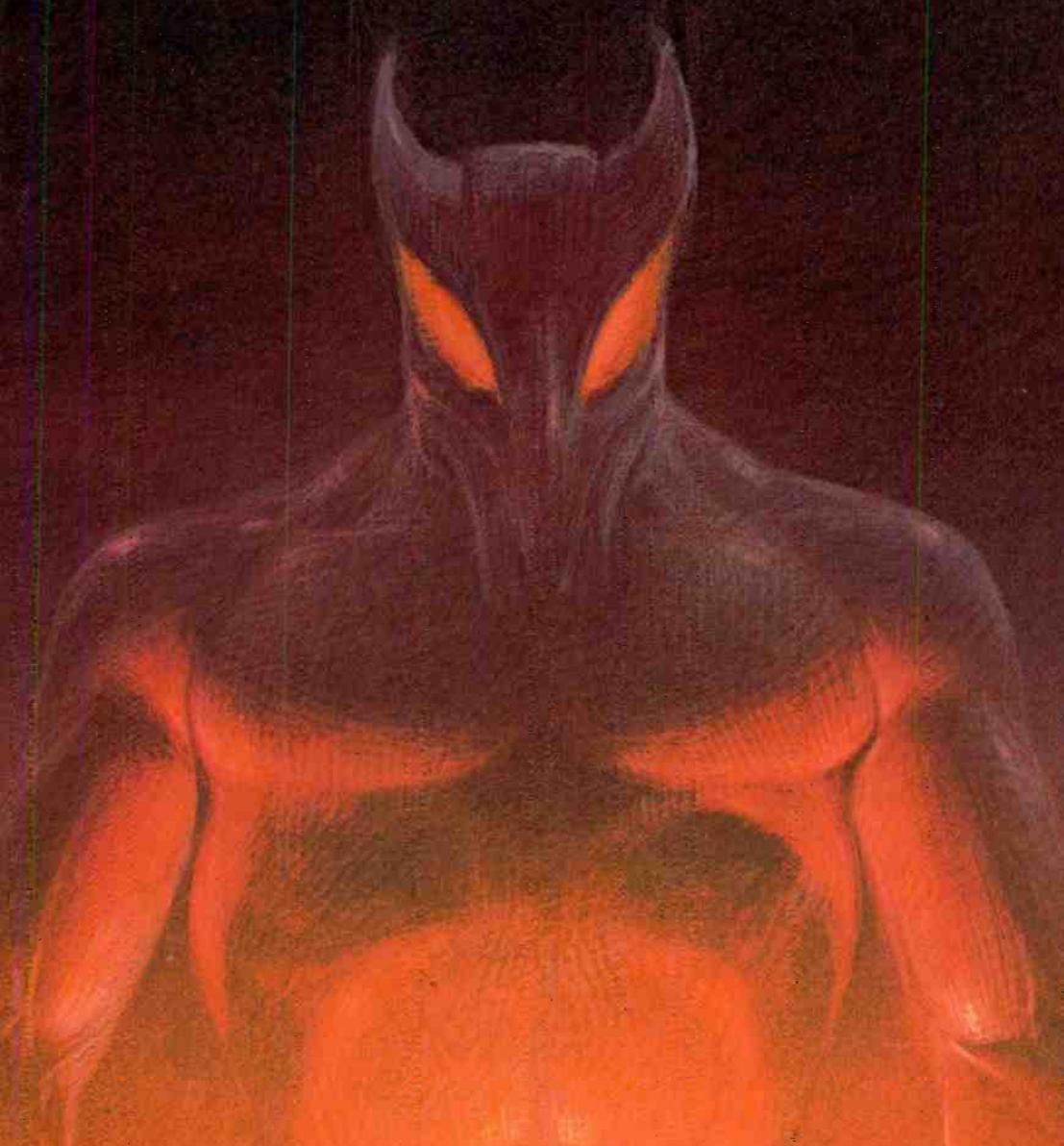
"Carlin On Campus," and Marv Helfer of Movie Score marketing has been enlisted to help promote the release with an eye toward Carlin's cable viewing base.

With Carlin and writing collaborator Pat McCormick tackling various video and film writing projects, the comic says he hasn't begun looking for other acts to record on Eardrum. But he does foresee the development of a comedy roster, as well as "music acts that are in the realm of comedy," and is mulling the prospect of developing albums featuring several rising young comics on a single disk or cassette.

"I want Eardrum to be looked at by buyers and distributors as a label where, if something is supposed to be funny, it sure as hell will be," he adds.

For The Record

A story in last week's issue had an incorrect executive title for NARM's Mickey Granberg. She is executive vice president of the trade association.



DAIO

THE LAST IN LINE

U.S. TOUR BEGINS JULY 18
Album now available on Warner Bros. Records and cassettes

1/4-25108

Produced by [unreadable]
Management [unreadable]

© 1994 Warner Bros. Records Inc.

ELTON JOHN

breaking hearts
GHS MRC 2-1031

Includes The Smash Single
"Sad Songs (Say So Much)"
7-29292

ON MTV:

Elton Announces Major U.S. Tour Plans
From Wembley Stadium, London,
On Friday, July 6. At 11 p.m. EDT
The "Sad Songs" Video Is In Heavy Rotation

PRODUCED BY CHRIS THOMAS

Management: John Reid
Available July 2 on Geffen Records and Cassettes
Manufactured and Distributed by Warner Bros. Records Inc.
© 1984 Happenstance Ltd.



GEFFEN
RECORDS