

Billboard

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89th
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August 4, 1984 • \$3 (U.S.)

Vid Sale Test At K-Mart Via Handleman

NEW YORK—Handleman Co., the giant rackjobber, is going to be racking a wide spectrum of prerecorded videocassettes for sale only in 123 K-Mart outlets in Chicago and Detroit.

The K-Mart test will be the largest sale-only mass merchandising test in home video history, and one of the largest rackjobbing efforts ever. The program is currently scheduled to run through January.

Reports are that manufacturers participating in the effort are Paramount Home Video, RCA/Columbia Home Video, MGM/UA Home Video, Vestron Video, Media Home Entertainment, CBS/Fox Video and Karl Home Video.

"We are going to test the sale market," says Handleman's Don Handleman, who adds that the company is "also going to test with other customers of ours." Sears Roebuck and other mass merchandisers are reportedly among the prospects.

The titles used in the test will be

(Continued on page 62)

MAJOR LABELS EYE STRONG MARKET RESPONSE

CD Prices Bottom Out At New Lows

By IS HOROWITZ

NEW YORK—Wholesale prices of Compact Discs settled in at new low levels last week, averaging 14% to 20% below prior established price points as manufacturers reacted competitively to earlier cuts by the WEA family of labels (Billboard, July 7).

While some record companies appeared reluctant to make what appeared to them a somewhat premature price adjustment, all acknowledged that the reductions will speed penetration of the new technology at the marketplace.

CBS Records led off early last week by locking in its "everyday" price at \$10, regularizing the cost to the trade at a point it had previously pegged a limited-period promotion. Former book price was \$12.50.

Before the week was out, PolyGram had also frozen former discount-program prices at \$10 for pop CDs and \$11 for classics, down from the former book rate of \$11.75 and \$12.75 respectively.

Retailers said they were offered RCA laser-read disks at \$10 for pop and \$10.75 for Red Seal, down 14%

from \$11.70 and \$12.50 in a new program they believe will run indefinitely.

And major independent Denon said it will match competitive moves by instituting a new price schedule this week that will bring its price to direct accounts down to \$10 from the former \$12. With a 3% discount for cash, the Denon CDs will move to the trade at \$9.70. Distributors will pay less, a price still to be deter-

mined, but projected to be under \$9.

At CBS, a spokesman says he expects reduced trade price points to lead quickly to reductions at retail, making possible sale to consumers at \$15 or less, a level that should spur purchases. He describes the label's recent discount program as "phenomenal" in boosting turnover and a prime determinant in the pricing move.

In addition to the new price peg,

CBS CDs are now subject to cash discount and dating programs previously limited to standard LP and cassette stock. No discount for prompt payment applied before. By the end of this month, CBS will have 170 titles in its active CD catalog.

At PolyGram, senior vice president Emiel Petrone says, "We made a permanent decision to stay at the prices we're at based on projections

(Continued on page 62)

New 24-Hour Vidclip Net Due In December

By KIP KIRBY and
TONY SEIDEMAN

NASHVILLE—MTV will get its first national 24-hour music video network competitor in December with the scheduled premiere of Discovery Music Network.

Based in Los Angeles, the new network is reported to have considerable financial backing, expects an initial penetration of as many as 30 million homes via both satellite and cable distribution, and is anticipating an

unlimited video clip flow from major labels via its open-door format.

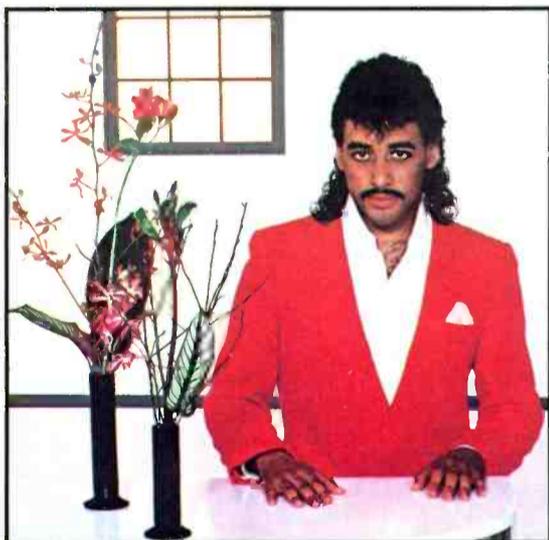
Plans call for Discovery to program a playlist of 50 to 60 current clips encompassing pop, country, black and rock, plus a mix of oldies through such suppliers as Cinitel. Overseeing this is Dain Eric, Discovery's director of programming, a former national program director for Walter/Weeks Broadcasting.

"We think there's plenty of room for another music video channel with a broader demographic reach," says

Eric. "Discovery will be a family music channel along the lines of a good pop radio station."

Discovery Music Network is the brainchild of cable veterans Glen Taylor and Karen Tyler, founders of cable's Financial News Network. Taylor and Tyler have been formulating the new network for more than a year, in the belief that MTV's emphasis on hard rock has restricted its audience potential and created a noticeable video void.

(Continued on page 62)



"I'VE BEEN WATCHING YOU (JAMIE'S GIRL)," (MCA-52405) is RANDY HALL'S first hit single from his MCA debut album, "I BELONG TO YOU," (MCA-5504). RANDY HALL wrote all of the songs included in "I BELONG TO YOU," and production credits go to RAY PARKER, JR. Available on MCA RECORDS, Delivering The Music Of The 80's. (Advertisement)

—Inside Billboard—

- **CASSETTE QUALITY** will be the subject of a seminar to be held in late August, at which bulk tape manufacturers and cassette duplicators will attempt to convince representatives of the major labels of the importance of incorporating high-grade tape formulations and duplicating processes into their prerecorded cassette lines. Page 3.

- **RADIO AIRPLAY** will continue to play the pivotal role in breaking hit records, despite video's obvious image-building impact. That's the consensus of label promotion executives. Page 3.

- **SUMMER PROMOTIONS** are in full swing at chains around the country, with developing acts and catalog frequently in the spotlight. Natural seasonal ties with promoters and emphasis on cassettes also figure prominently in many promotions. Retailing, page 27.

- **KRLA LOS ANGELES** has been sold to Greater Media Inc. of New Jersey for a sum rumored to be in the \$10 million range. It had been speculated that the AM oldies outlet would be sold to Bonneville. Radio, page 12.

- **RECORD/TAPE CHAINS** are concerned by the increasing number of malls housing three record stores. One chain executive says flatly, "It makes no sense." Page 3.

- **VIDEO DISTRIBUTORS** are increasingly being circumvented by manufacturers when it comes to point-of-purchase materials. Manufacturers are beginning to ship the in-store aids directly to retailers. Video, page 32.



The **FORCE MD'S** go to the head of the class with their debut LP "LOVE LETTERS." The girls will swoon when this Staten Island quintet croons their sweet street corner harmonies. Includes their new ballad, "TEARS," and "LET ME LOVE YOU." Ships late August. On Tommy Boy (TB 1003). Also available on cassette. Photo-Stephen Crichlow. (Advertisement)

(Advertisement)



**THE WORLD IS HUNGRY—
AND THEY'RE GOING TO STAY HUNGRY**
TWISTED SISTER SAYS "WE'RE NOT GONNA TAKE IT."
ROCKING THE POWERS THAT BE WITH THE MOST
TWISTED ROCK SOUND EVER!
PRODUCED BY TOM WERMAN FOR JULIA'S MUSIC, INC.
ON ATLANTIC RECORDS & CASSETTES



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THEIR EXCITING **N·E·W** DEBUT ALBUM
"MEANT FOR EACH OTHER"

BARBARA MANDRELL • **LEE GREENWOOD**

FEATURING THEIR **HIT SINGLE:**
"TO ME"

MCA-52415



PRODUCED BY TOM COLLINS AND JERRY CRUTCHFIELD
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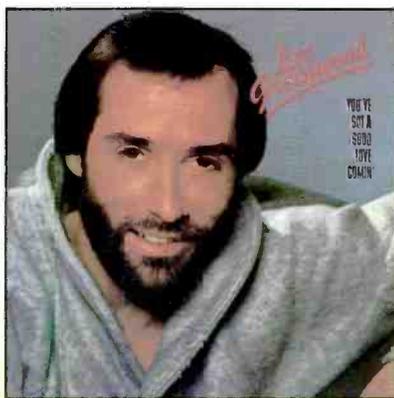
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FOOL'S GOLD



MCA-5488



MCA-5474

BARBARA MANDRELL

FEATURING THE "HITS"

HAPPY BIRTHDAY DEAR HEARTACHE
ONLY A LONELY HEART KNOWS

Major Label Execs To Gather At Seminar On Cassette Quality

By STEVEN DUPLER

NEW YORK—Bulk tape manufacturers and cassette duplicators, increasingly vocal in their efforts to convince major labels of the importance of incorporating high-grade tape formulations and duplicating processes into their prerecorded cassette lines, hope to bring their point home at a seminar on cassette quality next month.

In the first such meeting of its kind in the U.S., almost every major record/tape manufacturer will assemble at the ElectroSound Group's Sunnyvale, Calif. tape duplicating facility Aug. 22-24 to discuss the state of the prerecorded cassette industry. According to Robert Barone, president of ElectroSound's Sunnyvale facility,

the company has so far received confirmation that CBS, RCA, Capitol/EMI, MCA, A&M and the WEA family will all have both label and manufacturing arm personnel in attendance. PolyGram has yet to respond.

Barone says the company's aim is to provide a forum where ideas can be exchanged by those individuals and companies who are most involved in the areas of quality cassette duplication and production.

"We've invited to our facility the people we think are most influential in terms of pushing tape duplicating into higher quality levels," he says. "They come from all areas of the industry—record/tape manufacturers, mastering professionals, bulk tape and particle manufacturers. We've also invited Sony to come and discuss digital mastering."

As one of the major forces in tape duplication in the U.S., ElectroSound has a lot at stake in terms of seeing major labels adopt high quality bulk tape and duplicating processes for their prerecorded cassette lines.

"The A&M/BASF chrome deal (Billboard, April 28) was very important to us," says Barone. "Most of the A&M, IRS and Windham Hill prerecorded cassette product is duplicated on our equipment and in our facilities."

ElectroSound maintains three du-

plication facilities, as well as being a leading manufacturer of high speed duplicating equipment. Barone compares the state of tape quality and tape duplication today versus five years ago to the difference between the "horse and buggy and the rocket ship," noting that as prerecorded tape cassettes continue to outstrip vinyl disks by greater and greater lengths, the quality of those cassettes must continue to improve.

Another company to whom the A&M/BASF pact was of great importance is Agfa-Gevaert, BASF's leading competitor in the high end bulk tape industry. Agfa has been

(Continued on page 61)

Promoter Says Jacksons' Tour May Be Extended

By NELSON GEORGE

NEW YORK—The possibility of the Jacksons tour being extended an extra month into November, and that of a live radio or television broadcast near tour's end, were suggested by promoter Chuck Sullivan at a news conference here Wednesday (25).

Sullivan said the Jacksons were considering his recommendation that the "Victory" tour continue past its current Nov. 1 closing concert in An-

(Continued on page 61)



FOUR TO GO—Earl Thomas Conley accepts a special award commemorating his status as the first artist to have four No. 1 country singles from one album, all coming from his RCA record "Don't Make It Easy For Me." Pictured from left are RCA Nashville's national country sales director Dave Wheeler, Conley's manager Georgeann Galante, Conley, the label's division vice president Joe Galante, and Columbia recording artist Rosanne Cash. No artist has had four No. 1 pop singles from one album.

Labels: Video Won't Kill Radio

Promo Chiefs Call Clip Exposure Airplay 'Adjunct'

By LEO SACKS

NEW YORK—Label promotion executives, while grappling with music video's image-building impact, are convinced that radio airplay will continue to play the pivotal role in breaking hit records.

Video exposure, they contend, works best as "an adjunct" to a comprehensive promotion plan. Still, the link between radio and video is clear. At Atlantic Records, for instance, MTV is serviced by Vince Faraci, vice president of promotion for the label, while other outlets are serviced by the company's video department.

The move by Atlantic affirms the perception of the cable music channel as an outlet programmed similarly to a radio station. "For our purposes," says Steve Meyer, MCA's vice president of promotion, "a total of 15, 18 or 20 showings a week on MTV is just like getting radio play. The more rotation, the more penetration."

Executives concur that the resurgence of the hit format is due in large measure to upbeat songs popularized by video's active, youthful audience. Citing a changing musical climate for dance and rock music, Epic promotion vice president Walter Winnick notes, "Radio is programming to a more active audience today."

Two years ago, Winnick remem-

bers working "a lot of softer records because nobody wanted the teenage demographic." Epic was giving hit radio "what we thought they wanted," he says, but airplay wasn't translating into sales. Now, he claims, "We're delivering singles that seem to be connecting with active record buyers."

In giving a new dimension to promotion staffs, video clips have shown that they can prolong the lives of certain singles for up to a month, according to Danny Glass, national promotion at Chrysalis. But he says "it's rare" that a clip can ever "break" a record.

"The real job starts when the record hits the air," Glass maintains. "Only after you've nurtured your airplay do support services like video kick in."

"Video is the answer," says Bill Cataldo, PolyGram's vice president of pop promotion. Sensing that his field staff in recent months was relying "too much" on MTV and independent record promoters to augment their work load, Cataldo says he has been stressing "the basics" lately.

"Maybe they were getting too complacent," he says. "Thirty million 'Thrillers' didn't sell themselves. There was brilliant marketing and

promotion to back them up. Nothing simply happens in this business. Everything's work."

Faraci concurs that some of his contemporaries in a position that coordinates budgets for independent promoters have been placing "more emphasis" on video than may be necessary: "Get the record played, then

(Continued on page 61)

Chains Concerned Over Rise Of Three-Store Malls

By FRED GOODMAN

NEW YORK—Two is competition, but three is a crowd. That appears to be the consensus among mall-oriented record chains competing head-to-head-to-head in the same shopping center.

Until the early '70s, record/tape shops in malls frequently enjoyed exclusivity clauses in their leases, making them the only prerecorded music retailer in a mall. The exclusivity clause, however, is now extinct, and malls with two record outlets are commonplace.

During the late '70s, malls with three record stores began popping up in major markets like Cleveland, Chicago and New Orleans, and even

such unlikely locales as Greensburg, Pa., raising the specter that record retailers might one day look back on two-store malls as the good old days.

Such has not been the case. While one chain executive maintains that it is easier to go from having two record shops to three than from one to two, others see the three-store mall as doomed.

"If there are three record stores in a mall, one of them is going to get destroyed and the other two are going to struggle to make a buck," says Jim Bonk, executive vice president of Camelot Enterprises. "To me, it makes no sense."

However, Camelot has more than one direct competitor in three malls, with Bonk adding that there were to be only two record shops in each case when his chain entered the malls.

Record Bar is in "at least four or five" malls with three different record outlets, according to Ralph King, vice president of the Durham-based chain. "You wind up splitting the business three ways," he says.

Maintaining that Record Bar is moving in a different direction now, King says the multi-shop malls are the remnants of another era.

"We saw those three-store malls for the first time in '79 when things were good," says King. "Everybody was trying to build the biggest mall anyone had ever seen." Now the chain sees openings in secondary and regional malls built on a smaller scale, and would prefer to build in that setting.

"The penetration of good malls is almost there," says King. "Now there are more regional and secondary malls being built, and they're going for one record outlet. Historically, things have been better for us in secondaries, and that's our priority. We're trying to stay away from entry

(Continued on page 61)

A MESSAGE FROM THE PUBLISHER

Billboard Prepares To 'Chart The Future'

This being an election year, you'll be hearing much about the future from politicians of every persuasion during the weeks and months ahead.

For our part, Billboard will explore the shape of things to come in music and home entertainment in November. That's when we'll mark this newspaper's 90th anniversary with a special edition, entitled "Billboard Charts The Future."

Yes, we've been chronicling everything from the invention of the phonograph to the evolution of satellite broadcasting, from big band era radio remotes to music television, for four score years and ten.

But our anniversary issue will look ahead, and its theme will be the evolution—into the 1990s and beyond—of the various and varied industries we serve. There will be special research reports on:

- The future of software delivery systems, in relation to prerecorded audio and video home entertainment;
- Copyright protection, in light of these rapidly advancing technologies;
- Scenarios for retailing and other traditional forms of distribution;
- Projected developments in home computer hardware and software;
- Radio and television broadcasting, with respect to

satellites, cable and other emerging technologies;

• Consumer demographics and related socio-economic factors, both in the U.S. and around the globe.

Undertaking much of this research for Billboard is Data For The Future, a highly respected think tank which specializes in futurecasting. Directing the study are the organization's executive vice president, Dr. Rob Melnick, who is also regional director of the Hudson Institute's Visions Of The Future program, and its president, Dr. Herbert London, historian and dean of New York Univ.'s Gallatin Division.

London is also the author of "Closing The Circle," a newly published cultural history of the rock revolution, and even a modest contributor to that history: Some 25 years ago, he sang two songs released on the Buzz label.

We're confident that the results of this extensive research, and a number of other special reports which will be published in the same issue, will paint a provocative, informative portrait of the future. We believe our effort will result in a valuable, permanent resource that will help our readers chart their future in the industry. And we hope you'll celebrate that future with us in November, on the occasion of our 90th birthday. Even at that age, we can still party like it's Prince's "1999."

JERRY HOBBS

In This Issue

BLACK	60
CANADA	57
CLASSICAL	52
CLASSIFIED MART	50, 51
COMMENTARY	10
COUNTRY	41
GOspel	52
INTERNATIONAL	9, 57
JAZZ	53
LATIN	53
PRO EQUIPMENT & SERVICES	38
RADIO	12
RETAILING	27
TALENT	44
VIDEO	32

FEATURES

Boxscore	46
Chartbeat	6
Executive Turntable	4
Industry Events	60
Inside Track	70
Lifelines	60
Most Added Records	14
Nashville Scene	42
New Companies	60
Now Playing	30
Stock Market Quotations	60
The Rhythm & The Blues	48
Video Music Programming	30
Vox Jox	12
Yesterhits	24

CHARTS

Hot 100	64
Top LPs & Tape	67, 69
Black Singles, LPs	49, 48
Computer Software	31
Country Singles, LPs	43, 42
Rock Albums/Top Tracks	26
Adult Contemporary Singles	25
Spiritual	52
Bubbling Under	60
Hits Of The World	56
Videocassette Rentals, Sales	36, 35
Dance/Disco	47
Videodisk	32
Video Games	28
Latin LPs	53

REVIEWS

Album Reviews	63
Singles Reviews	58

Hot Album Release Schedule: August

Sixteen albums are due in August by acts that have hit gold or platinum with their last albums, or in the past 12 months. All are studio albums listing for \$8.98 unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	FORMAT
AC/DC	'74 Jail Break	Atlantic	Aug. 24	Five-cut mini-album
Dennis DeYoung	Desert Moon	A&M	Aug. 20	Studio
The Fixx	Phantoms	MCA	Aug. 15	Studio
Gap Band	Gap Band VI	Total Experience/ RCA	Aug. 27	Studio
Barry Gibb	Now Voyager	MCA	Aug. 29	Studio
Herbie Hancock	Sound System	Columbia	Aug. 9	Studio
Julio Iglesias	1100 Bel Air Place California	Columbia	Aug. 9	Studio
Rick James	Reflections	Gordy	Aug. 15	Hits
Krokus	The Blitz	Arista	Aug. 16	Studio
Barbara Mandrell & Lee Greenwood	Meant For Each Other	MCA	Aug. 1	Studio
Men Without Hats	Folk Of The '80s (Part III)	MCA	Aug. 15	Studio
Oak Ridge Boys	Greatest Hits, Vol. II	MCA	Aug. 1	Hits
Kenny Rogers	untitled	RCA	Aug. 27	Studio
S.O.S. Band	Just The Way You Like It	Tabu/CBS	Aug. 2	Studio
Donna Summer	Cats Without Claws	Geffen	Aug. 27	Studio
Talking Heads	Stop Making Sense	Sire	Aug. 27	Soundtrack



MORE SHOW BIZ—Bob Holmes, left, senior vice president and general manager of Columbia Pictures Music Group, signs the company's foreign subpublishing agreement with CBS Songs, through which it will represent Columbia's music publishing catalogs. Shown with him are CBS Songs president Michael Stewart, center, and Jon Dolgen, senior executive vice president of Columbia Pictures Industries and president of Columbia Pictures' domestic operations.

Executive Turntable

Billboard Information Network (BIN) appoints two customer service representatives. Nancy Arias, a former Arista employee and current New York Univ. student, is handling the East Coast. And Tony Cruzalegui, a communications student at California State Univ. of Northridge, is handling the West Coast out of Los Angeles.

Trade Groups

The National Academy of Recording Arts & Sciences (NARAS) elects Ron Kramer president of its Los Angeles chapter. He is a producer and co-owner of KII Management Inc. there. Other Academy elections there include attorney Alfred Schlesinger as first vice president, producer/musician Andre Fischer as second vice president, editor/songwriter Peter Luboff re-elected as secretary, and violinist Marilyn Baker as treasurer. In addition, Quadrangle Management president Bill Traut is elected to the board of trustees, while Billboard's chart director and associate publisher Tom Noonan is named to the editorial committee and Motown's Eddie Lambert continues on the tv committee.

Record Companies

Charly Prevost is named president of Island Records, filling the post left by the label's recently resigned president Ron Goldstein. An industry veteran, Prevost has been a consultant to Island for the past six months. Goldstein has not announced future plans. In Los Angeles, EMI America appoints two divisional vice presidents: Gilles Gauthier for creative services and merchandising, and Dave Palacio for administration. Gauthier was the label's director of creative services, merchandising and advertising. Palacio was the label's assistant controller. A&M has named Jeffrey Gold national director special projects. He continues to serve as assistant to the president.



Prevost



Gold

William Almroth is named vice president, manufacturing U.S., for the CBS Records Group in New York. He was with the Westinghouse Electric Corp. Manuel Sosa is appointed division vice president of RCA's Latin American and Spain division. He was the division's operations vice president.

Video/Pro Equipment

Linda Kahn is appointed director of acquisitions for Nickelodeon in New York. She was Warner Amex Satellite Entertainment Co.'s national affiliate marketing manager. In Burbank, Mark Zoradi assumes a new post as the Disney Channel's affiliate marketing director. He retains his responsibilities for consumer promotions and cable trade advertising. In New York, the Arts & Entertainment Network adds chief executive officer to Nickolas Davatzes, continuing title as president. Jim Pratt is named general manager of the SIN TV Network's new cable affiliate in Dallas/Ft. Worth. He was station manager of KGMC-TV Oklahoma City.

Ingram Software, Nashville, appoints William Henry vice president/sales director. He was with IBM. Jerry Firth is appointed director of the Bose Corp.'s new OEM automotive division in Framingham, Mass. He was with the Delco Electronics division of General Motors.

Related Fields

In Nashville, Rebecca Holderness is named research assistant and writer for the Country Music Assn.'s public information department. She was a CMA membership assistant. Greg Reibman leaves his post as editor-in-chief of Boston Rock. He is pursuing various freelance projects. The monthly magazine has yet to name a replacement.

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Hot Release Schedule For Aug. Labels Defy Dog Days With Slew Of Superstar Product

By PAUL GREIN

LOS ANGELES—These are supposed to be the dog days of summer, but evidently no one told that to major labels, which are planning an unseasonally strong release for August. Fourteen albums are slated for release in the month by acts whose last albums went gold, and two are due by acts whose last went platinum: Kenny Rogers and the Fixx.

Also expected in August are long-awaited solo debuts by Barry Gibb on MCA and Dennis DeYoung on A&M, along with second side projects by Lindsey Buckingham on Elektra and Andy Summers & Robert Fripp on A&M.

Adult contemporary will be well represented in August, with major new albums by Julio Iglesias, Herb Alpert & the Tijuana Brass and Frank Sinatra. "1100 Bel Air Place California" is Iglesias' long-awaited first American pop release, "Bullish" is the Brass' first new album in nine years, and "L.A. Is My Lady" is Sinatra's first collaboration with Quincy

Jones since Jones became a superstar producer, underlined by its appearance on Jones' Qwest label rather than Reprise.

MCA has the heaviest August release of any major label, with four albums by gold- or platinum-level acts, in addition to Barry Gibb's solo debut, "Now Voyager." MCA plans to release the Fixx's "Phantoms," followup to the platinum "Reach The Beach," and Men Without Hats' "Folk Of The '80s (Part III)," followup to the gold "Rhythm Of Youth," in addition to a second greatest hits album by the Oak Ridge Boys and a collaboration by Barbara Mandrell and recent gold awardee Lee Greenwood.

Kenny Rogers' second release for RCA, following the platinum "Eyes That See In The Dark," is one of the month's commercial highlights. The album is pegged for release Aug. 27, but since it's still untitled, may slip into September.

While most of the month's key releases carry an \$8.98 list price, there are some exceptions. AC/DC's "74

Jail Break," a five-cut mini-album recorded in 1974 by the group's original lineup, lists for \$5.98, the Talking Heads' "Stop Making Sense," a soundtrack to a documentary film, lists for \$9.98.

The latter album is one of three slated by the Warner Bros. family of labels with a \$9.98 list price. The others are Sinatra's "L.A. Is My Lady" on Qwest and Keith Jarrett's "Changes" on ECM.

August's top black music releases
(Continued on page 61)

First Sale Repeal On Hold For Now, Says Sen. Hatch

By FAYE ZUCKERMAN

LOS ANGELES—Congressional movement to repeal the First Sale Doctrine has come to a standstill, Sen. Orrin Hatch (R-Utah) told some 50 tv and motion picture executives here Monday (23) at a gathering of the Motion Picture Assn. of America (MPAA).

The legislator predicted it would be early 1985 before subcommittee discussions on video rental/sale legislation resume. He warned that if the proposed changes only consider the rights of authors without regard for the consumer, "You'll have (Ralph) Nader types and everybody else" coming after the entertainment industry.

MPAA president Jack Valenti introduced Sen. Hatch as a "lone champion with guts." Valenti added that he would rather have one fighter than "10 or 15 passive, languid supporters."

Hatch openly admitted that few senior senators have taken an interest in repealing the First Sale Doctrine.

(Continued on page 61)

JACKSON RECORD TIED

Prince Tops Five Charts

Warner Bros. artist Prince captures the top rung on five Billboard charts this week, matching Michael Jackson's previous record for the broadest No. 1 crossover success in the history of the magazine's music charts.

The Warner Bros. artist has the top black single and the top Hot 100 entry with "When Doves Cry," which also tops the Dance/Disco chart, while his "Purple Rain" album dominates both the Black Albums and Top LPs & Tapes chart. An added grace note: "Let's Go Crazy," the second single release from "Purple Rain," is the week's highest debut.

Those records feature Prince & the New Power Generation, the stage band that appears in "Purple Rain," Prince's dramatic screen debut. The Warner Bros. Pictures release opened nationally Friday (27), making the companion album's chart triumph a unique instance where a soundtrack recording has achieved No. 1 status prior to the film's release.

Full details of the chart sweep are explained in this week's Chartbeat column, appearing on page 6, while a review of the motion picture can be found on page 45.

THE MUSIC OF TODAY FROM THE MOVIE OF TOMORROW!

METROPOLIS

The Original
Motion Picture Soundtrack of
"METROPOLIS."

Music Composed
and Produced by
GIORGIO MORODER.

Featuring Performances by:



Bonnie Tyler



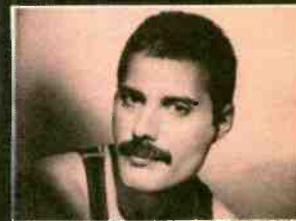
Jon Anderson



Billy Squier



Pat Benatar



Freddie Mercury



Adam Ant



Loverboy

Featuring The NEW Single,
"HERE SHE COMES," by Bonnie Tyler.

"METROPOLIS"

The Biggest Event in 2026.

The Next Big Thing in 1984.

ON COLUMBIA RECORDS AND CASSETTES.

Watch For The Film Premiering in August.

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INDIE LABEL POOL GROWS

Streetwise To Roulette Fold?

By KIM FREEMAN

NEW YORK—The concept of shared services is proving a viable path to the charts for the six independent labels pooling resources out of Morris Levy's Roulette Records headquarters here. That number may soon rise to seven, as sources report Streetwise's imminent move into the fold.

Streetwise founder Arthur Baker has bought out his former partners, Bob Alexander, Stephen Memishian and Jane Rifkin. At presstime, however, he could not confirm finalized negotiations with Levy.

Levy's logo joins Art Kass' Budah and Sutra, Ira Pettelman's Becket, Henry Stone's Sunnyview and Danny Simms' Jamaica in the use of a common staff that handles distribution, promotion, marketing and trade relations. Levy and Kass oversee the operations, which are handled on a daily basis by sales and production manager Chuck Walz. In return for these services, Levy owns a 50% share in all the companies, but each label retains creative control over product and its own bank account.

The fold's biggest success this year is Sunnyview act Newclous, whose "Jam On It" is currently the only independent record on the Hot 100, where it stands at 56 in its 10th week. The group is also on the Dance and Black Singles and Album charts.

Other charting acts for the unit in the black and dance departments include Sutra's Disco Three, Sunnyview's Debbie Deb and Jamaica's Betty Wright. Last year, Becket's In-deep had a long run on the black chart with "Last Night A DJ Saved My Life." And Kass notes that Budah and Roulette are providing a "steady cash flow" with their \$5.98 oldies catalogs.

Kass did not renew Sutra's distribution contract with Arista last December because, he says, "Indies can do 10 times a better job with street product." He notes that after last year's defection

of Motown, Chrysalis and Arista to branch distribution, indie distributors are regaining their aggressive commitment to promotion.

"While there are fewer distributors in each market, the old-timers have survived, adjusted and are doing as good a job as they did 15 years ago," Kass says. He cites Johnny Salstone's MS in Chicago and Billy Emmer-son's Big State in Dallas as two leading examples.

Kass acknowledges the recent intrusion of majors into the once indie-dominated 12-inch market (Billboard July 28), but says Sutra has no plans to back off from the format. As the Disco Three's "Fat Boys" 12-inch reportedly approaches the 100,000-unit sales mark, Kass attributes much of Sutra's success to the promotion work of Charles Stettler's Tin Pan Apple Management firm.

The Disco Three (whose name has officially been changed to the Fat Boys) was promoted relatively cheaply via a WRKS New York-sponsored "weigh-in" contest. In addition, the group's new moniker was hailed at a WRKS Sutra-hosted party Friday (27) at Roseland. The event was a benefit for the United Negro College Fund and featured appearances by station air personalities, Afrika Bambaataa, Grand Master Flash, Newclous, the Fat Boys themselves and others.

Kass and Stettler are now concentrating their efforts on two new Sutra signings: 13-year-old dancer/rapper/singer Chad Elliot and the Uptown Express, a three-time winner of tv's "Star Search." The latter group's first single, "Creature Feature," was released on Friday the 13th and delivered to local radio outlets by group members dressed in funeral garb and bearing a coffin.

New partners in the indie alliance include Tony Lopez's Stadium Records, home of the artist/production team GQ, and the Domino label,

with its gospel subsidiary Solomon. Kass says he and Levy welcome new additions.

The collective is distributed by MS, Atlanta, Chicago, St. Louis and Kansas City; Big State, Colorado and Texas; California Record Distributors, West Coast; Aquarius, Boston; Action Music, Buffalo, Cleveland, Detroit and Pittsburgh; BIB, Carolinas; Select O Hits, Memphis; Independent Record Distributors (another Henry Stone venture), Florida; Malverne, New York, Baltimore, Virginia and Washington; All South, New Orleans; Universal, Philadelphia; and Stan's Record Service, Louisiana.



JOE GOES TO HOLLYWOOD—MCA artist Joe Ely poses with friends after performing cuts from his current MCA album "Hi-Res" at The Palace in Hollywood. Shown from left are Ely's manager Michael Brovsky, MCA's vice president of business and legal affairs Zach Horowitz, Ely and the label's a&r vice president Thom Trumbo.

Chartbeat

Prince, Richie Burn Up Charts

By PAUL GREIN

Prince this week becomes the third artist in the past 18 months to top Billboard's pop and black albums and singles charts simultaneously. He follows Michael Jackson, who scored in February, 1983 with "Thriller" and "Billie Jean," and Lionel Richie, who made it last November with "Can't Slow Down" and "All Night Long (All Night)." Prior to last year, no artist had achieved this four-way chart monopoly.

Prince joins this elite group as his "Purple Rain" soundtrack moves up to No. 1 on Billboard's pop album chart, and "When Doves Cry" holds at No. 1 on the Hot 100 for the fifth straight week. Both titles also hold at No. 1 on the black charts.

Prince also remains at No. 1 on the dance/disco chart, giving him simultaneous control of five key Billboard charts. Jackson also achieved this five-chart leadership last year, though Richie narrowly missed out when "All Night Long" peaked at number five on the dance chart.

Richie makes up for that small disappointment this week as "Stuck On You" leaps from 15 to eight on the Hot 100. The ballad is Richie's fourth top 10 hit from "Can't Slow Down," following "All Night Long," "Running With The Night" and "Hello."

That makes "Can't Slow Down" one of only four single-artist albums in pop history to produce four top 10 hits. It followed Fleetwood Mac's "Rumours" and Jackson's "Off The Wall" and "Thriller" (which went a few better by producing seven top 10 hits). Two multiple-artist soundtracks have also produced four top 10



ROYAL SUBJECTS—England's Princess Anne examines a gift gold disk presented to her by EMI's worldwide chairman and chief executive officer Bhaskar Menon, right, and label artist Steve Miller. In town for the visit, the Princess took a tour of Capitol's Los Angeles studio with Miller as royal tour guide.

hits: "Saturday Night Fever" and "Grease."

"Stuck On You" is listed in the top 50 on four Billboard charts this week: It's No. 1 adult contemporary, number eight pop, number 18 black and number 49 country. That makes it only the third single to crack all four charts, following Kenny Rogers' "Lady" (which Richie wrote and produced) and Linda Ronstadt's "Ooh Baby Baby."

"Stuck On You" is Richie's eighth consecutive top 10 hit under his own name. His No. 1 duet with Diana Ross, "Endless Love," has been followed by three top 10 hits from "Lionel Richie" and now four from "Can't Slow Down."

This non-stop airplay has kept "Can't Slow Down" in the top five on Billboard's pop album chart for 38 consecutive weeks. That's the album's entire chart life, except for its first week, when it debuted at number 15.

"Purple Rain" is the first soundtrack to reach No. 1 before the film went into general release since "That's The Way Of The World" in 1975. That's noteworthy because both Prince and Earth, Wind & Fire (who did the music for "That's The Way") are longtime clients of Los

Angeles-based managers Bob Cavallo, Joe Ruffalo and Steve Fagnoli.

Both "That's The Way" (which featured the No. 1 hit "Shining Star") and "Purple Rain" (which contains the No. 1 "When Doves Cry") explore the dark underside of the music business. In "That's The Way," Earth, Wind & Fire portrays a group called "The Group"; in "Purple Rain," Prince plays a kid called "The Kid." (Frankly, we think this stuff belongs on the front page.)

Finally, we should note that "When Doves Cry" is the second single so far this year to log five weeks at No. 1. It follows Van Halen's "Jump," which was also on Warner Bros.

★ ★ ★

Film Music: Before we leave the subject of "Purple Rain," we should point out that four songs from films are in this week's top 10. Prince's top-ranked "When Doves Cry" is followed by Ray Parker Jr.'s "Ghostbusters" at number two, Ollie & Jerry's "Breakin'... There's No Stopping Us" at number nine and Dan Hartman's "I Can Dream About You" at number 10.

(Continued on page 60)

BMI Radio License Row: Two-Week Truce Declared

By IS HOROWITZ

NEW YORK—No punitive action will be taken by either BMI or the All-Industry Radio Licensing Committee during a two-week period while the possibilities of resuming licensing negotiations are explored.

The truce came at the suggestion of four radio industry groups—the National Assn. of Broadcasters, the National Radio Broadcasters Assn., the Broadcast Financial Management Assn. and the Daytime Broadcasters Assn.

BMI president Ed Cramer says it

is likely that meetings will be held between the rights organization and the industry groups, and suitable times are now being sought.

But he is considerably less sanguine about a resumption of talks with the All-Industry Committee: Since the controversy erupted and negotiations aborted, BMI has received almost 5,000 signed licenses from stations in contracts that call for an increase in fees of approximately 10% beginning in 1985.

BMI is also buoyed by support for its management in the controversy by the licensing organization's board of directors, all from the radio community. Letters expressing this confidence have been mailed to radio broadcasters.

As for the All-Industry Committee, its commitment is not to institute any legal action during the truce period. It has said it will file actions charging improper past accounting and seeking to restrain BMI and its affiliates from setting license fees unilaterally.

Negotiations between the committee and BMI broke down the end of June, followed by the mailing of contract forms to radio stations (Billboard, July 7). Radio performance licenses had been extended after expiring the end of 1983.

Paul Williams Sings For Nashville NARAS

NASHVILLE—Songwriter Paul Williams will headline a benefit concert for the Nashville chapter of the National Academy of Recording Arts & Sciences (NARAS) and Vanderbilt's Children Hospital, Aug. 21, at 7:30 p.m.

The event will be held at Vanderbilt Plaza Hotel's Centennial Ballroom. Nashville singer/songwriter Steve Davis will also perform.

Tickets, which cover the concert, a buffet and cocktails, are \$25 each and are available from the NARAS office, 7 Music Circle North, Nashville, Tenn. 37203.

Judge Upheld In Ruling On Bee Gees' Copyright

NEW YORK—A federal appeals court has affirmed a district court judge's ruling setting aside a jury verdict in favor of a songwriter who claimed the Bee Gees infringed on his copyright with their hit "How Deep Is Your Love."

In affirming Chicago district court judge George N. Leighton's decision, the U.S. Appeals Court for the Seventh Circuit has set stricter guidelines in determining copyright infringement, according to legal observers.

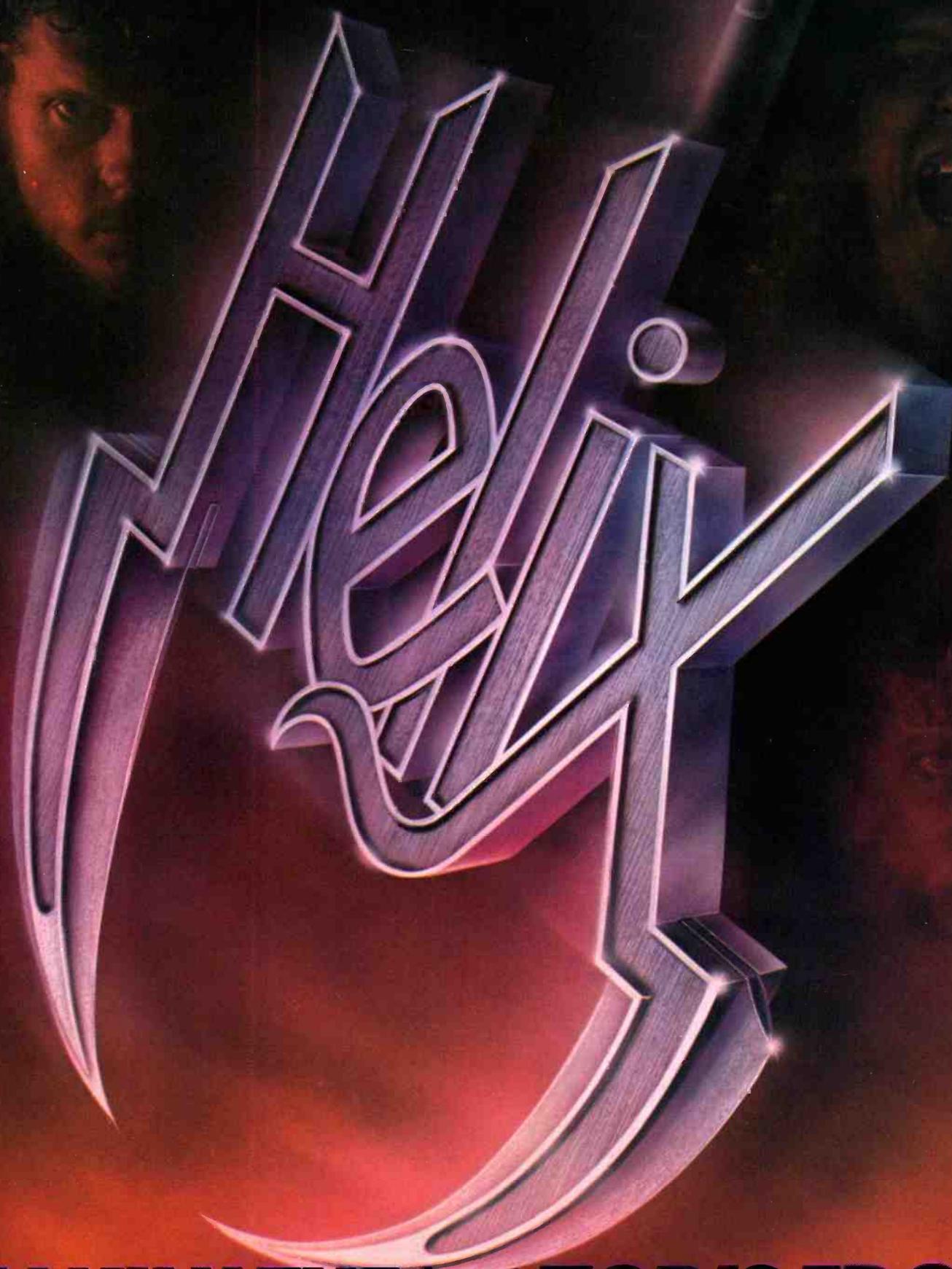
Beyond the definition of "striking similarity" in judging plagiarism and the district court judge's view that the plaintiff could not prove the Bee Gees had ever had access to his composition, the appeals court held that "... circumstances indicate that the plaintiff failed to sustain his burden of proof on the issue of 'striking similarity' in its legal sense—that is, similarity which reasonably precludes the possibility of any explanation other than that of copying."

Not in dispute was that Ronald H. Selle, the songwriter who sued the

group, had penned a composition, "Let It End," in 1975 and obtained a copyright for it that same year. He sued the Bee Gees, among others, after hearing "How Deep Is Your Love" when it emerged in 1978 as one of several hits performed by the Bee Gees in the film "Saturday Night Fever." A jury decided in Selle's favor in February, 1983, but Judge Leighton set aside the verdict in June of that year.

"In essence," the appeals court ruled, "the plaintiff failed to prove to the requisite degree that the similarities identified by the expert witness—although perhaps 'striking' in a non-legal sense—were of a type which would eliminate any explanation of coincidence, independent creation or common source, including, in this case, the possibility of common source in earlier compositions created by the Bee Gees themselves or by others. In sum, the evidence of striking similarity is not sufficiently compelling to make the case when the proof of access must otherwise depend largely upon speculation and conjecture." IRV LICHTMAN

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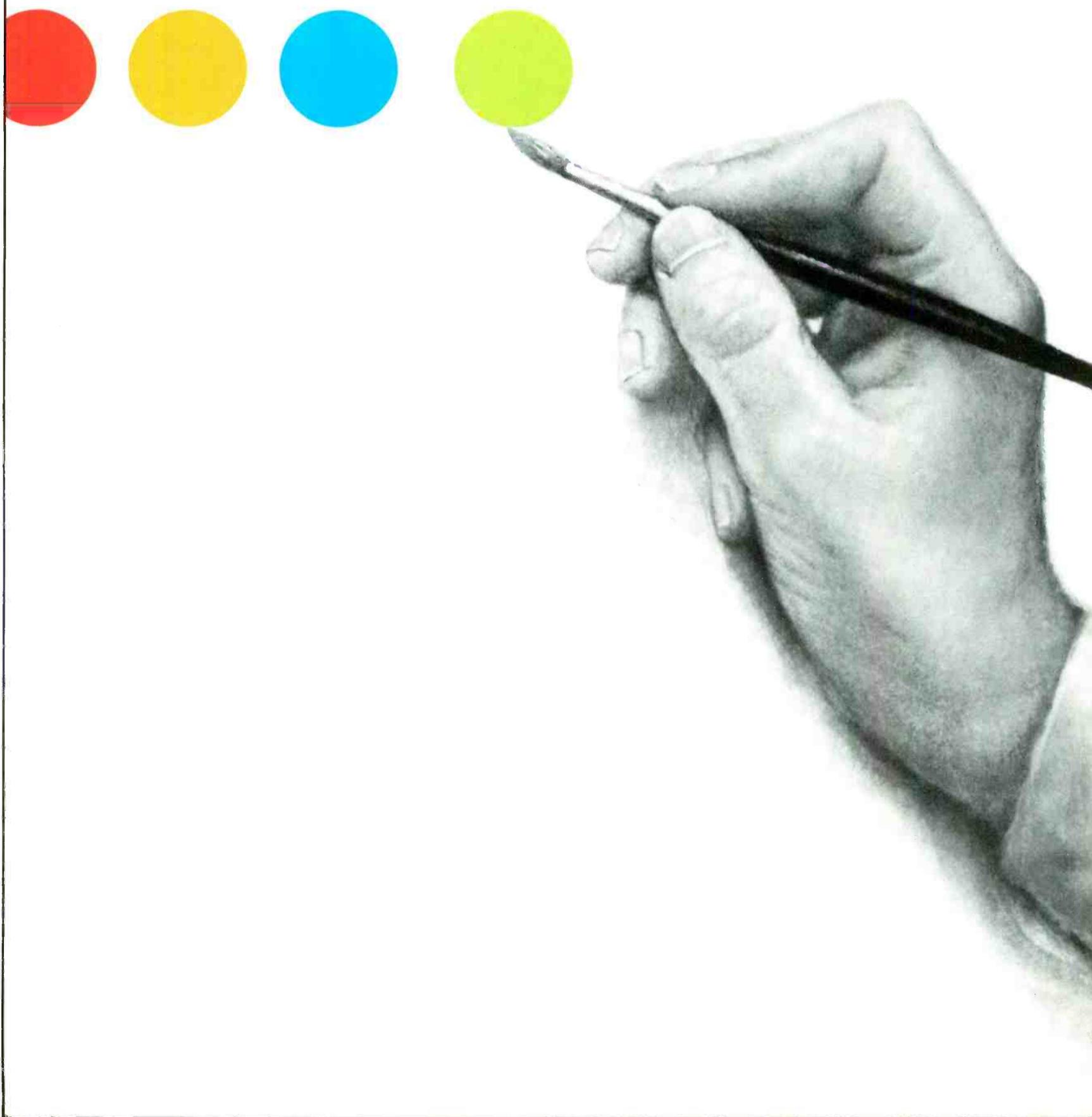
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WHAT'S NEW?



Black Music Trade Group Recommended In Britain

LONDON—A trade association for all people involved independently in the black music industry has been recommended by the Greater London Council's ethnic minorities committee as one way to combat discrimination in the music business.

The committee's report, "The Black Music & Record Industry In London," looks at restrictions that "prevent black people and black music taking a more active role in all areas of mainstream music."

Several areas where help is most needed, mainly through funding, are listed. Start-up funds to help establish recording studios with essential equipment, the training of studio engineers and general record production facilities are high on the list. Also noted is access to suitable premises: "Performances at prestige venues to which black people have been denied access at reasonable cost."

The report suggests that the black music industry does not have access

to either a sophisticated market or extensive advertising resources and recommends the establishment of a central marketing, promotion and distribution agency.

"And," it notes, "few groups have access to manufacturing facilities for pressing records and producing tapes. Few of the large companies see a commercial value in promoting what is viewed as a limited market product, and an agency would help get the black music cause across."

Ken Livingstone, controversial leader of the GLC, says: "There's a great wealth of talent in the black community and a strong desire and enthusiasm to be more involved and respected by the rest of the mainstream music industry. But they've been out on a limb for too long. The establishment of a trade group of all black people in the music industry would help the community to appreciate talents that have been submerged for far too long."

Aussie Majors In Distrib Deal

CBS, EMI To Combine 'Non-Competitive' Functions

By GLENN A. BAKER

SYDNEY—Two of Australia's six major record companies, EMI and CBS, have entered into an agreement to pool their distribution services, beginning Sept. 3. This innovative move is seen as the beginning of a general process of rationalization within the depressed Australian music industry.

In a joint statement, CBS managing director Bob Jamieson and EMI managing director Nick Hampton say: "As part of our companies' continuing moves toward more effective use of resources and the increasing efficiency of customer service, we've concluded a deal to combine the functions of warehousing, dispatch, credit control and debt collection."

These joint facilities will be located adjacent to EMI's Homebush factory and operated by a separate company, Entertainment Distributors Company P/L, in which CBS and EMI have a half share. The new firm will be run by staff recruited from both companies.

The statement stresses: "It's important to note that this is not a merger between the participants, nor a takeover by either one or the other. Combining certain non-competitive areas of our business will bring benefits to those immediately involved and, it is hoped, eventually to the recorded music industry as a whole."

Rumors about combined distribution have been rife here for the past three years, although most have included PolyGram, which is still unsure of its global link to WEA. EMI's Hampton claims that he started discussions with Jamieson on the matter about a year ago, and that there had also been tentative discussions between their predecessors.

"As relative newcomers, we found a common ground to undertake such a major innovation," he says. "We're both strong enough in our market share not to need this in the immediate sense, but our reasoning is that over the next few years we'll be able to provide a continuing consumer service of a high standard in an eco-

nomie climate that could very well be worse than at present.

"Initially, there will be nothing in this new operation that will alert retailers to the fact that there has been a change, other than a new mailing address on invoices," Hampton continues. "But in time they'll benefit as we introduce progressive new procedures in order taking."

Hampton forecasts the inclusion of other record companies, major and independent, into Entertainment Distributors, citing it as "the future direction of the Australian record business."

Such a process would certainly appear logical for companies such as RCA and PolyGram. But most observers believe it's unlikely that the fiercely independent Festival Records will yield its distribution supremacy.

The CBS/EMI move has resulted in the retrenchment of around 30 warehouse staff. It was undertaken after close consultation with the unions involved.

Widespread Piracy, Smuggling Cited In Nigeria

By PETER JONES

LAGOS—With an estimated population of 90 million, there's a vast and mostly untapped growth potential for the Nigerian record industry, particularly if it can meet, unhindered by piracy, smuggling and economic problems, the huge demand from young people for cassettes of international black repertoire.

But the national IFPI group, the Nigerian Assn. of Recording Industries, formed in 1959, has revealed a horrendous array of hassles and hangups. Piracy and smuggling account for 30% of the sales of LPs and piracy alone for around 85% of pre-recorded cassette sales, the organization says.

Annual cassette sales are around 17.5 million units nationwide, more than half of which are smuggled into this turbulent territory from Singapore. Additionally, reveals IFPI, some 30 million albums copied onto tape are sold each year. The illegal sector of the recorded music business is now worth more than \$100 million a year.

And, though no legitimate industry as such has yet been set up, the video situation could be even more

grave. IFPI estimates that pirate operators grab annual sales of over 2.5 million videocassettes.

Statistics here are, inevitably, loosely collated. But it's estimated that there are 10 recording studios operating legitimately, serving 11 main record companies and some 30 smaller labels. There are seven pressing plants operating within legal limits. Average price of Nigerian repertoire is around \$4.15, with international repertoire legally selling at about \$4.85.

Total sales of legitimate LPs total some 3.6 million. It's estimated that cassette players outnumber record players here by five to one. Around 3.5 million prerecorded cassettes are sold legally each year, of which 80% are of international repertoire.

Prices are set extremely low in the cassette field, around the \$1.75 retail level, simply because of the domination of the market by the pirated product. And an estimated 30 million blank tapes are sold annually, most of which are used for the large-scale copying of local repertoire.

Against the "official" industry statistics is the hard-to-nail illicit industry, estimated to run through some 900,000 locally produced LPs and

500,000 illegal imports. On the prerecorded cassette side, there are estimates of 7.5 million locally produced tapes and 10 million more imported from Singapore.

The national Copyright Decree of 1970 enables copyright owners to get civil relief through damages, injunctions or confiscation. Control of reproduction, public performance and broadcasting rights are granted to owners of literary and musical works and films, while owners of rights to sound recordings retain the rights to reproduction only.

IFPI chose Nigeria as a priority territory for its antipiracy operations. The national group was expanded, a lawyer drafted to conduct antipiracy cases, legislation drawn up to increase penalties, and a firm alliance forged with the Performing Musicians Assn. of Nigeria (PMAN).

A huge shipment of pirated cassettes from Singapore, intercepted earlier this year, is the subject of an upcoming trial. The record industry has also teamed with other manufacturing industries that suffer from product counterfeiting, with the idea of ramming home at top government level the need for urgent action to curb illicit trading.

IFPI/BIEM Talks Resume On European Royalty Pact

LONDON—The IFPI/BIEM negotiations to formulate a standard mechanical royalty contract for the European territories were resumed here on July 17. But the outcome was inconclusive.

The two sides will now draft new proposals to put to their respective boards and, once approved, will exchange by mail recommendations in an attempt to find the basis for an agreement. If this fails, resumption of negotiations will be deferred until after the IFPI and BIEM board meetings in November.

The principal point of difficulty is that BIEM is anxious to conclude a standard contract which applies through Europe, while IFPI insists that, because of wide national variations in market conditions, there must be flexibility in the application of any new agreement.

Another difficult question is the matter of whether mechanical royalties on exported product should be paid in the country of manufacture or the country of sale. IFPI wants flexibility on this issue as well.

Commenting on the London meet-

ing, Ian Thomas, director general of the IFPI, said that the BIEM proposals were too rigid. "We have to make provision for countries like Portugal, Italy and Greece where the national industry has considerable difficulty in conforming to North European norms," he said.

Although there has been recent speculation about the possibility of a flat rate mechanical royalty being adopted, Thomas said he rules this out "at least for the next two or three years," because, with the fiscal and economic variations among European countries, it would be extremely hard to arrive at a universally acceptable figure. "We continue seeking a contract based on a percentage of the published price to the dealer," he said.

It is now five years since the original IFPI/BIEM contract expired. It was replaced by a temporary agreement in 1980, and negotiations to establish a replacement contract have continued, on and off, ever since.

NEW RESEARCH STUDY

Slow U.K. Videodisk Market Seen

By PETER JONES

LONDON—Sales of videodisk players in the consumer purchasing sector will remain "limited" for many years to come, according to a new market research survey published here.

In the survey, CIT Research predicts that the value of sales to the professional market, in business training or education, will top that of the consumer market by 1987. "And despite technological and programming improvements, the value of consumer sales will not become higher until well into the 1990s and probably even later," the report says.

The analysis points to the key consumer drawback of videodisk players being unable to record from television and underlines "slow sales" in the U.S., Europe and Japan. The withdrawal of RCA's system is noted.

Of the three "incompatible" formats, CIT says Philips Laservision is best suited to the professional market because "the software is more robust and suited to constant use" than VHD, "which would still be the logical choice for the consumer market in terms of cost and flexibility."

The report adds: "It remains ironic that with its huge programming support in television, its operational stance in cable television and its command of rental tv outlets, Thorn EMI has resolutely decided to avoid the consumer market."

Meanwhile, a new London business analysis of the music industry and its prospects predicts that the Compact Disc system will become "an obligatory household item" fol-

lowing the pattern of the development of stereo players in the '60s and '70s.

But, says the report by Key Note Publications, in its fourth overview of the record/tape marketplace: "The immediate success of CD depends on the speed with which enough players, both household and in-car, can be made available and the rate at which prices drop."

The report predicts that sales should reach at least 50,000 units in Britain this year, creating a market worth between \$13 million and \$15 million.

The report checks out the balance sheets of several major and independent record companies during 1981-82 and finds that, taking the ratio of current assets to current liabilities as a measure of liquidity, "it appears that the whole industry was in dire straits or nearly so. Companies have survived the recession, but prospects for the future have to be seen as uncertain."



A TENDER MOMENT—CBS Sony executives make an American stopover to congratulate Billy Joel on Japanese sales of "An Innocent Man," which total a reported 500,000 units in albums, cassettes and CDs. Pictured from left after Joel's Madison Square Garden show are CBS Sony's promotion manager Nori Nonaka, CBS Sony's international a&r general manager Tai Ohnishi, Joel and Jack Matsuura, manager of international artist relations, CBS Sony.

London Judge Jails Dealer In Tape Piracy Case

LONDON—A trader based here, alleged to be dealing in pirate cassettes, has been sentenced to four months in jail for contempt of a "search and seize" order, following British Phonographic Industry investigations into factory and warehouse premises.

Costa Manoli of Chingford, East London, was jailed after refusing "point blank" to comply with the requirements of the order. He was said in court to have refused to take BPI lawyers to the premises to allow them to search, refused to let them search his car and refused to name others alleged to be involved with him in a counterfeiting operation.

Later, BPI investigators were let into the premises by one of Manoli's employees. There, they say, they found four recording machines in action, with 3,000 finished cassettes, vast quantities of blank tape and around 400,000 inlay cards.

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Vol. 96 No. 31.

Commentary

Keeping Pace With Change

By MARK JOSEPHSON

Because pop music has demonstrated throughout history that it is a kind of entertainment people need, they are frequently misled into thinking that it is more the same than different from generation to generation. Adolescents, as well as older people, fall in and out of love, have revelations, the blues and other emotions that pop music socializes in an acceptable way. Many of these songs seem to have the same content, but this can obscure the fact that prevailing social conditions are vital in the establishment of taste.



Josephson: "Slothful indulgence can kill."

The music of any generation will differ from the music of the previous generation. To say that at root it's all the same is an oversimplification that makes it difficult, if not impossible, to understand why some records succeed and others fail.

Many veterans of the new wave scene are now expressing disappointment that radio, Rockpool and other elements of the infrastructure have gone "mainstream." This is a grave misreading. What has actually happened is that, as a group, we have experienced phenomenal success. The new music community has brought masses of people around to our way of thinking.

Rock's left wing has not moved to the center. It is the center and right wing elements that have moved to the left. The same artists that so few of us supported only a few years ago are now major international stars. A measure of our success is that the majors, worldwide, now support artists who remain musically distinct from the very MOR artists they are accused of having fallen in league with.

We shouldn't be disgruntled because the prime financial beneficiaries of the movement, aside from the artists, are not members of the original community. This is but the first of many kinds of music we will be involved in as a group. And those members of the underground who have established small bases of operation are now poised to take advantage of the next big thing. They've gained the experience and capital necessary to contribute to a mass phenomenon, and therefore the right to profit from it financially.

If the industry in general is to prosper, it must remember the bitter lessons of 1978-81, when the very viability of the record business was seriously questioned. One should enjoy current suc-

cesses, but never stop looking for different-sounding artists that will appeal to a new generation. Slothful overindulgence can kill the best things and prevent the explorations that are so vital to continued industry growth.

Planners of the New Music Seminar are committed to the notion that cooperation and responsible action can maximize our efforts. We envision that a new 360 degree perspective will be accepted by the industry, and that creative and musical fusions will derive from this encompassing viewpoint to spell new progress. At long last we could become members of a larger community that does not view the new and unusual with prejudice and suspicion, but will embrace innovation as a positive force.

We are at a critical point in the history of the record business. It is ready to wither or bloom, depending on the road it takes.

'Rock's left wing has not moved to the center; the right wing has moved left'

A day will come, not too long from now, when the business of manufacturing and distributing records will become obsolete. The development of direct satellite broadcasting, cable delivery systems and digital recording/playback technology in the home suggests that people will make their own superior quality recordings. Record companies will be composed only of a&r, promotion, publicity and legal/accounting departments. Rights societies will collect the monies for play to vast audiences that will have to record the music to own it. Record companies will gross less but net more.

The avenues for breaking new artists seem to become more limited at the very time that new means of communication are making mass audiences more accessible. This poses a paradox that only unity of purpose in making space for new artists can resolve.

Despite the uncertainties the industry confronts, I remain convinced that only the active pursuit of new artists, new kinds of music and new ways of reaching the public will insure its long-term viability.

Mark Josephson is head of Rockpool in New York, and a founder along with Tom Silverman and Joel Webber of the New Music Seminar.

Letters To The Editor

Cheap At Twice The Price

What's all this fuss about the \$30 price tag for the Jackson tour tickets? I think Michael deserves at least that much. After all, didn't he go to Syria and rescue that American flyer? And what about all those home runs he hit?

Steven H. Simenowitz
Long Beach N.Y.

Don't Blame Philips

Your June 30 article on our continuing problems was accurate in most respects, except that our difficulty in obtaining stampers was at PolyGram, not Philips. Philips N.V. has always been most responsive and helpful to us, and they continue to be so.

Some weeks after we had forwarded master tapes and arranged for stamper production at PolyGram, we were advised that there had been a change of corporate policy. PolyGram's spokesperson told us they will no longer produce CD masters or stampers for use by other CD pressing plants.

We do not want your readers to have an inaccurate impression of our problem in getting stampers, and would appreciate your printing a correction absolving Philips of any role in our difficulties.

Dave Drake, President
Digital Images Inc.
Washington, D.C.

Satanic Messages

We were shocked by the inside back cover of the July 7 issue. The ad for the new Dio album was sickening. We believe that it isn't right to push our religious beliefs on others, nor is it right for record companies, rock artists or trade publications to push Satanic messages on us. The demonic figure towering above the masses with both hands brandishing the symbol of Satanic worship was one of the most graphic examples we have seen.

Chuck Malley, Operations Manager
Ruth Sackman, Traffic Director
KMLB, Monroe, La.

The Crowning Glory

I've had it. Before reading the July 21 issue of Billboard all this Michael Jackson media hype only made me nauseous. Now, however, I'm really pissed off. Wearing a crown? Hey, let's not forget who was, is and always will be the real king of rock'n'roll.

With all due respect to Mr. Jackson, let me know when he has accomplished, on his own, 18 No. 1 songs, 38 top 10 hits, 107 top 40 records, and 149 appearances in the top 100. Let me know when he has put under his belt (glove, or whatever) nine No. 1 albums, 23 top 10 albums and 84 charted albums, etc., etc.

The facts speak for themselves, and so does the music. It has truly been said that there have been a lot of contenders and a lot of pretenders, but there will always be only one king. So the next time someone is shown wearing a crown, it better be a man named Elvis Presley.

Mike Cibulas
Alliance, Ohio

Visual Burnout

I read the commentary by Steve Lyons (July 21) with great interest, but I don't agree with his statement that booming sales of VCRs indicate that people will gladly plunk down \$20 or \$30 for "video albums" in the near future.

For one thing, audio albums are able to sell because it takes the human ear quite a while to get "burned out" on a particular song. The same song accompanied by visuals takes a substantially shorter time. There are only so many times we can look at something before we become bored.

A second point is that a large portion of the record buying public are persons in their teens or early 20s. How many people in this age group have the resources for a \$30 video album, even if they already own a VCR? Not very many, I suggest.

John Baranowski
Program Director, WJOB
Hammond, Ind.

Remember The Bee Gees

Your tribute to Michael Jackson (July 28) was one of the best features I've read since subscribing to Billboard. It gave us all a chance to look into the world of one of music's most magnificent and talented performers.

However, there's one thing that bothers me. It's been stated in the press that Jackson is the biggest recording star since Elvis and the Beatles. What about the Bee Gees? Maybe the brothers Gibb aren't flashy dancers and don't wear sequined gloves, but they are among pop music's most entertaining and influential acts (remember the hysteria their 1979 concert tour generated?). Their achievements in the music industry cannot be overlooked.

So, congratulations to Michael Jackson for becoming the megastar of the '80s. But let's not forget the supergroup who made pop history during the late '70s.

Todd Post
Moorhead, Minn.

Rating Record Content

The PTA's recent resolution calling for a record rating system is as appropriate as the RIAA calling for a rating system for books on school reading lists. One can contemplate the scenario.

Would a "representative review panel" consist of Walter Yetnikoff, Jerry Falwell, Robert Palmer of the New York Times and Ricky from Menudo? We could expect to hear Rick James grumble: "The kids already can't see my videos. Now they can't even buy my records." Would most of the Prince catalog be sold only at adult book stores? And will Billboard get letters saying, "How come I am old enough to defend my country, but not old enough to buy an album by the Scorpions?"

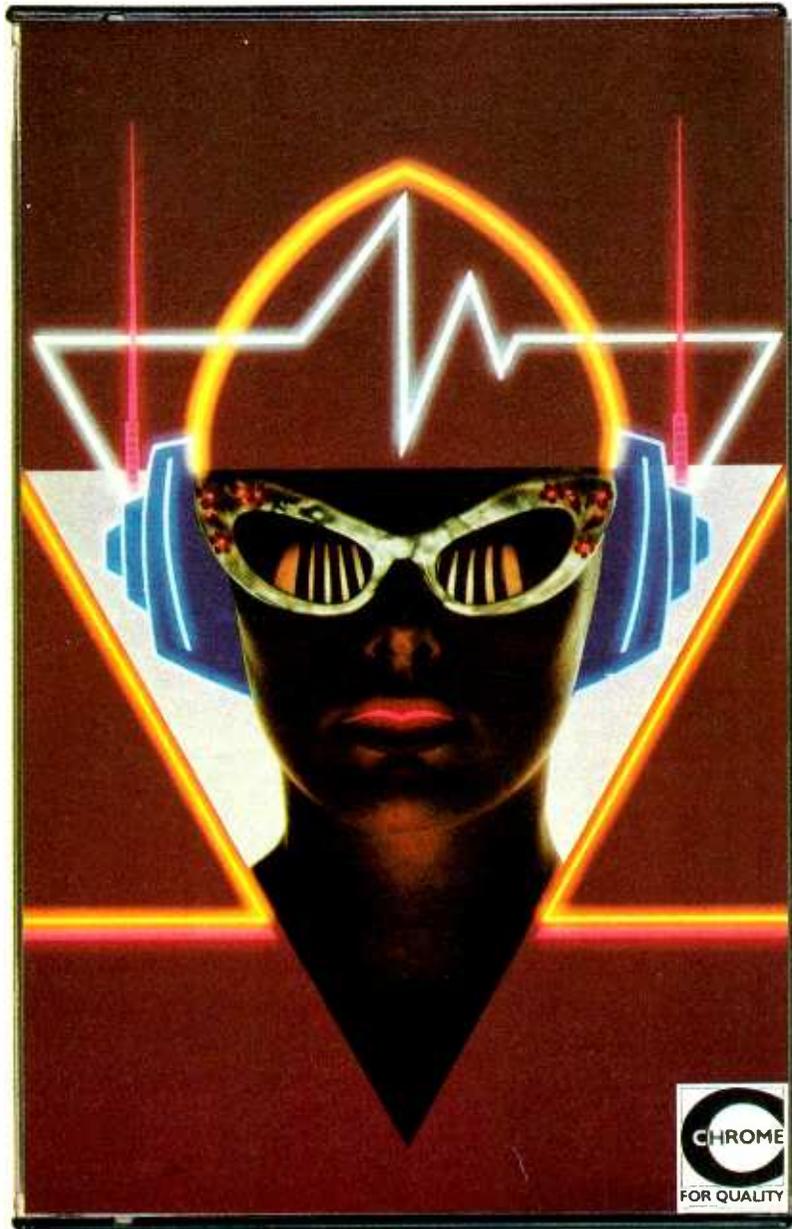
Although the PTA's suggestion is well-intentioned, it just doesn't make very much sense.

Ed Dalva
East Windsor N.J.



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Why are the best music cassettes in the charts recorded on BASF chrome tape?



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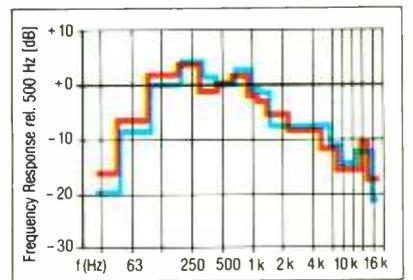
BASF chromdioxid provides the following advantages:

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This gives the recording:

- Brilliance in sound
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and here's proof:



This chart shows a frequency spectrum analysis of the studio 1/4" master tape (15 ips) of part of a recording compared with a prerecorded chrome cassette of the same passage duplicated at high speed at 120 μ s normal equalisation.

The red line shows the master, the blue line the cassette. The difference between the two is negligible.

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OLDIES OUTLET SOLD BY WESTERN

Greater Media Purchases KLAC

By THOMAS K. ARNOLD

LOS ANGELES—Squashing rumors about an impending sale to Bonneville, Greater Media Inc. of New Jersey announced late Wednesday (25) that it had purchased Pasadena oldies station KRLA from the Western Broadcasting Corp. Los Angeles.

Greater Media president Frank Kabela declined to state a purchase price, other than to say his company is paying a "substantial price for an excellent facility with a good reputation." Speculation, however, is that the sale price is in the \$10 million range.

The KRLA purchase brings the total number of radio stations owned by Greater Media to 13. Other radio holdings include top 40 outlet KHTZ here, WMJX-FM Boston, WPEN/WMGK Philadelphia, and the

WGAY-AM-FM combo in the Washington market. The communications firm also publishes several newspapers throughout New Jersey and owns 26 cable television franchises serving 34 towns and cities in Massachusetts and Michigan.

The fact that KRLA is an AM station, Kabela notes, fits in with Greater Media's overall support of the frequently maligned band. "We believe in AM radio, and we believe in buying good AM facilities when they are available to us," he says, adding that Greater Media's previous acquisition also involved an AM station: WRC Washington, which it purchased from NBC for \$3.6 million and plans on taking over by September.

Kabela adds that KRLA's format will remain the same. "We certainly intend to capitalize on the fine reputation the station has for its programming," he says.

As for staff changes, he says simply, "It's too early to make that determination." But KRLA vice president and general manager Burt West is not so sure.

"I doubt I will remain there," says West, who has held the top slot at the station since January, 1981. "They will probably bring in their own management team.

"I have no plans for the moment," West adds. "I've been in this business for 36 years, so maybe it's time to smell the flowers a little."



CLIO CAPERS—WBAB Long Island production director Dennis Daniel, right, accepts a Clio Award for best U.S. local radio campaign won by a spot he produced for a Long Island dentist. Presenting the 1984 award is the comedy team of Stiller & Meara.

U.S. Advertisers Eyed By London's Top 40 'Pirate'

By JOHN BRICE

LONDON—Broadcasting from a former Panamanian cargo ship floating 10 miles off the coast of England, Laser 558, a 25,000-watt top 40 radio station, is now reaching listeners in Great Britain, Ireland and seven Western European countries.

With the hope of eventually attracting the advertising of such U.S.-based multinational firms as Kodak, the \$2 million, 186-foot ship, owned by Music Media International of New York, began broadcasting on AM frequency 558 on May 24, according to Jane Norris, media consultant for the firm.

"We are called a pirate station," Norris says. "But we try to stay within the law." The British Board of Trade says it is illegal for any British citizen to deal with any radio or television station serving Britain that is not licensed by the British government.

The station, which broadcasts songs from the Billboard charts, will remain commercial-free until September, says Ray Lindau, director of marketing for Laser 558. Lindau was originally involved in the development of a similar marketing plan for Radio Caroline, a 40,000-watt pirate station that also broadcast from the waters off Britain.

"They never went on with it," says Lindau. "So my research just sat in my desk until last fall, when I was contacted by Laser 558. We think there is a marketing gap that can be filled by putting this on the air."

Advertising rates will average \$140

for 30-second spots, with six spots allotted per hour, says Lindau. "We have clients lined up," he adds, "and I am very optimistic about our success. We already have name recognition in Britain."

The station has been monitoring its popularity by soliciting mail from its listeners. Norris says that an average of 500 letters a week arrive at the firm's offices in New York.

The ship is manned by a crew of five, along with five air personalities, all of whom stay aboard for six weeks. Twenty-five percent of that time, they are off-duty, Lindau says.

NAB Asks FCC Not To Hear Petition On Rule

WASHINGTON—The National Assn. of Broadcasters (NAB) has asked that a petition calling for a reconsideration of the FCC's regional concentration of control decision be denied.

The Black Citizens for a Fair Media (BCFM) had also requested that the agency delay its action deleting the rule—a move that the NAB opposed last month. The abolished rule prohibited ownership of three broadcast stations when any two are within 100 miles of the third and any two have primary service contour. The NAB claims the BCFM has not raised any new arguments and that the FCC decision is a "reasoned and well-supported conclusion."



DOUBLE DIGITS—Cameo's Larry Blackmon, left, and Tomi Jenkins, right, play guest DJ at WDKX Rochester, N.Y. to help celebrate the outlet's 10th anniversary. Shown with them are station promotion manager and air personality Renie Hale, second from left, and air personality Rick Bryant.

Vox Jox

Collins Replaces Lake At ZZ-99

While Rollye Bornstein is off in search of solace sans radio (by her account, that includes Kuwait, Bolivia and major portions of Idaho), Billboard's San Diego correspondent Thomas K. Arnold is sitting in as radio editor.

Jim Collins has been upped to program director at ZZ-99 (KZZC) in Shawnee, Kan., part of the Kansas City, Mo. market. He replaces Charles Lake, who exited as PD of the information station last week with no announced plans. An interesting sidelight: Collins had been out of the radio industry for some time, and Lake is the man who gave him his initial break in getting back into broadcasting . . . B-97 in New Orleans has finally found a new program director. Kris O'Kelly, formerly across town at WQUE-FM, moves to the top programming slot at the popular top 40 station to replace Nick Bazoo, who has been appointed program director of San Francisco's KMEL.

★ ★ ★

It's official: WYLD-FM New Orleans program director Brute Bailey is moving to Los Angeles, where he'll assume the PD position at KGJF in addition to acting as assistant PD at KUTE, Inner City's FM outlet, in early August . . . Also switching programming duties is Tom Owens, who moves from WQMF Louisville to sister station WEBN Cincinnati as head of the programming staff . . . Harvey Pearlman, vice president and general manager of WYSP Philadelphia, is now fulfilling the same duties at WJJD/WJEZ Chicago. Both stations were recently acquired by Infinity Radio.

Meanwhile, down in San Diego, the station manager post at Lotus Communications' KFSD, consistently one of the highest rated classical stations in the country, goes to Russ Haberle, who spent five years in sales there before moving to KTXT/KLPX Tucson in late 1982. Haberle replaces Jim Price, who exited the post after just a few short months to assume control of Gannett's KSDO combo, also in San Diego . . . Peg Dempsey, too, moves into a top management slot, succeeding John Barker as vice president and general manager of KMFY and WAYL in Minneapolis-St. Paul. Dempsey brings with her seven years' experience with sister Entercom stations KTAC and KBRD in Seattle-Tacoma, where she most recently served as general sales manager . . . And the vacant program director slot at news/talk KGU Honolulu has been filled by Dan van Enoo, who will double as host of the morning show. Van Enoo comes to Honolulu from KOH Reno, where he held a similar double post.

Out, with nary an explanation: WMC Memphis general manager Dean Osmundson, Bill Nosal, program director of WCCC-AM-FM Hartford, and Clay Gish, vice president of programming for KZRQ Houston, have all left their positions. Replacements have not been named.

★ ★ ★

Alberto Crippa writes all the way from Milan, Italy, to inform us that his station, Monstella FM 103, is the first FM station in Europe to transmit with the Compact Disc system . . . WLTW New York's public affairs department has been awarded first place recognition for best public affairs program by the New York State Broadcasters Assn. for a "Vista" episode dealing with malpractice and patients' rights. "Vista" airs Sunday mornings at 7 and is repeated at 11 p.m. Also garnering honors in the annual awards bash was WDST, Woodstock's independent FMer, which took home three awards for best public service announcement campaign, best public affairs program series and best sportscast.

Newly appointed program director Lee Arnold made his presence at WLLZ Detroit known by staging a press conference directly across the street from WRIF, his station's prime competitor in the local AOR sweepstakes. Clad in full battle fatigues, Arnold arrived at the press conference by helicopter and announced, "Today we have established a beachhead against a common enemy: boring radio," while a banner circling overhead called for the competitor's "surrender" . . . Not to be outdone, WRIF has created what it calls the RIFF Rock Council to give listeners a chance to meet with its air personalities and staff to discuss Detroit radio programming and promotions, rock'n'roll, and musical trends in general.

★ ★ ★

At news/talk KSDO-AM San Diego, Terry Moore, a seven-year veteran with the station, has been upped to assistant news director . . . Sharon Warantz, after two years as director of advertising and promotions for Bello Broadcasting's Dallas oldies station, KRQX, has assumed a similar post across town at KIXK, formerly owned by Hicks Communications, which also broadcasts oldies. KIXK was taken over by ABC July 16, and while the official word is that oldies will continue, the rumor is that a change to top 40 is imminent.

Construction of the WFOX-FM tower north of Atlanta, slated for completion in late August, continues. Currently beaming its AOR programming northward throughout Georgia, the station's new tower—all 1,760 feet of it—will be the tallest

man-made structure in Georgia, and will greatly expand the station's broadcast range. WFOX will operate as a Class C FM with 100,000 watts of power, says general manager Martin Sherry, and while its new format remains a secret, the appointment of Dennis Winslow as program manager has fueled speculation that a change to top 40 may be coming. Winslow spent six years programming top 40 at WQXI Atlanta until 1982, when he moved over to WMGF Milwaukee and, later, WMGG Tampa.

★ ★ ★

WPNT Pittsburgh, just two weeks after its switch from beautiful music to AC, has hired Nat Humphries as program director. Humphries is scheduled to take over his new assignment in mid-August. He comes to WPNT from 3WS, where he had been the afternoon jock; he will double as morning air personality . . . Format changes: KHIT Bremerton, Wash., formerly KWWA, has switched to top 40 from country. Seattle radio veteran Bob Wikstrom has been named operations manager and program director of the Bingham Broadcasting station. And KTRH Houston is phasing out the talk part of its news/talk format and hopes to become all-news by September. William Calm, formerly of KING Seattle, is the new news director there.

KY-98 St. Louis has replaced midday jock Shawn Burke with Randy Stewart. Burke moves across town to KSD (KS-94), where, at least for the time being, he'll assume a swing/fill shift. Also in the city of the Golden Arches, Craig Roberts leaves KHTR to join former boss Bob Garrett at KITS San Francisco. Roberts' 7 p.m. to midnight shift will be taken over by Bruce Jones, formerly of KCMQ Columbia, Mo. And Scott Alexander's afternoon drive shift at KWK-FM has been filled by Steve Perun, who is also the station's new program director. Before that, Perun was music director at WLS Chicago.

★ ★ ★

The Sillerman Morrow Broadcasting Group of Middletown, N.Y. has reached an agreement "in principle" to acquire all the assets of SunGroup Inc., a publicly held media group headquartered in Knoxville, Tenn. SunGroup currently owns and operates five radio stations in the Southeast: WYHY Lebanon/Nashville, WERC/WKXX in Birmingham, WSEV in Sevierville, Tenn., and its sister WMYU in Sevierville/Knoxville. In exchange for the five stations, Sillerman Morrow has agreed to assume all liabilities and to pay cash sufficient to distribute \$8.50 per share.

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albums, including "The Reflex," "New Moon on Monday," "Rio," "Hungry Like The Wolf," "Is There Something I Should Know" and "Girls on Film." 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 Huey Lewis & The News, Pretenders, Genesis, Stevie Nicks, Pat Benatar, John Cougar Mellencamp

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Schedule Set For Programming Conference

By THOMAS K. ARNOLD

WASHINGTON — The upcoming Radio Programming Conference, titled "Up With Radio," will feature more than 75 events. It's set for Sept. 16-19 at the Bonaventure and Biltmore hotels in Los Angeles.

Sponsored jointly by the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA), the four-day convention will begin on Sunday (16) with an opening general session reflecting this year's theme; a minority broadcasters clinic; a daytimers clinic; and radio labs on such topics as consultants, legal advice, production and instant rating book analysis. The first day will be capped with a "Radio Under The Stars" cocktail party.

The panels start Monday (17) with a syndicators/program producers breakfast, followed by a Jayne Kennedy "Radio-Robics" workout. Panels that day include such broadcast areas as management, programming, sales and engineering. A wine and cheese party will follow.

Other highlights are a Tuesday

luncheon with Howard Cosell, and a chance for engineers to tour World Communications. Among the various panels are:

- **Management:** Managing an AM station to success; station acquisition and financing; how to prepare and use a workable radio budget; how to improve your collection; where music listening is going; how to motivate and retain good employees; spotting danger in FCC deregulation; what the future holds for the FCC; SCAs now; an update on AM stereo; legislation of special interest to radio; network executives "talking shop"; the relationship among general manager, program director and sales manager; how to get more out of wire services; the Radio Advertising Bureau's presentation, "The Power Of Sound"; and various management roundtables.

- **Programming:** Discussions by key programmers on top 40; the balance between sales and audience promotions; programming or personality—what leads to a station's success; AM winners in large and small markets; music research; why stations are

changing formats; advice on planning contests; and additional sessions on networks, ratings, music video, non-rated markets, service-oriented promotions, program directors who sell, manager relations, marketing through other media, discussions with industry executives, news, in-house research, programming basics, roundtables and format rooms.

- **Sales:** Why advertisers do and don't use radio; finding new sources of revenue; changing trends in large and small market national business; developing dollars with other stations; selling older and younger demographics; marketing your station to the advertiser; testimonies from successful salespeople; developing successful co-op programs; selling sports; selling special stations; a hypothetical sales meeting; improving collections; the new ratings game; a production lab; audience versus sales promotions (from the sales staff's viewpoint); and additional roundtables.

- **Engineering:** How to cope with 80-90 SCAs now; how to live with AT&T's breakup; a workshop on testing your gear; an FCC overview; engineers' survival under deregulation; finding and qualifying engineers; an AM stereo update; an engineers' rap session; one-on-one with engineering consultants; technical demonstrations of new equipment; and a first-hand view of state-of-the-art newsroom and talk show studios.

CMA Chooses Finalists For B'cast Awards

NASHVILLE—The Country Music Assn. has selected the finalists for its annual Broadcast Personality of the Year award competition. The winners will be announced on the CMA Awards show, which will be telecast live Oct. 8 on the CBS network.

Nominees, chosen by CMA members, are divided into major, medium and small market categories. Nominated in the major market group are Charlie Chase, host of "This Week In Country Music" on WSMV-TV Nashville; Deano Day of KLAC Los Angeles; Ralph Emery, host of The Nashville Network's "Nashville Now" series; Joe Ladd of KIKK-AM-FM Houston; and Nancy Turner of WMAQ Chicago.

Medium market nominees are Jerry Adams of KFDI-AM-FM Wichita, Stan Davis of WWVA Wheeling, W. Va., Lee Shannon of KWKH Shreveport, La., Al Snyder of WTKC Lexington, Ky., and Claude Tomlinson of WIVK Knoxville.

Nominees in the small market category are Kent Crider of WKYQ Paducah, Ky., Ryan Dobry of WTCM-FM Traverse City, Mich., J. Larry James of KHUT Hutchinson, Kan., Curtis King of WKKN Rockford, Ill., and Dan Williams of KEED Eugene, Ore.

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

BILLBOARD RADIO AWARDS 1984 ENTRY FORM

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

CATEGORY ENTERING: (check one only)

_____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____

_____ PROGRAM DIRECTOR OF THE YEAR
 in present position since: mo: _____ yr: _____

_____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____

_____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____

_____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)
 MAJOR 1-30 # _____ market _____
 MEDIUM 31-100 # _____ market _____
 SMALL 101-over # _____ market _____
 (Canadian applicants state market and metro population:
 _____ contemporary hit/ _____ AOR
 _____ adult contemporary _____ MOR/nostalgia
 _____ urban/black _____ miscellaneous
 _____ country _____ (please describe): _____

All entries must be submitted no later than Jan. 1, 1985 to:
 Rollye Bornstein Radio Editor
 Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

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 "Let's Go Crazy," Prince & the Revolution, Warner Bros.	100	100
2 "Drive," Cars, Elektra	92	92
3 "Hard Habit To Break," Chicago, Full Moon/Warner Bros.	53	53
4 "The Lucky One," Laura Branigan, Atlantic	41	41
5 "Cruel Summer," Bananarama, London	40	117
BLACK (94 Stations)		
1 "Breakin' Together," O'Bryan, Capitol	22	34
2 "You Get The Best From Me," Alicia Meyers, MCA	18	37
3 "The Last Time I Made Love," Joyce Kennedy & Jeffrey Osborne, A&M	15	68
4 "Be A Winner," Yarbrough & Peoples, Total Experience	13	61
5 "Dynamite," Jermaine Jackson, Arista	13	49
COUNTRY (125 Stations)		
1 "If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)," Alabama, RCA	63	164
2 "Woman Your Love," Moe Bandy, Columbia	43	99
3 "Knock On Wood," Razy Bailey, MCA	41	82
4 "Rock & Roll Shoes," Ray Charles with B.J. Thomas, Columbia	30	66
5 "I'm Not That Way Anymore," Alabama, RCA	29	73
ADULT CONTEMPORARY (84 Stations)		
1 "Drive," Cars, Elektra	14	15
2 "Turn Around," Neil Diamond, Columbia	14	14
3 "If This Is It," Huey Lewis & the News, Chrysalis	10	28
4 "Ghostbusters," Ray Parker Jr., Arista	6	35
5 "What's Love Got To Do With It," Tina Turner, Capitol	6	21

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Northeast Region

TOP ADD ONS

- THE CARS-Drive (Elektra)
- PRINCE-Let's Go Crazy (Warner Bros.)
- LAURA BRANIGAN-The Lucky One (Atlantic)
- CHICAGO-Hard Habit To Break (Warner Bros.)

WFLY-Albany

- (Peter Clark-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- SPANDAU BALLET-Only When You Leave
- LAURA BRANIGAN-The Lucky One

WGUY-Bangor

- (Jim Randall-P.D.)
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- LAURA BRANIGAN-The Lucky One
- PRINCE-Let's Go Crazy
- DENIECE WILLIAMS-Next Love
- QUEEN-It's A Hard Life
- CHICAGO-Hard Habit To Break
- DRAGON-Rain

WIGY-Bath

- (Scott Robbins-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- JERMAINE JACKSON-Dynamite
- EURYTHMICS-Right By Your Side
- LINDSEY BUCKINGHAM-Go Insane
- SPANDAU BALLET-Only When You Leave
- CHICAGO-Hard Habit To Break
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town

WHTT-Boston

- (Rick Peters-P.D.)
- THE CARS-Drive
- TWISTED SISTER-We're Not Gonna Take It
- PRINCE-Let's Go Crazy
- SAMMY HAGAR-Two Sides Of Love
- BANANARAMA-Cruel Summer

WXKS-Boston

- (Sonny Joe White-P.D.)
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- TYZIK-Jammie In Manhattan
- LINDSEY BUCKINGHAM-Go Insane
- LAURA BRANIGAN-The Lucky One
- CHRIS DE BURGH-High On Emotion
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

WBEN-FM-Buffalo

- (Bob Wood-P.D.)
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer
- SPANDAU BALLET-Only When You Leave
- THE CARS-Drive
- VAN STEPHENSON-What The Big Girls Do

WKBW-Buffalo

- (Sandy Beach-P.D.)
- RONNIE MILSAP-She Loves My Car
- CHICAGO-Hard Habit To Break
- RAY PARKER, JR.-Ghostsbusters
- JAMES INGRAM-She Loves Me (The Best That I Can Be)

WNYS-Buffalo

- (Bill Tod-P.D.)
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- LAURA BRANIGAN-The Lucky One
- VAN STEPHENSON-What The Big Girls Do
- THE CARS-Drive

WTSN-Dover

- (Jim Sebastian-P.D.)
- LAURA BRANIGAN-The Lucky One
- THE POINTER SISTERS-I'm So Excited
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- PRINCE-Let's Go Crazy
- SHEILA E.-The Glamorous Life
- CHRIS DE BURGH-High On Emotion
- NIGHT RANGER-When You Close Your Eyes
- IRENE CARA-You Were Made For Me
- SPANDAU BALLET-Only When You Leave
- SCORPIONS-Still Loving You
- BANANARAMA-Cruel Summer
- SCANDAL-The Warrior
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- QUEEN-It's A Hard Life

WERZ-Exeter

- (Jack O'Brien-P.D.)
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- BONNIE TYLER-Here She Comes
- DENIECE WILLIAMS-Next Love
- LAURA BRANIGAN-The Lucky One
- BILLY SATELLITE-Satisfy Me
- VAN STEPHENSON-What The Big Girls Do
- DRAGON-Rain
- DIFFORD & TILBROOK-Parting Should Be Painless

WTIC-FM-Hartford

- (Mike West-P.D.)
- THE CARS-Drive
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- LINDSEY BUCKINGHAM-Go Insane

WFEA-Manchester

- (Rick Ryder-P.D.)
- THE CARS-Drive
- CHICAGO-Hard Habit To Break

KC-101 (WKCI)-New Haven

- (Stef Nybak-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- LINDSEY BUCKINGHAM-Go Insane
- SHEILA E.-The Glamorous Life

WJBQ-Portland

- (Brian Phoenix-P.D.)
- THE CARS-Drive
- ROD STEWART-Infatuation
- DIFFORD & TILBROOK-Parting Should Be Painless

- QUEEN-It's A Hard Life
- LAURA BRANIGAN-The Lucky One
- PRINCE-Let's Go Crazy
- THE POINTER SISTERS-I'm So Excited
- DRAGON-Rain
- PAMELA STANLEY-Come Out Of Hiding

WPRO-FM-Providence

- (Tom Cuddy-P.D.)
- PRINCE-When Doves Cry
- PRINCE-Let's Go Crazy
- LAURA BRANIGAN-The Lucky One
- EURYTHMICS-Right By Your Side
- THE CARS-Drive
- SHEILA E.-The Glamorous Life

WMJQ-Rochester

- (Jay Stevens-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- SAMMY HAGAR-Two Sides Of Love
- SCORPIONS-Still Loving You
- CHRIS DE BURGH-High On Emotion
- EURYTHMICS-Right By Your Side
- TWISTED SISTER-We're Not Gonna Take It

WPXY-FM-Rochester

- (Tom Mitchell-P.D.)
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- LAURA BRANIGAN-The Lucky One
- CHICAGO-Hard Habit To Break
- VAN STEPHENSON-What The Big Girls Do

WRCK-Utica

- (Jim Rietz-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- VAN STEPHENSON-What The Big Girls Do
- BILLY SATELLITE-Satisfy Me
- HOWARD JONES-Pearl In The Show
- BUS BOYS-Cleaning Up The Town
- CHICAGO-Hard Habit To Break

Mid-Atlantic Region

TOP ADD ONS

- PRINCE-Let's Go Crazy (Warner Bros.)
- TWISTED SISTER-We're Not Gonna Take It (Atlantic)
- THE CARS-Drive (Elektra)
- SPANDAU BALLET-Only When You Leave (Chrysalis)

WFBG-Altoona

- (Tony Booth-P.D.)
- SPANDAU BALLET-Only When You Leave
- THE CARS-Drive
- BUS BOYS-Cleaning Up The Town
- PRINCE-Let's Go Crazy

WJLK-FM-Asbury Park

- (Dennis O'Mara-P.D.)
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- SPANDAU BALLET-Only When You Leave
- QUEEN-It's A Hard Life
- THE POINTER SISTERS-I'm So Excited
- LISA LEE-I'm Taken By You

B-104 (WBSB)-Baltimore

- (Steve Kingston-P.D.)
- PRINCE-Let's Go Crazy
- PETER WOLF-Lights Out
- NIGHT RANGER-When You Close Your Eyes

WMAR-FM-Baltimore

- (Ralph Wimmer-P.D.)
- PRINCE-Let's Go Crazy
- NIGHT RANGER-When You Close Your Eyes
- RICK JAMES-17
- SPANDAU BALLET-Only When You Leave

WOMP-FM-Bellaire

- (Dwayne Bonds-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- SAMMY HAGAR-Two Sides Of Love
- BANANARAMA-Cruel Summer
- SHEILA E.-The Glamorous Life
- CHICAGO-Hard Habit To Break
- SPANDAU BALLET-Only When You Leave
- SCANDAL-The Warrior

WVSR-Charleston

- (Chris Bailey-P.D.)
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- THE CARS-Drive
- TWISTED SISTER-We're Not Gonna Take It
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- LAURA BRANIGAN-The Lucky One

WKEE-FM-Huntington

- (Steve Hayes-P.D.)
- THE CARS-Drive
- LAURA BRANIGAN-The Lucky One
- CHICAGO-Hard Habit To Break
- PRINCE-Let's Go Crazy

WBLI-Long Island

- (Bill Terry-P.D.)
- RICK JAMES-17
- FACE TO FACE-10-9-8
- EURYTHMICS-Who's That Girl?

WPLJ-New York

- (Larry Berger-P.D.)
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- HUEY LEWIS AND THE NEWS-It This Is It

Z-100 (WHTZ)-New York

- (Scott Shannon-P.D.)
- SCANDAL-The Warrior
- PRINCE-Let's Go Crazy
- TWISTED SISTER-We're Not Gonna Take It

WKTU-New York City

- (Carlos DeJesus-P.D.)
- THE BROTHERS JOHNSON-You Keep Me Coming Back
- ROD STEWART-Infatuation
- MYUME-You, Me And He

Based on station playlists through Tuesday (7/23/84)

TOP ADD ONS -NATIONAL

PRINCE-Let's Go Crazy (Warner Bros.)
THE CARS-Drive (Elektra)
LAURA BRANIGAN-The Lucky One (Atlantic)
BANANARAMA-Cruel Summer (London)

- TEMPER-No Favors
- EVELYN THOMAS-High Energy
- L'AMOUR-Let's Make Love Tonight

WKHI-Ocean City

- (Jack Giffen-P.D.)
- LINDSEY BUCKINGHAM-Go Insane
- SAMMY HAGAR-Two Sides Of Love
- INXS-I Send A Message
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- BUS BOYS-Cleaning Up The Town
- LAURA BRANIGAN-The Lucky One
- BONNIE TYLER-Here She Comes

WCAU-FM-Philadelphia

- (Scott Walker-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
- SPANDAU BALLET-Only When You Leave
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- THE POINTER SISTERS-I'm So Excited
- PRINCE-Let's Go Crazy
- LAURA BRANIGAN-The Lucky One
- VAN STEPHENSON-What The Big Girls Do
- LINDSEY BUCKINGHAM-Go Insane

WUSL-Philadelphia

- (Jeff Wyatt-P.D.)
- BAR-KAYS-Dirty Dancer
- DENIECE WILLIAMS-Next Love
- DEELE-Surrender
- JAY NOVELLE-If This Ain't Love
- KLEEEER-Intimate Connection

B-94 (WBZZ)-Pittsburgh

- (Guy Zapoleon-P.D.)
- SCANDAL-The Warrior
- PRINCE-Let's Go Crazy
- THE POINTER SISTERS-I'm So Excited
- THE CARS-Drive

WPST-Trenton

- (Tom Taylor-P.D.)
- CHICAGO-Hard Habit To Break
- THE CARS-Drive
- RICK JAMES-17
- PRINCE-Let's Go Crazy
- LAURA BRANIGAN-The Lucky One

Q-107 (WRQX)-Washington

- (Alan Burns-P.D.)
- DAN HARTMAN-I Can Dream About You
- EDDY GRANT-Romancing The Stone

WASH-Washington D.C.

- (Bill Tanner-P.D.)
- KENNY LOGGINS-I'm Free (Heaven Helps The Man)

WILK-Wilkes Barre

- (Frank Warren-P.D.)
- LIONEL RICHIE-Stuck On You
- RATT-Round And Round
- ROD STEWART-Infatuation
- ROBIN GIBB-Boys Do Fall In Love
- COYOTE SISTERS-Straight From The Heart (Into Your Life)
- THE S.O.S. BAND-Just The Way You Like It
- ANDY FRASER-Fine, Fine Line
- THE POINTER SISTERS-I'm So Excited
- BILLY SATELLITE-Satisfy Me
- MENA-At The Movies

WKRZ-FM-Wilkes-Barre

- (Jim Rising-P.D.)
- PRINCE-Let's Go Crazy
- CYNDI LAUPER-She Bop
- BUS BOYS-Cleaning Up The Town
- QUIET RIOT-Mama, Weer All Crazy Now
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave

Q-106 (WQXA)-York

- (Mark McKenzie-P.D.)
- BANANARAMA-Cruel Summer
- EURYTHMICS-Right By Your Side
- NIGHT RANGER-When You Close Your Eyes

WYCR-York

- (Mark Richards-P.D.)
- CYNDI LAUPER-She Bop
- HUEY LEWIS AND THE NEWS-It This Is It
- SLADE-My, Oh My
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- TWISTED SISTER-We're Not Gonna Take It

Southeast Region

TOP ADD ONS

- PRINCE-Let's Go Crazy (Warner Bros.)
- LAURA BRANIGAN-The Lucky One (Atlantic)
- THE CARS-Drive (Elektra)
- EVELYN THOMAS-High Energy (TSR)

WANS-FM-Anderson/Greenville

- (Bill McCown-P.D.)
- JERMAINE JACKSON-Dynamite
- RICK JAMES-17
- EURYTHMICS-Right By Your Side
- NIGHT RANGER-When You Close Your Eyes
- GENESIS-Taking It All Too Hard
- SLADE-My, Oh My
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- CHRIS DE BURGH-High On Emotion
- LAURA BRANIGAN-The Lucky One
- BONNIE TYLER-Here She Comes

WISE-Asheville

- (John Stevens-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town

WZAT-Savannah

- (Ray Williams-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town

Q-105 (WRBQ)-Tampa

- (Masen Dixon-P.D.)
- HUEY LEWIS AND THE NEWS-It This Is It
- TWISTED SISTER-We're Not Gonna Take It
- PRINCE-Let's Go Crazy

WSEZ-Winston-Salem

- (Bob Mahoney-P.D.)
- SERGIO MENDES-Alibis
- JOHN WAITE-Missing You

North Central Region

TOP ADD ONS

- PRINCE-Let's Go Crazy (Warner Bros.)
- THE CARS-Drive (Elektra)
- TWISTED SISTER-We're Not Gonna Take It (Atlantic)
- THE POINTER SISTERS-I'm So Excited (Warner Bros.)

WKDD-Akron

- (Nick Anthony-P.D.)
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- THE POINTER SISTERS-I'm So Excited
- TWISTED SISTER-We're Not Gonna Take It

WBWB-Bloomington

- (Bob Leonard-P.D.)
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave
- BANANARAMA-Cruel Summer
- RICK JAMES-17

WCIL-FM-Carbondale

- (Tony Waitekus-P.D.)
- GRANDMASTER MELLE MEL AND THE FURIOUS FIVE-Beat Street
- HUEY LEWIS AND THE NEWS-It This Is It
- PRINCE-Let's Go Crazy
- CAROL LYNN TOWNES-99 1/2
- JOHN WAITE-Missing You

B-96 (WBBM-FM)-Chicago

- (Buddy Scott-P.D.)
- BRUCE SPRINGSTEEN-Cover Me
- BANANARAMA-Cruel Summer
- SAMMY HAGAR-Two Sides Of Love
- JOHN WAITE-Missing You
- TWISTED SISTER-We're Not Gonna Take It
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- CHRIS DE BURGH-High On Emotion

WGCI-FM-Chicago

- (Gram Armstrong-P.D.)
- JERMAINE JACKSON-Dynamite
- LILLO-Your Love's Got A Hold On Me
- PATTI AUSTIN-Shoot The Moon
- PATRICE RUSHEN-Gotta Find It
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- TINA TURNER-I Can't Stand The Rain

WLS-AM/FM-Chicago

- (Dave Denver-P.D.)
- THE CARS-Drive
- VAN HALEN-Panama

Q-102 (WKRR)-Cincinnati

- (Jim Fox-P.D.)
- VAN HALEN-Panama
- CHRIS DE BURGH-High On Emotion

FM-108 (WDMT)-Cleveland

- (Jeffrey B. Kelly-P.D.)
- DAN HARTMAN-I Can Dream About You
- FRESH BAND-Come Back Lover
- GRIFFIN-Throw Down
- O'BRYAN-Breaking Together
- THE ALEEMS-Release Yourself
- SYARBROUGH AND PEOPLES-Be A Winner

WGCL-Cleveland

- (Bob Travis-P.D.)
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- RICK JAMES-17
- CHRIS DE BURGH-High On Emotion
- LAURA BRANIGAN-The Lucky One

92-X (WXGT)-Columbus

- (Adam Cook-P.D.)
- JOHN WAITE-Missing You
- TINA TURNER-What's Love Got To Do With It
- PRINCE-Let's Go Crazy
- BANANARAMA-Cruel Summer
- SPANDAU BALLET-Only When You Leave

WNCI-Columbus

- (Harry Valentine-P.D.)
- ROD STEWART-Infatuation
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- HUEY LEWIS AND THE NEWS-It This Is It
- GLENN FREY-Sexy Girl
- STEVE PERRY-She's Mine

WDRQ-Detroit

- (Tony Gray-P.D.)
- JERMAINE JACKSON-Dynamite
- DEELE-Surrender
- ALICIA MYERS-You Get The Best From Me
- HERBIE HANCOCK-Hardrock
- MIDWAY-Set It Out

WHYT-Detroit

- (Gary Berkowitz-P.D.)
- PRINCE-Let's Go Crazy
- BANANARAMA-Cruel Summer
- THE CARS-Drive
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

WZPL-Indianapolis

- (Gary Hoffman-P.D.)
- LAURA BRANIGAN-The Lucky One

- SPANDAU BALLET-Only When You Leave
- LINDSEY BUCKINGHAM-Go Insane
- THE POINTER SISTERS-I'm So Excited
- PRINCE-Let's Go Crazy
- MADONNA-Borderline
- TINA TURNER-What's Love Got To Do With It

WVIC-FM-Lansing

- (Bill Martin-P.D.)
- THE CARS-Drive
- BILLY JOEL-Love A Tender Moment Alone
- EURYTHMICS-Right By Your Side
- FACE TO FACE-10-9-8
- SPANDAU BALLET-Only When You Leave
- PRINCE-Let's Go Crazy

WZEE-Madison

- (Jonathan Little-P.D.)
- BILLY JOEL-Love A Tender Moment Alone
- TWISTED SISTER-We're Not Gonna Take It
- PRINCE-Let's Go Crazy
- JERMAINE JACKSON-Dynamite
- LINDSEY BUCKINGHAM-Go Insane

WKTI-Milwaukee

- (Dallas Cole-P.D.)
- PRINCE-Let's Go Crazy
- THE POINTER SISTERS-I'm So Excited
- TWISTED SISTER-We're Not Gonna Take It

WZUU-FM-Milwaukee

- (Cat Michaels-P.D.)
- OLLIE & JERRY-Breakin'...There's No Stopping Us
- JOHN WAITE-Missing You
- PRINCE-Let's Go Crazy

KZ-93 (WKZW)-Peoria

- (Keith Edwards-P.D.)
- THE CARS-Drive
- JOHN WAITE-Missing You
- COREY HART-Sunglasses At Night

WRKR-FM-Racine

- (Pat Martin-P.D.)
- SPANDAU BALLET-Only When You Leave
- PRINCE-L

Billboard Singles Radio Action

Based on station playlists through Tuesday (7/23/84)

Playlist Top Add Ons

Continued from page 15

KRNA-Iowa City

- (Bart Geynsler-P.D.)
- SPANDAU BALLET-Only When You Leave
- BANANARAMA-Cruel Summer
- LAURA BRANIGAN-The Lucky One
- JOE JACKSON-Happy Ending
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- BUS BOYS-Cleaning Up The Town

KDWB-FM-Minneapolis

- (Dave Anthony-P.D.)
- BANANARAMA-Cruel Summer
- PRINCE-Let's Go Crazy
- HUEY LEWIS AND THE NEWS-If This Is It
- NIGHT RANGER-When You Close Your Eyes

WL0L-Minneapolis

- (Tac Hammer-P.D.)
- PRINCE-Let's Go Crazy
- SLADE-My, Oh My
- JERMAINE JACKSON-Dynamite
- VAN HALEN-Panama
- GLENN FREY-Sexy Girl

KJ-103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- PRINCE-Let's Go Crazy
- BANANARAMA-Cruel Summer
- THE CARS-Drive
- EURYTHMICS-Right By Your Side
- SAMMY HAGAR-Two Sides Of Love
- SPANDAU BALLET-Only When You Leave

KQKQ-Omaha

- (Jerry Dean-P.D.)
- BANANARAMA-Cruel Summer
- THE CARS-Drive

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- SPANDAU BALLET-Only When You Leave
- BANANARAMA-Cruel Summer

KHTR-St. Louis

- (Bob Garrett-P.D.)
- BILLY JOEL-Leave A Tender Moment Alone
- TWISTED SISTER-We're Not Gonna Take It
- BILLY JOEL-The Longest Time
- TINA TURNER-What's Love Got To Do With It
- EURYTHMICS-Right By Your Side
- NIGHT RANGER-When You Close Your Eyes

V-100 (KDVV)-Topeka

- (Tany Stewart-P.D.)
- PRINCE-Let's Go Crazy
- TWISTED SISTER-We're Not Gonna Take It
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- LINDSEY BUCKINGHAM-Go Insane
- BANANARAMA-Cruel Summer

KRAV-Tulsa

- (Nick Allan West-P.D.)
- NEIL DIAMOND-Turn Around
- HUEY LEWIS AND THE NEWS-If This Is It
- BRUCE SPRINGSTEEN-Dancing In The Dark

KFMW-Waterloo

- (Mark Potter-P.D.)
- PRINCE-Let's Go Crazy
- SPANDAU BALLET-Only When You Leave
- CHICAGO-Hard Habit To Break
- THE CARS-Drive
- BANANARAMA-Cruel Summer
- LINDSEY BUCKINGHAM-Go Insane

KEYN-Wichita

- (Ron Eric Taylor-P.D.)
- PEABO BRYSON-If Ever You're In My Arms Again
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- LAURA BRANIGAN-The Lucky One
- TWISTED SISTER-We're Not Gonna Take It
- THE CARS-Drive

Southwest Region

TOP ADD ONS

- PRINCE-Let's Go Crazy (Warner Bros.)
- THE CARS-Drive (Elektra)
- CHICAGO-Hard Habit To Break (Warner Bros.)
- BANANARAMA-Cruel Summer (London)

KHFI-Austin

- (Roger Garrett-P.D.)
- THE CARS-Drive
- NIGHT RANGER-When You Close Your Eyes
- LINDSEY BUCKINGHAM-Go Insane
- SCANDAL-The Warrior
- BANANARAMA-Cruel Summer
- SAMMY HAGAR-Two Sides Of Love

WQID-Biloxi

- (Mickey Couffer-P.D.)
- CHICAGO-Hard Habit To Break
- SPANDAU BALLET-Only When You Leave
- SAMMY HAGAR-Two Sides Of Love
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

WKXX-Birmingham

- (Kevin McCarthy-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave
- LAURA BRANIGAN-The Lucky One
- CHICAGO-Hard Habit To Break

KITE-Corpus Christi

- (Ron Chase-P.D.)
- JOHN WAITE-Missing You
- THE GO GO'S-Turn To You
- NIGHT RANGER-When You Close Your Eyes
- SLADE-My, Oh My
- EURYTHMICS-Right By Your Side

KAFM-Dallas

- (John Shomby-P.D.)
- PRINCE-Let's Go Crazy
- SAMMY HAGAR-Two Sides Of Love
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer
- THE CARS-Drive

KAMZ-EI Paso

- (Bob West-P.D.)
- PRINCE-Let's Go Crazy
- THE S.D.S. BAND-Just The Way You Like It
- LAURA BRANIGAN-The Lucky One
- JERMAINE JACKSON & PIA ZADORA-When The Rain Begins To Fall

KSET-FM-EI Paso

- (Cat Simon-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- THE CARS-Drive
- RICK JAMES-17
- JOE JACKSON-Happy Ending
- LINDSEY BUCKINGHAM-Go Insane

KISR-Fort Smith

- (Rick Hayes-P.D.)
- THE CARS-Drive
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- QUIET RIOT-Mama, Weer All Crazee Now
- VAN STEPHENSON-What The Big Girls Do

Q-104 (WQEN)-Gadsden

- (Roger Gaither-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- LINDSEY BUCKINGHAM-Go Insane
- JERMAINE JACKSON & PIA ZADORA-When The Rain Begins To Fall

KILE-Galveston

- (Dave Parks-P.D.)
- BANANARAMA-Cruel Summer

- SPANDAU BALLET-Only When You Leave
- CHICAGO-Hard Habit To Break
- QUEEN-It's A Hard Life
- JERMAINE JACKSON-Dynamite
- HUEY LEWIS AND THE NEWS-If This Is It
- CYNDI LAUPER-She Bop
- LAURA BRANIGAN-The Lucky One

93-FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- SCANDAL-The Warrior
- JOHN WAITE-Missing You
- PETER WOLF-Lights Out
- JERMAINE JACKSON-Dynamite
- CHRIS DE BURGH-High On Emotion
- ANDY FRASER-Fine, Fine Line
- PRINCE-Let's Go Crazy

WTYX-Jackson

- (Jim Chick-P.D.)
- BANANARAMA-Cruel Summer
- JOHN WAITE-Missing You
- SCANDAL-The Warrior
- THE CARS-Drive

KKYK-Little Rock

- (Ron White-P.D.)
- JOHN WAITE-Missing You
- SERGIO MENDES-Alibis

KBFM-McAllen/Brownsville

- (Russ Williams-P.D.)
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- TWISTED SISTER-We're Not Gonna Take It
- LINDSEY BUCKINGHAM-Go Insane
- BUS BOYS-Cleaning Up The Town
- EURYTHMICS-Right By Your Side
- SHEILA E.-The Glamorous Life
- BANANARAMA-Cruel Summer
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- QUEEN-It's A Hard Life
- CHRIS DE BURGH-High On Emotion
- NIGHT RANGER-When You Close Your Eyes

FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- CHICAGO-Hard Habit To Break
- SLADE-My, Oh My

Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- THE CARS-Drive
- CYNDI LAUPER-She Bop
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- VAN STEPHENSON-What The Big Girls Do
- LAURA BRANIGAN-The Lucky One

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- COREY HART-Sunglasses At Night
- JOHN WAITE-Missing You
- JERMAINE JACKSON-Dynamite
- PETER WOLF-Lights Out
- HUEY LEWIS AND THE NEWS-If This Is It
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- RICK JAMES-17
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer

WHYY-FM-Montgomery

- (Mark St. John-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- LAURA BRANIGAN-The Lucky One
- TWISTED SISTER-We're Not Gonna Take It
- RONNIE MILSAP-She Loves My Car
- RICK JAMES-17

KX-104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- PRINCE-Let's Go Crazy
- TWISTED SISTER-We're Not Gonna Take It
- LINDSEY BUCKINGHAM-Go Insane
- JERMAINE JACKSON & PIA ZADORA-When The Rain Begins To Fall

B-97 (WEZB)-New Orleans

- (Kris D'Kelly-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave
- EURYTHMICS-Right By Your Side
- CHICAGO-Hard Habit To Break

- BILLY SQUIER-Rock Me Tonight
- LAURA BRANIGAN-The Lucky One
- CHICAGO-Hard Habit To Break

WTIX-New Orleans

- (Bruce Kramer-P.D.)
- COYOTE SISTERS-Straight From The Heart (Into Your Life)
- GLENN FREY-Sexy Girl

KITY-San Antonio

- (Kid Curry-P.D.)
- JOHN WAITE-Missing You
- LINDSEY BUCKINGHAM-Go Insane
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer
- JOE JACKSON-Happy Ending
- OLLIE & JERRY-Breakin'...There's No Stopping Us

Pacific Southwest Region

TOP ADD ONS

- PRINCE-Let's Go Crazy (Warner Bros.)
- THE CARS-Drive (Elektra)
- LAURA BRANIGAN-The Lucky One (Atlantic)
- SPANDAU BALLET-Only When You Leave (Chrysalis)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- JOHN WAITE-Missing You
- SCANDAL-The Warrior
- PRINCE-Let's Go Crazy
- PEABO BRYSON-If Ever You're In My Arms Again

KOAQ-Denver

- PRINCE-Let's Go Crazy
- LAURA BRANIGAN-The Lucky One
- LINDSEY BUCKINGHAM-Go Insane
- SPANDAU BALLET-Only When You Leave
- CHRIS DE BURGH-High On Emotion

KLUC-Las Vegas

- (Bill Kelly-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- TWISTED SISTER-We're Not Gonna Take It

KIIS-FM-Los Angeles

- (Gerry DeFrancesco-P.D.)
- LAURA BRANIGAN-The Lucky One
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- RANDY NEWMAN-I Love L.A.

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- PRINCE-Let's Go Crazy
- NIGHT RANGER-When You Close Your Eyes
- LAURA BRANIGAN-The Lucky One

KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- THE CARS-Drive

KZZP-FM-Phoenix

- (Charlie Quinn-P.D.)
- SERGIO MENDES-Alibis
- BANANARAMA-Cruel Summer
- EURYTHMICS-Right By Your Side

KDZA-Pueblo

- (Rip Avina-P.D.)
- THE CARS-Drive
- PRINCE-Let's Go Crazy
- VAN STEPHENSON-What The Big Girls Do
- QUIET RIOT-Mama, Weer All Crazee Now

KRSP-AM-Salt Lake City

- (Steve Carlson-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave
- EURYTHMICS-Right By Your Side
- CHICAGO-Hard Habit To Break

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- PRINCE-Let's Go Crazy
- GLENN FREY-Sexy Girl
- SHEILA E.-The Glamorous Life
- JULIO IGLESIAS AND DIANA ROSS-All Of You

KSLY-FM-San Luis Obispo

- (Joe Collins-P.D.)
- PRINCE-Let's Go Crazy
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- LAURA BRANIGAN-The Lucky One
- TWISTED SISTER-We're Not Gonna Take It
- CHICAGO-Hard Habit To Break
- QUIET RIOT-Mama, Weer All Crazee Now
- THE CARS-Drive

KIST-Santa Barbara

- (Dick Williams-P.D.)
- EURYTHMICS-Right By Your Side
- CYNDI LAUPER-She Bop
- PRINCE-Let's Go Crazy
- TWISTED SISTER-We're Not Gonna Take It
- LAURA BRANIGAN-The Lucky One
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- SPANDAU BALLET-Only When You Leave

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave
- PRINCE-Let's Go Crazy
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- THE POINTER SISTERS-I'm So Excited
- VAN STEPHENSON-What The Big Girls Do

KRQQ-Tucson

- (Kelly Norris-P.D.)
- TINA TURNER-What's Love Got To Do With It
- LINDSEY BUCKINGHAM-Go Insane
- THE CARS-Drive
- SPANDAU BALLET-Only When You Leave
- PRINCE-Let's Go Crazy
- BANANARAMA-Cruel Summer

KTKT-Tucson

- (Bobby Rivers-P.D.)
- SERGIO MENDES-Alibis
- PRINCE-Let's Go Crazy
- SPANDAU BALLET-Only When You Leave
- LINDSEY BUCKINGHAM-Go Insane
- CHICAGO-Hard Habit To Break

Pacific Northwest Region

TOP ADD ONS

- PRINCE-Let's Go Crazy (Warner Bros.)
- THE CARS-Drive (Elektra)
- NIGHT RANGER-When You Close Your Eyes (MCA)
- BANANARAMA-Cruel Summer (London)

KYYA-Billings

- (Jack Bell-P.D.)
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer
- PRINCE-Let's Go Crazy
- THE CARS-Drive

KCDQ-Bozeman

- (Chad Parrish-P.D.)
- PRINCE-Let's Go Crazy
- CHICAGO-Hard Habit To Break
- VAN STEPHENSON-What The Big Girls Do
- THE CARS-Drive

KTRS-Casper

- (Bill Cody-P.D.)
- EURYTHMICS-Right By Your Side
- NIGHT RANGER-When You Close Your Eyes
- SHEILA E.-The Glamorous Life
- JOE JACKSON-Happy Ending
- THE CARS-Drive

- SPANDAU BALLET-Only When You Leave
- CHICAGO-Hard Habit To Break
- LAURA BRANIGAN-The Lucky One
- GENESIS-Taking It All Too Hard

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- PRINCE-Let's Go Crazy
- EURYTHMICS-Right By Your Side
- THE CARS-Drive
- BILLY JOEL-Leave A Tender Moment Alone
- RATT-Round And Round

KOZE-FM-Lewiston

- (Jay McCall-P.D.)
- PRINCE-Let's Go Crazy
- THE CARS-Drive
- CHICAGO-Hard Habit To Break
- LAURA BRANIGAN-The Lucky One
- TWISTED SISTER-We're Not Gonna Take It
- BONNIE TYLER-Here She Comes

KOSO-Modesto

- (Stan Maine-P.D.)
- IRENE CARA-You Were Made For Me
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- RONNIE MILSAP-She Loves My Car

KMJK-Portland

- (Jon Barry-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- CHICAGO-Hard Habit To Break
- THE CARS-Drive
- PRINCE-Let's Go Crazy

KSFM-Sacramento

- (Rick Gillette-P.D.)
- JERMAINE JACKSON & PIA ZADORA-When The Rain Begins To Fall
- THE CARS-Drive
- BUS BOYS-Cleaning Up The Town
- PRINCE-Let's Go Crazy

KWOD-Sacramento

- (Tom Chase-P.D.)
- PEABO BRYSON-If Ever You're In My Arms Again
- EURYTHMICS-Right By Your Side
- THE POINTER SISTERS-I'm So Excited
- JERMAINE JACKSON-Dynamite
- BANANARAMA-Cruel Summer
- PRINCE-Let's Go Crazy

KSKD-FM-Salem

- (Len E. Mitchell-P.D.)
- BUS BOYS-Cleaning Up The Town
- CHICAGO-Hard Habit To Break
- PRINCE-Let's Go Crazy
- TWISTED SISTER-We're Not Gonna Take It
- LAURA BRANIGAN-The Lucky One
- VAN STEPHENSON-What The Big Girls Do
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town

KITS-San Francisco

- (Bob Garrett-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- JERMAINE JACKSON-Dynamite
- CYNDI LAUPER-She Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- GRANDMASTER MELLE MEL AND THE FURIOUS FIVE-Beat Street

KPLZ-FM-Seattle

- (Jeff King-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
- PRINCE-Let's Go Crazy
- SOUTHSIDE JOHNNY-New Rodeo

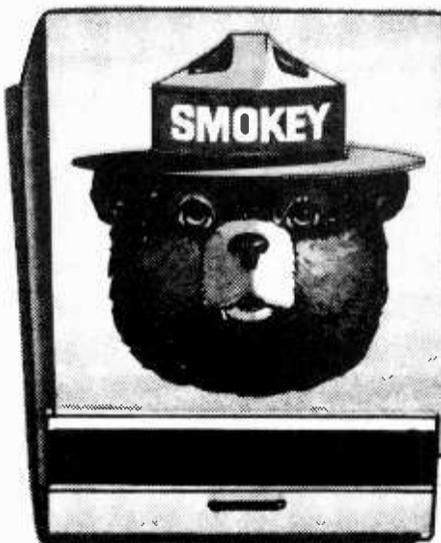
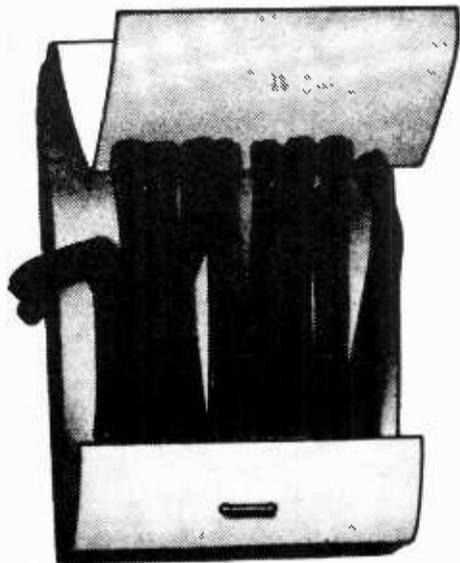
KUBE-Seattle

- (Bob Case-P.D.)
- PRINCE-Let's Go Crazy
- BANANARAMA-Cruel Summer
- NIGHT RANGER-When You Close Your Eyes
- THE CARS-Drive
- SLADE-My, Oh My

KNBQ-Tacoma

- (Sean Lynch-P.D.)
- PRINCE-Let's Go Crazy
- BANANARAMA-Cruel Summer
- GENESIS-Taking It All Too Hard
- SPANDAU BALLET-Only When You Leave
- THE POINTER SISTERS-I'm So Excited

AUGUST 4, 1984, BILLBOARD



SPECIAL REPORT

Loew's L'Enfant Plaza Hotel
Washington, D.C.



Billboard's Radio Programming Conference report was coordinated by radio editor Rollye Bornstein, and written by Thomas K. Arnold, Kim Freeman and Bill Holland. Photos: Molly Roberts. Conference manager: Kris Sofley. The conference was held July 5-7 at Loew's L'Enfant Plaza Hotel, Washington.

Futurist Looks Ahead; Veterans Look Back



BATTERIES NOT INCLUDED—Clockwise from left are panelists Dr. Arthur Harkins of Anticipatory Sciences Inc., KOA Denver's Jim Hawthorne, Joey Reynolds, WCAO Baltimore's Johnny Dark and ABC Radio's Rick Sklar.



Two opposing views of radio—one advocating preparation for the future, the other stressing the need to learn from the past—provided the theme for "Batteries Not Included: Exploring Radio's Past & Future," the opening session of the Billboard Radio Programming Convention.

Futurist Dr. Arthur Harkins spoke of the growing competition radio stations will face in the coming years from such marvels of technology as satellites, computers, infra-red and laser transmissions, and cellular mobile radios.

"Cellular mobile radios make it possible today for human beings to become radio stations as individuals," said Harkins, president of the Anticipatory Sciences Inc. research group and associate professor of education and sociology at the Univ. of Minnesota in Minneapolis.

"At the rate computer technology is growing, it should be possible, within five years, to create artificial intelligence, so that radio stations, like certain cruise missiles capable of finding their target, can operate without any human involvement.

"Already, there are 15 or 16 satellites up there, and by 1988 there will be 40—and still, all the satellite dishes won't be operating to capacity. What all this means is that in the very near future, there will be thousands of alternatives for people to listen to. And the question becomes: What will happen to the local market?"

Other factors that Harkins said will help bring about what he called "a virtually infinite number of ways in which to communicate" are the refinement of tiny micro-chips that may one day be used to store individual "libraries" of personal human experiences; slow scan video radios; flat screen color radios; burst and text transmissions; electronic mail, and pencil beam satellites, among others.

The uncertainty of the effect of this "opening up" of society, Harkins said, precluded him from offering specific solutions to those currently in the broadcasting industry.

"But all of these things should be looked upon as opportunities," he maintained. "They don't look like opportunities, because they threaten our existence. But the bottom line is that our society is becoming increasingly information-rich, and we're part

of it. And the one thing we do know is that our business is going to change, although nobody knows exactly where it's going."

Taking a look in the opposite direction were a panel of four radio veterans from the '50s and '60s: Johnny Dark (best known for his days with WEAM Washington), Jim Hawthorne (KFWB Los Angeles), Joey Reynolds (WKBW Buffalo) and Rick Sklar (WABC New York).

Instead of merely reminiscing about radio's "good old days" or calling for a resurrection of the Golden Age sounds, the panelists took the more moderate approach of advocating the integration of past principles with modern technologies and other industry advancements.

"I look at ratings books and I don't see the big shares from the past," said Sklar, who is now vice president of ABC Radio. "And I begin to wonder if we haven't lost sight of the fact that we are in show business. We do so much research, we lose sight of our basic function, which is to entertain."

Dark, who spent 31 years in the business and is still the program director and an air personality at WCAO Baltimore, agreed. "Back then, you didn't need the voice, you just had to be able to communicate with people," he said. "And people who can communicate with their audience sound like they're having fun on the radio."

Accordingly, while recognizing the value of technological advancements, the four panelists suggested that a more "human" approach to broadcasting is very much needed.

"In the old days, personalities carried the station," said Hawthorne, currently program operations manager of Denver's KOA. "You would select people and train them to become personalities, and that shows a willingness to take risks—something else you don't find that often nowadays."

"Personalities are the key," added Sklar. "Computers might be able to create a tv anchorperson, but that's not real, and I don't think we're going to see it. Human beings are infinitely more complex than computers; humans are emotional, and you just can't get that from a computer, no matter how advanced it is."

What's Next For Top 40 Stations?



WHAT DO YOU DO NOW—Clockwise from left are panelists Steve Rivers of Q-105 (WRBQ) Tampa, WHTT Boston's Rick Peters, KPKE Denver's Eric Stenberg, WCAU-FM Philadelphia's Scott Walker, Chrysalis Records' Daniel Glass, WHTZ New York's Scott Shannon and moderator Tom Shovan of Hitmakers.



"CHR radio, top 40, 'Hot Hits'—whatever you want to call it—is currently a teen-based format, and I think a lot of people are wondering, 'Where does it go from here?'," said moderator Tom Shovan, vice president and general manager of industry tip sheet Hitmakers. "The stations do very well in teens, but it's important for them to get adult numbers as well, particularly in the morning dayparts."

Achieving that goal, Shovan and the session's six panelists agreed, pretty much depends on what steps a program director

takes after his initial entry into the market, which frequently consists of little more than cranking out the hits, non-stop.

"Anyone can come into a market like that and get a 3 or 4 share," said panelist Daniel Glass, national director of promotion for Chrysalis Records. "I think expansion comes with an awareness of the market and what its needs are."

For example, Glass said, a top 40 station coming into a market with a very powerful club scene might tie in a series of promotions with the area's hottest nightclubs. Or, if an AOR station traditionally hosts personal appearances by best-selling artists, "scoop them," Glass advised.

"You want to be hip, because people are going to want to listen to the station that knows what's happening," Glass said. "That's the way to really expand."

Other panelists offered other methods of expanding listenership, although all agreed with Glass' main contention, that awareness of your market is the starting point in every instance.

Program director Rick Peters of Boston's WHTT concurred that a good "street feel" is of vital importance. "When we first came into the market we cranked out the hits and made ourselves the tightest station in the market," Peters said. "And it was like a firestone: We couldn't stop it, and the competition didn't know what to do with it."

Now, Peters said, comes phase two: adding substance to retain the momentum. "It's become, 'What else do we do to continue being successful? How good is our street feel, and what kind of personalities do we have?'"

Steve Rivers, program director of Tampa Bay's Q105 (WRBQ), agreed. "We're tremendously involved with the community," he said. "We entertain people, but we touch them as well. If you listen to us, 90% of what you hear will be local. And if anybody in the community gets out of line, we talk about them on the air, and people like that."

"We say what people are thinking," added Scott Shannon, formerly PD of Q105, who now heads New York's WHTZ (Z-100), perhaps the most outrageous of the new breed of top 40 outlets. And a listen to his station does, indeed, reveal plenty of that, from jabs at a tv talk show host to disparaging, yet humorous, remarks about one of the town's daily newspapers.

(Continued on page 22)

While top 40's dramatic rebirth after 10 years in the ratings cellar has turned more than a few heads in the radio industry, equally of note is the fact that its comeback is largely due to teen listeners.

And while top 40 programmers around the country may rejoice in their sudden glory, they must also realize that to achieve staying power, they must expand their listenership beyond the teen set. That was the conclusion of a seminar titled "What Do You Do Now?"



NO STRINGS ATTACHED—Pictured from left are ASCAP's L. Barry Knittle, MJI Broadcasting's Joshua Feigenbaum, moderator Mike Harrison of KMET Los Angeles, Jim Corboy of Eisaman, Johns & Law Advertising, PolyGram's Len Epend, and Bill Tanner of WASH-FM Washington.

'No Strings' Session Views Potential For Working Relationship With Video Industry

The "No Strings Attached" session examined radio's position in a changing media scene with an emphasis on video as both companion and competitor. Moderated by KMET Los Angeles program director Mike Harrison, the panel included representatives of all facets of the music industry.

Speakers included Jim Corboy, account executive with Chicago's Eisaman, Johns & Law advertising agency; Len Epend, vice president of PolyGram Music Video U.S.; MJI Broadcasting president Joshua Feigenbaum; WASH Washington program director and air personality Bill Tanner; and L. Barry Knittle, ASCAP's director of national sales for general licensing.

While video has lured advertising dollars away from radio, Harrison noted that it's also created a new audience. "The question is how to tap into that crowd without helping the new medium," he said. Stereo simulcasts and "behind-the-scenes" station clips, such as the ones KMET uses for community presentations, were pointed out as useful video tie-ins.

Epend said radio tie-ins with video were important for their

"hipness" factor, but cautioned against "screenus envy," insisting that video would not eclipse radio because of the latter's portability.

Tanner termed the expanding media situation and dispersion of ad dollars a call to "use your brains rather than your wallet. Know your limitations and explore the creative potential within them." Tanner, whose station is currently giving away \$1 million, said the relative equality in playlists made promotions as important as programming in maintaining and building an audience.

Attempting to clarify the legal issues of simulcast and live broadcast rights, Knittle noted that ASCAP's blanket licensing agreement covered performance rights for the Society's 30,000 artists. He added that such factors as mechanical royalty fees must be cleared through other, more diversified channels, and could pose serious legal problems.

Harrison finished the session with a note of simple wisdom: "Stay a radio station and have fun with it."

Leading Personalities Uncaged For 'Zoo Keeper Handbook' Panel



ZOOLOGISTS—WWDC's Greaseman and WGN Chicago's Bob Collins discuss the care and feeding of air talent



... while WDMT Cleveland's Carol Ford, DC 101 Washington's Adam Smasher and Q-107 Washington's Dancin' Danny Wright contribute their opinions.

Dealing with the inherent attitude conflicts between air talent and station management was the central theme of the panel called "The Zoo Keeper Handbook." WGN Chicago air personality Bob Collins moderated the panel of air personalities, which consisted of WDMT Cleveland's Carol Ford, DC-101 (WWDC-FM) Washington's Greaseman and Adam Smasher, and Q-107 (WRQX) Washington's Dancin' Danny Wright.

Wright brought up the psychological push me-pull me phenomenon an air talent faces: "You're supposed to be a star during your shift, then shut the ego off when you leave the mike." Collins noted that the sales background most managers possess widens the gap: "Most managers have a 'don't feed the animals' approach towards their jocks."

Smasher and Greaseman agreed that establishing mutual expectations with management before signing contracts was the

key to smooth relations. "Go straight to the top, the owner preferably," said Smasher. "Let them know what to expect from you, find out the station's guidelines and decide whether or not you can work within them."

Addressing Greaseman, an attendee asked if one "could learn to be outrageous." While the question itself was skirted, it raised the issue of the source for tomorrow's talent. Ford suggested a drive through middle America with the radio on, while WRKS New York vice president and general manager Barry Mayo claimed, "It's our responsibility to develop new talent." He said he visited a local college station to work with aspiring jocks once a week.

"Good new talent—what about good old talent?," questioned consultant Donna Halper, garnering a round of applause and loud cheers from the podium.



TURNING POINT—Debating the direction of urban radio from left are panelists Barry Mayo of WRKS New York, moderator Joe Loris of Impact, USA Today's Tom McNamara, Hardy Lang of WPLZ Petersburg, Va., Barry Richards of WAIL New Orleans, WDAS-FM Philadelphia's Cody Anderson and Warner Bros.' Marylou Badeaux.

Merging Formats, Advertiser Resistance In Sharp Focus At Urban Format Panel

Establishing station identity in the midst of fading format distinctions and recruiting advertising dollars from the prejudices lingering along Madison Ave. were the main topics addressed at the "Turning Point" session on the state of urban radio, moderated by Joe Loris of Impact.

Tom McNamara, news editor of USA Today's life department, confirmed the increasing mass appeal of black artists, citing the rising percentage of coverage the national newspaper devotes to these performers.

All panelists agreed that the merging of radio formats and listener tastes posed the biggest threat to urban radio's continued dominance. "The days when top 40 wouldn't touch a black record are gone," said Barry Mayo, recently promoted to vice president and general manager of WRKS New York. Confessing to difficulties in distinguishing his station from its dial neighbors WPLJ and WHYZ in song selection, Mayo said, "It scares the hell out of me."

To counter this identity crisis, Mayo and WDAS Philadelphia general manager Cody Anderson stressed the pursuit of listener loyalty. "The point is to establish a station ideology," Anderson said, noting that WDAS uses editorials, voter registration drives and station-sponsored community events.

Black radio's relatively new "urban contemporary" tag was agreed upon as a code word to mollify nervous advertising executives. Noting that "black should not mean anti-white," Anderson stressed the need to "educate rather than attack."

The WDAS executive said that statistics are available to disprove the persistent notion that blacks have little potential as consumers. "Now it's time for creative marketing strategies to back the figures up," he said. Anderson's basic philosophy that "if you get the loyalty, the ads will follow" was echoed by other panelists.

Another point raised was the decline in direct record buys from labels, reflecting the swing to retail co-op dollars and the strained relationship between radio and record companies.



SPECIAL REPORT

Programmers Trade Ideas With Salespeople In 'Great Face-Off'



FACING THE FACTS—Participants discuss advertising dilemmas during the "RAB: The Great Sales Face-Off" panel. Shown from left are the RAB's Garry Wright, WPGC Washington's Owen Weber, WFIL/WUSL Philadelphia's Bruce Holberg, moderator Daniel Flamborg of the RAB, B-100 (KFMB-FM) San Diego's Glen McCartney, and Randy Kabrich of Washington's WAVA.

The ongoing war between programming and sales, as old as radio itself, need not be as brutal as it is very often made out to be.

"The Great Sales Face-Off," a Billboard Radio Programming Convention seminar sponsored by the Radio Advertising Bureau (RAB), brought together representatives from both fields to discuss such typical stumbling blocks as commercial-free segments, national commercials and censorship, and revealed that the more each side understands each other, the more likely it is they will be able to work together.

Programmers, generally thought to favor commercial-free broadcasting, expressed a willingness to see the sales perception of this issue. "It's good in that it offers the listeners fewer interruptions, but it raises the ire of advertisers by poking fun at the people who pay your bills," said panelist Garry Wright, creative director of the RAB. "And there's no reason to antagonize your sponsors when you can do it (cater to the listener) in a more positive way."

"If you play three hours of music and then hit the listener with 18 spots, I would think that would turn off many of the listeners you were out to attract in the first place," added Owen Weber, general sales manager of Washington's WPGC.

Wright concluded: "You can't ignore the basic fact that you're going to have commercials. In many ways, commercial-free is a

way of postponing what you have to do: combine entertainment with commercials."

Also discussed by the panel were such issues as the value of national spots in adding to a station's overall level of professionalism, and censorship of commercials that might be offensive to some listeners such as the Jaclyn Smith spot for tampons. In addition to Wright and Weber, the panel included Glenn McCartney, KFMB-FM San Diego's program and operations manager; Randy Kabrich, program director of Washington's WAVA; and Daniel Flamborg, the RAB's senior vice president for communications.

Panelists generally spoke in favor of working with the sales department in attracting national advertisers, which in many instances require corresponding on-air promotions, and a refusal of possibly offensive spots in the belief that turning off any set of listeners is unwise.

Capping the hour-long session was another showing of the RAB's multi-media sales film, which was first premiered at the National Assn. of Broadcasters' convention in Las Vegas in April. The \$100,000 clip was produced for the RAB by TM Productions of Dallas and narrated by Orson Welles.



BACK TO BASICS—Shown from left are moderator Steve Smith of the Album Network and panelists Jeff Pollack of Pollack Communications, WKLS Atlanta's Allan Sneed, WNEW-FM New York's Charlie Kendall, consultant Bobby Hattrik, WWDC-FM Washington's Don Davis and KQDS Duluth's Brian Taylor.

AOR Stations Urged To Go 'Back To Basics' To End Slump

At the "Back To Basics" session, a well-known panel familiar with AOR radio's strengths and weaknesses acknowledged that the slump the format has suffered through with the reemergence of top 40 and the tiredness of some AOR programming can be rectified by closer attention to listener expectations, consistency, promotion and excitement—in short, paying attention to the basics.

Don Davis, GM of Washington's successful DC-101 (WWDC-FM), attributed the station's improved ratings to "the consistency of programming straight rock'n'roll," using a top 40 style "adapted to our format" with the utilization of "craziness" of morning man The Greaseman, and to promotion. "We're everywhere," Davis told the audience. "Hockey games, basketball games, being on the street."

Charlie Kendall, PD of New York's WNEW-FM, said that his station, if anything, has been "strengthened," and never had to suffer through a slump and a regaining effort. "We didn't regain, we just gained," he said. He underscored Davis' comments about promotion, adding that WNEW is "maximizing" street-level promotion as well as beefing up its television ad budget to \$250,000 for the fall and winter books.

Consultant Bobby Hattrik was on hand to suggest the trades might have had a part in the downgrading of the AOR format. Hattrik said that even though many AORs are still moneymakers, "the trades have never liked" the format. He also commented that AOR will continue as a viable format while "the top 40s bang up each other" in competitive station wars.

Another well-known consultant, Jeff Pollack, was more critical of those AORs whose staffs "just go through the motions," leading to audience boredom. He questioned whether some AORs, and the music they play, are exciting.

"We removed the negatives and didn't put anything back in," Pollack pointed out. He suggested that if staffers approached their jobs as "shows, not shifts," using creative energy instead of "hiding behind the banner" of AOR's initial upsurge, the problems could be solved.

Alan Sneed of Atlanta's WKLS put forward an inviolate rule to make an AOR successful. "Plain and simple," he said, "we cannot violate listeners' expectations." He added that an AOR can expand its range of music by carefully picking hits by artists with AOR backgrounds, what he called "image-oriented artists."

Brian Taylor, PD of Duluth's KQDS, pointed out that the redefined concept of an AOR station is important for the continued health of the format. One example, he said, is the growth of the morning personality show at AOR stations.

All of the panelists agreed that the well-publicized stories of the death of AOR are grossly exaggerated, and that even if some stations are in a downward phase, by and large the format is still a money maker, and ratings of most are still good.



RENAISSANCE—Panelists refute the famous "The Day Radio Died" speech after 10 years of thinking. Shown from left are Donna Halper of D. Halper Associates, Waxie Maxie's David Blaine, moderator Jim Wood of Malrite Communications, KLTR Houston's Jim Herron and Epic/Portrait/Associated Labels' Polly Anthony.

'Death' Of Radio, A Decade Later

Participants in the panel "The Day Radio Died: A Decade Later" refuted Stan Cornyn's infamous accusation that radio programmers had not matured with their maturing demographics, and that consequently record companies were foolish to rely on radio as the lone source of promotion.

Jim Wood, corporate vice president/national promotion director of Malrite Communications, moderated the panel. Other participants were Polly Anthony, director of national AC pro-

motion and trade relations for Epic/Portrait/Associated Labels; Waxie Maxie's vice president and general manager David Blaine; Donna Halper, president and music consultant of D. Halper & Associates; and KLTR Houston program director Jim Herron, who discussed the fact that since Cornyn's 1975 speech, radio had changed significantly, yet record companies appeared to rely on past perceptions in continuing to target young buyers.

Anthony and Blaine noted the difficulty in getting adults into "wildly decorated" record stores, with Anthony suggesting the alternative routes of tv and mail order sales.

Halper stressed that the programmer's problem lay in the diverse and uncategorizable nature of today's adults. "The top 40 generation has grown up, and rock'n'roll is no longer a scandalized subject," she said.

It was agreed that adults are not "up" on artist identification, a factor that's kept labels from buying spots on both AC and country formats. Wood cited a prime example of creative marketing that used the "uneducated adult" as a successful selling point to labels: Two Malrite country stations centered Christmas season ad spots on a classroom setting, where parents were instructed on the virtues of Duran Duran and other pop phenomena.



Programmers Discuss 'Kiss' Of Success



KISSING TO BE CLEVER—Panelists kiss and tell during the "Kiss Story" session. Shown from left are WXKS-FM Boston's "Sunny" Joe White, Joe Alfenito of KISS Washington, moderator Chris Conway and Gerry DeFrancesco of KIIS-FM Los Angeles, and Barry Mayo of WRKS New York.

SPECIAL REPORT

The various "Kiss" stations around the country have more in common than a set of call letters enabling them to use the word "kiss" in their logo.

They've also got a fantastic success rate, and at a seminar titled, appropriately enough, "The Kiss Story," representatives from five of these stations agreed that heavy promotion—often incorporating what one general manager, Barry Mayo of WRKS in New York, called "big, fat, juicy, red lips"—is the chief reason.

"If there's any way you can make 'kiss' out of your call letters, do it," Mayo advised during the July 6 session. "So many of the 'kiss' stations are successful, and I don't think that's an accident. And the reason, in our case, is that 30 seconds after you enter New York, you've met our radio station—those big, fat, juicy, red lips are on buses everywhere, and they're not only instantly recognizable, but impossible to forget."

Mayo decided to go with bus placards rather than tv spots or billboards because "every station in New York is on tv, and billboards aren't that effective," he said. "But seeing those buses coming at you from all directions with big red lips is like subliminal seduction. It wears on your mind."

Supporting these off-air image promotions, Mayo said, are on-air promotions that once again are built around the station's mascot set of lips. Three years ago, the station issued little plastic cards offering discounts at a variety of retailers, similar to what many stations at the time were doing. But the difference was that the card was immediately tied in with on-air giveaways—Mayo said he feels cash, preferably smaller amounts more often, is the

most effective prize—so that listeners had to have a WRKS "lips" card to win.

"The first weekend, we distributed 350,000 through Burger King," Mayo said, "and right now, we have 1.1 million of those cards on the streets of New York, one-third of which were registered by the owners sending us back their names, addresses and various demographic information."

This card registration, Mayo added, has helped the station in yet another area: The cardholders are computerized by zip code, and the resultant list of listeners is an effective sales tool when trying to woo new business.

Gerry DeFrancesco, program director of the phenomenally successful KIIS-FM Los Angeles, agreed that promotion, both off-air and on-air, is of the utmost importance, and that "Kiss" stations, by virtue of their easily recognizable names, are in the ideal position to take advantage of it.

While his station no longer uses a set of lips in its logo, DeFrancesco said, its bright red logo is nevertheless emblazoned on buses throughout his market. "It's true—you can't get away from them," DeFrancesco said, as KIIS VP/marketing Chris Conway, who moderated the panel, nodded in agreement. "And in the area of on-air promotions, too, KIIS-FM is perceived, in Los Angeles, as the station that gives away the most money and the most prizes."

DeFrancesco concurred with Mayo's beliefs that cash is the ideal sort of prize, noting that like WRKS, KIIS-FM prefers to dole out the bucks in small, but more frequent, doses. "Everybody in L.A. has pretty much the same promotional budget," he

said, "but we just found a way to get the most mileage out of it."

The other two panelists were Joe Alfenito, operations and promotions manager of WKYS Washington, and WXKS/Boston program director "Sunny" Joe White. They noted that they also use lips in their various off- and on-air promotions, with Alfenito boasting that his station has a softball team called the Lipsmackers.

Alfenito exposes his station's logo—a pair of giant, three-dimensional lips—on the backs of buses, and frequently resorts to on-air giveaways of cash and lifestyle prizes "whenever we feel the station needs a jolt."

Boston's White, however, said he will only advertise his station's logo—yet another set of lips, "with a touch of purple and blue that are real sensual and real kissable," White said, laughing—when promoting a contest of some sort, rather than purely for image purposes.

But the panelists all agreed that no matter how good and effective the promoting job, the product—the programming, the personalities, etc.—has to back it up.

"I don't care how much money you give away on the air," White said. "If the product's not right, forget it. If they tune in and don't like what they hear, they'll tune right back out."

"You have to have the product," added WRKS's Mayo, "before you can tell people about it."

New Broadcaster Backlash Leads To Discussion Of 'What Research Can't Do'

It was inevitable, really: After more than a decade of increasingly heavy reliance on research, all of a sudden there's a backlash.

And so it was that seven representatives from all facets of the music industry—radio stations, consultants, record companies and ratings services—met to discuss "What Research Can't Do For You."

Ironically, the first to speak was Birch Radio president David Gingold, whose entire career revolves around research and its various applications. "Research provides an information base to assist you," Gingold said. "But it's not going to solve your problems."

"Qualitative research, for example, can be helpful in showing you whether you're getting the right number to help you sell, but to make the right decisions a lot of other information has to be gathered that research won't tell you. You can analyze the (ratings) book until the numbers go off the page, but what they won't tell you are how and why you got those numbers."

"Research can tell us about the past or the present, and it can help us keep an artist current in the minds of the consumers, but it can never tell us the future, or what will sell in the future," added Sheila Chlanda, Columbia Records' national promotion director. "And that's always been our biggest challenge, so we can stay in business."

Radio industry members of the panel were David Martin, vice president of programming for Doubleday Broadcasting; Steve Warren, program director of KKYX San Antonio; Russ Brown, general manager of WXLK Roanoke; Patton Broadcast Management president John Patton; and moderator Fred Jacobs, president of the Media Strategists consultancy. They all agreed that the very fact that research has often proven unreliable in the past reduces its value.

"Research is, at best, an estimate," said Martin, citing both Walter Mondale's false security over Gary Hart in the early stages of this year's Democratic primary and the fact that NBC,

traditionally in third place behind CBS and ABC, spends more each year on research than the other two networks combined. "There are no answers in research. At best, these estimates can be a tool in the decision process, but they can't make these decisions for us."

Martin said there are three observations he's made on research and its various applications to radio.

"I don't believe any research can predict other research," he said. "It's a big game—we buy Birch to see what Arbitron is going to say, and if there really is a difference between the two numbers, who is to say which one is right? We only have estimates, no reality."

"Research also cannot tell you which songs to play on your station. Yes, it can tell you the relative popularity of a song, but that doesn't necessarily mean your listeners want to hear it on your station."

"And we have to accept that 50% of all research in the last year failed. Sure, the other 50% is accurate, but we don't know which half that is."

Adding to that last point, KKYX's Warren said, "Ten radio stations can do research. Ten record companies can explain it to us. Ten program directors with experience in all facets of programming are going to take all this information, adapt it to their playlist, their budget, etc., and one of them will win while the other nine will sit back and scratch their heads."

WXLK's Brown, speaking as a representative of small-market radio, advised that very often the amount of research that a sta-

tion needs can be accomplished in-house, thus avoiding the cost—and, very often, the complications—of hiring an outside firm.

"Big stations rely too much on research, so a lot of stuff that might offend some people gets taken off," Brown said. "And bit by bit, so much gets taken off that you tend to lose the human touch."

"I think you're better off going out into the marketplace and talking to the people who listen to you so that you really know what's going on. Take the money you would put into research, give it away on the air, and it will be much better spent."

"Research can do literally anything for you, but it's a trade-off for what you need to know and what you can pay to find out," concluded Patton. "If you have unlimited resources, you can find out just about anything. There's too much being spent on qualitative research and not enough on new ways to promote, to sell, and to keep up with new technologies, which in many instances is far more important."



SPEAKING OF STATISTICS—Panelists argue the merits of research during the "What Research Can't Do For You" session. Shown from left are Birch Radio's David Gingold, Columbia Records' Sheila Chlanda, Doubleday's Dave Martin, moderator Fred Jacobs of Media Strategies, WXLK Roanoke's Russ Brown, KKYX San Antonio's Steve Warren, Patton Broadcast Management's John Patton and research proponent Bobby Hatrik (standing).

LEAD MAN—Doubleday's Dave Martin kicks off the convention during the all-day "Stratagem."



Select Group Attends 'Stratagem'

A day-long seminar, "Stratagem," conducted prior to the opening cocktail reception at the Billboard Radio Programming Convention, provided insight into the world of major market programming, consultants, engineering and even the politics behind the policies for a select group of small and medium market broadcasters attending the three-day event.

The eight-hour session was produced by Doubleday VP/programming David Martin, who single-handedly moderated it.

Guest lecturers included consultant Mike McVay, Kiss New York (WRKS) VP/GM Barry Mayo, ABC's Rick Sklar, audio expert Jim Loupas, Billboard's Rollye Bornstein and Hugh Heller, responsible for many of the legendary musical campaigns used by such stations as Dallas' KVIL.

In addition to the individual presentations, the group of 25 had an opportunity to spend time in one-on-one meetings with the various speakers throughout the day.



SPECIAL REPORT

AM Spectrum Not Dead Yet, Panelists Agree



AM ONLY—Discussing the status of AM radio from left are moderator Ted Bolton of Ted Bolton & Associates, WLW/WSKS Cincinnati's Randy Michaels, Jim Loupas of James Loupas & Associates, Maurice Tunick of NBC's Talknet and WOL Washington's Cathy Liggins Hughes.

The theme was "AM Only" July 6 at the afternoon session at the Billboard Radio Programming Convention, but it quickly changed to the question: Is AM radio dead? The answer was a resounding—if highly qualified—no.

AM stations must realize that times have changed, and they have to "find a new position" now that FM has become the dominant form of radio listening, said Randy Michaels, VP of operations at WLW/WSKS Cincinnati. "AM stations must specialize and control the events they choose to broadcast and use the advantage of personality," he added.

Michaels equated the emergence of television to the emergence of FM. "What tv did to radio is what FM had done to AM," he said.

Broadcast technology expert Jim Loupas said that AM was somewhat responsible for its own diminution. He ticked off several examples: "compression and trashy sound, watching AM receivers get smaller and smaller and going to hell, and seeing spot loads grow greater."

Panelists were in agreement that the present and future audience of AM must be guarded. They also agreed that once older audiences leave, AMs face the challenge of attracting a potential

audience that has never listened to the older side of the dial. 21

Maurice Tunick, director of NBC's Talknet, emphasized that localized programming and programs that plumb areas of concern to listeners are important to new AM inroads.

Personalities, long-form programming, audience involvement and input are the strengths of AM radio, said Ted Bolton, president of his own firm specializing in radio and consumer research. His view of the underdog: AM radio might well emerge again as a result of FM stations' short-term planning. "FM won't survive as long as AM has because they're making the same mistakes," Bolton said.

Kathy Hughes, president and owner of Washington's WOL, pointed out the importance of reaching out to new income sources for AM stations. Hughes, who dramatically improved WOL's financial situation after taking it over, suggested looking "outside the advertising agencies" to get a different revenue base. "Find out what the community needs and go after it," she advised.

Both the audience and the panelists discussed the possibility of the formation of a trade group to meet the special needs of AM broadcasters, much as the Daytimer Broadcasters Assn. handles the special needs of the daytime stations, and perhaps forge some leverage that could make manufacturers aware, for example, of the need to engineer better AM receivers for the market. Loupas commented that the manufacturers of stereo receivers and tuners only spend about \$12 on the AM part of each receiver.



BEYOND THE PLAYLIST—Delving into the depths of programming from left are EZ Communications' Dan Vallie, RCA Records' Bonnie Goldner, Herb Crowe of 3WS (WWSW) Pittsburgh, moderator Mike McVay of McVay Media, WTVN Columbus' Jack Fitzgerald and Heller Corp.'s Hugh Heller.

the Heller Corp. "Radio has tremendous opportunity for the long haul—we can be real subtle, and that will make promotions seem more like part of the programming than part of the commercial load."

Heller added that one way to set one AC station apart from others, both within its own market and outside of it, is to localize whatever you can. "Anything you can do on a local level will help," he said.

Jack Fitzgerald, operations manager of WTVN Columbus, echoed Heller's espousal of localization, particularly for a station such as his that finds itself in the perplexing situation of being an AM AC whose top competitor is a soft rock FMer.

"We have to play better 25 to 54 music, just to stay even," Fitzgerald said. "And the music has to be a lot better if we hope to pull ahead."

Musical similarities, therefore, force stations such as his to reach out into the community and grab listeners in a different way, Fitzgerald said. "We make an average of 15 personal appearances a week. It's a big battle to get our jocks out, but the way to do it is not being dictatorial, but educating them as to why you want them out there and showing them it can also be good for their own careers."

Once a battle plan is decided on, Fitzgerald added, programmers should go back to the 19th century's principles of warfare for guidance.

"The first is 'selection and maintenance of aim,' the second is 'maintenance of morale,' and the third is 'offensive action,'" Fitzgerald said. "You have to make a plan, follow it through and make sure your people are behind you, and then attack the other guy whenever possible. And you can never be afraid to take chances."

AC Strategy: More Than Just Music

With the number of adult contemporary stations growing practically every few weeks, it has become increasingly important for AC programmers to fight the ratings battle with more than just music.

In a seminar titled "Beyond The Playlist," some of the major AC names in the country met to discuss the elements of AC radio that make the successful difference when the music is pretty much the same.

"I think AC is a changing animal right now," said Dan Vallie, vice president of programming for consultant firm EZ Communications. "And I believe, more than anything else, that what you need to be successful is people. People have to be winners and believe they're winners; with the right attitude, your station will win."

A winning attitude, Vallie said, most often comes across when a station's air staff sounds genuinely excited—something that

can often be spruced up through promotions, celebrity well-wishings, and an overall attitude of interest and liveliness.

"The next time major acts are in town, get them to record holiday greetings for your listeners—'Merry Christmas,' 'Happy Thanksgiving,' and so on," Vallie said. "You can tape them all at once, and then everytime a holiday comes up you can play a whole assortment of greetings to really personalize your station toward your listeners."

The value of increased listener involvement was similarly acclaimed by the other panelists. "There is so much sharing of music going on right now," said Herb Crowe, program director of WWSW Pittsburgh. "That's not where you're going to win the battle. You'll win with people, personalities, image, promotions and overall attitude."

"If the competition talks about giving away a Cadillac, you should give away 29 Cadillacs," added Hugh Heller, president of

Country music, what it is and what it isn't, became the main topic of the session entitled "We've Met The Competition & They're Not Country," one of the concurrent Friday afternoon sessions at the Billboard Radio Programming Convention.

Acutally, as moderator Bob Cole learned, it was difficult to keep the discussion inside the rodeo, because the panelists tended to buck and kick as soon as they were let out of the gate. It was a far-ranging and free-for-all session that covered everything from image to identity crisis, all accomplished with good-natured kidding. The admirable attempts at restraint made by Cole, who recently resigned as director of program operations for WMZQ Washington, were overridden.

Among the points made by the panelists during the hour-long discussion:

- "In this day of high-tech, you need high-touch," said Joe Wade Formicola, operations manager and air personality at WKIX Raleigh. "Because that's what we're in—show business."

- "Rather than worry about the competition, whether it be country or AC or whatever, we should be our own competition, establishing country authority," said Barry Mardit, PD of WWWW Detroit. Mardit worried about listeners dialing in the competition, WCXI-AM-FM, because they broadcast the Detroit Tigers' games. His solution: "Stay with country, don't get too far away from it by playing crossovers."

- "Country music? Well, 20% of Billboard's AC chart is already country. Country replaced the Tony Bennett kind of pop on the AC chart. So the definition of country music is changing, and it's in the ear of the listener, depending on the market," said Formicola. "Crossover's been going on since the days of Patsy Cline, maybe earlier."

- "Do country listeners want to hear Lionel Richie?" asked Cole, who said he found Richie's hit single "Stuck On You" to

Country Programming Free-For-All



MEETING THE COMPETITION—Trouble shooting the future from left are WWWW Detroit's Barry Mardit, Dan Halyburton of KLIF/KPLX Dallas, Joe Wade Formicola of WKIX Raleigh, moderator Bob Cole of WMZQ Washington, RCA Records' Dick Heatherly and WDAF Kansas City's Moon Mullins.

come across country. Various panelists and members of the audience had contradictory answers predicated on the advice: "Know your audience." Another panelist offered: "Does the (audience) want to eat Mexican at a Chinese restaurant?"

- "If AC stations are going to play a record that you think your country station would play, jump on it early," said Cole. Other panelists agreed.

- After a discussion about the image problems country stations feel they are facing, Bob Heatherly, national promotion director of RCA Records, reminded the panelists that they must be doing something right: "There were only 600 country stations 10 years ago; now there are 2,200 full-time."

The discussion came to a close amidst warnings of "researching ourselves to death" and "homogenizing our sound," an assertion that "we're just as diversified as pop stations," and a call to transcend "the image of a country music listener as some guy wearing overalls driving a pickup truck."



SPECIAL REPORT

Hot Debate On Hot 100, AC Chart Accuracy



HOT 100 METHODOLOGY—Discussing the process behind Billboard's pop chart from left are Columbia Records' Mike Martucci, C&M Distributing's Murray Berman, Q-107 (WRQX) Washington's Alan Burns, A&M Records' Steve Resnick and Billboard's Mike Mongiovi and Tom Noonan.



A spirited debate about the accuracy of trade charts highlighted a two-hour seminar called "Billboard's Hot 100 & AC Chart Methodology Uncovered," moderated by Tom Noonan, Billboard's director of charts and associate publisher.

Noonan explained that the weekly Hot 100 charts results from surveys of 200 retailers and 190 radio stations nationwide, while the AC charts are based solely on airplay.

The charts represent weekly rather than cumulative action, Noonan added; therefore, an album at number three one week might outsell an album at No. 1 the next week, as long as the latter album happens to be that week's sales leader.

And the reason that the AC charts reflect only airplay, explained Mike Mongiovi, Billboard's AC, black and jazz chart manager, is that since the chart is basically an offshoot of the Hot 100, he and his staff would simply be recontacting retailers. "Also, most AC listeners buy albums," Mongiovi added, "so there's no need to call the stores again."

But repeated challenges from members of the audience kept the two-hour discussion lively and full of spirit. Several audience

members suggested that since what's hot in one market often varies from what's hot in another market, it might be wise to regionalize the charts, either by market or by region. Noonan was noncommittal on the latter, but vetoed the former by saying that too much hype by local promo men would so wrap up the industry that the national charts might lose out in the long run.

Others urged more equal representation of urban stations on the Hot 100 panel. Noonan explained that steps had been taken in that direction, with seven major market urban outlets now on the panel, but emphasized the need for a statistically valid sample base.

Noonan and Mongiovi were assisted on the panel by Murray Berman, owner and president of C&M Distributing in Washington; Alan Burns, program director of WRQX (Q-107), also in Washington; Marty Feely, associate publisher and director of research for Billboard; Mike Martucci, national AC promotion director for Columbia Records; and Steve Resnick, national program director for A&M Records.



Methodology Outlined At Country Chart Session

COUNTRY COHORTS—Analyzing the criteria required to make Billboard's country charts are, from left, Columbia Records' Craig Applequist, Billboard's country chart manager and moderator Don Kamerer, the Country Music Assn.'s Rob Parrish, and Lee Rogers of KGHL Billings, Mont.

In contrast to seminars on AC/Hot 100 and black chart methodology, the Billboard Radio Programming Convention's discussion of country charting was surprisingly smooth and opposition-free.

At the July 6 session titled "Billboard's Country Chart Methodology Uncovered," moderator Don Kamerer, Billboard's country chart manager, first explained in detail the way the weekly trade magazine comes up with rankings on its country singles chart. (A booklet delineating that procedure is available from Kamerer at Billboard's Los Angeles office.)

The Billboard chart coordinator then turned the floor over to a panel of three representatives from various aspects of radio to discuss what they get out of the charts.

Speaking on behalf of radio stations, Lee Rogers of KGHL Billings, Mont., said the Billboard charts help his station in such areas as the adding of records and the noting of trends.

"But most importantly, it's a tool to be used with other tools to help develop the gut feeling all programmers use to make the right choices in their individual market areas," Rogers said.

On the record company end, Columbia Records' West Coast promotion and marketing manager, Craig Applequist, agreed that the charts are an important tool to be used in conjunction with other information.

"We use them as a gauge, as another tool, to complement our own research," Applequist said. "They give us a base for something to talk about, and they're very consistent."

"There's another point, too: There are about 250 stations reporting to all the trades. That leaves another 2,000 country stations around the nation who are not involved with the trades at all. Billboard thus becomes their consultant, and their research; without them, how are some stations to even know what to play?"

Rob Parrish, director of membership development and service for the Country Music Assn., added that the value of Billboard and other trade charts transcends radio and touches all aspects of the industry.

"Managers can use the charts to see what artists they want to take on, or what artists they no longer want to work with," Parrish said. "Booking agents can use the charts to determine how much they can get for a certain act. Songwriters and publishers can use the charts to see how much they can expect to make off a certain song."



BEYOND THE BULLETS—Panellists explore both the sources and the uses of Billboard's black charts. Pictured from left are the Black Music Assn.'s George Ware, Billboard chart director Tom Noonan, Kemp Mill's Howard Applebaum, Black chart manager and moderator Mike Mangiovi, MCA Records' Ernie Singleton and WVEE Atlanta's Scotty Andrews.

Debate On 'Apartheid Formats' Highlights Black Chart Session

In lieu of a forthcoming pamphlet on the subject, Billboard's black chart manager Mike Mongiovi outlined the procedures used in compiling the black album and singles charts and opened the floor to retailers and programmers.

The use of the term "urban" rather than "black" proved the hottest topic, with George Ware, president of the Black Music Assn., calling for a "re-examination of the basis of radio formats." Ware raised a round of applause by asking, "When an urban contemporary station goes No. 1, what's the definition of pop? What is the purpose of these apartheid formats?"

A lively debate ensued, with Billboard's Tom Noonan pointing out that a group of key major market urban stations already reports to the Hot 100 panel and the intention is for more to follow.

What's Next For Top 40?

• Continued from page 17

Shannon added, however, that in his mind the personality figures foremost, and he very often goes back to his own recollections of vintage top 40 giants as a guide for the future.

"Once you know how to do it, it's easy to show them (prospective jocks) how to do it," Shannon said. "I disagree with people who say there aren't any personalities out there. They're around, but you have to teach them."

Despite the need to expand listenership, teens remain the bread and butter of top 40 radio, said Eric Stenberg, general manager of KPKE. The Denver station went top 40 less than a year ago and is already number two in the market among listeners 12 and up—a jump Stenberg attributes to its predominantly teen audience.

"I used to hate teens," he said, "but I think they give the station an aura. They help sell the entire station because they build up 12-plus numbers, and that's the first thing a lot of people look at."

Stenberg added that unlike the first time top 40 rose to prominence, parents of today's listeners grew up with rock themselves and are thus more likely to tune into their children's stations.

Expansion, however, is still necessary for survival, according to Scott Walker, program director of Philadelphia's WCAU-FM. "You can't be an all-teen station and survive," he said. "That was our major problem when Mike Joseph put us on the air three years ago. The next step scares the hell out of me, but I think the most important thing we can do is believe in what we are doing and keep doing it."



SPECIAL REPORT

Useful Advice On Career Direction From Four Veterans

The seminar titled "What's Next?," about mid-career crisis resolutions, offered some useful advice on selecting one's own career direction.

Billboard radio editor Rollye Bornstein moderated the panel. Offering the advice were four radio veterans whose experience in setting goals—and then reaching them, often through sheer determination—made them the successes they are today: Dick Bartley, host of two RKO syndicated oldies shows; Charles K. Murdock, principal of WLW Cincinnati and president of Murdock Productions Inc., which produces and markets of national cable tv shows; Ed Salamon, executive vice president in charge of programming for The United Stations; and legendary top 40 personality Joey Reynolds.

"Winners make things happen," said Murdock, "while losers let things happen. If you sit down and list your goals and then work toward achieving them, you will be creating and carving your own future instead of following someone else's mold. So get prepared to make that first step yourself."

Along the way, Murdock urged, don't be afraid to ask your "mentors" for advice; it's the one thing everyone will give you. A program director interested in one day becoming general manager might want to sit down with the general sales manager, both to learn about sales and to see what the GSM considers important in executing such a move, he said. "It's all an attitude, and that's what success is."

Salamon said he had that attitude several years ago, when he decided to go into the business of establishing entertainment radio programs for nationwide syndication. At that time, however,

there was little demand for such a service, so he put his plans on hold until the climate became right.

"Now, even the smallest syndicated show has more listeners than the largest-cumed radio station in the country," Salamon said. "But it was nothing I could plan for, so what you do in that case is prepare yourself by learning the skills so that when the opportunity does arise, you can fit right in."

Bartley, too, had dreams of going into syndication years ago when he was still an air personality. And today he's there, hosting and producing two syndicated oldies shows, "Solid Gold Saturday Night" and "Solid Gold Scrapbook," for the RKO network.

"The best way to get where you want to go is to have formal goals, at least in your mind, but at the same time be loose enough to modify your plans and goals to fit in with your surroundings," Bartley said. "And be exposed to a whole bunch of things so you can find out what you're good at, and then like a maze you can come out knowing what to do."

Since his days as the top jock on Buffalo's WKBW 20 years ago, Reynolds has had his ups and downs, and it's only recently that he's begun working toward the eventual goal that he remembers harboring even back then: television.

"I used to go to the right people for the wrong reasons," Reynolds said. "Now, I set my goals high, and I believe that if you put something in your mind, like I've done now, you'll eventually live up to them."

"I didn't know these things before, so I made a lot of mistakes. Right now, though, I want to be on tv and I'm going to be on tv, because I'm going to stay on the course until it works its way into reality."



PLOTTING THE FUTURE—Wondering what's next are, clockwise from left, United Stations Ed Salamon, Murdock Productions' Charlie Murdock, Billboard radio editor Rollye Bornstein and Dick Bartley, host of RKO's "Solid Gold Saturday Night."



WINNERS' CIRCLE—Station personnel accept their respective awards at Billboard's Radio Programming Convention. Kneeling from the left are Bob Cole, WMZQ Washington and Johnny Dark, WCAO Baltimore. In the first row are Kemosabi Joe, WZYQ Frederick, Md.; The Freakin' Deacon, WKZQ Myrtle Beach; Barry Mardit, WWWW Detroit; Tom Severino, WIRE/WXTZ Indianapolis; Chris Hampton, WOWW Pensacola; Randy Kabrich, WAVA Washington; Billboard's Rollye Bornstein; Bill Alexander, WDCG Durham; Barry Mayo, WRKS New York; Mike Schaefer, KIIS Los Angeles; Bob Cooper, KWEN Tulsa; Gerry DeFrancesco, KIIS Los Angeles; and Mike Harrison, KMET Los Angeles. In the back row are Davy Crockett, WZYQ Frederick, Md.; Don O'Shea, WXLK Roanoke; Mike McVay, McVay Media; Tom Rounds, ABC Watermark; Chris Conway, KIIS Los Angeles; Rick Freeman, WDCG Durham; Lee Rogers, KGHL Billings; Marc C. Little, WPDQ Jacksonville; Roy Leonard, WGN Chicago; Gary Alexander Lee, Fen Tokyo; Bob Collins, WGN Chicago; Bob Moody, WAKY Louisville; the Greaseman, WWDC-FM Washington; and Joey Reynolds.



NODDING OFF—Russ Brown of Roanoke's K-92 (WXLK) meditates before answering an attendee's question.



HOSPITALITY SWEETS—Conference goers gather after hours at the Chrysalis suite. In the front row from left are WXLK Roanoke's Don O'Shea, Bob McNeill and Bob Lewis of Richmond's WRVQ, and K-92's Russ Brown. Standing are Chrysalis' Jerry Lembo, V103 Baltimore's Mark Williams and Chrysalis' Daniel Glass.

SLICK STUFF—WWDC Washington air personality Greaseman, right, talks to fellow award winner Bob Cole of neighboring WMZQ.



DIAL DELEGATE—Ichi Bon Ichi's Thom O'Hair welcomes attendees to his creation: WBRP, the convention's official radio station.



PREENING FOR THE PUBLIC—Columbia's Sheila Chlanda and Mike Martucci prepare to greet guests in the label's lounge room.



PARTY PATROL—Conference coordinator Kris Sofley and Columbia Records' Craig Applequist get ready to cruise various hospitality suites.



HOT GREASE—WWDC-FM (DC-101) Washington's Greaseman, right, accepts his award from Rollye Bornstein and Joey Reynolds.



TRUE CONFESSIONS—"Gee, I don't know," confesses KIIS Los Angeles' Chris Conway to WDMT Cleveland air personality Carol Ford. "Everything sounds good to me—except that three-month remote from Portugal."



CO-CONSPIRATORS—Jim Wood, left, vice president of Malrite Communications, and Jim Loupas discuss the likelihood of WBRP's signal reaching Bethesda with "minor technical adjustments."

Vox Jox

• Continued from page 12

They do sometimes filter back, don't they? After more than a year doing audio production at the ABC Television Network in New York, Phil Chordas, who two years ago was responsible for WNYS Boston's switch to top 40 (he was program director there), is looking for a switch of his own, back to radio. He can be reached at (212) 666-5634. . . . Meanwhile, KCBQ San Diego is looking

for a "together" promotions director. Interested parties can contact Joe Patrick at the country-formatted AM-FM combo at P.O. Box 1629, San Diego, Calif. 92112.

★ ★ ★

KXGO Arcata-Eureka, Calif., has been purchased by Stardust Corp., which is controlled by James Nelly, former owner of KUJ-AM-FM Walla Walla, Wash. The seller is Record Plant Broadcasting Co. Inc., a sub-

year term Thursday (26). subsidiary of the Los Angeles-based Record Plant recording studio, and the sale price is reported as \$425,000. . . . A short jaunt across the Pacific: Radio stations KHEI and KVIB have been sold to William S. Sanders by Valley Isle Broadcasting Ltd. Valley Isle is currently operating both stations as debtor-in-possession under the jurisdiction of the U.S. Bankruptcy Court in Honolulu; Sanders, who is paying \$395,000 for both stations, is currently co-owner of several stations in California and New Mexico, including KKZZ and KOTE in Lancaster-Palmdale, Calif., and KPER in Hobbe, N.M. . . . Two Midwest radio stations have also changed hands recently. KLBB St. Paul has been sold by Malrite of Minnesota Inc. to LCC Inc. for \$800,000, and WMLF Indianapolis was sold by Chagrin Valley Broadcasting Co. to Benirah Indiana Inc. for the same amount, plus a \$75,000 covenant not to compete.

★ ★ ★

Over at WLS-AM-FM, the ABC-owned stations in Chicago, Jack Johnson is the new sales manager. Jackson, who had been an account executive there since September, 1981, replaces Jerry Ryan, who moves south to become general sales manager at KIXK, the new ABC station in Dallas. . . . WAIT (AM 82), Chicago's "great hits" station, has added two new programs to its lineup. Chuck Schaden is hosting the "WAIT Radio Theater" Mondays through Fridays from 7 to 11 p.m., and Dick Buckley is spinning jazz disks there every Saturday from 8 p.m. to midnight. . . . Out in San Diego, XTRA-FM (91X) jock Paul "Sal Paradise" Sansone, who recently joined Rick Leibert Productions in Los Angeles as director of marketing, has taken his popular Sunday night "Adventures With Paradise" show to the concert stage. In conjunction with local promoter Ron Sobel, the new music station's eccentric personality is hosting local shows at the Ro-

deo nightclub every Tuesday night, featuring such off-the-wall (for San Diego) acts as Fishbone, And And And and the Violent Femmes. . . . Former Phoenix DJ Jonathan Brandmeier, who had hosted the morning show on KZZP prior to his departure for Chicago's WLUP (The Loop), returned to Arizona recently for a brief concert in front of more than 20,000 fans as part of an Arizona Wranglers football game promotion.

★ ★ ★

Cliff Nash is the new promotion director at WTRY/WPYX Albany, N.Y. Nash has been with the upstate combo for three years, most recently as news director and morning personality on WPYX. . . . Across town, William J. Cranney has been named program director of country-formatted WPTR. Cranney, who is also morning drive air personality on the 50,000-watter, brings 18 years in broadcasting to the position, most recently as general manager and, before that, program director of all-news WWCN, also in Albany, when it was the country-formatted WOKO. . . . At WJXT, the Post-Newsweek-owned station in Jacksonville, Fla., the title of vice president has been bestowed on three station execs: general sales manager Lynn Fairbanks, news director Mel Martin and business manager Keith S. Kelly. . . . Down south, Nancy Hoddinott is the new marketing director at WYAY (Y-106 FM) in Atlanta.

★ ★ ★

Two new faces have joined the staff of KUSC Los Angeles. Ron Radlein is the classical-formatted public radio station's new traffic/continuity manager, and Brian Stuart has taken over as announcer/producer, primarily responsible for the daily noon to 5 p.m. shift. . . . Across the border in Canada, Ed Walker is the new assistant program director of CJME (Z-99), after a two-year stint as music director.

Washington Roundup

By BILL HOLLAND

Following complaints from many broadcasters about the impasse between BMI and the All-Industry Music License Committee over the new BMI performance royalty contract, four broadcast associations have joined forces in an attempt to rectify the situation.

The NAB and the NRBA, together with the Daytime Broadcasters Assn. (DBA) and the Broadcast Financial Management Assn. (BFM), have issued a joint statement making a unified plea "for a resumption of good faith negotiations." The statement made it clear the groups "are neither finding fault nor casting blame," but are "simply calling for a cessation of hostility" and a return to the bargaining table.

The broadcast groups have called upon the All-Industry Committee to refrain from bringing threatened litigation, and upon BMI not to press copyright infringement actions for two weeks.

★ ★ ★

Last March, the FCC decided that limited broadcast partnership interests could be exempted from ownership attribution rules because the limited partner would not have influence or control over daily station operation. The NAB agrees, and is now asking the FCC to deny a petition for reconsideration of the ruling put for-

ward by a San Francisco law firm of Michael Couzens, which believes the Commission "incorrectly interpreted" the rule and Congressional intent.

★ ★ ★

The old 7-7-7 ownership rule has undergone a study by the FCC's general counsel's office, and might be replaced by a more generous 12-12-12 figure so that broadcasters could own a dozen AMs, FMs and VHF tv stations. That's what the vote by the Commissioners Thursday (26) eliminating the old 7-7-7 rule will mean.

★ ★ ★

In case you missed it, the Democratic party platform includes a section on broadcasting and communications that critics say is virulently anti-deregulation, and in fact endorses the fairness doctrine and the equal time provisions. The man behind the government regulated public interest words? Rep. Tim Wirth (D-Colo.), chairman of the House telecommunications subcommittee, who is also up for re-election.

★ ★ ★

And finally, James H. Quello, who was initially sworn in as an FCC Commissioner in April, 1974, was again sworn in for another full seven-

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Annie's Song, John Denver, RCA
2. Don't Let The Sun Go Down On Me, Elton John, MCA
3. Feel Like Makin' Love, Roberta Flack, Atlantic
4. Rikki, Don't Lose That Number, Steely Dan, ABC
5. The Night Chicago Died, Paper Lace, Mercury
6. The Air That I Breathe, Hollies, Epic
7. Rock And Roll Heaven, Righteous Brothers, Haven
8. Please Come To Boston, Dave Loggins, Epic
9. Call On Me, Chicago, Columbia
10. Sideshow, Blue Magic, Atco

POP SINGLES—20 Years Ago

1. A Hard Day's Night, Beatles, Capitol
2. Rag Doll, 4 Seasons, Philips
3. The Little Old Lady (From Pasadena), Jan & Dean, Liberty
4. Everybody Loves Somebody, Dean Martin, Reprise
5. Where Did Our Love Go, Supremes, Motown
6. Wishin' and Hopin', Dusty Springfield, Philips
7. Dang Me, Roger Miller, Smash
8. I Get Around, Beach Boys, Capitol
9. Memphis, Johnny Rivers, Imperial
10. The Girl From Ipanema, Getz/Gilberto, Verve

TOP LPs—10 Years Ago

1. Caribou, Elton John, MCA
2. Back Home Again, John Denver, RCA
3. Before The Flood, Bob Dylan/The Band, Asylum
4. Journey To The Centre Of The Earth, Rick Wakeman, A&M
5. 461 Ocean Blvd., Eric Clapton, RSO
6. Bachman-Turner Overdrive II, Mercury
7. On Stage, Loggins & Messina, Columbia
8. Band On The Run, Paul McCartney & Wings, Apple
9. Tres Hombres, ZZ Top, London
10. Pretzel Logic, Steely Dan, ABC

TOP LPs—20 Years Ago

1. The Beatles—A Hard Day's Night, Soundtrack, United Artists
2. Hello, Dolly!, Original Cast, RCA Victor
3. Hello, Dolly!, Louis Armstrong, Kapp
4. Getz/Gilberto, Verve
5. Funny Girl, Original Cast, Capitol
6. The Dave Clark Five Return!, Epic
7. Cotton Candy, Al Hirt, RCA Victor
8. Barbra Streisand/The Third Album, Columbia
9. The Beatles' Second Album, Capitol
10. Honey In The Horn, Al Hirt, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. Rub It In, Billy "Crash" Craddock, ABC
2. You Can't Be A Beacon (If Your Light Don't Shine), Donna Fargo, Dot
3. As Soon As I Hang Up The Phone, Loretta Lynn & Conway Twitty, MCA
4. The Man That Turned My Mama On, Tanya Tucker, Columbia
5. The Grand Tour, George Jones, Epic
6. This Song Is Driving Me Crazy, Tom T. Hall, Mercury
7. Help Me/If You Talk In Your Sleep, Elvis Presley, RCA
8. The Want-To's, Freddie Hart, Capitol
9. Old Man From The Mountain, Merle Haggard, Capitol
10. Marie Laveau, Bobby Bare, RCA

SOUL SINGLES—10 Years Ago

1. Feel Like Making Love, Roberta Flack, Atlantic
2. My Thang, James Brown, Polydor
3. Rock The Boat, Hues Corporation, RCA
4. Rock Your Baby, George McCrae, T.K.
5. You're Welcome, Stop On By, Bobby Womack, United Artists
6. Kung Fu, Curtis Mayfield, Curtom
7. Tell Me Something, Rufus, ABC
8. On And On, Gladys Knight & the Pips, Buddah
9. Machine Gun, Commodores, Motown
10. Happiness Is Just Around The Bend, Main Ingredient, RCA

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Featured Programming

The United Stations is currently putting the finishing touches on a three-hour country radio special, "The Award Winners," for national broadcast over the Labor Day weekend, Aug. 31-Sept. 3. Hosted by Lori Pinkerton and produced by Ed Salamon, the special, part of the syndicator's "1984 Country Six Pack" series, features an hour each with three acts who won awards from the Country Music Assn. at its most recent awards presentation: Lee Greenwood, Janie Fricke and Alabama.

★ ★ ★

Variety radio, the way it was in the good old days of radio half a century ago, is coming back to American airwaves. WBZI (I-95) in Dayton recently became the first U.S. station to air "The Texas Night Train," originating from 250,000-watt XERF in Mexico. The program, says I-95 assistant general manager Dave Richley, airs a veritable potpourri of music—country, rock, rhythm & blues, oldies, and even some gospel and comedy—and is hosted by a madcap personality known as The Nighthawk. The program will air nightly between 11 p.m. and 3 a.m.; a national toll-free request line, (800) HIT-1570, will put other nighthawks in touch with the show's zany host.

★ ★ ★

American Media of Atlanta, which produces the "Coast To Coast Top 20" weekly countdown of top black/urban contemporary hits, has announced its August lineup of featured artists for the two-hour program. On Aug. 4, it's Tina Turner; she'll be followed by Teddy Pendergrass (11), Womack & Womack (18) and Prince (25). Also in with an August schedule is The Radio Company's "Metalshop," which has pushed back its Randy Rhoads special from Aug. 10 to Aug. 17 to accommodate a feature interview with Twisted Sister's Dee Snider. Also featured will be Fastway (3) and Kiss (24). And, last but certainly not least, the "BBC Rock Hour" August schedule will be highlighted by a Psychedelic Furs concert, recorded at London's Hammersmith Odeon and scheduled to air the week of Aug. 5. Also heard this month over the BBC program will be host Ronnie James Dio and various other heavy metalists from the Hard Rock Cafe (12), vintage Elton John in concert (19), and "Hitline London" with host Richard Skinner (26).

★ ★ ★

American Public Radio will broad-

cast live from the Montreux-Detroit Kool Jazz Festival this Labor Day weekend, airing a total of 24 hours of live jazz, via satellite, on four consecutive evenings. The broadcasts will be available to the more than 270 American Public Radio affiliate radio stations throughout the country. Among the performers will be drummer Roy Brooks, vocalist Betty Carter, Eddie Nuccilli's Plural Circle (featuring Thad Jones on cornet) and the eclectic Vishnu Wood & the Safari East Ensemble.

★ ★ ★

Fairwest is once again offering its custom Christmas album to subscribing stations. East station's call letters will be produced in a singing Christmas greeting on the album itself, in addition to being featured on the cover in association with a significant landmark of that station's home city. More information about the album promotion can be obtained from Jim West at (214) 644-7800.

★ ★ ★

The Health Radio Network's "Let's Talk Health" has gone satellite, being beamed via RCA's Satcom 1R to 20 stations nationwide, with additional affiliates expected to join the ranks shortly. The first station to operate under the new arrangement was Promedia Communications' WRNY, which serves the Utica-Rome market. Satellite transmission officially began June 25. . . . The Radio Company's M.J.I. Broadcasting has five new country affiliates: WBOS Boston, WBUK Kalamazoo, WTHI Terre Haute, WFNC Fayetteville and WGNT Huntington. That brings the number of stations that air "Country Quiz," a two-minute daily trivia program about country lifestyles, to 110.

★ ★ ★

A new syndication company providing radio stations with short features and specialty programming has been formed by Bob Baron and Steve Roberts. Broadcast Productions East of Long Island syndicates such shows as "Travelog" and "Rarities In Rock." The latter, still in production, is a two-hour special due for release to subscribing stations shortly before Christmas. THOMAS K. ARNOLD

ACTIONMART

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MUTUAL BENEFIT—Lee Morris, left, vice president and general manager of WSOC-AM Charlotte, N.C., and George Barber, Mutual's Southeast regional manager, cheer the 200th broadcast of Mutual's "Face Off," a daily debate which recently featured Senators Robert Dole and Edward Kennedy.

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 27-Aug. 2, Heavy Metal Hall Of Fame Special, Metalshop, MJI Broadcasting, one hour.
- July 30, John Waite, Rockline, Global Satellite Network, 90 minutes.
- July 30, Fixx, Rock Over London, Radio International, one hour.
- July 30-Aug. 5, Charlie Daniels, Country Closeup, Narwood Productions, one hour.
- July 30-Aug. 5, Stan Kenton Tribute part one, The Music Makers, Narwood Productions, one hour.
- July 30-Aug. 5, Greg Kihn, Off The Record Specials, Westwood One, one hour.
- July 30-Aug. 5, Thompson Twins, In Concert, Westwood One, 90 minutes.
- July 30-Aug. 5, Juice Newton, Star Trak Profile, Westwood One, one hour.
- July 30-Aug. 5, Deele, Budweiser Concert, Westwood One, one hour.
- July 30-Aug. 5, Chi-Lites, Special Edition, Westwood One, one hour.
- July 30-Aug. 6, Tony Carey, Guest DJ, P.F.M., one hour.
- Aug. 3, Fastway, Metalshop Specials, MJI Broadcasting, one hour.
- Aug. 3-5, Radiofree Bleeker, Don & Deanna On Blecker Street, Continuum Broadcasting Network, one hour.
- Aug. 3-5, Genesis, part two, Captured Live!, RKO Radio Network, one hour.
- Aug. 3-5, Duran Duran, Superstars Rock Concert, Westwood One, 90 minutes.
- Aug. 3-5, More On Critics, Rock Chronicles, Westwood One, one hour.
- Aug. 3-5, 10th Anniversary Of Watergate, Dr. Demento, Westwood One, two hours.
- Aug. 3-5, Ronnie Milsap, Solid Gold Country, United Stations, three hours.
- Aug. 3-5, Ringo Starr, Charlie Watts, The Big Beat, The Source, two hours.
- Aug. 3-5, Merle Haggard, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 3-5, Jefferson Starship, Rick Dees' Weekly Top 40, United Stations, four hours.
- Aug. 3-5, Johnny Ray, The Great Sounds, United Stations, four hours.
- Aug. 3-5, Tommy James, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Aug. 4, Four Seasons, Solid Gold Saturday Night, RKO Radio Networks, five hours.
- Aug. 4-5, Bobby Bare, T.G. Sheppard, Ronnie Milsap, Lee Arnold On A Country Road, Mutual Radio Network, three hours.
- Aug. 4-5, Popular Music Countdown, Dick Clark's National Music Survey, Mutual Radio Network, three hours.
- Aug. 4-5, Salute To The Hullabaloo Era, Supertracks, Creative Radio Network, three hours.
- Aug. 5, Style Council, Rock Over London, Radio International, one hour.
- Aug. 5, Tony Carey, Guest DJ, P.F.M., one hour.
- Aug. 5, Dionne Warwick, Music & Memories, Strand Broadcast Services, three hours.
- Aug. 6, Peter Wolf, Rockline, Global Satellite Network, 90 minutes.
- Aug. 6-12, Stan Kenton Tribute part two, The Music Makers, Narwood Productions, one hour.
- Aug. 6-12, Janie Fricke, Country Closeup, Narwood Productions, one hour.
- Aug. 6-12, Kinks 20 Year Anniversary part one, Off The Record Special, Westwood One, one hour.
- Aug. 6-12, Jefferson Starship, Star Trak Profile, Westwood One, one hour.
- Aug. 6-12, Patrice Rushen part one, Special Edition, Westwood One, one hour.
- Aug. 10, Randy Rhoads Special, Metalshop Specials, MJI Broadcasting, one hour.
- Aug. 10-12, Moe Bandy, Solid Gold Country, United Stations, three hours.
- Aug. 10-12, Exile, The Weekly Country Music Countdown, United Stations, three hours.
- Aug. 10-12, Dan Hartman, Rick Dees' Weekly Top 40, United Stations, four hours.
- Aug. 10-12, Woody Herman, The Great Sounds, United Stations, four hours.
- Aug. 10-12, The Spinners, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
2	2	9	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
3	1	12	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
4	8	5	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
5	5	11	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
6	6	11	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
7	7	9	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)
8	9	5	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)
9	12	6	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCred/Music Corporation Of America, BMI)
10	4	12	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
11	11	9	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
12	14	10	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
13	13	14	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
14	22	3	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
15	19	6	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squawako/Foster Frees, BMI/Genevieve, ASCAP)
16	17	7	A CHANCE FOR HEAVEN Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)
17	21	10	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
18	10	11	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
19	23	7	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
20	20	9	FAREWELL MY SUMMER LOVE Michael Jackson, Motown 1739 (Stone Diamond, BMI)
21	15	15	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
22	27	3	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)
23	30	3	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, BMI)
24	26	4	TO ME Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)
25	16	16	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
26	35	2	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)
27	29	4	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
28	28	10	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
29	31	6	I STILL DO Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)
30	24	15	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
31	34	3	YOU'RE THE BEST THING The Style Council, Geffen 7-29248 (Warner Bros.) (EMI/Colgems-EMI, ASCAP)
32	38	7	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
33	37	2	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)
34	18	14	WHEN WE MAKE LOVE Alabama, RCA 13763 (WB/Two Sons/Welbeck/Third Son, BMI)
35	25	16	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
36	NEW ENTRY		SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)
37	39	2	RHYTHM OF THE RAIN Neil Sedaka, MCA 52400 (Warner-Tamerlane, BMI)
38	NEW ENTRY		YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor, ASCAP)
39	NEW ENTRY		TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
40	NEW ENTRY		DRIVE The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)
41	40	8	DOCTOR! DOCTOR! Thompson Twins, Arista 1-9209 (Zomba)
42	36	16	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
43	41	13	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
44	42	20	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
45	32	13	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
46	44	20	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
47	43	16	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros. Music/Unichappell, BMI)
48	47	23	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
49	48	23	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
50	33	12	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)

● 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).

Pro-Motions

Station: United Stations network
Contact: Ed Salamon, executive vice president, programming
Concept: American Music Awards Sweepstakes

Execution: This national promotion, co-sponsored by Trident, is tied in with "Dick Clark's Rock, Roll, & Remember," a four-hour program documenting the history of rock'n'roll and running for the five weekends ending Aug. 10. Listeners of the five-week special, which is carried by most of The United Stations' 225 subscribers, simply have to write the word "Trident" on a postcard and send it to a New York postoffice box number (Box 943, New York, N.Y. 10185) for the duration of the broadcasts. On Aug. 20, a drawing will be held and the winner, along with a guest, will receive round-trip air fare tickets to Los Angeles for next January's American Music Awards, set for the Shrine Auditorium. Also included is transportation to and from the airport, hotel accommodations, and admission to a "star-studded" party following the awards ceremony, which will be hosted by Lionel Richie.

★ ★ ★
Station: WASH-FM Washington (adult contemporary)

Contact: Kathi Kolodin
Concept: Supper with the Soaper
Execution: You'd think it would be taboo for radio to promote television—especially a midday soap, which already tends to take away some daytime numbers, especially from AC. But that's what WASH-FM did recently in a promotion co-sponsored by Pizza PiesOn, a local Italian eatery.

Listeners filled in entry blanks at all Pizza PiesOn locations throughout the District; names were periodically chosen and read over the air, with the listener being given 97 seconds to respond (97 being WASH's position on the FM dial). Callers who made the deadline were then given prizes consisting of various pieces of "General Hospital" memorabilia. Then, each winning name was placed into a separate drawing for the grand prize: dinner with "General Hospital" star Tristan Rogers, a/k/a "Commander Scorpio," when the popular soaper came to town for two days of in-store appearances at several of the pizza chain's outlets.

★ ★ ★
Station: KWSS Gilroy, Calif. (country)

Contact: Palmer Pyle, general manager
Concept: Prune-Spitting Contest
Execution: Really, what will those small market radio stations think of

next? While KIIS Los Angeles is giving away thousands of dollars cash every day, and dozens of other major market stations are flying listeners to fancy resorts and Michael Jackson concerts, tiny KWSS in Gilroy, just outside of San Jose, is staging its second annual Prune-Spitting Contest at the Santa Clara County Fair.

Each day of the fair's run, Aug. 2-12, listeners can come up to the station's booth between the hours of 1 and 4 p.m. and, for a 25 cent donation that will go to the Cystic Fibrosis Foundation, spit out prune pits to their heart's content, winning a variety of small prizes—"depending, obviously, on the distance," explains general manager Palmer Pyle, laughing.

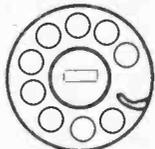
★ ★ ★
Station: KFAC Los Angeles (classical)

Contact: George Fritzinger, president
Concept: Olympics
Execution: McDonald's isn't the only business tying in a sweepstakes deal with the 1984 Olympic Games. In a promotion geared toward advertisers and longtime supporters—and very similar, in execution, to that of the fast-food chain—KFAC has set up a contest offering more than \$20,000 in cash prizes and cruise tickets, depending on how well participants predict the outcome of the games.

Official entry cards, which were published twice in Ad Week and sent out by mail to nearly 2,000 advertisers and other station supporters, required participants to guess which country would win the gold, silver and bronze medals in 10 different events; the deadline for returning the completed forms to the station was July 15. The 70 winners of the "Monte Carlo Night Cruise" off Marina Del Rey will be announced Aug. 28; the 13 top cash prize winners will be notified on Sept. 20, the day of the cruise.

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ROAD CREW—WBCY Charlotte, N.C. staff help the city welcome the "World-600 Week" while co-sponsoring a parade and fireworks display. Shown from left are part-time air talents Khristi George, Nathan Richle and Becky Kent; midday man Jeff Wicker, morning man Bill James, evening woman Cynthia Clarc, promotion assistant Amantha Barbee and air personality Johnboy.

Rock Albums & Top Tracks

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	2	22	THE CARS—Heartbeat City, Elektra	12
2	1	11	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	
3	4	6	JOHN WAITE—No Brakes, EMI-America	
4	6	5	BILLY SQUIER—Signs Of Life, Capitol	
5	5	7	SCANDAL—Warrior, Epic	
6	3	13	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	
7	8	46	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	
8	7	15	RATT—Out Of The Cellar, Atlantic	
9	15	40	NIGHT RANGER—Midnight Madness, MCA	
10	NEW ENTRY		SAMMY HAGAR—V.O.A., Geffen	
11	11	8	CHRIS DEBURGH—Man On The Line, A&M	
12	12	7	TWISTED SISTER—Stay Hungry, Atlantic	
13	NEW ENTRY		PETER WOLF—Lights Out, EMI/America	
14	10	18	STEVE PERRY—Street Talk, Columbia	
15	9	10	ROD STEWART—Camouflage, Warner Bros.	
16	13	30	VAN HALEN—1984, Warner Bros.	
17	14	8	ELTON JOHN—Breaking Hearts, Geffen	
18	20	5	BOX OF FROGS—Box Of Frogs, Epic	
19	25	4	GLENN FREY—The Allnighter, MCA	
20	18	5	QUIET RIOT—Condition Critical, Pasha	
21	23	4	DIO—The Last In Line, Warner Bros.	
22	17	12	WHITESNAKE—Slide It In, Geffen	
23	22	7	COREY HART—First Offense, EMI-America	
24	21	23	SCORPIONS—Love At First Sting, Mercury	
25	49	2	DIFFORD & TILLBROOK—Difford & Tillbrook, A&M	
26	16	13	SOUNDTRACK—Streets Of Fire, MCA	
27	26	8	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	
28	35	2	FASTWAY—All Fired Up, Columbia	
29	32	7	PRINCE—Purple Rain, Warner Bros.	
30	19	15	RUSH—Grace Under Pressure, Mercury	
31	37	2	ADRENALIN—American Heart, Rocshire	
32	27	6	BILLY SATELLITE—Billy Satellite, Capitol	
33	33	12	R.E.M.—Reckoning, I.R.S.	
34	38	5	ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	
35	30	16	Z Z TOP—Eliminator, Warner Bros.	
36	31	13	RUSS BALLARD—Russ Ballard, EMI-America	
37	48	2	LOU REED—New Sensations, RCA	
38	44	2	INXS—The Swing, Atlantic	
39	24	23	TONY CAREY—Some Tough City, MCA	
40	34	13	BILLY IDOL—Rebel Yell, Chrysalis	
41	36	7	ANDY FRASER—Fine, Fine Line, Island	
42	NEW ENTRY		CYNDI LAUPER—She's So Unusual, Portrait	
43	29	10	LITTLE STEVEN—Voice Of America, EMI/America	
44	28	24	THOMPSON TWINS—Into The Gap, Arista	
45	50	2	KICK AXE—Vices, Pasha	
46	40	13	CHICAGO—Chicago 17, Warner Bros.	
47	39	2	LITA FORD—Dancin' On The Edge, Mercury	
48	41	7	TINA TURNER—Private Dancer, Capitol	
49	46	2	WANG CHUNG—Points On A Curve, Geffen	
50	42	2	SOUNDTRACK—Ghostbusters, Arista	

Top Adds

1	BILLY SQUIER—Signs Of Life, Capitol
2	SAMMY HAGAR—V.O.A., Geffen
3	PETER WOLF—Lights Out, EMI/America
4	CYNDI LAUPER—She's So Unusual, Portrait
5	DIO—The Last In Line, Warner Bros.
6	QUIET RIOT—Condition Critical, Pasha
7	HELIX—Rock You, Capitol (12 inch)
8	LITA FORD—Dancin' On The Edge, Mercury
9	ROMEO VOID—A Girl In Trouble, Columbia (12 inch)
10	A FLOCK OF SEAGULLS—The More You Love, The More You Live, Arista (12 inch)

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	2	5	BILLY SQUIER—Rock Me Tonite, Capitol	1
2	3	7	JOHN WAITE—Missing You, EMI-America	
3	4	10	THE CARS—Drive, Elektra	
4	1	7	SCANDAL—The Warrior, Epic	
5	11	4	SAMMY HAGAR—Two Sides Of Love, Geffen	
6	9	4	PETER WOLF—Lights Out, EMI-America	
7	12	8	TWISTED SISTER—We're Not Gonna Take It, Atlantic	
8	6	8	JEFFERSON STARSHIP—Laying It On The Line, Grunt	
9	8	10	CHRIS DEBURGH—High On Emotion, A&M	
10	NEW ENTRY		DIO—The Last In Line, Warner Bros.	
11	7	15	RATT—Round And Round, Atlantic	
12	16	5	NIGHT RANGER—When You Close Your Eyes, MCA	
13	10	11	ROD STEWART—Infatuation, Atlantic	
14	22	2	HUEY LEWIS AND THE NEWS—If This Is It, Chrysalis	
15	5	11	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia	
16	14	7	BRUCE SPRINGSTEEN—Cover Me, Columbia	
17	15	13	STEVE PERRY—She's Mine, Columbia	
18	20	6	BOX OF FROGS—Back Where I Started, Epic	
19	41	2	LINDSEY BUCKINGHAM—Go Insane, Elektra	
20	17	10	WHITESNAKE—Slow And Easy, Geffen	
21	25	2	ELTON JOHN—Restless, Geffen	
22	18	7	COREY HART—Sunglasses At Night, EMI-America	
23	19	29	VAN HALEN—Panama, Warner Bros.	
24	13	13	JEFFERSON STARSHIP—No Way Out, Grunt	
25	34	2	GLENN FREY—Smuggler's Blues, MCA	
26	53	2	HONEYMOON SUITE—New Girl Now, Warner Bros.	
27	28	5	FASTWAY—Tell Me, Columbia	
28	21	13	THE FIXX—Deeper And Deeper, MCA	
29	32	8	BRUCE SPRINGSTEEN—No Surrender, Columbia	
30	36	7	BILLY SATELLITE—Satisfy Me, Capitol	
31	26	8	ELTON JOHN—Sad Songs (Say So Much), Geffen	
32	33	8	PRINCE—When Doves Cry, Warner Bros.	
33	43	2	STEVIE RAY VAUGHAN—Cold Shot, Epic	
34	23	19	THE CARS—Magic, Elektra	
35	35	2	ADRENALIN—Faraway Eyes, Rocshire	
36	44	7	BRUCE SPRINGSTEEN—Bobby Jean, Columbia	
37	NEW ENTRY		QUIET RIOT—Sign Of The Times, Pasha	
38	NEW ENTRY		LOU REED—I Love You Suzanne, RCA	
39	31	9	THE CARS—It's Not The Night, Elektra	
40	38	6	SCORPIONS—I'm Still Loving You, Mercury	
41	40	8	QUIET RIOT—Mama, We're All Crazy Now, Pasha	
42	27	5	RUSH—The Body Electric, Mercury	
43	50	2	RATT—Back For More, Atlantic	
44	24	8	TONY CAREY—The First Day Of Summer, MCA	
45	NEW ENTRY		HELIX—Rock You, Capitol	
46	29	17	Z Z TOP—Legs, Warner Bros.	
47	51	2	ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town, Columbia	
48	39	13	RUSS BALLARD—Voices, EMI/America	
49	42	12	CHICAGO—Stay The Night, Warner Bros.	
50	37	13	BILLY IDOL—Eyes Without A Face, Chrysalis	
51	NEW ENTRY		LITA FORD—Gotta Let Go, Mercury	
52	56	2	INXS—I Send A Message, Atlantic	
53	NEW ENTRY		CYNDI LAUPER—She Bop, Portrait	
54	47	10	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia	
55	NEW ENTRY		A FLOCK OF SEAGULLS—The More You Love, The More You Live, Arista	
56	58	11	R.E.M.—South Central Rain, I.R.S.	
57	46	7	ANDY FRASER—Fine, Fine Line, Island	
58	NEW ENTRY		SPANDAU BALLET—Only When You Leave, Chrysalis	
59	52	2	WANG CHUNG—Dance Hall Days, Geffen	
60	49	4	RAY PARKER, JR.—Ghostbusters, Arista	

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

Retailing

Cassettes, Concerts Among Keys To Chains' Summer Promotions

This story prepared by Fred Goodman in New York, Earl Paige in Los Angeles and Ed Morris in Nashville.

NEW YORK—With strong new frontline product by established artists like Prince, the Jacksons and Bruce Springsteen taking care of itself, chains around the country are concentrating their promotional prowess on developing acts and catalog. Natural seasonal ties with promoters and emphasis on the portable cassette are also a large part of the picture from coast to coast.

In the Northeast, where warm weather is a precious commodity, the Buffalo-based Cavages chain is taking advantage of the short summer season with a three-phase "Sensational Sounds At Sensational Prices" promotion to key cassette sales. John Grandoni, vice president for the 16-store web, says the program is centered around a co-promotion with Epic and Recoton that highlights several of the label's new titles, including Slade and Face To Face, and the accessory manufacturer's headphones. Ten portable tape players are being given away in conjunction with local radio station WPHD, with CBS's "See Red" cassette promotion and a Warner Bros. catalog program sandwiching the "Sensational Sounds."

In Maryland, the 23-store Kemp Mill chain is also taking advantage of the warm weather via a tie-in with the Merriweather Post Pavillion in Columbia. The chain is sponsoring a weekly drawing for front row tickets and backstage passes to the 15,000-seat outdoor venue. The drawings are keyed by in-store displays and tags at the back of the chain's radio spots. Kemp Mill head Howard Applebaum reports that the labels "help where applicable," adding that "nearly everybody is involved" because of the Pavillion's healthy schedule.

Warm weather isn't a rarity for the 12 Spec's Music stores in South Flor-

ida. Instead, the chain is pulling out all stops for the election-oriented "Vote For Spec's" extravaganza. Joe Andrules, the chain's vice president and general manager, says ads are being run on independent and network tv stations as well as MTV to promote all hit product from RCA, CBS, MCA, WEA, Capitol and PolyGram. Throughout August, all \$8.98 LPs and cassettes will sell for \$5.88.

Signage for Spec's features an Uncle Sam character with the logo "Spec's wants you to save." Customers will be urged to participate in a "vote for your favorite artist" drawing. Winners will receive home computers and portable stereos in what Andrules terms "the biggest promotion we've ever done."

There have been two major summer promotions at the 28-store Disc Jockey chain, headquartered in Owensboro, Ky. Just completed was the "Mobile Music Campaign," aimed at selling prerecorded cassettes. "We featured 20 hot titles," explains chain buyer Harold Guilfoil, "and supported them with tent signs, headers and banners."

Store managers were encouraged to compete for the best "mobile music" sales ideas and displays. To create multiple sales, the stores offered special prices for two-item purchases, generally ranging from two cassettes or LPs for \$5.99 up to two for \$13.99. Although the emphasis was on cassettes, Guilfoil says the stores were careful to offer the same price breaks

to LP buyers.

Currently, Disc Jockey outlets are offering a "Summer Gold Sale" that spotlights catalog albums that have been certified gold. Random albums from the catalog are stickered with "Summer Gold" insignias which give the buyer \$1 off the regular store price for that particular item. Such random stickering, Guilfoil points out, encourages browsing.

All types of music are included in the sale. Like the Mobile Music project, this one is supported by a full-range of p-o-p material.

Besides giving the stores a lure to attract customers, Guilfoil notes, the promotions also provide the store clerks with ways of approaching customers with something more to say than, "May I help you?"

"It's not always easy to open the door," he says, "because you don't know what they're looking for. With these promotions, they have something to open the conversation."

The Nashville-based, 45-store Sound Shop network has a barrage of summer specials, including one that ran through July featuring a collection of Motown Michael Jackson and Jackson 5 product. Older material, in both cassette and LP form, was tagged at \$4.99 per unit, while "14 Greatest Hits" with picture disk, poster and glove is set at \$9.99 and "Farewell My Summer Love" at \$6.99. The promotion, which coincided with the Jacksons' tour, was

(Continued on page 28)



MART PARTNERS—Participants in the National Record Mart's annual convention in Champion, Pa. get friendly during a panel break. Shown from left are chain president Frank Fischer; RCA's Ronny Millsap, who opened the event with a concert; National Record Mart operations manager Lori Wintertburn, and Jason Shapiro, the chain's vice president.

Dealer Keeps Sales Afloat Off The Cape Cod Coast

By EDWARD MORRIS

OAK BLUFFS, Mass.—Charley Walters' Musichall is the only record store on Nantucket island—a clear plus for him. But there's a minus, too, when the summer tourist population goes home, leaving 6,500 year-round inhabitants during the nine-month off-season.

Still, Walters keeps Musichall open six days a week, all year. The 30 square foot facility stocks about 2,000 cassettes and 1,500 LPs at any one time.

Despite being 18 miles off the Cape Cod coast, Walters says he has no difficulty keeping an up-to-date inventory. Records arrive from the mainland from one to five times a week.

The record-to-cassette ratio varies from season to season, according to Walters, but in the summer cassettes escalate to a 60%-65% share.

During the tourist season, Walters says, he does no special promotions and advertises only in the local newspaper. His frontline albums are

marked at \$8.49 and his cutouts are pegged at from \$1.99 to \$4.99 each. Throughout January, all of Musichall's inventory is put on sale at 10%-15% markdown.

Although Musichall has a small stock of country music, Walters says country doesn't sell very well. He carries no gospel titles, videocassettes or video games, he adds.

Most of Musichall's customers are 25 and younger, Walters estimates. But he says he maintains "a very large classical cassette line" that attracts the over-30 buyers. His classical specialty—"almost exclusively"—is budget line series from Philips, Allegro, Deutsche Grammophon and other labels.

Hours are from 10 to 5 in the off-season and 10 to 9 in season. Walters has one employee to help handle the summer traffic. Otherwise, Musichall is a one-man operation.

Label reps have yet to call on him on the island, Walters reports.

THE OTHER SIDE IN WEST L.A.

New Store Stands Up To Tower

By JOHN SIPPEL

LOS ANGELES — Ever think of opening a record/tape store directly across the street from a Tower Records outlet?

Three weeks ago The Other Side, a unique experiment in vertical prerecorded inventory, opened its doors less than 100 yards from Tower's Sunset Blvd. flagship store in West Los Angeles. Four storefronts west of The Other Side is the all-classical Tower Records store, and next to that is the Tower Video outlet.

"Tower is the supermarket. The Other Side is a specialty store, catering to the collector," is the way manager Ron Curtiss analyzes it. "We feature primarily imports from New Zealand, Australia and Japan. Other countries like Germany and France are included. We highlight special orders for imports. I think our prices on foreign pressings and tape are competitive."

The 1,100 square foot store contrasts sharply with the mammoth Russ Solomon outlet. The Other Side is painted a fetching yellow. Old movie point-of-purchase materials, some framed, and celebrity life masks decorate the walls. All this merchandising material carries price tags, too.

Curtiss does not divulge who owns

the test store, but he does say it's partly owned by a Japanese firm, Handle Industries, which recently closed a Japanese gift store at the same site.

Curtiss admits there are some disadvantages to being so close to Tower's three stores. His red exterior sign looks so much like Tower's that customers have brought back Tower records and video product for exchange or credit. The Other Side will have a new, redesigned sign soon, he says.

The spillover from Tower has been helpful. As an example, Curtiss points out that a Tower customer carrying the Solomon chain's bag bought \$113 worth of Elvis Presley records at his store recently.

The Other Side carries everything from Australian schlock at \$3.99 to a complete Beatles package from Japan at around \$100. There is a large selection of Japanese, Australian and New Zealand singles and EPs. Curtiss says that he's found a good portion of his customers go for Japanese singles and albums featuring soundtrack music.

Singles and EPs range from \$2.99 to \$5.99. Curtiss also stocks such rare items as a Simon & Garfunkel Japanese collection at \$90.

For those who prefer the Austr-

lian/New Zealand scene, The Other Side has acts like Midnight Oil, DD Smash, Mi Sex, Body Electric and the Church. Curtiss displays such rare items as a Talking Heads picture disk with Teldec mastering at \$20. He's found a good market for Annette Funicello albums, carrying six different titles pressed in New Zealand.

Japanese jazz pressings, which run around \$10.99, are also well represented. A multi-record Charlie Parker set on Verve goes for \$100.

Cassettes are stocked under glass with spines up. About 12 prerecorded videocassettes are in the same case.

In a wall rack near the register, The Other Side features full-color lithographic music magazines at \$5 each. Old copies go just as well as the latest monthly, Curtiss says, to fans who treasure the excellent color photography.

How's business at the new store? Curtiss says he's encouraged enough to predict the store will make it. He's preparing his first consumer advertising, to run in alternative weeklies in this area. He's also working out relationships with local air personalities on progressive stations that are looking for unusual programming fare.

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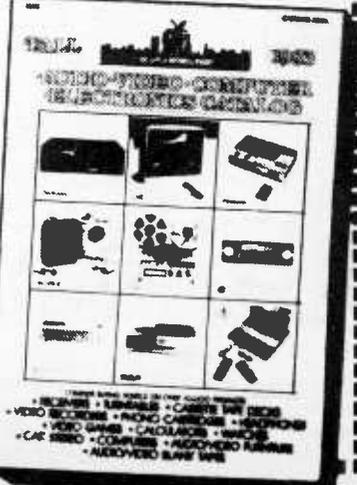
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Concert Tie-Ins, Tape Promotions In Chains' Spotlight

• Continued from page 27

advertised in newspapers only.

In cooperation with WEA, the Sound Shops will be running an August-long campaign, built on the labels' top 100 \$6.98 titles—all of which will be on display near the front of the stores. Sound Shop's price will be \$5.99 on the albums.

Starting last week and lasting for a month, the stores are co-opting with RCA and A&M to push the "Rhinestone" soundtrack album, plus the latest titles from Joe Jackson, the Human League, Eurythmics, Timmy Thomas, Ronnie Milsap and Sergio Mendes. Except for "Rhinestone," which will be tagged at \$4.99, the albums are priced at \$5.99.

In September, best selling titles from the CBS \$5.98 catalog will be offered at Sound Shops for \$3.99. While this promotion will be advertised through both print and television, the RCA/A&M effort is "strictly an in-store promotion," according to the chain's publicist, Ann Gass.

In conjunction with MCA's promotion of Glenn Frey's "The All-nighter," Sound Shop is sponsoring "The Sexy Girl Pageant" at its 14 Nashville area stores. The beauty contest will net five winners whose pictures will be displayed in the Nashville stores, where customers will be encouraged to vote for the "sexiest" one. The winner will be awarded an "allnighter" package that will include dinner and hotel accommodations. The promotion is being co-sponsored by local radio station Kicks 104.

To hype Bananarama's self-titled album, the Nashville part of the chain has also arranged for the Swensen's Ice Cream stores to create and sell during August a "Bananarama" concoction for 96 cents—a price set

to coincide with radio station 96 Kiss, the event's co-sponsor.

Sound Shop's new Auburn, Ala. outlet will stage a free mall concert in September featuring the group Telluride. Arrangements also are being made to get the Nitty Gritty Dirt Band to do an in-store at the Sound Shop in Clarksville, Tenn., this month.

Although summer is a natural for prerecorded cassettes, Glendale, Calif.'s Licorice Pizza chain is going in the other direction with an "LPs Only" sale.

"We're just wondering what is happening with so much promotion on cassette," says Randy Gerston, advertising director for the 34-unit chain. Set to roll Aug. 20, Licorice will offer LPs at \$1 off when purchasing any three. Advertising will be in the Los Angeles Times and 12 regional newspapers.

Characteristic of the summer promotions of several chains, Licorice is promoting in a number of directions at once. An unusual promotion is focused on children's product under the theme "Summer Is For Kids At Licorice Pizza."

Licorice, which is also putting a lot of energy into promotions keyed indirectly around the Olympics, will launch the kiddie project Aug. 5. "We're doing the headline in crayon-like type, with some letters backwards. We're especially pushing video—Disney Gold at \$29, 'Snoopy' at \$29—but all children's product is on sale," Gerston says.

While currently holding a Compact Disc display contest for managers, on Aug. 6 the chain is also launching a CD sale with prices pegged at \$14.99. It's one of three CD promotions set between now and

Christmas.

One chain hitting prerecorded cassettes again without any self-consciousness is Budget Tapes & Records, the 75-unit franchise web out of Denver. "We increased our cassette sales four times last summer, so why not come right back with it?" says Jeff Klem, advertising director.

The campaign takes off from the line used last year, "Tapes Are Our Middle Name," but has been freshened up. "We're going with the line, 'Budget Brings You Cassettes On Sale.' Our main graphic is a woman with an armload of prerecorded cassettes.

"Because we're a franchiser, it's up to individual stores to decide what price to run with. It's usually 10%-20% off," says Klem.

Also given a new look is a Maxell blank audio tape sale, with six tapes

plus a sun visor at \$19.84 to tie in the year. For graphics, Klem mimicked the familiar Maxell campaign in which a man is seen being blown out of his living room.

"We went with a beach scene, a towel, a cool glass of iced tea. The tapes, UDLX 2 which usually come in three-packs, are shrink-wrapped along with the visor," he says.

In the local Denver market, Budget is also promoting live talent at Red Rock with a Mount Rushmore knockoff poster featuring Willie Nelson, Elton John, Eurythmics' Annie Lennox and George Benson. Tied in are Feyline and local FM station KPKE, with all catalog product by the four acts on sale.

Also on tap is another round of fund-raising for KBDI-TV, the music channel in Denver. A similar event in March raised \$9,000.

CD Turns Things Around For Georgia's Oz Records

By JOHN SIPPEL

LOS ANGELES—After an acknowledged uphill battle during the three and a half years he's been in business, Oz Records' Steve Mills credits the lure of the Compact Disc with fostering a significant turnaround in just 90 days. The 34-year-old accountant claims the six-store Georgia-based chain has been dramatically buoyed since he committed one unit to an intensive push for CDs.

"CBS, PolyGram and WEA salesmen had been telling me how well stores were doing that concentrated on CD," reports Mills. "I had decided that, because I had only one store in Atlanta, I would follow the outlet store trend."

The original Oz outlet in Stone Mountain was more than 14,000 square feet when Mills joined the ailing chain, headed by Dave Kaye, as

controller of its Atlanta base in 1980. Six months later, Kaye filed for Chapter XI, and shortly after that handed the keys, assets and liabilities to Mills.

One of the new owner's first moves was to reduce the Stone Mountain store to just 4,000 square feet. Now the entire back wall of that outlet is devoted to CDs, with more than 1,000 titles inventoried since he started that category with just 100 titles three months earlier.

Stock is displayed in glass cases rather than spaghetti box merchandisers, with the remainder spread across a wall area. That same wall also holds speakers driven by an expensive stereo rig through which Mills pipes CD music exclusively. He's found this an effective in-store device to emphasize the higher fidelity of the laser innovation.

The Stone Mountain store, like its outlet counterparts in other retailing fields emphasizes lower prices on all merchandise. Mills tickets WEA CD product at \$11.99, CBS at \$12.99 and the remainder of single pocket product at \$14.99 and \$15.99.

Mills avoided CD software until his suppliers prepack ordering requirements were eliminated. He already knew from several years' experience that the store was not an audiophile lure, noting that direct-to-disk and half-speed LPs didn't move. Now he figures he turns his CD inventory in 30 days.

He's introduced a monthly CD catalog, which now carries 1,400 titles he knows he can acquire. He puts new titles on a personal computer from which he derives title pages for his new, revised catalogs. He tries to spruce up the monthlies with a new title selection and some special deals on particular catalogs or titles. Mills runs approximately 500 complete catalogs fortnightly on a Canon automatic feed photocopier. He runs the new titles and deals pages separately and circulates them to a growing customer mailing list.

Mills describes his typical store customer for CDs as "between 35 and 40, a male apartment-dwelling professional probably divorced and not worried about what he's spending for CDs." He explains his perception of divorced buyers by noting that he has found few couples coming in for his newly inventoried software.

Mills says he personally knows many customers because they come in very regularly to find out about

(Continued on opposite page)

Billboard®

Survey for Week Ending 8/4/84

Top 25 Video Games

This Week	Last Position	Weeks on Chart	Title	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	19	PITFALL II—Activision AB-035					
2	2	11	WARGAMES—Coleco 2637					
3	3	51	Q-BERT—Parker Brothers 5360					
4	4	49	DECATHLON—Activision AZ 030					
5	6	71	CENTIPEDE—Atari CX 2676					
6	5	51	POLE POSITION—Atari CX 2694					
7	7	39	POPEYE—Parker Brothers 5370					
8	8	49	KANGAROO—Atari CX 2689					
9	11	99	FROGGER—Parker Brothers 5300					
10	16	33	SPACE SHUTTLE—Activision AX 033					
11	10	57	BURGER TIME—Intellivision 4549					
12	9	21	FRENZY—Coleco 2613					
13	17	81	RIVER RAID—Activision AX-018					
14	20	3	STAR WARS—Parker Bros.					
15	12	9	BUCK RODGERS—Coleco 2615					
16	18	7	TIME PILOT—Coleco 2679					
17	15	25	MOON PATROL—Atari CX 2692					
18	14	5	GYRUSS—Parker Bros. 5080					
19	13	23	MARIO BROTHERS—Atari CX2697					
20	22	9	H.E.R.O.—Activision AZ 038					
21	21	29	CONGO BONGO—Sega 006-01					
22	25	23	FRONTLINE—Coleco 2650					
23	23	17	B.C.'S QUEST FOR TIRES—Sierra On Line 2051530					
24	19	13	DEFENDER—Atari CX2609					
25	24	11	CABBAGE PATCH KIDS-ADVENTURES IN THE PARK—Coleco 2682					

*Denotes cartridge availability for play-on hardware configuration.

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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

- C'EST WHAT**
Eight Stories
LP Palo Alto PA 8057 \$8.98
- CIANI**
Seven Waves
LP Finnadar 90175 1 (Atlantic) \$8.98
CA 90175 4 \$8.98
- THE LAST POETS**
LP Celluloid CELL 6101 (MMG) \$8.98
- LOREN, BRYAN**
LP Philly World 90183 1 (Atlantic) \$8.98
CA 90183 4 \$8.98
- MORAZ, PATRICK**
Future Memories
LP PVC 8922 (Jem) \$8.98
CA PVCC 8922 (Jem) \$8.98
- MORAZ, PATRICK & SYRINX**
Co-Existence
LP PVC 8923 (Jem) \$8.98
CA PVCC 8923 (Jem) \$8.98
- PRIME MOVERS**
Museum
LP Birdcage DROP 002 \$5.99
- ROUSE, MIKEL**
Jade Tiger
LP Club Soda Music TWI 220 (New Music Distribution Service) NA
- SANTERS**
Guitar Alley
LP Passport PB 6036 NA
- SLAVE**
Best Of Slave
LP Cotillion 90182 1 (WEA) \$8.98
CA 90182 4 \$8.98
- STARR, JACK**
Out of the Darkness
LP Passport PB 6037 (Jem) \$8.98
CA PBC 6037 \$8.98
- VARIOUS ARTISTS**
Bachelor Party Soundtrack
LP I.R.S. SP 70047 (A&M) \$8.98

JAZZ

- AMERICAN BRASS QUINTET**
Various Compositions
LP Crystal S 214 \$8.98
- FOUNTAIN, PETE**
Fountain Of Youth
LP Allegiance AV 5022 \$5.96
CA CV 5022 \$5.98
- GENERATION BAND**
Call Of The Wild
LP TBA TB 202 N. (Palo Alto) \$8.98

CD Turnaround At Oz Records

Continued from opposite page
new titles and often buy a CD a week. One customer, he notes, bought 35 CDs before he got his player.

Mills visited audio specialty stores in the area, leaving multiple copies of his catalog early in the game, and still does. Hi fi store owners told him his complete listing of titles was a persuasive tool in selling hardware, combatting the rumor that sufficient software wasn't available. He found, too, that indicating sale price after each title aided the sale of both hardware and software.

Mills won't elaborate, but he admits that mail order is building. He advertises in home electronics and stereo consumer periodicals. Most Oz mail orders are paid by credit cards.

Active CD software manufacturers are finally providing advertising allowance. He's run five 2 by 10 ads in the leisure tabloid of the Saturday Atlanta Constitution and finds that they pull well. Two of his customers lured by the first ad were an editor and the home electronics editor of the daily, he says.

Oz's immediate future looks promising because of CD, Mills opines. He puts CD catalogs in his other five stores through Tennessee and Alabama and intends soon to introduce CD merchandise gradually in his two Chattanooga outlets.

- HOWARD, GEORGE**
Steppin' Out
LP TBA TB 201 N. (Palo Alto) \$8.98
- JETER, JAMES**
Bassoon
LP Crystal S343 \$8.98

CLASSICAL

- BACH-MAHLER**
Suite; Janacek-Talich; Cunning Little Vixen Suite
Leningrad Philharmonic Orchestra; Gennady Rozhdestvensky, Conductor
LP Vox/Turnabout TV 34860 NA
CA CT 4860 NA
- BRAHMS**
Symphony No. 4 in E Minor
Leningrad Philharmonic Orchestra; Yevgny Mravinsky, Conductor
LP Vox/Turnabout TV 34824 NA
CA CT 4824 NA
- BRUCKNER**
Symphony No. 4 in D Minor; Leningrad Philharmonic Orchestra; Yevgny Mravinsky, Conductor
LP Vox/Turnabout TV 34823 (MMG) NA
CA CT 4823 NA
- CABALLE & DISTEFANO**
Various Opera Duets
Barcelona Symphony Orchestra; Gianfranco Masini, Conductor

- LP MMG 1153 NA
CA CMG 1154 NA
- CABALLE, MONTSERRAT**
Romanzas de Zarauelas
Barcelona Symphony Orchestra; Eugenio M. Marco, Conductor
LP MMG 1154 NA
CA CMG 1154 NA

- HAYDN**
Symphonies, Vol. 3, No. 26, P. 16; others
Bournemouth Sinfonietta; Harold Farberman, Conductor
LP Vox Cum Laude D-VCL 9086 (MMG) NA
CA D-VCL 9085 NA
- Symphonies, Vol. 4, No. 14, P. 37, others
Bournemouth Sinfonietta; Harold Farberman, Conductor
LP Vox Cum Laude D-VCL 9086 (MMG) NA
CA D-VCS 9086 NA
- MACK, JOHN**
Mozart & Loeffler Compositions
LP Crystal S 323 \$8.98

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.

20-PAGE INSERT

Olympics Push At Music Plus

LOS ANGELES—The 29 Music Plus record/tape/accessories outlets and six Music Plus Video specialty stores here kicked off their bid for the expanded Olympics tourist trade (Billboard, July 28) with one of the largest and most heavily circulated print inserts in industry history last weekend.

Six suburban dailies and the Los Angeles Times, along with the L.A. Reader, carried 1.3 million copies of a 20-page color tabloid. The massive advertiser representation comes at a time when industry advertising allowances are at a low ebb. Ad director Alan Schwartz and purchasing chief Mitch Perlis collaborated on the promotion.

Products being advertised included merchandise from MCA, RCA & A&M, Capitol, WEA, CBS and PolyGram Records; BASF, Fuji, Scotch, Maxell, Sony and Memorex blank tape; Vestron Video, Karl Home Video and Warner Home Vid-

eo; Allegro, Sine Non Qua, Rhino, K-tel and Peter Pan Records; and such accessories makers as Allsop, BMI, Savoy, Entertainment Accessories and The Rack Factory.

Customers making a purchase during the sale will be given special Olympic commemorative buttons. The chain's Lou Fogelman says the stores ordered 200,000.

Music Plus is avoiding any direct appropriation of official Olympic logo designs that have proved restrictive to other chains here. The souvenir button, for example, carries the chain's familiar "Believe In Us" with the "US" centered and in red/white stripes. The insert's headline centers on the key phrase "L.A. '84 Summer Games."

The only appearances of the Olympics' five-ring logo is in the reference on the inside back and back page to the chain's ticket service for the Olympic Arts Festival events.

JOHN SIPPEL

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Video Music Programming

MTV Adds & Rotation

As of 7/25/84

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:

Art Of Noise, "Close To The Edit," Island
Box Of Frogs, "Back Where I Started," Epic
Cars, "Drive," Elektra
Elvis Costello, "The Only Flame," Columbia
Echo & the Bunnymen, "Seven Seas," Sire
Fiction Factory, "Feels Like Heaven," Columbia
Glenn Frey, "Sexy Girl," MCA
Honeymoon Suite, "New Girl Now," Warner Bros.
Ollie & Jerry, "There's No Stoppin' Us," Polydor
Public Image Ltd., "Bad Life," Elektra
Rain Parade, "This Can't Be Today," Enigma
Frank Sinatra, "L.A. Is My Lady," Qwest/Warner Bros.
Bruce Springsteen, "Dancing In The Dark," Columbia
Donna Summer, "There Goes My Baby," Geffen
Thompson Twins, "You Take Me Up," Arista
3 O'Clock, "Jet Fighter," Frontier
Yes, "It Can Happen," Atco

HEAVY ROTATION (maximum 4 plays a day):

Cars, "Magic," Elektra
Chicago, "Stay The Night," Full Moon/Warner Bros.
Chris DeBurgh, "High On Emotion," A&M
Def Leppard, "Me And My Wine," Mercury
Eddy Grant, "Romancing The Stone," Portrait
Billy Joel, "Leave A Tender Moment Alone," CBS/Fox
Elton John, "Sad Songs," Geffen
Cyndi Lauper, "She Bop," Portrait
Huey Lewis, "If This Is It," Chrysalis
Madonna, "Borderline," Sire
Ray Parker Jr., "Ghostbusters," Arista
Pointer Sisters, "Jump," Planet/RCA
Prince, "Let's Go Crazy," Warner Bros.
Prince, "When Doves Cry," Warner Bros.
Quiet Riot, "Mama Weer All Crazee Now," Pasha/CBS
Ratt, "Round And Round," Atlantic
Scandal, "The Warrior," Columbia
Billy Squier, "Rock Me Tonight," Capitol
Rod Stewart, "Infatuation," Warner Bros.
Thompson Twins, "Doctor Doctor," Arista
Van Halen, "Panama," Warner Bros.
John Waite, "Missing You," EMI America
Wang Chung, "Dance Hall Days," Geffen
ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Bananarama, "Cruel Summer," London
Bangles, "Hero Takes A Fall," Columbia
Berlin, "Now It's My Turn," Geffen
Bronz, "Send Me An Angel," Island
Lindsey Buckingham, "Go Insane," Elektra
Tony Carey, "First Day Of Summer," MCA
Cars, "Hello Again," Elektra
Ronnie Dio, "The Last In Line," Warner Bros.
Eurythmics, "Right By Your Side," RCA
Face To Face, "10-9-8," Epic
Roger Glover, "The Mask," 21/PolyGram
Go-Go's, "Turn To You," IRS
Sammy Hagar, "Two Sides Of Love," Geffen
Corey Hart, "Sunglasses At Night," EMI America
Dan Hartman, "I Can Dream About You," MCA
INXS, "I Send A Message," Atco
Jefferson Starship, "No Way Out," Grunt/RCA
Madonna, "Lucky Star," Sire
Mama's Boys, "Mama Weer All Crazee Now," Jive/Arista
Night Ranger, "When You Close Your Eyes," Camel/MCA
Rail, "One-Two-Three-Four Rock," EMI America
Lou Reed, "I Love You Suzanne," RCA
Rubber Rodeo, "The Hardest Thing," Mercury
Rush, "Body Electric," Mercury
Scorpions, "Still Loving You," Mercury
Slade, "My Oh My," CBS Associated
Rick Springfield, "Don't Walk Away," RCA
Style Council, "You're The Best Thing," Geffen
Tina Turner, "What's Love Got To Do With It," Capitol
Twisted Sister, "We're Not Gonna Take It," Atlantic
Whitesnake, "Slow 'n Easy," Geffen

LIGHT ROTATION (maximum 2 plays a day):

April Wine, "Sons Of The Pioneers," Capitol
Australian Crawl, "Boys Light Up," Geffen
Russ Ballard, "Two Silhouettes," EMI America
Cheech & Chong, "Nadine," Orion
Depeche Mode, "People Are People," Sire
Rick Derringer, "I Play Guitar," Jem
Difford & Tilbrook, "Love's Crashing Waves," A&M
Fastway, "Tell Me," Columbia
Fleshtones, "American Beat," IRS
A Flock Of Seagulls, "The More You Live," Arista

(Continued on page 60)

Retailing

Now Playing Coleco Pumps New Life Into Adam

By FAYE ZUCKERMAN

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

Coleco Industries Inc.'s grassroots effort to resurrect the nearly defunct Adam family computer system is having some impact. Retailers are praising the ailing Hartford, Conn. firm for instituting a program of touring seminars to help teach dealers about the Adam, and for its revamped \$700 version of the machine.

A spokesman for Montgomery Ward in Los Angeles says the chain is promoting the machine to both adults and youngsters. "It has great graphics and games for kids, and easy-to-use word processing for adults."

A chainwide discount price of \$599 is contributing to increased sales of the machine, the spokesman adds. He notes that sales of the Adam flourished after the company's sales seminars.

At Federated Group, a discounted price of \$699 has also yielded a positive consumer response. A salesman there says the machine is being pushed for its built-in software, word processing and superior graphics.

At least one retail chain continues to report slow sales for the Adam. A saleswoman at Toys 'R' Us laughs when asked about the Coleco computer, and says few customers even consider it.

Coleco Industries billed the Adam at its introduction gala in June, 1983 as the family system destined to change "forever" the relationship between people and computers. The company predicted that it would take the bite out of the cost of the Apple and at its height invade IBM territory.

Adam may have received incredible billing, but less than a month after it started to ship, the low-cost computer became stuck in a quagmire. It yielded an unprecedented defect rate, with return as high as 65%. Key retail accounts, including Sears, dismissed the product as a boondoggle and pulled it from their shelves and catalogs.

Despite attempts by the toy giant to assure accounts and the public it had solved Adam's problems, sales still could not be generated. A near-fatal blow occurred in January when Consumer Reports magazine announced it would not be rating the Adam that month because all four of the machines it bought at retail were defective. The following month, the long-awaited rating was far more negative than Coleco had expected.

The toy firm, which tried to eclipse the computer industry, saw its stock prices plummet some 30 points. Million-dollar projections turned into massive equity losses and layoffs. Determined to save the machine, Coleco took to the road in April with its traveling sales training show and a greatly improved machine.

The company has also shipped several educational and home management/business programs. Among them are:

- "SmartLetters & Forms," which formats written matter to look like a social note or a business letter. Each category provides the user with samples to discern the correct letter form.
- "SmartFiler," a database to keep track of records. It is described as an electronic file cabinet.
- "Recipe Filer," which can hold

up to 150 recipes. Recipes can also be printed out.

★ ★ ★

New life in the Sierras: Software firm Sierra On-Line has picked up several millions in venture capital from Alex Brown, TA Associates, General Atlantic, John Hancock and Early Stages. It is believed that since the firm started up in the early '80s, it

has received nearly \$10 million in venture capital funds.

The firm will be using some of that money to focus on its newly announced agreement with Walt Disney Telecommunications to develop software based on the beloved Disney characters Donald Duck, Mickey Mouse, Goofy, Winnie The Pooh and Ludwig von Drake.

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Billboard[®] Computer Software

Survey for Week Ending 8/4/84

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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	29	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	30	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	7	9	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
4	8	43	EXODUS:ULTIMA III	Origins Systems Inc	Fantasy Role-Playing Game		●							
5	5	37	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
6	3	44	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
7	4	8	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
8	6	34	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
9	9	44	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
10	14	44	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
11	16	44	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
12	11	9	CHOPFLIFTER	Broderbund	Arcade Style Game		●	★	●					
13	10	40	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
14	NEW ENTRY		QUESTRON	S.S.I.	Adventure Style Game		●	★						
15	17	2	PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
16	13	5	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
17	18	3	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
18	20	28	BEACH-HEAD	Access	Strategy Arcade Game				●					
19	15	6	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
20	12	8	ZORK II	Infocom	Adventure Style Game		●	●		●				

EDUCATION TOP 10

1	2	44	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	1	25	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	5	6	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
4	7	27	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.		●		●	●				
5	3	5	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.									
6	6	42	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.		●	●	●	●				
7	4	49	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.		●	◆	◆	●				
8	NEW ENTRY		WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
9	8	7	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				
10	9	23	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	44	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	4	2	PRINT SHOP	Broderbund	At Home Print Shop		●							
3	2	44	PFS:FILE	Software Publishing	Information Management System					●	●			
4	3	6	APPLE WORKS	Apple-Computers Inc.	Word Processer Data Base/Spread Sheet		●							
5	6	36	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
6	5	4	NEW PAPER CLIP	Batteries Included	Word Processing Package				●	★				
7	7	44	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
8	10	35	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
9	8	7	PFS: Write	Software Publishing	Word Processing Package		●			●				
10	9	34	HOMEWORD	Sierra On-Line	Word Processing Package		●	●						

New On The Charts

A weekly feature spotlighting a new title on Billboard's computer software or video game charts.

THE PRINT SHOP #2 Home Management

"The Print Shop" was originally designed as a computer program to create greeting cards on floppy disk that could be sent through the mail. According to its co-designer David Balsam, software publisher Broderbund, which now publishes the program, didn't go for the idea at first, thinking it was too limited in scope.

But, determined to sell a greeting card program, Balsam, 28, a graphic artist by trade, was about to market it himself when he realized he didn't have the funds for such an undertaking. With the help of co-author Martin Kahn, Balsam decided to turn "The Print Shop" into a full-featured printers' tool allowing for banners, letterheads, logos, advertising flyers, signs, bulletins and award certificates to be created and then printed out onto quality paper.

Together they devised software that contains eight typestyles in various sizes, nine borders, a graphics editor and text manipulation features. It contains various fonts and costs about \$50.

For the 29-year-old Kahn, a computer programmer for the past seven years, the process of programming "The Print Shop" was more tedious than expected. "There are about 40 different printer interface cards for the Apple Computer. I had to write programs for each one of them so the printer can work the eight fonts." Because of the discrepancy among printer interfaces, Broderbund says it will re-program those Print Shops found to be incompatible.

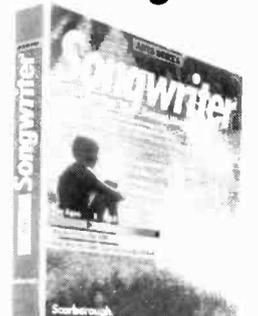
Kahn says that adding to the tedium was writing the code for the graphics. He had to turn several intricate sketches into binary information. "Coding the Kerning (jostling letters around to make them look balanced on a page) was complicated also. I had to make sure that there were no uneven gaps between letters."

Balsam and Kahn agree that the tedium was worth it, as, for now, "The Print Shop" remains a one-of-a-kind program. They say they have received letters from several users who have started up printing businesses with that program.

"One person said he sells banners to local organizations," says Balsam. "Another made monogrammed napkins for restaurants."

"We wanted to develop software that would appeal to a large audience and make people want to use a computer," he adds. "Everybody likes greeting cards or personalized stationery." **FAYE ZUCKERMAN**

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P-O-P Distribution Challenged Manufacturers Shipping Materials Directly To Retailers

By TONY SEIDEMAN

This is the first in a two-part series dealing with conflicts between distributors and manufacturers over point-of-purchase advertising materials.

NEW YORK—Spurred by fears that expensive point-of-purchase sales materials were not reaching the retailers they were designed to serve, home video manufacturers have begun to distribute in-store promotional materials directly to retailers.

Through the use of p-o-p hotlines, customer service reps or mailing lists, home video manufacturers are reaching out to retailers and circumventing a distribution network they feel has lost the right to distribute p-o-p materials because of its history of failure.

According to Paramount Home Video vice president of sales Eric Doctorow, "A lot of distributors have forfeited the responsibility of getting p-o-p to retailers." "We had to come to the rescue of retailers who needed material," he says, describing the performance of distributors as a whole in getting p-o-p out as "mediocre."

Paramount has not created a hotline yet, preferring to rely on its monthly mailings to get materials to dealers. In a recent presentation at a meeting of the Southern California chapter of the Video Software Dealers Assn. (VSDA), Paramount's Susan Hatfield said that dealers looking for the company's second "Terms Of Endearment" poster had better "be sure you're on our list to receive p-o-p support."

While Paramount has its mailing list, MGM/UA Home Video, RCA/Columbia Pictures Home Video and Embassy Home Entertainment all utilize toll-free hotlines, and say they are more than happy with the results.

All of the manufacturers that are shipping p-o-p direct say distributors still receive the materials, but retailers who feel they've been underserved can call the manufacturers directly and ask for the goodies to be put in the mail.

According to MGM/UA Home Video's Stephanie Schulman, her company "has always serviced distributors as well as a select list of key dealers that we serve directly." She notes that her firm has had trouble

getting p-o-p materials through to retailers, and comments that many distributors "should have more staff" to handle the materials.

MGM/UA Home Video was the first manufacturer to institute a p-o-p hotline. Dealers can call in on it for information and materials. Schulman says her company gets "hundreds of calls a month" on the hotline. But she adds that it has more importance than just its ability to get p-o-p materials out to retailers.

Assistance in preparing this story provided by Earl Paige in Los Angeles.

"It's our direct line with the field," MGM/UA's one way to maintain contact with a retailer population that is ordinarily out of reach because of home video's two-step distribution system, Schulman says. Distributors deal with retailers in home video and manufacturers normally don't, she notes.

Not all distributors are happy with the idea of hotlines. "I am totally against them," says Schwartz Bros. general manager Donald Rosenberg.

(Continued on page 36)



JOINT VENTURE—Nick Ashford and Valerie Simpson pose with staff from Sony Video Software Operations and Black Entertainment Television, who sponsored a cross-promotion on the duo's recent Video 45. Shown from left are Bill Speed, producer of BET's "Video Soul"; Simpson and Ashford; Sony's head of promotion, Michael Rudich, and Sony staffer Julia Byrd.

84% INCREASE REPORTED

First-Half VCR Sales Jump

NEW YORK—Boosted by a powerful last week of June, VCR sales are maintaining their record-breaking sales pace, with almost three million machines sold in the first half of 1984.

According to the Electronic Industries Assn.'s Consumer Electronics Group, VCR sales for the first six months of the year are up by 84% from 1983's numbers. For the month of June, sales were up by 79.5% from the year before, from 348,414 machines to 625,238.

If the numbers hold, 1984's total sales will easily reach the seven million unit level that EIA projected when it revised its figures at the Summer Consumer Electronics Show.

Other video products have also

done well this year. Year-to-date color tv sales are up 20% over 1983, with 7.3 million units sold so far. The color tv figures were achieved in spite of an exceptionally weak June, which saw sales rise by only 5.9% from the same month a year ago.

Projection tv sales jumped by a powerful 79% this June over last, but, reflecting the low level of penetration, that increase saw only 15,000 units sold. First-half figures were up by 39% from 1983.

June proved an even weaker month for video cameras than color tv, with sales slipping by 12% compared to the year before. First-half video camera sales were considerably better, with numbers up by 17% to 192,000 units.

Disney Prepares To Pull 'Poppins' From Its Catalog

By FAYE ZUCKERMAN

LOS ANGELES—Hoping to reap the benefits of yet another theatrical run for its five-time Academy Award winner "Mary Poppins," Walt Disney Home Video will cease selling the title on videocassette as of Aug. 31, pulling the popular film out of its catalog for an indefinite period.

For most retailers, the removal of "Mary Poppins" from the firm's catalog will be of only passing interest, because they've seen Disney take a similar route with other titles. Besides, according to Ginger Martin, a manager at Daly City/Colma's Record Factory, "It's not hot like '(Making Michael Jackson's) Thriller.' It's a consistent seller, though. We sell a few each month."

When asked about the decision to pull the family classic, Ben Tenn, vice president of Walt Disney Home Video, talks about "windows." "After a substantial window (time lag), it will be reissued theatrically—probably the latter part of 1985," he says. But before "Mary Poppins" goes into hibernation, it will be shown on the Disney cable channel.

Says Frank Bacon, general manager and buyer for Nickelodeon: "I can't understand why Disney does that. Every time a new catalog comes out, selected titles are deleted." Sales on "Mary Poppins" could perk up during the theatrical run, retailers maintain.

Bacon speculates that Disney may want "valued" titles to remain scarce to generate demand and keep prices high. The Burbank firm is one of the few that will only offer lower pricing for short time periods on selected titles, after which the prices jump back up to the \$79.95 range.

For "Mary Poppins," starring Ju-

lie Andrews and Dick Van Dyke, the price is \$84.95 for videocassette and \$44.95 for laserdisk. The film, about a London family's exploits with an eccentric nanny, was released in 1964.

One video retailer, Videothèque, is taking more than a passing interest in Disney's announcement about the family classic. Yehuda Hed, the co-owner of the three-store chain, claims his stores offers "every" title. Before the Aug. 17 order deadline, he plans to purchase 150 copies of "Mary Poppins."

Hed says he suspects it will be some two years before Disney rolls out the title again. "I want to be prepared with 50 copies in each store. What doesn't sell can be put on the rental shelves," he adds.

A year ago, when Walt Disney Home Video deleted "Alice In Wonderland," Hed placed a last-minute order for 150. He says he has 15 copies left.

"Customers call from all over and can't believe it when we tell them we have 'Alice In Wonderland.' We have everything we tell them," Hed notes. "It may not be good business practice to buy in bulk considering the state of the marketplace, but I truly believe our wide selection has become a traffic builder."

To the Disney entertainment conglomerate, revising the catalog keeps its product offering current and helps move titles through the retail pipeline. The company recently introduced the "Limited Gold Edition Cartoon Classics" series for \$29.95, an unusually low price point for Disney. And in keeping with its ongoing home video policies, the firm will delete the high-demand cartoon series from its catalog at summer's end.

Billboard Videodisk Top 20

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Survey for Week Ending 8/4/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	2	3	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
3	3	2	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED	29.95
4	8	2	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
5	4	7	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
6	6	8	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
7	7	10	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
8	5	3	THE RIGHT STUFF •	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	Laser	39.98
9	9	8	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
10	11	16	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
11	19	14	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
12	20	22	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
13	NEW ENTRY		PLAYBOY VIDEO MAGAZINE VOLUME 5	CBS-Fox Home Video 6205	Various Artists	1984	NR	CED Laser	19.98 34.98
14	15	3	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED	29.95
15	12	32	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
16	13	4	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.95
17	NEW ENTRY		TWO OF A KIND	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	CED Laser	19.98 34.98
18	17	21	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
19	18	6	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
20	10	30	MAKING MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	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 or rentals 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).

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.

WILD TIMES
Sam Elliott, Bruce Boxleitner, Pat Hingle
Beta & VHS Prism Entertainment Corporation \$69.95

MUSIC VIDEO

THE BEST OF BLONDIE
Beta & VHS Pacific Arts

Video Records \$29.95

BOXCAR WILLIE IN CONCERT
Beta & VHS Prism Entertainment Corporation NA

CHUCK BERRY LIVE AT THE ROXY
Beta & VHS Prism Entertainment Corporation NA

HAPPY HOUR WITH THE HUMANS
Beta & VHS Pacific Arts Video Records \$29.95

MEATLOAF IN CONCERT
Beta & VHS Prism Entertainment Corporation NA

SHEENA EASTON: ACT ONE
Beta & VHS Prism Entertainment Corporation NA

SLIPSTREAM
Jethro Tull
Beta & VHS Pacific Arts Video Records \$29.95

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.

FILMS

- BASEBALL'S HALL OF FAME: THE GAME AND ITS GLORY**
Beta & VHS VidAmerica 860 (Vestron Video) \$34.95
- BOG**
Aldo Ray, Marshall Thompson, Leo Gordon
Beta & VHS Prism Entertainment Corporation \$49.95
- THE BOYS OF SUMMER**
Beta & VHS VidAmerica 7017 (Vestron Video) 39.95
- DEADLY THIEF**
Rex Harrison, John Saxon, Sylvia Miles
Beta & VHS Prism Entertainment Corporation \$49.95
- EATEN ALIVE**
Neville Brand, Mel Ferrer, Caroline Jones
Beta & VHS Prism Entertainment Corporation \$59.95
- FOOTBALL FOLLIES/SUPER BOWL V (COWBOYS/COLTS)**
Beta & VHS VidAmerica 963 (Vestron Video) 34.95
- THE GREATEST COMEBACK EVER**
Beta & VHS VidAmerica 953 (Vestron Video) NA
- HONOR THY FATHER**
Raf Vallone, Joe Bologna, Brenda Vaccaro
Beta & VHS Prism Entertainment Corporation \$49.95
- LIMITED COLLECTOR'S EDITION TRILOGY**
Beta & VHS VidAmerica 998 (Vestron Video) \$99.00
- NFL SYMFUNNY/SUPER BOWL III (JETS/COLTS)**
Beta & VHS VidAmerica 977 (Vestron Video) \$34.95
- SON OF FOOTBALL FOLLIES/SUPER BOWL XIV (STEELERS/RAMS)**
Beta & VHS VidAmerica 964 (Vestron Video) \$34.95
- THE TWO BEST WORLD SERIES EVER**
Beta & VHS VidAmerica 952 (Vestron Video) NA
- WACKY AND PACKY**
Animation
Beta & VHS Prism Entertainment Corporation \$24.95

Starring KAREN BLACK and MICHAEL EMIL in a film by HENRY JAGLOM

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CAN SHE BAKE A CHERRY PIE?



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Philip French
—THE OBSERVER, GREAT BRITAIN

"KAREN BLACK GIVES THE BEST FEMALE PERFORMANCE IN AN AMERICAN FILM SO FAR THIS YEAR. 'CHERRY PIE' IS CHARMING, INNOVATIVE AND FUNNY."
Arthur Bell
—VILLAGE VOICE

"JAGLOM'S OFFBEAT, UNPRETENTIOUS STORY OF TWO ECCENTRICS IS A CAPTIVATING WORK."
John Starr
—SAN FRANCISCO EXAMINER

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For the Record

Due to an error in transcription, Video Shack's Marcia Kesselman was quoted in last week's issue as saying that her company has few requests from consumers for its \$12.99 CED videodisks. In actuality, Video Shack is receiving few requests from retailers; consumer demand for its cut-price videodisks remains extraordinarily strong, she says.

In an article in the June 23 Billboard, it was mistakenly stated that K-tel's record and video "Break-dancing" "would be tied to" the Cannon Films feature "Breakin'." There is no official connection between the feature film "Breakin'" and the K-tel releases.



BLOOMER BRIGADE—Principals of the Firesign Theatre comedy team walk to the store to buy their long-form RCA video "Hot Shorts." Shown from left are Peter Bergman, Phil Austin and Phil Proctor.

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Mary Steenburgen

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chapters.*

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Videocassette

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VIDEO

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THE FLIP SIDE—Noted country artists enjoy the greener grass after viewing the premiere of MGM/UA's "The Other Side Of Nashville," which includes footage of Bob Dylan and Johnny Cash singing together and performances by Willie Nelson, Emmylou Harris, Kris Kristofferson and others. Shown from left are WHN New York air personality Dan Taylor, Carl Perkins, record producer Bob Johnston, MGM/UA vice president/general manager Bill Gallagher and performer Owen Davls.

Music Monitor

By FAYE ZUCKERMAN

Out of this world: Watch for various NASA flights in April Wine's "Sons Of The Pioneers," which incorporates footage of the band in Canada. PMI and The Post Group jointly produced the clip. Editor David Blum used two ADOs, Quantel Mirage and DVE Mark II for the clip, produced by Steve Gelber. The Post Group also did post-production on Julie Brown's "Homecoming Queen Has A Gun," which Tom Daley produced and directed.

It has technique: At first glance, Mercury/PolyGram recording artist Kathy Mattea's first video clip might seem to have the typical love lost, love gained theme. But a closer examination reveals a three-minute production that catches more introspection and feeling than found in the usual music clip about stormy relationships. Director Marc Ball shot the piece in color, but later stripped the chroma from the film to create black and white scenes for additional impact. Larry Boothby lensed "A Soft Place To Fall" on an Arriflex 16SR camera.

Originality: The SOS Band's clip for "Just The Way You Like It" centers on a nightclub's cleaning lady who, after the club has closed, goes into the DJ's booth, puts on the Tabu/CBS record and magically transforms the club into a real-life disco scene. Naturally, at the clip's end she drives off with the prince of the disco. Haven't we seen these scenes before? Christopher McKinnon produced the piece for Bill Parker Productions.

Bits and pieces: While on the subject of Christopher McKinnon, the producer, whose 14 clips over the past 10 months have included Rockwell's "Obscene Phone Caller" and Shalamar's "Dancing In The Sheets," will reactivate his own production company, Music Video Productions... Philly World Records has made its first video: Harold Melvin & the Blue Notes in "Today's Your Lucky Day." It takes place at Mars, a Philadelphia nightclub, and was created by Avatar Communications. Bill Sisca produced and directed; Richard Lerner acted as cameraman... Long Island rockabilies the Stray Cats are releasing a four-song Video 45 via Sony's Video Software Division. It contains "(She's) Sexy & 17," "Rock This Town," "Stray Cat Strut" and "I Won't Stand In Your Way."

How to: Filmmaker Patti Jackson, who was trained at the American Film Institute, has developed an instructional film on the newest fad, break dancing. Called "Breakin' Easy," it teaches breakin', poppin' and lockin'. According to associate producer Nancy Hills, who used youngsters for the two-day shoot, "Getting the kids to dance was the easiest thing to do. Getting them to stop was the most difficult."

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The International Newsweek of Music and Home Entertainment

Billboard Videocassette Top 40

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Survey for Week Ending 8/4/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
2	2	116	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	5	33	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	4	6	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
5	6	9	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
6	3	31	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
7	8	6	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
8	9	3	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
9	11	5	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
10	NEW ENTRY		VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
11	7	5	THE RIGHT STUFF •	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
12	12	4	LIMITED GOLD EDITION DISNEYS BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
13	19	3	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
14	31	74	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
15	21	6	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
16	10	8	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
17	16	5	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
18	18	2	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta	69.95
19	20	20	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
20	28	20	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
21	13	5	LIMITED GOLD EDITION CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
22	15	11	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
23	17	3	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
24	23	32	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
25	22	2	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
26	33	11	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
27	30	14	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
28	NEW ENTRY		BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta	Not Listed
29	25	2	PLAYBOY VIDEO MAGAZINE VOLUME 5	CBS-Fox Video 6205	Various Artists	1984	NR	VHS Beta	59.98
30	14	5	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
31	NEW ENTRY		TANK •	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
32	27	26	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
33	NEW ENTRY		TWO OF A KIND	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983		VHS Beta	59.98
34	37	45	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
35	29	8	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
36	26	54	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
37	24	16	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
38	36	58	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
39	32	10	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
40	38	12	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95

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Billboard Videocassette Top 40

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Survey for Week Ending 8/4/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	7	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	3	9	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
3	2	5	THE RIGHT STUFF •	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
4	4	6	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
5	14	2	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
6	5	4	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
7	6	3	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
8	8	8	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
9	9	16	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
10	7	13	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
11	10	7	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
12	22	2	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
13	18	3	TWO OF A KIND	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
14	12	11	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
15	13	10	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
16	17	14	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
17	11	34	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
18	15	16	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
19	16	20	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
20	NEW ENTRY		TANK•	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
21	19	23	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
22	23	33	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
23	24	3	TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta
24	20	9	ANGEL •	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
25	25	4	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
26	26	26	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
27	NEW ENTRY		VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
28	21	6	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
29	29	21	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
30	33	9	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
31	37	14	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
32	30	8	THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
33	28	36	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
34	36	20	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
35	27	16	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
36	32	17	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
37	31	15	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
38	39	66	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
39	34	22	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
40	38	37	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta

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Video

IFPI Group Stepping Up German Piracy Crackdown

HAMBURG—The German wing of the International Federation of Phonogram & Videogram Producers (IFPI) has stepped up its activity against video pirates, and is averaging two seizures of pirate product daily.

Says IFPI's chief legal adviser Bernd D. Boekhoff: "Our log of cases against video pirates since August, 1981 now exceeds 2,800, several hundred of which have already been decided. But with the law in its present form and the limit we have on our antipiracy budget, we can just keep the piracy problem under control."

The average seizure involves between 400 and 500 cassettes, but Boekhoff estimates that between 40% and 50% of videocassettes on the German market are still pirated. He estimates that video piracy costs the industry in excess of 400 million Deutsch marks (around \$143 million) annually.

Feature films are by far the most common target for pirates, and Boekhoff says there is a clear link between video piracy and organized crime. "When we seize product, we frequently also find weapons, drugs and counterfeit money," he reports.

IFPI is lobbying for a change in the law to make penalties for piracy more severe and has so far been successful in convincing a number of members of parliament of the need for sterner measures. "We'd like to see a penalty of up to five years' im-

prisonment for video piracy, as in the U.S.," Boekhoff says.

"We also want the law changed so that we can ask the police to prosecute pirates. At present we have to work in too formal a way and apply to the State to initiate a prosecution."

The IFPI group here has doubled its antipiracy budget to two million DM (\$717,000) for this year and is taking on extra staff. More than 80,000 pirated cassettes were seized last year, bringing the total since operations began to more than a quarter of a million, with a retail value of 40 million DM (\$14.3 million).

The IFPI video group, which has around 45 members, mostly producers, is looking for additional financial assistance in its antipiracy fight from the Motion Picture Assn. of America.

However, Boekhoff says, "Even with a bigger budget and more personnel, we expect the level of seizures to be on a par this year with the figure for last year. The counterfeiters are becoming more skilful and the pirate product is, therefore, more difficult to detect."

The boom in video piracy is occurring against a background of a slump in the legitimate video business, with turnover down by more than 40% from last year. About 18% of German households have videocassette recorders, and 90% of the software business is rental.

P-O-P Distribution Challenged

● Continued from page 32

"It's a distributor's job to circulate p-o-p, and what manufacturers are doing is circumventing the distributors."

If a distributor can't get materials out, "get a new distributor," says Rosenberg.

The institution of a call-in service threatens the very roots of the existing video distribution system, he maintains, calling it the first in a series of moves by manufacturers which will eventually see them junk the existing distribution setup and move their cassettes directly out to retailers.

Besides the potential of a move to direct distribution, Rosenberg also notes that p-o-p materials have become more than advertising to many distributors. Servicing retailers with p-o-p materials is an important way of getting new customers and hanging on to old ones, he says, with distributors using the materials to maintain a link with stores beyond the call-in-and-order relationship that currently dominates the business.

By shipping p-o-p out direct, manufacturers are depriving distributors of this key link in a business that needs every tool it can possibly get to inspire customer loyalty, Rosenberg claims.

RCA/Columbia Pictures president Rob Blattner says that no distributor complaints about hotlines have reached his ears. Blattner claims that his hotline "worked out very well for us and for retailers." RCA/Columbia is now "sending the bulk of our materials direct to our retailers."

In answer to any protests, Blattner says, "We are allowing the distributor to do what he does best, which is soliciting orders and building business."

Embassy Home Entertainment's Robin Montgomery agrees that hotlines are a good way to save distributors time and effort. She says that Embassy's new hotline has been generating between 500 and 700 calls a month.

Montgomery doesn't see the service as supplanting distributors, adding that her company's problems in getting initial shipments of p-o-p materials to retailers ended some months ago.

Calls from retailers have been for second shipments of materials, not first, she says. Thus the Embassy hotline allows the company to target retailers who have special need for p-o-p without asking distributors to go to the trouble of making the extra shipments and stocking surplus material.

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—ancillary rights play an increasingly large role in feature film financing

—tape and disc revenues now account for 12-14% of feature film revenues and will generate upwards of 18% by 1988 (source: the Yankee Group)

—music video programming is skyrocketing in popularity and market importance

—the major motion picture studios are actively seeking non-theatrical programming to supplement their dwindling libraries of feature film releases

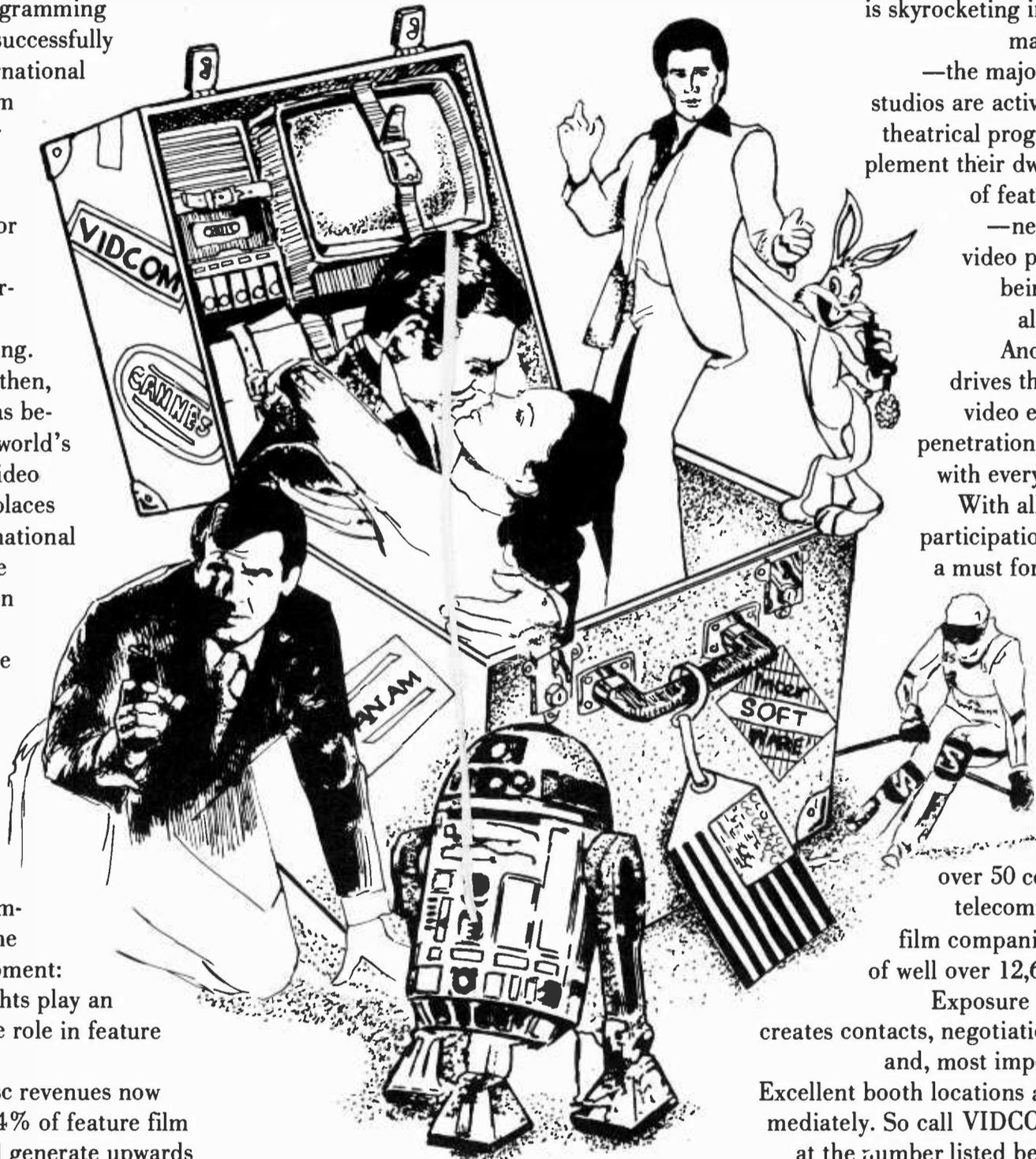
—new distributors of video programming are being formed on an almost daily basis.

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88 '84

Pro Equipment & Services

MUSIC VIDEO FIRM BRANCHES OUT

MGMMO Gets Into Commercials

By STEVEN DUPLER

NEW YORK—Millaney, Grant, Mallet & Mulcahy Overview (MGMMO), a leading music video production firm which recently moved its headquarters here from London (Billboard, June 2), is opening a separate commercial produc-

tion division. According to the new unit's president, Stephen Brind, it may eventually surpass music video production as MGMMO's dominant profit center.

"I think we'll soon see a 50/50 split between music video and commercial production at the company," says Brind. "In fact, commercials

may very well end up actually becoming the larger segment of MGMMO's overall production."

Brind says the decision to open a commercial production division was made almost simultaneously with MGMMO's inception four years ago, but took a little longer to get going because "that end required a bit more planning to properly attract clientele."

Four new directors are being brought in, says Brind, including Academy Award-winning British special effects wizard Colin Chilvers, whose credits include visual special effects for all three "Superman" films, "Tommy," "The Rocky Horror Picture Show," "Saturn 3" and a number of other major features. Chilvers won both the American and British Academy Awards in 1979 for his work on the first "Superman" film.

The other directors include two other Britishers, Bernard Spencer and John Schard, both formerly of The Production Co. in London, as well as a "very good West Coast director with whom we are in final negotiations," says Brind.

MGMMO made its choice of directors largely according to particular skills and talents they could bring to the new division, according to Brind. While Chilvers' work was largely in the area of feature films special effects, Brind says the director has "translated very well into the commercial area. It's difficult to find someone with anything like his bag of tricks."

Unlike MGMMO's music video (Continued on page 40)

Soviet Record Company To Use Teldec's DMM

HAMBURG—The Soviet state record company, Melodiya, has pacted with West Germany's Teldec to begin using that company's Direct Metal Mastering (DMM) recording technology. The deal was finalized here, with presentations of the original copper DMM record masters made to the import/export firms involved with Melodiya.

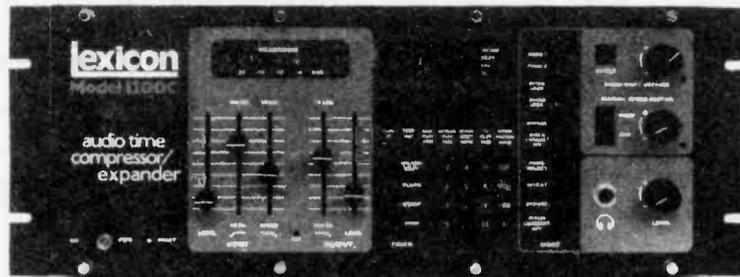
According to Gerhard Schulze, managing director of Teldec, "A vital breakthrough in establishing the DMM system at a worldwide level was our initial deal with EMI, which used it for record production in the U.K., the Netherlands, Germany and France." The next step, he says, is to build DMM production levels in the U.S., Japan, Australia and South Africa. Besides EMI, about a dozen other record companies have signed DMM deals with Teldec, including Toolex Alpha in Sweden, Turicophon in Switzerland, and Iberofon in Spain.

In Germany, DMM recordings are being made by Teldec and EMI, as well as Sonopress, Pallas and WEA Record Service. Additional companies are expected to sign licensing agreements soon.

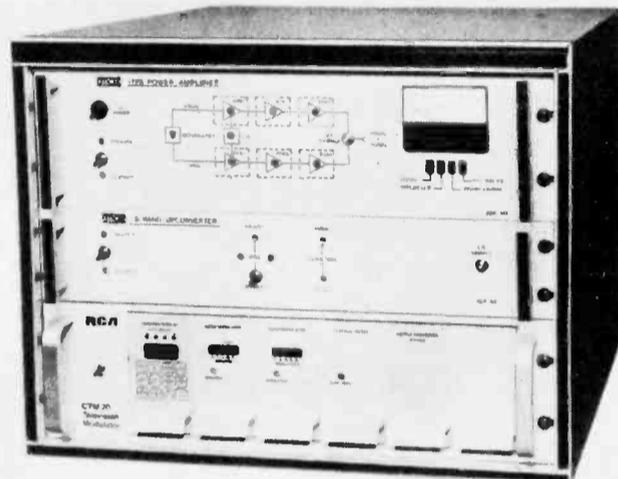
Behind the Iron Curtain, apart from Melodiya in the USSR, VEB Deutsche Schallplatten in East Germany has been licensed for DMM manufacture, and Supraphon in Czechoslovakia is set to follow in about a month. And, says Schulze, several cutting studios are in line for licensing deals, including firms from the U.S., U.K., Switzerland, Sweden and West Germany.

"Today, more than 1,200 album titles are offered under the DMM logo worldwide," says Schulze. "All the key advantages of the new cutting system are used, not least the facility of upping the previous 30-minute 'barrier' on an album side to a full 40 minutes."

New Products



Lexicon Inc. of Waltham, Mass. introduces the Model 1200C audio time compressor/expander, designed to communicate with a wide variety of one-inch VTRs and editors via its RS242/232 port. This capability allows the 1200C to tie into station automation and to respond to remote instructions. Timing capability is better than one second per hour of play time. The 1200C can also communicate via the Sony BVH-2000 protocol to VTRs and tape editing systems that offer time compression/expansion editing software. Price is \$8,500. Optional RS242/232 serial data communications board, required for the Sony BVH-2000 protocol feature, is \$1,000.



The new Model TTS10GA MDS television transmitter from the EMCEE Broadcast Products Division of Electronics, Missiles & Communications Inc. of White Haven, Pa., features an air-cooled, solid-state design. It also uses gallium arsenide FETs in the power amp and driver stages. Its small size—less than four cubic feet—is said to make it ideal for multi-channel MDS applications.

Two Studios On Line For Satellite Recording

By MOIRA McCORMICK

CHICAGO—Streeterville Studios here and Nu-Jac Recording in Los Angeles are experiencing "great success" with their recently installed satellite recording systems, according to Streeterville president Jim Dolan Jr.

Both Streeterville and Nu-Jac are equipped with satellite uplink and downlink, allowing any duo-channel audio information to pass through the satellite either way between the two recording facilities.

Both studios are able to send stereo information to any studio in the country with a downlink, and to receive audio signals from uplink-equipped studios. An undisclosed facility in New York will shortly become the third uplink-equipped studio to go on line, according to Dolan.

Downlink studios already in operation include Sound Recorders in Kansas City, Soundtrack in Boston, Campbell Mithun in Minneapolis and Trackmaster in St. Louis, according to Dolan. Soon to come on line, he adds, are studios in Atlanta, Detroit, Miami, Cincinnati and Washington.

According to Dolan, the satellite recording system, which has been on line since February, has so far been used exclusively for voiceover work with commercial clients.

Dolan says the system has yet to be utilized in music recording sessions, due to "logistical problems" regarding the three-millisecond delay time on each side of the satellite link. "We've been doing experimental (music) sessions between L.A. and here," he says.

Streeterville satellite recording is

currently accomplished via Class A telephone lines (50Hz-15kHz) which hook with National Public Radio's WestStar IV communications satellite. The analog audio signal is sent through microwave transmission at 13 megaHertz, utilizing DBX noise reduction and with a noise level approximately 60 dB below program level, says Dolan.

A digital-based system involving Direct Broadcasting Satellite (DBS), which allows two-channel downlinking from a "mini-dish" on the studio's roof, is the next probable course for satellite recording at Streeterville, Dolan says.

"Satellite recording sessions aren't that much different from regular sessions, from an engineer's standpoint," he notes, "except that the person performing behind the glass is behind glass that's several thousand miles away."

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PHILLING IN—Columbia artist Philip Bailey is pictured recording his second solo album with producer Phil Collins at the Townhouse Studios in London. The album is due for a September release, and will feature a Collins/Bailey duet entitled "Easy Lover."

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Pro Equipment & Services

Sony Readies Introduction Of Computer 'Videotizer'

LAS VEGAS—Sony's communications products unit will introduce in early 1985 a device for its microcomputers that greatly enhances the capabilities for computer graphics and animation in video programming.

The Japanese firm previewed the computer interface at the National

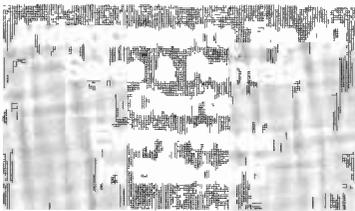
Music Vid Firm MGGMO Into Commercials

• Continued from page 38

division, where post-production work is carried out at the location of the individual director's choosing, MGGMO's commercial directors are contracted for work "only up to the dailies," says Brind.

"Agencies dictate, to a large extent, where the post-production of the commercials will be done," he points out. "However, I know that Brian Grant and Russel Mulcahy are very interested in eventually editing the commercials they shoot."

Brind will not comment on specific projects now in the works for MGGMO Commercials, but says the division is currently shooting two spots and bidding on eight. All are a mixture of American and international locations.



Computer Conference here, July 9-12. When the device, known as a "videotizer," is linked to Sony's SMC-70 or 70G computers, it converts video images into digital pictures that can be stored on floppy disks.

According to Perry Babb, software operations manager for microcomputer products, the videotizer is designed to connect to any video camera, videotape or laserdisk player. "With a video camera (or playback machine) connected to the device, live action, pictures or products can be converted into digital graphics with full color or gray scale," he adds.

An ongoing challenge for computer experts has been simulating and then manipulating real-to-life animal movements on a computer for use in the entertainment field, says Rebecca Allen, a computer animation and graphics scientist at the New York Institute of Technology. The videotizer can freeze frame and store actual movement, Babb reports.

Software also scheduled for an early 1985 release will allow for the digitized images to be manipulated. The programs are called "Graphics Editor" and "Video Titler."

Babb adds that the write-in speed is one 60th of a second, allowing for video images to be captured in real time. "It can be used as a choreography tool to show actual steps in freeze frame style or real time," he says.

Although Sony has not yet set a price for the unit, Babb estimates that a monitor, computer, videotizer and Gen Locker would cost about \$10,000. Video production facilities are part of the company's target audience for the new product.

FAYE ZUCKERMAN



FENDER PRO—Lee Ritenour's current concert tour is mixed and monitored almost exclusively by Fender pro audio gear. Ritenour, left, and engineer Don Murray stand next to their Fender 4216 consoles, which feed signals to the 2244 power amps, which power the Fender 2842 wedge monitors. Other Fender components include D and P series microphones for vocal and instrument miking.

VCA Midwest Branch Receives ITVA Award

CHICAGO—The International Television Assn. (ITVA) has given its 1984 "Award of Excellence" to VCA Duplicating Corp.'s Midwest branch. The award acknowledges "VCA Duplicating's continued support of fostering the aims and ideals of the Chicago chapter of ITVA," according to a VCA spokesman.

VCA Duplicating Midwest, a wholly-owned subsidiary of Video corp. of America, has been operating at its Des Plaines, Ill. location since 1978. The award was accepted by VCA Duplicating Midwest's sales manager Carl Birns and sales representative Mary Krage.

Studio Track

NEW YORK

Mark Berry is at Vanguard producing sides for **Ronnie Griffith's** next Vanguard Records single, a cover of the Jacksons' "Dancing Machine." **Michael Rudelsky** is assisting... **Grand Master Flash** is co-producing his first Elektra/Asylum album with **Captain Cosmic** at **Skyline**. **Dave Ogrin** and **Hugo Dwyer** are at the board... The following projects are in orbit at **Planet Sound**: **John Cale** is mixing his new Ze single with engineer **Andy Heermans** and assistant **Tom Durack**. **Shep Pettibone** is mixing **Unlimited Touch's** next Prelude single, which was produced and engineered by **Mike Theodore**. **John Morales** and **Sergio Munzibai** are mixing **Westside's** "Jungle Love" for MCA with producers **Bob Babbitt** and **Theodore**. And **Trevor Gale** is producing **Cookie Watkins** for **Cookin' Productions** with engineer **Rick Kerr**.

What Records artists **Dramarama** are having their "Comedy" EP mastered at **Sterling Sound**. And their labelmates **In Color** are finishing a single at **Masterdisk**... **Helfant's** leader **Bob Helfant** is producing a demo tape for the group at **Celestial Sounds**... Several projects are underway at **Quadrasonic Sound**. **Andy White** is laying tracks with producer **Rupert Holmes** and engineer **Don Hunnerberg**. **Joe Webb** is producing 12-inch singles by two new female artists for his Webb label: **Lisa Hall's** "Shout It Out" and **Candy Williams' "The Big Throw Down."** **Matthew Kasha** is engineering both. Producer **Skip Sargent** and engineer **Peter Lewis** are working on **Bacchus' 12-inch "Musical Wine."** **Purpose** is recording a double album for **Wadadah Records**, with **Buzrak** producing and Lewis at the board. **Joshua** is recording a dance single for **Rock-O-Motion** with producers **Frank Doyle**, **Howie Gordon** and **Dave Ogrin**, who's doubling at the board... Composer **Mikel Rouse** has completed a percus-

ussion piece entitled "Quorum" at **Martin Bisi's** studio in Brooklyn.

LOS ANGELES

RCA act **Autograph** is recording its first album at **The Record Plant** with producer **Neil Kernon**... Producer/engineer **Peter McLan** is working on an EP for Arista's **Billy Ranher** at **Westlake Studios**... Producer **Alan Douglas** is mixing and editing some previously unissued **Jimi Hendrix** tapes at **Crystal**. And **Bang Bang** is there working on its Epic debut album, produced by **Robert Margoulett** and engineered by **Howard Siegel**... **Shalamar's** next Solar album is in progress at **Cherokee**, with **George Duke** and **David Wolinski** producing... **Elliott Scheiner** is producing and engineering overdubs for "Body Rock," a forthcoming film from **New World Pictures**, at **Sigma Sound**.

Three artists are laying tracks at **Capitol Studios**. **Fishbone** is working with producer **David Kahne**, engineer **Joe Chiccarelli** and assistant **Peter Doell** for a Columbia project. **Steve Miller** is doing overdubs for his next Capitol album with engineer **David Cole** and assistant **Steven Himelfarb**. And **Pearl Bailey** is working on parts of a soundtrack for **Silverpoons/Hot Spots**. **Marvin Himelfarb** and **Jim Stein** are producing, with **Hugh Davies** at the board.

NASHVILLE

"Star Search" winner **Sawyer Brown** is laying tracks for its Capitol/Curb debut at **Scruggs Sound**. **Randy Scruggs** is producing, with **Jim Brown** at the board... Producer **Jim Ed Norman** and engineer **Scott Hendricks** are working on **Anne Murray's** next album at **Bullet Recording**. And **Shelley West & David Frizzell** are using the same production team for their upcoming Warner Bros. project. **Lynn Anderson** is also there,

working on final cuts for her next album with producer **Michael Clark** and engineer **Willie Pevear**.

Randy Kling is mastering two **Blake Mevis**-produced singles at **Disc Mastering Inc.:** **Becky Hobbs' "Pardon Me"** for Capitol and **David Wills' "Thank God For Friday"** for RCA... **Barbara Mandrell** is already working on her Christmas album at **Woodland Sound**. **Tom Collins** is producing with engineer **Les Ladd** and assistant **Tim Farmer**. **Eddy Arnold** is also there, doing vocal overdubs with producers **Bill Walker** and **Norm Anderson**. **David McKinley** and **Ken Criblez** are at the board. **Jimmie Grace Van Vector** is working on overdubs, with **Snuffy Miller** producing and McKinley and Criblez at the console. Producer **Bob Logan** is overseeing piano overdubs for **John Conlee's** next album with engineer **Rick McCollister** and assistant Criblez.

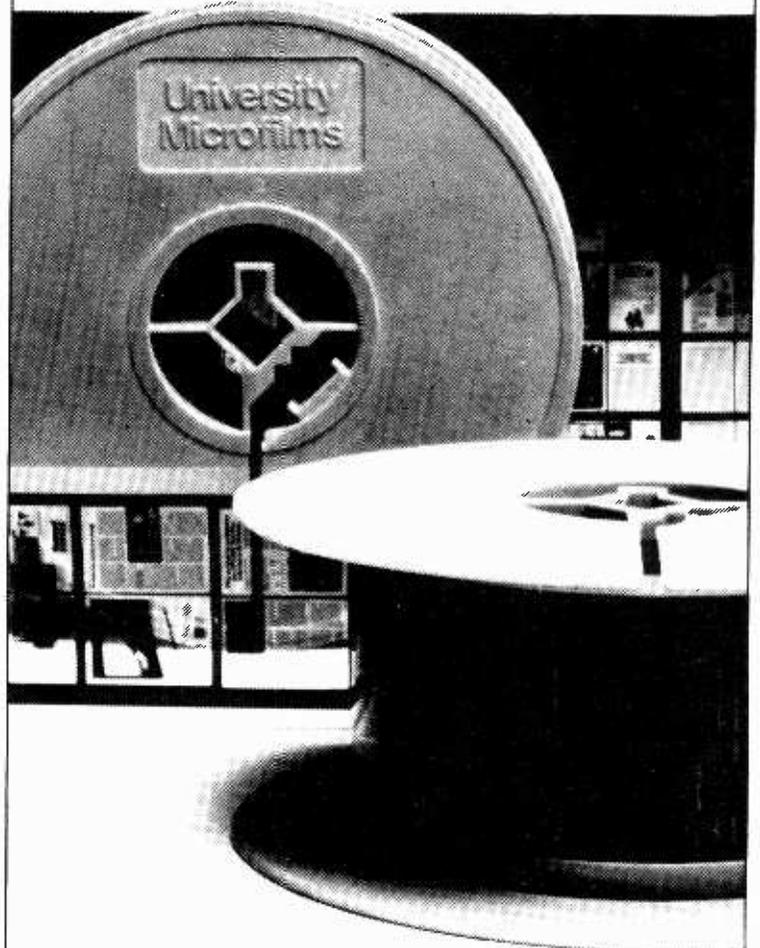
OTHER CITIES

Mark Berry has just returned from London, where he worked with artists at two studios. First he produced **Psychon** for Island/Intermedia at **Jacobs Manor**. Then he worked on "Obsession" for Polydor group **Animotion** at **Trevor Horn's S.A.R.M. Studios**... **Zino Productions** is recording a dance version of **Weather Report's** classic jazz tune "Birdland" at **T&B Audio Labs** in San Francisco. **Steve Algozino** is producing the track, which features the vocal team **Jo-Lo**... **BBC America's Smoke City** is laying tracks with producer **Ron Scott** at **Paragon** in Chicago.

In Santa Cruz, Calif., several artists are busy at **Fane Productions Studio**. **Lacy J. Dalton** is working on new material, as is **Doobie Brothers** founder **Patrick Simmons**, who's working on his second solo album. **Northwind** is there with its second Palo Alto album. And **George Winston** is working on several projects for the **Windham Hill** label.

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25 SONGWRITERS ON ROSTER

Rapid Growth For Merit Music

NASHVILLE—Unlimited capital, a carefully crafted growth plan, in-house production and artist development, and a generous employee bonus/incentive program are among the reasons for the Merit Music Corp.'s substantial expansion.

The multi-faceted company, formed 15 months ago, has a roster of nearly 25 songwriters, including both new and established names. Latest additions include Mentor Williams, Memphis guitarist/producer/writer Steve Cropper, and Steve Davis. The results of the company's publishing effort are apparent: Merit celebrated its first No. 1 country hit with Alabama's "When We Make Love" and has gotten cuts by acts as diversified as Culture Club, Rita Coolidge, George Jones and Bill Medley.

Through aggressive catalog acquisitions, Merit owns a wealth of copyrights spanning "Hillbilly Heaven," "Don't The Girls All Get Prettier At Closing Time" and Don McLean's "Vincent," "American Pie" and "Castles In The Air."

However, while Merit plans to remain active in the area of catalog purchases, the thrust of its emphasis will be on developing new talent through management, production, label deals and song plugging, according to executive vice president/general manager Dave Burgess.

Bankrolling Merit Music are two Virginia businessmen, Guy Beatty and Herb Morgan, who formed the company in January, 1983, through the acquisition of Music Publishing Corp., a division of Al Bennett's Cream Music. Beatty, chairman of The Beatty companies, is a real estate developer and a former musician himself. Morgan, chairman of Real Title Co. Inc., is an attorney and self-professed country fan from Jackson, Tenn.

Beatty and Morgan say they have already invested a sum close to eight figures in the launch of Merit Music, with expansions including a 24-track writers' studio and a new 15,000 square foot Music Row office complex scheduled for December completion to serve as the company headquarters.

Merit's management division currently oversees the career development for four of its signed staffers: Ed Hunnicutt, Keith Palmer, Patti Day and an all-female group, Sis, put together by Burgess. In-house production will be a key factor in Merit's creative growth says Beatty, and Burgess is in the process of label negotiations for several of his writer/artists.

The four-month-old West Coast office, run by industry veteran Mel Bly, is expected to open doors in non-country areas for Merit talent. Beatty and Morgan say they want to be involved with all kinds of music, and plan to open a New York office within two years.

One of Merit's built-in attractions is its employee bonus/incentive program. The company offers reduced group insurance rates to all staffers, non-recoupable cash bonuses to its writers who have chart hits, and cash incentives for its song pluggers depending on how high the songs end up on the chart.

Among the artists who have cut Merit songs within the past three months are Juice Newton, Jim Glaser, Gene Watson, Barbara Mandrell, Lane Brody, Atlanta, T.G. Sheppard and Bobby & the Midnites.

Merit recently promoted Gene Vowell to director of business development, overseeing a three-person pitch team of Chris Smith, Charlie Browder and Bill Haynes. Contract royalties administration is handled

by Mary Frances Wright, writer relations by Beverly Vowell and writer administration by Deon Burgess; Bobby Weiss serves as director of international publishing.

Signed to the company as writers or writer/artists are Doodle Owens, Bobby Springfield, Kim Morrison, Jim Hurt, Rosie Carter, Ed Hunnicutt, Keith Palmer, Buck Moore, Roger Alan Wade, Mentor Williams, Randy Haspel, Scott Edward Phelps, Eddie Burton, Jeff Raymond, Kenny Walker, Jane Mariash, Steve Cropper, Steve Davis, Doug Gilmore, Tom Grant, Tony Stampley and Charley Sauls. Merit had also signed West Coast writer Tom Jans prior to his untimely death three months ago.

KIP KIRBY

Opryland USA Branching Into TV Programming

NASHVILLE—Opryland USA Inc. is entering the field of television programming for broadcast syndication. The new division, Gaylord Syndicom, will be headed by broadcast veteran Jane Dowden Grams, who has joined Opryland USA as vice president.

Gaylord Syndicom is the newest component of Gaylord Broadcasting Co., which owns Opryland and is the nation's largest privately held broadcasting firm. Gaylord Broadcasting has seven television stations in the top 35 U.S. markets, with five of these programmed independently.

Through its new division, Gaylord will now concentrate on original programming for syndication as well as syndication packaging for production companies.

AUGUST 4, 1984, BILLBOARD



MERIT-ING ATTENTION—Making themselves noticed at the groundbreaking ceremonies of Merit Music's new 15,000 square foot headquarters along Nashville's Music Row are the company's staff and 24 songwriters. In hardhats are, from left, Merit senior vice president Mel Bly, executive vice president Dave Burgess, vice president Herb Morgan and president Guy Beatty.

18 Acts Set To Perform At Talent Buyers Seminar

NASHVILLE—Eighteen country music acts will be featured in three showcase performances at the Country Music Assn.'s Talent Buyers Seminar, Oct. 5-7. Pollster George Gallup is scheduled to deliver the keynote address, during which he will discuss the results of a survey conducted expressly for the entertainment industry.

Regular sessions of the seminar will be held at Nashville's Hyatt Regency hotel, while the showcases are set for the Tennessee Performing Arts Center. The event will start with a party cosponsored by the International Country Music Buyers Assn. and the Nashville Assn. of Talent Directors.

Artists scheduled to entertain the buyers are the Cannons (Compeat), the Gairrett Brothers (Black Gold), Kathy Mattea (Mercury), Johnny Rodriguez (Epic), Keith Stegall

(Epic) and Tom Wopat, Oct. 6, 4-6 p.m.; Jim Glaser (Noble Vision), Becky Hobbs (Liberty), the Judds (RCA), McGuffey Lane (Atlantic America), Mark Gray (Columbia) and the Thrasher Brothers, Oct. 6, 8-10 p.m.; and Gus Hardin (RCA), Bill Medley (RCA), Mel McDaniel (Capitol), the Osmond Brothers (Warner Bros.), Ronnie Robbins (Columbia) and Colleen Peterson, Oct. 7, 4-6 p.m.

Other segments of the convention include an artist panel presentation, a marketing clinic and several discussion groups. Amusement Business magazine will give a party at the conclusion of the seminar.

Registration fee for CMA members is \$125 if received by Sept. 7 and \$175 afterward. Nonmember fees are \$175 before Sept. 7 and \$225 after.

Additional information is available from the Country Music Assn. at (615) 244-2840.

'Tender Mercies' Star Robert Duvall Sings For Real

By KIP KIRBY

NASHVILLE—In the movie "Tender Mercies," Robert Duvall portrayed a hard-luck country singer named Mac Sledge. The burning conviction and poignancy of that portrayal won Duvall an Academy Award. Now he is about to release his own debut country album—and Duvall has no intention of reprising Mac Sledge.

In other words, says the actor, "This album is really me singing. I sang on the soundtrack to 'Tender Mercies,' but that was in character. This time is completely different."

Duvall's album was recorded during several visits to Nashville, where

Annual Fundraiser For Hank Snow Foundation

NASHVILLE—The seventh annual fundraising concert for the Hank Snow Child Abuse Foundation will be held Aug. 23 at the Grand Ole Opry House here. The show will feature performances by Snow, Johnny Tillotson, Boxcar Willie, Razy Bailey, Johnny Russell, Kevin Moore, Juanita Rose, the Little General Cloggers, the Carolee Singers and the Joe Edwards Band.

Tickets for the event are \$10 and are available through the Hank Snow Foundation office, the Grand Ole Opry ticket office, the Ernest Tubbs Record Shop II, Holiday Nashville Travel Park, Gordon Terry Country Store and Mel Tillis Country Store.

he worked with veteran Memphis/Nashville producer Chips Moman. It is a feather in the cap of new independent label Triad Records, which plans to treat its newest artist with the same commitment and professionalism as any big-budget major, according to Triad executive Phil Walden.

The album contains an interesting selection of songs, ranging from "Luckenbach Texas" and "Me And You And A Dog Named Boo"—chosen because Duvall played Boo Radley in "To Kill A Mockingbird" and owns a dog by the same name—to "Cryin' My Heart Out Over You" and "I Overlooked An Orchid," two venerable standards Duvall himself picked.

Triad plans to throw a media listening party to celebrate the album's scheduled release in late August and fly in program directors and accounts to meet Duvall. The actor-turned-singer is making himself accessible for the project. "I've got nothing else to do; why not?" he jokes. "My next movie doesn't start until September."

Duvall's transformation from screen actor to real-life country artist is more natural than it seems, he says. He remembers being in Boy Scout camp at the age of 13 and listening to Gene Autry warble, "I Want A Pardon For Daddy." His family is musical: One of his brothers sings with the Milwaukee Opera, while another, an attorney, sings each year before the President at the annual Gridiron Show in Washington.

"I always liked country music so-

cially," says Duvall. "I loved Hank Williams and Lefty Frizzell and Little Jimmy Dickens and Webb Pierce. I used to listen to country music in the Army."

Originally, Duvall was set to star in Robert Altman's film, "Nashville." He wrote two or three of his own songs for that project before contract negotiations broke down and the part went to Henry Gibson.

His chance came later with "Tender Mercies," a grittily honest film which attracted the collective attention of the country music industry. Some time after its release, Duvall received a phone call from Waylon Jennings' manager saying that Jennings had been so moved by the picture that he wanted to meet the actor personally.

Through his friendship with Jennings, Duvall met Johnny Cash. One evening, while Duvall and his wife Gail Youngs were staying at Cash's Nashville home, they took out guitars and began trading songs; when Cash heard Duvall sing, he insisted that the actor consider doing a country album. He and Jennings introduced Duvall to producer Chips Moman, who had just launched Triad Records with partners Buddy Killen and Phil Walden, and the project was underway.

Duvall says with a chuckle that the most important thing he wanted to do on his first solo record was sing on key. "I wanted to sing on key, not be laughed at, be believable," he says. Moman's legendarily loose style in the studio baffled him at first. "Chips

will send you three songs to learn, and then after you've learned them, he'll say seriously, 'Oh, did I send you those? They're terrible.'"

Duvall laughs appreciatively. "It was hard at times. I had to learn songs quickly for the tracks. We'd change songs. We did a lot of overdubs. I even yodel on one song called 'Brand New Goodbye Song,' which Chips and guitarist Reggie Young wrote."

Triad is packaging the Duvall project in a sleek jacket that will show separate photographs depicting the



DOUBLE TAKE—Actor-turned-singer Robert Duvall, left, swaps guitar parts with his producer Chips Moman during a break in the studio. Moman is mixing Duvall's debut country album, due on Triad Records in August. (Photo: Alan Messer)

Billboard® Hot Country LPs™

Survey for Week Ending 8/4/84

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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	8	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25388 WEA	38	39	40	JANIE FRICKE Love L.es Columbia FC 38730 CBS
2	2	16	ALABAMA Red On RCA AHL1-4939 RCA	39	30	12	CONWAY TWITTY By Heart Warner Bros 25078 WEA
3	3	39	GEORGE STRAIT Right Or Wrong MCA 5450 MCA	40	38	44	EDDIE RABBITT Greatest Hits Volume II Warner Bros 23925 WEA
4	5	55	EARL THOMAS CONLEY Don't Make It Easy For Me RCA AHL1-4713 RCA	41	59	2	THE WHITES Forever You MCA MCA5490 MCA
5	6	41	RICKY SKAGGS Don't Cheat In Our Hometown Sugar Hill Epic FE-38954 CBS	42	43	9	B.J. THOMAS Shining Columbia FC-39337 CBS
6	4	37	THE OAK RIDGE BOYS Denver MCA 5455 MCA	43	45	12	WILLIE NELSON Always On My Mind Columbia FC 37951 CBS
7	7	8	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488 MCA	44	47	3	NETTY GRITTY DIRT BAND Plant Dirt Fashion Warner Bros 25113 WEA
8	8	16	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE 39292 CBS	45	36	42	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT 51150 CAP
9	12	7	MERLE HAGGARD It's All In The Game Epic FE 39364 CBS	46	54	2	SOUNDTRACK Rhinstone RCA ABL1-5032 RCA
10	11	12	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	47	49	3	EDDY RAVEN I Could Use Another You RCA AHL 1 5040 RCA
11	10	15	ATLANTA Pictures MCA 5463 MCA	48	42	66	JOHN CONLEE John Conlee's Greatest Hits MCA 5406 MCA
12	14	43	ANNE MURRAY A Little Good News Capitol ST 2301 CAP	49	41	5	JULIO IGLESIAS Julo Columbia FC 38640 CBS
13	13	34	EXILE Exile, Epic B6E 39154 CBS	50	52	24	JOHNNY LEE Til The Bars Burn Down Warner Bros 25056 WEA
14	16	8	DON WILLIAMS Cate Carolina MCA 5493 MCA	51	53	32	WILLIE NELSON Stardust Columbia JC 35305 CBS
15	15	9	RONNIE MILSAP One More Try For Love RCA AHL 1 5016 RCA	52	46	72	ALABAMA The Closer You Get RCA AHL 1-4663 RCA
16	18	39	CRYSTAL GAYLE Cage The Songbird Warner Bros 23958 WEA	53	56	5	RONNIE MCDOWELL Ming, Epic FE 39329 CBS
17	20	12	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC 39291 CBS	54	55	40	DEBORAH ALLEN Heat The Night, RCA MHL 8514 RCA
18	21	23	THE JUDDS The Juds Wynonna & Naomi RCA Curb MHL1 8515 RCA	55	51	12	KATHY MATTEA Kathy Mattea Mercury 818-560-1 POL
19	9	37	WILLIE NELSON Without A Song Columbia FC 39110 CBS	56	58	4	MCGUFFEY LANE By Day, At Night America 90155 WEA
20	22	46	JOHN CONLEE In My Eyes, MCA 5434 MCA	57	50	79	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS
21	17	13	VERN GOSDIN There Is A Season Complete CPL 1 1008 POL	58	62	7	LOUISE MANDRELL Not Through Loving You Yet RCA AHL 1 5015 RCA
22	19	15	GARY MORRIS Faded Blue Warner Bros 25069 WEA	59	NEW ENTRY		BILL MEDLEY I Still Do RCA MHL 8519 RCA
23	23	28	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	60	65	2	KAREN BROOKS Hearts Of Fire Warner Bros 1 25051 WEA
24	28	9	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS	61	66	30	BOXCAR WILLIE Hot The Man I Used To Be, Man Street TMS-9309 MCA
25	25	94	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits Elektra Curb 60193 WEA	62	48	4	SHELLY WEST Red Hot Viva 23983 WEA
26	24	10	DAVID ALLAN COE Just Divorced, Columbia FC 39269 CBS	63	NEW ENTRY		WILLIE NELSON City Of New Orleans Columbia FC 39145 CBS
27	27	41	HANK WILLIAMS, JR. Man Of Steel Warner Curb 23924 WEA	64	NEW ENTRY		WAYLON JENNINGS Never Could Toe The Mark RCA AHL1-5017 RCA
28	29	7	THE BELLAMY BROTHERS Restless MCA Curb 5489 MCA	65	NEW ENTRY		GLEN CAMPBELL Letter To Home Atlantic America 90164 WEA
29	26	9	MARK GRAY Magic Columbia B6C 39143 CBS	66	60	11	THE WRIGHT BROTHERS Easy Street Mercury 818-651-1 POL
30	44	3	MOE BANDY & JOE STAMPLEY The Good Ol' Boys Aive & Well Columbia FC 39426 CBS	67	67	15	KENNY ROGERS Duets With Kim Carnes Shesha Easton Dottie West Liberty LO-51154 CAP
31	33	15	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	68	68	6	VINCE GILL Turn Me Loose RCA MHL 1 8517 RCA
32	32	14	REBA McENTIRE Just A Little Love MCA 5475 MCA	69	73	12	ALABAMA Mountain Music RCA AHL1-4229 RCA
33	31	46	THE KENDALLS Movie Train, Mercury 812-779-1 POL	70	69	37	EMMYLOU HARRIS White Shoes Warner Bros 23961 WEA
34	37	36	JIM GLASER The Man In The Mirror Noble Vision NV-2001 IND	71	75	17	LEON EVERETTE Don't What I Feel RCA MHL1-8518 RCA
35	35	20	DON WILLIAMS The Best Of Don Williams Vol 3 MCA 5465 MCA	72	70	47	MERLE HAGGARD That's The Way Love Goes, Epic FE 38815 CBS
36	40	3	JOHN ANDERSON Eye Of A Hurricane Warner Bros 25099 WEA	73	71	15	WILLIE NELSON Greatest Hits Columbia KC 237542 CBS
37	34	13	MEL TILLIS New Patches MCA 5472 MCA	74	72	40	JOHN ANDERSON All The People Are Talkin' Warner Bros 23912 WEA
				75	64	12	SYLVIA Surprise, RCA AHL1-4960 RCA

● 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).

Country

Nashville Scene

Mandrell Gets A Princely Invitation

By KIP KIRBY

Some years ago in Hollywood, Marilyn Monroe and Laurence Olivier made a classic film called "The Prince And The Showgirl." It's a different year, a different Prince and definitely a different showgirl—but the film's title could as easily apply to a curious episode involving **Barbara Mandrell** and rock star **Prince**.

As we understand it, the Nashville MCA Records office got a phone call from Prince's L.A. management firm, which was coordinating seating for the premiere of his movie, "Purple Rain," at Mann's Chinese Theatre in Hollywood. Since Barbara's name was on Prince's personal invitation list, the management company was requesting confirmation of her attendance.

Mandrell (who apparently knew nothing of this royal summons) was already booked to shoot a commercial the same day in Nashville, so she declined to attend. No one seems sure whether Barbara has ever met Prince, why she was on his special invitation list, or whether they are fans of each other's music. Maybe he's just heard about her popular Music Row museum of celebrity items and wants to be featured there himself. Why not? If Morgan Fairchild's black silk stockings can be on display, so can Prince's.

Charly McClain married Wayne Massey in her hometown of Memphis recently. Massey plays Johnny Drummond on ABC's "One Live To Live" soap opera, while McClain is sailing high these days on the strength of both her duets with Mickey Gilley and a just-released solo album entitled "Charly."

The news is getting better out of New Orleans, where the World's Fair attendance has picked up considerably since early trouble-plagued months of sparse crowds and deficient cash flow. If you've been thinking about visiting the Fair, August could be your month—especially if you love country music.

Waylon Jennings headlines the Fair Aug. 3, followed by Charley Pride Aug. 4 and George Jones Aug. 5. George Strait warms up for Pride, and John Anderson is the opener for Jones. Willie Nelson's set for Aug. 9-10, and the Gatlins are in Aug. 11. All shows take place at the Liggett &

Myers Quality Seal Amphitheatre, which has already been the site of numerous rock and pop concerts throughout the summer.

★ ★ ★

When Merle Haggard's mother Flossie died several weeks ago, the Bellamy Brothers stepped in at the last moment to sub for Merle at the El Paso Festival in Texas. David and Howard went onstage expecting a modest-sized crowd, and were stunned to find themselves being cheered by an audience of more than 50,000. After the performance, they were presented with the keys to El Paso by the mayor, the first time the city's keys have been given in 100 years. The Bellamys obviously aren't superstitious: This all happened on Friday the 13th!

In the "It's Hard To Be A Hero In Your Own Hometown" Dept., singer Kathy Mattea turned the tables on that old adage when she returned to Charleston, W. Va. for a concert appearance. After her show, she was mobbed by autograph-seekers, including a former high school classmate who wanted an autograph under Mattea's yearbook photo. The yearbook showed signs of clairvoyance: in it, Kathy is listed as "Most Talented In Senior Class."

Loretta Lynn collapsed at a truck stop in Mount Vernon, Ill. on her way home from a show in Kansas City. She was hospitalized in Mount Vernon, suffering from exhaustion. Lynn, who has had a long-running bout with stress-related collapses, underwent a similar experience last year on her way to Harrah's in Reno, Nev.

★ ★ ★

The Oak Ridge Boys' next album will be a "Greatest Hits Vol. II" package in August. Meanwhile, the guys have done a new concept video, directed by New Yorker Ken Walz. Walz is best known for his clips for Huey Lewis & the News' "The Heart Of Rock & Roll" and Cyndi Lauper's "Time After Time." The Oaks' clip is for their current single, "Everyday," and utilizes digital special effects in a conceptual theme.

Speaking of video (and these days, everyone is), have you caught Waylon Jennings' "Album Flash" segment, now running on Cinemax? It's a poignant and personal look at the man beneath the exterior. Robert Duvall plays a psychiatrist who gently draws Jennings out about his career, his music and his life in free association. It also features five video clips for songs on Jennings' album "Never Could Toe The Mark." Cam-

COOK PRESIDENT AGAIN

New ACM Officers Elected

LOS ANGELES—The Academy of Country Music has installed its new slate of officers and board members for 1984-85.

Re-elected president of the Academy is Charlie Cook, with secretary Rose Vegas and treasurer Selma Williams also re-elected to their posts. Eddie Dean has been named vice president.

New board members serving this year are Dick Gary (advertising/radio/tv sales), Patti Page (artist/entertainer), Fred Reiser (club operator/employee), Ben Weisman (composer), Rhubarb Jones (disk jockey), Dave Douds (manager/booker), Dottie Vance (promotion), Bill Mayne (radio), Bob Schneiders (record company) and David Ellman (tv/motion picture).

Re-elected for new terms are Ben Susman (affiliated), James Burton (musician/bandleader), Al Gallico (music publisher) and Jeanne Marchand (publication).

Holdover board members elected to two-year terms last year are Ron Anton (affiliated), Scott Brody (radio), Tom Bruner (musician/bandleader), Larry Collins (composer), John Curb (promotion), Snuff Garrett (music publisher), Al Konow (advertising/radio/tv sales), Marge Meoli (record company), Peter Rutenberg (manager/booker), Don Sinclair (disk jockey), Bill Stewart (publication), Tommy Thomas (club operator/employee), Gene Weed (tv/motion pictures) and Dottie West (artist/engineer).

going in the 30-minute cable program with Jennings and Duvall are Johnny Cash and Jennings' wife, Jessi Colter.

By the way, Colter's record company, Triad Records, has moved to new offices at 1207 17th Ave. South on Music Row. The new telephone number is (615) 321-0903. Prior to this, Triad was occupying space at partner Chips Moman's studio in nearby Berry Hill.

Tom Jones chose television—the Miss Universe Pageant, to be precise—to debut his new single, "All The Love Is On The Radio" . . . Lots of soundtracks have used country music, but we can't think of one that has used only bluegrass music. There's one coming, though: it's from a new film to be called "Heart's Desire," being done by Blue Ridge Productions. Herb Pedersen is producing and performing on the bluegrass soundtrack, which will also feature Jim & Jesse and the Osborne Brothers. It's being done at Scruggs Sound Studio in Nashville.

★ ★ ★

Can We Join The Crew For A Day? To show their appreciation for months of hard work and effort, the Oak Ridge Boys are treating their entire road crew to seats at Bruce Springsteen's August concert at New Jersey's Meadowlands.

Lee Greenwood has had some less than favorable reviews on his "God Bless The U.S.A.," but he's getting one rave: from President Reagan himself. Reagan has invited Greenwood for a private visit to the White House Tuesday (24) on the strength of that record. (Not to perform, but to visit, an unusual honor indeed.)

Criterion Music's Memphis writer Keith Sykes is spending more time these days in Nashville. Sykes, who has had covers by Rosanne Cash, Jimmy Buffett and Rodney Crowell, is now in the studio with former Hot Band member Hank DeVito producing. Sykes previously had two albums released on Backstreet Records.

We're sorry we missed this one, but . . . Apparently, Tom T. Hall has written a new set of lyrics to the tune of "Harper Valley P.T.A.," which were previewed for the first time two weeks ago by Jeannie C. Riley on "Nashville Now." Ralph Emery's live cable show. The new verses deal with the problems that plague today's parents of school kids—drugs, alcohol, sex—and what they can do to overcome them. We hear it's to be Jennie C.'s next single, under the title "Harper Valley P.T.A. Revisited."

★ ★ ★

Terri Gibbs, who is between labels at the moment, is taking time off from U.S. touring to fly to New Zealand to tape "That's Country," a popular tv show there which airs in the States via The Nashville Network . . . Watch for singer Mel McDaniel to move over to producer Jerry Kennedy now that Kennedy is independent from PolyGram . . . Willie Nelson and Michael Martin Murphey are set for Red Rocks Amphitheatre in Colorado, July 30-31. Red Rocks is a natural outdoor setting which annually draws enormous crowds to its concerts outside Denver.

For The Record

NASHVILLE—In a story about the We Minnesota Country Music Fest, slated for Aug. 7-12 in Detroit Lakes, Minn. (Billboard, July 14), the wrong location was given for the festival.

Billboard Hot Country Singles

Survey for Week Ending 8/4/84

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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	15	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	34	39	4	EVERYDAY —The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	67	53	19	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT) —Vern Gosdin (B. Meis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compeat-122 (Polygram)
2	4	12	THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389	35	36	8	PICTURES —Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391	68	73	2	ALL AROUND THE WATER TANK —Mel McDaniel (M. McDaniel) B. Miller, MCA Music, ASCAP; Capitol 5371
3	6	12	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid, Lodge Hall, ASCAP; RCA 13805	36	40	3	TO ME —Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	69	71	4	LUTHER —Boxcar Willie (P. Drake) L. Kingston, K. Jones; Window/Tree, BMI; Main Street 93021 (MCA)
4	3	12	B-B-B BURNIN' UP WITH LOVE —Eddie Rabbitt (E. Stevens, E. Rabbitt) E. Rabbitt, E. Stevens, B.J. Walker, Jr. Oeb Dave/Briarpatch, BMI; Warner Bros. 7-29279	37	22	16	ATLANTA BLUE —The Staller Brothers (J. Kennedy) D. Reid; Staller Brothers, BMI; Mercury 818-700-7	70	60	7	HOW ARE YOU SPENDING MY NIGHTS —Gus Hardin (R. Hall) K. Robbins, R. Carpenter, Kent Robbins, BMI/Let There Be Music, ASCAP; RCA 13814
5	9	11	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	38	42	6	LITTLE BY LITTLE —Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, OXO Whitely, BMI; MCA 52410	71	54	10	LOVELY HEART —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467
6	11	10	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	39	45	3	UNCLE PEN —Ricky Skaggs (Ricky Skaggs) Bill Monroe; Rightsong, BMI; Sugar Hill/Epic 34-04527	72	62	18	YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413
7	13	10	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	40	44	5	SHOT IN THE DARK —Leon Everette (B. Mevis) R. Rogers; Sister John, BMI; RCA 13834	73	75	4	BAD FOR ME —Joe Sun (K. Denton) J. Sun, M. Barnes; Fruit Car/Blue Lake, BMI; AMI 1319
8	8	10	WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mulle/Hoy Lindsey, BMI; Columbia 38-04477	41	26	13	I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Oelmore; Al Gallico, BMI/Low Oog, ASCAP; Warner Bros. 7-29276	74	NEW ENTRY		KNOCK ON WOOD —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421
9	14	10	FORGET ABOUT ME —The Bellamy Brothers (O.H. Bellamy, S. Klime) T. Seals, E. Setser, F. Miller, Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/Rare Blue, BMI/ASCAP; MCA/Curb 52380	42	47	3	I COULD USE ANOTHER YOU —Eddy Raven (Eddy Raven, Paul Worley) Chris Waters, Bucky Jones, Tom Shapiro; Tree Music/O'Lyric/Cross Keys (Tree Group), BMI/ASCAP; RCA AH1-5040	75	81	2	GOODTIME CHARLIE'S GOT THE BLUES —Leon Russell (L. Russell, D. Snider) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628
10	16	9	TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, O. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	43	51	3	THE LADY TAKES THE COWBOY EVERYTIME —Larry Gatlin & The Gatlin Bros. (Rick Hall) Larry Gatlin, Larry Gatlin, BMI; Columbia 38-04533	76	83	3	MY GIRL —Savannah (Sonny Limbo, Scott MacLellan) W. Robinson, Jr., R.A. White; Jobete, ASCAP; Mercury 880-037-7
11	18	11	IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	44	48	5	LOVE OVER OLD TIMES —Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838	77	NEW ENTRY		ROCK & ROLL SHOES —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single, BMI; Columbia 38-04531
12	19	8	ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253	45	56	2	I DON'T KNOW A THING ABOUT LOVE —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227	78	66	7	A LITTLE LOVE —Juice Newton (R. Landis) T. Sharp, D. Douma, R. Feldman; Cement Chicken, ASCAP; RCA 13823
13	1	14	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	46	30	18	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	79	NEW ENTRY		I'VE ALWAYS GOT THE HEART TO SING THE BLUES —Bill Medley (J. Crutchfield) G. Lyle, T. Seals; Good Single/Irving/WB, PRS/BMI/ASCAP; RCA 13851
14	15	13	FOREVER YOU —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381	47	NEW ENTRY		IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN THE BAND)/I'M NOT THAT WAY ANYMORE —Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum; Baray/Dale Morris, BMI; RCA 13840	80	NEW ENTRY		IT'S YOU ALONE —Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219
15	21	9	ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	48	52	4	DREAM ON TEXAS LADIES —Rex Allen, Jr. (A. Oimartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	81	69	12	LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke Hall-Clement (Welk Group), BMI/Chappell, ASCAP; Epic 34-04460
16	20	11	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	49	59	3	STUCK ON YOU —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1746	82	63	5	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
17	23	9	YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	50	57	3	WHAT WOULD YOUR MEMORIES DO —Vern Gosdin (Blake Mavis) Hank Cochran, Dean Dillon; Tree, BMI; Compeat 126 (Polygram)	83	NEW ENTRY		BURN GEORGIA BURN (THERE'S A FIRE IN YOUR SOUL) —Butch Baker (D. Kastle) J. Elliott, Miene, ASCAP; Mercury 880-020-7
18	24	9	THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	51	41	10	SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, P. So, BMI; Viva 7-29265	84	88	2	MIDNIGHT ANGEL OF MERCY —Rod Rishard (J. Gibson) R. Gore, J. Payne, J. Gibson; Hitkit Music/Archway Music, BMI; Soundwaves 4734
19	25	10	MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser; Central Songs, BMI; Mercury 822-203-7	52	58	4	THE CHICKEN IN BLACK —Johnny Cash (B. Sherrill) G. Gentry, Algee, BMI; Columbia 38-04513	85	61	17	THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch; Unichappell/Intuit, BMI/Goodsport, ASCAP; Cleveland Int'l/Columbia 38-04431
20	7	11	GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	53	55	6	LET'S LIVE THIS DREAM TOGETHER —Narvel Felts (J. Morris) S. Kinner, Wallace, Nathan; Hall-Clement, BMI/Jack & Bill, ASCAP; Evergreen 1022	86	85	20	I'M NOT THROUGH LOVING YOU YET —Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13752
21	27	8	NEVER COULD TOE THE MARK —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827	54	46	16	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	87	89	2	YOU'RE THE BEST I NEVER HAD —Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins; Galleon Music, ASCAP; MCA 52396
22	28	7	WAY BACK —John Conlee (B. Logan) J. Fuller, ATV/Wingtip, BMI; MCA 52303	55	64	3	TONIGHT I'M HERE WITH SOMEONE ELSE —Karen Brooks (Jim Ed Norman) Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	88	86	21	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP; Columbia 38-04396
23	29	8	THE RIGHT STUFF —Charley McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; Dejamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489	56	65	2	SECOND HAND HEART —Gary Morris (G. Morris, J.E. Norman) H. Tipton, C. Karp, M. Gray; Irving Music Inc./Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	89	82	11	ONE MORE SHOT —Johnny Lee (J. Bowen) R. Moore, D. Hauseman; Cross Keys, ASCAP; Warner Bros. 7-29270
24	10	15	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	57	35	17	SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	90	79	21	I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP; RCA 13746
25	12	13	DISENCHANTED —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphy; Cheskee Bottom/Kahala/Timberwolf, Cross Keys Co. Inc./Tr ee Gp., ASCAP/BMI; Liberty 1517	58	72	2	(YOU BRING OUT) THE WILD SIDE OF ME —Dan Seals (K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	91	NEW ENTRY		EASIER —Sandy Croft (J.L. Wilson) P. Tillis, J. Buckingham; Sawgrass/Warner-Tamerlane/Duck, BMI; Capitol 5363
26	31	7	FAITHLESS LOVE —Glen Campbell (H. Shedd) J.D. Souther; WB/Golden Spread, ASCAP; Atlantic America 7-99768	59	68	2	WHEN WE GET BACK TO THE FARM —David Frizzell (S. Garrett, S. Dorff) C. Waters, M. Garvin, T. Shapiro; Tree Publishing/O'Lyric Music, BMI; Warner Bros. 7-29232	92	70	7	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
27	33	6	EVENING STAR/MIDSUMMER NIGHT —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	60	50	8	YOU'VE GOT A SOFT PLACE TO FALL —Kathy Mattea (R. Peoples, B. Hill) B. McDill, H. Moore, K. Chater; Hall-Clement/Vogue (Welk Group), Hardscuffie, BMI; Mercury 822-218-7	93	92	20	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329
28	32	7	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	61	49	7	SLOW DANCIN' —Kimberly Springs (J. Fuller, J. Hobbs) J. Fuller, J. Hobbs; ATV/Wingtip/Hobbs, BMI; Capitol 5366	94	77	17	I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753
29	5	15	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	62	67	3	1984 —Craig Dillingham (Mark Sherrill) Craig Dillingham, Bill Graham; Craig Dillingham/Graham/Caseyem, BMI; MCA/Curb	95	87	18	WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc./BMI/Lion Hearted, ASC AP/CBS Unart, BMI; RCA 13768
30	34	5	TURNING AWAY —Crystal Gayle (J. Bowen) T. Kregel; Combine, BMI; Warner Bros. 7-29254	63	80	2	I'VE BEEN AROUND ENOUGH TO KNOW —John Schneider (Jimmy Bowen for Lynwood Productions) D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	96	76	18	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
31	17	13	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	64	43	13	I WANT TO GO SOMEWHERE —Keith Stegall (K. Lehning) D. Lowery, M. McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442	97	96	20	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402
32	38	4	LET'S CHASE EACH OTHER AROUND THE ROOM —Merle Haggard (M. Haggard, R. Baker) M. Haggard, F. Powers, S. Rogers; Mount Shasta, BMI; Epic 34-04512	65	NEW ENTRY		WOMAN YOUR LOVE —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	98	74	10	OKLAHOMA HEART —Becky Hobbs (B. Mevis) B. Gallimore, B. Hobbs, B. Mevis, B. Shore, WB Mus/Make Believe Mus/Dejamus Mus/Warner-Tamerlane Pub/Believius or Not Mus/Beckaroo Mus/Royal Haven; Liberty 1520
33	37	7	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	66	78	3	THOSE YOU LOSE —Ronny Robbins (Pete Drake) S. Whipple; Tree, BMI; Columbia 38-04506	99	90	4	JUST OUT OF REACH —Merle Kilgore (H. Shedd) V.F. Stewart, Acuff-Rose, BMI; Warner Bros. 7-29267
								100	95	2	TENAMOCK GEORGIA —Charlie Bandy (H. Bradley) J. Cunningham; Starship Music, ASCAP; RCI 2386

○ Bullets 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).

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AFTER 'METAL HEALTH' BREAKTHROUGH

'Critical' Followup For Quiet Riot

By ETHLIE ANN VARE

LOS ANGELES—Quiet Riot is in an awkward position. The Los Angeles band came out of left field in 1983 with a debut album that reached No. 1 and sold a reported five million copies. Now they have to put out another one.

"If we sell a million copies of this album," says lead singer Kevin DuBrow, "we fall from grace, only because we sold five million of the first one. But if we had gone gold with the first and then sold a million of this, we'd be doing great."

"Condition Critical"—again on the CBS-distributed Pasha label, again produced by Spencer Proffer and again featuring a cover of a Slade song—shipped 550,000 units, according to DuBrow. Now the band has to sit back and find out if lightning will strike twice.

"If I had a penny for every person who's out there waiting for us to fall flat on our faces," says drummer Frankie Banali, "I wouldn't have to tour. I could just sit at home and do a third album."

DuBrow thinks timing is one of the reasons Quiet Riot's first album was so successful. "There were very few hard rock records in release when 'Metal Health' came out," he notes. "Van Halen didn't have a record out until the end of the year, and Judas Priest didn't have one. We were in there with a clean battlefield."

But the vocalist says it took a lot of legwork to bring attention to the al-

bum. "We pushed to do in-stores in secondary markets," he says. "Most groups don't like to do them, but we know that these are the people who sell those units."

DuBrow realizes that in-stores would be impractical now—he says he fears physical damage to the stores—and that the band won't be able to play smaller halls in cities where their hardcore followers reside, simply because the stage won't fit. A tour is set to start on Sept. 9 (booked by DMA) after some preliminary festival dates in August. On Sept. 29, the band will fulfill a long-time fantasy: playing the Forum in Los Angeles.

Quiet Riot was formed in 1975 by DuBrow, guitarist Randy Rhoads (who died in a freak plane crash in 1982 at age 25) and two other members no longer with the group. The current incarnation, including guitarist Carlos Cavazo and bassist Rudy Sarzo, got together in 1982.

The group released "Metal Health" in the hope of selling "200,000 copies, so the record company could recoup," DuBrow says. "Cum On Feel The Noize," a No. 1 hit for Slade in England in 1973, took Quiet Riot to Billboard's top five.

"We broke the barrier with 'Noize,'" says DuBrow. "We need top 40 radio, though I never thought I'd say that. That's the difference between Motley Crue selling two million and us selling five million." It is also, he boasts, the reason Mama's Boys' Arista version of "Mama Weer

All Craze Now" won't be able to compete with his own. "We got 98 stations in two days," says DuBrow. "They'll never get in there."

Although universally slugged by the critics ("The day I see a critic go into Tower and buy an album is the day I'll start paying attention to critics," says Banali), Quiet Riot is proud of its musical accomplishments. To insure the record coming out the anthemic way they envisioned it, both Banali and DuBrow personally oversaw every aspect of "Condition Critical," from cover art to mixing.



VIOLENT FANS—Noted personalities gather backstage at Los Angeles Music Machine after catching the Violent Femmes' recent show there. Pictured from left are T.S.O.L.'s Mitch Dean, Eurhythmics' Dave Stewart, the Music Machine's talent buyer Jan Ballard, rocker Tom Petty, and Dave Millman of CBS Records.

PRODUCER PROFILE

Plotkin In Springsteen's Shadow

By PAUL GREIN

LOS ANGELES—Chuck Plotkin has produced albums in recent years by such pop stars as Bob Dylan and Bette Midler, but those accomplishments have been somewhat overshadowed by his ongoing association with Bruce Springsteen. Plotkin has been involved in producing Springsteen's albums since 1978's "Darkness On The Edge Of Town."

"Anybody who works with Bruce can become over-identified with him," Plotkin acknowledges. "Not that I mind being identified with Bruce—I quite like it—but people

can sort of categorize you.

"I think two things happen. One is that your identity becomes subsumed in the identity of someone of Bruce's magnitude. It's difficult to get on with the next project, because the thing that people are interested in is how it was to work with Bruce.

"Also, people are apt to think, 'He works with Bruce; why should he want to work with us?' I remember reading George Martin's biography where he said that after doing the work he did with the Beatles, he often wondered why certain people he would have loved to work with never called."

There's another, more practical issue involved: "You can't really plan anything until Bruce is done," Plotkin says. "You never really know when you're going to be finished, and then it takes a while to get back into circulation. Basically, it's like being in hibernation."

Plotkin says that he and co-producers Jon Landau and Steve Van Zandt worked with Springsteen off and on for two years recording and mixing Springsteen's latest album, "Born In The U.S.A."

"We take a long time," he understates. "We don't spend any more time on any particular song than anyone else does; in fact, we may spend less. But he cuts a lot of stuff. He doesn't write to order."

While Plotkin says Springsteen is "incredibly prolific," it's also true that relatively few of those songs reach the public: "Born In The U.S.A." is only Springsteen's seventh album in a career spanning more than a decade.

"It is frustrating for people who look forward to his next record," Plotkin acknowledges. "There has been a tendency for it to take a good deal of time. That could change. It

wouldn't surprise me if he made a record very quickly next time. But then again it wouldn't surprise me if it took longer."

Plotkin says that Springsteen albums are more than just a collection of the best available tracks. "You may be leaving off songs that have an enormous amount of appeal on their own, but don't further the organic intent of the album." Still, he says there are no immediate plans to release a compilation of the best unreleased tracks.

The commercial spark-plug on the new album is the single "Dancing In The Dark," which climbed as high as number two on the Hot 100. A 12-inch version of the song, remixed by Arthur Baker, jumps to number 12 on this week's Dance/Disco chart.

Plotkin says the idea for the dance remix emanated from CBS. "They said they wanted to do this, so we asked to listen to some things. We decided to go with Arthur because we all quite liked what he did with Cyndi Lauper's 'Girls Just Want To Have Fun.'

"We liked the way he managed to do what he did and still hold on to the essential meaning of the song. I think it's a little tougher to do that with a song like 'Dancing In The Dark,' which is a more personal piece of music. Obviously you're going to put some holes in the narrative integrity of the piece when you drop the voice in and out."

Still, Plotkin says he likes Baker's remix. In fact, he says, "Some of the things that Arthur did on it we could very well have incorporated into the album version, and would have been glad to."

"Dancing In The Dark" is Plotkin's highest-charting single to date, ahead of Orleans' "Dance With Me" and "Still The Same" and Tommy Tutone's "867-5309/Jenny." Plotkin has also produced recent albums by Bob Dylan ("Shot Of Love") and Bette Midler ("No Frills").

Of Midler's album, Plotkin says: "We caught about 70% of what we were looking to catch with that record. Bette's audience is a tricky one demographically. She's got an enormous amount of personal power that is occasionally harnessed on record. I think one of the keys for her is going to be getting into some more writing."

Plotkin, who is represented by L.A.-based Jay Landers of Jay Landers Music, considers himself a rarity in the ranks of producers in that he doesn't double as a songwriter, player or engineer.

"I'm purely a producer," he says. "I don't think there are a lot of us left."

Olympics Date Sparks Tijuana Brass Tour

LOS ANGELES—Herb Alpert traces his decision to re-assemble the Tijuana Brass to an offer he received to play the Greek Theatre here during the Olympics.

"I thought that would be a great opportunity," he says, "because so many people from different parts of the world will be in L.A. And after giving it some thought, I got the idea of getting the band back together to give the date a little more impact and excitement.

"Over the years I've received hundreds of letters from people asking when I'm going to get the group back together. It was always in the back of my mind, but up until this point I really wasn't that interested.

"I didn't just want to rehash the old songs," he continues. "I knew if I played a Herb Alpert & the Tijuana

Brass concert, a lot of people would expect me to go down memory lane. I didn't want to do that then, but for some reason it feels okay now. I've been rehearsing with the group, playing some of the old songs, and I'm getting a kick out of it again."

Still, Alpert says he considers this three-week tour an experiment. "I want to see what happens out there. I'm not living in the past. I'm not expecting the hordes and thousands of people to be there. It's a different world out there now."

If the tour goes well, Alpert says the Brass may play additional dates in the U.S. as well as abroad. He's also exploring the possibility of touring Latin America, a market he has never played.

"My wife (Lani Hall) has a No. 1 record in Mexico, Venezuela and Puerto Rico ("Corazon En Coronado," a duet with Camilo Sesto), so we'd probably share the bill in the Latin countries."

While Alpert is excited about the Brass tour and its first album in nine years, "Bullish," he doesn't like to call it a reunion album. "I don't think of the Tijuana Brass as a group as much as a sound," he explains. "It's that double-trumpet sound as opposed to just one solo horn."

The new edition of the Brass consists of nine members, five of whom were in the original group. Another member, Bob Finley, was in the second group Alpert put together in 1974.

That ensemble was dubbed T.J.B. and represented an attempt to find a different sound. "I was on the search for something that I didn't find," Alpert says. "I think I came close with the 'Coney Island' album (in 1975), but I didn't get satisfaction there. I wanted to make deeper sounds. I got more intrigued with the bass; the bottom end of the record had more of a

streety feeling."

That led to Alpert's collaborations with Hugh Masekela, and a joint tour in 1978 of small jazz clubs around the country. That was the last time Alpert went out on a formal tour until now.

Alpert co-produced "Bullish" with keyboardist John Barnes, with whom he also wrote four songs on the album. All of the cuts on the album are instrumentals except for "Maniac," which Alpert performed on this year's Academy Awards with Lani Hall.

Alpert says he enjoys the challenge of trying to stay contemporary, 22 years after he scored his first hit with "The Lonely Bull."

"I live in this fear of not wanting to be corny," he says. "To me to be corny would be to be desperate; to have people say 'Herb needs a hit record at any cost and he's willing to do anything for it,' and I'm not."

PAUL GREIN



WOLF PACK—Los Lobos left their Los Angeles hometown to entertain a packed house at New York's Irving Plaza, where they opened for NRBQ. (Photo: Chuck Pulin)

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Talent

New On The Charts



DEPECHE MODE

While they are signed to Mute Records in the U.K., Depeche Mode's progress Stateside is falling on anything but deaf ears. As their Mute/Sire album "People Are People" moves up to 187 on the pop album chart, the group's sound is moving away from the glossy pop their name implies, towards a danceable yet digestible repertoire of synth-heavy progressive rock.

Depeche Mode, which lifted its name from the French "fast fashion," is comprised of singer Dave Gahan, songwriter Martin Gore, Andy Fletcher and Alan Wilder. The album is actually a compilation of songs from their first three Mute al-

bums: "Speak & Spell," "Construction Time" and "A Broken Frame." All were produced by Mute president Daniel Miller, the group's discoverer.

All in their early 20s, the group members are now in Berlin recording their next album. A two-month tour of Europe and the U.K. is slated for September. Having appeared at New York's Ritz in 1982, the group plans to return to the U.S. early next year. Meanwhile, their "People Are People" clip is in heavy rotation on MTV.

Depeche Mode's U.S. contact is Julia Clark, Pulling Teeth Industries, (213) 931-3313.

Empire Agency's Hodges Settles Into New ICM Post

By ETHLIE ANN VARE

LOS ANGELES—The past year has been a time of musical chairs in the booking agency business, and powerhouse International Creative Management (ICM) has been at the center of the changes. With the appointment of Empire Agency's Alex Hodges as head of contemporary music on the West Coast, the firm hopes to settle into a smoother upward trend.

Hodges replaces Steve Jensen, who only recently replaced Tom Ross in the position. Ross left ICM in January to open his own music division at Creative Artists Agency (CAA), taking with him both ICM agents and ICM acts. Jensen filled the void with agents from Regency (Mark Shimmel), Empire (Carole Kinzel) and elsewhere, and then resigned abruptly in May, leaving the business.

Hodges brings with him the Em-

pire talent roster, including the Charlie Daniels Band, the Gregg Allman Band, Stevie Ray Vaughan, the Outlaws and Delbert McClinton. This should help ease the sting of losing Rick Springfield, the Motels, Bette Midler and Daryl Hall & John Oats. ICM, which grosses a reported \$50 million annually, boasts a roster of 175 contemporary music acts.

"We've opened a new Nashville office," notes Hodges, "and we're making a significant commitment in that market. We don't see Nashville as a secular music scene, but part of the mainstream of the music world."

Coming from Georgia's Paragon Agency to Empire to ICM—and having indirectly spawned Frontier Booking International (FBI)—Hodges says one of his strengths is the ability to work with other agencies. Currently, ICM has its Stevie Ray Vaughan on tour with Monterey's Huey Lewis & the News, and its Sammy Hagar out with AT&T's Krokus.

ICM is a multi-media agency, with separate divisions for film, variety and print. Hodges maintains that the future must hold greater relationships between the departments.

"We now have a liaison person, Brian Loucks, working on soundtracks in cooperation with the other floors," says Hodges. "We need to realize we're a multi-faceted entertainment company."

Hodges doesn't worry about video taking away concert business ("Did television hurt live sports events?"). He adds that the first major new signing utilizing the music and film departments' abilities is Jermaine Jackson, inked to a performance and movie deal to begin after the current Jacksons tour.

MOVIE REVIEW

Prince 'Rains' Supreme As Star

"Purple Rain." Directed by Albert Magnoli. Produced by Robert Cavallo, Joseph Ruffalo and Steven Fargnoli. Written by Albert Magnoli and William Blinn. Starring Prince, Appolonia Kotero, Morris Day, Olga Karlatos and Clarence Williams III. Distributed by Warner Bros.

Pre-release word-of-mouth on Prince's dramatic screen debut has already veered into hyperbole, but if "Purple Rain" isn't comparable to "Citizen Kane," as one Los Angeles critic has boldly contended, it's easily the most gripping contemporary rock movie in years.

The crucial qualifier in that assessment is rock itself: While this semi-autobiographical film captures the same fertile mix of funk, pop, rock and silky soul that has established Prince as a crossover model for the '80s, the club milieu and audience interaction at the core of its performance segments is an extension of the '60s rock community.

And while early consumer reviews of the production have conferred a lavish amount of praise on Prince's cinematic presence and raw dramatic potency, director Albert Magnoli's greatest achievement and the film's primary selling point is the music, not the melodrama providing its plot line and character development.

Working with a comparatively low budget, Magnoli, who also edited, and cinematographer Donald Thorin have transferred the film's live performances to the screen with both atmosphere and energy. In the process,

they will likely jolt the current generation of music video producers and directors into re-evaluating that young medium's present preoccupation with glitzy conceptual pieces.

In all, 15 songs are represented, all but a handful as "documentary" treatments of stage performances.

That musical diet makes "Purple Rain" the most performance-oriented music exploitation film since the glory days of Richard Lester's classic Beatle films, while minimizing the dramatic script to an admirably lean series of interludes.

That connective tissue tries for a serious premise—the tortured childhood of its up-and-coming star, "The Kid" (Prince, of course), and its crippling impact on his own emotional development—that gives the story's otherwise pat reprise of romantic and careerist concerns added bite.

This undercurrent of psychodrama also creates the film's most significant flaw, its depiction of the sultry affair between the Kid and a shapely would-be star, Appolonia. Because the Kid's own background has offered only abusive models for intimacy, he initially approaches his romantic quest with a chilling, even brutal directness emphasized by his partner's somewhat submissive demeanor.

There's a legitimate attempt to resolve this conflict in the movie's climactic club sequence, intended to convey the Kid's maturation into a warmer, more sensitive person capable of giving as well as taking.

Unfortunately, that resolution is subtle enough to fly right over the heads of the young audience that will form this film's constituency. In an age of cynicism, there's little hope that younger viewers will pick up the cautionary message; instead, too many may be left only with a grim model for abusive behavior, one laced with conspicuous misogyny.

As for the film's non-musical pluses, credit the Time's Morris Day and sidekick Jerome Benton with stealing every scene they're in, with Day's persona as smug lady-killer a hilarious comic grace note which helps offset the more serious aspects of the film's sexuality.

SAM SUTHERLAND

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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 July 24.

- **BRUCE SPRINGSTEEN, E STREET BAND—\$779,325, 54,558, \$15 & \$14**, Jam Productions, Rosemont Horizon, Chicago, three sellouts, July 15-18.
- **WILLIE NELSON, WAYLON JENNINGS, LEON RUSSELL—\$504,084 (\$630,106 Canadian), 27,953 (50,000), \$25 & \$22.50**, Feyline Presents/Perryscope Prods., Commonwealth Stadium, Edmonton, Alberta, July 22.
- **ROD STEWART—\$368,617 (\$460,772 Canadian), 28,507 (30,000), \$17.50 & \$16.50**, Donald K. Donald/Perryscope, Olympic Saddledome, Calgary, Alberta, two shows, one sellout, July 12-13.
- **THE GRATEFUL DEAD—\$318,013, 24,000, \$15 & \$13**, Bill Graham/Avalon Attractions, Ventura (Calif.) County Fairgrounds, two sellouts, July 21-22.
- **ROGER WATERS, GREGG ALLMAN, STEVIE RAY VAUGHAN—\$292,941, 17,754 (23,500), \$16.50**, Cross Country Concerts, Hartford (Conn.) Civic Center, two shows, July 17-18.
- **JULIO IGLESIAS, MICHAEL DAVIS—\$286,580, 17,000, \$25 & \$15**, Bill Graham Presents/Marquee Entertainment, Greek Theatre, Berkeley, Calif. two sellouts, July 21-22.
- **PATTY LABELLE, BOBBY WOMACK—\$259,952, 9,886, \$14**, Dimensions Unlimited, James L. Knight Center, Miami, two sellouts, July 20-21.
- **WILLIE NELSON'S ANNUAL PICNIC—\$243,231, 20,000, \$16.75 & \$9.75**, Pace Concerts, South Park Meadows, Austin, sellout, July 4.
- **LINDA RONSTADT & THE NELSON RIDDLE ORCHESTRA, RON LUCAS—\$233,124, 13,102, \$22.50, \$15.50 & \$12.50**, Alex Cooley Prods./Southern Promos., Chastain Park Amphitheatre, Atlanta, two sellouts, July 15-16.
- **LIONEL RICHIE, TINA TURNER—\$198,331, 13,771, \$15 & \$13**, Feyline Presents, Arizona State Univ. Activity Center, Tempe, sellout, July 13.
- **DIO, WHITESNAKE—\$195,886, 15,000, \$16, \$14 & \$10**, Avalon Attractions, Irvine Meadows Amphitheatre, Laguna Hills, Calif., sellout, July 20.
- **ROD STEWART—\$190,685, 13,294, \$15 & \$12.50**, Bill Graham Presents/Avalon Attractions, Oakland (Calif.) Coliseum, sellout, July 18.
- **THE SCORPIONS, BON JOVI—\$168,592, 10,537 (14,500), \$18**, Consolidated Prods./Water Bros. Prods., Hirma Bithron Stadium, San Juan, Puerto Rico, July 13.
- **DIO, WHITESNAKE—\$159,900, 10,660, \$15**, Bill Graham Presents, California Expo Amphitheatre, Sacramento, sellout, July 21.
- **THE CARS, WANG CHUNG—\$158,371, 12,259 (13,700), \$13.50 & \$11.50**, Cross Country Concerts, Hartford (Conn.) Civic Center, July 18.
- **LIONEL RICHIE, PAUL RODRIGUEZ—\$151,343, 10,406, \$15 & \$12.50**, Feyline Presents, Tingley Coliseum, Albuquerque, sellout, July 12.
- **THE CARS, WANG CHUNG—\$150,125, 12,010, \$12.50**, Beach Club Promotions, Greensboro (N.C.) Coliseum, sellout, July 13.
- **ROD STEWART—\$149,385, 10,000, \$15**, Bill Graham Presents, California Expo Amphitheatre, Sacramento, sellout, July 17.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$142,544, 17,818, \$8**, In-House, North Dakota State Fair Grandstand, Minot, N.D., sellout, July 23.
- **JUDAS PRIEST, KICK AXE—\$134,993, 10,011 (18,553), \$13.72, \$12.65 & \$11.55**, Feyline Presents, McNichols Arena, Denver, July 20.
- **LIONEL RICHIE, TINA TURNER—\$130,365, 8,691, \$15**, Feyline Presents, Tucson (Ariz.) Community Center, sellout, July 14.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$108,218, 9,838, \$11**, Jam Prods., Five Seasons Arena, Cedar Rapids, sellout, July 18.
- **THE SCORPIONS, BON JOVI—\$105,625, 8,600, \$12.50**, Cellar Door Prods., Bay Front Center, St. Petersburg, sellout, July 10.
- **MANHATTAN TRANSFER—\$104,722, 5,672, \$19.50 & \$15**, Entertainment Consultants, Paramount Theatre, Seattle, two sellouts, July 20-21.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$97,488, 8,124, \$12**, Blue Suede Shows, Duluth Arena, sellout, July 22.
- **HANK WILLIAMS JR., THE BAMA BAND, NITTY GRITTY DIRT BAND, GARY MORRIS—\$96,369, 9,481 (18,000), \$11 & \$10**, Feyline Presents, Sandstone Amphitheatre, Banner Springs, Kan., July 21.
- **AEROSMITH, ORION THE HUNTER—\$94,476, 7,546 (15,000), \$13.50 & \$11**, Charlevoix Prods., Castle Feins Music Theatre, Charlevoix, Mich., July 21.
- **THE CARS, WANG CHUNG—\$91,427, 6,982 (9,900), \$13.50 & \$11.50**, Cross Country Concerts, Newhaven (Conn.) Coliseum, July 21.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$91,241, 7,934, \$11.50**, Stardate Prods., La Crosse (Wisc.) Center, sellout, July 19.
- **MANHATTAN TRANSFER—\$87,586 (\$109,483 Canadian), 5,134 (2,917), \$22.50 & \$16.50**, Entertainment Consultants, Queen Elizabeth Theatre, Vancouver, B.C., two shows, July 17-18.
- **MANHATTAN TRANSFER—\$87,457, 6,326 (9,000), \$14.30 & \$13.20**, Feyline Presents, Red Rocks Amphitheatre, Denver, July 11.
- **THE SCORPIONS, BON JOVI—\$85,138, 6,811 (8,000), \$12.50**, Beach Club Concerts, Charlotte (N.C.) Coliseum, July 18.
- **THE SCORPIONS, BON JOVI—\$82,728, 6,894 (10,000), \$12.75**, Cellar Door Prods., Sportatorium, Hollywood, Fla., July 14.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$80,500, 7,000, \$11.50**, Stardate Prods., Brown County Arena, Green Bay, Wisc., sellout, July 20.
- **THE SCORPIONS, BON JOVI—\$76,158, 5,944 (9,672), \$13.50 & \$12**, Alex Cooley/Southern Promotions, The Omni, Atlanta, July 7.
- **JUDAS PRIEST, KICK AXE—\$75,679, 7,464 (16,000), \$11 & \$10**, Feyline Presents, Sandstone Amphitheatre, Banner Springs, Kan., July 15.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$74,566, 6,484, \$11.50**, Stardate Prods., Lakeview Arena, Marquette, Mich., sellout, July 21.
- **STEVIE RAY VAUGHAN, DUKE JUPITER—\$69,432, 5,855, \$12.50 & \$10.50**, W-MAH/IBM, The Music Hall, Houston, two sellouts, July 18-19.

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Talent In Action

THE CARS

Forest Hills Tennis Stadium,
New York
Tickets: \$17.50, \$15

Ric Ocasek is cool, very cool. While the rest of the Cars work and sweat on stage, he stands to the side, barely moving, stolidly playing rhythm guitar.

But for all his standoffishness, the outfit he masterminds is an ebullient, effervescent pop band. This seemingly paradoxical stance has worked for the band ever since it helped pioneer commercial new wave's pop/techno-punk fusion six years ago, and it continues to work in this year's "Heartbeat City" material, which comprised most of the July 18 show.

The band opened, appropriately enough, with "Hello Again," and followed with "It's Not The Night," on which bassist Ben Orr sang lead. Dressed in black leather and moving like a generic frontman, Orr was a striking visual contrast to the suave, white linen-clad Ocasek. As he sang the more optimistic Cars material, Orr drew in the audience, creating the energy that propelled hits like "Just What I Needed" and "Let's Go."

Guitarist Elliot Easton also made a fine musical showing, rocking out on "You're All I've Got Tonight" and "Just What I Needed," and furiously punching out a very heavy "Candy-O." No less important musically were synthesist Greg Hawkes and drummer David Robinson, both of whom worked hard, generally eschewing the pre-programmed electronics which could either make their on-stage jobs a lot easier or render them unnecessary.

The show lasted 75 minutes, but was interrupted midway by rain. As the sky lit up and the rain got steadier, fans cheered with the thunder and remained steadfastly at their seats. The band exited briefly, but quickly resumed playing, probably cutting the show by a few numbers; this most likely explains the surprising omission of "Shake It Up."

"You're All I've Got Tonight" closed the show and, with its upbeat, chugging tracks paired with Ocasek's ironic lyrics, typified the slightly twisted attitude the band represents.

Wang Chung, which was reviewed recently, opened for the Cars.

KATHY GILLIS

DONNA SUMMER

Universal Amphitheatre,
Universal City, Calif.
Tickets: \$17.50, \$15

For those of you who can't get to Las Vegas this year, Donna Summer will bring Vegas to you. Unfortunately, the main problem with Summer's show here July 19 was that she seemed lost amid the trappings, the costume changes, the medleys and the backup singer/

dancers. The show reached its nadir when look-alikes of Dolly Parton and Dottie West came out and sang a cornpone version of "Stand By Your Man."

The structural problems in the show became evident almost at the outset, when Summer performed a quick medley of six of her top 10 hits. The medley would have had much more impact if it had come later in the show, when the audience was warmed up and on its feet.

Summer rebounded with the rock-edged "Romeo," but then the show slid off the tracks with an extended "show-biz" medley of "There's No Business Like Show Business," "Our Love Is Here To Stay," "Rock Around The Clock" and "The Twist." The medley was stylish but utterly anonymous: It could as easily have appeared in Vegas-styled productions by Ann-Margret or Lola Falana.

The medley was followed by a gospel spot, in which Summer sang deep, impassioned versions of "Amazing Grace" and "How Great Thou Art," as well as a lively version of the r&b/gospel favorite, "Operator." The spot was performed with great conviction and sincerity, qualities which were lacking in some of the show's more packaged, produced moments.

An update of the Drifters' classic "There Goes My Baby," which is set to be the first single from Summer's third Geffen album, fell flat. The treatment emphasized the song's pop/rock rhythm, but conveyed little of the original's soulfulness.

But the show finished strongly, with well-cho-reographed, full-length versions of such key hits as "She Works Hard For The Money" and "Last Dance." Summer conveyed great compassion and warmth on "On The Radio," and a surprising degree of fire and passion on "No More Tears (Enough Is Enough)," a piece that had always seemed more a novelty than a song. The next-to-last selection was a heartfelt version of "Over The Rainbow," which proved that Summer doesn't need the gimmicks that this show entailed. Just let the lady sing.

PAUL GREIN

FRANK SINATRA

Pacific Amphitheatre,
Costa Mesa, Calif.
Tickets: \$25, \$20

Unlike some contemporary performers, Frank Sinatra understands that the key to a successful concert is making a strong personal connection with the audience. Sinatra's show here July 17 was filled with personality and spontaneity—those indefinable ingredients on which a show rises or falls. Sinatra was a gracious host, sharing several stories and anecdotes, and even offering a warm toast at one point.

But if Sinatra was generous in his stage personality, he was less than generous in setting the length of the show. The program ran less than an hour, and consisted of just 14 songs.

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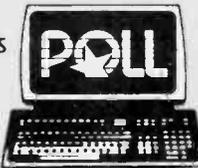
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Ford In Driver's Seat For Rick Springfield World Tour

LOS ANGELES—Rick Springfield's upcoming world tour will be sponsored by the Ford Division of the Ford Motor Co. This represents the first tour sponsorship pact for both Springfield and Ford.

At 25 of Springfield's 50 domestic concerts, local Ford dealers will conduct a sweepstakes featuring a grand prize of a Mustang convertible.

The sponsorship was developed by Tom Ross of Creative Artists Agen-

cy, with Pace Management Corp. of Houston acting as sponsor liaison. Springfield's tour, which is slated to begin Aug. 15, will include a Far East leg, as well as the singer's first concert appearances in Europe.

Billboard Dance/Disco Top 80

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	9	WHEN DOVES CRY—Prince—(12 Inch) Warner Bros. 20228	41	18	8	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209
2	2	8	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	42	54	4	OUTRAGEOUS—Lakeside—Solar ED 4984
3	3	9	THE GLAMOROUS LIFE—Sheila E.—(LP Cut) Warner Bros. 25107	43	56	3	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591
4	6	8	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	44	62	2	JAMMIN' IN MANHATTAN—Tyzik—(12 Inch) PolyGram 8217951
5	9	5	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	45	39	7	ONE STEP UP, TWO STEPS BACK—Betty Wright—(12 Inch) Jamaica JR 9002
6	5	8	IN THE HEAT OF THE NIGHT—Klonte Jones—(12 Inch) Oh My! OM 4009	46	35	8	THE LEBANON—Human League—(12 Inch) Virgin/A&M 12101
7	10	7	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	47	67	2	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011
8	4	10	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	48	64	2	BABY DON'T BREAK YOUR BABY'S HEART—Kashif—(7 Inch) Arista AS 19200
9	7	8	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	49	68	2	DANCEABILITY—APB—(12 Inch) Import
10	8	9	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940	50	51	3	GET UP AND DANCE—Jasmin—(12 Inch) TVI 2016
11	12	6	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	51	NEW ENTRY		U-TURN—Jimi Tunnell—(12 Inch) MCA 23505
12	13	4	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	52	50	5	PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214
13	15	5	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	53	48	4	ONE STEP AT A TIME—Linda McConnell—(12 Inch) Atlantic 0-86946
14	14	5	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—(12 Inch) A&M 12098	54	36	10	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403
15	16	5	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	55	26	9	ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993
16	27	5	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	56	45	5	ZARAH—Nina Hagen—(12 Inch) Columbia 44-05010
17	20	6	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	57	21	10	HURRICANE—Kim Carnes—(12 Inch) EMI-America V7829-2
18	33	3	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	58	NEW ENTRY		HEAVEN IN WAITING/2000 LIGHT YEARS—Danse Society—(12 Inch) Arista AD1-9205
19	31	3	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121	59	49	6	DARLING DON'T LEAVE ME—Robert Gori—Elektra (12 Inch) 066963
20	23	5	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	60	60	4	BODY HARMONY—J. Bird—(12 Inch) Warrior
21	22	5	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095	61	NEW ENTRY		17—Rick James—(12 Inch) Motown 4522MG
22	29	3	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	62	NEW ENTRY		YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511
23	30	6	TOUCH DANCE (EP)—Eurhythmics—RCA CPL1-5086	63	63	2	EYES WITHOUT A FACE—Billy Idol—(7 Inch) Chrysalis 42786
24	44	2	NO FAVORS—Temper—(12 Inch) MCA 23506	64	NEW ENTRY		I SEND A MESSAGE—INXS—(7 Inch) Atco 99731
25	32	5	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664	65	46	8	YOU'RE THE BEST—The Emotions—(12 Inch) Red Label RLDA-001
26	17	8	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594	66	66	2	NUCLEAR LOVE—Annie G.—(12 Inch) MCA
27	11	11	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	67	37	5	LOVELITE—O'Bryan—(12 Inch) Capitol 8583
28	28	5	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012	68	NEW ENTRY		CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809
29	52	3	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945	69	NEW ENTRY		WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939
30	57	3	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235	70	NEW ENTRY		I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
31	19	9	LEGS—Z Z Top—(12 Inch) Warner Bros. WB-20207	71	NEW ENTRY		INVISIBLE LOVE/SEX DANCE—Lisa—(12 Inch) Moby Dick BTG 1036
32	34	5	GUILTY—Hotline—(12 Inch) Memo 18	72	55	12	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970
33	24	13	BLACK STATIONS, WHITE STATIONS—M+M—(12 Inch) RCA PW13802	73	38	12	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 4Z9-05003
34	59	3	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429	74	71	4	LET'S MAKE LOVE TONIGHT—L'Amour Featuring Krystal Davis—(12 Inch) Broccoli Rabe 14-2050-12
35	43	4	TO THE BONE—Nona Hendryx—(12 Inch) RCA PD-13829	75	41	10	HURT—Reflex—(12 Inch) Capitol V-8588
36	42	3	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	76	47	19	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411
37	53	3	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105	77	75	13	10,9,8,7—Armand Duchien—A&M 12099
38	61	2	YOU KEEP ME COMING BACK—The Brothers Johnson—(12 Inch) A&M SP12102	78	58	7	MY BEST FRIEND'S GIRLFRIEND—Marcus Miller—(12 Inch) Warner Bros. 20217
39	40	5	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943	79	76	17	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01
40	25	13	The Ghost In You/HEARTBEAT—Psychadelic Furs—(12 Inch) Columbia 44-4984	80	73	13	TELL ME I'M NOT DREAMING (TOO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203

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.

Dance Trax

By BRIAN CHIN

Some remixes: Jermaine Jackson's "Dynamite," following its crash onto the pop charts, is now available in long vocal and instrumental mixes by John "Jellybean" Benitez on Arista, commercially. The B-side includes an unchanged instrumental of the phantom "single" "Tell Me I'm Not Dreaming" . . . Special AKA's "Free Nelson Mandela" (Chrysalis 12-inch) is completely altered in its U.S. remix by Steve Thompson. Pulling forward a piano track, the dominant flavor is now more Latin than high-life.

Other singles: Torch Song notches up two more highly polished rock/disco cuts. "Don't Look Now" (IRS 12-inch promo) is super-up tempo electronic dance; the flip, "Tattered Dress," comes off as a sleazy version of Bananarama . . . Men Without Hats' "Where Do The Boys Go," set to ship this week on MCA, is also up tempo Eurodisco with across-the-board potential. It should also enjoy the pop chart success that leveled off after last year's "Safety Dance."

New York style: Circuit's "Release The Tension" (4th & Broadway) has been previewed widely out here, in clubs and even on radio mixes. Similar in style to Colonel Abrams' current charter, it comes with a fantastic, dry dub version mixed by Timmy Regisford . . . Alicia Myers' "You Get The Best From Me" (MCA 12-inch promo) is eight minutes of relaxed, pleasing singing, with a simple, insistent groove; the flip is everyone's sentimental favorite from 1982, "I Want To Thank You."

★ ★ ★

What we love about imported European 12-inch singles: every release is a little exercise in business-oriented theatre. Trevor Horn's ZTT label (Art Of Noise, Frankie Goes To Hollywood) provides voluminous sleeve notes with each release, for example, and the quality of art direction in the format on the whole is uniformly high. It's this sort of care, we suggest, that's helped generate such an ongoing enthusiasm for import singles; the merchandising and promotional lessons to be learned from this subsegment of the market should not be taken lightly by domestic labels. (We do have to give Epic/Portrait credit, though, for the wicked, wicked store sleeve of the "She Bop" 12-inch.)

What we hate about imports: discovering new mixes of records within weeks of initial release, forcing re-buys of the same song. Nevertheless, to get past our displeasure at having spent a total of \$9 per cut, we do note that Alison Moyet's terrific "Love Resurrection" (CBS/U.K.) has a much punchier, clubbier mix in its new edition. Likewise, Frankie Goes To Hollywood's "Two Tribes" (ZTT/U.K.) has been redone as "Carnage," a more-music-less-talk version with a clearer, more linear structure, for low-brow tastes like this writer's. (Neither record is scheduled for U.S. release at this time.) Elvis Costello's "I Wanna Be Loved" has also been pressed in a new "version discotheque," following initial 12-inch release. But even our curiosity has limits, so we haven't got the line on that particular remix.

DISCO & DANCE RECORDS

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Some of our brand new releases are:

<p>U.S. & Canadian 12"</p> <p>Dragon Lady—Yukihiko Takanawa Do Whatcha Gonna Do—Tony Baxter Set It Out—Midway Run For Your Life—Blind Date ABC's Of Love—WOW Invisible Love (remix)—Lisa Scratch Motion—Triple Threat 3 He's a Rebel—Holy Oas I Like Boys—Nadia Cassini Once Is Not Enough—Oh Romeo Pretty Boys—Elaire Charles Letter From My Heart—Steve Allen Guilty—Hot Line I Only Have Eyes For You—Bonnie Forman Dance Party—Blue Lazer</p> <p>European 12"</p> <p>Him—Simone Whatever I Do—Hazel Dean Caught In The Act—Erlene Bentley</p>	<p>Maybe This Time—1984—Norma Lewis You Cry—Sense Assassino—Amanda Lear Hey Hey Guy—Kee Laslow Follow Me—Bianca Bonelli Goodies Return—Lazer Dance Got To Have Your Love—Velvette Break Me (remix)—Charade Menergy—Sylvester Breakout—Kelly Marie Watch Out (remix)—Doctor Cat Automatic Lover—Wish Datamix Prime Cuts (ERC medley) Invitation—Life Force Mix Energy Sky High—Tammi Lee The Beast In Me—Silence Two I Hear Thunder—Seventh Avenue Goddess of Love—Soss De La Vie Cocktail # 2 (medley) You Think You're A Man—Divine False Alarm (remix)—Marsha Raven</p>	<p>Import LP's</p> <p>Lime 4 Master Genius Electric Boogie ERC Energy LP Eartha Kitt</p> <p>Disco Classics</p> <p>She Has A Way—Bobby O Feel's Like I'm In Love—Kelly Marie Hit And Run—Loleatta Holloway Lime Medley—Lime La Bamba—Antonio Rodriguez Break—Katmandu Hit And Run Lover—Carol Jiani Let's Start To Dance—Bhannon Come And Get Your Love/Your Love—Lime Babe, We're Gonna Love/You're My Magician—Lime Plus many more</p>
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Billboard Black LPs

Survey for Week Ending 8/4/84

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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	4	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25110-1 WEA	39	39	15	THE CRUSADERS Ghetto Blaster, MCA 5429
2	3	7	TINA TURNER Private Dancer, Capitol ST-12330 CAP	40	41	52	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
3	2	9	SOUNDTRACK Breakin', Polydor 821919-1Y-1 (PolyGram) POL	41	42	57	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
4	8	7	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	42	43	10	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
5	4	11	O'BRYAN Be My Lover, Capitol ST-12332 CAP	43	38	9	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA
6	6	15	ONE WAY Lady, MCA 5470 MCA	44	35	7	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA
7	5	39	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	45	59	2	BRASS CONSTRUCTION Renegades, Capitol ST-12327 CAP
8	7	7	PATRICE RUSHEN Now, Elektra 60360-1 WEA	46	49	35	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
9	19	2	JACKSONS Victory, Epic QE 38946 CBS	47	47	48	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS
10	11	37	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	48	48	9	O'JAYS Love And More, P.R. FZ 39367 (Epic) CBS
11	9	12	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA	49	55	5	TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL
12	12	7	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	50	44	26	CULTURE CLUB Colour By Numbers, Virgin/Epic QE 39107 CBS
13	17	4	KASHIF Send Me Your Love, Arista AL8-8205 RCA	51	51	3	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
14	10	9	SOUNDTRACK Beat Street, Atlantic 80154 WEA	52	53	16	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
15	13	24	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	53	50	38	JAMES INGRAM It's Your Night, Quest 23970-1 (Warner Bros.) WEA
16	23	5	NEUWCLUS Jam On Revenge, Sunnyside SUN 4901 (Backet) IND	54	57	3	EDDY GRANT Going For Broke, Portrait FR 39261 (Epic) CBS
17	32	2	LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	55	45	19	ART OF NOISE Battle, Island 96974 (Atco) WEA
18	24	4	SOUNDTRACK Ghostbusters, Arista AL8-8246 RCA	56	56	37	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
19	25	6	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	57	NEW ENTRY		THE BROTHERS JOHNSON Out Of Control, A&M SP-4965 RCA
20	15	9	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	58	NEW ENTRY		PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
21	14	21	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL	59	64	15	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
22	22	6	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 (Atco) WEA	60	NEW ENTRY		RICHARD "DIMPLES" FIELDS Mmm..., RCA AFL1-5169 RCA
23	26	13	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	61	58	16	SOUNDTRACK Footloose, Columbia JS 39242 CBS
24	54	2	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA	62	52	24	KENNY G G Force, Arista AL8-8192 RCA
25	27	9	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	63	46	35	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (PolyGram) POL
26	18	16	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL	64	63	41	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA
27	20	44	MADONNA ● Madonna's Sire, 23867-1 (Warner Bros.) WEA	65	68	17	KLEER Intimate Connection, Atlantic 80145-1 WEA
28	16	33	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	66	62	33	MELBA MOORE Never Say Never, Capitol ST-12305 CAP
29	29	17	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	67	70	21	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
30	30	19	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	68	65	8	WINDJAMMER Windjammer II, MCA 39021 MCA
31	21	32	PATTI LABELLE ● I'm In Love Again, P.R. FZ 38539 (Epic) CBS	69	60	34	DAZZ BAND Joystick, Motown 6084ML MCA
32	31	16	CHANGE Change Of Heart, Atlantic 80151 WEA	70	66	39	TEENA MARIE Robbery, Epic FE 38882 CBS
33	28	85	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	71	74	34	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
34	34	8	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS	72	69	34	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
35	36	24	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	73	71	15	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND
36	33	19	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	74	61	32	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA
37	40	11	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA	75	67	3	FATBACK Phoenix, Cotillion 90168 (Atco) WEA
38	37	25	ROCKWELL ● Somebody's Watching Me, Motown 6052ML 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

MADONNA PRODUCER'S NEW PROJECTS

Lucas Juggling Busy Schedule

By NELSON GEORGE

NEW YORK—In the late '70s, Reggie Lucas, in partnership with James Mtume, was one of the most successful black producers. After some relatively uneventful years, Lucas is currently enjoying the across-the-board acceptance of Madonna's "Borderline" and his involvement in several very different projects.

Lucas wrote and produced six cuts on Madonna's self-titled debut album, including club favorites "Physical Attraction" and "Burnin' Up." The breakthrough single was "Borderline," on which remix master John "Jellybean" Benitez receives co-production credit, though Lucas is sole producer on the album version. Benitez, formerly a DJ at New York's Funhouse and an early booster of Madonna when she was performing around the metropolitan area, produced several tracks on the gold album.

"I don't think there is any substantial difference between the two versions," says Lucas. "There is a confusion over roles in the record industry today. Mixing is one-tenth the total work that goes into producing a record." Despite the industry vogue of having tracks remixed, Lucas asserts, "The producer is still the key. He is the man who gets something on record in the first place."

Lucas is currently working with Jennifer Holliday on her second solo album. Holliday has a reputation for being difficult to work with, but Lucas says, "Talk is cheap. My experience is that when you get in the studio people want to make music. Jennifer has a fantastic voice, and we're having a nice creative marriage."

Holliday's had a No. 1 black single

with "And I'm Telling You I'm Not Going" from the "Dreamgirls" cast album. However, her Maurice White-produced solo debut on Gefen was a commercial disappointment. "Jennifer has done well with ballads, but we're going to try a more diverse approach, emphasizing up-tempo and midtempo songs to try and introduce her to a wider audience," Lucas says.

The former Miles Davis guitarist recently returned from Australia, where he produced two cuts on the Models, a self-contained rock band with a substantial following in the land down under. "This was a really different experience," he says. "I was used to working in midtown Manhattan. I was used to working with my own engineer. I had never worked with a rock band. But I found there were certain universal elements that musicians from all backgrounds

share." The two songs are part of a Mushroom Records album for release in Australia that, according to Lucas, may be made available domestically.

Lucas is now preparing to go into the studio with blues traditionalist Taj Mahal for Gramavision Records. With Mahal, who hasn't recorded since 1978, the producer says he plans to "look at the blues in a general sense, from country blues to contemporary r&b. Traditionally, blues music has been isolated from the commercial mainstream. But from ZZ Top to Womack & Womack to Z.Z. Hill, blues-based music is doing well. We'll try to tap into that by putting Taj in a variety of blues settings."

For Motown, Lucas is doing "a couple of sides" on the Four Tops. He anticipates their release toward the end of 1984.

INDIE PROFILE

New Tune For 'Blue' Lovett

"Blue" Lovett is known for his deep bass voice, which has anchored the Manhattans' music for many years. But there is another side to Lovett: He has his own two-year-old label, Blue Records, based in New Jersey, and with Alto Lee co-owns Lovelee Records.

Says Blue: "I'd go into so many cities with the Manhattans and see so many quality young acts that never get a chance to record. The major labels seem to have no time for young acts from smaller cities, so I decided to go back and get some of the acts I liked and record them."

Acts signed to Blue Records are

Wish, a four-member vocal group from Wilmington, Del. composed of brothers Garfield and Burman Jones, their sister Trudy and cousin Lance Bruce; and Blue's teenage daughter Desi, from Los Angeles. Lovelee's roster consists of Johnny Burton and Hits, two acts from New Jersey.

Lovett is currently promoting Wish's "You're The One," a doo-wop-influenced song produced by Lovett and Lee. The record is only available on the East Coast, with Alpha in New York and Schwartz Bros. in Washington distributing.

Blue Records can be reached at 506 N. Arlington Ave., East Orange, N.J. 07017.

The Rhythm & The Blues

'Breakin'': Leading Chart Surprise

By NELSON GEORGE

Looking at the black charts this summer, one sees a good mix of new artists and veterans whose labels and singles are prospering, as well as several highly touted but disappointing projects by established acts.

The summer's chief surprise has got to be the performance of the "Breakin'" soundtrack in relation to "Beat Street." Powered by Ollie & Jerry's "Breakin'" ... There's No Stopping Us" and the club hit "99½" by Carole Lynn Townes, now making major strides on the black singles chart, the PolyGram soundtrack album beat "Beat Street" to the stores and has generated genuine grass-roots excitement.

Grandmaster Melle Mel's "Beat Street Breakdown" got the Harry Belafonte film off to a strong start, but so far none of the other dance tracks seem poised to explode. Juicy's "Beat Street Strut" has sparked mild interest at best, so Atlantic is now shipping a 12-inch of Arthur Baker's "Breaker's Revenge," a good choice. Still, "Beat Street" hasn't become the multi-format soundtrack success its makers anticipated.

It is no surprise that Prince's "Purple Rain" album has streaked to the top of the black album chart, but cer-

tainly the rapid rise of Tina Turner's "Private Dancer" is a surprise. Prince's mix of funk rhythms and rock guitar riffs has been receiving growing acceptance since "Dirty Mind" in 1981, but Turner's aggressive rock stance on most of her album hasn't turned off the young black audience supporting her. Neither has it stood in the way of the Jacksons' controversial "State Of Shock," a single many black stations in the South were reluctant to play, Michael Jackson or no Michael Jackson. Still, with the tour now in full swing, any Jacksons release will be hard to keep off the radio.



Luther Vandross' "Busy Body" with 33 weeks on the charts, the Pointer Sisters' "Jump" with 37, Madonna's self-titled album with 44 weeks and Patti LaBelle's "I'm In Love Again" with 32 are records that have shown solid legs, hanging in the upper reaches of the chart due to a series of solid singles and diligent promotional efforts by their respective record labels. The Madonna and Patti LaBelle albums have to be considered major surprises, considering that one was a debut and the other a release by a veteran whose recording career was on a downward curve.

In contrast, strong first singles have not been enough to keep the momentum going for Roger's "The Saga Continues" or Yarbrough & Peoples' "Be A Winner." Other records by established acts that have

failed to meet previous sales standards are Evelyn King's "Face To Face," Teena Marie's "Robbery" and the O'Jays' "Love and More."

One of the most exciting lineups of Third World musicians ever offered in the U.S. will appear at the first World Music Festival, Aug. 19 at the Hollywood Bowl. The acts include stars of reggae, calypso and African music. Among them will be reggae star Peter Tosh, calypso's leading figure the Mighty Sparrow, and Africa's Fela Anikulapo Kuti.

Fela's involvement is most significant, since this Nigerian superstar hasn't appeared in the U.S. in almost 14 years. In his native Nigeria, Fela is an important political figure and for years was his country's leading critic of its powerful military. Musically, Fela has forged a driving, fiery marriage between African percussion, James Brown-esque rhythms and jazz horn arrangements and solos.

In addition to the music, foods, crafts and literature from the Third World will be available to patrons. The concert has been organized by black-owned World Music Productions, whose principals include former KJHL air personality Rose Parker, KJHL promotional director and air personality Louise Foster, and lawyer and Joe Jackson advisor Curtis Shaw.

(Continued on opposite page)

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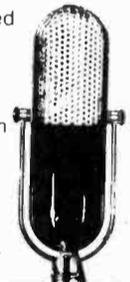
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Top Artists Set For Quartet Convention

By BOB DARDEN

The first three nights of the National Quartet Convention, Oct. 1-6, will feature showcase concerts headlined by top artists from the major labels in Southern gospel. Monday night (1) will feature Benson artists the Dixie Melody Boys, the Easter Brothers, the Gold City Quartet, the Hemphills, the Hoppers and Redeemed and will conclude with the Kingsmen and a party honoring the group's 25th anniversary.

Tuesday night (2) will showcase WindChime artists the Paynes, the Singing Cooks, Nations, the McKeithens and Ken Eubanks. Also featured on Tuesday evening will be artists representing RiverSong Records: the Cathedral Quartet, the Speer Family and the Singing Americans.

On Wednesday evening (3), Morningstar artists the Chosen, the Dixie Echoes, the McKameys, the Perrys, the Segos and the Spencers will perform. The evening will end with Word's Canaan label: the Florida Boys, the Inspirations, the Rex Ne-

lon Singers and Wendy Bagwell & the Sunliters.

★ ★ ★

The Southern Gospel Radio Seminar will also meet in conjunction with the NQC, Oct. 5-6 in Nashville. For more information or tickets, contact the office of NQC director Stephen Speer, 54 Music Square West, Nashville, Tenn. 37203.

★ ★ ★

The Dixie Melody Boys were named "band of the year" at this year's Southern Gospel Music Gem Awards, held recently in Atlanta. Sheila Walsh recently premiered her new album "Triumph In The Air" on radio station KBBW in Waco, Tex., and drew the greatest call-in response in the station's short history. Dallas Holm & Praise and Twila Paris will be touring together through September. Virtually all of the dates will be free admission/love offering engagements—an increasingly rare situation these days. One of the hot tours this fall is bound to be the combination of Petra and Joe English & Forerunner. En-

glish has just released a live album called "Live In England," while Petra's still untitled new album is due in October. Also recently released: "Inhabitants Of The Rock," a feisty new release from David & the Giants, now on Myrrh. If you'll look closely at pictures of the band, you might recognize the drummer, Keith Thibideaux—he was "Little Ricky" on "I Love Lucy." He played pretty good back then, too.

Set for a September release is Cindy Richardson's "Crusader," on Heartland Records, cut in the famous Muscle Shoals (Ala.) Studios. Cindy recently wrote Sheena Easton's hit "Almost Over You." Also newly released is Sharon Johnson's debut album for Tyscot, "A Better Day." Just out from Trail Records is Barbara Massey's controversial "America, America," which contains verses about patriotism and abortion. Lari Goss

has signed an exclusive songwriting agreement with Meadowgreen Music, the gospel music division of Tree International. The anniversary concert honoring Lester Leek White in Savannah, Ga., included performances by the Straughter Brothers, the White Family, Lois Snead & Singers, the Morning Stars, the O'Harden Royal Majestics, the Tears of Joy and others. Recent releases from Gospel Express in Memphis: the Gospel Warriors' "God Did It," Lula Collins' "Paying My Dues," the Jubilee Hummingbirds' "There's A God Somewhere" and the Bishop's "Phone Call From Heaven."

★ ★ ★

Former Louisiana governor and RiverSong recording artist Jimmie Davis recently received an honorary degree—Doctor of Music, honoris causa—from Louisiana State Univ.

Among other awards, Davis has been named to the Songwriters' Hall of Fame in 1971, and the Country Music Hall of Fame in 1974, and was named as gospel singer of the year in 1958—but he's best known as the composer of "You Are My Sunshine." He's released more than 50

albums; the latest is "Mem'ries" on RiverSong.

★ ★ ★

Another recent honoree was piano wizard Dino, who sold out the 3,100-seat Music Hall in Houston with Pianorama. Mayor Kathy Whitmire declared the day of the concert "Dino Kartsonakis Day." The concert grossed \$120,000 for Star of Hope, a rescue mission that provides food for 1,300 Houston-area people daily and sleeping facilities for 500 more.

Dino has just completed an album benefitting World Vision, an outreach program to help the world's hungry. Recorded in England with the London Philharmonic, it includes both contemporary and traditional songs.

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CLASSICAL **Keeping Score**

Delos CDs Go To New Lengths

By IS HOROWITZ

For Delos Records, the recent inclusion of Stravinsky's "A Soldier's Tale," Prokofiev's "Classical" Symphony and the Shostakovich Piano Concerto on a single Compact Disc is an augury of the future. The cumulative playing time of these works is almost 63 minutes, and any two of them would be considered ample value for an LP.

Those pieces were reprogrammed for CD from catalog, but the label is now committed to providing about one hour of music on all future CD releases, informs its president, Amelia Haygood. No longer need technical problems associated with long LP sides inhibit quality, she adds. And where the CD lengths cannot be accommodated without compromise on LP, the latter configuration will no longer be an exact duplicate of the CD; it will carry less music.

Together with more music, on average, the label has also brought dealer prices down on CD, part of the general trimming of trade pricing patterns for the laser-read disks. Dealer cost is now \$10.98, says Haygood, but those taking advantage of the Delos "Baker's Dozen" incentive (one free with 12) pay only \$10.13 per album. Former price was \$11.98. The pricing decision removes Delos from the audiophile marketing category and positions it competitively with the majors, in Haygood's judgment. It also reinforces the label's concentration on CD, which is now said to account for 75% of all its album volume.

LPs are still issued, of course, cut to a suggested list of \$12.98 this past spring from the previous \$17.98. Cassette versions are duplicated for Delos by Nakamichi in real time, and are marketed in both Dolby B and Dolby C, the latter at a \$2 premium over the more standard tape configuration.

As part of the label's concentration on CD, it has also taken on distribution of Germany's Bellaphon CD catalog, heavily weighted toward early classical music, but also containing some jazz items. Twenty-five Bellaphon titles are currently available, says Haygood, with about 15 new entries due monthly. Also taken on is the Sugano line from Japan, a specialty series that starts with a pair of CDs by Rudolf Firkušny. Pricing policies for the two import lines are the same as Delos' own.

Upcoming Delos titles include a number of works featuring clarinetist David Shifrin, among them sonatas by Brahms with Carol Rosenberger as collaborator. Shifrin was due to record the Mozart Clarinet Concerto this week in New York with the Mostly Mozart Orchestra conducted by Gerard Schwarz, and he joins a select group of instrumentalists in Beethoven and Mozart quintets for winds and piano, along with Rosenberger. Buxtehude by organist Robert Noehren is promised, as well as a two-disk CD package of guitar performances by Celedonio Romero.

The current Delos catalog of 20 CDs will be expanded by an additional six in September, says Haygood, and an accelerated release program is in the planning stages.

★ ★ ★

Sounds of the surf or birdcalls can stimulate erotic thoughts, and readers of Cosmopolitan are advised in the July issue to play some of the "Solitudes" series of albums if the interest of their partners begins to wane. The records, distributed by the Moss Music Group, are among "Twenty Guaranteed Turn-ons" listed by the magazine, which range from the film "Deep Throat" to drawings by Aubrey Beardsley. The "Solitudes" series has been doing well, even before the Cosmopolitan plug, says Moss Music promotional

exec Claudia Dumitrescu, although she notices that sales have picked up since. The disks and tapes, billed as "Environmental Sound Experiences," are recorded by Dan Gibson.

★ ★ ★

Jay David Saks, RCA Red Seal executive producer, has received an Emmy from the National Academy of Television Arts & Sciences for supervising the audio for the Metropolitan Opera Centennial Gala, carried by more than 200 PBS stations. "A New World Of Music," the show hosted by Sherrill Milnes, kicks off a 13-week series in September. Showcasing material in the catalog of New World Records, the syndicated show will be heard on radio stations in Boston, Chicago, Seattle, Los Angeles and San Francisco, says New World marketing director Arthur Moorhead.

★ ★ ★

Gerard Schwarz adds one more to the string of orchestras he will direct. Beginning in 1986, he takes on the role of principal conductor of the Seattle Symphony for a three-year stint. Guitarist Julian Bream was hospitalized in England following an auto accident in which he suffered multiple fractures to his right elbow. Bream's manager, Harold Shaw, says his injuries are expected to knit in time for a U.S. tour this fall.

Survey For Week Ending 8/4/84

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	22	5	PSALMS Richard Smallwood Singers, Onyx 3833	18	11	65	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721
2	1	45	WE SING PRAISES Sandra Crouch, Light LS-5825	19	15	25	MAKE ME AN INSTRUMENT Candi Staton, Beracah BRI-1001
3	12	13	LORD LIFT ME UP Bishop Jeff Banks, Savoy 14749	20	NEW ENTRY		NO TIME TO LOSE Andrea Crouch, Light LS 5863
4	23	5	NO TEARS IN GLORY Rev. F.C. Barnes & Rev. Janice Brown, A.I.R. 10077	21	24	5	MADE IN MISSISSIPPI The Jackson Southernaires, Malaco 4392
5	7	13	I STILL LOVE THE NAME JESUS Douglas Miller, Gospearl PL-16022	22	13	41	LONG TIME COMING The Winans Light 5826
6	26	17	JESUS SAVES Little Cedric & The Hailey Singers, Gospearl 16019	23	17	13	SURELY GOD IS ABLE Dottie Peoples, Church Door
7	10	13	SONGS OF THE TIMES The Latest Word Singers, American Dream AD537	24	19	13	TELL IT TO JESUS The Gospel Keynotes, D&V 1200
8	25	5	SAILIN' Shirley Caesar, Myrrh 6732	25	NEW ENTRY		LIVE AT THE RITZ The New Jersey Mass Choir, Savoy SGL 7086
9	9	13	THE TIME IS NOW The Pilgrim Wonders, Church Door 22021	26	NEW ENTRY		LIVE IN CINCINNATI The GMAW Mass Choir, Savoy SGL 7085
10	3	61	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	27	27	48	DETERMINED Tramaine Hawkins, Light LS521
11	2	37	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	28	18	48	I'LL RISE AGAIN Al Green, Myrrh MSB 6747
12	4	17	UNMISTAKEABLY Dannibelle, Onyx R 03837	29	21	41	WORDS CAN'T EXPRESS Nicholas Message 1002
13	6	29	YES HE CAN Georgia Mass Choir, Savoy SGL-7082	30	20	13	EVERYTHING'S GONNA BE ALRIGHT Cantean Spirituals, J&B 0049
14	8	57	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	31	28	17	HALLELUJAH ANYHOW Thomas Whitfield & Co., The Sound of Gospel 140
15	5	29	SING AND SHOUT Mighty Clouds Of Joy, Myrrh	32	30	17	GREAT REUNION Sister Lucille Pope, Atlanta International Records
16	14	29	TESTIFY Timothy Wright, Gospearl 16017	33	32	103	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078
17	16	25	TAKE IT TO THE LORD IN PRAYER The Truthettes, Malaco 4386	34	29	65	LEAD ME Jackson Southernaires, Malaco MAL 4383
				35	31	48	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745

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★ ★ ★ **Billboard**

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Olympic Festival On Straight-Ahead Path

By SAM SUTHERLAND and PETER KEEPNEWS

Since the arrival of the 23rd Olympic Games in Los Angeles has spawned "official" products of virtually every conceivable stripe, it's hardly surprising that an Olympic Jazz Festival should be included, as was noted recently here. But Tommy Vig, producer of the Aug. 2-5 concert series, may be striking an offbeat note when he insists that his talent programming for the shows is "real jazz—not fusion, not jazz-rock."

That goal, claims Vig, is the reason the Olympic Arts Festival gave the vibraphonist and drummer the green light to set up the shows, which will cohere around the 21-piece Festival Orchestra Vig has assembled for the dates. Apart from selecting jazz performers from other countries (such as Canada's Moe Koffman, Japanese trumpeter Terumasa Hino, West German trombonist Albert Mangelsdorf and Swedish saxophonist Arne Domnerus, among others), the festival has also solicited special compositions tied to Olympic themes. Among those expected to perform new material are Benny Carter, Allyn Ferguson, Gerald Wilson, Milcho Leviev and Bill Holman, along with Vig himself.

As for the Festival Orchestra, Vig has taken advantage of Los Angeles' formidable local talent to bring Ernie Watts, Louie Bellson, Shelly Manne, James Newton, Charlie Haden, John Carter and Bobby Bradford aboard.

★ ★ ★

International Art Of Jazz, which bills itself as the oldest professional jazz organization in the world, will celebrate its 20th birthday on Aug. 4. The Long Island-based

non-profit organization will mark the milestone with a free concert at Heckscher State Park in Islip, featuring such Long Island jazz artists as Jaki Byard, Budd Johnson, Cecil Bridgewater and Keith Copeland.

It's been a busy two decades for IAJ, which had humble beginnings as an all-volunteer operation and presented a total of four concerts in its first year of existence. In the past two years, IAJ says, it has presented a staggering 1,294 shows for a total audience of 128,000 people, as well as helping to find work for Long Island-based jazz musicians and fostering a variety of educational programs. Funding comes from a variety of foundations, corporations and government agencies.

★ ★ ★

Over the past few years, Brazilian fusion trio Azymuth has quietly established a substantial base here, leading to an ambitious clutch of current projects intended to carry the trio to a much higher U.S. profile. Next week, Fantasy ships the first of three projected solo albums, part of an overall Milestone label push that will also include the next group release. "Mamao" Ivan Conti's "The Human Factor" leads the procession, to be followed in September by the next Azymuth album, "Flame," with Alex Malheiros' "Atlantic Forest" due in November and Jose Roberto Bertrani's "Dreams Are Real" slated for January. The band, which has recently stepped up its club tours here, has moved to the Berkeley Agency for concert representation, with Fantasy sources saying the trio's first major U.S. concert tour is tentatively set for March or April of next year.

LATIN **Notas**

RCA Finds Its U.S. 'Superstar'

By ENRIQUE FERNANDEZ

"I said we were going to promote a U.S. Latin superstar, and here he is," says Mario de la Higuera, who heads RCA International, the major's label for the U.S. Latin market. He's talking about Rudy, a young, powerful-voiced singer/songwriter from Miami who is an RCA discovery.

Rudy writes, sings and produces his own material, most of it in the internationally successful Latin pop ballad style, but with touches of funk and disco in the orchestration. The combination of a romantic vocal style and modern accompaniment is often the ticket to success in the Latin market.

On Aug. 20, RCA plans to release the artist's first album. A single titled "Mentira (Lie)" is already enjoying airplay in Miami and New York.

The Latin pop ballad is dominated by Spanish artists like Julio Iglesias and Camilo Sesto and talent from Latin American countries like Jose Luis Rodriguez and Jose Jose. The U.S., however, is one of the hottest markets for the genre, in part because Latin pop transcends the regional differences that often account for the diversity of styles in U.S. Latin stations and retail outlets. It's not surprising, then, that when RCA launched its U.S. Latin operation, de la Higuera saw the development of homegrown talent in the Latin pop genre as a priority.

This does not mean that the label plans to neglect its other announced priority, the fostering of U.S. regional genres. Salsa, the hot dance music of the Northeast, is represented by one of its biggest artists, Willie Colon, who has recently completed a new album for the major, "Criollo," which will be released in August.

Colon's new album, like its predecessors, shows the artist's concern with broadening the scope of traditional Latin dance music to embrace rhythms besides the salsa beat. "Criollo" includes numbers that focus on Colombian, Puerto Rican and Brazilian rhythms and which might take hold in countries where salsa is either

little known or outworn. "Our plan," says de la Higuera, "is to rehabilitate the salsa market with this album."

RCA has recently launched another singer, Spaniard Miguel Gallardo, with an album called "Tu amante o tu enemigo (Your lover or your enemy)." And most recently, the label announced that the young supergroup Menudo was being joined by a new member, 12-year-old Ricky Martin from Puerto Rico, who, in line with the group's new policy of reaching both English- and Spanish-speaking listeners, is a bilingual singer. Ricky replaces 16-year-old Ricky Melendez, the last original member in Menudo.

"We want to find the missing link," says de la Higuera, "the artists who will reach that vanishing Latin youth market all record labels are after. I think that with the ex-Menudo Johnny Lozada, with Miguel Gallardo, and with Rudy, we're well on our way."

★ ★ ★

Argentine saxophonist Gato Barbieri, who reached a large pop public with his soundtrack for the film "Last Tango In Paris," is performing at New York's popular Brazilian club S.O.B.'s Aug. 7-9. Since his 1972 movie effort, Barbieri's fusion of sultry jazz licks and danceable beats, mostly Latin, has accounted for some big-selling LPs. At the

Manhattan venue, Barbieri will be accompanied by a five-piece ensemble that includes keyboardist Frank Ferrucci, who has been making his mark on the Latin jazz scene.

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Julio Iglesias will do seven shows at Radio City Music Hall, Sept. 6-12. This is his first performance in the city since his two duet singles, with Willie Nelson and Diana Ross, and it coincides with what appears to be the final stages of an English-language album that has been in the works now for several years. Jose Rosado, owner of the New York Latin venue Ochentas, has joined William Engel and Angelo Medina in the formation of Promotores Unidos, an international Latin promotion venture. Sunny Mountain Productions of Pueblo, Colo. is a company formed this year with half U.S. and half Salvadorean capital for the purpose of launching the international career of Alvaro Torres, a singer/songwriter from El Salvador. Sunny Mountain has produced Torres' first U.S. album, "Sin Cadenas (Without Chains)," the seventh in his career. In June, they signed an international distribution contract with Alhambra Distributing Inc.

TTH Records reports that its current top sellers are LPs by El Combo de Ayer, La Patrulla 15, Conjunto Los Kimmy and Julio Angel.

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Survey for Week Ending 8/4/84

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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	13	ROBERTO CARLOS Concavo y convexo, CBS 12322	2	15	LOS BONDADOSOS Jugando con lumbre, Profono 90303		
3	5	JOSE JOSE Secretos, Ariola 6000	3	3	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274		
4	8	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	4	4	LOS BUKIS Mi fantasia, Profono 1122		
5	4	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	5	10	LUPITA D'ALESSIO Yo, Orfeon 84		
6	11	PIMPINELA Pimpinela, CBS 11317	6	2	JOSE JOSE Secretos, Ariola 6000		
7	3	RAPHAEL Eternamente tuyo, CBS 80379	7	11	GRUPO ANHELO Interminable, Radio Hit 7006		
8	0	JUAN GABRIEL Recuerdos 2, Ariola 6035	8	0	CAMILO SESTO Amanecer 84, Ariola 6009		
9	0	JERRY VARGAS Cubanito, Maxima 2834	9	7	LOS CAMINANTES El numero tres, Luna 1101		
10	0	WILKINS Aventuras, Masa 010	10	9	ROBERTO CARLOS Concavo y convexo, CBS 12322		
11	7	LUIS RAMIREZ Y REY DE LA PAZ Con cache, Cayman 9004	11	8	JUAN GABRIEL Recuerdos 2, Ariola 6035		
12	10	JULY MATEO Como nadie, CBS 28302	12	6	PIMPINELA Hermanos, CBS 11320		
13	2	CAMILO SESTO Amanecer 84, Ariola 6009	13	13	LOS YONICS Ya no me dejes, Profono 90351		
14	6	WILLIE ROSARIO Nuevos Horizontes, Bronco 128	14	5	MARIA CONCHITA Maria Conchita, A&M 37007		
15	12	BOBBY VALENTIN Y EL CANO ESTREMER En Accion, Bronco 129	15	0	WILFRIDO VARGAS El africano, Karen 75		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	4	HANSEL Y RAUL Hansel y Raul, TH 2271	1	7	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
2	2	JOSE JOSE Secretos, Ariola 6000	2	14	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
3	1	EL GRAN COMBO Breaking the Ice, Combo 2039	3	2	ANTONIO DE JESUS Juntos, A&M 37005		
4	3	DYANGO Al fin solos, Odeon 9024	4	10	MARIA CONCHITA Acariame, A&M 7007		
5	10	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	5	0	LOS YONICS Ya no me dejes, Profono 90351		
6	5	RAPHAEL Eternamente tuyo, CBS 80379	6	0	JUAN GABRIEL Recuerdos 2, Ariola 6035		
7	7	FANIA ALL STARS Lo que pide la gente, Fania 629	7	5	LOS BUKIS Mi fantasia, Profono 1122		
8	6	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	8	9	RAMON AYALA Vestida de color de Rosa, Freddie 1285		
9	9	MARIA CONCHITA Maria Conchita, A&M 37007	9	0	VICENTE FERNANDEL Los 15 nuevos exitos con el idolo, CBS 20704		
10	0	ANDY MONTANEZ Versatil, TH 2286	10	0	PIMPINELA Pimpinela, CBS 11317		
11	12	VARIOS ARTISTAS Aqui esta el merengue, Karen 77	11	1	DANIELA ROMO Celos, CBS 80371		
12	15	LUIS RAMIREZ Y RAY DE LA PAZ Con cache, Cayman 9004	12	0	RAFAEL BUNDIA La banda del acordeon, Ariola 6022		
13	11	ROBERTO CARLOS Roberto Carlos, CBS 12322	13	0	PERLA Confidencias, RCA 7244		
14	14	LUPITA D'ALESSIO Yo, Orfeon 84	14	0	JUAN GABRIEL Todo, Pronto 0706		
15	0	ROCIO JURADO Porque me habras besado, RCA 7243	15	0	JULIO IGLESIAS Julio, CBS 50333		

PUERTO RICO					
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	RUBEN BLADES Buscando America, Elektra 60352	8	0	JUAN GABRIEL Recuerdos 2, Ariola 6035
2	1	EL GRAN COMBO En Alaska, Combo 2039	9	4	YOLANDITA MONGE Suenos, RCA 10345
3	3	JOSE JOSE Secretos, Ariola 6000	10	0	ELIO ROCA Bienvenido sea el amor, RCA 7274
4	9	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	11	10	GLEN MONROIG No finjas, Mamoku 1002
5	6	BOBBY VALENTIN Y CANO ESTREMER En Accion, Bronco 129	12	0	MARIA CONCHITA Maria Conchita, A&M 37007
6	7	MIAMI SOUND MACHINE A toda maquina, CBS 10349	13	0	VARIOS ARTISTAS Llena tu cabeza de rock, CBS 10352
7	5	ROBERTO CARLOS Concavo y convexo, CBS 12322	14	13	PIMPINELA Hermanos, CBS 11320
			15	14	LUIS "PERICO" ORTIZ El isleno, Perico 340

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Hot 100 • *When Doves Cry* by Prince

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Black Singles • *When Doves Cry* by Prince

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BRITAIN

(Courtesy of Music & Video Week)
As of 7/28/84

This Week	Last Week	SINGLES
1	1	TWO TRIBES, Frankie Goes To Hollywood, ZTT
2	2	HOLE IN MY SHOE, Neil, WEA
3	3	RELAX, Frankie Goes To Hollywood, ZTT
4	5	WHEN DOVES CRY, Prince, Warner Bros.
5	6	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
6	4	TIME AFTER TIME, Cyndi Lauper, Portrait
7	8	WHITE LINES, Grandmaster & Melle Mel, Sugar Hill
8	10	YOUNG AT HEART, Bluebells, London
9	7	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
10	12	LOVE RESURRECTION, Alison Moyet, CBS
11	9	JUMP, Pointer Sisters, Planet
12	15	EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign
13	11	SISTER OF MERCY, Thompson Twins, Arista
14	13	BREAKIN', Ollie & Jerry, Polydor
15	21	DOWN ON THE STREET, Shakatak, Polydor
16	17	SEVEN SEAS, Echo & Bunnymen, Korova
17	26	YOU THINK YOU'RE A MAN, Divine, Proto
18	30	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
19	14	STATE OF SHOCK, Jacksons, Epic
20	28	COME BACK, Mighty Wah!, Eternal
21	33	EYES WITHOUT A FACE, Billy Idol, Chrysalis
22	39	THE DAY BEFORE YOU CAME, Blancmange, London
23	NEW	IT'S A HARD LIFE, Queen, EMI
24	16	TALKING LOUD AND CLEAR, OMD, Virgin
25	25	SWEET SOMEBODY, Shannon, Club
26	19	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
27	18	STUCK ON YOU, Lionel Richie, Motown
28	22	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
29	20	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
30	24	THINKING OF YOU, Sister Sledge, Cotillion
31	38	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
32	23	LAMENT, Ultravox, Chrysalis
33	34	TOSSING AND TURNING, Windjammer, MCA
34	NEW	SELF CONTROL, Laura Branigan, Atlantic
35	NEW	WHATEVER I DO, Hazell Dean, Proto
36	27	SAD SONGS, Elton John, Rocket
37	29	LIFE ON YOUR OWN, Human League, Virgin
38	NEW	AGADOO, Black Lane, Flair
39	32	ABSOLUTE, Scritti Politti, Virgin
40	37	HIGH ENERGY, Evelyn Thomas, Record Shack

ALBUMS

1	1	LEGEND, Bob Marley & Wailers, Island
2	NEW	DIAMOND LIFE, Sade, Epic
3	5	CAN'T SLOW DOWN, Lionel Richie, Motown
4	2	PARADE, Spandau Ballet, Reformation
5	10	PRIVATE DANCER, Tina Turner, Capitol
6	6	AN INNOCENT MAN, Billy Joel, CBS
7	NEW	PRIMITIVE, Neil Diamond, CBS
8	11	THRILLER, Michael Jackson, Epic
9	3	VICTORY, Jacksons, Epic
10	4	THE LAST IN LINE, Dio, Vertigo
11	14	THE WORKS, Queen, EMI
12	8	HUMAN RACING, Nik Kershaw, MCA
13	9	BREAKDANCE, Various, Polydor
14	7	BREAKING HEARTS, Elton John, Rocket
15	12	BREAK OUT, Pointer Sisters, Planet
16	15	INTO THE GAP, Thompson Twins, Arista
17	13	AMERICAN HEARTBEAT, Various, Epic
18	19	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
19	17	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
20	18	HUMAN'S LIB, Howard Jones, WEA
21	16	DISCOVERY, Mike Oldfield, Virgin
22	21	PURPLE RAIN, Prince & Revolution, Warner Bros.
23	20	BRIGHT LINES, David Sylvian, Virgin
24	33	OCEAN RAIN, Echo & Bunnymen, Korova

25	22	BORN IN THE U.S.A., Bruce Springsteen, CBS
26	24	GOODBYE CRUEL WORLD, Elvis Costello & Attractions, F-Beat
27	23	REWIND 1971-1984, Rolling Stones, Rolling Stones
28	31	CAMOUFLAGE, Rod Stewart, Warner Bros.
29	29	HYSTERIA, Human League, Virgin
30	28	JUNK CULTURE, OMD, Virgin
31	26	LAMENT, Ultravox, Chrysalis
32	NEW	ALCHEMY-DIRE STRAITS LIVE, Vertigo
33	32	BACKTRACKIN', Eric Clapton, Starblend
34	30	BEAT STREET, Soundtrack, Atlantic
35	35	MINUTES, Elkie Brooks, A&M
36	27	FOOTLOOSE, Soundtrack, CBS
37	40	THEN CAME ROCK 'N' ROLL, Various, EMI
38	NEW	BAT OUT OF HELL, Meat Loaf, Epic
39	25	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
40	NEW	QUEEN GREATEST HITS, EMI

CANADA

(Courtesy of The Record)
As of 8/6/84

This Week	Last Week	SINGLES
1	1	SELF CONTROL, Laura Branigan, Atlantic/WEA
2	7	WHEN DOVES CRY, Prince & the Revolution, Warner Bros./WEA
3	4	ALMOST PARADISE, Mike Reno & Ann Wilson, Columbia/CBS
4	3	SISTER CHRISTIAN, Night Ranger, Epic/CBS
5	6	JUMP (FOR MY LOVE), Pointer Sisters, RCA
6	2	OH SHERRIE, Steve Perry, Columbia/CBS
7	NEW	GHOSTBUSTERS, Ray Parker Jr., Arista/PolyGram
8	9	STATE OF SHOCK, Jacksons, Epic/CBS
9	8	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
10	15	SAD SONGS (SAY SO MUCH), Elton John, Geffen/WEA
11	11	LEGS, ZZ Top, Warner Bros./WEA
12	12	DOCTOR DOCTOR, Thompson Twins, Arista/PolyGram
13	13	DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
14	10	THE REFLEX, Duran Duran, Capitol
15	5	LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
16	16	EYES WITHOUT A FACE, Billy Idol, Chrysalis/MCA
17	17	INFATUATION, Rod Stewart, Warner Bros./WEA
18	14	HEART OF ROCK 'N' ROLL, Huey Lewis & the News, Chrysalis/MCA
19	NEW	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
20	20	DANCE HALL DAYS, Wang Chung, Warner Bros./WEA

ALBUMS

1	1	BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS
2	2	SPORTS, Huey Lewis & the News, Chrysalis/MCA
3	3	FOOTLOOSE, Soundtrack, Columbia/CBS
4	4	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
5	5	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
6	9	PURPLE RAIN, Prince & the Revolution, Warner Bros./WEA
7	7	INTO THE GAP, Thompson Twins, Arista/PolyGram
8	8	HEARTBEAT CITY, Cars, Elektra/WEA
9	6	ELIMINATOR, ZZ Top, Warner Bros./WEA
10	10	STREET TALK, Steve Perry, Columbia/CBS
11	11	MAN ON THE LINE, Chris DeBurgh, A&M
12	15	VICTORY, Jacksons, Epic/CBS
13	13	CAMOUFLAGE, Rod Stewart, Warner Bros./WEA
14	14	1984, Van Halen, Warner Bros./WEA
15	17	SELF CONTROL, Laura Branigan, Atlantic/WEA
16	NEW	PRIVATE DANCER, Tina Turner, Capitol
17	16	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
18	NEW	BREAKING HEARTS, Elton John, Geffen/WEA
19	NEW	GHOSTBUSTERS, Soundtrack, Arista/PolyGram
20	18	BREAKIN', Soundtrack, Polydor/PolyGram

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/30/84

This Week	Last Week	SINGLES
1	4	TWO TRIBES, Frankie Goes To Hollywood, Island/Ariola
2	1	SELF CONTROL, Laura Branigan, Atlantic/WEA
3	2	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic/CBS
4	6	HIGH ENERGY, Evelyn Thomas, Ariola
5	10	SUCH A SHAME, Talk Talk, EMI
6	3	SOUNDS LIKE A MELODY, Alphaville, WEA
7	NEW	SMALLTOWN BOY, Bronski Beat, Metronome
8	9	1001 NACHTS, Klaus Lage Band, Musikant/EMI
9	8	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
10	7	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis/Ariola
11	5	SELF CONTROL, Raff, Carrere/DGG
12	12	MANNER, Herbert Groenemeyer, EMI
13	11	CATCH ME I'M FALLING, Real Life, Curb/Intercord
14	14	TO FRANCE, Mike Oldfield, Virgin
15	16	MY SOUL UNWRAPS TONIGHT, Savage Progress, Virgin
16	NEW	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA/WEA
17	17	THE REFLEX, Duran Duran, EMI
18	NEW	SAD SONGS, Elton John, Rocket/Phonogram
19	19	DR. MABUSE, Propaganda, Island/Ariola
20	15	FOOTLOOSE, Kenny Loggins, CBS

ALBUMS

1	1	DISCOVERY, Mike Oldfield/Ariola
2	2	MAN ON THE LINE, Chris De Burgh, A&M/CBS
3	3	ZWESCHE SALZJEBAECK UN BIER, Musikant/EMI
4	4	4630 BOCHUM, Herbert Groenemeyer, EMI
5	5	FOOTLOOSE, Soundtrack, CBS
6	6	BREAKING HEARTS, Elton John, Rocket, Phonogram
7	10	VICTORY, Jacksons, Epic/CBS
8	7	PARADE, Spandau Ballet, Chrysalis/Ariola
9	8	NIMM MICH MIT KAEPT'N JAMES AUF DIE REISE, James Last, Polydor/DGG
10	9	SELF CONTROL, Laura Branigan, Atlantic/WEA
11	18	IT'S MY LIFE, Talk Talk, EMI
12	11	CAMOUFLAGE, Rod Stewart, Warner Bros./WEA
13	13	HUMAN RACING, Nik Kershaw, MCA/WEA
14	12	BORN IN THE USA, Bruce Springsteen, CBS
15	14	THRILLER, Michael Jackson, Epic/CBS
16	15	17, Chicago, Full Moon/WEA
17	NEW	VOLLE LOTTE, Rodgau Monotones, Rockport/EMI
18	16	CAN'T SLOW DOWN, Lionel Richie, Motown/RCA
19	17	LEGEND, Bob Marley, Island/Ariola
20	NEW	WENN SCHON NICHT FUER IMMER, Ulla Meinecke, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/30/84

This Week	Last Week	SINGLES
1	1	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
2	5	WHEN DOVES CRY, Prince, Warner Bros.
3	2	HEAVEN MUST BE THERE, Eurogliders, CBS
4	3	IT'S JUST NOT CRICKET, Twelfth Man, EMI
5	4	SAD SONGS, Elton John, Rocket
6	6	SELF CONTROL, Laura Branigan, Atlantic
7	15	TWO TRIBES, Frankie Goes To Hollywood, Island
8	7	DANCE HALL DAYS, Wang Chung, Geffen
9	8	HELLO, Lionel Richie, Motown
10	NEW	OH SHERRIE, Steve Perry, CBS
11	13	UP ROCK, Rock Steady Crew, Virgin
12	10	STATE OF SHOCK, Jacksons, Epic
13	17	DANCING IN THE DARK, Bruce Springsteen, CBS
14	12	EYES WITHOUT A FACE, Billy Idol, Chrysalis
15	20	BORDERLINE, Madonna, Sire

16	16	AUTOMATIC, Pointer Sisters, Planet
17	NEW	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
18	NEW	BIG GIRLS, Electric Pandas, Regular
19	9	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
20	18	I WANT TO BREAK FREE, Queen, EMI

ALBUMS

1	2	COLOUR BY NUMBERS, Culture Club, Virgin
2	1	BREAKING HEARTS, Elton John, Rocket
3	10	REWIND, Rolling Stones, Rolling Stones
4	9	I HATE THAT, Rodney Rude, EMI
5	5	CAN'T SLOW DOWN, Lionel Richie, Motown
6	6	LEGEND, Bob Marley & Wailers, Island
7	NEW	PURPLE RAIN, Prince, Warner Bros.
8	4	THIS ISLAND, Eurogliders, CBS
9	3	THE AMERICAN CLASSICS, Various, Capitol
10	8	FOOTLOOSE, Soundtrack, CBS
11	13	MADONNA, Sire
12	14	KISSING TO BE CLEVER, Culture Club, Virgin
13	15	BORN IN THE U.S.A., Bruce Springsteen, CBS
14	11	BODY AND THE BEAT, Dragon, Polydor
15	17	STREET BEAT '84, Various, Telmak
16	20	THE SWING, Inxs, WEA
17	7	BREAKDANCE, Various, K-tel
18	18	SIDEWALK, Icehouse, Regular
19	12	COMPOSER SERIES, Various, Telmak
20	16	BREAKDANCE, Soundtrack, Polydor

JAPAN

(Courtesy Music Labo)
As of 7/30/84

This Week	Last Week	SINGLES
1	1	I LIKE CHOPIN, Asami Kobayashi & C Point, CBS-Sony/PMP
2	2	MAIN THEME, Hiroko Yakushimaru, Toshiba-EMI/Variety
3	NEW	TOKYO SUGAR TOWN, Chlemi Hori, Canyon/Top
4	4	MEIKYUU NO ANDROLA, Kyoko Koizumi, Victor/Burning
5	5	FUTARI NO ISLAND, Yuko Ishikawa & Chage, Radio City/Yamaha
6	7	NEVER, MIE, CBS-Sony/Nichion
7	10	MISS BRAND NEW DAY, Southern All Stars, Victor/Amuse
8	9	I LIKE CHOPIN, Gazebo, CBS-Sony/PMP
9	3	APPARE FUJIYAMA, Shibugakital, CBS-Sony/Johnny's
10	6	STARSHIP, Aiffee, Canyon/Nichion-Tanabe
11	13	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1
12	12	KANASHIKUTE JEALOUSY, Checkers, Canyon/Yamaha
13	20	MOMOIRO TOIKI, Mariko Takahashi, Victor/Bird-JCM
14	17	SUMMER EYES, Momoko Kikuchi, VAP
15	8	KEJIMENASAI, Masahiko Kondo, RVC/Johnny's
16	NEW	LITTLE PRINCESS, Yukiko Okada, Canyon/Sun-NTV
17	14	MUSUMEOYO, Gannosuke Ashiya, Teichiku/JVK
18	11	SAYONARAWA HACHIGATSU NO LULLABY, Koji Kikkawa, SMS/Watanabe
19	16	TSUGUNAI, Telesa Ten, Taurus/JCM
20	19	ARU AI NO UTA, Atsumi Kurasawa, Warner-Pioneer/Arrow-West

ALBUMS

1	NEW	ZETTAI CHECKERS, Checkers, Canyon
2	1	NINKIMONDO DE IKOU, Southern All Stars, Victor/Amuse
3	3	BIG WAVE, Tatsuro Yamashita, Moon
4	2	THE RENAISSANCE, Aiffee, Canyon
5	NEW	BETTY, Kyoko Koizumi, Victor
6	NEW	VICTORY, Jacksons, Epic-Sony

7	5	FOOTLOOSE, Soundtrack, CBS-Sony
8	4	THE BEST YEAR OF MY LIFE, Off Course, Fun House
9	7	NATSU ZENKAI, Masayoshi Takana, Kitty
10	NEW	LOTUS NO KAJITSU, Meiko Nakahara, Toshiba-EMI
11	10	CONFUSION, Toshiyuki Osawa, Epic-Sony
12	6	TINKER BELL, Seiko Matsuda, CBS-Sony
13	9	MAIN THEME, Soundtrack, Toshiba-EMI
14	12	BORN IN THE USA, Bruce Springsteen, CBS-Sony
15	11	COOL, Anri, For Life
16	8	NATSUFUKU NO EVE, Seiko Matsuda, CBS-Sony
17	NEW	MUSIC FROM MACROSS, Soundtrack, Victor
18	13	VARIETY, Maria Takeuchi, Moon
19	14	GAZEBO, CBS-Sony
20	16	TIGER TIGER, Duran Duran, Toshiba-EMI

ITALY

(Courtesy Germano Ruscitto)
As of 7/23/84

This Week	Last Week	ALBUMS
1	NEW	MIXAGE NO. 3, Various, Baby
2	6	POLE POSITION, Various, RCA
3	NEW	CANZONI PER L'ESTATE NO. 2, Various, CBS
4	NEW	FESTIVALBAR, Various, Ricordi
5	5	LEONI SI NASCE, Renato Zero, RCA
6	4	PUZZLE, Gianna Nannini, Ricordi
7	9	BORN IN THE U.S.A., Bruce Springsteen, CBS
8	2	MUSICANTE, Pino Daniele, EMI
9	NEW	DEE JAY TIME SUMMER, Various, EMI
10	1	VA BENE VA BENE COSI, Vasco Rossi, Carosello
11	12	FABIO CONCATO, PolyGram
12	3	FREE WAY, Various, WEA
13	14	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
14	NEW	SUPERBOWL, Various, Delta/WEA
15	NEW	IL GRANDE ESPLORATORE, Toni Esposito, Bubbie
16	NEW	QUCCELLI D'ITALIA, Squallor, Ricordi
17	NEW	DISCOVERY, Mike Oldfield, Virgin
18	7	ORO PURO N.3, Various, CBS
19	NEW	CANZONI PER L'ESTATE NO. 1, Various, CGD-MM
20	18	THRILLER, Michael Jackson, CBS

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 7/28/84

This Week	Last Week	SINGLES
1	1	WAKE ME UP BEFORE YOU GOGO, Wham!, Epic
2	4	TWO TRIBES, Frankie Goes To Hollywood, Island
3	2	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
4	5	TO FRANCE, Mike Oldfield, Virgin
5	3	THE REFLEX, Duran Duran, EMI
6	7	HALF A BOY AND HALF A MAN, Nick Lowe, F Beat
7	6	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
8	9	STATE OF SHOCK, Jacksons, Epic
9	NEW	ALL OF YOU, Julio Iglesias & Diana Ross, CBS
10	NEW	OVER DE MUUR, Klein Orkest, Polydor

ALBUMS

1	1	PARADE, Spandau Ballet, Chrysalis
2	2	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
3	5	DISCOVERY, Mike Oldfield, Virgin
4	3	LEGEND, Bob Marley & Wailers, Island
5	6	VICTORY, Jacksons, Epic
6	4	LATER IS AL LANG BEGONNEN, Klein Orkest, Polydor
7	NEW	EDEN, Everything But The Girl, WEA
8	7	BORN IN THE U.S.A., Bruce Springsteen, CBS
9	8	THE WORKS, Queen, EMI
10	NEW	BRIGHT LINES, David Sylvian, Virgin

GEMA Scraps Plan For British Royalty Collection

By MIKE HENNESSEY

LONDON—GEMA, the West German performing and mechanical rights society, has dropped its plan to collect mechanical royalties at the source for custom pressings made in Germany for export to the U.K. (Billboard, Feb. 18).

It is understood that after discussions with the Commission of the European Economic Community, GEMA decided not to pursue the plan, which would have caused British companies to pay higher mechanicals, and to pay them considerably earlier than has been customary.

GEMA originally made the move in response to the fact that the U.K., with its statutory mechanical license rate of 6¼%, has a lower rate of royalty than that prevailing in the German Federal Republic.

Says Bob Montgomery, managing director of Britain's Mechanical

Copyright Protection Society: "We're glad that GEMA has not gone ahead with this plan, because there has always been a general consensus that custom pressings made abroad should have mechanicals paid in the country of sale.

"It has, on the other hand, always been traditional that record companies manufacturing their own product should pay mechanicals in the source country, whatever the ultimate country of sale," Montgomery adds, noting that more than 20% of British album product is currently pressed in West Germany.

Siegfried Loch, WEA's senior vice president of European operations, says that although GEMA has not yet, as far as he knows, given a formal answer to the representations from Brussels, it is his view that GEMA has dropped the idea.

Spain Moves To Collect Videocassette Luxury Tax

MADRID—The Spanish government has begun a drive to collect up to \$60 million in luxury sales tax which it claims it is owed on videocassettes sold here since 1981. Video distributors, saying that the move could destroy their industry, plan to fight the Finance Ministry's demand, in the courts if necessary.

In Spain, as in neighboring France, the liability of records and videos for a luxury tax, while books, deemed cultural items, are exempt, has long been a source of contention. Mariano De Zuniga, head of Discos Fonogram and president of the Spanish IFPI branch, notes the anomaly that a book about Beethoven can be zero-rated, while an album of his music suffers a total 24% tax surcharge. He says the industry has campaigned for four or five years for a new concept of luxury tax.

However, such a campaign is unlikely to protect the video suppliers in their current predicament. According to the tax authorities, most have

simply failed to pay the moneys due, and run up huge arrears. Some companies are being indicted for as much as \$4 million in unpaid taxes, interest and fines, and a Finance Ministry report estimates industry-wide liability totaling nearly \$60 million.

The report says that some seven million copies of around 5,500 titles have been legally imported to Spain, selling to video clubs at an average \$40 for total revenue well over \$220 million. This year's sales are expected to reach 4.1 million units, 28% above last year's total, in a market where VCR ownership will be close to one million machines by the end of 1984, a jump of more than 50% more over year.

Collection of the luxury tax would ruin this rapidly expanding trade and hand the market back to the pirates, the video distributors contend. Trade associations APSOVAM in Barcelona and AVE in Madrid, whose membership includes the American majors, are filing countersuits.

Thorn EMI Annual Report Shows 20% Dip In Profits

LONDON—Music division profits of the giant Thorn EMI group fell more than 20% in the financial year ending March 31, 1984, compared with the previous year, according to the company's year-end trading report.

Turnover was \$658 million, a few percentage points off the 1983 total of \$676 million. But profits were only \$22 million, compared to \$28 million last year. In its report, the company says only that these results are "disappointing."

Overall, the group's turnover reached \$3.8 billion, a 4% increase on the previous 12 months, with pretax profits climbing to \$212 million from 1983's \$165 million, a 28% improvement. After-tax profit was \$113 million, up from 1983's \$83.5 million.

In a breakdown of earnings by territory, the group revealed that U.K. sales accounted for \$2.325 billion, Europe for \$673 million, North, Central and South America for \$444 million, Australasia for \$200 million, Africa for \$77 million and Asia for \$88 million.

After a major reorganization at the end of last year, the Screen Entertainment product sector, comprising

film, video and other media interests, produced earnings of \$150 million and profits of \$12.4 million.

Commenting on the figures, new chairman and chief executive Peter Laister told shareholders: "At the start of the financial year, we had begun to see an upturn in levels of U.K. consumer spending, particularly in the areas of consumer electronics and some parts of our domestic appliances business.

"However, we tended to find that spending power would favor one sector for a while and then the emphasis would move to another."

On the market's lucrative television and video rental business, Laister said market share had been increased and levels of profitability maintained, while the policy of providing high quality color tv and VCR hardware and replacing it over shorter time cycles than many competitors "differentiates our performance from many others."

Overall, he said, steady progress had been shown and record profits achieved. He predicted that the group would continue to give priority to product design and marketing, with the aim of seeking constant improvement in services to customers.

Campus Stations Want Respect Alternatives To Commercial Outlets Face Tough Climb

By KIRK LAPOINTE

OTTAWA—Canadian college radio is struggling to shed its juvenile image and earn its rightful place beside big-league competitors amid tight finances and limited help from promotion departments of the country's major record firms.

Supporters say that painting campus radio with a broad brush stroke is about as fair as doing the same to commercial radio. However, Canadian college radio's role and impact are far overshadowed by its commercial counterpart and even its U.S. twin.

But there's a new seriousness in Canadian campus radio. Stations are acquiring over-the-air frequencies and broader distribution, attracting professional assistance and better focusing their programming to account for the diverse nature of the student community. And the music industry, the federal broadcast regulator and the centers they serve are paying more attention to what was once the backwater of the medium.

"There are too many choices for the entertainment consumer these days," says Pat Nagle, station manager at CKCU-FM, the Carleton Univ. station in Ottawa. "If we don't really take ourselves seriously and try to respond to our listenership, then we'll lose whatever we have in the way of an audience."

The considerable proliferation of over-the-air campus stations in the last three years will give virtually every large and medium-sized Canadian city its own campus station by year's end. The notable exception is Montreal, but Victoria, Vancouver, Edmonton, Calgary, Saskatoon, Winnipeg, Toronto, Hamilton, Peterborough, Guelph, Kitchener-Waterloo, London, Kingston, Ottawa, Fredericton, Halifax and others will have low and medium-powered FM campus outlets.

While they spawn most of the country's major broadcast talent, these stations remain largely unconnected with the established sectors of the business, particularly major recording companies.

PolyGram promotion vice president Bob Ansell graduated from the ranks of campus radio and now fully services most of the outlets. But he is critical of the stations and their attitude toward the Canadian record industry. "Most of them only want to

play the latest import without regard for legitimate support of a domestic release," he says.

CKCU's Nagle, however, says he can't recall a better era for campus radio: "Our programming is not only more diverse than it was only a few years ago; it's better, too." But, he adds, "We (stations) feel let down as a group at times."

Nagle, who launched two other college stations before coming to CKCU three years ago, says he works up to 70 hours a week at low pay to keep the station viable in the Ottawa market, where it shares the AOR/progressive stage with CHEZ.

Nagle also works within the Canadian campus radio fraternity to provide advice to fledgling stations and revive others. He rejects the notion that campus radio is filled with amateurs who want only ego gratification.

"What we resent as a group of stations is supporting Act X, playing the record, featuring the artist with profiles, interviews and presenting a show in town. Then Act X gets a following, other stations play the record and Act X comes back to town but many times we don't even get an interview."

Bill Bobek, national promotion manager for the independent Duke Street label, sees the situation from the center of the controversy. One act he believes campus stations have helped break in recent months is Jane Siberry, an eclectic Toronto singer/writer who now has about a half-do-

zen U.S. majors bidding for her work.

"It's kind of a cheap excuse to say it's a hassle to phone a station or drop by," Bobek says. "About the only way you can find out what's really hot is to listen to campus radio. Anytime you want to listen to something new, that's where you'll hear it."

About four years ago, it looked as if campus radio was about to be taken seriously. CBS Records Canada hired part-time campus representatives in the southern Ontario market to service stations and newspapers at their schools, track airplay and reviews and generally keep their ears to the ground when they could ill-afford the time. CBS promised the move would go nationwide if successful, but it was apparently not.

The medium's growth can be noted in its relationship with the Canadian Radio-Television & Telecommunications Commission. Four years ago, commercial broadcasters blocked every meager attempt by campus radio to win the right to air advertising when they were over-the-air. Last year, the door was opened to allow sponsorships with product information. Says Nagle, "We're seeing our ad revenues gradually climb."

Still, most stations are limited to closed-circuit distribution. There are no ads until distribution, and no money for distribution until ads come in. Tight finances and in some cases demands by record firms for compensation for product servicing have hit campus radio where it hurts.

NO NUISANCE, COURT SAYS

Wonderland Cleared On Noise

MAPLE, Ontario — Canada's Wonderland has been cleared by the courts of two charges that concerts at its Kingswood Theatre were a noise nuisance.

Concerts by Bob Seger and Linda Ronstadt at the 15,000-seat facility just north of Toronto had been heard by a "noise control officer" about three miles away in June and July, 1983. But Justice of the Peace Ivan Bates ruled on July 20 that the officer's opinion was "subjective" and many other noises could have contributed to the sound.

Canada's Wonderland was charged under a bylaw which forbids

using loudspeakers to create a clearly audible sound in a residential area between 5 p.m. and 7 a.m.

The facility's general manager, Dean Nahrua, says a 25-foot sound wall has been installed between the theatre and Maple residents to cut noise. Part of the facility's rider for concert acts, booked by the James Nederlander firm, stipulates that groups use house speakers and abide by a noise ceiling.

Greg Sorbara, who heads a local ratepayer's association, says he will ask the town to charge Canada's Wonderland again.

Maple Briefs

MuchMusic Network debuts Aug. 31 at 6 p.m. EDT, previews free on cable through the Labor Day weekend, and moves to a pay-tv service Sept. 4, which is also the day the country votes in a general election.

Communications Minister **Ed Lumley**, whose retirement from politics was widely speculated, is running again in the Cornwall riding of Stormont-Dundas.

Hearings were held last week into the merger and reorganization of the pay-tv firms **First Choice** and **Superchannel**. The result should mean one less window for music video producers to sell their work.

Don Kollar is RCA Records Canada's new general manager. He also holds down the acting posts of marketing and finance director. And **Traey Keizer** is RCA's new national

press director. She replaces **Cathy Hahn**, who is now installed in the same post for MuchMusic.

John Beckwith has been named to the newly created position of Jean A. Chalmers Chair in Canadian Music at the Univ. of Toronto and the first director of the Canadian Institute of Music, stemming from bequests totalling \$1 million from **Floyd S.** and **Jean Chalmers**, the noted arts patrons.

Network Video is compiling a weekly video tracking service for clubs, which it will print in chart form.

Tina Turner dropped by sessions for **Bryan Adams'** forthcoming album, now being finished at **Little Mountain Studios** in Vancouver. Other Vancouver news includes stalwarts **the PayolaS** demoing next month with producer **David Foster**.

★ ★ ★
Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada K1N7T7.

Videodisk
Top 20
Chart

Every
Week
In
Billboard

Billboard Singles Reviews

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PRINCE AND THE REVOLUTION—Let's Go Crazy (3:46); producers: Prince, Revolution; writers: Prince, Revolution; publisher: not listed; Warner Bros. 7-29216. Superstar in a hurry delivers a second tour de force from "Purple Rain" even before the doves have stopped crying. Frantic, desperate excitement; 1999 is still around the corner.

LAURA BRANIGAN—The Lucky One (4:10); producers: Jack White, Robbie Buchanan; writer: Bruce Roberts; publisher: Roliram, BMI; Atlantic 7-89636. A few offbeat electronics effects here, but no basic departure from the disco-chanteuse style that's been the singer's trademark from the start.

POINTER SISTERS—I'm So Excited (3:53); producer: Richard Perry; writers: A. Pointer, J. Pointer, R. Pointer, T. Lawrence; publishers: Braintree/Till Dawn/Blackwood, BMI; Planet YB-13857. Supercharged dance tune that was a mere top 30 hit on its original release last fall has been added to the "Break Out" LP and let loose for a second shot at the top.

CHICAGO—Hard Habit To Break (4:43); producer: David Foster; writers: S. Kipner, J. Parker; publishers: April/Stephen A. Kipner, ASCAP/ParkerSongs, BMI; Full Moon/Warner Bros. 7-29214. Rock ballad from "17"; a bit complicated, with its shifts from acoustic to electric to orchestrated.

NAKED EYES—(What) In The Name Of Love (3:50); producer: Arthur Baker; writers: R. Fisher, P. Byrne; publisher: Almo, ASCAP; EMI America B-8219. Return of one of one the most promising (promising) acts to emerge from last year's technopop explosion; this time it's ubiquitous Baker wrapping amiable pop hooks in pyrotechnic effects. Note Thompson Twins references in the keyboards.

A FLOCK OF SEAGULLS—The More You Live, The More You Love (3:58); producer: Steve Lovell; writers: M. Score, A. Score, F. Maudsley, P. Reynolds; publisher: not listed; Jive JS1-9220. From the forthcoming LP "The Story Of A Young Heart", a simple ballad dressed in the group's distinctive, ringing guitar work.

BONNIE TYLER—Here She Comes (3:21); producer: Giorgio Moroder; writers: G. Moroder, P. Bellotte; publisher: GMPC, ASCAP; Columbia 38-04548. The first of what will probably be many singles from the new various-artists soundtrack to the film classic "Metropolis"; the Tyler grittiness sprawls all over Moroder's precise mix.

recommended

HUMAN LEAGUE—Louise (4:05); producers: Hugh Padgham, Chris Thomas, Human League; writers: Callis, Oakey, Wright; publishers: Sound Diagrams/Virgin, ASCAP; A&M AM-2657. Quiet, melancholy story-song on personal (not political) relationships.

STEPHEN STILLS—Stranger (2:54); producers: Ron Albert, Howard Albert; writers: Stephen Stills, Christopher Stills; publisher: Gold Hill, ASCAP; Atlantic 7-89633. Solidly commercial dance rock, though CSN-style harmonies are not abandoned.

BACHMAN TURNER OVERDRIVE—For The Weekend (3:56); producer: Bachman Turner Overdrive; writer: Randy Bachman; publisher: Randy Bachman, BMI; Compleat CP-127 (c/o PolyGram). '70s pop-AOR favorites return with a new label, but no change in their straight-ahead rock'n'roll approach.

YA YA—Don't Talk (4:01); producer: Lea Hart; writers: L. Hart, R. Callcut; publishers: Holy Moley/Careers, BMI; Rock 'N' Roll ZS4-04509. "Revenge Of The Nerds" soundtrack cut features a new U.K.-based group in the melodic-metal idiom.

PAMALA STANLEY—Coming Out Of Hiding (3:53); producers: Pamala Stanley, Frank C. Mandaro; writers: James Lee Stanley, Vince Melamed; publishers: James Lee Stanley/Jasper Jeeters/Van Gogh's Ear, BMI; Mirage 7-99715. Former dance hit gets a new label and re-release in 7-inch configuration.

ZAPPACOSTA—Passion (4:02); producer: Alfie Zappacosta; writers: A. Zappacosta, B. Ezrin; publishers: April/Magnetic Movement, CAPAC/ASCAP; Capitol B-5369. Stylized, theatrical power ballad manages to exploit overstatement without sounding silly.

3 SPEED—Back On The Streets (3:54); producers: Phil Green, Ron St. Germaine; writers: Vinnie Vincent, Rich-

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).

ard Friedman; publishers: Street Beat/Gofast, BMI; MCA/Curb 52429. Journeyesque rock ballad from "Voyage Of The Rock Aliens."

BILLY SATELLITE—Satisfy Me (3:25); producer: Don Gehman; writers: Chauncey, Byrom, Walker; publisher: Warner Brothers, ASCAP; Capitol B-5356. Rough-voiced singer delivers bluesy hard rock.

NIGHT CROSSING—Let Me Love You Tonight (3:14); producer: Eddie Bach; writer: E. Bach; publisher: Fastfire ASCAP; Fast Fire FF7-80546F (c/o Alpha Dist., N.Y.). Raw, live-sounding midtempo rock for AOR tastes.

SUGARCREEK—Rock The Night Away (3:02); producer: Jamie Hoover; writers: Rick Lee, Tim Clark; publishers: Eyes Ahead, BMI; Ripete 45-151. Capable entry in the ever-popular genre of the rock'n'roll party anthem. Label based in Elliott, S.C.

HUGGER—Summer Magic (3:47); producers: Robert Ingridia, John "Jellybean" Benitez; writer: A. Hugger; publisher: Final Vinyl, ASCAP; Columbia 38-04554. Bouncy synthpop for vacationing high-schoolers.

also received

ROXETTE—Teaser Japanese (3:28); producer: Lasse Lindbom; writer: Gesie; publisher: Screen Gems-EMI, BMI; Capitol B-5380.

MARGA—Love Symphony (6:15); producer: Jacques Zwart; writers: Sawyer, Taylor, Wilson, Richards, E. Merency, Holland, Dozier, Holland; publishers: Jobete/Stone Agate/Brian Ross, BMI; Starborn SR-700 (12-inch single). Contact: (213) 662-3121.

SLANG—Pick It Up (2:50); producer: Keith Anderson; writer: A.J. Kydd; publisher: not listed; Scrap 304047X. Contact: (313) 995-4088.

SHAR & THE BOYS—Myrtle Beach (3:23); producers: Robert D. Berg, Mark T. Smith; writer: Robert D. Berg; publisher: Rockin Robert, BMI; Girl 777. Contact: (212) 841-6290.

DAN KORN—Skin And Bones (3:10); producers: Dan Korn, Rob Pue, Gary Nilisen; writer: Dan Korn; publisher: Lonely Howl, BMI; Sojourn Express (no number). Contact: Lonely Howl Productions, Marshfield, Wis.

DON JEWITT—No More Chances (3:15); producers: R.B. Dodson, D. Jewitt; writers: Don Jewitt, John Grant; publisher: Balsam, CAPAC; Rosedale RDR-2017. Contact: P.O. Box 1229, Port Huron, Mich. 48061.

AGENTS—Unconditional Love (3:45); producer: not listed; writers: King, Simmer; publisher: not listed; Austown 841. Contact: (512) 477-8446.

JO' DADDY BAND—Lace In Yo' Face (3:32); producers: Pete Floyd, Dennis Floyd; writers: M. Floyd, R. Floyd; publisher: Hice, BMI; HMC U-10363. Contact: (704) 873-9731.

NAMI—On The Street (3:34); producers: S. Newell, A. Harmon, D. King; writers: S. Newell, R. Campbell, A. Harmon; publishers: Jamaa Zima/Ron Drew, BMI; Jamaazima (no number). Contact: (212) 364-5282.

BLOWN FREE—Goin' Down (2:52); producer: David E. Matthews; writer: R.C. Denem; publisher: RMC; Legend RMC 711. Contact: (713) 492-2295.

DIGITAL DAZE—People On Soap Operas (4:18); producer: Tom Gibbons; writers: Tom Gibbons, John Smith; publisher: DNA Level C, BMI; U D Side UD3757. Contact: (216) 921-2912.



DENNIS EDWARDS—Another Place In Time (4:12); producer: Dennis Lambert; writers: G. Sklerov, S. Kunin; publishers: Arista/Gloria's, ASCAP; Gordy 1755GF. Third solo single from the former Temptations baritone, who again excels at wresting emotion out of slow, mellow material.

recommended

MIDNIGHT STAR—Night Rider (4:39); producer: Reggie Calloway; writers: Bo Watson, Jeff Cooper, Bill Simmons, Belinda Lipscomb, Melvin Gentry; publishers: Hip-Trip/Midstar, BMI; Solar 7-69704. A solid dance groove with a fair amount of grit in the delivery.

EMOTIONS—Are You Through With My Heart (3:45); producer: Benjamin Wright; writers: Keg Johnson, Danni Johnson, Marlo Henderson, Pat Henderson; publishers: Ritesonian/Aurora Oars Boredis/MPH, ASCAP; Red Label RLSG-0001-3. Whispy, seductive rhythm ballad. Label based in Chicago.

DAYTON—Promise Me (3:43); producer: Rahni P. Harris, Jr.; writers: Harris II, Chappell, Beavers, Powell; publishers: Vinewood/Screen Gems-EMI, BMI; Capitol B-5375. Midtempo soul song features dreamy ensemble vocals and a haunting sax break.

GROVER WASHINGTON JR.—Inside Moves (4:09); producers: Ralph MacDonald, Grover Washington Jr.; writers: Ralph MacDonald, William Salter, Steve Gadd; publisher: Antisia, ASCAP; Elektra 7-69708. Elegant AC/jazz instrumental.

AUTUMN—Computer Touch (4:13); producer: Skip Scarborough; writers: V. Bradshaw, G. Cooper, D. Jones; publishers: Starship/Dargieo, ASCAP; Compleat CP-128 (c/o PolyGram). New band delivers its electro-funk/hip-hop blend with cleverness and warmth.

Z.Z. HILL—Shade Tree Mechanic (2:53); producers: Tommy Couch, Wolf Stephenson; writers: J. Shamwell, A.D. Prestage, W. Godbold; publisher: Malaco, BMI; Malaco MAL 2103. Gruff, tough boogie-blues leave no doubt about the double-entendre lyrics.

GENE VAN BUREN—You Excite Me (3:23); producer: Michael Stokes; writers: G. Van Buren, M. Stokes; publishers: Jobete, ASCAP/Stone Diamond, BMI; Tamla 1727TF. Disco-soul production recalling Kashif and the System.

JANET WRIGHT—I Can't Take It (4:15); producers: John Morales, Sergio Munzibai; writer: Barry Eastmond; publishers: Colette/Barry J. Eastmond, ASCAP; Cotillion 7-99714. Dance-tempo r&b tune gives singer Wright a chance to show off a personable style and impressive range.

DYNAMITE TWO—Let Us See You Dance (3:56); producers: Dwain Mitchell, Funky, Doug Wimbish; writers: Ernest McGee, Henry Grantham; publisher: Sophisticated Gents, ASCAP; Atlantic 7-89638. Encouragement and instruction for budding breakers; enthusiastic rap duo makes it sound so easy.

BUTCH CASSIDY'S FUNK BUNCH—On A DJ's Birthday (3:14); producer: Charles Casseus; writers: Casseus, Riddenhour, Sadler; publishers: Jomaga/The Frenchman, BMI; TNT TN-7227 (c/o Allegiance, Hollywood, Calif.). Tribute to the rapper-spinner's art; high spirits, clean sound.

BLAST—Lies (5:50); producer: David Ogrin; writer: L. Wedgeworth; publisher: not listed; Atlantic 0-86933 (12-inch single). Serious-minded studio hip hop.

LAWRENCE-HILTON JACOBS—I Never Been Here Before (6:58); producer: Wayne Henderson; writers: R. Palmer, C. Stevenson, P. Kish; publishers: Silver Carvings/Jake's Place, BMI/Rodale/Romajon, ASCAP; Street City SC-29439 (12-inch single) (c/o Allegiance, Hollywood, Calif.). Funk with a light touch; singer is best known as an actor (tv's "Welcome Back Kotter").

MORGAN—Wanna Love Ya (4:35); producer: Brian Morgan; writers: B. Morgan, S. Scruggs; publishers: Laurard/SOTA/Softtech, BMI; Clockwork CW 80920 (12-inch single). Mild beat-box r&b. Label based in New York.

also received

WILLIE PHILLIPS & A LITTLE BIT OF EVERYTHING—Knock Out (7:56); producer: Willie Phillips; writer: Willie Phillips; publisher: Hot Blooded Man, BMI; Energy 2028. (12-inch single). Contact: (609) 871-2955.

TERRI JONES—Hypnotize (4:15); producer: Patrick Adams; writer: Patrick Adams; publishers: Stale Bread/Greenstar, ASCAP; Mirage 7-99722.

BOBBY JIMMY AND THE CRITTERS—We Like Ugly Women (6:35); producer: "The Egyptian Lover"; writer: Russ Parr; publisher: not listed; Rapsur RP 10001 (12-inch single). Contact: (213) 469-5821.



JOHN ANDERSON—She Sure Got Away With My Heart (2:44); producers: John Anderson, Lou Bradley; writers: Walt Aldridge, Tom Brasfield; publisher: Rick Hall, ASCAP; Warner Bros. 7-29207. Highlighted by sax and organ fills, Anderson takes a new, r&b approach to this song praising his lover's allure.

ED BRUCE—Tell 'Em I've Gone Crazy (3:27); producer: Tommy West; writers: Ed Bruce, Patsy Bruce, Ron Peterson; publishers: Tree/Sugarplum, BMI; MCA 52433. Always best as the tragedian, Bruce reflects here on the devastating fallout of a love gone awry. The stark, acoustic opening is fresh and direct; the lyrics are well crafted.

LOUISE MANDRELL—Goodbye Heartache (2:35); pro-

ducer: Eddie Kilroy; writers: R.C. Bannon, Michael Spriggs; publishers: Warner-Tamerlane/Three Ships/Writers House, BMI; RCA PB-13850. Mandrell sings about rebounding—to a throbbing beat and a bass line that insinuates itself through the lyric like an emotional compass. Unlike the abandoned country ladies of old who wailed of heartbreak, Mandrell sings of liberation.

BANDANA—All I Wanna Do (Is Make Love To You) (3:04); producers: Eric Prestidge, Jim Ed Norman; writer: Kieran Kane; publisher: Kieran Kane, ASCAP; Warner Bros. 7-29226. Irresistible arrangement and the group's sparking harmonies make this ordinary song something special.

recommended

LANE BRODY—Alibis (2:43); producer: Chips Moman; writers: R. Killough, P. Killough; publisher: Tree, BMI; EMI America B-8218. Johnny Rodriguez hit with this dynamite song in 1978, and this version has a beautiful arrangement, though the vocal suffers from too much processing.

RUTH ANN—Hello It's Me (3:42); producers: Rob Asselstine, Larry Gregson; writer: Bob Garfrerick; publisher: Desert Shoals, ASCAP; MCA 52431. Good cry-in-the-voice styling, but rather tepid lyrics.

BILL ANDERSON—Speculation (3:16); producers: Bill Anderson, Mike Johnson; writer: Bob Brabham; publishers: Brother Bill's/Andmore, ASCAP; Southern Tracks 1030. Cute rhyme scheme, energetic arrangement, nice performance all around. Label based in Atlanta.

J.J. MOHEAD—Small Town U.S.A. (2:28); producers: Pat Patrick, Mickey Hiter; writers: Kent Blazy, Mickey Hiter; publishers: Pat-Hit/Evan-Lee, ASCAP; RCI R2387-1. A pleasing stylistic and thematic cross between Mel McDaniel and Hank Williams Jr. Contact: P.O. Box 126, Emsford, N.Y. 10523.



picks

NEIL DIAMOND—Turn Around (3:43); producer: Denny Dante; writers: N. Diamond, B. Bacharach, C.B. Sager; publishers: Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI; Columbia 38-04541. From "Primitive," his first all-new LP in almost two years, comes the kind of heart-on-sleeve love song for which the romantic bard is best known; orchestration by Michel Colombier is economical and effective.



picks

ARTHUR BAKER—Breaker's Revenge (7:27); producer: Arthur Baker; writer: Arthur Baker; publishers: Hargreen/Shakin' Baker, BMI; Atlantic 0-86931 (12-inch single). Puzzle time: how many bits of his past hits can you find mixed, scratched and dubbed in the "Beat Street" extract that marks Baker's first billing as an artist? Wild stuff here; no end to the imagination.

SCRITTI POLITI—Wood Beez (4:48); producer: Arif Mardin; writer: Green; publisher: not listed; Warner Bros. 0-20225 (12-inch single). Sparkling fusion of hip hop, techno-pop and r&b brought the (one-man) British group to the U.K. top 10 last spring; U.S. club and pop audiences should be equally charmed.

recommended

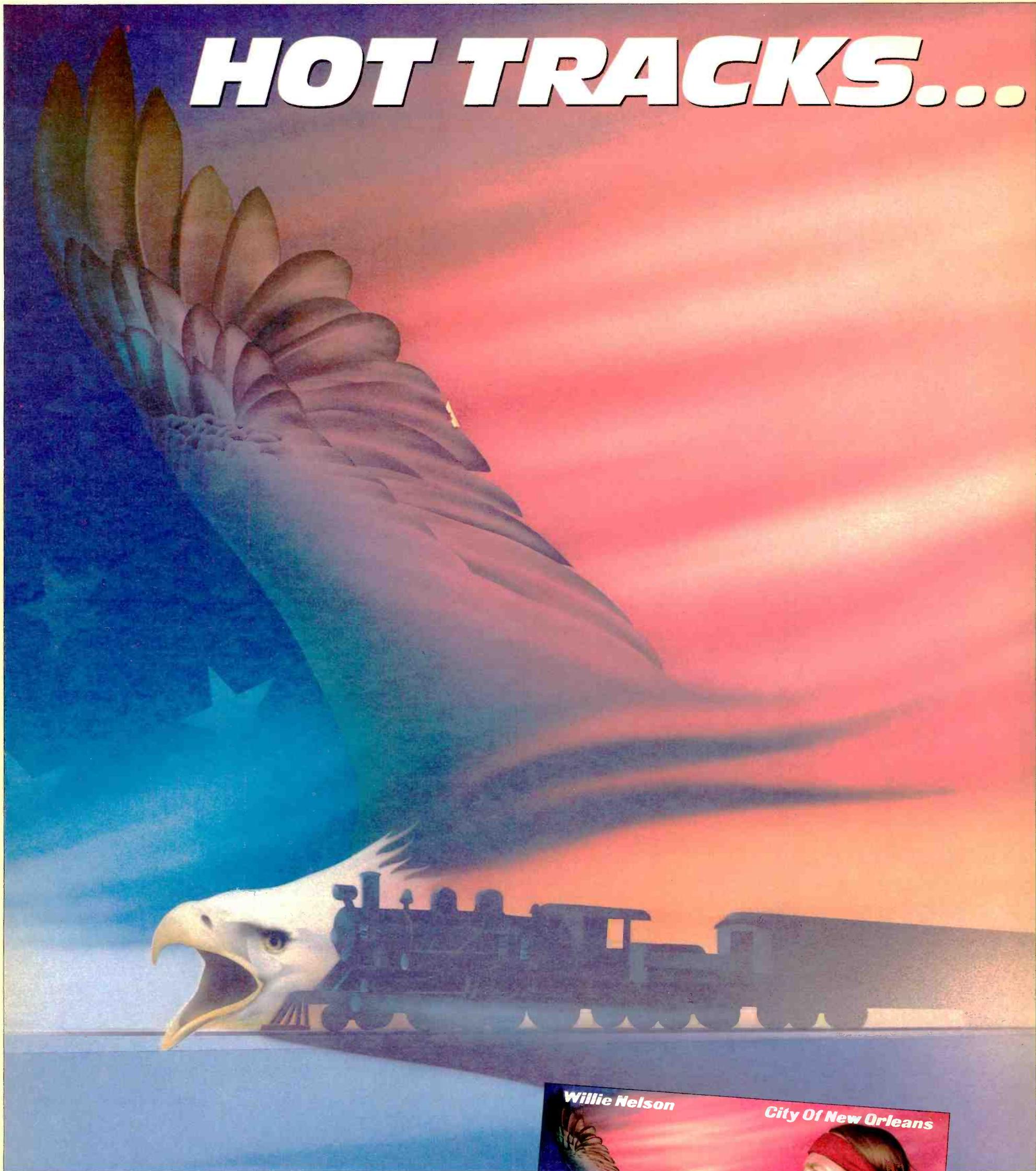
SHERYL LEE RALPH—In The Evening (6:17); producer: Trevor Lawrence; writers: Trevor Lawrence, Frank Musker; publishers: CBS/F.M., BMI; New York Music Company NYM-11 (12-inch single). Strikingly crisp-sounding techno-disco; Ralph's vocal style falls midway between soul and Broadway. Contact: (212) 980-4649.

MIDWAY—Set It Out (6:35); producers: Bruce Nazarian, Duane Bradley; writers: B. Nazarian, D. Bradley, A. Phillips; publishers: Personal/Beezer, ASCAP; Personal P49811 (12-inch single). Taco meets Freeez; flashy electro-finagling alternates with '30s-style backing vocals. Contact: (212) 246-5520.

MISTER "B"—Mister B (6:44); producer: Michael Snoeren; writer: Pieter de Lang; publishers: 21, ASCAP/Unichappell, BMI; Black Jack BJ-0777-12 (12-inch single) (c/o Allegiance, Hollywood, Calif.). 12-inch version of previously reviewed 7-inch, Billboard, July 28, 1984.

(Continued on page 63)

HOT TRACKS...



Willie Nelson, *CITY OF NEW ORLEANS*, FC 39145.
A straightforward new album that's a little country, a little pop, a little swing, a little blues ... and a lot Willie. Featuring the new single *City Of New Orleans* (38-04568), *Cry, Please Come To Boston* and more. On Columbia Records.



All Aboard!

Produced by Chips "Always On My Mind" Moman.
Booking & Management: Mark Rothbaum, 203/792-2400.

Market Quotations

As of closing: 7/24/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
67	50 1/4	ABC	10	916	61	60 3/4	60 1/2	- 1/4
55	40 1/4	American Can	9	322	41 3/4	40 3/4	40 3/4	- 7/8
12 1/2	10 1/4	Armstrong Int'l	9	17	11	10 3/4	11	unch
82 1/2	61 1/2	CBS	9	1194	77	76 1/2	76 3/4	+ 1/2
22 1/4	10 1/4	Coleco	—	1372	10 7/8	10 3/8	10 3/8	- 3/8
8 3/4	4 1/2	Craig Corporation	—	1	4 3/4	4 3/4	4 3/4	+ 1/4
69 1/2	45 1/4	Disney, Walt	23	1733	54 1/2	52 3/4	53 1/2	- 7/8
5 1/4	4 3/4	Electrosound Group	4	7	5 1/4	5 1/4	5 1/4	+ 1/8
35	26 1/2	Gulf + Western	7	3798	26 3/4	25 1/2	25 3/4	- 1 1/8
35 1/2	17	Handelman	13	83	31 1/2	30	30	- 1 1/2
7 3/4	3	K-Tel	—	—	—	—	3 1/4	unch
88 1/2	57	Matsushita Electronics	10	268	58 3/4	58	58	+ 1/8
9 1/2	4 3/4	Mattel	—	581	8	7 3/4	7 3/4	unch
45 1/2	33 1/4	MCA	14	1056	40 3/4	39	39 1/4	- 1 1/8
85 1/2	69 1/4	3M	12	1245	74 1/4	74 1/8	74 1/4	- 1/4
47	29 1/4	Motorola	12	6455	32 3/4	31 1/4	32 1/4	+ 1/2
39 1/2	28 1/2	No. American Phillips	8	179	30 1/2	30	30 1/2	+ 1/2
5 1/4	2 1/4	Orrox Corporation	4	25	2 7/8	2 3/4	2 3/4	- 1/8
32 1/4	18 3/4	Pioneer Electronics	40	30	19 1/4	19	19	+ 1/4
38 3/4	28 1/4	RCA	13	4665	31 3/4	30 3/4	31	- 1/8
17 3/4	12 3/4	Sony	11	2741	13 1/2	12 7/8	12 7/8	unch
40 3/4	30 1/4	Storer Broadcasting	—	264	37 3/4	37 1/4	37 3/8	+ 1/8
4 1/4	3 1/2	Superscope (Marantz)	—	1	3 3/4	3 3/4	3 3/4	+ 1/8
66 1/4	49 1/4	Taft Broadcasting	14	240	62 1/2	60	60	- 1/2
29 1/4	17	Warner Communications	—	1339	18 1/2	18 1/4	18 1/2	+ 1/8
17 1/2	11 1/4	Wherehouse Entertain.	13	25	15	15	15	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	7/8	Josephon Int'l	22100	9	9 1/4
Certron Corp.	2800	2 3/4	2 13/16	Recoton	14000	9 1/2	10
Data Packaging	—	6 3/4	7 1/2	Schwartz Bros.	—	2	2 3/4
Koss Corp.	1300	2 1/4	2 3/4				

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.

Lifelines

Births

Boy, James Blair, to Susan and Jim Stickels, July 9 in Columbia, S.C. She is head sales clerk at the Record Bar outlet there.

★ ★ ★

Girl, Carly Ann Swanberg, to Peter and Eileen Bush, July 14 in New York. He is an air personality at WPLJ there.

Marriages

Jonathan F.P. Rose to Diana Calthorpe, June 24 in Mount Washington, N.Y. He is president of Gramvision Records in New York. She is the company's general manager.

★ ★ ★
Daniel Gant to Elizabeth Kardas, July 12 in Bristol, England. He is a video sales specialist for MCA Home Video in St. Louis.

Deaths

Rick Truett, 40, of post-operative complications July 6 in Dallas. He was controller/operations manager of the WEA Dallas branch there. He is survived by his wife Jennie and two children.

★ ★ ★
Jack Benny Lynn, 34, drowned July 22 near Waverly, Tenn. He was the son of country music star Loretta Lynn.

Chartbeat

• Continued from page 6

The soundtrack albums to "Purple Rain," "Ghostbusters" and "Breakin'" are also listed in the top 10, though MCA's "Streets Of Fire" soundtrack (which contains "I Can Dream About You") is lagging far behind at number 32.

"I Can Dream About You" is Hartman's first top 10 solo hit. His million-selling "Instant Replay"

peaked at number 29 in 1979. Hartman enjoyed a few earlier hits when he was associated with Rick Derringer and Ronnie Montrose in the Edgar Winter Group.

★ ★ ★

Fast Facts: The Cars this week crack the adult contemporary chart for the first time in their six-year career, as "Drive" debuts at number 40. The song also enters the pop chart at number 51. It's the third single from the group's "Heartbreak City" album, following the number seven "You Might Think" and the number 12 "Magic." All of this singles success has kept the album in the top 10 for 16 consecutive weeks—a record for the Cars.

And Frankie Goes To Hollywood's "Two Tribes" holds at No. 1 in the U.K. for the seventh straight week. That's the longest any single has remained at the top of the British chart since John Travolta & Olivia Newton-John's "Summer Nights" in 1978.

These two hits have something else in common (though it's most assuredly not musical). They're both followups to introductory hits which also made No. 1: "You're The One That I Want" and "Relax."

New Companies

Music On Film, formed by Nick Albarano to supervise all musical needs for the motion picture, broadcast and cable tv, and home entertainment markets. 5628 Park Oak Place, Los Angeles, Calif. 90068; (213) 463-9591.

★ ★ ★

CHRWAY Records, formed by Gary Unger. First release is Dori Shoss' "You're A User." 38 Music Square East, Suite 216, Nashville, Tenn. 37203; (615) 242-5001.

★ ★ ★

Weissmueller Record Services Inc., a record pool for radio and video outlets, formed by Chuck Weissmueller. 1578 Miner St., Des Plaines, Ill. 60016; (312) 255-5040.

★ ★ ★

WEVE II Enterprises Inc. Audio & Video Productions, a label and publishing company, formed by Clarence Robinson and Joyce Wilson. First release is "Come And See" by Robinson and Wilson. P.O. Box 2825, Anderson, S.C. 29622; (803) 225-5672.

★ ★ ★

Catdaddy Music Publishing, formed by Tena R. Clark. Writers include Clark and Muscle Shoals guitarist Wayne Perkins. Box 121133, Nashville, Tenn. 37212; (615) 385-3131.

★ ★ ★

Barry Yearwood Management Inc., formed by Barry Yearwood, to act as a liaison between artists and labels seeking new acts and to represent dance and r&b artists. The company is now accepting demos. C/O

Supertronics, 56 Court St., Brooklyn, N.Y. 11201; (212) 330-0950.

★ ★ ★

Supertronics Production Corp., a 12-inch dance label, formed by Dr. Frank Francois. 56 Court St., Brooklyn, N.Y. 11201; (212) 330-0950.

★ ★ ★

Stang/Photocomp, formed by George Peck to represent photographers and artists for album covers, posters and commercials. First artist signed is Judy Wallace. Box 256577, Chicago Ill. 60625; (312) 399-5535.

★ ★ ★

Questionmark Records, formed by Chris Carter. First releases are EPs by Dramarama and In Color. The label is now accepting demo tapes. P.O. Box 1652, Wayne, N.J. 07470.

★ ★ ★

Club Soda Music, a promotion and publishing firm, formed by Mikel Rouse and Julie Baer. Current releases include the single "Under The Door" by Tirez Tirez and an album of contemporary chamber music by Broken Consort. 405 W. 45th St., New York, N.Y. 10036; (212) 757-9462.

★ ★ ★

Artist Management Services (AMS Entertainment), a full-service booking agency for original talent in the Burlington, Vt. area. Formed by Paul Appleget, James Swift and Jay Strausser, the firm is operating in association with Hunt's concert club there. Initial roster includes Pinhead, Pure Pressure, the Unknown Blues Band and others. 101 Main St., Burlington, Vt. 05401; (802) 863-8444.

Video Music Programming

• Continued from page 30

Lita Ford, "Gotta Let Go," Mercury
Howard Jones, "Pearl In The Shell," Elektra
Kenny Loggins, "I'm Free," Columbia
Jeff Lynne, "Video," Virgin/Epic
Giorgio Moroder, "Reach Out," Columbia
Psychadelic Furs, "Heaven," Columbia
Question Men, "I Could Be Wrong," Samsa
Run D.M.C., "Rock Box," Profile
Billy Satellite, "Satisfy Me," Capitol
J.D. Souther, "Go Ahead And Rain," Warner Bros.
Spandau Ballet, "Only When You Leave," Chrysalis
Sparks, "With All My Might," Atlantic
Special AKA, "Free Nelson Mandela," Chrysalis
Split Enz, "Message To My Girl," A&M
Roger Taylor, "Man On Fire," Capitol
Pat Travers, "Women On The Edge," Polydor
Tracey Ullman, "Move Over Darling," MCA
Stevie Ray Vaughan, "Cold Shot," Epic
What Is This, "Mind My Have Still I," MCA
Wendy O. Williams, "It's My Life," Passport
Johnny Winter, "Don't Take Advantage," Alligator
X, "Wild Thing," Elektra

Bubbling Under The HOT 100

101-FINE, FINE LINE, Andy Fraser, Island 7-99756 (Atco)
102-YOU KEEP ME COMING BACK, The Brothers Johnson, A&M 2654
103-OUTRAGEIOUS, Lakeside, Solar 7-69716 (Elektra)
104-GO AHEAD AND RAIN, J.D. Souther, Warner Bros. 7-29289
105-RESCUE ME, Duke Jupiter, Morocco 1748 (Motown)
106-TWO SILHOUETTES, Russ Ballard, EMI America B-8217
107-ROCK, The Greg Kihn Band, Berserkley, 7-69710 (Elektra)
108-JUST THE WAY YOU LIKE IT, S.O.S. Band, Tabu 4-04523 (Epic)
109-BABY DON'T BREAK YOUR BABY'S HEART, Kashif, Arista 1-9200
110-HALF A BOY AND HALF A MAN, Nick Lowe, Columbia 38-04486

Bubbling Under The Top LPs

201-ELTON JOHN, Too Low for Zero, Gef-fen CHS 4006 (Warner Bros.)
202-MAMA'S BOYS, Mama's Boys, Jive/Arista JI 8-8214
203-GEORGE HOWARD, Steppin' Out, TBA 201 (Palo Alto)
204-MARCUS MILLER, Miller, Warner Bros. 1-25074
205-ROBIN GIBB, Secret Agent, Mirage 90170 (Atco)
206-SPARKS, Pulling Rabbits Out of a Hat, Atlantic 80160
207-LATOYA JACKSON, Heart Don't Lie, Private i BFZ 39361 (Epic)
208-GARY MOORE, Victims of the Future, Mirage 90154 (Atco)
209-RANDY NEWMAN, The Natural (Soundtrack), Warner Bros. 1-25116
210-SOUNDTRACK, The Muppets Take Manhattan, Warner Bros. 1-25114

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.

July 25-Aug. 1, Musicians & Songwriters Workshop U.S.A., Colorado Mountain College, Breckenridge, Colo.

July 29-31, California Broadcasters Assn. Convention, Hyatt Del Monte Hotel, Monterey, Calif.

July 29-Aug. 4, 10th Anniversary Christian Artists' Music Seminar, Estes Park, 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. 15-19, National Federation of Community Broadcasters ninth annual conference, Mount Vernon College, Washington.

Aug. 17-19, Film/Video International, Castle Hill, Mass.

Aug. 23-25, Hawaii Cable Television Assn. annual convention, Intercontinental Hotel, Wailea, Maui.

Aug. 23-26, Jack The Rapper Family Affair, Radisson Inn, Atlanta.

Aug. 26-30, Video Software Dealers Assn. convention, MGM Grand, Las Vegas.

Aug. 27-30, Nebraska Videodisc Symposium, Nebraska Center for Continuing Education at the Univ. of Nebraska-Lincoln East Campus and the Cornhusker Hotel, Lincoln, Neb.

Aug. 30-Sept. 8, International Audio & Video Fair, Berlin.

Sept. 1-2, second annual Greene County Coal Miner's Jamboree, Jefferson, Pa.

Sept. 5-7, Second National Software Show, Anaheim Convention Center, Anaheim, Calif.

Sept. 6-8, Southern Cable Television Assn. Eastern Show, Georgia World Congress Center, Atlanta.

Sept. 7-9, New York Guitar & Music Expo, Madison Square Garden Exposition Rotunda, New York.

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. 17-19, Intelevent '84, Hotel Martinez Concorde, Cannes, France.

Sept. 20-23, sixth annual Black Music Assn. conference, Hyatt Regency Hotel, Washington.

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.

Sept. 27-30, 1984 Jazz Times Convention, Roosevelt Hotel, New York.

Oct. 1-5, London Multi-Media Market, Gloucester Hotel, London.

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SENATOR ADDRESSES MPAA MEETING

Hatch: First Sale Repeal On Hold

• Continued from page 4

He named Sen. Pete Wilson (R-Calif.) as another supporter of the film industry, while noting that the busy schedule of California's senior Senator, Democrat Alan Cranston, has precluded his involvement in the issue.

"Video rental stores have been all over the Hill. Many legislators are undecided," he observed. The solution to the video rental and piracy issues, he suggested, is getting copyright protection, "but first we must get consensus in both houses."

Valenti, who would like to see the

studios receive revenue from video store rentals, described the independent home video firms opposing First Sale repeal as greedy in an interview following Hatch's speech. "They want to keep prices high so that the copyright owner gets his money up front," he explained.

"Removal of First Sale would open up rental revenues and allow the video (manufacturers) to offer lower wholesale prices," Valenti added.

Assistance in preparing this story provided by Bill Holland in Washington.

Jackson Tour Promoter: Extension Is Possible

• Continued from page 3

ahaim. If the Jacksons agree, three extra cities would then be added to the tour. The promoter said he did not know when the group would respond to his plan.

Though he said talk of either a live radio simulcast or some form of live television had been "tabled by the Jacksons for now," Sullivan said he

thought both were "good ideas" as ways to placate fans shut out of seeing the tour due to the intense ticket demand. Sullivan indicated that he would lobby for a broadcast of some kind at the end of the tour.

While ticket sales in Dallas and Jacksonville had built slowly, all 164,000 tickets available for shows at New Jersey's Giant Stadium (28-30) and New York's Madison Square Garden (4-5) sold out in five hours after being announced on several local radio stations on Sunday morning, July 22, and in that day's New York Daily News. A Ticketron spokesman said it was the fastest sale handled to date by the ticket distribution company.

Many in the New York area complained about the secrecy surrounding the ticket sale here, but Sullivan defended it on the grounds that it kept ticket lines and scalping at a minimum.

Despite precautions, scalpers were very active. On a local news broadcast, one scalper boasted that he was part of a 50-member team. To maintain order at Ticketron outlets, where as many as 12,000 people were reportedly on lines, numbers were given to those in line. The numbers were being scalped too, in some cases for as much as the \$30 being paid for Jacksons tickets.

When the Jacksons last played the Garden in 1981, there were some arrests both in the venue and in the surrounding shopping area. Sullivan said he was confident that this situation would not be repeated.

At presstime, New York City had committed 250 police, both mounted and on foot, to police the area around the Garden, along with the security team Sullivan has used at previous Jacksons concerts. According to Sullivan, the demographic for the New York dates "is not a rock show audience."

Hot Releases Due In August

• Continued from page 4

include Donna Summer's "Cats Without Claws" on Geffen, "Gap Band VI" on Total Experience and Herbie Hancock's "Sound System" on Columbia. Summer's album marks her return to Geffen after last year's gold "She Works Hard For The Money" on Mercury; Hancock's album follows last year's gold "Future Shock," which contained the Grammy-winning "Rockit."

Other top black releases include the S.O.S. Band's "Just The Way You Like It" on Tabu, Rick James' "Reflections" on Gordy and Diana Ross' "Swept Away" on RCA. James' album is a greatest hits set featuring three new cuts. Ross' album, which features labelmate Daryl Hall, is her bid to rebound from the commercially disappointing "Silk Electric" and "Ross."

Top country releases, in addition to the Kenny Rogers, Oaks and Mandrell/Greenwood albums, include Janie Fricke's "The First Word In Memory" on Columbia and Merle Haggard's "Epic Hits" on Epic.

Among the month's key soundtracks, in addition to "Stop Making Sense," are "Electric Dreams" on Virgin/Epic, "Revenge Of The Nerds" on Epic and "Conan The Destroyer" on MCA. The latter album is priced at \$9.98.

Labels: Video Won't Kill Radio

• Continued from page 3

watch the video bust the project open. Great videos don't always sell records."

Many acts make the mistake of producing videos before they've accurately assessed whether the song is a hit at radio, Faraci suggests. "The video may be a good concept, and work well as an image-maker, but the record goes nowhere without a radio base." As part of Pamela Stanley's deal with the Atlantic-distributed Mirage label, Faraci says the singer brought with her a finished video to back her current single, "Coming Out Of Hiding."

Video's appeal to the active buyer has been crucial in "forcing" radio on certain records, such as those by baby acts, Epic's Winnick points out. Accordingly, he says he'll rarely, if ever, release a video without airplay to support it.

Winnick's comment recalls the controversy Capitol generated when

it serviced MTV with a Duran Duran video last year before radio received its copy of the 45. "I can't speak for every company," says MCA's Meyer, "but to me it was an important sign that we can't afford to play games with radio. I think a lot of artists and their managers took notice of that message."

Asked about MCA's exclusivity agreement with MTV, Meyer acknowledges that other outlets give him more coverage in a single viewing. But he suggests that MTV's status as a 24-hour outlet supersedes any argument over whether the accord was "earned" or "deserved."

Faraci, in contrast, says he is "uncomfortable" with "any form" of exclusivity. Radio is sounding better than it has in years, he notes, yet Atlantic hasn't signed an exclusivity pact with MTV because he feels such agreements "create problems."

"If we made a mistake, then we're not alone," Meyer concludes. "I think it's too soon to tell."

Opponents of the MPAA push for repeal charge that new legislation would muddy the waters by forcing retailers to set up dual inventory. They accuse the studios of flooding the market with product, drastically fluctuating prices and devoting inadequate funding to marketing prerecorded videocassettes.

Sources in Washington say that the MPAA has lost much of its support in Congress. Earlier this year subcommittee chairman Sen. Charles Mathias (R-Md.) was embarrassed when he failed to get a quorum for a planned session on the matter (Billboard, April 14).

For now, Hollywood is said to be regrouping and might even back off on the repeal issue. It is believed that the studios may shift strategy by once more pursuing legislation to get royalty payments from sales of VCRs and blank tapes.

Chains Concerned Over Rise Of Three-Store Malls

• Continued from page 3

into large markets where we're unknown, because it doesn't make any sense."

At Pittsburg's 75-store National Record Mart, Jim Grimes, vice president of budgets and systems, suggests that malls with more than two record shops are here to stay.

"We're getting into more and more malls with three stores," he says. "The exclusive days are well over, and the number with two is going down also."

Both Grimes and Bonk say that the addition of a new record shop to a mall that already has one raises the gross record business of the mall by approximately 50%, but results in a net drop of 25% for the first outlet. But Bonk adds that if one outlet closes, the remaining shop or two will not experience an increase equal to the gross business done by the defunct outlet.

Numerous other variables are at least as important as direct competition in deciding whether to enter a mall. "We have a set of parameters we look at," says Bonk. Aside from income and demographics, Camelot prefers to enter malls with at least three good department stores. And a nearby strip store can be stiffer competition than another mall store. "Sometimes their rent is a third of the mall rents," says Bonk.

With the move towards smaller, regional malls and the increasing cost of space, Bonk sees a three-store situation offering too small a cut of the pie to make it feasible. "If a mall isn't 700,000 square feet and doesn't have three good department stores and the right demos, there should only be one record store," he says. "It's just too much with the rents at \$150-\$200 a square foot."



JERMAINE'S TRAIN CREW—Arista personnel pose below as part of their Jermaine Jackson campaign; a series of posters placed in all New York subway stops near The Wiz retail outlets. Kneeling from left are the label's r&b product management director Ken Reynolds, Wiz general manager Barry Bordin, and Ed Simpson, Arista's associate director of East Coast sales.

Major Labels To Gather At Cassette Quality Meet

• Continued from page 3

stepping up its efforts to convince major labels of the benefits of producing an entire prerecorded cassette line on its high grade ferric formulation, Magnetite-12, and toward that end is looking forward to participating in the ElectroSound seminar.

"We attended a seminar on quality duplication held recently in London," says Andrew Da Puzzo, Agfa's audio products manager. "Afterwards, we thought it would be great for someone to sponsor a similar seminar in the U.S., where the duplicators could get together and discuss their needs and problems with the labels and tape manufacturers, and the manufacturers could show their existing tape formulations and get some feedback."

ElectroSound executives, who were also present at the London seminar, decided to take the initiative and host a seminar of their own. According to Da Puzzo, the meeting will allow for "head-to-head" comparisons of Magnetite-12, BASF chrome and standard ferric formulations by the "decision makers" in the industry.

Agfa has scored points for Magnetite-12 with the news that Elektra Records has opted to use the tape to duplicate the upcoming Lindsey Buckingham release, "Go Insane." Da Puzzo says the push to use the high quality ferric for Buckingham's release came not from the artist himself (as was the case with Atco's prerecorded cassette of the Yes album "90125", also duplicated on Magnetite-12), but rather from Elektra management, after label executives became convinced of the tape's quality through engineers at Warner Man-

ufacturing, which provides duplicating services for the WEA family.

The Elektra release is only the second commercially available prerecorded cassette from the WEA family to make use of Magnetite-12, though the various labels have been using the tape to produce in-house and promotional cassettes for some time.

Da Puzzo says his company continues to negotiate with Elektra, Atco and number of other major labels about using Magnetite-12 on an exclusive basis for prerecorded cassette duplication. "Every little bit like this Lindsey Buckingham release helps our cause a lot," he adds.

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)

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K-Mart Stores Launch Video Sale Test Via Handleman

• Continued from page 1

"product we believe has the potential to be sold," Handleman says. Because of this, the company will be using "merchandise that is priced for sale—under \$40," he says. Feature films will be included, as will children's, music and exercise product.

There have been other mass-merchandise rackjobbing tests in the past, virtually all of them ending in failure. Among them were large-scale efforts at Sears Roebuck and Toys 'R' Us.

Word is that Handleman asked for very tough terms from the manufacturers involved in the test, with exceptionally strong pressure placed upon the indies. But some manufacturers say they are doing nothing special for the K-Mart program.

"We are dealing with them in the same manner that we deal with our

distributors," says MGM/UA Home Video vice president of sales and marketing Saul Melnick. He adds that he doesn't know if this holds true for other firms. "I would imagine that they have struck different terms for every company."

One company which could not reach agreement with Handleman was Prism Home Entertainment. According to Prism president Barry Collier, the terms asked were prohibitive: "They want to get titles on consignment with 30 days to pay and 100% returns."

Other companies that will not be participating in the test include Embassy Home Entertainment, because of the terms, and Warner Home Video, due to its dearth of product which matched Handleman's price qualifications.

Embassy president of distribution

Reg Childs is negative about the potential results of the test, saying that it is too early for mass-merchandise rackjobbing to be successful.

A machine population of at least 25 million units will be needed before mass-merchandise rackjobbing will really work, Childs says, and that won't come until late 1985 or early 1986. With present market penetra-

Assistance in preparing this story provided by Faye Zuckerman in Los Angeles.

tion at about 12 million units, he says, "It is too early for video software to be sold in those kind of outlets."

According to MGM/UA's Melnick, the test is important in that it will help show mass merchandisers the ways in which they can best sell prerecorded video. His fear is that the results may not be as good as they

can be because the merchandise will be carried in closed fixtures.

Prism's Collier is negative about the test's possibilities due to its sale-only orientation. He suggests that the home video marketplace is primarily a rental market at present, and that it will be difficult for K-Mart and Handleman to sell movies.

Collier predicts that Handleman will eventually give in to pressure for rental. The test "might see sales on music and children, but not enough to support it (video) as a product area," he says.

Action on rackjobbing has been

picking up considerably in recent weeks, with East Texas Periodicals successfully racking several hundred grocery stores in the Southeast, and CBS/Fox Video creating a special rack-only program giving a 7% discount to all rackers (Billboard, July 28).

Word is that both Handleman and Lieberman Enterprises, the two top U.S. rackjobbers, have been under considerable pressure from their clients to come up with programs that will successfully place video in mass merchandise outlets.

TONY SEIDEMAN

New 24-Hour Vidclip Network

• Continued from page 1

Despite MTV's exclusivity pacts with at least four major labels, Taylor and Tyler are optimistic that Discovery's multi-format playlist will insure plenty of product flow, especially in the areas of country, black and pop. However, Discovery will not rely on MTV-styled clips for its playlist.

"We'll be slow to go on what we consider clips of questionable taste or violent content," says Eric. "Unless bands like Motley Crue or Twisted Sister have legitimate hit records with videos suitable for family viewing, I doubt we'll program them."

Discovery is located in a remodeled \$2 million facility in L.A. with

37,000 square feet of space, three soundstages and a 16-track audio studio. Remote trucks for concert feeds and on-site pick-ups are planned. Also planned are contests and promotions utilizing the networks staff of VJs and sit-in guest celebrities who could range, according to Eric, from Dolly Parton to Eddie Murphy.

Record label reaction to the possibility of a new 24-hour music video channel is enthusiastic. "Competition will make everyone work harder, and the overall industry would wind up with a better product," says Harvey Leeds, Epic Records' director of video promotion.

"I would think all the labels would support a new music video network,"

observes Peter Baron, Arista's manager of video. His company is especially positive about the new service, he says, because it will offer heavy exposure to an artist roster often ignored by MTV.

Baron sees such acts as Air Supply, Barry Manilow and Dionne Warwick reaching consumers' eyes and ears through Discovery Music Network. "This is where they're going to get shown," Baron says. "It is going to help us with a lot of our acts who don't get their videos played elsewhere." Similar comments come from Atlantic, Capitol and A&M.

According to video promotion execs, the MTV exclusivity deals will not have a crippling impact on Discovery because the new network will be playing different videos. MTV can only select about a third of a labels titles for exclusive showing.

Discovery has hired Michael Mondini to negotiate its cable and satellite distribution arrangements. Using both cable and satellite will allow the network better penetration to compete with MTV, says Eric. And, he adds, "In markets where we won't initially be able to get onto a cable system, we'll shoot for the UHF's."

Discovery Music Network must confront one other factor when it tries for its 20-30 million sub launch in December: the infamous "rule of one." After the death of a number of competing networks offering similar programming, the cable industry has concluded that only one network can exist in any given format.

"The rule of one in terms of specialized programming holds" for the new network, even though its musical format will be different from MTV's, suggests Bob Alter, head of the Cable Advertising Bureau. Alter, who has long experience in radio, says that cable operators have virtually no understanding of the meaning of different music formats.

Although a number of multiple systems operators told Billboard they hadn't yet heard of Discovery, they were positive about the concept. "I'm sure there is a place in the market among cable operators" for another music network, says Scott Wecker of TCI, the nation's largest MSO. "I'd be interested in taking them if they're for real."

More Labels Make Cuts In Compact Disc Prices

• Continued from page 1

that we'll see even stronger CD business during the second half of this year." He points to a lower age demographic fast developing among CD buyers as another stimulus for the price adjustment.

"We initially hit the audiophiles," says Petrone, "and now we're penetrating a broader demographic."

RCA confirmed the reported 14% discount program, but would not comment on its duration or possible stabilization as a standard price. A label spokesman says he cannot discuss price moves, but adds that developments in the field are being monitored carefully.

Bob Heiblim, marketing chief at Denon, says that the company has a 5% returns policy on CDs, but also allows exchanges on a "two for one" basis (buy two and exchange one).

Denon, along with other custom pressers of CDs, has recently reduced prices to label accounts, a factor

which Heiblim cites as making the wholesale price reduction feasible. He says that non-contract labels can now purchase as few as 500 units of a title at \$2.70 each, including plastic containers. Reorders at this price level require quantities of only 300. Contract accounts, it was indicated, pay less. Mastering charges are additional.

Lead time on new orders can be processed in as few as 20 days, says Heiblim, and reorders delivered within two weeks.

Telarc is one label that will hold to its established wholesale price at this time, says president Jack Renner. He adds, "We will continue to evaluate our position, but we won't do anything in a hasty manner." Meanwhile, Renner says that the label is exploring ways to give dealers further incentives in advertising participation.

Telarc's CD prices to the trade are \$12.50, but dip to as little as \$11.88 under early payment plans.

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The Gazette

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The Scorpions sell out concert

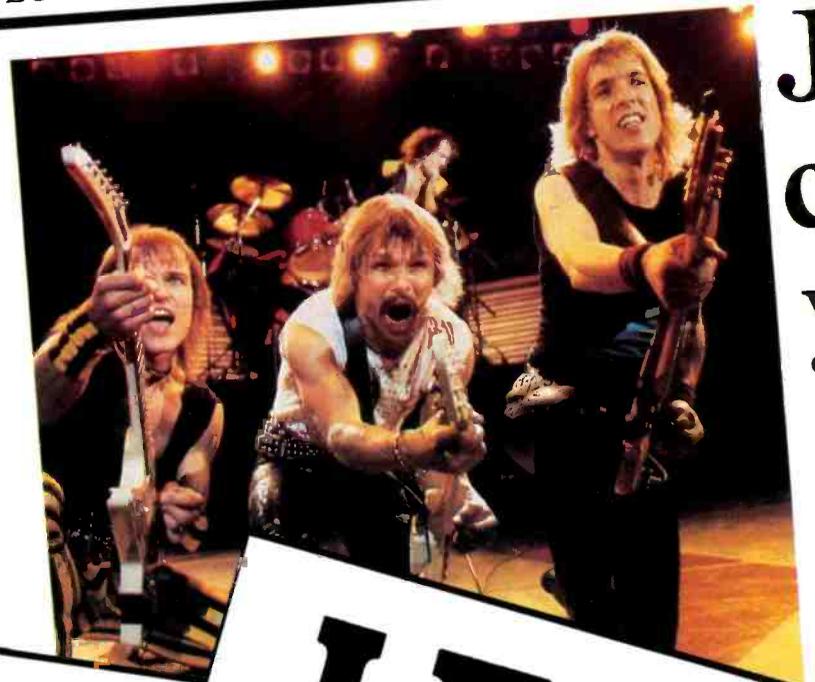
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LONDON SATURDAY JUNE 30 1984



DIE WELT



UNABHÄNGIGE TAGESZEITUNG FÜR DEUTSCHLAND

Scorpions
Experte

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Los Angeles Times

Saturday, June 30, 1984

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The world loves the sting of the Scorpions.

The Scorpions ... making headlines around the world! "Love At First Sting," their latest album, is now approaching double platinum and with their new single, "Still Loving You" on the rise, the Scorpions' critically acclaimed U.S. Tour will resume

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SATISFY MY SOUL
EXODUS
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Island Records on Cassette

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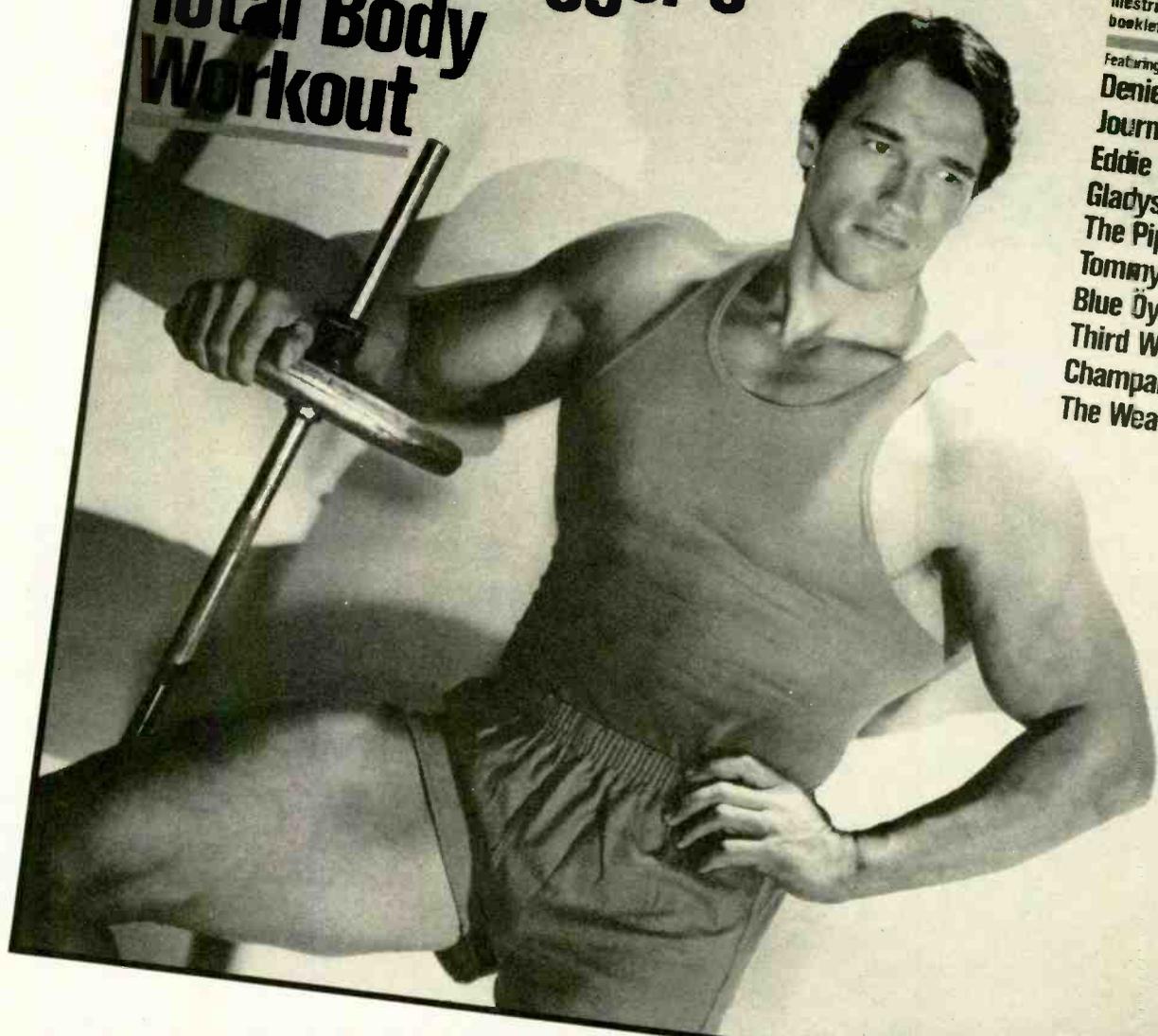
Billboard TOP LPs & TAPE

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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	2	1	2							1	2	1	2							1	2	1	2							1	2	1
1		4			PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1				BLP 1					37	31	7								73	73	71	JULIO IGLESIAS Julio Columbia FC38640	CBS				CLP 49
2		1		7	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS								38	38	8		8.98	BLP 4				74	NEW ENTRY	74	NEW ENTRY	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS				
3		3		44	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲							39	37	18							75		95	3	FASTWAY All Fired Up Columbia BFC 39373	CBS				
4		7		3	JACKSONS Victory Epic QE 38946	CBS			BLP 9					40	40	8							76		58	10	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA		8.98	BLP 43	
5		5		39	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 7					41	30	24							77		113	2	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 17	
6		4		18	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98						42	44	43							78		78	8	LOU REED New Sensations RCA AFL1-4998	RCA		8.98		
7		11		20	RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98						43	34	40							79		102	3	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 13	
8		19		5	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA		8.98	BLP 18					44	43	14							80		85	6	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98		
9		8		10	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL		9.98	BLP 3					45	42	10							81		72	19	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98		
10		10		28	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98						46	56	12							82		76	49	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 47	
11		6		36	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲							47	47	8							83		64	11	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 5	
12		12		68	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98						48	46	40							84		67	11	INXS The Swing Atco 90160	WEA		8.98		
13		18		8	TINA TURNER Private Dancer Capitol ST-12330	CAP		8.98	BLP 2					49	63	3							85		90	4	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 22	
14		9		25	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲		BLP 61					50	50	24							86		54	8	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (PolyGram)	POL		9.98		
15		15		38	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98						51	45	27							87		92	10	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98		
16		16		37	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 10					52	51	14							88		100	12	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98		
17		13		35	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98						53	53	7							89		74	21	DAVID GILMOUR About Face Columbia FC39296	CBS				
18		14		10	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 14					54	124	2							90		94	27	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS				
19		17		21	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98						55	59	4							91		89	11	ONE WAY Lady MCA 5470	MCA		8.98	BLP 6	
20		21		6	ROD STEWART Camouflage Warner Bros. 25095-1	WEA	●	8.98						56	52	14							92		87	94	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98		
21		29		3	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98						57	49	9							93		70	14	NIK KERSHAW Human Racing MCA 39020	MCA		8.98		
22		22		33	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲							58	57	27							94		86	20	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98		
23		23		21	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98						59	68	10							95		88	12	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS				
24		25		15	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98						60	65	90							96		80	115	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98		
25		26		49	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 27					61	NEW ENTRY								97		93	26	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA		8.98	BLP 35	
26		27		51	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲							62	77	4							98		106	2	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98		
27		24		15	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲							63	55	9							99		101	19	TONY CAREY Some Tough City MCA 5464	MCA		8.98		
28		28		8	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA	●	8.98						64	75	5							100		91	18	TALK TALK It's My Life EMI-America 17113	CAP		8.98		
29		20		85	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 33					65	61	26							101		104	42	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		
30		39		3	DIO The Last In Line Warner Bros. 25100-1	WEA		8.98						66	71	5							102		112	9	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 1	
31		41		5	TWISTED SISTER Stay Hungry Atlantic 80156	WEA		8.98						67	66	54							103		103	8	ROGER GLOVER Mask 21 Records TI-9009 (PolyGram)	POL		8.98		
32		33		8	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98						68	79	4							104		108	36	YES 90125 Atco 90125	WEA	▲	9.98		
33		32		12	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 11					69	69	7							105		83	8	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98		
34		36		18	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98						70	NEW ENTRY								106		81	21	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98		
35		35		5	ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World Columbia FC-39429	CBS								71	62	11							107		105	33	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 28	
36		48		4	JOHN WAITE No Brakes EMI-America ST-17124	CAP		8.98						72	60	45							108		110	77	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	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).

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP Country LP Chart
109	111	83	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
110	84	18	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	▲	8.98	
111	114	160	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
112	82	7	SOUNDTRACK Star Trek III - The Search For Spock Capitol SKBK 12360	CAP		8.98	
113	99	12	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS			
114	115	7	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 39371	CBS			
115	98	16	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA		6.98	
116	109	16	BAR-KAYS Dangerous Mercury 818478-1 (PolyGram)	POL		8.98	BLP 26
117	119	34	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
118	116	23	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 15
119	107	18	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	
120	120	17	PAUL YOUNG No Parlez Columbia BFC 38976	CBS			
121	123	79	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
122	96	10	ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	BLP 25
123	132	5	EURYTHMICS Touch Dance RCA LPL1-5086	RCA		6.98	
124	127	114	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
125	125	16	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 39
126	122	10	DUKE JUPITER White Knuckle Ride Morocco 6097CL (Motown)	MCA		8.98	
127	97	58	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
128	126	21	CAMEO She's Strange Atlanla Artists 814-984-1 (PolyGram)	POL	●	8.98	BLP 21
129	129	67	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
130	128	26	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 38
131	133	53	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 40
132	130	41	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
133	139	6	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
134	131	19	EARL KLUGH Winnifred Thinking Capitol ST-12323	CAP		8.98	BLP 36
135	138	31	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 31
136	141	8	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
137	137	7	RED RIDER Breaking Curfew Capitol ST-12317	CAP		8.98	
138	140	6	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP Country LP Chart
139	136	21	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ 39221 (Scotti Bros./Epic)	CBS	●		
140	155	3	SOUNDTRACK Rhinstone RCA ABL1-5032	RCA		8.98	CLP 46
141	143	6	SMOKEY ROBINSON Essar Tania 6098TL (Motown)	MCA		8.98	BLP 44
142	152	4	JUICE NEWTON Can't Wait All Night RCA AFL1-4995	RCA		8.98	
143	144	5	SOUNDTRACK Gremlins Geffen GHSP-2044 (Warner Bros.)	WEA		8.98	
144	149	3	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA		8.98	
145	134	86	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
146	153	41	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
147	117	25	DAN FOGELBERG Windows And Walls Full Moon Epic QE 39004	CBS	●		
148	146	35	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
149	147	10	GEORGE WINSTON Autumn Windham Hill W-1 1012 (A&M)	RCA		9.98	
150	158	531	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
151	157	9	RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP		8.98	
152	135	19	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	9.98	
153	118	9	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	WEA		8.98	
154	162	3	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	
155	160	4	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS			
156	154	35	KOOL & THE GANG In The Heart De-Lite DSR 8508 (PolyGram)	POL	●	8.98	BLP 63
157	161	152	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
158	163	5	SIOUXSIE AND THE BANSHEES Hyaena Geffen GHS-24020 (Warner Bros.)	WEA		8.98	
159	156	65	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
160	151	65	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		9.98	
161	145	7	LEE RITENOUR Banded Together Elektra 60358	WEA		8.98	
162	165	53	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
163	142	9	TONI TENNILLE More Than You Know Mirage 90162 (Atco)	WEA		8.98	
164	159	56	NIGHT RANGER Dawn Patrol Camel/MCA 5463	MCA		8.98	
165	NEW ENTRY		WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS			CLP 63
166	172	68	QUIET RIOT Metal Health Pasha CBS BFZ 38443	CBS	▲		
167	173	9	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 7
168	170	4	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP		8.98	BLP 58
169	169	6	MILES DAVIS Decoy Columbia FC38991	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP Country LP Chart
170	182	2	M + M Mystery Walk Current Wave 3 (RCA)	RCA		8.98	
171	164	16	DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA		11.98	
172	166	37	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
173	NEW ENTRY		LITA FORD Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL		8.98	
174	148	15	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98	
175	NEW ENTRY		BANGLES All Over The Place Columbia BFC 39220	CBS			
176	177	2	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 59
177	NEW ENTRY		SCORPIONS Best Of Scorpions Vol. 2 RCA AFL1-5085	RCA		8.98	
178	179	3	JUICE NEWTON Greatest Hits Capitol ST-12353	CAP		8.98	
179	121	8	GREG KIHN BAND Kihntagious Berserkeley 60354 (Elektra)	WEA		8.98	
180	NEW ENTRY		ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 12
181	178	77	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
182	150	38	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98	
183	NEW ENTRY		DREAM SYNDICATE Medicine Show A&M SP-64990	RCA		6.98	
184	181	115	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
185	175	20	KENNY G G Force Arista AL8-8192	RCA		8.98	BLP 62
186	184	9	ALCATRAZZ Live Sentence Rochire XR 22020 (MCA)	MCA		8.98	
187	191	2	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
188	168	22	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA		6.98	
189	NEW ENTRY		JOHNNY WINTER Guitar Slinger Alligator AL 4735	IND		8.98	
190	NEW ENTRY		THE BROTHERS JOHNSON Out Of Control A&M SP-4965	RCA		8.98	BLP 57
191	187	36	.38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98	
192	171	20	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA		8.98	
193	174	35	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	
194	186	3	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
195	NEW ENTRY		GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
196	176	15	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 32
197	192	16	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
198	183	7	MICHAEL JACKSON & THE JACKSON 5 14 Greatest Hits Motown 6099ML	MCA		12.98	
199	198	30	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
200	167	39	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 53

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Alabama.....55	Depeche Mode.....187	Jufo Iglesias.....200	Sergio Mendes.....88	Roger.....122	Billy Squier.....61
Alarm.....188	Difford & Tilbrook.....55	James Ingram.....200	Midnight Star.....67	Rolling Stones.....98	Van Stephenson.....59
Alcatraz.....186	Dio.....30	Iron Maiden.....194	Motley Crue.....42, 117	Linda Ronstadt.....72	Red Stewart.....20
Art Of Noise.....85	Dire Straits.....171	Jacksons.....	Anne Murray.....180	Run-D.M.C.....53	Style Council.....119
Russ Ballard.....151	Dream Syndicate.....183	Jermaine Jackson.....33	Willie Nelson.....165	Rush.....44	Talk Talk.....100
Bananarama.....87	Duke Jupiter.....126	Joe Jackson.....39	Juice Newton.....15, 164	Patrice Rushen.....40	Toni Tennille.....163
Bangles.....175	Duran Duran.....17, 108, 124	Duran Duran.....29, 76, 111, 198	Night Ranger.....142, 178	Scandal featuring Patty Smyth.....74	Thompson Twins.....23
Bar-Kays.....116	Sheila E.....64	Jefferson Starship.....26	O'Bryan.....83	Scorpions.....19, 159, 177	Time.....54
Berlin.....81	Echo And The Bunnymen.....153	Elton John.....118	One Way.....91	Shannon.....97	Tina Turner.....31
Bon Jovi.....50	Dennis Edwards.....118	Howard Jones.....24	Original Broadway Cast.....199	Siouxsie And The Banshees.....158	Twisted Sister.....31
Box Of Frogs.....66	Eurythmics.....51, 123	INXS.....84	Orion The Hunter.....113	Slade.....52	U2.....148
Laura Branigan.....24	Face To Face.....136	Journey.....84	Jeffrey Osborne.....131	SOUNDTRACKS.....	UB40.....172
Brothers Johnson.....190	Fastway.....75	Judas Priest.....181	Alan Parsons Project.....106	Against All Odds.....152	Beat Street.....18
Peabo Bryson.....47, 168	Dan Fogelberg.....147	Kashif.....79	Teddy Pendergrass.....38	Big Chill.....101, 174	Luther Vandross.....107
Cameo.....128	Jane Fonda.....184	Nik Kershaw.....93	Stevie Perry.....27	Big Train.....9	Various Artists.....155
Irene Cara.....193	Lita Ford.....173	Kick Axe.....133	Pink Floyd.....150	Flashdance.....129	Steve Ray Vaughan & Double Trouble.....37
Tony Carey.....99	Glenn Frey.....49	Greg Kihn Band.....179	Pointer Sisters.....16	Footloose.....14	John Waite.....36
George Carlin.....195	Kenny G.....185	Earl Klugh.....134	Pretenders.....58	Ghostbusters.....8	Wang Chung.....41
Cars.....6	Genesis.....132	Kool & The Gang.....156	Prince.....1, 50	Gremlins.....143	Roger Waters.....95
Change.....196	David Gilmore.....89	Patti LaBelle.....135	Psychedelic Furs.....71	Hard To Hold-Rick Springfield.....110	Whitesnake.....46
Chicago.....45	Roger Glover.....103	Lakeside.....77	Quiet Riot.....166, 70	Indiana Jones And The Temple Of Doom.....86	Deniece Williams.....57
Stanley Clarke.....176	Go Go's.....34	Cyndi Lauper.....22	R.E.M.....56	Karate Kid.....154	Hank Williams, Jr.....162
Elvis Costello & The Attractions.....35	Eddy Grant.....69	Lee Greenwood.....167	Ratt.....137	Rhinestone.....140	George Winston.....149, 160
Culture Club.....43, 109	Lee Greenwood.....167	Daryl Hall & John Oates.....182	Red Rider.....137	Star Trek III-The Search For Spock.....112	Johnny Winter.....189
Miles Davis.....169	Herbie Hancock.....82	Little Steven.....63	Lou Reed.....139	Lionel Richie.....5, 92	Weird Al Yankovic.....139
Chris Deburgh.....80	Corey Hart.....62	Nick Lowe.....78	Madonna.....25	Lee Ritenour.....161	Yes.....104
Def Leppard.....96, 121	Human League.....105	M + M.....170	Johnny Mathis.....197	Split Enz.....144	Paul Young.....120
	Icicle Works.....115	John Cougar Mellencamp.....48	John Cougar Mellencamp.....48	Bruce Springsteen.....2	ZZ Top.....12
	Billy Idol.....11, 145, 162			Spyro Gyra.....68	38 Special.....191

TELEPHONE ORDERING

Computers Key New Video Rental System

By BILL HOLLAND

WASHINGTON—A system of home video rental and distribution involving computerized telephone ordering and billing and convenient pickup locations has been introduced in the Washington area by a group of local businessmen. They hope to see the network spread nationally to become the "Fotomat" success story of the video rental business.

The network, called Videx Video To Go, involves a computer operations center and warehouse with a staff of 40 employees, 18 trucks and a bank of CRTs, as well as more than 300 "pickup" locations in Washington and the Maryland and Virginia suburbs. There are no store branches involved in the new company, with members ordering by touch-tone dialing the headquarters and giving the voice-wise computer, through touch-toning, their account numbers, the name of the film they wish to rent, the date they wish to reserve the rental, the length of time they wish to rent and the location where they wish to pick up the film. The computer then reads the information back to the customer.

Sami Totah, executive vice president of Videx Video To Go and one of four co-owners of the new company, says the new system "defies the drawbacks of waiting in line at stores, and all the hassles involved in driving somewhere only to find they don't have the film the customer wants."

Lawyer Sues Frankie Crocker

NEW YORK—Disk jockey Frankie Crocker is being sued for \$250,000 by his former attorney, Michael B. Pollack.

The suit, filed in U.S. District Court for the Southern District in New York, alleges that the former WBLS program director owes Pollack approximately \$185,000 in fees for acting as Crocker's agent and attorney from 1979-83, and an additional \$27,000 for a successful tax refund claim handled by Pollack.

In a declaration submitted by Pollack to seek the attachment of Crocker's assets, the attorney charges that Crocker had "tricked me into releasing assets on which I had an attorney's lien" by stopping payment of a \$59,000 check for fees. The declaration also accuses Crocker of previous asset manipulation to avoid creditors, and says that Crocker is returning to California—where he is still a state resident—to take a fulltime job at a Los Angeles radio station.

Guilty Verdict In N.C. Piracy Case

NEW YORK—A North Carolina jury has returned a conviction for tape piracy against a South Carolina man.

Terry Bridges of Blacksburg, S.C. was found guilty on one count of criminal infringement of copyrights and two counts of trafficking in counterfeit labels by a U.S. District Court jury in Greensboro, N.C. on July 18. Bridges was one of seven men indicted last June in connection with the transportation and distribution of counterfeit and pirate cassettes. The investigation was conducted by the FBI office in Greensboro.

Totah, who says the company spent "hundreds of thousands of dollars" in research and development since the initial idea was developed in October, 1982, says that Videx "gives the customer what we found he wants most: certainty, convenience and a decent price."

Videx offers a low initial membership fee—\$15 for six months, or \$25 for one year,—and rental prices are competitive at \$2.50 for the first day and \$1.50 for each additional day. (The largest Washington-area video chain, Erol's, has a lower first day fee of \$2, but Videx expects customers to be willing to trade the convenience for the slightly higher rental price.)

Totah says his company's goal is 25,000 members within the first six months. With the operation in business for less than a month, he says, "We are on our way to couple of thousand" subscribers. He also says that Videx plans to use the Washington-area network as a model market and hopes to expand to a national scale.

The owners of Videx are large real estate developers in nearby Prince George's County, Md., but they have recruited a staff experienced in the record and tape business as well as customer service.

The "drop" locations, dotted throughout Washington and the suburbs—north and south, from Columbia, Md. to Woodbridge, Va., and east and west, from Bowie, Md. to Leesburh, Va.—are located in convenience stores, People's Drug Stores, liquor stores, newsstands and the like. There is a minimum of middleman record keeping and paperwork involved, according to Totah, and all monetary transactions are done via the computer by credit card or a Videx membership card, alleviating customer service problems at the locations. The participating service locations receive an unspecified percentage, and each is under contract.

Customers are billed for their rentals monthly, by mail. If a customer does not have a credit card, Videx offers him a card entitling him to rent \$100 worth of movies. Customers can also cancel reservations or change reservation dates by calling the headquarters computer and punching in the changes, according to Videx.

The new company currently buys its movie titles from local distributors, but plans to purchase titles directly from the studios with possible expansion. Videx is not affiliated with the West Coast store operation Video To Go.

The jury found that Bridges had infringed copyrights of the companies named in the indictment by distributing more than 1,000 unauthorized records, and that he had handled counterfeit labels. It was the first time a jury returned a guilty verdict under the increased penalties imposed by the Piracy & Counterfeiting Amendments Act of 1982.

The maximum penalty for criminal copyright infringement is a \$250,000 fine and/or five years in prison. Trafficking in counterfeit labels carries the same penalties.

A date for Bridges' sentencing has not been set.

Blank Bombshell: 3M's decision to bow out of the Jan. 5-8 Winter Consumer Electronics Show as an exhibitor set the blank tape community buzzing last week. The pioneer tape maker intends to continue exhibiting in the summer events. Maxell has followed suit, while TDK will not divulge its plans. Other manufacturers, some with deposits, awaited further developments... SRO: VSDA sources inform Track the Washington Sheraton now has the edge for the 1985 confab, with a 3,200-3,400 food function capacity, in light of the sold-out status of this year's meet at the MGM Grand in Las Vegas, cut off at 1,450 registrants. Word is that a special around-\$75 ducat will be available for seminars and exhibits but no grub.

Russ "Burgeoning" Solomon pooh-poohed rumors he's opening a store on Auburn in Cambridge near the Harvard Coop. The Tower Records founder cryptically stated: "I've never been in Boston." Grapevine has Tower leasing a five-story building, lower three floors of which would be the store... Lieberman Enterprises has picked up the 32 locations in Wisconsin, Illinois and Indiana operated by Kohl's of Milwaukee. The Lieberman Windy City branch will serve the departments... At presstime, reports had Bob Edson, PolyGram national promo topper, anklng his post... Former Pickwick distributing Atlanta chief Jack Mesler, who just left his post as MS Distributing manager, contemplating a jukebox one-stop.

All is not lost for the deposed Miss America, Vanessa Williams. Though she was forced to give up the crown because of Penthouse magazine exposure, word has Amherst Records' Lenny Silver and Quincy Jones showing interest in her pop vocal ability... Video Springboard: Arista's Jermaine Jackson and Whitney Houston debut on camera dueting "Nobody Loves Me Like You Do," written by tv tunespinner James Patrick Dunn and lyricist Pamela Phillips, Aug. 2 on "As The World Turns," the perennial noontime CBS soap. Script involves a concert scene... His many friends will be saddened to learn that Mercury Records' founder Irving B. Green has lost his sight in one eye.

Record pressing plants find competition for their business has heightened to a point where, dependent upon the amount of PVC purchased, prices yo-yo from the low 50s to 60 cents... MPAA president Jack Valenti declined to debate Vestron Video's Austin Furst before a VSDA convention over the First Sale Doctrine. "He (Furst) can't gather a crowd by himself, and I'm not about to do it for him," Valenti stated. Valenti accused the independent home video firm of keeping prerecorded videocassette prices too high and only being concerned with profit.

Computer Shakeout: Atari Corp. and Eagle Computer are undergoing massive reorganization. Reader's Digest Software is reportedly ready to fold. Datamost software, Micro Pro, Osborne Computer, Victor Technologies and Sirius Software are in the throes of Chapter XI and Chapter XIII bankruptcy proceedings. Scuttlebutt has drugstore giant McKesson and Action Industries contemplating liquidation of SKU, one of the industry's oldest software distributors, unless a buyer is found during the current fiscal quarter. SKU was acquired last spring. Gillette is rumored to be talking to McKesson over acquisition of the software wing. The razor-and-blade maker bought 40% of Datasoft earlier this year.

At Atari, another round of layoffs has placed the total number of employees there at 200, a significant drop from the more than 1,200 employed there when the company changed hands. Jack Tramiel, formerly head of Commodore Computer and now new president/owner of Atari, has put the entire company on hold. Sources say that no product is being shipped and returns are not being accepted until Tramiel decides which retailers will be receiving Atari products and at what terms.

Creative Union Entertainment, the national distribution setup of MS Distributing, Mt. Prospect, Ill., has taken over distribution of the first album from the new Tanka Records. The Evergreen, Colo. diskery specializes in American Indian music. First album, "Journey To The Spirit World," by Buddy Red Bow, a firm principal, features an eight-page full-color booklet explaining the music... Tommy West, once of Cashman-West, is opening a fulltime office for Mary Tyler Moore in Nashville. One-time Roger Miller mentor Alan Bernard heads up the MTM operation nationally.

Joe Galante officially re-signed with RCA July 20 after RCA chief Bob Summer jettied to Nashville... Ronnie Milsap becomes the first crossover country act to air on MTV, which has accepted his "She Loves My Car" video. Clip is studded with celebs: Britt Ekland, Herve Villechaize, Scott McGinnis, Rebecca Holden, Exene and John Doe from X... With MTV going public, brokers zeroed in on musicians, managers, video directors and even trade scribes trying to peddle the new issue... Jem Records' preliminary prospectus offering 600,000 shares of common reports the firm is full owner of Jem West and its British operation, Pacific Records Ltd., but only a 50% partner in Jem Texas. Lion's share of money raised (\$600,000) will acquire new record product, with expansion of music video, repayment of short-term debt and in-

InsideTrack

ventory beefing-up as other priorities. Last year Jem earned \$376,904 on net sales of more than \$11 million. The three principals, Ed Grossi, Marty Scott and Jeff Tenenbaum, earned \$75,000 each... Prelude Records' Marv Schlachter denies rumors that the label is moving to CBS for distribution.

Radio Shack readying announcement of an under-\$400 CD player... U.S. market will receive its first 8mm VCRs made by Matsushita and marketed here by Eastman Kodak in the fourth calendar quarter. Production output is estimated at 2,000 monthly... SB 1284, introduced recently into the California Assembly, would amend present statutes governing public broadcasting, making an appropriation of \$25 million available annually from the general fund. Such a hefty sum might have kept KSBR, the Saddleback College fulltime jazz outlet, on the air. It cut down to on-campus wattage several weeks ago.

Track's editor heard incorrectly at the Jay Lasker City of Hope award dinner. We're happy to boost the total figure raised by the charity from \$155,000 to \$575,000. The dinner, a Baha road race, a Stevie Nicks concert and an endowment from Michael Jackson grossed that record-breaking figure... Patti Greenwood, wife of Licorice Pizza founder Jim, expecting again in December. We hope its another doll like Tessa, their first... Wall Street Journal reported last week that oil man/movie magnate Marvin Davis has bought Kenny Rogers' L.A. 10-acre estate, with a 25,000 square foot manse, for upwards of \$20 million. Roberts plunked down \$14.5 million four years ago and only God knows how much more in improving the place.

Will the Handleman Co. be introducing records and tapes to the 845 Waldenbooks outlets in 50 states now that its biggest and oldest account, K-Mart, has acquired the tome chain for \$295 million?... The MCA Records distribution personnel changes continue. At presstime, word from Minneapolis had Jim Halderman, Musicland director of purchasing, leaving that post to replace Ron Warren as MCA's Midwest regional manager... United Records & Tapes' Alan Wolk wouldn't comment on the Billboard report of last week that Montgomery Ward was phasing out of the record biz. He informed us that early in November Peaches Entertainment, a separate entity in the Wolk empire, opens its 15th Peaches Records and its second in Orlando, Fla. It will be a freestanding 8,000 square footer.

Track welcomes back an industry veteran, former Camelot accessories chief Dwight Montjar, who begins covering Central Ohio for 3M next week... Jeff Lake is taking down the signs on his Rolling Stone stores in Phoenix. He was informed of an imminent court action from the magazine's publisher unless he changes the four stores' monicker. He intends to stage a contest to come up with a new name... The Musicland chain's current slick four-color tabloid has a page of albums from various labels at \$6.99, two pages of personal stereo and a page of blank tape and accessories advertising.

The way CBS Records sees it, PolyGram Holland's rejection of CBS' spoiler device, a computer chip designed to "scramble" specially encoded records and tapes in order to prevent home taping, was more political than technical. CBS executives claim that PolyGram labs failed to give the device "adequate and proper testing," because the European label was convinced that the chip would fail to be approved by any government for incorporation into home cassette recorders. The device is now in the hands of the RIAA engineering committee for further evaluation, and so far, according to the RIAA, no results have been reached. The report filed by PolyGram Holland technicians to IFPI supposedly claims that the scrambler signal emanated by the chip is actually audible, and thus unacceptable. CBS personnel emphatically deny the claim, charging that PolyGram is being hypocritical in its stance—claiming that the home taping issue renders moot accusations of antitrust violations should the PolyGram/WCI merger be allowed to pass, while at the same time, not wishing to avail itself of a workable device to help curtail home taping.

More than 500 hundred tickets to the Jacksons' New York concert dates were given away to four local charities Thursday (26) on the steps of Gotham's City Hall. New York Mayor Ed Koch, Pepsi-Cola president Roger Enrico and Prism recording artist Alfonso Ribiero, who appears in the Michael Jackson/Pepsi tv spot, were on hand to deliver the tickets. The lucky organizations are the Patrolman's Benevolent Assn., the Uniformed Fire Fighters Assn., the New York Blood Center and the Foundling Hospital... When DRG Records markets "Forbidden Broadway" later this month, the cast album of the long-running show that contains parodies of well-known show songs will represent many months of negotiation. Label chief Hugh Fordin notes that while publishers and writers or their estates agreed to the new lyrics as presented on stage, their approval didn't extend to a recorded version. In at least one case, a new parody had to be written for the album.

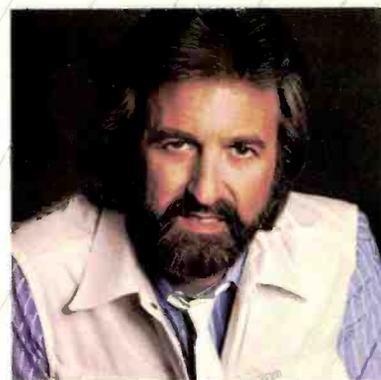
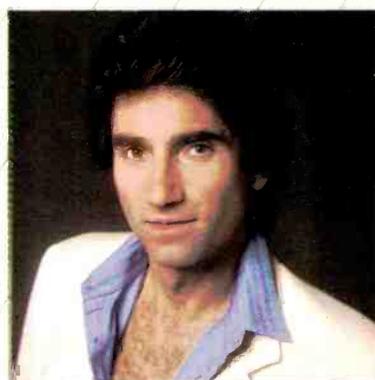
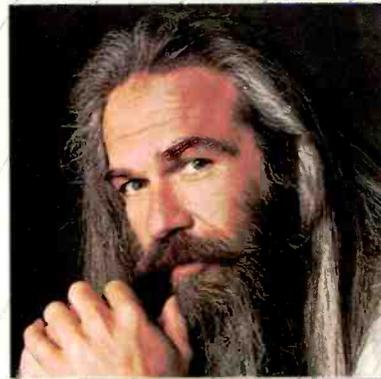
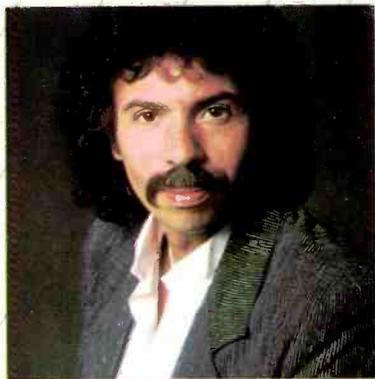
Edited by JOHN SIPPEL

Oak Ridge Boys

Their new album... a collection of great songs

Greatest Hits 2

Oak Ridge Boys Greatest Hits 2



FEATURING THE SMASH HIT "ELVIRA" AND TWO NEVER BEFORE RELEASED SONGS "EVERYDAY" AND "MAKE MY LIFE WITH YOU"

FEATURING THE SMASH HIT
ELVIRA AND TWO NEVER BEFORE RELEASED SONGS
EVERYDAY AND **MAKE MY LIFE WITH YOU**

MCA-5496
Produced by Ron Chancey

MCA RECORDS

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Go Insane

Features the single "Go Insane" 7-6971-

Watch For The Video On MTV

Produced by Lindsey Buckingham and Gordon Fordyce.
Executive Production: Roy Thomas Baker for RTB A-V Productions.

Management: Krager and Co., Michael Brokaw