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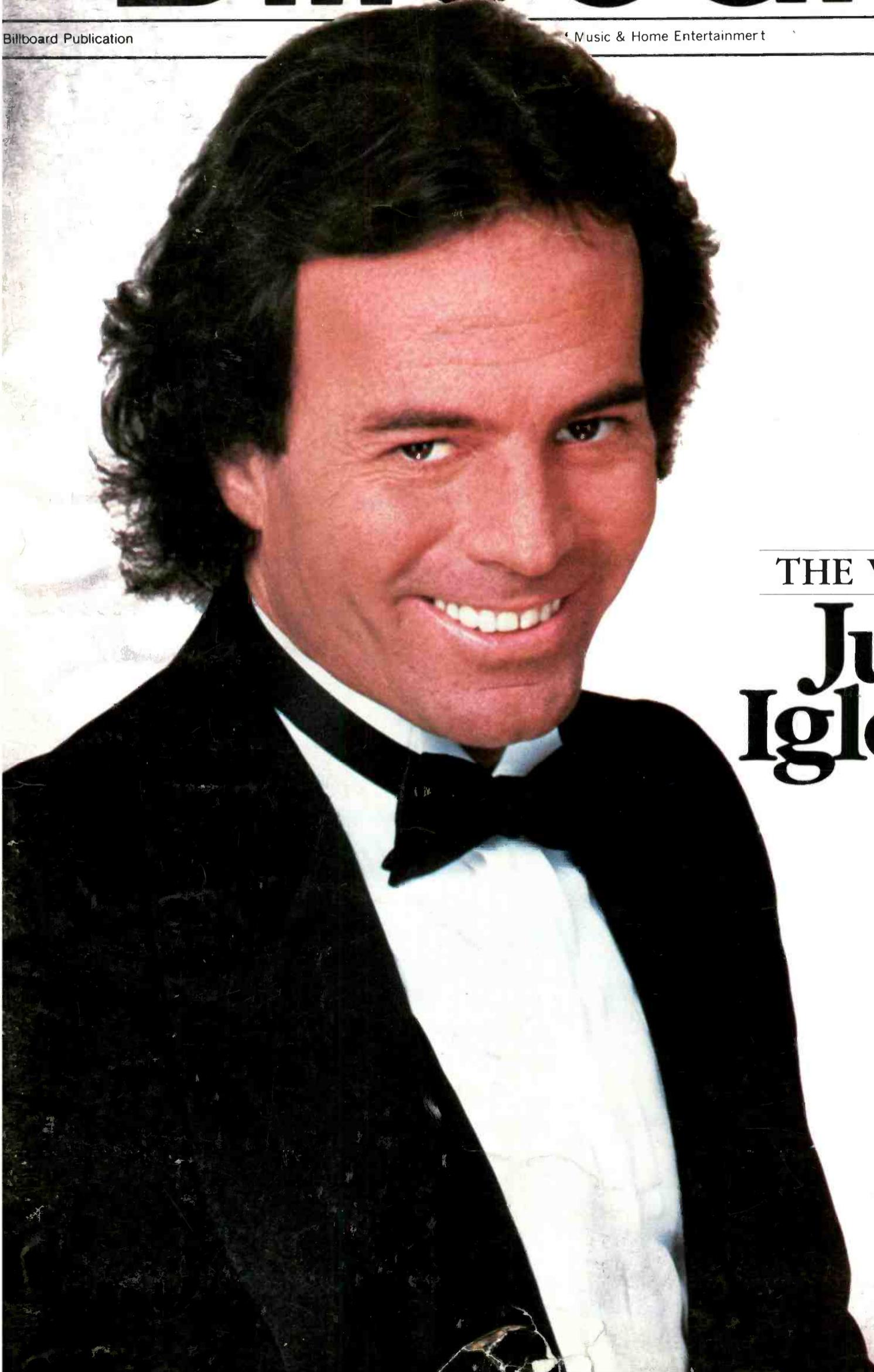
Billboard Publication

Music & Home Entertainment

August 11, 1984 • \$3 (U.S.)

IN THIS  
ISSUE

THE WORLD OF  
**Julio  
Iglesias**







100 MILLION LPs  
2214 LIVE CONCERTS  
680 GOLD RECORDS  
221 PLATINUM RECORDS  
150 COUNTRIES  
5 CONTINENTS  
1 VOICE



# Billboard

89th  
YEAR

A Billboard Publication

The International Newsweekly Of Music &amp; Home Entertainment

August 11, 1984 • \$3 (U.S.)

## RCA MOVE NEXT?

## Some Fear Greet \$9.98s From WB

By FRED GOODMAN

NEW YORK — With Warner Bros. Records releasing a couple of titles at \$9.98 list and RCA said to be pondering several releases at that price point, retailers are once again facing the prospect of a general hike in the suggested list price for front-line pop product.

Traditionally long on resistance to price hikes, retailers gave Atlantic an acrimonious reception late last year when albums by Genesis, Yes and the Rolling Stones were raised to \$9.98 (Billboard, Dec. 23). Chain buyers currently appear willing to accept the Warner Bros. releases—"L.A. Is My Lady" by Frank Sinatra on Qwest and "Stop Making Sense" by Talking Heads on Sire—without much protest. But several report that RCA reps have mentioned the possibility of \$9.98 releases in September, and they bristle at that notion.

"The Sinatra record I can understand at \$9.98," says Norman Hunter, album buyer for the 152-store Record Bar chain. "But we're still not anywhere near the point where

\$9.98 can be the across-the-board price for new releases. Even if a group's album goes double platinum, that's still no guarantee that the next release will sell at \$9.98.

"Sinatra can get away with it," Hunter concludes. "He'll sell what he can sell regardless of whether it's an

(Continued on page 66)

## Videotapes Loom For RCA Indies

By TONY SEIDEMAN

NEW YORK—In a development that could seriously impact the current network of home video distributors, a significant number of RCA's nationwide network of more than 60 independent hardware wholesalers are entering the prerecorded video-cassette distribution business.

Manufacturers see smaller, locally oriented video distributors as suffer-

(Continued on page 66)

## Glowing Report At Mid-'84 Sales Spurt Buoy Record Vid Accounts

By JOHN SIPPEL

LOS ANGELES—Many key retail chains and distributors are buoyant in depicting the state of their record/video business, with gains in volume of as much as 50% reported for the first half of 1984.

Racks, one-stops and chain entrepreneurs surveyed, in all but one case, offer superlatives to describe how solid album product and mounting consumer audio and video cassette interest have combined to evoke the new optimism.

"We are substantially ahead of 1983," says Russ Solomon of the 34 Tower Records stores. "Store by store, we are very good. We are substantially ahead when you throw in new video stores and New York. Tower Video is now 20 units. There's a definite vitality there."

"Our books, too, are well ahead of last year. Music videos are in all our record stores. Product is good, and we've had no disruptive price increases."

"This year has to be our best in years," reports Barrie Bergman, chairman of the more than 150 Re-

cord Bars. "The economy is robust. We are in the right place, the malls, to get spendable income. We are at least 20% ahead."

"Our emphasis on our people is paying off," he continues. "They are working harder and we are getting more sales. It's gratifying to see our percentage of profit building. We are making a lot of money."

"Video has helped. We are still testing the freestanding video-only

store approach. It looks very much like we will have a bunch of those stores real soon. It's a mom and pop business compared to opening a mall record store. We can open a small video store in a strip center for a cost that is next to nothing and do well and be in the black in a short time," Bergman adds.

Western Merchandisers president John Marmaduke echoes the opti-

(Continued on page 66)

## Bienstock A Chappell Buyer

By MIKE HENNESSEY

LONDON—In what would be without question the biggest music publishing deal in history, PolyGram plans to sell its Chappell/Intersong music publishing operation to a consortium consisting of Anglo American Music Publishing Corp. and Edward B. Marks Music, both headed by Freddy Bienstock, the Williamson Music publishing interests and the investment banking firm Wertheim and Co.

The deal, which is subject to a number of formalities, is expected to be finalized before the end of the year. The announcement ends a period of speculation which followed reports last September (Billboard, Oct. 8) that PolyGram was putting its publishing empire, the world's largest, up for sale.

Among those rumored to be in the market for the Chappell/Intersong group were Thorn EMI, the Welk Music group, U.S. real estate magnate Sam Lefrak,

(Continued on page 74)

### — Inside Billboard —

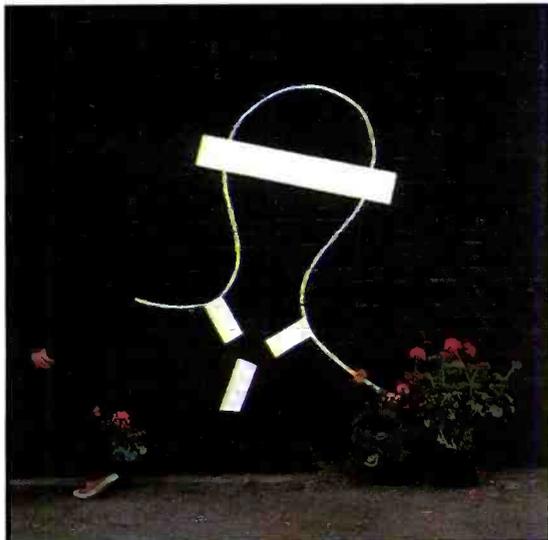
• **THE CBS FM GROUP** has reaffirmed its opposition to the practice of tracking albums on the air in the wake of the airing by WBBM Chicago, a CBS affiliate, of the Jacksons' "Victory" album in its entirety. The tracking issue was discussed at the group's recent Chicago meeting, but the specific incident reportedly was not. Page 7.

• **THE NEW MUSIC SEMINAR**, set to open this week in New York, has grown in five years from a gathering of industry outsiders to a mainstream event, with upwards of 4,000 registrants expected. Page 7.

• **BREACH OF CONTRACT** is alleged in a \$45 million civil suit filed by Carlyle Communications against Joseph C. Amatore and two corporations he heads. The suit charges that Amatore unlawfully breached an agreement to sell three FM stations to Carlyle for a total of \$33.5 million. Radio, page 16.

• **COMPACT DISC** will be a first-time vehicle for syndicated program material moving out to a select group of radio stations here and abroad, in a test by the British Broadcasting Corp. Page 7.

• **RECORD RENTAL OUTLETS** in Japan have been signing binding contracts with JASRAC, the Japanese performing rights society, to pay royalties for leasing records. A total of 1,473 outlets had signed agreements as of the end of July, two months after a temporary record rental law went into effect. Page 13.



NO GUARANTEE from THE NOBODYS. (Advertisement)



With all of the original members returning in full force, an impressive line-up of guest musicians and AOR radio helping to welcome them back, **SPIRIT** lives again on their new Mercury album "SPIRIT OF '84." (818 514-1) Featuring all new recordings of **SPIRIT'S** classic tracks including "I GOT A LINE ON YOU" and "BLACK SATIN NIGHTS" plus brand new songs. **SPIRIT** moves into the 80's with "SPIRIT OF '84." Marketed by PolyGram Records. (Advertisement)

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# AIRPLAY BEYOND RADIO?

® MCA RECORDS Has Discovered An Exciting Alternative . . .



HEAR MCA Male Vocalist of the Year **LEE GREENWOOD** featured on Continental Airline flights during July and August on a one-hour special program produced by AEI.

*Lee Greenwood*

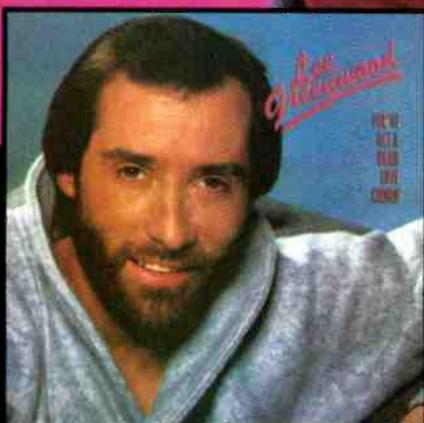
HEAR songs from Lee Greenwood's *You've Got a Good Love Comin'* album on AEI's Foreground Music service played in thousands of leading restaurants, fashion stores and hotels across the country, whose patrons comprise one of the largest listening audiences in America. AEI's clients include The Gap, Benigan's, The Limited, Chart House Restaurants, Westin Hotels and Casual Corner.

AIRPLAY BEYOND RADIO?



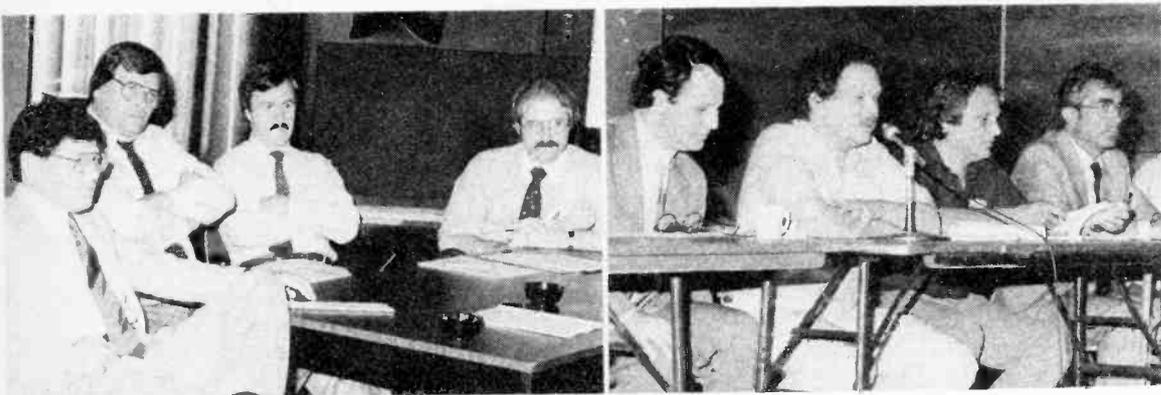
The concept of Foreground Music pioneered by AEI relies on songs recorded by the original artist who made them popular, presented on a high quality sound system in a public setting, intended to be actively heard and enjoyed by patrons. It's not the bland, indefinite sound of background music.

This marketing promotion was produced by Audio Environments Inc., in cooperation with MCA Records and Continental Airlines. For further information, contact Ellen Neitlich, Director of Promotions, AEI, 8163 Melrose Avenue, West Hollywood, CA 90046 (213) 651-1260.



Featuring the hits  
"God Bless The U.S.A."  
and "Fool's Gold"

MCA 5-188



**PROPER CONDUCT**—Recording Industry Assn. of America members gather at RCA's Studio A in New York to discuss and recommend standards for music video and Compact Discs. Pictured from left are MTV Networks' Andy Setos, Matrix Sound's Aaron Baron, Pioneer Artists' Ron Rich, Sony Software Operations' John O'Donnell, RIAA executive director Jim Fishel, Masterdisc's Bob Ludwig, Soundworks' Roger Nichols, and Bjorn Bluthgen, PolyGram's resident CD expert from Hamburg.

## CHICAGO OUTLET AIRED 'VICTORY'

# CBS FM Group Eyes Tracking

By STEVEN DUPLER

NEW YORK—The CBS FM Group has reaffirmed its opposition to the practice of tracking record albums on the air in the wake of an incident wherein CBS Chicago affiliate WBBM played the Jacksons' "Victory" album on air in its entirety the day the album arrived at the station.

Bob Van Der Heyden, national program director of the CBS FM Group, says that there has never been a "formal policy" stating that albums are not to be tracked. But, he adds, "As a general rule of practice, the CBS FM Group does not track albums.

"There are sometimes certain competitive situations that might suggest something like this could happen," he adds. "But as a general rule, we don't do it."

Buddy Scott, WBBM's program director, explaining the circumstances surrounding the incident, says, "Our record speaks for itself. In my two years here, we have not

## Record Rental Bill Receives Committee Nod

By BILL HOLLAND

WASHINGTON—The House Judiciary Committee reported the Audio Record Rental Bill, H.R. 1027, to the full House by a unanimous vote Tuesday (31).

The bill, which prohibits the rental of records without the permission of the copyright owners of the sound recordings and the underlying musical

(Continued on page 74)

# Nashville's 'DJ Week' Fading Out Of Sight

By EDWARD MORRIS

NASHVILLE—October's once essential "DJ Week," during which record labels courted the important country music air personalities, has dropped a step closer to obscurity with the revelation that none of the major labels will be holding shows for the radio people this year during what is now basically a talent buyers' seminar and the Grand Ole Opry Birthday celebration.

Last year, RCA, CBS and MCA all had special shows at the Opry House. This year, most will participate in making artists available for radio taping sessions, and some will have hospitality suites for those drawn to Nashville for the Country Music Assn.'s Awards Show and the

tracked an album. However, in this instance, it was strictly an individual decision based on an intensely competitive situation and an immensely popular artist—a core artist to our market."

According to Scott, the specific incident involving the "Victory" album was not discussed at the CBS FM Group meeting in Chicago two weeks ago, but "the issue of tracking was." Scott says that there was no reprimand for his action by the group, nor

## CD Bows As Carrier For Syndicated Radio Program

By IS HOROWITZ

NEW YORK—Compact Disc will be a first-time vehicle for syndicated program material moving out to a select group of radio stations here and abroad before the end of August.

Although the distribution is admittedly a test, results will be carefully monitored by the program's producer, the British Broadcasting Co., and may pave the way for frequent use of CDs as a program carrier.

The program is a live taping of a concert last June by the City of Birmingham Orchestra conducted by Simon Rattle. Part of the Aldeburgh Festival, the concert included works by Britten and Schoenberg, as well as an intermission interview with the conductor, who made recent guest appearances in this country.

Ted Dougherty, London-based business manager of the BBC Transcription Service, says the first run of CDs, ordered from the Nimbus plant in the U.K., numbers 250, and "will be offered to our major subscribers." The service regularly provides transcribed programs on tape to stations

was he specifically instructed not to track albums in the future.

According to a spokeswoman for CBS Inc., parent company of both the CBS FM Group and Epic Records, the Jacksons' label, the Chicago meeting was a regular annual meeting intended to cover a number of issues, among them Arbitron ratings, the future direction of member stations and the formulation of prac-

(Continued on page 63)

in more than 40 countries.

Dougherty admits that current costs of CD processing and manufacture, as well as the relatively small number of stations internationally equipped to play the software, works against wholesale conversion to the new technology at this time. He does say, however, that the nature of station response will guide future decisions.

"In a real sense, this is a gesture to show our commitment to quality standards," the BBC executive says.

The program has a running time of one hour, with appropriate pauses encoded and cued to permit insertion of local station announcements or commercials.

Domestically, the CD will be circulated by Parkway Communications, the division of U.S. News & World Report which regularly distributes in this country much of the classical material produced by the BBC. Parkway president Neil Currie says he will receive an initial consignment of 50 CDs, with another 75 due later.

allied events.

Jerry Strobal, public relations chief for the Grand Ole Opry, says that the Opry will produce its own shows during the week, dealing with artists directly.

"If you're looking for DJs as your target," notes CBS Records' Nashville head Rick Blackburn, "October isn't the time. I'd be interested to know what prominent radio personnel come into town then." He says CBS will have a smaller, "more intimate" showcase this year, as it did last year at the Exit/In club, during which it spotlighted Exile and Mark Gray.

Blackburn adds that the growing importance of the Country Radio Seminar in March and Fan Fair in June has contributed to the decline of

DJ Week's significance.

The notion of decline is enhanced by the cutback in activities by the Federation of International Country Air Personalities (FICAP), which traditionally has parallel events with those of the Grand Ole Opry and the CMA. FICAP president Lynn Waggoner, of KEBC Oklahoma City, says that instead of holding a banquet for DJs, as it has near week's end in previous years, it will simply sponsor a membership breakfast this year near the first of the week, when attendance for the other events is still substantial.

Those eligible to attend FICAP functions, Waggoner says, have tended to leave town before the week of events is officially over, a situation that makes planning for big DJ

# 4,000 Expected At 'Mainstream' '84 New Music Seminar

By FRED GOODMAN

NEW YORK—With a proclamation in hand from the Mayor of New York declaring "New Music Week," the sponsors of the New Music Seminar have clearly moved their meet into the mainstream as an industry event. But if the proclamation isn't enough to prove the Seminar has arrived, there are numbers to back it up.

Begun five years ago with a target

audience of would-be industryites and commercial outsiders, the first New Music Seminar attracted fewer than 200 registrants, compared to this year's expected draw of 4,000. Those initial participants, who coughed up \$15 to attend, would probably gag on this year's \$150 fee. But the three-day program (6-8)—featuring more than 30 panels and 32 performing acts—is skewed towards a more established and professional crowd.

"When we started, we filled a need for people who were being shut out of the business," says Joel Webber, a principal in the Seminar with partners Tom Silverman and Mark Josephson. "We're now reflecting the needs of people who are going from a Mickey Rooney-Judy Garland attitude to a professional attitude.

"We don't get the neophyte guy from Jersey anymore who wants to see what Steve Lillywhite looks like. These are people with a serious investment in the business, not week-enders. We're aiming the convention at professionals."

Both Webber and Silverman maintain that despite the move towards the center, the "New Music" moniker is still apt. "Our mainstream acceptance only reflects the attitude that this music is important," says Webber. Adds Silverman: "The Sem-

(Continued on page 66)

## 1,000 Expected At Rockamerica's Video Meet

NEW YORK—Close to 600 registrants have signed up for the second annual Rockamerica Video Music Seminar, and the company expects the number to reach almost 1,000 by the time the video conference opens its doors on Friday (10).

The one-day video meet will be held at the Waldorf Astoria hotel, with action going on not just at the panels themselves, but among the conference's 20 exhibitors and at numerous post-session parties as well.

Panels will be "Video Perspective," featuring Epic Records' Harvey Leeds and RCA Video Production's Arnold Holland; "Cable & Broadcast," whose panelists will include MTV's Les Garland, "Friday Night Videos" producer David Benjamin and Atlantic Records' Perry Cooper; "Promotion & Publicity," which will feature Billboard editor Adam White, among others; "Producers & Directors," with Tim Pope and Jon Roseman; "Clubs," with MCA's Bobby Shaw and Warner's Steve Tipp; and "Longform," which will be moderated by RCA Video Production's Laura Foti.

Exhibit visiting time will be included in the conference's schedule. Post-exhibit activities will include a Friday night rooftop cocktail party at Danceteria and the Rockamerica Club Weekend, a promotion which will allow entry into Studio 54, the Red Parrot, the Ritz, Danceteria, Kamikaze and Ones free with a Video Music Seminar badge.

Press attendance at the conference is also expected to be heavy. For more information, call Rockamerica Video Music Seminar at (212) 674-1811. The fee for the seminar will be \$125 in advance and \$140 at the door. TONY SEIDEMAN

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AUGUST 11, 1984, BILLBOARD

## JULY RIAA CERTIFICATIONS

## Movie Music Scores Platinum

By PAUL GREIN

LOS ANGELES—Film music dominated the gold and platinum certifications announced in July by the Recording Industry Assn. of America (RIAA). Two of the month's three platinum albums were soundtracks: "Hard To Hold" on RCA and "Breakin'" on Polydor. In addition, the "Beat Street" soundtrack on Atlantic went gold, as did Prince's single "When Doves Cry," the first hit from the "Purple Rain" soundtrack.

The month's third platinum album was Steve Perry's "Street Talk" on

Columbia. The certification follows six consecutive platinum albums by Perry's band, Journey.

The RIAA awarded seven gold albums in July, including Tina Turner's "Private Dancer" on Capitol. It's Turner's first gold album as a solo act, and only the second of her 24-year chart career, following "What You Hear Is What You Get," a collaboration with ex-husband Ike Turner which went gold in September, 1972.

Jermaine Jackson also scored his second gold album in July with his self-titled debut for Arista. He first hit gold as a solo act with "Let's Get

Serious" on Motown, which was certified in September, 1981.

While most of the month's gold and platinum albums were summer releases, two had been in release since the mid-'70s. Styx's "Best Of Styx" was issued in June, 1977 and Glenn Miller's "Pure Gold" in March, 1975. Both are on RCA.

This is Glenn Miller's third gold album, following "The Glenn Miller Story," certified in June, 1961, and "Glenn Miller & His Orchestra," certified in July, 1968.

At the end of the first seven months of the year, the RIAA had certified 27 platinum albums, up from 24 by the same point in 1983, and 71 gold albums, up from 55. But current gold singles (excluding oldies and kiddie disks) are down compared to last year. At the end of the first seven months, there are 13 gold singles, down from 14, and no platinum singles, down from one.

Here's the complete list of July certifications:

## Platinum Albums

**Rick Springfield's** "Hard To Hold" soundtrack, RCA. His fourth.  
**Steve Perry's** "Street Talk," Columbia. His first.  
**"Breakin'"** soundtrack, Polydor.

## Gold Albums

**Styx's** "Best Of," RCA. Their ninth.  
**Rick Springfield's** "Hard To Hold" soundtrack, RCA. His fourth.  
**Glenn Miller's** "Pure Gold," RCA. His third.  
**Jermaine Jackson's** "Jermaine Jackson," Arista. His second.  
**Tina Turner's** "Private Dancer," Capitol. Her second.  
**"Beat Street"** soundtrack, Atlantic.  
**"Breakin'"** soundtrack, Polydor.

## Gold Singles

**Prince's** "When Doves Cry," Warner Bros. His second.

three gold and two platinum certifications, but the year to date increase is less dramatic. There have been 91 gold and 28 platinum awards handed out so far in 1984, against 78 gold and 15 platinum by this time last year.

Other companies that garnered gold and platinum in July were MCA Home Video and Warner Home Video. MCA won one gold and three platinum certifications, while Warner's "The Right Stuff" took home both a gold and a platinum for July. All of the MCA and Warner victories save one were won under the new specifications.

Of the total of 32 awards granted, only two were issued for made-for-home video titles, with CBS/Fox's "Playboy Volume IV" and "Playmate Review" winning old gold.

CBS/Fox also got certifications for six titles in its James Bond Series, with "Dr. No," "Goldfinger," "From Russia With Love," "Diamonds Are Forever," "Moonraker" and "Octopussy" all scoring gold.

TONY SEIDEMAN

## CBS/Fox Video Dominates July Gold, Platinum Totals

NEW YORK—Boosted by a massive batch of certifications for CBS/Fox Video, the RIAA's total of gold video awards for July came to 24, while the number of platinum awards granted reached eight.

CBS/Fox dominated the numbers, scoring 22 of the gold certifications and three of the platinum. All but three of the CBS/Fox golds were titles issued prior to Jan. 1, 1984, which garnered their banners under the RIAA's older, less stringent specifications.

Under these qualifications, a title needed to rack up minimum sales of 25,000 units and sales/rental income of \$1 million for gold, and 50,000 units and \$2 million for platinum. The new RIAA specifications, applying to all titles issued after Jan. 1, 1984, require a minimum 37,500 units or \$1.5 million in retail/licensed rental income for gold and 75,000 units and \$3 million in income for platinum.

July's total of 24 gold and eight platinum videocassette awards is a major boost over last July's total of

MTV Financial Data Revealed  
Prospectus Reports Second Quarter Rise, ASCAP Deal

NEW YORK—The preliminary prospectus offering 5.125 million shares of stock in the newly-formed MTV Networks Inc. discloses several new items of significant financial data, including revenue and profit figures for the second quarter of 1984, details on key employees' salaries and stock options, and acknowledgement of a recent agreement with the American Society of Composers, Authors & Publishers (ASCAP).

According to the prospectus, the combined pretax income of the MTV and Nickelodeon cable channels rose in the second quarter of this year to \$6.073 million from \$2.788 million last year, making this the second time the networks have earned a profit since their inception.

The prospectus also notes an increase in programming costs in 1984, largely due to the exclusivity agreements reached by MTV with at least four record labels. The cost of those agreements to MTV, says the prospectus, will be around \$4.575 million, with \$925,000 of that offset by advertising time trade-offs with the various labels.

The three executive officers whose salaries and stock benefits are listed in the prospectus are MTV Networks' recently appointed president David Horowitz (\$250,000 per year), executive vice president Bob Pittman (\$200,000) and senior vice president Mark Mitzner (\$100,000). Pittman and Horowitz have been granted op-

tions on 100,000 shares of common stock, good until 1994, at a cost of \$9 per share. The cost to the public is estimated by the Drexel, Burnham & Lambert brokerage at approximately \$16 to \$18 per share.

Under the heading "Recent Revenue Developments," the prospectus notes that until 1983, the MTV channel's revenue was derived almost entirely from advertising sales, but that with the inception of license fees to cable operators in 1983, the company expects to generate about one-sixth of

its 1984 revenue from such fees. For the first two quarters of 1984, the fees paid by cable operators to carry MTV and Nickelodeon amounted to \$13.741 million.

MTV and Nickelodeon have reached an agreement with ASCAP regarding royalty payments to music publishers for "the use of non-dramatic performing rights in music on MTV and Nickelodeon," and anticipate negotiations with other such performing rights collection societies.

STEVEN DUPLER

## THREEFOLD INCOME GAIN

## WCI Music Division Booms

NEW YORK—The recorded music/publishing division of Warner Communications Inc. had nearly a threefold gain in operating income to \$13.4 million, up from \$5.1 million, for the second quarter of 1984, ending June 30.

Over the six-month period, WCI reported last week, the Warner/Elektra/Atlantic labels and Warner Bros. Music showed operating income of \$34.7 million, a 63% increase over the \$21.3 million of a year ago.

Operating revenues for the second quarter increased to \$200.9 million compared to \$169.8 million and, for the six-month period, climbed to

\$404.1 million from \$359.5 million. WCI said that the Warner Bros. Records unit had a "particularly strong quarter," led by the Prince "Purple Rain" soundtrack album with sales of nearly two million after two weeks on release. "Improved" results were also cited for the Atlantic and Elektra/Asylum labels.

The results of the recorded music/publishing unit were one of the brighter aspects of a second quarter that showed the corporation as a whole reporting a net loss of \$437.7 million, mainly due to losses at Atari, the consumer segment of which was sold recently to Jack Tramiel, founder of Commodore.



**SUNDAY IN THE STORE**—Participants in the Broadway musical "Sunday In The Park With George" sign copies of the Red Seal/RCA original cast recording at Sam Goody's midtown New York location. Seated from left are the show's leads Mandy Patinkin and Bernadette Peters and composer/lyricist Stephen Sondheim. Standing are the label's East Coast field sales manager David Weise and RCA Records president Bob Summer.

## Executive Turntable

## Record Companies

**Bonnie Garner** is named vice president of a&r for CBS Nashville. She has been the division's a&r director since 1973 . . . **Don Kollar** is appointed general manager of RCA's Canada division. He was the division's director of finance . . . Baltimore gospel label GosPearl adds two to its staff, **Yvonne Brunt** as national director of radio and retail promotion and **Caroline Williams** as national marketing director.

## Publishing

**Donna Meekins** is named associate professional manager for ATV Music in New York. She was assistant to the firm's vice president and general manager, **Jerry Teifer**, who has relocated to ATV's Nashville office . . . Silverline/Goldline Music, Nashville, adds **Bob Stafford** as catalog coordinator. He was with the Nashville Music Assn. . . Nashville's Merit Music Corp. promotes **Gene Vowell** to vice president and director of business development. In addition, **Brian Robinson** joins the firm as chief engineer of its 24-track studio, and **Tom Pick** is named studio manager.

## Video/Pro Equipment

In Stamford, Conn., Group W Corporate Video Center appoints three. **Anthony J.A. Bryan Jr.** is named account executive. He is a recent business school graduate. **Licia Murphy** is named telemarketing coordinator. She was with MCI Communications and Hartford Provisions. And **Ann Terry** joins as production manager. She is a staff member of Videoware Corp., an anchor tenant at the Center . . . **Chaz Austin** has left his post as Western sales manager for Embassy Home Entertainment in Beverly Hills to pursue other projects.

**Don Levine** is named assistant general manager of Videx Video To Go in Hyattsville, Md. He was with Korvettes and D & H Distributing. Videx also recruits **Jim Walker** as warehouse fleet manager. He was with Schwartz Bros. . . In Burbank, **Gary Marenzi** is appointed national sales manager for Warner Home Video. He was director of administration, pay tv and nontheatrical distribution for Columbia Pictures . . . **Richard Kruger** joins International Jensen as vice president of marketing in Schiller Park, Ill. He was with the STP Corp.

## Related Fields

**Kris Sofley**, Billboard's former conference manager, has formed her own company, Kris Sofley Inc., in Los Angeles. She will continue to work on conferences for Billboard, as well as for other clients, including Rockamerica's Video Music Seminar and Goodphone Communications' Rock Media Convention.

**Lynn Gillespie** is upped to special projects coordinator for the Nashville Music Assn. She was executive secretary. Gillespie replaces **Joan French**, who left to join the staff at Studio Productions Inc. there. **Donna Tauscher** fills in as executive secretary. She was with the marketing research firm of Corey, Canapary & Galanis in San Francisco . . . **Clint Mitchell** is appointed president of the Tulsa-based Churchill Productions, a concert promotion subsidiary of Churchill Records & Video. He was the production manager at the John Bauer Concert Co.

**Keith Krokyn** is named director of concerts and special events for Washington's Warner Theatre. He was manager of programming presentation at the city's Wax Museum venue . . . **John Naughton** joins AFT (American Famous Talent) in Chicago as agent for South Central and heartland regions. And **John Boncimonio** is upped to an agent for the firm's high school department. He was an assistant.

**Bob Cahill** joins SRO Marketing and Promotion, Los Angeles, as national research manager. He was a buyer for the Warehouse Records chain there. And **Kay Stickney** is named executive assistant . . . In New York, Onomatopoeia Studios adds **Eric Eckstein** and **Ray Hopper** to its senior staff as engineers/producers. Eckstein was with A&J Recording, and Hopper has worked with various on-site audio installations projects . . . **Kathy Barnett** joins the Sparks booking agency in Dallas. She was program advisor at the Univ. of Southwest Louisiana.

Billboard (ISSN 0006-2510) Vol. 96 No. 32 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

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## LABEL'S NEW U.S. PRESIDENT

# Prevost Maps Island Priorities

By SAM SUTHERLAND

LOS ANGELES—"Ultimately, it was a classic case of the recruiter getting drafted," chuckles Charly Prevost, explaining his appointment last week as president of Island Records in the U.S. (Billboard, Aug. 4).

Enlisted by Island founder and chairman Chris Blackwell to consult on its American label operations since early this year, Prevost had already helped the veteran recording entrepreneur make key promotion department appointments designed to increase Island's radio and retail presence.

For the 36-year-old industry veteran, the Island job is no joking matter, however, despite his offbeat path to the president's desk. Since entering the industry in Canada, the Montreal-born executive has worked in radio, retail, label promotion and marketing, and management.

Prevost's radio career began in the late '60s at CJNR in northern Ontario, where he gained notoriety for introducing progressive rock to listeners accustomed to country records. A move to Sudbury found him holding down an air shift on CHNO while operating his own record store, One Flight Up, where he attracted the attention of A&M Records' Canadian chief, Gerry LaCoursiere. Moving to Toronto in 1969, Prevost was eventually hired by A&M as "tea boy and mail room head," going on to handle publicity and then regional promotion.

A brief return to radio at Montreal's CHOM-FM was followed by an offer from LaCoursiere to return to A&M, where he created the first full service label publicity department in Canada. His efforts to make Supertramp a major Canadian priority led in turn to his move here in 1975 as "tour manager, publicist and whatever" for Mismanagement, the Burbank-based management firm headed

by Dave Margereson.

It was during his Mismanagement tenure and his promotion work for Supertramp, Chris DeBurgh, Ali Thompson and Chaz Jankel that Prevost says he evolved his own self-description as a "record manager." "I've never been good at managing talent, because I don't like baby-sitting acts," he says. "I prefer records, because they don't talk back."

Prevost left Mismanagement to form his own Charly Prevost Productions firm following the final Supertramp album. But while he intended to focus primarily on promotion, he still found himself handling U.S. management for producer Rupert Hine, while promoting product for the Fixx, the Payola\$, Tina Turner, Honeymoon Suite, the Ravyns and several former Mismanagement charges. He also formed a joint venture with radio veteran George Taylor Morris, Self Portrait Productions, to create syndicated radio specials.

Prevost's link with Island came last year when Hine began seeking a new label deal. Blackwell's request for advice on a beefed-up Canadian operation expanded earlier this year into a formal consulting assignment. Among the priorities was the realignment of Island's promotion team to improve the label's U.S. profile.

Prevost's candidate for the Canadian post, Doug Chappell, was eventually hired, and he also helped recruit other key promotion personnel. Phil Quartarero was brought in as vice president of promotion, joining black and urban contemporary promotion chief Reuben Rodriguez. Prevost is also enthusiastic about working with Jim Swindell, a Blackwell appointee brought aboard as vice president of sales from an earlier post at A&M.

Prevost also cites Herb Corsack, head of the separate independent distribution network which handles Antilles and Mango product, and Lionel

Conway, president of Island Music and head of Island's West Coast operation, as veteran Island executives who have been underutilized.

Admitting that Island "has not been seen by radio as a label that can break hits here," Prevost says he intends to build closer ties within the company's marketing and promotion teams while instituting more detailed pre-planning on releases. "Island has a rich tradition of signings that are not necessarily mainstream by American standards," he says. "We have to develop a fashion of working where we can come up with concrete strategies to break these acts."



**BELL RINGERS**—Epic staffers surround Randy Bell to discuss the recent release of his "Don't Do Me" single. Shown from left are Epic/Portrait/Associated Labels marketing vice president Ron McCarrel, E/P/A's senior vice president and general manager Don Dempsey, Bell, Epic/Portrait's vice president and senior manager, a&r, Lennie Petze, and Lynda Emon, president of Up Front management.

## Chartbeat

### Bustin' Makes Ray Feel Good

By PAUL GREIN

Ray Parker Jr.'s "Ghostbusters" moves up to No. 1 this week, unseating Prince's "When Doves Cry," which dips to number two. Either way, it's good news for the L.A.-based management company headed by Bob Cavallo, Joe Ruffalo and Steve Fargnoli, which has managed both acts since they started recording in the late '70s.

The back-to-back No. 1 placement of "Ghostbusters" and "When Doves Cry" also bodes well for the union of film and music. Five of the last eight singles to reach No. 1 are film themes, with these two hits following Kenny Loggins' "Footloose," Phil Collins' "Against All Odds" and Deniece Williams' "Let's Hear It For The Boy."

"Ghostbusters" is the first No. 1 single of Parker's six-year chart career, and the sixth No. 1 for Arista, following Barry Manilow's "Mandy" (1975), the Bay City Rollers' "Saturday Night" (1976), Manilow's "I Write The Songs" (1976) and "Looks Like We Made It" (1977) and Air Supply's "The One That You Love" (1981).

The top four singles on this week's pop chart are the same as the top four singles on the black chart, though in different order. "Ghostbusters" and "When Doves Cry" are followed on the pop chart by the Jacksons' "State Of Shock" and Tina Turner's "What's Love Got To Do With It." On the black chart, "When Doves Cry" is No. 1 for the seventh week, followed by "What's Love," "Ghostbusters" and "Shock."

This isn't the first time that black acts have occupied the top four spots on the Hot 100. On May 13, 1972, black acts monopolized the top eight positions. Roberta Flack's "The First Time Ever I Saw Your Face" was No. 1, followed by Joe Tex's "I Gotcha," the Chi-Lites' "Oh, Girl," the Staple Singers' "I'll Take You There," Michael Jackson's "Rockin' Robin," the Stylistics' "Betcha, By Golly Wow," Al Green's "Look What You Done For Me" and Aretha Franklin's "Daydreamin'."

By moving up to number four this week, "What's Love Got To Do With It" ties 1971's "Proud Mary" as the highest-charting pop hit of Tina Turner's 24-year chart career. Turner also notches her first top 10 pop album this week, with "Private Dancer" jumping four notches to number nine.

★ ★ ★

Follow Up: We have a bit more in-

formation on two items from last week's column. Lionel Richie, whose "Stuck On You" jumps to number 41 on this week's country chart, is one of only a handful of black pop artists to crack the country chart, following the Pointer Sisters, Ray Charles, Fats Domino and Sammy Davis Jr.

The Pointers climbed to number 37 on the country chart in 1974 with "Fairytale" (which also earned them a Grammy for best country vocal group). Charles reached the country top 20 with "Born To Love Me" in 1983 (amazingly, none of the songs from his classic 1962 album "Modern Sounds In Country & Western Music" hit the country chart). Domino and Davis each charted country with minor novelty hits, "Whisky Heaven" and "Smoke Smoke Smoke (That Cigarette)," respectively.

(We're not counting black artists who specialize in country, namely superstar Charley Pride and hitmakers Big Al Downing and O.B. McClinton.)

Turning to Hits Of The World, we note that Frankie Goes To Hollywood's "Two Tribes" logs its eighth week at No. 1 in the U.K. That makes it one of the five longest-running No. 1 British hits of the past 20 years.

It joins Queen's "Bohemian Rhapsody," Wings' "Mull Of Kintyre" and John Travolta & Olivia Newton-John's "You're The One That I Want," all of which had nine weeks, and the Archies' "Sugar Sugar," which had eight.

## Transparent Shell Offers New Look For Cassettes

LOS ANGELES—A new cosmetic blank audiotape look in which a transparent outer shell encloses a mini-reel-to-reel cassette is being produced by Cassette Productions Unlimited here.

Instead of the conventional dual sprocket wind, Reel Clear tape winds on reels three quarters of an inch in diameter. Because the tape case is transparent, when the tape is in motion it appears as a reel-to-reel function.

Reel Clear is the first consumer product manufactured by CPU of Pasadena. The parent company was founded seven years ago by Bill Guthy, then a recent college graduate. The firm has been in custom cassette production and packaging since that time.

Among the thousands of projects

★ ★ ★

EMI America is on a roll this week, with four of the hottest singles on the Hot 100. Corey Hart's "Sunglasses At Night" jumps seven points to number 10, John Waite's "Missing You" leaps 11 notches to number 12, Peter Wolf's "Lights Out" jumps five points to 23 and Naked Eyes' "(What) In The Name Of Love" makes a promising entry at 73. All of this activity suggests a strong turn-

(Continued on page 74)

## Acts Set For Indie Showcase

NEW YORK—The Independent Label Coalition has solidified the artist lineup for its Tuesday (7) fundraising showcase at Studio 54. Tagged the "Music Marathon Melt-down," the event will feature Sutra's Fat Boys, Profile's Dr. Jeckyll & Mr. Hyde, Prism's Pure Energy, Burn Potential's Book Of Love, Acme's TaBoo, Tommy Boy's Baad Boys, Tuff City/Smokin's Little Puffy Dee, Red Records' Geoffrey Tozier and unsigned performer Jodi Markel.

Admission is free to New Music Seminar registrants and \$8 to anyone picking up passes at Record World, Tower or Disc-O-Mat retail outlets. Participating labels are donating their artists for the evening, and the venue is giving the ILC \$1 for each ticket holder. Doors open at 9:30 p.m. Showtime is 11.

## BOOK REVIEW

### More Charts Included In Whitburn's '83 'Yearbook'

Joel Whitburn's Music Yearbook 1983, compiled from Billboard's 1983 charts. Record Research Inc. 272 pages, \$24.95.

I'm told there are still people who work in or report on the music industry who don't have access to Joel Whitburn's series of books chronicling the Billboard charts. I don't see how they do their jobs.

Whitburn's latest book lists every title to have hit each of the Billboard charts in 1983, including several charts which he's never before researched: dance/disco, jazz, classical, inspirational and spiritual. The book also updates Whitburn's past works which report on the pop, black, country and adult contemporary charts.

The main attraction in the new book is an alphabetical central listing of every song to have hit any of Billboard's key singles charts—pop, black, country, AC or dance—showing at a glance the peak positions for

## For The Record

In the Music/Record Career Handbook, published by Billboard, authorship of "Rock Around The Clock" was inadvertently attributed to Bill Haley. The song is in fact the work of James E. Myers (aka Jimmy DeKnight) and Max Freedman.

each chart.

We learn, for instance, that Irene Cara's "Flashdance... What A Feeling" peaked at No. 1 on the pop and dance charts, at number two black and number four AC. Linda Ronstadt's "I Knew You When" peaked at number 29 AC, number 37 pop and number 84 country.

The pop album index has a new feature this year wherein all top 10 singles to come from an album are listed under the album title. The listing for Michael Jackson's "Thriller," for example, shows the names and peak positions for all seven of its top 10 singles. The listing also shows that the album was No. 1 for 37 weeks, had logged 66 weeks on the chart at the time the book went to press, and went platinum.

Any music fan with a statistical or historical bent will find this book endlessly fascinating and useful. So will a&r executives, record producers, music publishers, radio personalities, program directors, music critics, newspaper columnists, publicity directors... the list goes on.

"Music Yearbook 1983," and the rest of the Whitburn books, can be ordered through Record Research Inc., P.O. Box 200, Menomonee Falls, Wisc. 53051; (414) 251-5408 or (414) 251-3434. PAUL GREIN



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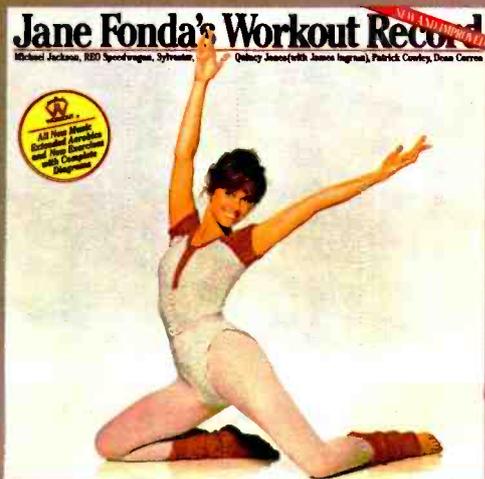


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**SOME GIRL**—Mick Jagger stops by London's Mainsqueeze club to congratulate Nona Hendryx on her current RCA album "The Art Of Defense" and wish her well on her European mini-tour.

## Japan Rental Outlets Fall In Line 1,473 Stores Sign Royalty Contracts With JASRAC

By SHIG FUJITA

TOKYO—As of the end of July, less than two months after a temporary law on record rentals went into effect, a total of 1,473 outlets had signed binding contracts with the Japanese Society for Rights of Authors, Composers & Publishers (JASRAC) to pay royalties for renting records.

That fact emerged as key point of a press conference staged here by JASRAC, with Sadao Funamoto, the organization's managing director, adding that it's estimated that there are some 1,700 rental outlets in this country.

Funamoto said that of the total number signing up, 1,379 were members of the Japan Record Rental Assn., headed by Kiyokazu Ohura, president of Reikodo, the biggest nationwide rental chain. JASRAC is "pleasantly surprised," he said, at the speed with which so many outlets signed up to pay proper sums to the society.

Outlets which have signed with JASRAC are displaying record-sleeve-size signs inscribed "Record Rental," and giving the date until which the contract is valid. Smaller signs are also available as a guide to the consumer about which stores are properly "licensed" to rent records.

Some outlets are simply using signs that say "Approved by JASRAC," Funamoto said, but this is because the official signs have not yet been distributed in some regions. He stressed that "approved" was an incorrect description, since it was not a matter of approval but of law.

JASRAC toughened its approach to the rental problem earlier this year (Billboard, April 28) when it filed a suit in the Tokyo District Court against Crystal, an in-store tape rental/dubbing operation, and its president, claiming some \$50,000 in damages. It was the first such case in Japan involving financial compensation.

But the straight rental firms, as opposed to those offering music tapes and high-speed dubbing machines as

a consumer service, have now been made "respectable" by the JASRAC signs.

In connection with the Fukuoka High Court order to a snack bar owner to pay a total of \$60,000 in damages and compensation (Billboard, July 28) for permitting his customers to add their vocal efforts to "karaoke" sing-along instrumental tapes, Funamoto said that discussions are being held with the associations involved to have establishments with this equipment pay royalties.

Hardware firms in the karaoke field estimate that there are about 350,000 places in Japan, including hotels, clubs and snack bars, providing such customer-luring entertainment. The International Tourist Hotel Federation is said to be agreeable to paying royalties, but now wants further discussions as to what standards should be used in establishing royalty levels.

Some clubs with karaoke equipment have stages and elaborate sound equipment, but others can seat only 20 customers, so finding proportionate royalty levels is likely to prove difficult.

JASRAC accountants have already claimed that on the basis of the record rental outlets' contract signings, the society can collect a total of \$2.2 million in royalties for the period from June, 1984-March, 1985, and around \$4.5 million for fiscal 1985.

### SECOND QUARTER BREAKDOWNS

## CBS Still Tops British Market

By PETER JONES

LONDON—CBS stayed comfortably on top of both singles and album sales market share breakdowns for the second quarter of this year, despite hot competition from Island through Frankie Goes To Hollywood (on the affiliated ZZT label) in the former sector and through the Bob Marley phenomenon in Britain in the latter.

The figures are compiled from sales returns from the 250 retail panel shops from which the Gallup market research organization puts together the national charts. They cover the period April through June.

In the singles sector, combining seven-inch with 12-inch product, CBS is on top with 16.5% of the chart performance ratings, followed by Island with 9.8% and Virgin with 9.7%. In the first quarter singles list,

CBS had 17.8% of the share, and EMI (now fifth with 8.1%) and RCA (now sixth with 7.8%) were level with 10% each in second place. This is the sixth quarter in succession in which CBS has topped the singles sector.

In a further breakdown of chart performance values, "Two Tribes" by Frankie Goes To Hollywood is top single, the group is top act and its producer, Trevor Horn, is top producer. Wham! and Duran Duran follow up in the artist ratings, via the singles "Wake Me Up Before You Go" and "The Reflex" respectively. But Frankie's first single, "Relax," also shows at number eight in this list, well over a year after it was released.

In the albums region, which includes both LPs and prerecorded cassettes, CBS tops the list with 14.7%,

compared to its 16.9% in the previous quarter. Second is EMI with 12.8%, against 10.7% in the January-March period, and RCA, which at 9.9% is down from the previous quarter's 11.2% return.

The Marley influence is reflected in the late reggae star's top artist spot (followed by Lionel Richie and Michael Jackson) and in the album ratings, where Marley's "Legend" is followed by "Now That's What I Call Music," Virgin/EMI's new-style collaboration on a various artists package, and Richie's "Can't Slow Down." There was no Frankie Goes To Hollywood album available.

The chart breakdown for the second quarter of 1983 revealed CBS, RCA and EMI at the top of the singles section and CBS, EMI and RCA leading from the front in the albums division.

## Greek Trade Seeks End To 'Sterile' Radio

By JOHN CARR

ATHENS—What one executive calls "a sterile approach to radio programming" is being widely blamed by record company executives here for preventing the breaking of new artists in Greece.

But hopes are now being pinned on Vasos Mathiopoulos, the newly appointed director of the state-run

ERT-I radio/television channel, who is respected as, in the words of one executive, "someone who knows his job."

In the past two years, Greece's socialist government has abolished about 90% of the paid record company slots, replacing them with playlists compiled by public-servant radio staffers. The record industry believes

the policy has robbed new artists of vital exposure, stunting artist development and keeping the marketplace depressed.

Says Guy Marriott, EMI's managing director for Greece and the Middle East: "Not only is it very hard now to break new talent, but we are also left with a steadily aging contingent of established names."

The record industry maintains that radio playlists are drawn up deliberately on the philosophy that the record companies should not be helped, using only established catalog material.

At present, the ERT-2 radio station runs one EMI program a week, for which the label pays the drachma equivalent of \$6,000, a "prohibitive sum" according to Marriott. The other labels face similar problems in what is generally seen as an uphill struggle.

Television exposure is very difficult to secure for new artists in Greece. Any who manage a brief appearance owe it to what the industry calls "personal arrangements" outside business channels.

New talent in Greece, of which music executives say there is a great deal, must play what is called the "outdoor cafe circuit" for a living and then only in the summer months. "Some of the unknowns are pretty good," says Marriott. "It's a pity that they are the victims of a sterile approach to radio programming."

The record industry is extending feelers to new ERT director Mathiopoulos. "We feel we can negotiate with him," says Makis Matsas, managing director of Minos Records. "We have new hopes now."

## Video Clip Section Planned For Next Year's Midem

LONDON—Midem, Bernard Chevry's annual record industry market, will incorporate a new section for the producers of promotional video clips when it is next held, in January. Named Midem Video Clip, it will have its own area spanning three corridors of the Nouveau Palais in Cannes, and is already being promoted as "the definitive international marketplace for video promos."

Aim of the "show within a show" is to encourage producers and small promo companies to exhibit their best work in front of an international audience of music business executives. Says David Jacobs, who represents Midem in New York: "There are many well-established companies in this business, but there are also newer directors and producers who will have the opportunity to say, 'Hey, we can produce this for you people.' And of course there are more and more facility and service companies who are also getting involved in the promo industry."

Few details are available at this stage, but it is likely that seminars

will be held and that there will be some kind of awards ceremony. However, the Chevry organization is at pains to distinguish Midem Video Clip from the new video clip festival to be held in nearby St. Tropez this fall. "That is a festival," says Jacobs. "Ours is a market."

Likewise, a distinction is being made between Midem and Vidcom, its sister event for the video industry. "Vidcom is primarily a market for the buying and selling of ancillary program rights," says Jacobs. "Here we are trying to give promo producers the chance to secure commissions from the record industry: it's a natural extension for Midem."

Key questions appear to be whether, even with subsidies of the kind given by the British Overseas Trade Board to U.K. firms, small video clip operations will be able to afford the costs of participation; and whether the promo industry, with its small coterie of leading names, its short-notice assignments and its sometimes unorthodox methods of working, will lend itself to inclusion in a formal exposition such as Midem.

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Vol. 96 No. 32

## Commentary

# All The Music Fit To Tape?

In its issue of July 29, *The New York Times* printed an article by Hans Fantel, "Hints On Taping CDs," which provided tips to consumers on how best to tape from Compact Disc. This triggered the indignation of Stanley Gortikov, president of the Recording Industry Assn. of America, who has been in the forefront of industry strategies to counter economic harm induced by home taping. Gortikov's response to the editor of *The New York Times* follows:

I know that *The New York Times* values the sanctity and economic worth of its copyrights. You leave no doubt as you carefully position your "C"-in-the-circle copyright notice on the masthead of each section of your newspaper . . . and clearly state that your "rights for republication of all matter are reserved."

Yet, despite your legally and morally understandable self-protection, *The New York Times* chooses to damn the copyrights of other owners and creators in Hans Fantel's article. Mr. Fantel explicitly and expertly informs your readers how best to copy onto blank tape the copyrighted sound recordings now available on our industry's innovative new Compact Discs.

There is no question that Mr. Fantel knew what he was advising. In his opening paragraph he acknowledges "copyrightability" in his own words: "Leaving aside those aspects of duplicated

copyrighted material which are matters of law or conscience . . ."

What happened to the conscience of *The New York Times* as it fosters open season on the copyrights of others while guarding its own creative treasures? Why is it any less conscionable to respect the rights and income of recording artists, musicians, vocalists, songwriters, music publishers and recording companies?

You do—and you should—nurture and protect the writings of Mr. Fantel and your other expert journalists and feature writers. But the creators and rights owners in the music industry derive their income and incentives only from the sale of their works. That income potential is diminished and the rights made hollow when *The New York Times* provides its readers a "how-to" manual for evading purchasing and bypassing copyright protection.

To encourage the copying of Compact Discs is particularly unjust. The CD is our industry's exciting technological innovation that assures our artists and buyers the finest sounds ever achieved. The system required extensive ingenuity, risks and capital investment. Those economic and inventive realities become purely irrelevant if Mr. Fantel has his way.

Stanley Gortikov

# The Animation of Pop Music

By DAVID FLITNER JR.

There is an extensive discussion, these days, on the nature of music videos and their influence on pop music and culture. It is said that videos force a single interpretation on a song and that they turn music into a sales gimmick.

I would like to suggest an additional implication of the video revolution which, to my mind, is perhaps even more insidious: Videos, as currently produced, fundamentally trivialize music by making cartoon scores of songs and cartoon characters of performers.

Consider some of the hottest artists on video and then try to describe to yourself or someone else how these people differ from Saturday morning's animated heroes. Such performers as ZZ Top, Billy Idol, Motley Crue, the Cars, and Missing Persons are succeeding today as much because of their clever exposure on MTV as because of their musical capabilities or more. (One hastens to add that this is not meant as criticism of the music; it simply means that the music is secondary to the video.) True, videos have helped revitalize the music business, but too often by devaluing the music.

Pop music is not always to be taken too seriously, of course. But there is a fine distinction between the kind of thinking about contemporary music that informs comments like Chrissie Hynde's that they're "just pop songs"—and treating music almost as a joke or strictly as a vehicle for profit-making.

Pop music—rock, especially—has always been intensely visual, but at their best the music and the performance have complemented each other in a way that yields a profoundly exciting and unique form of communication. Even the instruments speak. How a song is created, the choice of instruments, effects, playing styles, textures of sounds, no less than the vocals and lyrics, make a song what it is.

Video, as a form of animation, dangerously upsets the visual-

aural balance. The music becomes a backing track for the cartoon.

All of this relates to the difference between listening to a song and "watching" a song. Listening leads to the use of imagination and an informal symbiosis between audience and artist. The video form, however, relegates the composer to an assembly line role: churn out the script for the next cartoon.

No longer are we supposed to be interested in the feeling of a melody or a lyric, in the chemistry of a band at work, or in how well something is performed. Now we watch a zany cartoon opera where (maybe) a member of the band acts out a three-minute adventure, lip-synching a verse or chorus here and there. Or perhaps we are treated to a sight-and-sound montage of heart-mov-

## The composer's role: 'Churn out the script for the next cartoon'

ing images and contrived emotion while a lonely vocalist walks through the mist.

Indeed the performer offering music on its own merits seems positively boring, just as elementary school teachers find it impossible to compete with Big Bird and the video tricks of "Sesame Street." This will lead ultimately to greater interest and emphasis being placed on the producer of a video than on the musician who made it possible. There is already considerable discussion on MTV, for example, of who is producing whose next video.

Is there hope for a restoration of the vital, reinforcing balance between the heard and the seen in pop music? There is always hope in pop music. The fundamental energy, life and spontaneity of rock have survived a great deal in 30 years, and it is obvious that some artists are keeping a sense of proportion in their videos.

But I won't really take that breath until, just once, in the midst of one of his pyrotechnic extravaganzas of leather and sneers, I see Billy Idol look at us and wink.

David Flitner composes and performs with the band *Precious* in Massachusetts.



Flitner: "Some artists are keeping a sense of proportion in their videos."

## Letters To The Editor

### You Can't Please Everyone

I disagree strongly with Kip Kirby's comments on the movie "Rhinestone" in her July 7 column.

Has country music changed so much that it is unwilling to admit to its roots? Yes, there were a lot of "stereotyped cliches" in the film, but it seems to me the same people who complained Dolly Parton was getting too far away from the "down home" style several years back are the same ones complaining today that there was "country twang" in the film.

The Nashville sound has become so uptown it's difficult to distinguish it from rock and soul. And now, when a performer of Dolly's stature dares to show where country's roots come from (admittedly, somewhat overdone in the film), she's condemned for it.

Perhaps the country music industry should stop worrying about its image and get back to making the good music that won listeners over from other formats. Country is trying so hard to please everyone that it has lost its identity.

Michael R. Eggleston  
Kirkwood, N.Y.

### Which Way Country?

My congratulations and thanks to Kip Kirby for her bold and perceptive critique of the Stallone-Parton movie, "Rhinestone" (July 7). Like her, I am concerned about the direction in which country music is heading.

William R. Etheridge  
Arlington, Va.

### Ethnic Slur Charged

Recent issues of *Billboard* contained ads for 100% Crude Records which depicted Sheik Vaselino & the Zealots, a crude caricature of Arabs. If your magazine has standards for advertisements, then surely they have been violated by this anti-Arab group's ad.

Arab-Americans take justifiable offense at attempts to mock and demean their ethnic heritage, and Sheik Vaselino is a crude example of this practice. Just as Hispanics, Asians, blacks and Jews demand that their people be treated with respect, so too do Americans of Arab descent. Unfortunately, as is apparent by this ad, the media and the public are as yet woefully insensitive to our concerns.

James Zogby, Executive Director  
American-Arab Anti-Discrimination Committee  
Washington, D.C.

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



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## CARLYLE SEEKS \$45 MIL

## Amaturo Sued For Breach Of Contract

By THOMAS K. ARNOLD

LOS ANGELES — In one of the largest breach-of-contract actions in the history of broadcasting, the Carlyle Communications Group of Chicago has filed a \$45 million civil suit against Fort Lauderdale's Joseph C. Amaturo and two corporations he heads, the Amaturo Group and AGI Detroit.

The suit, filed July 26 in U.S. District Court in Fort Lauderdale, alleges that Amaturo unlawfully breached a contract to sell three FM radio stations—KMJQ Houston, WDRQ Detroit and KMJM St. Louis—to Carlyle for a total of \$33.5 million. It asks for \$30 million in compensatory damages and another \$15 million in punitive damages.

The suit alleges that after extensive negotiations, Amaturo, acting on behalf of his two companies, agreed to sell the three FM properties to Carlyle, represented by Jack Minkow, for \$33.5 million, and to provide for a non-competition agreement.

Pursuant to an agreement dated Feb. 8, 1984, the suit claims, Minkow delivered to Amaturo two checks totaling \$15,000 in consideration for the promise to complete the sale of the three stations. After the checks were accepted and cashed, the suit alleges, the defendants failed to honor their contractual obligations and refused to complete the sale for the stated reason that they wanted more

money than the agreed-upon sum.

The Carlyle Communications Group is a year-old corporation headed by Minkow and Thomas L. Bookey that seeks out, evaluates, acquires and operates broadcast properties. Minkow, the firm's president, was formerly a vice president in the radio division of ABC Inc.

"We hope to have an early hearing on this action so that we may resolve the issues raised in the complaint quickly, enabling Carlyle to proceed with the business of acquiring and operating these major-market properties," Minkow says.

Amaturo maintains that there is no basis for the suit, and that the \$15,000 checks were not a down payment, but simply a token amount "given to me so I could answer all his damn questions and not talk to anybody else.

"I've bought a lot of stations in my time, and I never got a guy to sit still for such a small amount," he says. "These litigants approached us. We did not approach them. The stations weren't even on the market. They came in with very good credentials, told me they're big brokers and have a lot of money, and I said, 'Sure, we can talk.' But that's it. It took me a lifetime to get these stations, and I'm going to do everything I can within the law to keep them."

## Burkett Out At WYHY; PD Post Goes To Hobbs

By JOHN BRICE

NASHVILLE — After three years as program director of 100,000-watt WYHY here, which he helped found, Bill Burkett has been fired. His replacement is Gabe Hobbs, a 10-year top 40 veteran most recently with WKDQ Evansville, Ind.

Burkett, who doubled as midday air personality on the AC station, says he is "really not surprised" that general manager Mike Slenski let him go. "The Arbitron ratings overall were down from spring, and down dramatically from last year," he notes.

Still, he admits he is bitter over the abrupt firing. "They wanted someone who would do more for less," says Burkett, who helped start the station after moving from its sister station, WMYZ Knoxville, which he also helped launch.

Slenski, however, says the real problem was that "he (Burkett) need-

ed a greater amount of enthusiasm, and money was only a small consideration.

"Since I arrived here in December," Slenski continues, "we have tried to be a top AC station. But the station has been melancholy, non-emotional. We are trying to evolve into a station that people can become emotionally involved with, and that demands energy."

To deliver that energy, Slenski tapped Hobbs to take over as both program director and midday (10-noon) air personality. Hobbs will assume programming duties at WYHY next Monday (13)—four days after Burkett officially departs—but won't go on the air until Aug. 26.

Hobbs says that he will tighten WYHY's AC format considerably so that there will be "no teen or AOR involved." On the air, Hobbs will be known as Lee Casey.

Vox Jox  
KGW's Minckler Moves To KYA-FM

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.

Bill Minckler has resigned as program director of AC-formatted KGW Portland, Ore., to assume the same position with San Francisco's KYA-FM. KYA had operated without a program director slot for years; meanwhile, the KGW PD post is open . . . Rob Ryan called in just an hour before our deadline to say he's left his program director post at KWEN Tulsa (Country K-95) to take over the top programming slot at KKAT Salt Lake City. Chris Conner exits there, with no plans. Ryan will make the move on or before Sept. 1, depending on when a replacement is named.

Rich Michaels is the new morning jock on WVIC, the Midwestern top 40 station headquartered in Lansing, Mich. Michaels, formerly with WKAU Oshkosh/Appleton, replaces the team of Harmon & Holiday, who jumped ship a month ago for crosstown rival WFMK . . . Meanwhile, WHTT Boston now has an opening in its morning drive slot with the surprise departure of Paul Conners, who moves further northeast to Portland, Me.'s top 40 powerhouse, WJBQ. Effective Aug. 20, he'll be working mid-days. WHTT's Rick Peters is putting out the word that he wants a high-powered team to take Conners' place.

★ ★ ★

That was quick: A group headed by Robert Dyson, who owns a handful of radio stations throughout New York State (including WPBH Poughkeepsie and WPTR Albany), has just sold two Memphis stations, WHRK and WKDJ, which it purchased a mere two months ago from the Schering-Plough Corp. The sale price was reported as being in excess of \$3.6 million; the buyer has not yet been made public . . . Schering-Plough, meanwhile, is continuing to divest itself of all its radio properties and focus instead on its core businesses, pharmaceuticals and consumer products. The latest sale involves stations WJJD and WJEZ in Chicago, which went to Infinity Broadcasting of New York for \$13.5 million. Plough had owned the two stations for more than 20 years; George Dubinetz, manager of the two stations and a Plough employee since 1964, is retiring.

★ ★ ★

The latest from Arbitron: Country power WSOC-FM Charlotte continues to dominate the market, edging up to a 17.3 from a 17.1 overall, while its nearest competitor, urban contemporary-formatted WPEG, remains flat at 10.8 . . . In Oklahoma City, news/talk KTOK is down slightly, from 12.6 to 11.2, but still managed to move up to first place, beating out AOR-formatted KATT-FM, which dropped even further, from a 14.2 to a 10.9 . . . Birmingham's top-ranked country station, WZZK, drops from first to third place and from a 12.3 to an 11.3 in overall listenership; top 40 WKXX is the new market leader there, jumping from an 11.3 to a 13.4 . . . Top 40 WZYP strengthens its lead over the other stations in Huntsville, Ala., moving from a 13.5 to an amazing 18.5. Country station WBHP, meanwhile, falls from the number two slot to number three in the rankings and from 13.0 to 9.5 in

the ratings . . . In the Appleton-Oshkosh market, top-ranked WAPL (AOR) continues a three-book downward trend (currently 9.5, from 9.7 and, before that, 12.8), as top 40 outlet WAHC posts a remarkable increase to 6.6 from 4.2 last fall.

★ ★ ★

At KSSS Colorado Springs, program director Larry Montgomery reports that Betty Chavez is no longer music director. That spot is now filled by Tony Lynn, who began working at the country station Monday (30) . . . At WYSP Philadelphia, general sales manager Richard Marks steps up a notch to general manager, succeeding Harvey Pearlman. Pearlman recently left the AOR station to head for Chicago, where he's vice president and general manager of Infinity's new sister stations, WJJD and WJEZ . . . Mike O'Malley is the new program director at WPXK-AM-FM in Washington, replacing Jason Kane, now with The Research Group. O'Malley had operated his own research firm for the last two and a half years, and had also worked at WCAO in nearby Baltimore as a weekend and relief air personality . . . KQAK San Francisco music director Oscar "Oz" Medina has been upped to program director, replacing Bob Heymann, who left the new music station in June . . . Cynde Slater has made the jump from promotions director to program director at KRCK/KYTE Portland, replacing the exiting Bob Brooks.

On a sad note, veteran Detroit radio personality Don Zee died of accidental gunshot wounds on July 29. Zee, 54, gained most of his acclaim over WXYZ back in the early '60s before moving on to WHFI (now WMJC). He left the business several years ago, and had just gotten back into radio on KWMJ in Midland, Tex., which is where the accident happened.

★ ★ ★

Golden West's planned sale of WCXI-AM-FM Detroit for more than \$9 million was called off at the last minute because one of the two buyers had problems in arranging financing. The AM was to be sold to Shamrock, the FM to a group led by Robert Understein . . . The Peoples Broadcasting Corp. and its WTPI Indianapolis have moved to new quarters on the eighth floor of the Guaranty Building in downtown Indianapolis. The new studios and offices are at 20 North Meridian St., Suite 800, Indianapolis, Ind. 46204; the phone number, too, has been changed, to (317) 638-1079 . . . WWDC Washington, formerly personality/MOR, is now broadcasting Al Ham's "Music Of Your Life" nostalgia format . . . The 10-year fight between the FCC and KROQ-AM-FM Los Angeles has finally been resolved, with the FCC renewing licenses for both stations and approving a settlement agreement that calls for the transfer, within 60 days, of the FM to Mandeville Broadcasting, a new company headed by Ken Roberts, who currently owns slightly less than half the stock of both stations. The AM, meanwhile, goes to Royce International Broadcasting, headed by Edward Stolz, president of Sacramento's KWOD . . . Malrite has implemented major changes at its two Denver properties, AC-formatted KPPL and its AM sister, country KLAK. The former is now top 40, and the latter will simulcast with the FM from

midnight to 3 p.m. daily. Call letters, too, have changed to KRXY-AM-FM, with the FM being referred to on-air as Y-108.

More changes: Phil Harvey takes over the 8 p.m. to midnight air shift on KNAC Long Beach, Calif. MaryJo Godges takes over as music director, replacing Sylvia Aimerito, and is also on the air from 1 to 4 p.m. . . . Ed Robbins is now general manager of KFJZ Dallas, moving there from the same post at Spanish-language station KSSA, also in Dallas, to take over daily operations of the nostalgia station from president B.J. Glascock . . . Effective Aug. 20, Ron Nenni will be program director at WHJY Providence, succeeding Ted Utz, now operations manager at KTXQ Dallas. Nenni had previously held several music director positions, most recently at WDVE Pittsburgh and, before that, WPYX Albany . . . KROY Sacramento is switching from AOR to AC and changing its call letters to KSAC, while halfway across the country, WJEZ Chicago is dropping country for oldies and applying for the new calls WJMK (so it can be known as Magic 104).

★ ★ ★

Jeff Shade has joined WKSZ Philadelphia (Kiss-100) as morning drive jock, replacing Kris Chandler, who will concentrate solely on his program director chores. Shade had previously occupied the same air slot crosstown at WMGK. In other Kiss-100 air changes, Jay Patrick moves to middays from afternoon drive, switching shifts with Nels Hobdell; Frank Michaels takes over the 6-10 p.m. shift, and E.A. Wood is now on from 10 p.m. until 2 a.m. . . . Assistant program director Michael Ko-necko has been named acting PD at WYDD Pittsburgh, replacing the exiting Daniel Kelley . . . Fred Schumacher, former general manager of KSFO/KYA San Francisco, moves to Lund Broadcast Consultants Inc. as director of marketing . . . Paul Nicholas has been tapped to be operations manager at WLQV Detroit . . . Ken Mellgren moves from the vice presidency of Schulke Radio Productions to WWRC Washington, where he's been named program director.

WAGO Chicago just replaced afternoon drive jock Scott O'Brien with Rusty Young, who used to be with WKXX Birmingham. The top 40 newcomer still has the formidable task of challenging veteran WBBM-FM, which is consistently within the top 10 in the Arbitrons . . . Joining newly appointed program director Chuck Morgan over at KIXK Dallas is Kurt Kelly, formerly assistant PD and overnight jock at AC-formatted WKQX Chicago, Morgan's former home . . . Vicki Mann, promotions director at WFRY Chicago and a former staffer at WBBM-FM, is moving to KFRC San Francisco in the same position.

A trio of music directors have recently been promoted to assistant PD status at their respective stations: Greg Mack at KDAY Los Angeles, Mark Andrews at KWJJ/KJIB Portland, and Tony Kidd at WZZK Birmingham . . . Top 40er WHHY-FM Montgomery is still looking for a program director. Interested parties may contact Lenny Stevens at (205) 264-2288, or send a resume to P.O. Box 2744, Montgomery, Ala. 36105 . . . Paul Peterson moves to KRQQ Tucson as assistant program director. He had been at KZZP Phoenix.

(Continued on page 24)



WAR PAINT—Peter Criss, left, former Kiss member and current leader of the Criss-Penridge Alliance, applies familiar face paint to WKDF Nashville air personality Carl Mayfield in preparation for the station's "One For The Sun" concert there.

## Commercial Shortwave Station To Debut In Alabama

OPELIKA, Ala.—Recognize that dateline? If you're into electronic trivia, you know the sleepy little Alabama town as the manufacturing point for all the Ampex magnetic tape used worldwide. But if Dickson Norman has anything to do about it, you'll soon come to know Opelika as America's commercial shortwave capital.

The 33-year-old Alabama native, a protege of John Herbert Orr (who invented the first usable magnetic tape in time for Ampex to unveil its newest product, the videotape recorder, at the 1956 NAB convention, causing Ampex to buy out Orr's plant, starting the Alabama Ampex dynasty) has just won FCC approval to construct America's second commercial shortwave facility. Unlike the first station, a Louisiana outlet owned by the Costellos which rebroadcasts New Orleans' WRNO, Norman's concept is based on WLS.

"Not the present day WLS," Norman is quick to add. His ideas come from the '30s, when the Chicago powerhouse was owned by Sears & Roebuck and the call letters stood for "World's Largest Store." In those days, WLS sold catalog merchandise nationwide.

"We have plans to do that worldwide," enthuses Norman. "With an effective radiated power of four million watts, we'll deliver a good signal to every square inch of the earth." Shortwave, being contingent on the ionosphere, can only be picked up at night. "You can figure on a 12-hour broadcast day in any one place, but we'll be putting a local signal into all the capitals of the world," he says.

"Since the '30s we haven't widely used shortwave in America. The networks operated stations in the '40s, but they were bought during the war by the government. Today we've got several government stations like VOA, Radio Free Europe, Radio Liberty. We've also got five religious shortwave stations: Billy Graham has one, the Family Bible Institute has another.

"But the world outside of North America is very acclimated to shortwave," Norman continues. "The band has over a billion listeners. Take a look at the marketing plans of multinational companies like Coca-Cola, Citibank, IBM. There's a great globalization of advertising. They're trying for a homogenized image around the world.

"We're looking at broadcasting international sporting events. Races like Sebring, Daytona and the Miami Grand Prix have the interest of Europe and South America. Sponsors like Anheuser-Busch who market worldwide will have a perfect international vehicle. And tobacco companies who can now no longer advertise on AM, FM or tv here can become sponsors on shortwave."

Companies interested in the station, called NDXE (for "In Dixie"), can contact H.D. Norman at Box 569, Opelika, Ala. 35601. The address, Norman hopes, will have global significance after he signs on next January.

"When you go into other countries," he notes, "you find people wanting American products. Blue jeans routinely go for \$125 a pair. I can get them to the foreign consumer for half the price, everybody will be happy, and I'll make money."

Beyond blue jeans, big ticket items such as refrigerators will also be available. "We'll offer catalogs featuring various items," Norman says. "Even things like record albums can be hard to get elsewhere. We'll ship locally from the Port of Mobile, pay

the duty and get it into the hands of the consumer."

The idea of foreign trade utilizing Mobile's growing port was the impe-

tus that Alabama lawmakers needed to support Norman's idea in Washington. "I don't think the FCC's going to start handing (shortwave li-

censes) out like hotcakes, but I would like some company," says the entrepreneurial Norman, who at one point was an FCC nominee.

After spending his teens in various jobs at Opelika's WJH, working with Orr on subsequent electronic devel-

(Continued on page 18)



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## RCA Post For NBC's Eskridge

NEW YORK—Michael Eskridge, president of NBC Radio, resigned his post at a staff meeting here, July 27. Eskridge will join parent company RCA Inc. as division vice president of Home Information Systems.

Eskridge will assume the duties of the newly created position at the end of this month. An immediate replacement at NBC has yet to be named, but one is expected by the end of next week.

Home Information Systems is a new division of RCA and the latest manifestation of the firm's growing investment in the home computer market. Eskridge's appointment represents RCA's first serious move into the information systems network.

While his resignation had been expected for some time, Eskridge's sudden announcement surprised some NBC staffers. Commenting on the abrupt move, Eskridge says, "I'm not the least bit happy about leaving NBC, but RCA has given me an exciting challenge that I simply cannot pass up."

HARRY WEINGER

## Max Weinberg Drums Up 'Big Beat' For The Source

NEW YORK — Max Weinberg, drummer for Bruce Springsteen's E Street Band, has hosted and produced a two-hour radio special for NBC's Source based on his recently published book, "The Big Beat."

Both the book and the program were a labor of love for the drummer. As a result of his commitment to the project, NBC is making a \$1,000 contribution to the Roosevelt Hospital Hand Surgery unit in lieu of Weinberg's fee.

"I've had five operations in the last two years because of extreme and acute tendonitis," says Weinberg, "and it was Dr. Richard Eaton at the hospital who has saved my career. He's been trying to get a center built for years. The least I could do was make that contribution."

Rona Elliot, program manager of the Source network, is enthusiastic about NBC's involvement with Weinberg. "When we heard what incredible source material Max had, there was no question there was go-

ing to be something done, if only for historical purposes," she notes. "And we were glad to help him give back a little of the new life he had been given."

Elliot is also quick to point out the radio show, which follows the book's format at Weinberg's insistence, provides a showcase for rock influences not often noticed. "You always hear about the lead vocalist or the lead guitarist, and rock'n'roll is the beat. This hopefully opens up an audience perhaps not aware of those people at the foundation of rock'n'roll."

The music flow of "The Big Beat," which includes tracks from Elvis Presley, James Brown, Little Richard, Aretha Franklin, the Rascals, Led Zeppelin and the Beatles, straddles oldies, top 40 and AOR formats. The Source's less scientific targeting, while on the surface a risk for the network, cleared on AOR affiliates in all top 10 markets.

Fourteen top drummers participated, from Presley's D.J. Fontana to Earl Palmer to Ringo Starr, and the program features Dave Clark's first radio interview in nearly 20 years. Weinberg was trained by The Source to host the show.

## New Commercial Shortwave Station

Continued from page 17

opments and operating his own advertising agency (which represented the Atlanta Falcons), Norman collaborated with Orr on the plans for NDXE. Two months ago, Orr succumbed to a heart attack at 72, leaving Norman to complete the task.

"Once you understand the relationship between radio station and listener, any band is applicable, anything can be profitable. AM, too, will come back around," says Norman, who plans to offer block programming, including syndicated offerings available in the U.S. (why not barter worldwide? he wonders) on what will become the first stereo shortwave outlet.

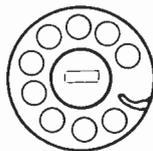
Shortwave, Norman acknowledges, is harder to listen to. Broadcast between 6 and 26 megahertz, the band is subject to interference from sun spot cycles and other atmospheric conditions, making frequency changes necessary up to five times within a broadcast day. "But the frequencies are well publicized ahead of time, and approved by the International Telecommunications Union in Geneva, so it's really not a problem," Norman says.

"Do you know the most listened-to event in radio history?," he asks. "It was the Jack Dempsey-Gene Tunney fight in 1929. The population of America is 240 million. With 700 million shortwave sets in operations, the potential is there."

ROLLYE BORNSTEIN

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# Billboard RADIO AWARDS RULES

1. 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.

2. 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.

3. 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.

4. 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:

a) 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.

b) 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.

c) 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.

5. 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.

6. 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.

7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.

8. 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/ adult contemporary  
 \_\_\_\_\_ urban/black  
 \_\_\_\_\_ country  
 \_\_\_\_\_ AOR  
 \_\_\_\_\_ MOR/nostalgia  
 \_\_\_\_\_ miscellaneous (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

AUGUST 11, 1984, BILLBOARD

## 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
<b>HOT 100 (184 Stations)</b>		
1 "Cover Me," Bruce Springsteen, Columbia	79	80
2 "Drive," Cars, Elektra	58	149
3 "Hard Habit To Break," Chicago, Full Moon/Warner Bros.	56	109
4 "There Goes My Baby," Donna Summer, Geffen	54	54
5 "The Lucky One," Laura Branigan, Atlantic	51	90
<b>BLACK (94 Stations)</b>		
1 "Sugar Baby," Kids At Work, S.O.N.Y.	27	27
2 "Let's Go Crazy," Prince & the Revolution, Warner Bros.	20	20
3 "Next Love," Deniece Williams, Columbia	19	57
4 "You Get The Best From Me," Alicia Myers, MCA	19	57
5 "30 Days," Run-D.M.C., Profile	18	57
<b>COUNTRY (125 Stations)</b>		
1 "If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)," Alabama, RCA	49	114
2 "Pledging My Love," Emmylou Harris, Warner Bros.	47	50
3 "I've Always Got The Heart To Sing The Blues," Bill Medley, RCA	35	61
4 "Woman Your Love," Moe Bandy, Columbia	26	69
5 "Give Me One More Chance," Exile, Epic	26	26
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Turn Around," Neil Diamond, Columbia	29	43
2 "Drive," Cars, Elektra	25	40
3 "If This Is It," Huey Lewis & the News, Chrysalis	16	44
4 "Ghostbusters," Ray Parker Jr., Arista	12	47
5 "Somebody's Eyes," Karla Bonoff, Columbia	11	26

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PAT BENATAR  
A.R.M.S. BENEFIT  
JOHN COUGAR MELLENCAMP**

**CHRISTINE McVIE  
HUEY LEWIS & THE NEWS**

**STEVIE NICKS**

**JOURNEY**

**LOVERBOY**

**PRETENDERS**

**THE CARS**

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# Billboard Singles Radio Action

Based on station playlists through Tuesday

Playlist Top Add Ons

Continued from previous page

- (Jeff Davis-P.D.)
- PETER WOLF-Lights Out
  - CYNTHY LAUPER-She Bop
  - JOHN WAITE-Missing You
  - SCANDAL-The Warrior
  - GLENN FREY-Sexy Girl

- WSPT-Stevens Point**  
(Jay Bowley-P.D.)
- SPANDAU BALLET-Only When You Leave
  - BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby
  - NAKED EYES-In The Name Of Love
  - BILLY SATELLITE-Satisfy Me

## Midwest Region

- TOP ADD ONS
- CHICAGO-Hard Habit To Break (Full Moon/Warner Bros.)
- BRUCE SPRINGSTEEN-Cover Me (Columbia)
- LAURA BRANIGAN-The Lucky One (Atlantic)
- DONNA SUMMER-There Goes My Baby (Geffen)

- KFYR-Bismark**  
(Dan Brannan-P.D.)
- CHICAGO-Hard Habit To Break
  - TWISTED SISTER-We're Not Gonna Take It
  - DONNA SUMMER-There Goes My Baby
  - THE BUS BOYS-Cleanin' Up The Town
  - BRUCE SPRINGSTEEN-Cover Me

- KFMZ-Columbia**  
(Jim Williams-P.D.)
- NAKED EYES-In The Name Of Love
  - STEPHEN STILLS-Stranger
  - JUICE NEWTON-Can't Wait All Night
  - BRUCE SPRINGSTEEN-Cover Me
  - THE POINTER SISTERS-I'm So Excited

- KIHK-Davenport**  
(Jim O'Hara-P.D.)
- SCANDAL-The Warrior
  - SPANDAU BALLET-Only When You Leave
  - CHRIS DE BURGH-High On Emotion
  - VAN STEPHENSON-What The Big Girls Do
  - BRUCE SPRINGSTEEN-Cover Me
  - NAKED EYES-In The Name Of Love

- KMGK-Des Moines**  
(Al Brock-P.D.)
- CHICAGO-Hard Habit To Break
  - THE POINTER SISTERS-I'm So Excited
  - NAKED EYES-In The Name Of Love
  - BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby

- WEBC-Duluth**  
(Dick Johnson-P.D.)
- CYNTHY LAUPER-She Bop
  - JERMAINE JACKSON-Dynamite
  - LAURA BRANIGAN-The Lucky One

- KQWB-Fargo**  
(Craig Roberts-P.D.)
- NEIL DIAMOND-Turn Around
  - COYOTE SISTERS-Straight From The Heart (Into Your Life)

- KKXL-Grand Forks**  
(Don Nordine-P.D.)
- CYNTHY LAUPER-She Bop
  - BILLY JOEL-Leave A Tender Moment Alone
  - EURYTHMICS-Right By Your Side
  - CHRIS DE BURGH-High On Emotion
  - TWISTED SISTER-We're Not Gonna Take It
  - PRINCE AND THE REVOLUTION-Let's Go Crazy

- Q-104 (KBEQ)-Kansas City**  
(Pat McKay-P.D.)
- SCANDAL-The Warrior
  - BRUCE SPRINGSTEEN-Cover Me
  - LAURA BRANIGAN-The Lucky One
  - DONNA SUMMER-There Goes My Baby

- KDWB-AM-Minneapolis**  
(Lorin Palagi-P.D.)
- JERMAINE JACKSON & PIA ZADORA-When The Rain Begins To Fall
  - CHICAGO-Hard Habit To Break
  - CHRIS DE BURGH-High On Emotion
  - JULIO IGLESIAS AND DIANA ROSS-All Of You
  - BANANARAMA-Cruel Summer

- KDWB-FM-Minneapolis**  
(Dave Anthony-P.D.)
- CHICAGO-Hard Habit To Break
  - PEABO BRYSON-If Ever You're In My Arms Again
  - CHRIS DE BURGH-High On Emotion
  - LAURA BRANIGAN-The Lucky One

- WLWL-Minneapolis**  
(Tac Hammer-P.D.)
- SHEILA E.-The Glamorous Life
  - NIGHT RANGER-When You Close Your Eyes

- KJ-103 (KJYO)-Oklahoma City**  
(Dan Wilson-P.D.)
- CYNTHY LAUPER-She Bop
  - CHICAGO-Hard Habit To Break
  - LINDSEY BUCKINGHAM-Go Insane
  - TWISTED SISTER-We're Not Gonna Take It

- KQKQ-Omaha**  
(Jerry Dean-P.D.)
- BRUCE SPRINGSTEEN-Cover Me
  - LAURA BRANIGAN-The Lucky One
  - JULIO IGLESIAS AND DIANA ROSS-All Of You
  - CHICAGO-Hard Habit To Break
  - CHICAGO-Hard Habit To Break
  - JULIO IGLESIAS AND DIANA ROSS-All Of You
  - LAURA BRANIGAN-The Lucky One

- KKLS-FM-Rapid City**  
(Randy Sheryn-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - BRUCE SPRINGSTEEN-Cover Me
  - TWISTED SISTER-We're Not Gonna Take It
  - LINDSEY BUCKINGHAM-Go Insane

- KKRC-Sioux Falls**  
(Dan Kiley-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - SCANDAL-The Warrior
  - THE CARS-Drive

- KHTR-St. Louis**  
(Bob Garrett-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - THE CARS-Drive
  - SLADE-My, Oh My
  - SHEILA E.-The Glamorous Life
  - CHRIS DE BURGH-High On Emotion
  - SERGIO MENDES-Ai-bis

- V-100 (KDVV)-Topeka**  
(Tony Stewart-P.D.)
- PEABO BRYSON-If Ever You're In My Arms Again
  - BILLY JOEL-Leave A Tender Moment Alone
  - LAURA BRANIGAN-The Lucky One
  - JULIO IGLESIAS AND DIANA ROSS-All Of You
  - RICK JAMES-17

- KAYI-Tulsa**  
(Phil Williams-P.D.)
- THE CARS-Drive
  - CHICAGO-Hard Habit To Break
  - JOE JACKSON-Happy Ending
  - LAURA BRANIGAN-The Lucky One

- KRAV-Tulsa**  
(Rick Allan West-P.D.)
- THE CARS-Drive
  - TINA TURNER-What's Love Got To Do With It

- KFMW-Waterloo**  
(Mark Potter-P.D.)
- DONNA SUMMER-There Goes My Baby
  - GLENN FREY-Sexy Girl
  - JOE JACKSON-Happy Ending
  - JEFF LYNE-Video
  - STEPHEN STILLS-Stranger
  - JUICE NEWTON-Can't Wait All Night
  - GEORGE CARLIN-Carlin On Campus

- KEYN-Wichita**  
(Ron Eric Taylor-P.D.)
- BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby
  - THE BUS BOYS-Cleanin' Up The Town
  - JUICE NEWTON-Can't Wait All Night
  - ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - VAN STEPHENSON-What The Big Girls Do
  - THE POINTER SISTERS-I'm So Excited
  - BILLY SATELLITE-Satisfy Me
  - NAKED EYES-In The Name Of Love

## Southwest Region

- TOP ADD ONS
- CHICAGO-Hard Habit To Break (Full Moon/Warner Bros.)
- SPANDAU BALLET-Only When You Leave (Chrysalis)
- BRUCE SPRINGSTEEN-Cover Me (Columbia)
- TWISTED SISTER-We're Not Gonna Take It (Atlantic)

- WFMF-Baton Rouge**  
(Randy Rice-P.D.)
- CYNTHY LAUPER-She Bop
  - CHICAGO-Hard Habit To Break
  - THE CARS-Drive
  - NEIL DIAMOND-Turn Around

- WQID-Biloxi**  
(Mickey Coulter-P.D.)
- LAURA BRANIGAN-The Lucky One
  - LINDSEY BUCKINGHAM-Go Insane
  - SHEILA E.-The Glamorous Life
  - SCANDAL-The Warrior
  - TWISTED SISTER-We're Not Gonna Take It
  - PRINCE AND THE REVOLUTION-Let's Go Crazy

- KAFM-Dallas**

- (John Shemby-P.D.)
- CHICAGO-Hard Habit To Break
  - FACE TO FACE-10-9-8
  - SPANDAU BALLET-Only When You Leave
  - CHRIS DE BURGH-High On Emotion
  - TWISTED SISTER-We're Not Gonna Take It

- KAMZ-El Paso**  
(Bob West-P.D.)
- THE CARS-Drive
  - DONNA SUMMER-There Goes My Baby
  - CHICAGO-Hard Habit To Break
  - THE POINTER SISTERS-I'm So Excited
  - JUICE NEWTON-Can't Wait All Night

- KSET-FM-El Paso**  
(Cat Simon-P.D.)
- JERMAINE JACKSON-Dynamite
  - PRINCE AND THE REVOLUTION-Let's Go Crazy
  - LAURA BRANIGAN-The Lucky One
  - THE POINTER SISTERS-I'm So Excited
  - QUEEN-It's A Hard Life
  - THE BUS BOYS-Cleanin' Up The Town

- Q-104 (WQEN)-Gadsden**  
(Roger Gaffner-P.D.)
- THE CARS-Drive
  - PRINCE AND THE REVOLUTION-Let's Go Crazy
  - CHICAGO-Hard Habit To Break
  - CHRIS DE BURGH-High On Emotion
  - LAURA BRANIGAN-The Lucky One

- KILE-Galveston**  
(Dave Parks-P.D.)
- DONNA SUMMER-There Goes My Baby
  - THE CARS-Drive
  - NAKED EYES-In The Name Of Love
  - VAN STEPHENSON-What The Big Girls Do
  - THE BUS BOYS-Cleanin' Up The Town
  - DUKE JUPITER-Rescue Me
  - JUICE NEWTON-Can't Wait All Night

- 93-FM (KKBQ-FM)-Houston**  
(John Lander-P.D.)
- MADONNA-Lucky Star
  - SPANDAU BALLET-Only When You Leave
  - NAKED EYES-In The Name Of Love
  - BRUCE SPRINGSTEEN-Cover Me
  - HUEY LEWIS AND THE NEWS-If This Is It

- WTYX-Jackson**  
(Jim Chick-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
  - CHICAGO-Hard Habit To Break
  - CHRIS DE BURGH-High On Emotion
  - QUIET RIOT-Mama, Weer All Craze Now
  - PRINCE AND THE REVOLUTION-Let's Go Crazy

- KKYK-Little Rock**  
(Ron White-P.D.)
- PEABO BRYSON-If Ever You're In My Arms Again
  - HUEY LEWIS AND THE NEWS-If This Is It

- KBFM-McAllen/Brownsville**  
(Russ Williams-P.D.)
- BRUCE SPRINGSTEEN-Cover Me
  - THE POINTER SISTERS-I'm So Excited
  - JOE JACKSON-Happy Ending
  - SPANDAU BALLET-Only When You Leave
  - VAN STEPHENSON-What The Big Girls Do
  - QUIET RIOT-Mama, Weer All Craze Now
  - ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - A FLOCK OF SEAGULLS-The More You Live, The More You Love

- FM-100 (WMC-FM)-Memphis**  
(Robert John-P.D.)
- THE CARS-Drive
  - EURYTHMICS-Right By Your Side
  - COREY HART-Sunglasses At Night

- Q-101 (WJDQ-FM)-Meridian**  
(Tom Kelly-P.D.)
- JOE JACKSON-Happy Ending
  - BONNIE TYLER-Here She Comes
  - THE POINTER SISTERS-I'm So Excited
  - BRUCE SPRINGSTEEN-Cover Me
  - THE BUS BOYS-Cleanin' Up The Town
  - TWISTED SISTER-We're Not Gonna Take It

- WABB-FM-Mobile**  
(Leslie Fran-P.D.)
- THE POINTER SISTERS-I'm So Excited
  - CHRIS DE BURGH-High On Emotion
  - TWISTED SISTER-We're Not Gonna Take It
  - CHICAGO-Hard Habit To Break

- WHYY-FM-Montgomery**  
(Mark St. John-P.D.)
- NIGHT RANGER-When You Close Your Eyes

- KX-104 (WWKX)-Nashville**  
(Michael St. John-P.D.)
- BRUCE SPRINGSTEEN-Cover Me
  - THE CARS-Drive
  - CHICAGO-Hard Habit To Break
  - LAURA BRANIGAN-The Lucky One

- B-97 (WEZB)-New Orleans**  
(Kris O'Kelly-P.D.)
- DONNA SUMMER-There Goes My Baby
  - BRUCE SPRINGSTEEN-Cover Me
  - SCANDAL-The Warrior
  - BANANARAMA-Cruel Summer

- WTIX-New Orleans**

- (Bruce Kramer-P.D.)
- THE CARS-Drive
  - DAVE GRUSIN-Theme From St. Elsewhere
  - RITA COOLIDGE-Something Said Love

- KITY-San Antonio**  
(Kid Curry-P.D.)
- PEABO BRYSON-If Ever You're In My Arms Again
  - CHICAGO-Hard Habit To Break
  - THE CARS-Drive
  - LAURA BRANIGAN-The Lucky One
  - RATT-Round And Round

- KROK-Shreveport**  
(Peter Stewart-P.D.)
- LAURA BRANIGAN-The Lucky One
  - RICK JAMES-17
  - VAN STEPHENSON-What The Big Girls Do
  - JUICE NEWTON-Can't Wait All Night

## Pacific Southwest Region

- TOP ADD ONS
- BRUCE SPRINGSTEEN-Cover Me (Columbia)
- CHICAGO-Hard Habit To Break (Full Moon/Warner Br)
- DONNA SUMMER-There Goes My Baby (Geffen)
- LAURA BRANIGAN-The Lucky One (Atlantic)

- KKXX-Bakersfield**  
(Dave Kamper-P.D.)
- SHEILA E.-The Glamorous Life
  - BILLY SATELLITE-Satisfy Me
  - CHICAGO-Hard Habit To Break
  - BRUCE SPRINGSTEEN-Cover Me
  - THE CARS-Drive

- KIMN-Denver**  
(Doug Erickson-P.D.)
- THE CARS-Drive
  - CHICAGO-Hard Habit To Break
  - LAURA BRANIGAN-The Lucky One
  - BRUCE SPRINGSTEEN-Cover Me

- KOAO-Denver**  
(Jack Regan-P.D.)
- CHICAGO-Hard Habit To Break
  - ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - BRUCE SPRINGSTEEN-Cover Me
  - RICK JAMES-17

- KPKE-Denver**  
(Tim Fox-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - SLADE-My, Oh My
  - BANANARAMA-Cruel Summer

- KLUC-Las Vegas**  
(Bibi Kelly-P.D.)
- LINDSEY BUCKINGHAM-Go Insane
  - LAURA BRANIGAN-The Lucky One
  - SHEILA E.-The Glamorous Life

- KIIS-FM-Los Angeles**  
(Gerry DeFrancesco-P.D.)
- DONNA SUMMER-There Goes My Baby
  - CHICAGO-Hard Habit To Break
  - BILLY OCEAN-Caribbean Queen (No More Love On The Run)

- KKHR-Los Angeles**  
(Ed Scarborough-P.D.)
- DONNA SUMMER-There Goes My Baby
  - THE CARS-Drive
  - BRUCE SPRINGSTEEN-Cover Me

- KOPA-FM-Phoenix**  
(Reggie Blackwell-P.D.)
- BILLY JOEL-Leave A Tender Moment Alone
  - JOHN WAITE-Missing You
  - COREY HART-Sunglasses At Night
  - THE S.O.S. BAND-Just The Way You Like It
  - DONNA SUMMER-There Goes My Baby

- KZZP-FM-Phoenix**  
(Charlie Quinn-P.D.)
- JULIO IGLESIAS AND DIANA ROSS-All Of You
  - BILLY JOEL-Leave A Tender Moment Alone
  - THE CARS-Drive
  - PRINCE AND THE REVOLUTION-Let's Go Crazy
  - CHICAGO-Hard Habit To Break
  - BRUCE SPRINGSTEEN-Cover Me
  - CHRIS DE BURGH-High On Emotion

- K96 (KFMY)-Provo**  
(Scott Gentry-P.D.)
- JULIO IGLESIAS AND DIANA ROSS-All Of You
  - LINDSEY BUCKINGHAM-Go Insane
  - SAMMY HAGAR-Two Sides Of Love
  - CHICAGO-Hard Habit To Break
  - QUEEN-It's A Hard Life

- KDZA-Pueblo**  
(Rip Avina-P.D.)
- SPANDAU BALLET-Only When You Leave
  - BRUCE SPRINGSTEEN-Cover Me
  - CHICAGO-Hard Habit To Break
  - LAURA BRANIGAN-The Lucky One
  - ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town

- Flame In Town
- TWISTED SISTER-We're Not Gonna Take It
- KRSP-AM-Salt Lake City**  
(Steve Carlson-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
  - LAURA BRANIGAN-The Lucky One
  - BRUCE SPRINGSTEEN-Cover Me
  - LINDSEY BUCKINGHAM-Go Insane
  - DONNA SUMMER-There Goes My Baby

- KS-103 (KSDO-FM)-San Diego**  
(Dave Parks-P.D.)
- MADONNA-Lucky Star
  - PRINCE AND THE REVOLUTION-Let's Go Crazy
  - THE CARS-Drive
  - TWISTED SISTER-We're Not Gonna Take It

- XTRA-AM-San Diego**  
(Jim Richards-P.D.)
- MADONNA-Lucky Star
  - DONNA SUMMER-There Goes My Baby
  - BRUCE SPRINGSTEEN-Cover Me
  - LAURA BRANIGAN-The Lucky One

- KSly-FM-San Luis Obispo**  
(Joe Collins-P.D.)
- BRUCE SPRINGSTEEN-Cover Me
  - THE POINTER SISTERS-I'm So Excited
  - VAN STEPHENSON-What The Big Girls Do
  - DONNA SUMMER-There Goes My Baby
  - STEPHEN STILLS-Stranger
  - A FLOCK OF SEAGULLS-The More You Live, The More You Love
  - THE BUS BOYS-Cleanin' Up The Town
  - BILLY OCEAN-Caribbean Queen (No More Love On The Run)

- KIST-Santa Barbara**  
(Dick Williams-P.D.)
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby
  - VAN STEPHENSON-What The Big Girls Do
  - RONNIE MILSAP-She Loves My Car
  - THE BUS BOYS-Cleanin' Up The Town
  - STEPHEN STILLS-Stranger

- 13-KHYT-Tucson**  
(Sherman Cohen-P.D.)
- CHICAGO-Hard Habit To Break
  - LAURA BRANIGAN-The Lucky One
  - QUIET RIOT-Mama, Weer All Craze Now
  - A FLOCK OF SEAGULLS-The More You Live, The More You Love
  - BRUCE SPRINGSTEEN-Cover Me

- KRQQ-Tucson**  
(Kelly Norris-P.D.)
- ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - LULU-Everytime I See Your Picture
  - SLADE-My, Oh My
  - CHICAGO-Hard Habit To Break
  - DONNA SUMMER-There Goes My Baby
  - LAURA BRANIGAN-The Lucky One

- KTKT-Tucson**  
(Bobby Rivers-P.D.)
- LAURA BRANIGAN-The Lucky One
  - BRUCE SPRINGSTEEN-Cover Me
  - TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
  - JUICE NEWTON-Can't Wait All Night
  - CHRIS DE BURGH-High On Emotion

## Pacific Northwest Region

- TOP ADD ONS
- BRUCE SPRINGSTEEN-Cover Me (Columbia)
- LINDSEY BUCKINGHAM-Go Insane (Elektra)
- PRINCE AND THE REVOLUTION-Let's Go Crazy (Warner Bros.)
- CHICAGO-Hard Habit To Break (Full Moon/Warner Bros.)

- KYYA-Billings**  
(Jack Bell-P.D.)
- JERMAINE JACKSON-Dynamite
  - SHEILA E.-The Glamorous Life
  - CHRIS DE BURGH-High On Emotion
  - CHICAGO-Hard Habit To Break
  - BRUCE SPRINGSTEEN-Cover Me
  - SPANDAU BALLET-Only When You Leave

- KCDQ-Bozeman**  
(Ghad Parrish-P.D.)
- STEPHEN STILLS-Stranger
  - BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby
  - JEFF LYN-Electric Dreams

- KTRS-Casper**  
(Bill Cody-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - DONNA SUMMER-There Goes My Baby
  - BILLY OCEAN-Caribbean Queen (No More Love On The Run)

- (Run)
- KMGX-Fresno**  
(John Barry-P.D.)
- MADONNA-Lucky Star
  - LAURA BRANIGAN-The Lucky One
  - DONNA SUMMER-There Goes My Baby
  - BILLY OCEAN-Caribbean Queen (No More Love On The Run)
  - VAN STEPHENSON-What The Big Girls Do

- KWSS-Gilroy**  
(Dave Van Stone-P.D.)
- LINDSEY BUCKINGHAM-Go Insane
  - BANANARAMA-Cruel Summer
  - JERMAINE JACKSON-Dynamite
  - SHEILA E.-The Glamorous Life

- KGHO-FM-Hoquaim**  
(Steve Larson-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - SPANDAU BALLET-Only When You Leave
  - CHICAGO-Hard Habit To Break
  - TWISTED SISTER-We're Not Gonna Take It
  - SOUTHSIDE JOHNNY AND THE ASBURY JUKES-New Romeo
  - LINDSEY BUCKINGHAM-Go Insane
  - A FLOCK OF SEAGULLS-The More You Live, The More You Love

- KOZE-FM-Lewiston**  
(Jay McCall-P.D.)
- LINDSEY BUCKINGHAM-Go Insane
  - JUICE NEWTON-Can't Wait All Night
  - BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby
  - VAN STEPHENSON-What The Big Girls Do

- KHOP-Modesto**  
(David Allyn Kraham-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - SCANDAL-The Warrior
  - CHICAGO-Hard Habit To Break
  - LAURA BRANIGAN-The Lucky One
  - NAKED EYES-In The Name Of Love
  - VAN STEPHENSON-What The Big Girls Do
  - BRUCE SPRINGSTEEN-Cover Me
  - ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - JUICE NEWTON-Can't Wait All Night
  - LINDSEY BUCKINGHAM-Go Insane

- KMJK-Portland**  
(Jon Barry-P.D.)
- SPANDAU BALLET-Only When You Leave
  - LAURA BRANIGAN-The Lucky One
  - BRUCE SPRINGSTEEN-Cover Me
  - MADONNA-Lucky Star
  - LINDSEY BUCKINGHAM-Go Insane
  - JOE JACKSON-Happy Ending

- KSFM-Sacramento**  
(Rick Gillette-P.D.)
- THE POINTER SISTERS-I'm So Excited
  - DONNA SUMMER-There Goes My Baby
  - LAURA BRANIGAN-The Lucky One
  - LINDSEY BUCKINGHAM-Go Insane

- KWOD-Sacramento**  
(Tom Chase-P.D.)
- THE CARS-Drive
  - TWISTED SISTER-We're Not Gonna Take It
  - BRUCE SPRINGSTEEN-Cover Me
  - SPANDAU BALLET-Only When You Leave

- KSKD-FM-Salem**  
(Lon E. Mitchell-P.D.)
- THE CARS-Drive
  - BRUCE SPRINGSTEEN-Cover Me
  - DONNA SUMMER-There Goes My Baby
  - THE POINTER SISTERS-I'm So Excited
  - NAKED EYES-In The Name Of Love
  - A FLOCK OF SEAGULLS-The More You Live, The More You Love
  - JUICE NEWTON-Can't Wait All Night
  - BONNIE TYLER-Here She Comes

- KITS-San Francisco**  
(Bob Garrett-P.D.)
- PRINCE AND THE REVOLUTION-Let's Go Crazy
  - EURYTHMICS-Right By Your Side
  - BANANARAMA-Cruel Summer
  - QUIET RIOT-Mama, Weer All Craze Now
  - SAMMY HAGAR-Two Sides Of Love

- KPLZ-FM-Seattle**  
(Jeff King-P.D.)
- VAN STEPHENSON-What The Big Girls Do
  - BONNIE TYLER-Here She Comes
  - MADONNA-Lucky Star
  - ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
  - BILLY IDOL-Flesh For Fantasy

- KUBE-Seattle**  
(Bob Case-P.D.)
- CHICAGO-Hard Habit To Break
  - LINDSEY BUCKINGHAM-Go Insane

- KNBQ-Tacoma**  
(Sean Lynch-P.D.)
- THE CARS-Drive
  - CHICAGO-Hard Habit To Break
  - DONNA SUMMER-There Goes My Baby
  - BRUCE SPRINGSTEEN-Cover Me

# BILLBOARD'S BLACK CHART RESEARCH PACKAGES

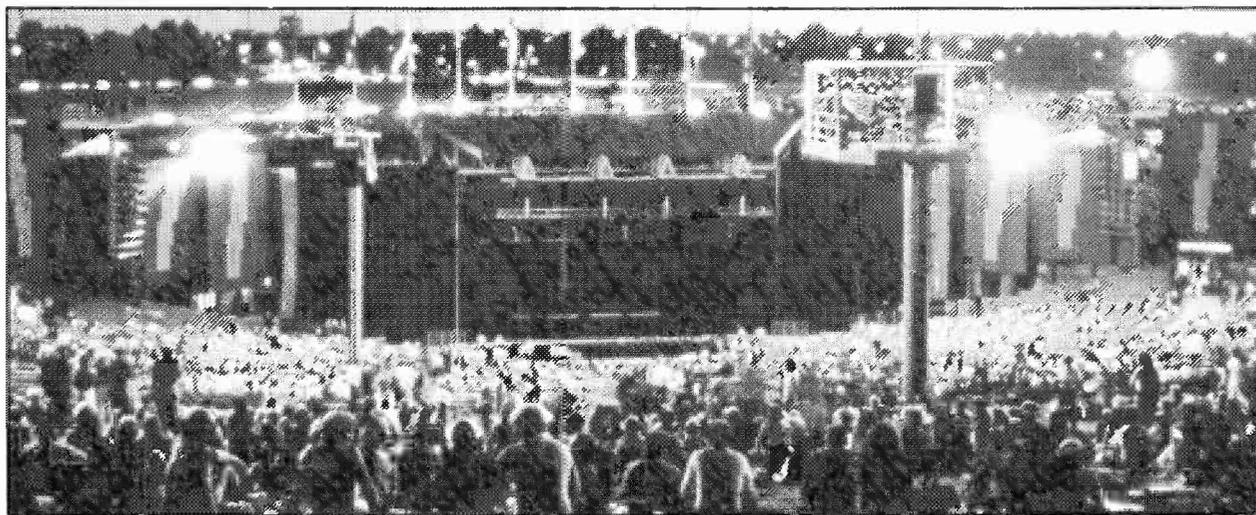
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AMPHITHEATRE  

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**COSTA MESA, CA**



**JULY 20 & 21, 1984**

**SOLD OUT**

## Vox Jox

• Continued from page 16

Veteran West Coast music personality **Kim Fowley**, who claims to have more than 100 gold and platinum records to his credit as producer, manager, and recording artist, has been asked to serve as American correspondent of Australian radio station EON-FM, broadcasting out of Melbourne. Fowley's weekly broadcasts will be heard during the morning "Gavin Wood Breakfast Show."

**Harvey Pearlman** has been appointed vice president and general manager at WJJD/WJEZ Chicago, the two latest acquisitions of Infinity Radio. Pearlman had most recently held the same post over at Infinity's Philadelphia outlet, WYSP. He had previously worked with WMET and WIND, both in Chicago, under the respective ownerships of Metromedia and Group W. . . . Upped to vice president and general manager of KRQX/KZEW Dallas is **Gene Boivin**, after serving less than a year as station manager of Belo Broadcasting's two Texas properties. Boivin had joined Belo as general sales manager of the FM in June, 1982; he assumed the same duties at the AM in July, 1983, and the following October was named station manager.

★ ★ ★

**Chuck Morgan** is the new program director of KIXK Dallas, recently acquired by ABC from Hicks Communications. Morgan had held the same post at WKQX Chicago since 1983; before that, he programmed such stations as WOMC Detroit and WPIX New York. . . . **Steve Ellis**, music director and assistant program director at WAPP New York, has been upped to acting program director of the AOR station. . . . **Peter Carey** is the new afternoon drive jock at WOMC Detroit. He comes to the Metromedia-owned ACer from crosstown arch-rival WCLS, where he had been program director and, before that, air personality since January, 1983. Speaking of WCLS, that station has been experiencing its share of Motor City madness; general manager **Grant Santimone**, hospitalized last month after suffering a heart attack, has now officially stepped down from his position, and **Bruce Buchanan**, who just came up from San Antonio to fill the PD position, abandoned ship, too, for whereabouts unknown.

★ ★ ★

Murphy's Law is alive and well and flourishing at Billboard. Last week—his first as temporary head of this section—**Thomas K. Arnold** was bursting with pride over Billboard

being the first to announce Greater Media's acquisition of KRLA Los Angeles. But sure enough, the headline got flubbed up and reported that Greater Media purchased KLAC. A pox on the guilty copy editor.

★ ★ ★

**Deb Grady** has been named local music director of WFNX Boston, responsible for Beantown vinyl. She'll work with local bands, managers and clubs, and recommend appropriate local music, on tape or record, for inclusion on WFNX's regular format. . . . Two part-timers have joined the weekend staff at WPOC Baltimore. **Fran Margaret** will be on the air Sundays from 3-7 p.m., and **Eric Doran** will do the midnight to 6 a.m. shift, also on Sundays. Both jocks will continue to work full-time at their respective small-market home bases: WHRF in Hartford County, Md., and WAMS in Wilmington, Del.

WNOP Cincinnati is finally a 24-hour radio station—sort of. The all-jazz outlet is still required by the FCC to turn off its AM 740 transmitter at sundown and sign back on at sunrise, but during the night WNOP can now be heard on four local cable television channels: Warner Amex Cable on Channels 20 and 26; Warner Amex Cable FM Service at 96.9 FM; Storer Cable FM Service at

96.9 FM; and Newport Storer Cable on Channel 14. The station has also announced plans to hold its fourth annual Jazz Fest, headlined by **Jim Hall** and **Conte Condoli**, at Stone Valley, outside Harrison, Ohio, on Sept. 23.

★ ★ ★

Seattle's new FM top 40 station, KHIT, hit the airwaves recently as half of the Bremerton AM-FM combo just acquired by Bingham Broadcasting. The station, formerly known as KWWA and broadcasting a country format, is programmed by **Bob Wickstrom**, whose title is operations manager. The air staff consists of **Steve Randall** (6-10 a.m.), **Jerry Kaye** (10 a.m.-3 p.m.), **Morry Shanahan** (3-7 p.m.), **Steve Raybow** (7 p.m.-midnight) and **Jennifer Michaels** (midnight-6 a.m.). **Bill Jenson**, who joins Bingham Broadcasting from KIRO Seattle, is general manager of both KHIT and its AM sister, AC-formatted KBRO.

**Steve Dahl**, half of the afternoon drive team on ABC's WLS-FM Chicago, plays a disk jockey in the new Warner Bros. film "Grandview, U.S.A.," which stars **Jamie Lee Curtis** and **C. Thomas Howell**. . . . WMMS Cleveland staffers play the Michael Stanley Band in their third annual Muscular Dystrophy benefit

softball bash, scheduled for Sunday (12) . . . WRIF Detroit has announced a new programming feature: "Crew Cuts," hosted by morning drive teammates **Jim Johnson** and **George "Dick the Bruiser" Baier**. Listeners are encouraged to mail in a list of the six rock acts they most want to hear; every weekday morning, Dick the Bruiser will randomly select a listener's "Crew Cuts" and open the show with that lineup.

**Dan Kelly**, program director of WVLK Lexington, has left the AC-formatted station, with no announced plans; **Tom Richards** takes over as acting PD. . . . **Joe Jackson**—no, not that Joe Jackson!—is the new station manager of WBOW in Terre Haute. . . . In the Southwest, **Stan Harris** moves from KRZY Albuquerque to KUDO Las Vegas, where he's now spinning AC disks middays. . . . Still open are morning news, morning drive and midday positions at Dallas ACer KMGC. . . . **Walt Fritz** exits as music director of WGY Schenectady, with no replacement yet named. . . . The new morning man at WPIX New York is the appropriately named **Tim Bird**. . . . Now handling programming chores at AOR WIBA-FM in Madison, Wisc. is **Jack Mitchell**.

## Featured Programming

The last few weeks have been particularly busy ones for **Draper & Hampton Inc.** of Los Angeles. The firm has just been tapped by **Bristol-Meyers** to custom design two radio specials for national sponsorship, both with the AOR audience in mind. "Rock Around The World" is a two-hour special saluting chart-topping acts from around the world, including the **Alan Parsons Project** (Great Britain), **Rush** (Canada) and **INXS** (Australia). "Rock's Leading Ladies" pays tribute to such female rockers as **Belinda Carlisle** of the **Go-Go's**, **Terri Nunn** of **Berlin** and **Dale Bozzio** of **Missing Persons**. Both specials are produced by **Ken Draper** and **Jim Hampton** and written by **Phil Harvey**; they're slated to air in September and October.

The Encino-headquartered firm has also completed its second projects for three different clients: "The Second Wave," a two-hour look at the new wave of British acts, for **Lee Jeans**; a two-hour salute to the **Oak Ridge Boys** for **General Mills**; and another two-hour special on such top rock acts as the **Cars** and **Billy Idol**,

titled "Rock Stars '84: Takin' It To The Top" and produced for **Warner Bros. Pictures**.

★ ★ ★

For its major project of the year, **TM Communications** of Dallas has introduced **TMC Goldpicks**, a resource library featuring the top 1,000 songs from 1954-77. The library, reports TM senior vice president **Neil Sargent**, is being targeted for sale primarily to top 40 AC, and oldies stations. . . . Also unveiling a new library is Denver's **Brown Bag Productions**. Finished in late July, "Rock Trax" is comprised of 271 cuts geared toward the AOR market. The electronic radio production library was recorded with the latest digital keyboard and computer technology, and will soon be in use at such stations as **KMET** Los Angeles and **WGRQ** Buffalo.

★ ★ ★

Over at the big networks, **ABC Talkradio** has expanded its weekend financial program hosted by **Bill Bresnan**. The call-in show's time slot is being moved from 10-11 a.m. to 4-7 p.m. Sundays. . . . **CBS Radio News** has been awarded a Silver Gavel Award in the 1984 competition sponsored by the **American Bar Assn.**, for last September's Newmark broadcast, "Prison Overcrowding: The Crunch Follows The Crackdown" . . . At Westwood One, **Jill Jameson** has been appointed to the newly created position of satellite distribution manager, and **George Taylor** is the new director of programming. . . . **Mark J. Frawley** has been named broadcast executive for Maryland, Virginia, West Virginia and Washington by the **Associated Press Radio Network**.

★ ★ ★

After a major management reshuffling, **Dale Cooper** and **James Pratt** have joined **In Records Productions**, from now on known formally as **IRAP Productions**. The revitalized firm's first new production is "Stars\*Star Talk," a rock interview series scheduled to make its debut Oct. 14. The Riverside, Calif.-based firm's series is available in three different versions: a daily five- to eight-

minute short with one question or comment, followed by a song; a daily seven- to 14-minute featurette (two or three bits of dialog, followed by two songs), and a weekly 90-minute feature. . . . Radio distribution company **Radio International** will celebrate the 20th anniversary of the **Beatles'** first U.S. visit by releasing eight to 10 hours of interviews with the band by veteran reporter **Larry Kane**, who barnstormed with the **Fab Four** for 46 days back in the '60s. The tapes will be made available sometime in the coming months, says company spokesman **Joe Trelin**. Radio International has also recently been signed by **PFM Inc.**, syndicators of the weekly radio series "Guest DJ," to produce and book the show, which places rock stars in control of the airwaves at AOR stations around the country.

★ ★ ★

**Talk Of The Town Communications** in New York is introducing a new syndicated program that should be ready for airing sometime in October, reports company president **Lindsay Johnson**. "The People's Choice" is a two-hour weekly show, slated to run for six months, geared toward urban contemporary stations. By calling a toll-free number, listeners can rate various independently produced songs submitted to **Talk Of The Town's** studios; the top five vote-getters will be carried forth to the following week's episode. Similar "People's Choice" programs for AOR and country formats, again concentrating only on independently produced songs not released by any record company, are in the works and should be ready by next February, **Johnson** says.

★ ★ ★

**DIR Broadcasting** is currently readying a special called "Music Of The '80s: Girls Just Want To Have Hits." Going out the week of Aug. 20, it'll feature interviews with, and music by, **Cyndi Lauper**, **Madonna**, and **Eurythmics' Annie Lennox**. In the meantime, DIR's "Inside Track," scheduled to go out the same

(Continued on opposite page)

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

## POP SINGLES—10 Years Ago

1. **Feel Like Makin' Love**, Roberta Flack, Atlantic
2. **The Night Chicago Died**, Paper Lace, Mercury
3. **Annie's Song**, John Denver, RCA
4. **Don't Let The Sun Go Down On Me**, Elton John, MCA
5. **Please Come To Boston**, Dave Loggins, Epic
6. **Call On Me**, Chicago, Columbia
7. **Waterloo**, Abba, Atlantic
8. **Sideshow**, Blue Magic, Atco
9. **Wildwood Weed**, Jim Stafford, MGM
10. **Tell Me Something Good**, Rufus, ABC

## POP SINGLES—20 Years Ago

1. **A Hard Day's Night**, Beatles, Capitol
2. **Everybody Loves Somebody**, Dean Martin, Reprise
3. **Where Did Our Love Go**, Supremes, Motown
4. **The Little Old Lady (From Pasadena)**, Jan & Dean, Liberty
5. **Rag Doll**, 4 Seasons, Philips
6. **Wishin' And Hopin'**, Dusty Springfield, Philips
7. **Under The Boardwalk**, Drifters, Atlantic
8. **Dang Me**, Roger Miller, Smash
9. **I Wanna Love Him So Bad**, Jelly Beans, Red Bird
10. **I Get Around**, Beach Boys, Capitol

## TOP LPs—10 Years Ago

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

## TOP LPs—20 Years Ago

1. **The Beatles—A Hard Day's Night**, Soundtrack, United Artists
2. **Getz/Gilberto**, Veve
3. **Hello, Dolly!**, Louis Armstrong, Kapp
4. **Hello, Dolly!**, Original Cast, RCA Victor
5. **Funny Girl**, Original Cast, Capitol
6. **The Dave Clark Five Return!**, Epic
7. **Barbra Streisand/The Third Album**, Columbia
8. **Cotton Candy**, Al Hirt, RCA Victor
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. **As Soon As I Hang Up The Phone**, Loretta Lynn & Conway Twitty, MCA
3. **Old Man From The Mountain**, Merle Haggard, Capitol
4. **The Grand Tour**, George Jones, Epic
5. **The Want-To's**, Freddie Hart, Capitol
6. **Help Me/If You Talk In Your Sleep**, Elvis Presley, RCA
7. **You Can't Be A Beacon (If Your Light Don't Shine)**, Donna Fargo, Dot
8. **The Man That Turned My Mama On**, Tanya Tucker, Columbia
9. **This Song Is Driving Me Crazy**, Tom T. Hall, Mercury
10. **Annie's Song**, John Denver, 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. **Kung Fu**, Curtis Mayfield, Curtom
5. **Rock Your Baby**, George McCrae, TK
6. **Tell Me Something**, Rufus, ABC
7. **Hang On In There Baby**, Johnny Bristol, MGM
8. **Happiness Is Just Around The Bend**, Main Ingredient, RCA
9. **You're Welcome, Stop On By**, Bobby Womack, United Artists
10. **Kalimba Story**, Earth, Wind & Fire, Columbia

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## Featured Programming

Continued from opposite page week, will feature interviews with Billy Squier and Kevin DuBrow of Quiet Riot.

★ ★ ★

The American Comedy Network has just come out with "Not The American Top 40," a parody of the long-running Casey Kasem program. The hour-long special, which contains such spoofs as "Breaking Up Is Hard On You" and "Honky Tonk Lamb," as well as fake commercials for products like "Krapco's Facial

Stapler," is available free to stations after Labor Day. Interested programmers can call the American Comedy Network's Andrew J. Goodman at (203) 384-9443.

THOMAS K. ARNOLD

Videocassette Top 40 Sales & Rentals Charts Every Week in Billboard

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 30-Aug. 6, Tony Carey, Guest DJ, P.F.M., one hour

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. 6-12, Johnny Lee, Live From Gilley's, 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.

Aug. 10-12, Joe Walsh, Superstars Rock Concert, Westwood One, 90 minutes.

Aug. 10-12, Quiet Riot, Scandal, Rock Album Countdown, Westwood One, two hours.

Aug. 10-12, Art Of Noise, Time, The Countdown, Westwood One, two hours.

Aug. 10-12, A Little Help From My Friends, Rock Chronicles, Westwood One, one hour.

Aug. 10-12, Dr. Demento's Dog Day Ditties, Dr. Demento, Westwood One, two hours.

Aug. 10-12, Top 30 USA with Kenny Rogers, hosted by M.G. Kelly, RadioRadio, CBS, three hours.

Aug. 10-12, Top 40 Satellite Survey hosted by Dan Ingram, RadioRadio, CBS, three hours.

Aug. 10-12, Rainbow, Captured Live!, Radioshows' Highlights, one hour.

Aug. 10-12, Three Dog Night, Turtles, Don & Deanna On Bleecker Street, Continuum Broadcasting Network, one hour.

Aug. 11-12, Elvis Presley/Simon & Garfunkel, Supertracks, Creative Radio Network, three hours.

Aug. 11-12, Charley Pride, Eddie Rabbitt, Earl Thomas Conley, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Aug. 11-12, Dick Clark's National Music Survey, Mutual Broadcasting, three hours.

Aug. 12, The Michael Jackson Story, Creative Radio Network, two hours.

Aug. 13-19, Patrice Rushen, part two, Special Edition, Westwood One, one hour.

Aug. 13-19, Kinks 20 Year Anniversary part two, Off The Record Special, Westwood One, one hour.

Aug. 13-19, Keely Smith, The Music Makers, Narwood Productions, one hour.

Aug. 13-19, T.G. Sheppard, Country Closeup, Narwood Productions, one hour.

Aug. 17-19, Dave Brubeck, Herbie Mann, Don & Deanna On Bleecker Street, Continuum Broadcasting Network, one hour.

Aug. 17-19, Sammy Hagar, Superstars Rock Concert, Westwood One, 90 minutes.

Aug. 17-19, Herman's Hermits, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Aug. 17-19, Steve Allen, The Great Sounds, United Stations, four hours.

Aug. 17-19, Corey Hart, Rick Dees' Weekly Top 40, United Stations, four hours.

Aug. 17-19, Gary Morris, Weekly Country Music Countdown, United Stations, three hours.

Aug. 17-19, Mac Davis, Solid Gold Country, United Stations, three hours.

Aug. 18-19, Mid-Summer Spectacular, Dick Clark's National Music Survey, Mutual Radio Network, three hours.

Aug. 18-19, Bob Dylan/Herman's Hermits, Supertracks, Creative Radio Network, three hours.

## Billboard Adult Contemporary Singles

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# Adult Contemporary

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TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	2	<b>STUCK ON YOU</b> Lionel Richie, Motown 1746 (Brockman, ASCAP)
2	2	10		<b>SAD SONGS (SAY SO MUCH)</b> Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
3	4	6		<b>LEAVE A TENDER MOMENT ALONE</b> Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
4	3	13		<b>IF EVER YOU'RE IN MY ARMS AGAIN</b> Peabo Bryson, Elektra 7-69728 (Almc/Prince Street, ASCAP/Snow/Dyad, BMI)
5	5	12		<b>ALIBIS</b> Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
6	8	6		<b>ALL OF YOU</b> Julio Iglesias & Diana Ross, Columbia 38-04507 (Elettra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)
7	9	7		<b>HOLD ME</b> Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCred/Music Corporation Of America, BMI)
8	12	11		<b>I CAN DREAM ABOUT YOU</b> Dan Hartman, MCA 52378 (Multi-Level, BMI)
9	6	12		<b>SIMPLE</b> Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
10	14	4		<b>GHOSTBUSTERS</b> Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
11	10	13		<b>ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE</b> Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
12	11	10		<b>JUMP (FOR MY LOVE)</b> Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
13	19	8		<b>TAKING IT ALL TOO HARD</b> Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
14	15	7		<b>SECOND CHANCE</b> Paul Anka, Columbia 38-04407 (Squawako/Foster Frees, BMI/Genevieve, ASCAP)
15	17	11		<b>THEME FROM ST. ELSEWHERE</b> Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
16	26	3		<b>IF THIS IS IT</b> Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)
17	16	8		<b>A CHANCE FOR HEAVEN</b> Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)
18	7	10		<b>A LITTLE LOVE</b> Juice Newton, RCA 13823 (Cement Chicken, ASCAP)
19	13	15		<b>SELF CONTROL</b> Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
20	22	4		<b>SOMETHING SAID LOVE</b> Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)
21	23	4		<b>STRAIGHT FROM THE HEART (INTG YOUR LIFE)</b> Coyote Sisters, Morocco 1742 (Motown) (Welk/IT Rains/Middlefield, BMI)
22	32	8		<b>WHAT'S LOVE GOT TO DO WITH IT</b> Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
23	39	2		<b>TURN AROUND</b> Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
24	24	5		<b>TO ME</b> Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)
25	27	5		<b>SEXY GIRL</b> Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
26	40	2		<b>DRIVE</b> The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)
27	28	11		<b>BORDERLINE</b> Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
28	29	7		<b>I STILL DO</b> Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)
29	18	12		<b>PRIME TIME</b> Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
30	33	3		<b>SHE LOVES ME (THE BEST THAT I CAN BE)</b> James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)
31	31	4		<b>YOU'RE THE BEST THING</b> The Style Council, Geffen 7-29248 (Warner Bros.) (EMI/Colgems-EMI, ASCAP)
32	36	2		<b>SOMEBODY'S EYES</b> Karla Bonoff, Columbia 38-04472 (Ensign, BMI)
33	NEW ENTRY			<b>MISSING YOU</b> John Waite, EMI-America 8212 (Hudson Bay/Paperwaite/Fullwater/Markmeem, ASCAP/BMI)
34	21	16		<b>BELIEVE IN ME</b> Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
35	25	17		<b>TIME AFTER TIME</b> Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
36	38	2		<b>YOU WERE MADE FOR ME</b> Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor, ASCAP)
37	37	3		<b>RHYTHM OF THE RAIN</b> Neil Sedaka, MCA 52400 (Warner-Tamerlane, BMI)
38	NEW ENTRY			<b>HARD HABIT TO BREAK</b> Chicago, Full Moon/Warner Bros. 7-29214 (April/Stephan A. Kipner, ASCAP/Parker Songs, BMI)
39	30	16		<b>JUST ANOTHER WOMAN IN LOVE</b> Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
40	NEW ENTRY			<b>L.A. IS MY LADY</b> Frank Sinatra, QWest 7-29223 (Warner Bros.) (Frank Sinatra/Threesome/YellowBrick Road, ASCAP)
41	20	10		<b>FAREWELL MY SUMMER LOVE</b> Michael Jackson, Motown 1739 (Stone Diamond, BMI)
42	35	17		<b>LET'S HEAR IT FOR THE BOY</b> Deniece Williams, Columbia 38-04417 (Ensign, BMI)
43	34	15		<b>WHEN WE MAKE LOVE</b> Alabama, RCA 13763 (WB/Two Sors/Welbeck/Third Son, BMI)
44	42	17		<b>I PRETEND</b> Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
45	44	21		<b>THE LONGEST TIME</b> Billy Joel, Columbia 38-04400 (Joel BMI)
46	45	14		<b>YOU CAN'T GET WHAT YOU WANT</b> Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
47	43	14		<b>DISENCHANTED</b> Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
48	41	9		<b>DOCTOR! DOCTOR!</b> Thompson Twins, Arista 1-9209 (Zomba)
49	46	21		<b>TERMS OF ENDEARMENT</b> Michael Gore, Capitol 5334 (Ensign, BMI)
50	48	24		<b>HELLO</b> Lionel Richie, Motown 1722 (Brockman, ASCAP)

● 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:** KNIX-AM-FM Phoenix (country)

**Contact:** Sheryl Henderson  
**Concept:** Country Showdown

**Execution:** Ten of Phoenix's finest country acts met recently at a top local country nightclub. Mr. Lucky's, for the KNIX Phoenix Area Finals of the Wrangler Country Showdown. The acts competed for a position in the state finals of what its organizers claim is the world's largest country music talent contest.

The station actively promoted the contest both on the air and in print, and flew in three top authorities in the country music industry for the judging, including Bill Boyd, executive director of the Academy of Country Music in Hollywood. The contest's two winners, Slim Scruples and the Nightrider Band, will go on to the state finals on Oct. 23 at the Arizona State Fair: the winners of that contest will receive \$1,000 in cash and a trip to the national finals in Nashville in November. National winners will receive \$50,000 cash, a national recording contract and the title of a Dodge van.

★ ★ ★

**Station:** WFIL Philadelphia (oldies)

**Contact:** Hope Berschler, promotion director

**Concept:** Christmas In July

**Execution:** Taking a cue from the RAB's much-publicized "Christmas In July" sales promotion, Philly's favorite oldies station broadcast a 24-hour Christmas celebration with special holiday music and even a visit from Santa. Staying true to its format, the station focused on such rock'n'roll Christmas songs as "Santa Is Coming" by the Beach Boys, "I Saw Mommy Kissing Santa Claus" by the Ronettes, "Blue Christmas" by Elvis Presley and, of course, Bing Crosby's venerable "White Christmas." Various WFIL air personalities were joined by good ol' Saint Nick in taking the promotion to the streets, handing out holiday water ices and gifts to listeners at various Philadelphia locations.

★ ★ ★

**Station:** WBBG Cleveland (nostalgia)

**Contact:** Terry Wascovich, promotion director

**Concept:** Golf Tournament

**Execution:** Another tie-in with sports—sort of. WBBG's 16th annual "Tom Armstrong Partly Open Golf Tournament" has become somewhat of an institution here, and with the U.S. hosting the Olympics this summer, it all seems even more fitting than before. WBBG listeners sent in their names to the station, and Armstrong, the popular morning

drive jock (and a 40-year veteran of Cleveland radio), picked 60 of them, at random, to play golf with various local television, radio, sports and media personalities.

All participants in the tournament, which took place on the Riverside Golf Club course, received WBBG commemorative bag tags and the chance to compete for various door prizes and trophies. Quipped Armstrong: "It's the only tournament I know that was created for the average weekend golfer—the good players are not invited."

★ ★ ★

**Station:** WRKS New York (urban contemporary)

**Contact:** Charles Stettler, Tin Pan Alley, (212) 757-0521

**Concept:** "Fat Boys" Summer Party

**Execution:** In conjunction with Sutra Records, WRKS (Kiss) sponsored a summer party celebrating the Disco Three's name change to Fat Boys, the same name as their rap hit, and benefitting the United Negro College Fund. Kiss personalities Yvonne Mobley and Kenn "Spider" Webb hosted the evening, while hip-hop greats Afrika Bambaataa and Grand Master Flash kept the turntables spinning. The party, held at Roseland, featured live entertainment by such other popular dance and rap artists as Newcleus and Juicy.

★ ★ ★

**Station:** KZOO (Z-93) San Luis Obispo, Calif. (AOR)

**Contact:** Cal Hamilton  
**Concept:** Ratt Race

**Execution:** With a little imagination, Z-93 came up with a novel variation on the typical record store dash, in which a station selects a winner to grab all the albums he or she can pick up in a certain amount of time (usually a number of seconds corresponding to the station's dial position). Z-93's "Ratt Race" began with a phone-in contest in which 15 listeners won "Ratt packs," consisting of the San Diego heavy metal band's album "Out Of The Cellar," a cheese pizza and a Ratt T-shirt. Their names were then entered into a drawing for the grand prize: a 93-second romp through Boo Boo Records in San Luis Obispo, officiated over by a "Ratt Race Official" who announced the rules and rang the starting bell. **THOMAS K. ARNOLD**

### ACTIONMART

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**BEACH BEEF**—Clara Peller, champion of the "Where's The Beef" campaign, accepts an award for asserting senior citizens' rights from the Philadelphia Bar Assn.'s Richard Weiner, while local WWSH air talents Kelly Randall, left, and Dan Cooke, right, look on. Peller's latest gig is the "Where's The Beach" promotion for Unsuiit beach wear.

# Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	23	THE CARS—Heartbeat City, Elektra	1	1	6	BILLY SQUIER—Rock Me Tonight, Capitol
2	4	6	BILLY SQUIER—Signs Of Life, Capitol	2	2	8	JOHN WAITE—Missing You, EMI-America
3	3	7	JOHN WAITE—No Brakes, EMI-America	3	4	8	SCANDAL—The Warrior, Epic
4	5	8	SCANDAL—Warrior, Epic	4	3	11	THE CARS—Drive, Elektra
5	7	47	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	5	5	5	SAMMY HAGAR—Two Sides Of Love, Geffen
6	2	12	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	6	6	5	PETER WOLF—Lights Out, EMI-America
7	8	16	RATT—Out Of The Cellar, Atlantic	7	12	6	NIGHT RANGER—When You Close Your Eyes, MCA
8	6	14	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	8	14	3	HUEY LEWIS AND THE NEWS—If This Is It, Chrysalis
9	9	41	NIGHT RANGER—Midnight Madness, MCA	9	7	9	TWISTED SISTER—We're Not Gonna Take It, Atlantic
10	12	8	TWISTED SISTER—Stay Hungry, Atlantic	10	8	9	JEFFERSON STARSHIP—Laying It On The Line, Grunt
11	13	2	PETER WOLF—Lights Out, EMI-America	11	11	16	RATT—Round And Round, Atlantic
12	10	2	SAMMY HAGAR—V.O.A., Geffen	12	19	3	LINDSEY BUCKINGHAM—Go Insane, Elektra
13	18	6	BOX OF FROGS—Box Of Frogs, Epic	13	16	8	BRUCE SPRINGSTEEN—Cover Me, Columbia
14	17	9	ELTON JOHN—Breaking Hearts, Geffen	14	18	7	BOX OF FROGS—Back Where I Started, Epic
15	19	5	GLENN FREY—The Allnighter, MCA	15	22	8	COREY HART—Sunglasses At Night, EMI-America
16	20	6	QUIET RIOT—Condition Critical, Pasha	16	21	3	ELTON JOHN—Restless, Geffen
17	21	5	DIO—The Last In Line, Warner Bros.	17	17	14	STEVE PERRY—She's Mine, Columbia
18	14	19	STEVE PERRY—Street Talk, Columbia	18	26	3	HONEYMOON SUITE—New Girl Now, Warner Bros.
19	23	8	COREY HART—First Offense, EMI-America	19	20	11	WHITESNAKE—Slow And Easy, Geffen
20	NEW ENTRY		LINDSEY BUCKINGHAM—Go Insane, Elektra	20	10	2	DIO—The Last In Line, Warner Bros.
21	16	31	VAN HALEN—1984, Warner Bros.	21	9	11	CHRIS DEBURGH—High On Emotion, A&M
22	11	9	CHRIS DEBURGH—Man On The Line, A&M	22	25	3	GLENN FREY—Smuggler's Blues, MCA
23	29	8	PRINCE—Purple Rain, Warner Bros.	23	55	2	A FLOCK OF SEAGULLS—The More You Live, The More You Love, Arista
24	22	13	WHITESNAKE—Slide It In, Geffen	24	13	12	ROD STEWART—Infatuation, Atlantic
25	15	11	ROD STEWART—Camouflage, Warner Bros.	25	15	12	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
26	27	9	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	26	23	30	VAN HALEN—Panama, Warner Bros.
27	28	3	FASTWAY—All Fired Up, Columbia	27	27	6	FASTWAY—Tell Me, Columbia
28	24	24	SCORPIONS—Love At First Sting, Mercury	28	35	3	ADRENALIN—Faraway Eyes, Rocshire
29	31	3	ADRENALIN—American Heart, Rocshire	29	33	3	STEVIE RAY VAUGHAN—Cold Shot, Epic
30	32	7	BILLY SATELLITE—Billy Satellite, Capitol	30	NEW ENTRY		BILLY SQUIER—All Night Long, Capitol
31	NEW ENTRY		A FLOCK OF SEAGULLS—The Story Of A Young Heart, Arista	31	32	9	PRINCE—When Doves Cry, Warner Bros.
32	NEW ENTRY		HONEYMOON SUITE—Honeymoon Suite, Warner Bros.	32	43	3	RATT—Back For More, Atlantic
33	37	3	LOU REED—New Sensations, RCA	33	37	2	QUIET RIOT—Sign Of The Times, Pasha
34	26	14	SOUNDTRACK—Streets Of Fire, MCA	34	30	8	BILLY SATELLITE—Satisfy Me, Capitol
35	42	2	CYNDI LAUPER—She's So Unusual, Portrait	35	53	2	CYNDI LAUPER—She Bop, Portrait
36	38	3	INXS—The Swing, Atco	36	40	7	SCORPIONS—I'm Still Loving You, Mercury
37	30	16	RUSH—Grace Under Pressure, Mercury	37	45	2	HELIX—Rock You, Capitol
38	33	13	R.E.M.—Reckoning, I.R.S.	38	39	10	THE CARS—It's Not The Night, Elektra
39	34	6	ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	39	NEW ENTRY		PRINCE AND THE REVOLUTION—Let's Go Crazy, Warner Bros.
40	40	14	BILLY IDOL—Rebel Yell, Chrysalis	40	29	9	BRUCE SPRINGSTEEN—No Surrender, Columbia
41	47	3	LITA FORD—Dancin' On The Edge, Mercury	41	52	3	INXS—I Send A Message, Atlantic
42	NEW ENTRY		HELIX—Walking The Razor's Edge, Capitol	42	NEW ENTRY		SAMMY HAGAR—Can't Drive '55 Geffen
43	50	3	SOUNDTRACK—Ghostbusters, Arista	43	38	2	LOU REED—I Love You Suzanne, RCA
44	NEW ENTRY		STEPHEN STILLS—Right By You, Atlantic	44	NEW ENTRY		STEPHEN STILLS—Stranger, Atlantic
45	25	3	DIFFORD & TILLBROOK—Difford & Tillbrook, A&M	45	31	9	ELTON JOHN—Sad Songs (Say So Much), Geffen
46	45	3	KICK AXE—Vices, Pasha	46	36	8	BRUCE SPRINGSTEEN—Bobby Jean, Columbia
47	NEW ENTRY		SPANDAU BALLET—Parade, Chrysalis	47	28	14	THE FIXX—Deeper And Deeper, MCA
48	48	8	TINA TURNER—Private Dancer, Capitol	48	60	5	RAY PARKER, JR.—Ghostbusters, Arista
49	NEW ENTRY		ROMEO VOID—Instincts, Columbia	49	58	2	SPANDAU BALLET—Only When You Leave, Chrysalis
50	NEW ENTRY		SOUTHSIDE JOHNNY AND THE JUKES—In The Heat, Mirage	50	54	11	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia
				51	41	9	QUIET RIOT—Mama, We're All Crazy Now, Pasha
				52	51	2	LITA FORD—Gotta Let Go, Mercury
				53	34	20	THE CARS—Magic, Elektra
				54	NEW ENTRY		ROMEO VOID—A Girl In Trouble, Columbia
				55	NEW ENTRY		SOUTHSIDE JOHNNY AND THE JUKES—New Romeo, Mirage
				56	NEW ENTRY		Y&T—Don't Stop Running, RCA
				57	42	6	RUSH—The Body Electric, Mercury
				58	24	14	JEFFERSON STARSHIP—No Way Out, Grunt
				59	NEW ENTRY		BANGLES—Hero Takes A Fall, Columbia
				60	47	3	ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town, Columbia

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

# Retailing

## MUSIC ISLE SCORES WITHOUT AD \$\$

### CDs Boom At Knoxville Store

By JOHN SIPPEL

LOS ANGELES—PolyGram's Compact Disc promotion at last year's National Assn. of Recording Merchandisers (NARM) show made a lot of sense to Tennessee retailer Gene Pippin. He instructed the general manager of his Knoxville Music Isle store to stock some titles immediately.

Lynn Stinnett ordered the few titles available, mostly imports. By September, 1983, Stinnett estimates that the 5,000 square foot store was doing 2% to 3% of its album gross in the laser-read disks. By the end of the Christmas season, he says, the CD

share had risen to 5%, and in one recent month the four-inch disks did 20%. Weekly, he estimates that CDs now account for 10% to 12% of album volume. And the configuration keeps forging ahead.

Customers from 50 to 150 miles away in Tennessee and Kentucky find out from fellow collectors about the more than 1,500 titles at Music Isle. A few weeks ago, an Eastern Kentucky audiophile, who had just purchased a player, called and made an appointment for 8 p.m.; during his visit, he bought 88 CDs. All this activity is in spite of the fact that this CD center has not had one dollar of advertising allowance.

"Those labels with CDs have encouraged us to include a kind of institutional line about handling them," Stinnett explains. His biggest and best ad plugs come in advertising by Circuit City, a local chain outlet with which he has worked out a deal, with the buyer of a Sony or Technics CD player getting a coupon good for one free CD at Music Isle.

"When that hardware buyer brings in his coupon, we find we sell no fewer than 10 CDs the first time and develop a steady customer," Stinnett avers. "At the same time, we give him our 12% discount card, which applies when he buys two or more CDs. This enables us to build a mailing list. We are lax. We have not used direct mail yet, but we must."

Stinnett and Pippin, who also operate a rackjobbing firm in Knoxville, feel the city is ripe for CD expansion. "We are the Silicon Valley of our area," Stinnett says. "We have 38,000 students at the Univ. of Tennessee plus the headquarters of the TVA, North American Phillips, and the Oakridge Laboratory is nearby. Those young high-tech-minded engineers, for example, earn upwards of \$30,000 and \$40,000. They want the best sound."

The CD fan's sensitivity to good sound has created a new kind of defective for Music Isle. Stinnett allows customers to bring back CDs they consider inferior in sound quality.

"They often come in, complaining for example that a CD they purchased sounds like it was recorded in a barrel," Stinnett says. "They state they paid \$1,000 for a player and \$18 for a disk and want only the best, so I accept their return."

A year ago, Music Isle charged about \$18.95 for most titles. When WEA dropped its CD prices, the ticket on that product dipped to \$15.95, and Stinnett predicts that before too long most titles will be there with the rash of discounts and general price decreases coming through. On overstocks from the first prepacks and slow-moving titles, he often drops the price to \$14.95 on all labels, except WEA, which is \$12.79.

Music Isle has two CD demo players. The one in the general store area plays general catalog. The one in the enclosed classical room plays only that repertoire.

Stinnett says he would like to see more CD merchandising materials. He is using some point-of-purchase pieces he describes as dated, but says that nothing better has been produced to replace the older display material.

He also says that he would like to see U.S. labels put out more titles domestically. And he notes that, because many imports are not merchandised in the spaghetti box concept, he must display them in an old 45 fixture to prevent theft. "We'd like to make a universal fixture handling CDs exclusively, but the industry lacks uniformity in package size."

Stinnett says he's found stereo specialty retailers in the region coming to him to one-stop CDs. He has five customers who average 10 to 12 CDs weekly on special order.



REED RELICS—Lou Reed perfects his penmanship at New York's Tower outlet, where he signed copies of his current RCA album "New Sensations" and a portrait of himself which the store raffled off. Pictured from left are RCA field merchandiser Lou Bonica and New York branch manager Larry Palmacci, Reed's manager Eric Kronfeld and Reed.



## Are The Baby Boomers Still Buying?

By MIKE SHALETT

Where were you when the lights went out? No, that's not a question from Trivial Pursuit's "Baby Boomer" edition but an indirect way of talking about the baby boom generation and asking if they're still buying records.

During the record industry's upswing, from the late '60s to the middle '70s, children born in the early '50s were the core consumers contributing to the booming sales.

These were the Flower Children, the Woodstock Generation, the Swinging Singles whose purchases helped us reach heroic peaks in sales. Are these people still buying records? Are they satisfied to sit home and just re-listen to old Judy Collins records, worn-out copies of Jimi Hendrix albums or "Saturday Night Fever?"

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

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

In our most recent surveys, people over 24 have made up roughly a third of record buyers. If record sales were targeted at only 12- to 24-year-olds, this segment of consumers would represent the opportunity of increasing prospective target customers by a whopping 50%!

Nearly 72% of the 25 and up record-buying crowd are men, paralleling the proportion of male to female record buyers in the '60s and '70s. In today's marketplace the breakdown is 60/40 male to female, so it is worth noting the larger male share when marketing to this demographic segment.

In terms of age segments, the older

(Continued on page 28)

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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

**BASNIGHT, JIM & THE MOBERLYS**  
EP Precident PRE 10003 ..... NA

**BROTHER D & SILVER FOX**  
Up Against The Beast  
CA Reachout International Records  
ROIR A-130 ..... \$9.98

**CONDELLO, MIKE**  
No Bathing In Pond  
LP Takoma 7116 (Allegiance) ..... \$6.98  
CA CTA 7116 ..... \$6.98

**DAVIS, WILL & ALEX & HIS**

**ORCHESTRA**  
LP Exla ..... NA

**NATURAL SCIENTIST**  
Anaesthetic Of Love  
LP Dental DREP 3184 ..... NA

**SAMPSON, DON**  
Coyote  
LP Revolver R-102 ..... \$8.98

**STERLING COOKE FORCE**  
Full Force  
LP Ebony EBON 20 ..... NA

**STILLS, STEPHEN**  
Right By You  
LP Atlantic 80177 ..... NA

**SUGARCREEK**  
Rock The Night Away  
LP Ripete 2155 ..... \$8.98  
CA C2155 ..... \$8.98

**THICK PIGEON**  
LP Facto US (Rough Trade) ..... \$7.98  
CA Factus 16 ..... NA

**WYATT, ROBERT**  
1982-1984  
LP Rough Trade RTSP25 ..... \$7.98

**VARIOUS ARTISTS**  
Boston Rock & Roll Anthology,  
Vol. 3  
LP VAR 6D A (VAR International) ..... NA

**CHARLENE**  
Hit And Run Lover  
LP Motown 6090ML (MCA) ..... \$8.98  
CA 6090MC ..... \$8.98

**COYOTE SISTERS**  
LP Morocco 606CL (Motown/MCA) ..... \$8.98  
CA 6063CC ..... \$8.98

**WILLIAMS, MICHELLE**  
Make Me Yours  
LP Rare Bullet RBLP 2003  
(Allegiance) ..... \$6.98  
CA CRB 2003 ..... \$6.98

## JAZZ

**ELLIOT, RICHARD**

## On Target

Continued from page 27

you get the less likely you are to buy. Better than 55% of those 25 and older are between 25 and 30, and 25.7% are between 31 and 35.

As customers, this group is more likely to purchase in LP configuration than our survey average. More than 80% say they purchase albums, and almost two-thirds say they buy quite a few.

What came as a surprise to us was that better than a third said that they have purchased some extended play hits, and 20.2% had bought at least four 12-inch singles in the last six months. They are less likely than our survey average to buy seven-inch singles.

Culturally, these folks don't talk to their friends as much about records as younger buyers do. They do browse more than the average record buyer, and this offers a greater amount of time for them to be in the store and for you to make a sale. Television—including MTV—has less of an impact on their purchasing habits.

These folks are not watching a lot of music videos. A third watch MTV, and 19.7% say they watch "Friday Night Videos." But when they do watch, they are spending only a little time tuning in.

The general flavor of the videos may have something to do with that: in terms of musical taste, soft rock and new wave/new music come out in a dead-even tie for most popular. Hard rock is third in popularity.

What's exciting here is that the musical taste of these buyers 25 and older is so widespread and is reflected in their radio habits. These record consumers prefer alternative radio. One-quarter of these buyers checked off stations that have an alternative format. Following right behind is AOR with a 20.9% share, top 40 with a 17.9% share, and adult contemporary with a 17.3% slice of the pie.

We recently noted the extent of VCR penetration among record buyers, and their habits in terms of the purchasing and renting of prerecorded music videocassettes. Though these 25-plus consumers own the same percentage of recorders as our survey average, around 37%, they don't rent as much video product. Forty-three percent of the VCR owners in this age group said they rented product, as opposed to our average of 50.4%. They do, however, purchase prerecorded music videos in the same proportion as the average record buyer.

Perhaps the most important question is: Where is this customer most likely to be shopping? The answer is, not in mall-located record stores. Our over-25 respondent—unlike the average record buyer—decidedly shops free standing stores.

**Initial Approach**  
LP I.T.I. JL 030 (Allegiance) ..... \$8.98  
CA JC 030 ..... \$8.98

**COZZETTI & GEMMILL**  
Soft Flowers In Spring  
LP I.T.I. JL 018 (Allegiance) ..... \$8.98  
CA JC 018 ..... \$8.98

## GOSPEL

**BUTLER, JESSIE**  
Free To Be Me  
LP Bound Sound Records BS 1008 ..... \$8.98  
CA 1008 ..... \$8.98

**CUNNINGHAM, WINDELL**  
Favorite Hymns-Volume I  
LP Lamon LR10107 ..... NA

**FOLD, CHARLES & THE CIN-CINNATI CHAPTER OF THE GOSPEL MUSIC WORKSHOP OF AMERICA**  
He'll Step Right In (Just When I Need Him Most)  
LP Savoy SGL 7087 ..... \$9.98

**GEORGE, CASSIETTA**  
I Want To See Jesus  
LP Savoy SL 14765 ..... \$8.98

**GEORGIA MASS CHOIR**  
I'm Going To Hold Out  
LP Savoy SGL 7088 ..... \$9.98

**HARRIS, CHARLIE**  
All My Yesterdays Are  
Catching Up With Me  
LP Lamon-LR10089 ..... NA

**SMITH, SCOTT**  
Face To Face  
LP Light LS 5843 (Lexicon) ..... NA

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



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# Retailing

## Label Background Useful To Hastings' Promotion Chief

By EARL PAIGE

DALLAS—Label promo and field staffers frequently begin their careers as record store employees. But Angie Warren, the new promotion and merchandising director for the 136-store Amarillo-based Hastings Records, comes to the chain after starting with a major label.

Understanding the mechanics of how labels struggle to achieve promotion and merchandising results at retail comes naturally for Warren, who spent four years with WEA here in sales and marketing until joining the Marmaduke family chain May 7.

At Hastings just long enough to have made her first "pilgrimage to the Holy Land," as she describes a recent orientation trip to chain headquarters, Warren says she jumped at the chance for the job. She replaced

departing merchandising/promotion director Bob Edmonson, who knew Warren when both were with WEA.

In her short stint, Warren has already directed three chainwide promotions geared to new talent. Two were WEA events, but Warren insists there has been no criticism from other label reps that she might favor her former employer. "Everyone is happy that I understand the mechanics of how labels should work with stores," she says.

As Warren surveys her role, speaking from a new 52,000 square foot warehouse complex here, she sees it going beyond audio very quickly, as video takes on more importance. She has already coordinated the debut of a new unit featuring video in Texas City, Tex.

Warren's current involvement with video keys on new store openings, with Steve Ryan continuing as

the chain's overall video coordinator. Hastings, the retail wing of Western Merchandisers, is steadily adding video in select units.

Even more expansion is seen in Hastings' gradual move to computer software, as in a unit in Deerbrook Mall in suburban Houston, one of several high-tech superstores the chain has been adding.

Still unpacking as the chain's move into new quarters here continues, Warren says she's nearly overwhelmed at times with the expansion of Hastings Records, most recently via the addition of 24 Bill's & Eli's out of Salt Lake City that put Hastings on a coast-to-coast map for the first time (there are five Florida units).

Warren, who is responsible for providing continuity chainwide, envisions an eventual unification under one retail banner. It will have to be

done according to careful plans, however. "Bill's & Eli's will remain under that name for about a year," she says.

Warehousing is also becoming more widespread, with a new facility added at Salt Lake City (others are in Houston, Manhattan, Kan. and Denver, in addition to Dallas and the Amarillo headquarters).

Addressing the longtime problem of point-of-purchase and other support materials that labels claim are never utilized, Warren says: "I often prefer that labels ship direct, especially into smaller markets. Believe me, those stores seldom see reps, and they use everything sent to them. In the larger markets, though, there are reps."

In all cases, Warren says it's her responsibility, with backup provided by 30 employees here, to coordinate all merchandising and promotion. Much is produced by Hastings, or

customized. "I've already done my share of cutting styrofoam for a display we used in an outlying store," she notes. It is also up to Warren to coordinate promotion events.

Chainwide merchandising contests are another source of fun for Warren. Particularly satisfying, she says, are the stores that go all-out—for example, Mark Bodien's unit in Houston's Fashion Mall. "That's 9504," says Warren, already skilled in rattling off store numbers. Store manager Bodien and staff won a \$1,000 prize for promoting "Beat Street" with a breakdancing contest and came right back to cop an award for promoting Ratt with a cheese tasting competition.

The whole idea, says Warren in defining her function, is "creating an excitement that gets people into the store for other sell-through beyond what you happen to be promoting."



POP MUSIC—Buffalo's Record Theatre and Pepsi bottlers have combined for a cross-promotion on the Jacksons' "Victory" album. Pictured from left at one of the chain's outlets are Pepsi-Cola Bottlers manager Michael Brown, Pepsi-Cola Bottlers president Syd Pastor, Record Theatre president Leonard Silver, and Record Theatre advertising director Bob Mycek.

### RECORD THEATRE PUSH

## Chain, Pepsi In Jacksons Tie

LOS ANGELES—Bobby Mycek, ad director for the Buffalo-based Record Theatre chain, is taking full promotional advantage of the Jacksons' tour.

Mycek has worked out a reciprocal promotion between the Lenny Silver-owned chain and Syd Pastor, boss of Buffalo's Pepsi-Cola distributorship, that has already caused so much excitement that fellow bottlers in Rochester, Cleveland and Baltimore are tying in with the concept with Record Theatres in their vicinity.

When the Jacksons' Sept. 28-30 stop at suburban Buffalo's Rich Stadium was announced, Mycek had already negotiated the cross-pollinating program. The Record Theatre store in each city offers the Jacksons' "Victory" album at \$4.99 if a cus-

tomers provides eight Pepsi caps with the purchase. Each participating Record Theatre store sells a two-liter plastic bottle of Pepsi for \$1.09, priced under the normal tag. The Buffalo store is into its second 25-case order.

CBS Records, which is participating in the program, has provided point-of-purchase material for displays plugging the Jacksons tour, tied in with hundreds of Buffalo-area supermarkets. Coupons redeemable at those stores for free 10-ounce Pepsis are given with the purchase of each "Victory" album.

The program calls for both Record Theatre and Pepsi Buffalo to run matching ad schedules, which include a number of newspaper ads and more than 100 60-second radio spots on five different Buffalo stations.

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## Video Music Programming

### MTV Adds & Rotation

As of 8/1/84

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:

Helix, "Rock You," Capitol  
 Billy Idol, "Flesh For Fantasy," Chrysalis  
 Jermaine Jackson, "Dynamite," Arista  
 Nik Kershaw, "Won't Let The Sun Go," MCA  
 Ronnie Milsap, "She Loves My Car," RCA  
 Queen, "It's A Hard Life," Capitol  
 Simple Minds, "Up On The Catwalk," A&M  
 Southside Johnny & the Jukes, "New Romeo," Mirage  
 Stevie Ray Vaughan, "Couldn't Stand The Weather," Epic  
 Peter Wolf, "Lights Out," EMI America

#### HEAVY ROTATION (maximum 4 plays a day):

Cars, "Drive," Elektra  
 Chicago, "Stay The Night," Full Moon/Warner Bros.  
 Elvis Costello, "The Only Flame," Columbia  
 Chris DeBurgh, "High On Emotion," A&M  
 Def Leppard, "Me And My Wine," Mercury  
 Elton John, "Sad Songs," Geffen  
 Cyndi Lauper, "She Bop," Portrait  
 Huey Lewis, "If This Is It," Chrysalis  
 Madonna, "Borderline," Sire  
 Madonna, "Lucky Star," Sire  
 Night Ranger, "When You Close Your Eyes," Camel/MCA  
 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  
 Bruce Springsteen, "Dancing In The Dark," 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  
 Yes, "It Can Happen," Atco  
 ZZ Top, "Legs," Warner Bros.

#### MEDIUM ROTATION (maximum 3 plays a day):

Bananarama, "Cruel Summer," London  
 Bangles, "Hero Takes A Fall," Columbia  
 Box Of Frogs, "Back Where I Started," Epic  
 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  
 Lita Ford, "Gotta Let Go," Mercury  
 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  
 Honeymoon Suite, "New Girl Now," Warner Bros.  
 INXS, "I Send A Message," Atco  
 Rail, "One-Two-Three-Four Rock," EMI America  
 Lou Reed, "I Love You Suzanne," RCA  
 Rush, "Body Electric," Mercury  
 Scorpions, "Still Loving You," Mercury  
 Frank Sinatra, "L.A. Is My Lady," Qwest/Warner Bros.  
 Slade, "My Oh My," CBS Associated  
 Spandau Ballet, "Only When You Leave," Chrysalis  
 Style Council, "You're The Best Thing," Geffen  
 Donna Summer, "There Goes My Baby," Geffen  
 Tina Turner, "What's Love Got To Do With It," Capitol  
 Twisted Sister, "We're Not Gonna Take It," Atlantic  
 Stevie Ray Vaughan, "Cold Shot," Epic  
 Whitesnake, "Slow 'n Easy," Geffen

#### LIGHT ROTATION (maximum 2 plays a day):

April Wine, "Sons Of The Pioneers," Capitol  
 Art Of Noise, "Close To The Edit," Island  
 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  
 Echo & the Bunnymen, "Seven Seas," Sire  
 Fastway, "Tell Me," Columbia  
 Fiction Factory, "Feels Like Heaven," Columbia  
 Fleshtones, "American Beat," IRS  
 A Flock Of Seagulls, "The More You Live," Arista  
 Glenn Frey, "Sexy Girl," MCA  
 Howard Jones, "Pearl In The Shell," Elektra  
 Kenny Loggins, "I'm Free," Columbia  
 Jeff Lynne, "Video," Virgin/Epic  
 Giorgio Moroder, "Reach Out," Columbia  
 Ollie & Jerry, "There's No Stoppin' Us," Polydor  
 Public Image Ltd., "Bad Life," Elektra  
 Psychedelic Furs, "Heaven," Columbia

(Continued on page 63)

## Now Playing Software Shakeout Seen Looming

By FAYE ZUCKERMAN

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

Predictions that the personal computer software business will grow into a \$11.4 billion industry by 1987 might sound like an inducement to get involved in the industry. But, according to Eric Kadison, a vice president for the software duplicating firm Media Systems Technology, there will be a two-year shakeout bringing "total disorganization" to the software area before it passes the \$10 billion benchmark.

Ultimately, Kadison told a group of software designers and marketers at a Gnostic Concepts conference, the shakeout will be a benefit to consumers, as the end result will yield a more structured business. "The software industry is quite new and made up of entrepreneurial firms who write, market, manufacture and distribute programs. The industry needs to mature beyond this stage," he observed.

An estimated 3,000 software firms are currently making some 40,000 software packages for microcomputers, according to Kadison. Sales in 1984 are expected to reach \$3.7 billion. And computer hardware has become a \$250 billion industry, with projections that it will top \$1 trillion by the early '90s.

Kadison points out that the software industry's transition from a cottage industry into a major international business has already started. He notes that smaller software firms are starting to have significant financial problems, while billion-dollar companies like IBM and AT&T have made major commitments and inroads in the software publishing area. IBM claims a 16% share of the microcomputer hardware and software business.

Although Kadison maintains that there will still be a continued need for creative, skillful people in the software industry, he adds that they will "more than likely be affiliated with a large publishing house for marketing, sales and distribution."

Many of the software products currently on the market are marginal at best, he claims, and the entry of larger, more financially secure companies will insure that customers get service and quality products. In the end, Kadison says, the software business will "look much like the book publishing industry."

\*\*\*

For the industry Roger Hoffmann, once an aspiring computer software author, knows the perils and pitfalls of trying to get a computer software creation published. So he decided to write a how-to book incorporating some of his experiences and other authors' attempts to successfully market software.

"The Complete Software Marketplace: 1984-85," from Warner Software/Books, contains lists of software companies looking to acquire product as well as examples of contracts, submission agreements and copyright forms.

The book, which is being touted as the Yellow Pages of the computer software industry, also contains current listings of distributors, retailers, copywriters, translators, venture capitalists, technical specialists and trade shows. Its purpose is to help software designers sell their creations.

Author Hoffmann is currently the president of P/CHIP Inc., a marketer of educational and entertainment software. He has previously served as publisher of The Mother Earth News and held senior editorial positions at Runner's World and Family Journal.

Trivia computer: Screenplay has introduced an electronic version of the popular board game Trivial Pursuit. Called "The Trivia Arcade," it contains more than 3,000 questions in five categories: sports, television, science, music and general knowl-

edge. One to four players can compete against time, clocked by the computer.

According to a spokesman for the firm, the questions are randomly chosen and are accompanied by a set of multiple choice answers. The Cha-

(Continued on page 32)

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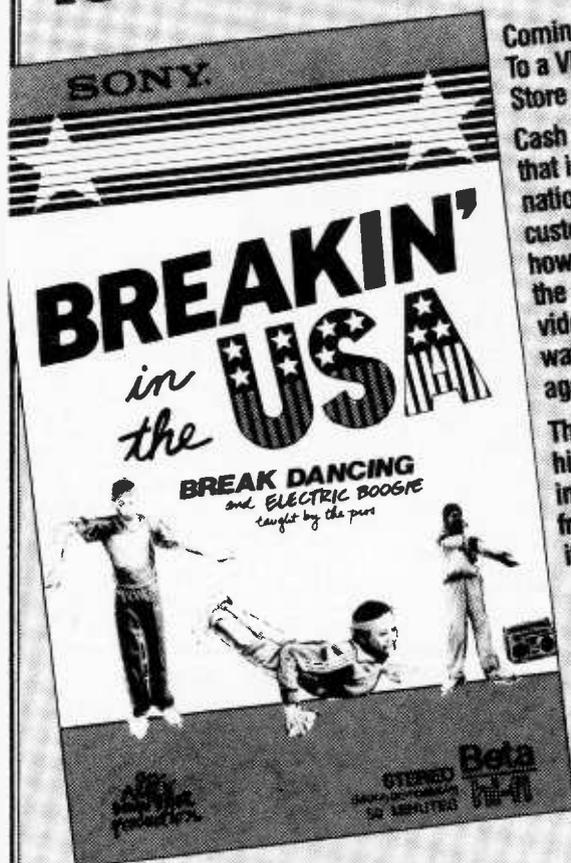
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Survey for Week Ending 8/11/84

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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	30	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	31	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	4	44	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
4	5	38	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	3	10	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
6	6	45	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
7	8	35	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
8	13	41	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
9	9	45	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
10	7	9	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
11	15	3	PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
12	17	4	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
13	14	2	QUESTRON	S.S.I.	Adventure Style Game		●	★						
14	19	7	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
15	16	6	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
16	11	45	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
17	12	10	CHOPLIFTER	Broderbund	Arcade Style Game		●	●★	●					
18	20	9	ZORK II	Infocom	Adventure Style Game		●	●		●				
19	10	45	LODE RUNNER	Broderbund	Arcade-Style Game		●	●◆						
20	18	29	BEACH-HEAD	Access	Strategy Arcade Game				●					

## EDUCATION TOP 10

1	1	45	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●◆	●◆	●				
2	3	7	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
3	2	26	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
4	8	2	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
5	6	43	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.		●	●	●	●				
6	4	28	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.		●		●	●				
7	5	6	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		●							
8	NEW ENTRY		KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			●	●	●	●			
9	9	8	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				
10	7	10	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.		●	●◆	●◆	●				

## HOME MANAGEMENT TOP 10

1	7	45	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
2	1	45	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
3	5	37	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
4	3	45	PFS:FILE	Software Publishing	Information Management System		●			●	●			
5	2	3	PRINT SHOP	Broderbund	At Home Print Shop		●							
6	NEW ENTRY		CUT & PASTE	Electronic Arts	Word Processing Package		●	●	●	●				
7	9	8	PFS: Write	Software Publishing	Word Processing Package		●			●				
8	8	36	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
9	6	5	NEW PAPER CLIP	Batteries Included	Word Processing Package				●★					
10	4	7	APPLEWORKS	Apple Computers Inc.	Word Processor/Data Base/Spread Sheet		●							

## New On The Charts

A weekly feature spotlighting a new title on Billboard's computer software or video game charts.



FACEMAKER

#10 Education

Educational program "Face-maker," which popped back onto the chart June 9, has become a computer industry staple. It's a perpetual seller, a rare example of stability in the highly volatile computer software field.

According to James Schuyler, president of Designware, which created the program, it's successful because it is one of the first educational programs and it has "universal appeal."

He explains: "Almost anyone will like it. Although it is geared toward youngsters, I have seen adults playing with it at parties. It has broad appeal."

"Facemaker" is published by Spinnaker, one of the first educational software companies. It was one of the first four products the firm launched in early 1982. Since then, it has sold a reported 250,000 copies worldwide.

The program was created to

(Continued on page 32)

AUGUST 11, 1984, BILLBOARD

## SALES MANAGER

The largest one stop record and tape distributor in New York needs supervisor for very active telemarketing sales staff. Must have account base and extensive experience in dealing with record stores and chains. Excellent opportunity for the right person. Salary commensurate with ability and experience. Please call in strict confidence:

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# Happy Birthday SAM SHAPIRO

May you enjoy many, many more.

From all your friends  
and admirers at

**RCA, A&M and ARISTA RECORDS**

MULTI-PLATINUM BIRTHDAY WISHES

to

## SAM SHAPIRO

one of the record industry's most  
influential and revered pioneers.

We thank you Sam, your multi-talented  
brothers and devoted staff at National  
Record Mart for close to 50 years of  
significant accomplishments.

May you continue to celebrate many  
more healthy and fruitful birthdays.

From all your friends at WEA and its  
family of labels.

**Warner/Elektra/Atlantic**

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Warner Bros. Records • Elektra/Asylum/Nonesuch • Atlantic/Atco/Cotillion & Custom Labels

## Retailing

### Now Playing

• Continued from page 30

pel Hill, N.C. software firm will also be launching a sequel called "The Trivia Question Pack I," which will include questions about literature, history, movies and comics.

The price for "The Trivia Arcade" is \$34.95, with the sequel pegged at \$29.95. It is being made available on most personal computers.

★ ★ ★

Bits and pieces: A \$20 million figure is being attached to COMPAQ Computer Corp.'s 1984 advertising campaign. It marks the first time a computer hardware firm other than Apple, IBM and AT&T has budgeted a figure that high. The television commercials feature actor/comedian John Cleese ("Monty Python," "Fawlty Towers"), and are scheduled to appear 16 times during Olympic coverage on ABC-TV. Practi-Corp's British affiliate has launched three software packages for the U.K.'s highly touted Apricot Computer. The packages will sell for \$270 as a bundled product.

★ ★ ★  
Price erosion: The pricing wars seen in the video game industry have been predicted for the computer area, and that dreaded day may have arrived. Hayden software recently launched a series of advertisements in many major markets declaring a "computer software price breakthrough." Many of the company's titles are being offered for \$9.95, a significantly lower price than the accepted \$30. A \$19.95 price is being pegged to its more popular SAT preparation program.

"Microtyping II," "King Cribbage" and "Reversal" are all being offered at \$9.95. They were originally priced at \$24.95.

Cosmi, a newer software firm, announced lower prices of \$14.95 and \$19.95 on its software earlier this year. It has also introduced a series of educational and business programs at the lower price point, showing that the price drops do not only relate to entertainment software.

### New On The Charts

• Continued from page 31

strengthen sequential memory, auditory discrimination and keyboard knowledge. Geared for youngsters age four to eight, "Facemaker" challenges users to construct a face by choosing various parts and then to formulate movement and sounds. After the face is constructed, youngsters can program in blinking, wiggles or tongue movements.

Remember "Mr. Potato Head" where one built faces from an array of parts on a potato? Schuyler compares "Facemaker" to that children's game, calling it an electronic version.

Peggie Steimer, who authored the product with Clark Quinn, says she tried to design some humor into "Facemaker" by creating "funny" ears and alien-looking face parts. "I wanted it to have not only personality, but a human touch," she says.

Steimer recalls that Designware had less than three months to develop "Facemaker" for Spinnaker. She says she worked around the clock writing code for the program. "I even found myself programming from my bed when I got sick with a flu."

FAYE ZUCKERMAN

**There will always be  
only one Sam!**

**Best Wishes,**

**Harvey & Ron**

Lakeside Marketing

## HAPPY BIRTHDAY

to

## SAM SHAPIRO

*one of the nicest guys  
and true pioneers  
in the music business.*

From all your friends at

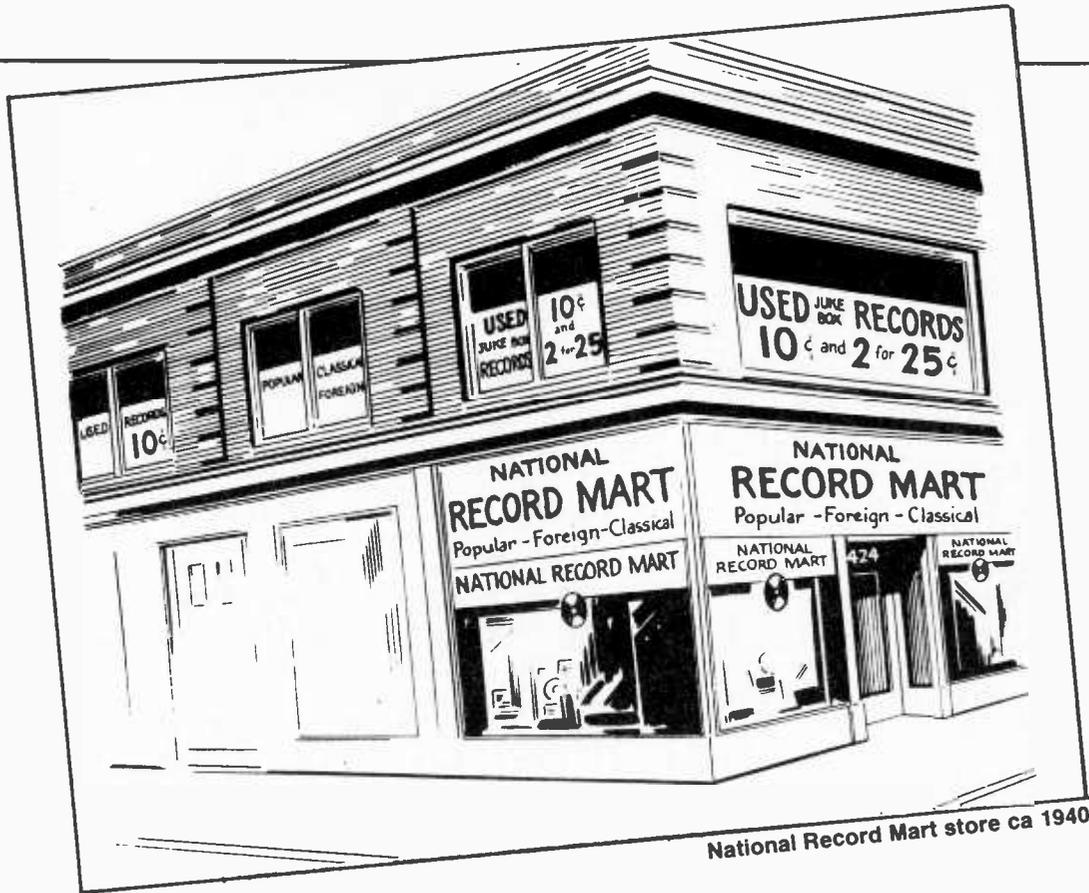
## SAVOY

MFG. CO.

**Congratulations to**  
**Samuel E. Shapiro**  
Chairman of the Board



from  
**The Officers and Employees**  
of  
**National Record Mart**



National Record Mart store ca 1940

**AT 70,** National Record Mart's Chairman of the Board Sam Shapiro still has the spark that transformed a mom-and-pop store into one of the record industry's leading retail powerhouses.

Today's National Record Mart is a 75-store, seven-state operation. But when Sam and his brothers, Jason and Howard, opened their first store in Pittsburgh in 1937—The Jitterbug Record Mart—it was to sell used jukebox records at three-for-35¢. Five months later they began selling new 78's at 35¢ apiece, and by the start of World War II, there were two stores carrying the National Record Mart logo.

Real expansion for the fledgling chain would have to wait until after the war. Leaving their wives and father to mind the stores, the Shapiro brothers joined the armed forces. Sam, who had graduated from the University of Pittsburgh in 1936, rose to the rank of sergeant with the 333 Engineering Corp.

Returning home, Sam embarked on a new campaign: expanding National Record Mart at the rate of approximately two stores a year. In 1949 the outfit unveiled the first record store in mall, located in Pittsburgh's Whitehall Shopping Center. By 1975 there were 38 National Record Mart outlets; today there are 75.

But physical expansion wasn't the only thing on Sam Shapiro's mind. He also played a large role in modernizing record promotion and retail tie-ins. Among his most interesting promotions was what may be the first phone order programs for records. Arranging for Edward R. Morrow's "I Can Hear It Now" recording—a set of five 78's—to be aired in its entirety on Pittsburgh's WKQV, Sam had opera-

tors standing by to take orders during and after the program.

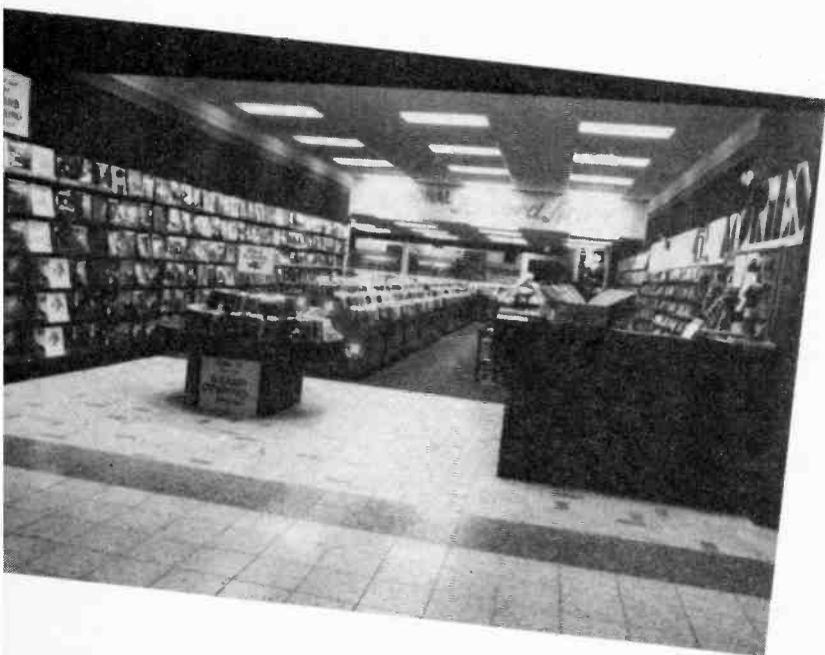
Selling tickets through the store also brought Sam into other spheres. Responsible for bringing the Beatles to Pittsburgh on their first American tour in 1963—tickets for the Civic Arena appearance cost a whopping \$5.90—Sam and his brothers eventually moved into sports ownership. They became involved in the late 1960's with the Pittsburgh Pipers of the American Basketball Association.

Throughout it all, Sam has left his personal mark on the chain, helping to forge its distinctive style. His own passion for stamp collecting—with a special eye towards collecting complete lines and series—parallels National Record Mart's full line approach to records. Although records are his life, Sam's vision and concerns go much farther. His work for charity was honored just this year when the music industry's American Jewish Committee made him their 1984 recipient of the Human Relations Award.

National Record Mart has always been a family business, and naturally, Sam delights in his family which includes his wife Marion, son Michael, daughters Claire Kaplan and Barbara Salmon, and stepdaughter Judy Block. No doubt the company has room for grandchildren Errin and Lauren Shapiro and Jeremiah and Daniel Kaplan.

After more than 45 years of business, National Record Mart may be the oldest chain in the country still run by its founders. And with Sam Shapiro still seeing projects and business through from A-Z, it seems a safe bet that we'll be able to say the same in another 45 years.





# SAMUEL E. SHAPIRO



Samuel E. Shapiro  
Chairman of the Board  
National Record Mart



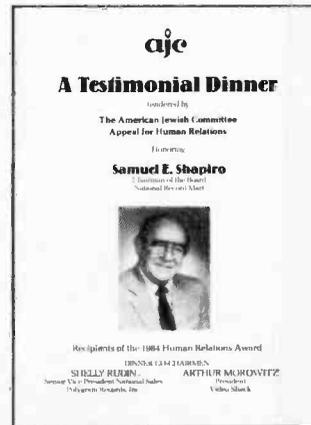
Sam at age 18



Sam in U.S. Army  
age 28



Music Retailer honors  
Shapiro Brothers 1975



American Jewish Committee  
Testimonial Dinner/Human  
Relations Award 1984



NRM-4

Samuel E. Shapiro

Best Wishes

from

The RMF Investment Company  
Pittsburgh, Pennsylvania

**Samuel E. Shapiro**

*Congratulations*

from

The Fifth & Wood Building Corporation  
Pittsburgh, Pennsylvania

**S ★ A ★ M**

**WE KNEW YOU  
WHEN**

**YOU KNEW US  
WHEN**

**WE'VE COME A LONG WAY TOGETHER. AND WE'RE  
STILL GOING STRONG. HAPPY BIRTHDAY, SAM, AND BEST  
WISHES TO EVERYONE AT NATIONAL RECORD MART.**

**■ CBS RECORDS ■**

© 1984 CBS Inc.

# To Sam:

Happy Birthday and Best Wishes to  
**A VERY SPECIAL PERSON...**

Marion Shapiro  
Barbara and John Salmon  
Michael and Joan Shapiro  
Claire and Ron Kaplan  
Erinn and Lauren Shapiro  
Jeremiah and Daniel Kaplan  
Judy Block

Sadie and Howard Shapiro  
Robert and Bobbi Shapiro  
Leonard and Louise Silk  
Frank and Ted Wohlfard  
Dov Shapiro  
Isadora, Eli, and Sarah Silk

Hope and Jason Shapiro  
Frank Shapiro  
Gerrie Shapiro  
Robbie and Donnie Elconin  
Micah and Travis Elconin

## Fast Forward Turning Point For Duplication?

By KEN WINSLOW

This is the first of a two-part Fast Forward dealing with high-speed video duplication.

Sony Video Communications' sale, to Creative Video Services, at the June Consumer Electronics Show, of the demo model of its Beta II Sprinter videotape duplication system, able to knock off a perfect copy of a two-hour movie in 48 seconds, could mark a critical have-your-cake (cheaper copies) and a eat-it-too (better copies) turning point for high volume retail video program distribution.

No doubt impressed that copies of his hit "48 Hrs." can be turned out in as many seconds, Paramount Home Video VP/GM Tim Clott was quoted

as saying that high-speed duplication combined with cheaper tape offers the prospect of some \$19.95 hit movie pricing—the sell-through take-off point for the video program business, according to Paramount's continuing market research.

Sony's efforts, where many others have tried and failed for more than a decade, to lead the video duplication industry from copy replication by E/E (electronics to electronics) recording into a new era of copy replication by C/C (coat to coat) printing, represents for video what Gutenberg's invention has meant for paper publishing. Gutenberg's press freed a lot of monks from slavishly making hand-

(Continued on page 38)

## Money Is No Object For Cars' First Long-Form

By FAYE ZUCKERMAN

LOS ANGELES — When Warner Home Video starts distributing the Cars' first long-form video in September, production costs on the program will reportedly have come to more than \$600,000.

According to a spokesman for Warner, the home video firm and Elektra, the band's record label, are sharing in the costs. But to make back that outlay, Warner will have to sell some 60,000 videocassettes at its announced \$29.98 price point.

To date, only two other music videos have commanded sales of more than 50,000: Vestron Video's "Making Michael Jackson's Thriller" and Thorn EMI Home Video's "Duran Duran." Industry sources say that in today's market, most music videos pull in sales of about 30,000.

Warner will have a better idea how the video will sell on Monday (6), when pre-ordering begins. "If our duplicator (Technicolor) can do it, then it may be our first VHS hi-fi product," the spokesman says.

The video was originally scheduled for a July launch. Release date was then pushed back to August, and the title is now expected to be out after Labor Day. The delays grew out of a last-minute decision by Elektra to have special effects production house Charlex create an opening sequence for the video using the theme song "Heartbeat City" and 45 seconds of vignettes to string together the eight promotional clips contained in the program.

Six of the songs featured in the video are from the band's current album, "Heartbeat City." Both Elektra and Warner Home Video have their fingers crossed that the 55-minute program will not be outdated by September.

Three clips, "Why Can't I Have You," "Heartbeat City" and an extended version of "Hello Again," have not yet been released to television video shows. "Why Can't I Have You," directed by Peter Richardson, has been released in Europe, where the single did well. But according to the band's manager Bill Gerber, it is unlikely the clip will be released to U.S. tv.

Andy Warhol Studios created the extended version of "Hello Again" as well as the shorter promotional clip, now in rotation on MTV, for \$60,000. It is the least expensive production appearing on the program, on which average clip costs are said to be just under \$100,000.

Elektra is believed to have paid Charlex more than \$200,000 to produce "You Might Think," "Heartbeat City" and 45 seconds of vignettes. Alex Weil, the co-founder of Charlex, describes the productions as "saturated" with special effects. "You Might Think," directed by Jeff Stein, was the album's first single and first video.

Eight tape decks, two ADOs, a Paint Box and an Ikegami video camera were used to make one elaborate continuous-looking shot showing band members in various absurd locations. For example, Weil says, at one point they take the place of the presidential faces on Mt. Rushmore.

Both Weil and a spokesman for Andy Warhol Studios say they spent more than the Elektra budget called for, but did not charge the record label. "Hello Again" was Warhol's first video production for a major group.

The most expensive clip in the vid-

(Continued on page 34)

## Stores See Greater P-O-P Flow Manufacturers' Use Of Dealer Lists Troubles Distributors

By TONY SEIDMAN

This is the second in a two-part series dealing with conflicts between distributors and manufacturers over point-of-purchase materials.

NEW YORK—With more and more manufacturers demanding and getting dealer lists from their distributors, the flow of point-of-purchase material to retailers has increased dramatically in recent months.

"It's just starting to trickle down to us," says Lou Berg of Houston's Audio Video Plus. "Before it was a hit and miss situation—if you didn't ask, I don't think you got it."

The reason Berg is getting p-o-p material now, he says, is that manufacturers are shipping the goods directly to him. Distributors "don't see a way of making much money on p-o-p," he says, and thus it doesn't get to retailers.

CBS/Fox Video vice president of sales and marketing Len White says that because his company felt the economics of p-o-p were keeping distributors from getting materials to their customers, the decision was made to assume much of the cost and

mail out the materials directly.

Many distributors have done an "outstanding" job of getting p-o-p materials out, White says. But, he adds, "Probably an equal number have let it rot on their shelves."

Because of this, CBS/Fox has created a computerized list of 8,300 top video specialty stores. The cost to the company of doing its own mailing has come to \$10,000 a month, White says. Paramount Home Video, RCA/Columbia Pictures Home Video and Warner Home Video are also using dealer lists.

CBS/Fox's video retail list was assembled from names garnered from the distributors themselves, White says. "About half of our distributors have sent us their dealer lists."

Distributors are assured via a letter of confidentiality that their lists will not be used by CBS/Fox for sales purposes, says White. But distributors say the idea of turning over their dealer lists makes them nervous, and few were happy about handing over names to potential future competitors.

"They're going to find out about stores in the long run," says one dis-

tributor about why he shipped his list to CBS/Fox, RCA/Columbia, Paramount and Warner.

His company does get display materials out to retailers, the distributor claims, so retailers in his area are getting "double shots" of p-o-p. Although for the majority of retailers this means wasted material for promotionally minded stores it can actually be a help, he says. "Sometimes it takes more than one poster on a wall to make a display."

But even though store owners in his area are happy over the amount of materials that is reaching them, he says. "We really didn't want to do this," referring to the sending of lists to manufacturers, "But" he adds, "we felt we had to" in order to preserve a good relationship with suppliers.

On the retail end, Berg is pleased that manufacturers are going direct, since it means he receives more material. But not in every case; even with RCA/Columbia Pictures' p-o-p hotline, materials ordered to support "Tootsie" didn't arrive until three months after the title had been re-

(Continued on page 37)

## Billboard Videodisk Top 20

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Survey for Week Ending 8/11/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1437	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	5	8	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
3	2	4	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
4	3	3	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED	29.95
5	4	3	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
6	9	9	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
7	7	11	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
8	NEW ENTRY		TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
9	6	9	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
10	8	4	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	Laser	39.98
11	11	15	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
12	10	17	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
13	14	4	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED	29.95
14	19	7	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
15	NEW ENTRY		VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98
16	17	2	TWO OF A KIND	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	CED Laser	19.98 34.98
17	12	23	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
18	16	5	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.95
19	15	33	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
20	13	2	PLAYBOY VIDEO MAGAZINE VOLUME 5	CBS-Fox Home Video 6205	Various Artists	1984	NR	CED Laser	19.98 34.98

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

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# Billboard Videocassette Top 40

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Survey for Week Ending 8/11/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
2	2	117	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	3	34	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	11	6	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
5	4	7	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
6	6	32	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
7	5	10	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
8	10	2	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
9	8	4	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
10	7	7	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
11	23	4	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
12	NEW ENTRY		THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
13	31	2	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
14	9	6	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
15	32	27	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
16	17	6	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
17	19	21	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
18	37	17	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
19	21	6	LIMITED GOLD EDITION CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
20	16	9	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
21	24	33	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
22	14	75	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
23	15	7	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
24	13	4	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
25	12	5	LIMITED GOLD EDITION CARTOON CLASSICS DISNEYS BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
26	36	55	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
27	NEW ENTRY		LASSITER	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
28	25	3	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
29	22	12	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
30	30	6	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
31	33	2	TWO OF A KIND	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta	59.98
32	34	46	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
33	35	9	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
34	28	2	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta	Not Listed
35	39	11	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
36	27	15	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
37	38	59	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
38	18	3	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta	69.95
39	20	21	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
40	26	12	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing

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## Video

### Music Monitor

By FAYE ZUCKERMAN

• Shoot fatigue: Director Brian Grant recently returned to MGM Overview's new offices in New York from what is being described as the most exhausting video music shoot ever. The video, which called for 50 extras and cost more than \$100,000, was for Columbia artist Kenny Loggins' "I'm Free." It took place over a four-day period in the evenings at a site near downtown Los Angeles, and will be edited in London at Visions.

Complications began the second night, when an actor who starred in a crucial scene failed to show up. According to a spokeswoman for the firm, "At 2 a.m. we called our casting service, and Janet Cunningham had to commandeer an actor." Robert Poster showed up to portray the father of Virginia Madsen ("Footloose," "Electric Dreams," "Dune"), who stars in the video about Loggins' escape from prison. Grant later found out that the first actor was attacked by one of L.A.'s infamous street gangs on his way to the shoot. The production company would not reveal the identity of the no-show actor.

• Act II: MGMM Overview's Grant worked on another video in Los Angeles, but that one turned out to be far less tiring. This one, for Tina Turner's "Better Be Good To Me," was the usual performance video. The production company staged the video at the Beverly Theater, which was packed with Turner fans wooed to the venue by advertisements on local radio stations. After filming ceased, the Capitol Records artist sang a four-song medley. "Better Be Good To Me" cost less than \$100,000, according to the production company. Post-production took place at the Post Group in Los Angeles. Jacqui Byford produced Turner's clip, and Loggins' as well.

• Hollywood connection: Music video director Steven Baron took charge of the promotional video for his first major motion picture, "Electric Dreams." Baron, known for his crisp direction on Michael Jackson's "Billie Jean," created an abundance of special effects for the clip to rival some of the quality visuals found in the film. "Together In Electric Dreams" contains effects generated

on the ADO, the DVE and a Sony BVX 30CC. The highly stylized video was produced by Simon Fields. The song was recorded by Giorgio Moroder & Philip Oakie for Epic/Virgin Records. Tim Clawson was the production manager, and Rich Uber edited the piece at Premore Inc. in Hollywood.

• Bits and bytes: Hollywood's Columbia College adds an Image Manipulation And Graphics Enhancement System (IMAGES) to its collection of editing equipment, making it one of the few computer graphics and animation teaching facilities... VCA Teletronics edited "The Johnny Cash Christmas Special" on its new silicon chip-based Montage editing system... Bob Mowen was the video editor at VCA for Bruce Springsteen's "Dancing In The Dark," directed by Brian DePalma... Nashville's Scene Three adds the Steadicam, the winner of an Academy Award for advancement in cinematography, to its facility.

### Long-Form Is First For Cars

• Continued from page 33

eo was "Drive," directed by actor Timothy Hutton for Picture Music International, which sources say cost about \$130,000. A \$100,000 price tag is being attached to "Magic," currently in rotation on MTV, which was directed by Tim Pope for Fusion/Glo productions.

"We always intended to make a home video for 'Heartbeat City,' so we were willing to spend a little more," says Gerber, a partner in Lookout Management. He predicts that the compilation's sales figures will rival those for "Duran Duran."

"The Cars are very popular," he says. "I have little doubt that it will not do well."

Included in the long-form is a segment about the making of Andy Warhol's "Hello Again," as well as older clips for "Shake It Up" and "Panorama." "I'm confident," Gerber says, "that with home video sales and revenue from television and cable airings, we will see cost recoupment."

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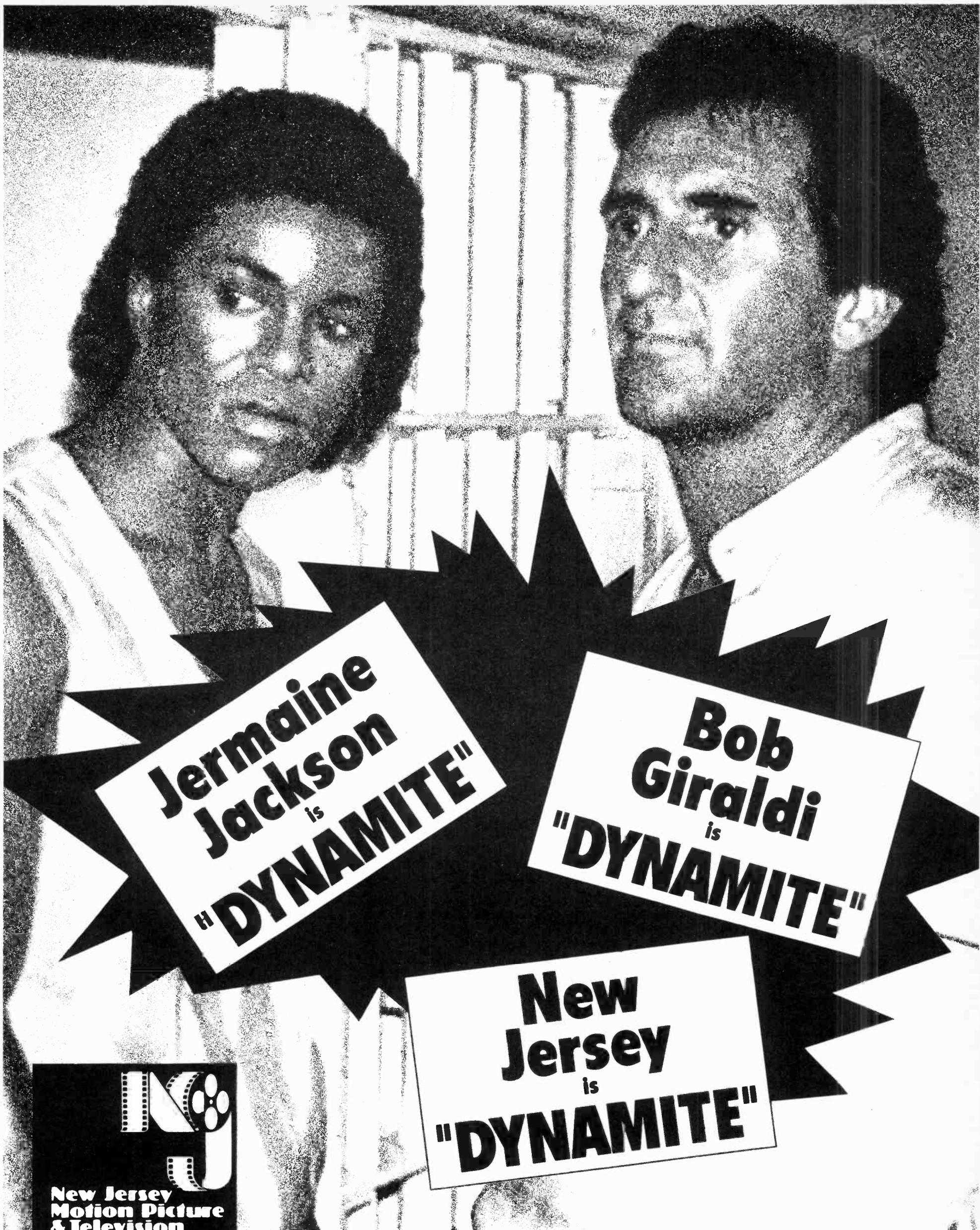
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# Billboard Videocassette Top 40

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Survey for Week Ending 8/11/84

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	8	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	3	6	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
3	2	10	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
4	5	3	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
5	4	9	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
6	6	5	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
7	7	4	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
8	8	9	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
9	20	2	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
10	10	14	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
11	27	2	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
12	11	8	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
13	9	17	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
14	15	11	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
15	12	3	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
16	14	12	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
17	17	35	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
18	13	4	TWO OF A KIND	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
19	18	17	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Marlin Sheen	1983	R	VHS Beta
20	22	34	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
21	16	15	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
22	19	21	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
23	21	24	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
24	NEW ENTRY		THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
25	26	27	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
26	23	4	TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta
27	NEW ENTRY		LASSITER	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
28	24	10	ANGEL •	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
29	29	22	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
30	28	7	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
31	25	5	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
32	36	18	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
33	37	16	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
34	30	10	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
35	31	15	D. C. CAB ▲	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
36	38	67	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
37	34	21	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
38	35	17	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
39	32	9	THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
40	33	37	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta

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## Video

### Videowest Lays Off Staff As Financial Crunch Hits

By JACK McDONOUGH

SAN FRANCISCO — In a move that could have significant ramifications for the "inflated" music video market and particularly for cable and subscription programming, pioneer production house Videowest has laid off all its employees and drastically cut back operations.

Fabrice Florin, who founded Videowest in 1979 as a freelance producers' collective, says the shuttering results from a crunch that came "as our labor and production costs kept growing while our revenue was declining." Florin continues: "It's a result of the cable industry not living up to its early blue-sky projections. We were in the position of having to deliver top quality for bottom dollar."

Florin says the key problem was that 75% of Videowest's business derived from basic cable and over-the-air subscription markets, the very sectors where budgets have tightened most.

As examples, he points to the "Rock On TV" magazine show, "which did not get renewed by ON TV. They're ailing. There's not much room now for subscription tv. And we became unable to produce our 'Take Off' program, which ran on the USA Network, for the rates that ATI was willing to pay.

"It's the same with MTV," Florin continues. "MTV used to ask for news inserts, but their demand dwindled as budgets dwindled. They say they want a one-minute news clip for \$550. We can't do it, unless we're certain we can leverage a piece and sell it into the other elements of the market and get the extra mileage out of a piece of tape."

Another problem indigenous to Videowest, Florin says, is "the fact that we began as a volunteer organization. Once we started paying our producers, our overhead went up sharply, and of course as our people got more professional we had to pay even more.

"The overhead went up even more because we were involved in so many shows where we had to deliver high production values to clients who were not willing to come up with the dollars. So you're put in a situation of calling in favors and squeezing everything you can.

"On the other hand, we've grossed \$3 million since 1979, and we've delivered at least 50 professional producers into the television industry. We could not have accomplished that if we had not gone out on a limb."

Over the years, in addition to the

"Rock On TV" and "Take Off" magazine shows and the news clips, Videowest produced such shows as "Backstage Pass," distributed by Filmways; "Video Showdown" for Showtime; and two one-hour specials for United Satellite Communications, as well as a host of items for such private clients as the A&M, Windham Hill and Elektra labels. The firm was also a leading force in the San Francisco video community.

Florin says he and veteran Videowest producer Erik Nelson have now formed a new, separate company, Dreamweaver Productions, which will complete production of the new "Dreamweaver" series (Billboard, Dec. 17), contracted by 20th Century-Fox for Cinemax. The new entity will also act "as a custodian for Videowest," Florin says, adding, "The beast is not dead. We will attempt a reorganization if 'Dreamweaver' produces enough revenue."

In addition to "Dreamweaver," a series of 15-minute highly concentrated narratives which Florin describes as "The Twilight Zone meets MTV," Florin and Nelson will be completing, in conjunction with Access Enterprises, five half-hour "music video compilation" shows for ABC, the first of which aired June 22 after "Nightline." Also in conjunction with Access, they have done 20two-minute shorts for the ABC stations to insert into their own locally produced music video shows, including KGO San Francisco's "Hot Rocks."

To do these programs, the two are maintaining some production space at the Videowest site, while subleasing their video equipment to Varitel. In addition, Florin will be preserving a library of thousands of interviews, which he calls "an asset on which we can't put a value."

As a result of his experience, Florin concludes: "The music video fad is far too inflated. There's too much talk about it, just like with video games two years ago. Once record companies start limiting use of clips, magazine shows will die, and this will be happening at the same time that the public is getting jaded about music video, since only 20% of the clips now are jewels and 80% are crap.

"The industry will come of age when the material starts going to home video in quantity so that the royalties will come back and support more work. It will take about a year for that market to shape up, and I don't really see music video as a healthy industry for three years."

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# New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

## FILMS

**THE ACT**  
Jill St. John, Eddie Albert  
Beta Vestron Video VB4129 ..... NA  
VHS VA4129 ..... NA

**THE ADVENTURES OF HUCKLEBERRY FINN**  
Mickey Rooney  
Beta & VHS MGM/UA Home Video. \$29.95

**AEROBIC SELF DEFENSE**  
Roland Tseng  
Beta NTA Home Entertainment  
B7005 ..... \$39.95

**BATTLE BENEATH THE EARTH**  
Kerwin Mathews, Peter Arne,  
Viviane Ventura  
Beta & VHS USA Home Video. \$59.95

**BLOOD FEAST**  
Beta & VHS Comet Video (Continental  
Video) ..... \$29.95

**CAGED WOMEN**  
Beta Vestron Video VB4130 ..... NA  
VHS VA4130 ..... NA

**CITY OF THE WALKING DEAD**  
Mel Ferrer  
Beta & VHS Continental Video ..... \$39.95

**THE CRASH OF FLIGHT 401**  
William Shatner, Eddie Albert,  
Adrienne Barbeau  
Beta & VHS USA Home Video ..... \$49.95

**DRAGON'S LAIR**  
Beta & VHS Ruby-Spears Enterprises  
(Worldvision Enterprises Inc.) ..... NA

**EARLY FROST**  
Diana McLean, Jon Blake,  
Janet Kingsbury  
Beta & VHS VCL VL9007 ..... \$59.95

**EMBRYO**  
Rock Hudson, Barbara Carrera,  
Roddy McDowall  
Beta & VHS USA Home Video ..... \$59.95

**EXPERIENCE PREFERRED... BUT NOT ESSENTIAL**  
Elizabeth Edmonds, Ron Bain  
Beta & VHS MGM/UA Home Video. \$59.95

**FIGHTING MAD**  
Jayne Kennedy, Leon Issac Kennedy  
Beta & VHS Continental Video ..... \$39.95

**FRANKENSTEIN ISLAND**  
John Carradine, Andrew Duggan,  
Cameron Mitchell  
Beta & VHS Monterey Home Video. \$59.95

**GOING BANANAS**  
Animated  
Beta & VHS Hanna-Barbera Productions  
(Worldvision Enterprises Inc.) ..... NA

**THE GOOD EARTH**  
Paul Muni, Luise Rainer  
Beta & VHS MGM/UA Home Video. \$29.95

**THE GREAT GUNDOWN**  
Robert Padilla  
Beta & VHS VidAmerica (Vestron  
Video) ..... \$69.95

**GREEN EYES**  
Paul Winfield, Rita Tushingham,  
Jonathan Lippe  
Beta & VHS USA Home Video ..... \$59.95

**HARD TO HOLD**  
Rick Springfield, Janet Eilber,  
Patti Hansen  
Beta & VHS MCA Home Video ..... \$69.95

**HARRY AND SON**  
Paul Newman, Robby Benson,  
Joanne Woodward  
Beta Vestron Video VB5037 ..... NA  
VHS VA5037 ..... NA

**HEARTLAND REGGAE**  
Bob Marley & the Wailers,  
Peter Tosh  
Beta & VHS Continental Video ..... \$29.95

**THE HOTEL NEW HAMPSHIRE**  
Jodie Foster, Beau Bridges,  
Rob Lowe  
Beta Vestron Video VB5042 ..... NA  
VHS VA5042 ..... NA

**IN OUR HANDS**  
Peter, Paul & Mary, James Taylor,  
Pete Seeger  
Beta & VHS Continental Video ..... \$29.95

**INVASION OF THE BODY STEALERS**  
George Sanders, Maurice Evans,  
Neil Connery  
Beta & VHS USA Home Video ..... \$49.95

**KAVIK THE WOLF DOG**  
Ronny Cox, Linda Sorenson,  
Andrew Ian McMillian  
Beta & VHS Media Home Entertainment  
M703 ..... \$59.95

**KING OF THE ROCKETMEN**  
Tristram Coffin, Mae Clark  
Beta & VHS NTA Home  
Entertainment ..... \$79.95

**KOOL STREET VIDEOS**

**Kool & the Gang, Earth, Wind & Fire, Shalamar**  
Beta & VHS Continental Video ..... \$29.95

**LITTLE WOMEN**  
Katherine Hepburn, Joan Bennett,  
Paul Lukas  
Beta & VHS MGM/UA Home Video. \$29.95

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Ajita Wilson, Mireille Damien,  
Danile Micheli  
Beta & VHS Private Screening  
PS539 ..... \$39.95

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M248 ..... \$59.95

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Entertainment ..... \$39.95

**NEW ZOO REVUE**  
Beta & VHS Family Home Entertainment  
(MGM/UA Home Video) ..... NA

**NIGHT OF THE ZOMBIES**  
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Beta Vestron Video VB4120 ..... NA  
VHS VA4120 ..... NA

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Beta & VHS Media Home Entertainment  
M330 ..... \$29.95

**THE POWER**  
Beta Vestron Video VB4128 ..... NA  
VHS VA4128

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PS540 ..... \$39.95

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M445 ..... \$69.95

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Lorne Greene  
Beta & VHS Media Home Entertainment  
M446 ..... \$39.95

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(Worldvision Enterprises Inc.) ..... NA

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Beta & VHS Ruby-Spears Enterprises  
(Worldvision Enterprises Inc.) ..... NA

**SPY SMASHER**  
Kane Richman, Sam Flint  
Beta & VHS NTA Home  
Entertainment ..... \$79.95

**SOLO**  
Beta Vestron Video VB4127 ..... NA  
VHS VA4127 ..... NA

**SPEED TRAP**  
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## Greater P-O-P Flow Is Seen

Continued from page 33

leased, Berg says. And even now, despite some reformation, p-o-p materials are still not treated as very important by many distributors, Berg says. Many out-of-town distributors have shipped him cassettes using a special kind of packing material, he notes: posters, once aimed for store walls, now targeted for retail trash bins.

AUGUST 11, 1984, BILLBOARD

# Billboard's Spotlight on Children's Entertainment

## A Retailer's Guide To Children's Software Issue Date: September 29

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The International Newsweekly of Music and Home Entertainment

JUST IN TIME FOR  
HOLIDAY  
ORDERING!

• *Continued from page 33*

written parchment copies. Sony hopes its Sprinter will free a lot of duplicator slaves from making videotape copies.

And none too soon, either. The Electronics Industries Assn.'s Consumer Electronics Group reports

that sales of prerecorded videotapes more than doubled from five million units in '82 to 11 million in '83 in a market context of retail list prices of \$40 and up, with VCRs in less than 10% of U.S. homes.

Videotape retail prices, now plunging below \$40 to between \$16 and

\$20 for 10- to 60-minute music videos and even down to \$9.95 for certain public domain and reissued movie classics, along with a projected VCR home penetration rising to 15% for this year, are creating an explosive demand for videotape copies.

This year's unit sales of 18.5 mil-

lion at an average of \$31 retail are projected to rise in one year to 36.5 million, with average retail prices dropping still further to about \$23.

Basic to the C/C videotape replication method used by the Sprinter is a print-through phenomenon which can occur when two different seg-

ments of magnetically recorded information are placed in close proximity to each other.

In the case of tapes stored for long periods in changing temperatures or other varying environmental factors, a faint sound and/or picture image can be detected below or behind the desired information.

Technical papers published in the late '40s proposed harnessing print-through to make audio copies of iron-based metal-oxide tape recordings by means of a bifilar method in which the source tape is wound together with a blank copy tape in alternate layers on a reel at high speed, then electrically agitated by a magnetic transfer (alternating current) field.

Upon withdrawal of the transfer field, the agitation of the magnetic domains in both the source and copy tapes stops, and the information previously only on the source tape is now also impressed (printed) on the copy tape.

To make the process more efficient, the source and copy tapes are wound oxide coat to oxide coat. This means that the source or master tape must be recorded in a horizontally reversed or mirror orientation (similar to an internegative in optical motion picture film transfer techniques), so that the output copy will have the proper horizontal orientation for standard playback.

In order to obtain the required signal strength in the copy tape and to avoid erasure, a high coercivity master tape formulation with several times the oersted rating of the conventional copy tape is required. As this process was initially developed for video, long wave audio, control track and cue information was recorded onto the copy tape at high speed, separately and apart from the contact printing process.

In 1970, the Ampex Corp. offered an AC dynamic transfer version of the bifilar method for commercial sale to broadcasters using the two-inch quadruplex format as its model ADR-150. Instead of making one high-speed bifilar copy at a time, Ampex's AC dynamic method routed the single mirror master through multiple C/C transfer field stations to come into contact with as many as five different blank copy tapes at a single pass.

In 1971, Consolidated Video Systems of Santa Clara, Calif., with the support of DuPont, which was pushing the use of its chromium based metal-oxide formulations, introduced a high-speed thermal C/C replication method employing the special property of a chromium copy able to become impressed with the information contained on a master when the copy tape is rapidly heated and then cooled through its Curie point.

In 1972, Matsushita introduced a high-speed, open-reel, bifilar printing system for the half-inch EIAJ Type I videotape format which it was then pushing. In 1980, Matsushita introduced a revised version of its high-speed bifilar VTP (videotape printing) system designed to work with the half-inch VHS cassette format.

In 1973, 3M introduced its Sequential Thermal Anhyseretic Magnetization (STAM) system, which was intended to be both format and formulation independent. In a basic sense, it combined the AC and thermal approaches through the use of an intermediate transfer belt.

Most of these systems worked. But all of the approaches left something to be desired in terms of economics, yield and reliability.

★ ★ ★

*Ken Winslow is publisher of The Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.*

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## Nashville Scene

### Keep Your Eyes On The Duo Of Rose & Kennedy

By KIP KIRBY

Predicting success for unknown new acts can be a form of Russian roulette. With all the factors that go into success, crystal ball gazing is, at best, risky business.

Nonetheless, an act sometimes comes along that's so obviously ready for recording stardom that it doesn't take a crystal ball to see it—an act with powerful magnetism, charisma and enough talent to carry it through the home stretch.

In our opinion, Pam Rose & Mary Ann Kennedy are such an act. And judging from the phenomenal response they've been getting lately in their showcase appearances, it seems to be a majority opinion.

Diminutive, attractive, blessed with enviable vocal and writing skills, Kennedy and Rose share a buoyance that comes across beautifully in all their songs. When they blend their voices into their trademark mix of pure soprano and husky alto, it's hard not to think of Simon & Garfunkel's shivering harmonies back in their "Sounds Of Silence" days.

Neither artist is unknown in Nashville. Rose was on Capitol as a solo artist prior to signing with Epic. She and Kennedy were part of a manufactured CBS female act called Calamity. They have impressive credits as songwriters: "First Time Feeling," "Ring On Her Finger, Time On Her Hands," "Sometimes A Stranger Will Do" and "The First Word In Memory Is Me," the title cut of Janie Fricke's upcoming album.

As a duo, they sparkle with the patina of polished performers who still think being onstage can be a magical experience. They bring the same quality to their studio work. At a recent World's End nightclub showcase, they climaxed an evening of fine performances by Angela Kaset, Annie Freeman, Pam Tillis and Nancy Montgomery—and reduced the noisy packed house to hushed silence song after song. Using only acoustic guitars, they galvanized the crowd almost from the first note, and when they finished, they had earned deafening applause and an encore.

As a duo, Pam Rose and Mary Ann Kennedy have a captivatingly commercial sound. With the shortage of country duets these days and a proliferation of male artists, a female act as refreshing and self-contained as this could signal new horizons to a record company interested in developing their career.

★ ★ ★

All right, let's see: We've witnessed Bob Seger and Sheena Easton on the country charts, we've got Lionel Richie rocketing up the chart even as we write this column. Why not Neil Young?

Why not indeed, is exactly what Neil himself says, and he's cut an album he believes could be his strongest since "Harvest." Besides that,

(Continued on page 43)



WHAT'S THE SCOOP?—"Today" host Jane Pauley chats with RCA's Ronnie Milsap about his Marlboro-sponsored concert tour and his most current video, "She Loves My Car." Milsap also introduced his album, "One More Try For Love," which features his current single, "Still Losing You."

### CMA Names Horizon Finalists

NASHVILLE—The Country Music Assn. has released the names of the 10 finalists nominated for this year's Horizon Award: Deborah Allen, Earl Thomas Conley, Exile, Jim Glaser, Vern Gosdin, Mark Gray, the Judds, Gus Hardin, Kathy Mattea and Michael Martin Murphey.

This award honors an artist (or artists) who has demonstrated the most significant growth and development in overall chart and sales activity, live performances, professional-

ism and critical media recognition. The Horizon Award, first given in 1981, will be presented during the 18th annual CMA Awards Show, Oct. 8.

Nominees are selected by CMA officers and directors and submitted to the general membership on the second round of balloting. Any artist who has previously won the award, has been a Horizon nominee twice, or who has previously been a final ballot nominee for any other CMA award is ineligible.

### Indigo's Singles Losses Prompt Roster Trimming

NASHVILLE—Indigo Music Corp. here has severely cut back on the number of artists signed to its record labels in a move to stop the losses incurred in issuing, promoting and distributing single records. From now on, Indigo vice president Mike Figlio says, the company will deal in albums and sell them mainly through television advertising.

Audiograph, Phonorama and Indigo have been the parent firm's most active labels of late. It also owns the Living Songs, Rosanne, Brylen, Accord, Townhouse and Oregon labels. The only acts still signed, Figlio reports, are the Four Guys, Ronnie Prophet and Harold MacIntyre, all of whom are with Audiograph.

"It was partly an ethical decision" to free the artists of their contracts, Figlio claims. "I couldn't justify keeping them tied to the labels under these circumstances."

Figlio cites the high cost of radio promotion, the difficulty of sparking significant chart activity, pressing expenses and the insistence on the part of distributors to take Indigo product on consignment as reasons for making the cutbacks and seeking other marketing devices.

"It was a one-way street—with everything going out and nothing coming back in," Figlio continues. "We're going to do our selling through our own tv, and we'll be doing a lot of PIs (per inquiry orders)."

### Famous Renews Subpublishing Deals

NASHVILLE—Famous Music has renewed its foreign subpublishing administration agreements with Charley Pride for the world, excluding the U.S., Canada, the U.K., Eire, New Zealand and Australia, and with Alabama for the world, excluding the U.S., Canada, the U.K., and Eire.

### FIRST-HALF SURVEY

## One In Three Singles Made It To Hot 100

By EDWARD MORRIS

NASHVILLE—Nearly one country single out of every three released during the first half of 1984 managed to make the Hot 100. And about one in 12 went top 10.

These reasonably rosy statistics are partially explained by the fact that of the 662 singles sent to Billboard between Jan. 1 and June 30 for review, 174 were from major labels or labels with major distribution, while another 111 were from independent labels with at least a fair track record and additional distribution.

Cover records, not long ago the bane of radio programmers, seem to have waned in recent months, with only 41 of this type detectable in the six-month output of singles.

Duets by artists who normally perform solo also appear on the decline, with just nine such twosomes being offered by the majors in this period. One of these, however, was the powerful Willie Nelson/Julio Iglesias pairing, "To All The Girls I've Loved Before," the only release to hold the volatile No. 1 country spot for two weeks.

Of the January-June releases, 19 have—as of this week—reached No. 1. Nine of these were by male solo artists, two by women, six by groups and two by duets.

RCA's Alabama holds the distinction of having so far had two 1984 singles sweep into the top spot: "Roll On (Eighteen Wheeler)" and "When We Make Love."

Label-wise, RCA artists account for five of the chart-toppers, Columbia/Epic for five, MCA for four, and Elektra/Asylum, Mercury, Capitol, Compleat and Warner Bros. for one each to date.

Newcomers at the top are Eddy Raven, Exile, Vern Gosdin and the Judds. Lane Brody may also be edged in here, since she shared the vocals on "The Yellow Rose" with Johnny Lee. The veteran chart-toppers in the list are Lee, Janie Fricke, Anne Murray, the Kendalls, Alabama, George Strait, the Oak Ridge Boys, John Conlee, Willie Nelson, Merle Haggard, Earl Thomas Conley, Ricky Skaggs, Conway Twitty and Don Williams.

Although it could hardly be called

a resurgence, novelty/topical songs figured among the country successes through midyear. At least 18 examples of this ephemeral genre have so far been unleashed, the most successful of which have been John Anderson's top 10 finger-shaker, "Let Somebody Else Drive"; T.G. Sheppard and Clint Eastwood's swaggering "Make My Day," which went to number 12; and Moe Bandy and Joe Stampley's grudging tribute to Boy George, "Where's The Dress," which peaked at number eight.

The "Urban Cowboy" trail across the face of country music grows increasingly indistinct. Not one of the top 10 songs for the first half of the year alluded to Texas.

### 25,000 Enter Nashville Network Alabama Contest

NASHVILLE—In its first promotion with a major record company, The Nashville Network drew more than 25,000 entries during a recent RCA-sponsored Alabama "Roll On" contest. The promotion also involved 150 Record Bar, 66 Sound Warehouse and 44 Tower Records retail outlets.

TNN viewers were given the chance of entering the contest either by sending in a postcard to the Network, or by filling out an official entry form located at participating Record Bar, Sound Warehouse or Tower stores. Special Alabama "Roll On" displays were prominently featured in these outlets along with the entry forms. More than half the entries received by TNN were on the official retail blanks.

The winner of the contest won an expense-paid weekend as Alabama's guests at the band's June Jam in Fort Payne, Ala., and two pairs of Laredo boots. The 10 second prize winners received Nashville Network satin jackets, autographed Alabama albums and posters, and Alabama T-shirts. Fifty third prize winners were sent Alabama albums and shirts and TNN belt buckles.

### BMI Adds 30 Songs To 'Million-Air' List

NASHVILLE—BMI honored 30 of its newest million-performance Nashville songs July 25 at special luncheon festivities. Also honored were songs which have this year achieved two, three and four million broadcast performances.

In her remarks, BMI vice president Frances Preston observed that a song of three minutes in length which has been broadcast one million times has been played a minimum of 50,000 hours. Played continuously, she noted, million-performance compositions would log an air time equivalent of more than five and a half years.

John Hartford's "Gentle On My Mind" was listed as having logged four million performances, followed by Kris Kristofferson's "For The Good Times" and "Tennessee Waltz" by Pee Wee King and Redd Stewart, each with three million performances. Newcomers to the two million broadcast performance level were "Blue Bayou" by Joe Melson and Roy Orbison, and "Mr. Bojangles" by Jerry Jeff Walker.

The following were awarded their one million performances citations: "Come A Little Bit Closer," written

by Tommy Boyce, Wes Farrell and Bobby Hart (Morris Music Inc.); "Dueling Banjos," Arthur Smith (Combine Music Corp.); "Feels So Right," Randy Owen (Maypop); "Funny How Time Slips Away," Willie Nelson (Tree Publishing); "Hey Baby," Bruce Channel, Margaret Cobb (CBS Unart Catalog/Le Bill Music); "Honky Tonk," Billy Butler, Bill Doggett, Henry Glover, Clifford Scott, Shep Shepherd (Islip Music/W and K Publishing).

"I Don't Need You," Rick Christian (Bootchute); "I'll Never Love This Way Again," Will Jennings, Richard Kerr (Irving Music); "I'm Movin' On," Hank Snow (Unichappell); "I'm Sorry," Dub Allbritten, Ronnie Self (Champion Music Corp.); "Lost Her Love On Our Last Date," Floyd Cramer, Conway Twitty (Acuff-Rose); "Love In The First Degree," Jim Hurt, Tim Du Bois (Warner House Of Music); "Lovin' You," Minnie Riperton, Richard Rudolph (Dickiebird).

"Mabelline," Chuck Berry (Arc Music Corp.); "Mountain Of Love," Harold Dorman (Morris Music);

"Nobody," Rhonda Fleming-Gill, Dennis Morgan (Tom Collins Music); "On The Road Again," Willie Nelson (Willie Nelson Music); "One Day At A Time," Kris Kristofferson, Marijohn Wilkin (Buckhorn Music); "Only The Lonely," Joe Melson, Roy Orbison (Acuff-Rose); "Rings," Alex Harvey, Eddie Reeves (CBS Unart).

And: "Say You'll Stay Until Tomorrow," Roger Greenaway, Barry Mason (PRS) (Dick James Music); "Seven Year Ache," Rosanne Cash (Atlantic Music/Hotwire Music); "Sharing The Night Together," Ava Aldridge (Alan Cartee Music); "Smoky Mountain Rain," Rhonda Fleming-Gill, Dennis Morgan (Hall-Clement); "Stop And Smell The Roses," Mac Davis (Screen Gems-EMI); "Sweet Home Alabama," Gary Rossington, Ronnie Van Zant (Duchess/Hustlers); "Then Came You," Philip Pugh, Sherman Marshall (Mighty Three); "Walk On By," Kendall Hayes (Lowery Music); "Walk Right Back," Sonny Curtis (Warner-Tamerlane); "Welcome To My World," Johnny Hathcock, Ray Winkler (Noillrae/Tree Publishing).

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# Billboard Hot Country Singles

Survey for Week Ending 8/11/84

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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		13	<b>THAT'S THE THING ABOUT LOVE</b> —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson, April Lionhearted Cross Keys (Tree Group), ASCAP, MCA 52389	35	43	4	<b>THE LADY TAKES THE COWBOY EVERYTIME</b> —Larry Gatlin & The Gatlin Bros (Rick Hall) Larry Gatlin, BMI; Columbia 38-04533	68	54	17	<b>WHEN WE MAKE LOVE</b> —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music Two Sons Music Third Son Music/Welbeck Music, BMI ASCAP; RCA 13763
2	3	13	<b>STILL LOSING YOU</b> —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid, Lodge Hall, ASCAP; RCA 13805	36	42	4	<b>I COULD USE ANOTHER YOU</b> —Eddy Raven (Eddy Raven, Paul Worley) Chris Waters, Bucky Jones, Tom Shapiro; Tree Music, O'Lyric Cross Keys (Tree Group), BMI/ASCAP; RCA AHLI-5040	69	80	2	<b>IT'S YOU ALONE</b> —Gail Davies (G. Davies) R. Davies, Valet, BMI; Warner Bros. 7-29219
3	5	12	<b>LONG HARD ROAD (THE SHARECROPPER'S DREAM)</b> —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell, Coolwell/Granite, ASCAP; Warner Bros. 7-29282	37	45	3	<b>I DON'T KNOW A THING ABOUT LOVE</b> —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227	70	61	8	<b>SLOW DANCIN'</b> —Kimberly Springs (J. Fuller, J. Hobbs) J. Fuller, J. Hobbs; ATV Wingtip/Hobbler, BMI; Capitol 5366
4	6	11	<b>SOMEWHERE DOWN THE LINE</b> —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	38	44	6	<b>LOVE OVER OLD TIMES</b> —Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838	71	67	20	<b>I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)</b> —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP St. David Tree, BMI; Compleat-122 (Polygram)
5	7	11	<b>LET'S FALL TO PIECES TOGETHER</b> —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	39	29	16	<b>JUST ANOTHER WOMAN IN LOVE</b> —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	72	64	14	<b>I WANT TO GO SOMEWHERE</b> —Keith Stegall (K. Lehning) D. Lowery, M. McAnally; Sheddhouse I've Got The Music, ASCAP, Epic 34-04442
6	9	11	<b>FORGET ABOUT ME</b> —The Bellamy Brothers (D&H, Bellamy, S. Kline) T. Seals, E. Setser, F. Miller, Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/Rare Blue, BMI/ASCAP; MCA/Curb 52380	40	47	2	<b>IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN TH—E BAND)</b> —I'm Not That Way (ANYMORE Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum, Baray/Dale Morris, BMI; RCA 13840	73	76	4	<b>MY GIRL</b> —Savannah (Sonny Limbo, Scott MacLellan) W. Robinson, Jr., R.A. White; Jobete, ASCAP; Mercury 880-037-7
7	10	10	<b>TENNESSEE HOMESICK BLUES</b> —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	41	49	4	<b>STUCK ON YOU</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, Brockman, ASCAP; Motown 1746	74	57	18	<b>SOMEBODY'S NEEDIN' SOMEBODY</b> —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308
8	1	16	<b>MAMA HE'S CRAZY</b> —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	42	48	5	<b>DREAM ON TEXAS LADIES</b> —Rex Allen, Jr. (A. DiMartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	75	53	7	<b>LET'S LIVE THIS DREAM TOGETHER</b> —Harvel Felts (J. Morris) Skinner, Wallace, Nathan; Hall-Clement, BMI Jack & Bill, ASCAP; Evergreen 1022
9	12	9	<b>ATTITUDE ADJUSTMENT</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253	43	25	14	<b>DISENCHANTED</b> —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphey, Choskee Bottom/Kahala/Timberwolf/Cross Keys Co. Inc. Tr. ee Gp., ASCAP; BMI; Liberty 1517	76			<b>NEW ENTRY</b> <b>GIVE ME ONE MORE CHANCE</b> —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island (Tree Group), BMI; Epic 34-04567
10	11	12	<b>IF ALL THE MAGIC IS GONE</b> —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	44	50	4	<b>WHAT WOULD YOUR MEMORIES DO</b> —Vern Gosdin (Blake Mavis) Hank Cochran, Dean Dillon; Tree, BMI; Compleat 126 (Polygram)	77			<b>NEW ENTRY</b> <b>SO CLOSE</b> —The Wright Brothers (M. Daniel, J. Dowell) K. Blazy; Hoosier, ASCAP; Mercury 880-055-7
11	15	10	<b>ONLY A LONELY HEART KNOWS</b> —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	45	56	3	<b>SECOND HAND HEART</b> —Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gary, H. Tipton; Irving Music Inc. Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	78			<b>NEW ENTRY</b> <b>COLD JULY</b> —Robin Lee (J. Morris) M. Bird; Let There Be Music/USA Penny Renae, ASCAP; Evergreen 1023
12	16	12	<b>I HURT FOR YOU</b> —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	46	52	5	<b>THE CHICKEN IN BLACK</b> —Johnny Cash (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04513	79	69	5	<b>LUTHER</b> —Boxcar Willie (P. Drake) L. Kingston, K. Jones; Window Tree, BMI; Main Street 93021 (MCA)
13	17	10	<b>YOU'RE GETTIN' TO ME AGAIN</b> —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	47	35	9	<b>PICTURES</b> —Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391	80	83	2	<b>BURN GEORGIA BURN (THERE'S A FIRE IN YOUR SOUL)</b> —Butch Baker (D. Kastle) J. Elliott, Milene, ASCAP; Mercury 880-020-7
14	18	10	<b>THE POWER OF LOVE</b> —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	48	55	4	<b>TONIGHT I'M HERE WITH SOMEONE ELSE</b> —Karen Brooks (Jim Ed Norman) Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	81	78	8	<b>A LITTLE LOVE</b> —Juice Newton (R. Landis) T. Sharp, D. Douma; R. Feldman; Cement Chicken, ASCAP; RCA 13823
15	4	13	<b>B-B-B, BURNIN' UP WITH LOVE</b> —Eddie Rabbitt (E. Stevens, E. Rabbitt) E. Rabbitt, E. Stevens, B. J. Walker, Jr. Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279	49	58	3	<b>(YOU BRING OUT) THE WILD SIDE OF ME</b> —Dan Seals (K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	82			<b>NEW ENTRY</b> <b>I'VE GOT A BAD ATTITUDE</b> —Gary Stewart (R. Dea) W.T. Davidson; Famous, ASCAP, Red Ash 8406 (N.S.D.)
16	19	11	<b>MY BABY'S GONE</b> —The Kendalls (B. Ahern) H. Houser; Central Songs, BMI; Mercury 822-203-7	50	24	16	<b>NEW PATCHES</b> —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	83	71	11	<b>LOVELY HEART</b> —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467
17	21	9	<b>NEVER COULD TOE THE MARK</b> —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827	51	31	14	<b>IF THE FALL DON'T GET YOU</b> —Janie Fricke (B. Montgomery) V. Stephenson, S. Lorber, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454	84	70	8	<b>HOW ARE YOU SPENDING MY NIGHTS</b> —Gus Hardin (R. Hall) K. Robbins, R. Carpenter; Kent Robbins, BMI/Let There Be Music, ASCAP; RCA 13814
18	22	8	<b>WAY BACK</b> —John Conlee (B. Logan) J. Fuller; ATV/Wingtip, BMI; MCA 52403	52	41	14	<b>I WISH I COULD WRITE YOU A SONG</b> —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276	85	60	9	<b>YOU'VE GOT A SOFT PLACE TO FALL</b> —Kathy Mattea (R. Peoples, B. Hill) B. McDill, H. Moore, K. Chater; Hall-Clement/Vogue (Welk Group), Hardscuffle, BMI; Mercury 822-218-7
19	8	11	<b>WHERE'S THE DRESS</b> —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477	53	59	3	<b>WHEN WE GET BACK TO THE FARM</b> —David Frlzelli (S. Garrett, S. Dorff) C. Waters, M. Garvin, T. Shapiro; Tree Publishing O'Lyric Music, BMI; Warner Bros. 7-29232	86	82	6	<b>YOU BRING THE HEARTACHE (I'LL BRING THE WINE)</b> —Gary Wolf (J. Chambers) G. Wolf, J. Chambers, L. Jenkins; Galleon, ASCAP; Mercury 822-244-7
20	23	9	<b>THE RIGHT STUFF</b> —Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; DeJamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489	54	37	17	<b>ATLANTA BLUE</b> —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7	87	73	5	<b>BAD FOR ME</b> —Joe Sun (K. Denton) J. Sun, M. Barnes; Fruit Car/Blue Lake, BMI; AMI 1319
21	28	8	<b>I GOT A MILLION OF 'EM</b> —Ronnie McDowell (B. Killen) M. Garvin, R. Heiland, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499	55	63	3	<b>I'VE BEEN AROUND ENOUGH TO KNOW</b> —John Schneider (Jimmy Bowen for Lynwood Productions) D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	88	81	13	<b>LET'S LEAVE THE LIGHTS ON TONIGHT</b> —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke Hall-Clement (Welk Group), BMI/Chappell, ASCAP; Epic 34-04460
22	26	8	<b>FAITHLESS LOVE</b> —Glen Campbell (H. Shedd) J.D. Souther; WB/Golden Spread, ASCAP; Atlantic America 7-99768	56	46	19	<b>I DON'T WANNA BE A MEMORY</b> —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	89	84	3	<b>MIDNIGHT ANGEL OF MERCY</b> —Rod Rishard (J. Gibson) R. Gore, J. Payne, J. Gibson; Hitkit Music/Archway Music, BMI; Soundwaves 4734
23	27	7	<b>EVENING STAR/MIDSUMMER NIGHT</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	57	65	2	<b>WOMAN YOUR LOVE</b> —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	90	85	18	<b>THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY</b> —B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch; Unichappell/Intuit, BMI/Goodsport, ASCAP; Cleveland Int'l/Columbia 38-04431
24	30	6	<b>TURNING AWAY</b> —Crystal Gayle (J. Bowen) T. Krekel; Combine, BMI; Warner Bros. 7-29254	58	62	4	<b>1984—Craig Dillingham (Mark Sherrill) Craig Dillingham, Bill Graham; Craig Dillingham/Graham/Caseyem, BMI; MCA/Curb</b>	91	89	12	<b>ONE MORE SHOT</b> —Johnny Lee (J. Bowen) R. Moore, D. Hauseman; Cross Keys, ASCAP; Warner Bros. 7-29270
25	32	5	<b>LET'S CHASE EACH OTHER AROUND THE ROOM</b> —Merle Haggard (M. Haggard, R. Baker) M. Haggard, F. Powers, S. Rogers; Mount Shasta, BMI; Epic 34-04512	59	77	2	<b>ROCK &amp; ROLL SHOES</b> —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single, BMI; Columbia 38-04531	92	91	2	<b>EASIER</b> —Sandy Croft (J.L. Wilson) P. Tillis, J. Buckingham; Sawgrass/Warner-Tamerlane/Duck, BMI; Capitol 5363
26	13	15	<b>ANGEL IN DISGUISE</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	60	79	2	<b>I'VE ALWAYS GOT THE HEART TO SING THE BLUES</b> —Bill Medley (J. Crutchfield) G. Lyle, T. Seals; Good Single/Irving/WB, PRS/BMI/ASCAP; RCA 13851	93	87	3	<b>YOU'RE THE BEST I NEVER HAD</b> —Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins; Galleon Music, ASCAP; MCA 52396
27	33	8	<b>HE BROKE YOUR MEM'RY LAST NIGHT</b> —Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	61	74	2	<b>KNOCK ON WOOD</b> —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421	94	72	19	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413
28	34	5	<b>EVERYDAY</b> —The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	62	66	4	<b>THOSE YOU LOSE</b> —Ronny Robbins (Pete Drake) S. Whipple; Tree, BMI; Columbia 38-04506	95	88	22	<b>MONA LISA LOST HER SMILE</b> —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP; Columbia 38-04396
29	36	4	<b>TO ME</b> —Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	63			<b>NEW ENTRY</b> <b>A SWEETER LOVE (I'LL NEVER KNOW)</b> —Brenda Lee (J. Crutchfield) J. Crutchfield; Music Corp. of America, BMI; MCA 52394	96	93	21	<b>IN MY DREAMS</b> —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329
30	20	12	<b>GOD BLESS THE U.S.A.</b> —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	64	68	3	<b>ALL AROUND THE WATER TANK</b> —Mel McDaniel (M. McDaniel) B. Miller; MCA Music, ASCAP; Capitol 5371	97	92	8	<b>SHE PUT THE SAD IN ALL HIS SONGS</b> —Ronnie Dunn (J. Sandlin) M. MacAnally, R. Byrne; I've Got The Music, ASCAP; MCA/Churchill 52383
31	14	14	<b>FOREVER YOU</b> —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381	65	75	3	<b>GOODTIME CHARLIE'S GOT THE BLUES</b> —Leon Russell (L. Russell, D. Snider) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628	98	97	21	<b>SOMEDAY WHEN THINGS ARE GOOD</b> —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc., BMI; Epic 34-04402
32	39	4	<b>UNCLE PEN</b> —Ricky Skaggs (Ricky Skaggs) Bill Monroe; Rightsong, BMI; Sugar Hill/Epic 34-04527	66			<b>NEW ENTRY</b> <b>PLEDGING MY LOVE</b> —Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	99	94	18	<b>I STILL DO</b> —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753
33	40	6	<b>SHOT IN THE DARK</b> —Leon Everette (B. Mevis) R. Rogers; Sister John, BMI; RCA 13834	67	51	11	<b>SOMEBODY BUY THIS COWGIRL A BEER</b> —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, Peso, BMI; Viva 7-29255	100	90	22	<b>I GOT MEXICO</b> —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP; RCA 13746
34	38	7	<b>LITTLE BY LITTLE</b> —Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, OXO Whitney, BMI; MCA 52410								

● 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).

## BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983

- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

**FOR INFORMATION, WRITE:**  
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**New York NY 10036**

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## Nashville Scene

Continued from page 41

it's straightforward country: banjo, dobro, steel, acoustic guitars, drums, bass.

Not only has he got his own bona fide country package in the can for release, but Neil has also cut a duet with (no surprises here, folks) Willie Nelson, called "Are There Any More Real Cowboys." Young has dates lined up later this fall with both Waylon Jennings and Willie out on the road, and is even actually scheduled to be on the Grand Ole Opry Aug. 24. Following his Opry debut, Neil will make his debut on "Nashville Now" with Ralph Emery, Aug. 25.

Young, who thinks that his "Heart Of Gold" could be a country contender if released today, is still relying on his same band of musicians for his conversion to hard country. And knowing this artist's musical versatility, nothing would surprise us...

Not even if he showed up in a Hank Williams Jr. video. But that's because in the same video, Young would be appearing with Kris Kristofferson, Willie Nelson, Cheech & Chong, Paul Williams, George Thorogood, Leon Redbone, the Oaks, Karen Brooks, John Anderson and Jerry Lee Lewis.

The video, slated to be filmed Tuesday and Wednesday nights of last week, was for Hank's latest single, "All My Rowdy Friends Are Coming Over Tonight." (This is not, by the way, the same tune as its "Rowdy Friends" predecessor.) The video will be shot at a giant outdoor party scene complete with a roasting pig and a bunch of small skits featuring the different "rowdy" guests. (We understand one scene will show Paul Williams and Little Jimmy Dickens together trying to hoist a beer keg twice their height, and another will have Cheech & Chong exiting a limo amidst a giant cloud of smoke.)

Plans are in the works for Indiana governor Robert Orr to present the cover to Fricke in person. Orr has been a big fan of hers since they were introduced several years ago.

Karen Brooks was grand marshal in the parade which kicked off the Cleveland 500 auto race... John Anderson can now be heard nationwide singing "In My Chevy" to the tune of "Swingin'" in a new series of

national for booking... Going to Capitol Records are Kieran Kane and possibly Terri Gibbs... Mark Miller, lead vocalist for "Star Search" winners Sawyer Brown, has signed with the Pride Music Group as a writer.

"Let your fingers do the walking." Everyone knows this slogan; it belongs to the Yellow Pages of the telephone company. Now that slogan is being altered somewhat by seven northern Indiana communities to "Let your singers do the walking." And to tie in the campaign, Indiana native Janie Fricke is set to appear on the new 1984-85 Columbia City, Ind. telephone book starting in October.

Fricke, two-time CMA female vocalist of the year, grew up in the one-stoplight town of South Whitley on a 69-acre farm. The idea for using Janie's picture as the cover for the telephone book originated with someone at the United Telephone System of Indiana. Actually, reports Doug Kehler, supervisor for advertising and promotions for the company, his boss was only joking when he suggested it. However, Kehler contacted Fricke's manager/husband, Randy Jackson, who liked the idea and sent a choice of pictures. The one which will appear on the new phone book is the one from Janie's "It Ain't Easy" album.

Plans are in the works for Indiana governor Robert Orr to present the cover to Fricke in person. Orr has been a big fan of hers since they were introduced several years ago.

Karen Brooks was grand marshal in the parade which kicked off the Cleveland 500 auto race... John Anderson can now be heard nationwide singing "In My Chevy" to the tune of "Swingin'" in a new series of

### BOOK REVIEW

## History, Gossip Enliven Morthland's Fresh Look

The Best Of Country Music By John Morthland, Doubleday Dolphin. 436 pages, \$14.95.

One need not share a critic's enthusiasms to enjoy witnessing the vigor with which they are held and defended. But John Morthland's country music enthusiasms are so wide-ranging and eloquently argued here that it's hard to imagine any country fan not sharing a lot of them.

What Morthland does is give a history of country music and its most significant practitioners in discographical form. In all, 750 albums are cited. And 100 of these—Morthland's favorites—are discussed in detail. Each of the 11 sections (following the overview introductory chapter) is devoted to a subdivision of country music and introduced by a brief essay.

One of Morthland's greatest services is the way he digests the research of more ponderous critics and recasts it in a breezier form. Having once established that his book will be built on a framework of album reviews, he immediately expands this usually restricted form by including bits of history, gossip and personal reactions.

It is not surprising that one as passionate about country music's older glories as Morthland is has such little sympathy for what country music

Chevrolet radio commercials aired during baseball broadcasts... And speaking of commercials, Shelly West has baby Tess Marie appearing with her in a series of tv spots for WSMV, Nashville's NBC affiliate. It's Tess Marie's first speaking role.

Larry Gatlin and his brothers were on their way to a concert date when they stopped for the night in Fargo, N.D. They noticed that the state fair was in progress, so they dropped by the fairgrounds to see the Beach Boys in concert. But the Beach Boys apparently learned they were in the audience and immediately invited them onstage to sing "Barbara Ann." The harmonizing by two of music's finest groups of harmonizers turned the show into a country disco at one point, with performers and audience alike dancing all over the place.

Brenda Lee will be honored with a Governors' Award Sept. 6 at a special banquet to be staged at the Vanderbilt Plaza Hotel. Duane Allen of the Oak Ridge Boys made the announcement at a NARAS press conference. Lee is the fifth recipient of the prestigious award, joining Wesley Rose, Bill Williams, Roy Acuff and Kitty Wells. The evening will be titled "Tribute To A Legend," and will feature surprises and unexpected guests.

Harold Reid of the Statlers will host the event. Said Allen, observing that the Oaks and the Statlers have never performed together, "Maybe we'll perform for Brenda." Tickets are \$75 for the banquet and entertainment, with proceeds going to the NARAS scholarship fund in Nashville.

Brenda is a deserving recipient. She has sold more than 80 million records worldwide, including 12 gold singles. She has performed in 52 foreign countries before such dignitaries as Queen Elizabeth.

has become. (At one point, he suggests that the music peaked with Hank Williams and has been going downhill since.)

But he is not a slavish admirer of all things old-timey. For example, he dismisses the much-venerated Cousin Emmy as "the Barbara Mandrell of her day, a singer and multi-instrumentalist who did nothing well, but everything slick."

As slick as this *bon mot* is, it does point out a flaw that Morthland shares with nearly all other country music enthusiasts: the failure to recognize the fact that the music is just another way some people have of making a living and not their selfless, contribution to cultural preservation.

Nor does Morthland seem to accept the glaringly obvious fact that as America becomes more culturally homogenized through radio, television and good roads, all art must necessarily follow suit. Alabama or Ronnie McDowell or Sylvia or any of a thousand other new country acts—whether we like their music or not—are manifestations of their times just as much as Uncle Dave Macon was of his era.

But with all the information and fresh air Morthland provides here, he can certainly be forgiven his few "purifying" prejudices.

EDWARD MORRIS

# Hot Country LPs

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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	9	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	38	44	4	NITTY GRITTY DIRT BAND Plain Dirt Fashion, Warner Bros. 25113 WEA
2	2	17	ALABAMA Roll On, RCA AHL1-4939 RCA	39	46	3	SOUNDTRACK Rhinestone, RCA ABL1-5032 RCA
3	3	40	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	40	38	41	JANIE FRICKE Love Lies, Columbia FC-38730 CBS
4	4	56	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	41	41	3	THE WHITES Forever You, MCA MCA5490 MCA
5	5	42	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	42	47	4	EDDY RAVEN I Could Use Another You, RCA AHL1-5040 RCA
6	6	38	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	43	48	67	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
7	7	9	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA	44	43	125	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
8	8	17	MICKEY GILLEY & CHARLY MCCLAIN It Takes Believers, Epic FE-39292 CBS	45	35	21	DON WILLIAMS The Best of Don Williams Vol.3, MCA MCA 5465 MCA
9	9	8	MERLE HAGGARD It's All In The Game, Epic FE-39364 (CBS)	46	37	14	MEL TILLIS New Patches, MCA 5472 MCA
10	10	13	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	47	42	10	B.J. THOMAS Shining, Columbia FC-39337 CBS
11	12	44	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	48	53	6	RONNIE MCDOWELL Willing, Epic FE-39329 CBS
12	15	10	RONNIE MILSAP One More Try For Love, RCA AHL1-5016 RCA	49	64	2	WAYLON JENNINGS Never Could Toe The Mark, RCA AHL1-5017 RCA
13	16	40	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	50	51	327	WILLIE NELSON Stardust, Columbia JC 35305 CBS
14	14	9	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	51	40	45	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA
15	18	24	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	52	57	80	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS
16	17	13	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	53	55	13	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
17	11	16	ATLANTA Exile, Epic B6E-39154 CBS	54	52	73	ALABAMA The Closer You Get, RCA AHL1-4663 RCA
18	13	35	EXILE Clean Cut, MCA 5474 MCA	55	45	43	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
19	31	16	BARBARA MANDRELL In My Eyes, MCA 5434 MCA	56	49	6	JULIO IGLESIAS Julio, Columbia FC-38640 CBS
20	20	47	JOHN CONLEE Faded Blue, Warner Bros. 25069 WEA	57	65	2	GLEN CAMPBELL Letter To Home, Atlantic America 90164 WEA
21	22	16	GARY MORRIS The Bellamy Brothers, Restless, MCA/Curb 5489 (MCA)	58	58	8	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL1-5015 (RCA)
22	28	8	THE BELLAMY BROTHERS Without A Song, Columbia FC-39110 CBS	59	59	2	BILL MEDLEY I Still Do, RCA MHL-8519 RCA
23	24	10	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS	60	60	3	KAREN BROOKS Hearts Of Fire, Warner Bros. 1-25051 WEA
24	23	29	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	61	61	31	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
25	26	11	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	62	54	41	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA
26	19	38	WILLIE NELSON John Anderson, Warner Bros. 25099 WEA	63	50	25	JOHNNY LEE The Bars Burn Down, Warner Bros. 25056 WEA
27	36	4	JOHN ANDERSON Eye Of A Hurricane, Warner Bros. 25099 WEA	64	56	5	MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA
28	27	42	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	65	NEW ENTRY		JUICE NEWTON Can't Wait All Night, RCA AFL1-4995 RCA
29	30	4	MOE BANDY & JOE STAMPLEY The Good Ol' Boys-Alive & Well, Columbia FC-39426 CBS	66	66	12	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
30	63	2	WILLIE NELSON City Of New Orleans, Columbia FC-39145 CBS	67	70	38	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
31	29	10	MARK GRAY Magic, Columbia B6C-39143 CBS	68	73	151	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
32	21	14	VERN GOSDIN There Is A Season, Compaq CPL-1-1008 POL	69	71	18	LEON EVERETTE Don't What I Feel, RCA MHL1-8518 RCA
33	39	13	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	70	74	41	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
34	34	37	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	71	72	48	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS
35	33	47	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	72	69	126	ALABAMA Mountain Music, RCA AHL1-4229 RCA
36	25	95	HANK WILLIAMS, JR. Greatest Hits, Elektra/Curb 60193 WEA	73	62	5	SHELLY WEST Red Hot Viva, 23983 WEA
37	32	15	REBA MCGENTIRE Just A Little Love, MCA 5475 (MCA)	74	68	7	VINCE GILL Turn Me Loose, RCA MHL-1-8517 RCA
				75	75	13	SYLVIA Surprise, RCA AHL1-4960 RCA

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PHONE HOME—Singer Janie Fricke will have the unusual distinction of gracing the front cover of an Indiana telephone directory in October when the new edition is released. Indiana is Fricke's home state.

# Billboard Black LPs

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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	5	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25110-1 WEA	39	42	11	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
2	2	8	TINA TURNER ● Private Dancer, Capitol ST-12330 CAP	40	41	58	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
3	9	3	JACKSONS Victory, Epic QE 38946 CBS	41	46	36	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
4	4	8	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	42	45	3	BRASS Renegades, Capitol ST-12327 CAP
5	3	10	SOUNDTRACK ▲ Breakin', Polydor 821919-1Y-1 (PolyGram) POL	43	36	20	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP
6	7	40	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	44	32	17	CHANGE Change Of Heart, Atlantic 80151 WEA
7	6	16	ONE WAY Lady, MCA 5470 MCA	45	40	53	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
8	5	12	O'BRYAN Be My Lover, Capitol ST-12332 CAP	46	38	26	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA
9	13	5	KASHIF Send Me Your Love, Arista AL8-8205 RCA	47	43	10	MICHAEL JACKSON ● Farewell My Summer Love, Motown 6101ML MCA
10	11	13	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA	48	49	6	TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL
11	8	8	PATRICE RUSHEN Now, Elektra 60360-1 WEA	49	51	4	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
12	18	5	SOUNDTRACK Ghostbusters, Arista AL8-8246 RCA	50	44	8	SMOKEY ROBINSON Essar, Tama 6098TL (Motown) MCA
13	17	3	LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	51	47	49	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
14	19	7	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	52	55	20	ART OF NOISE Battle, Island 96974 (Atco) WEA
15	16	6	NEWCLEUS Jam On Revenge, Sunnyside SUN 4901 (Buckley) IND	53	54	4	EDDY GRANT Going For Broke, Portrait FR 39261 (Epic) CBS
16	24	3	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA	54	56	38	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
17	10	38	POINTER SISTERS ● Break Out, Planet BXL1-4705 (RCA) RCA	55	58	2	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
18	12	8	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	56	60	2	RICHARD "DIMPLES" FIELDS Mmm..., RCA AFL1-5169 RCA
19	14	10	SOUNDTRACK Beat Street, Atlantic 80154 WEA	57	65	18	KLEEEER Intimate Connection, Atlantic 80145-1 WEA
20	15	25	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	58	NEW ENTRY		THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989 RCA
21	20	10	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	59	59	16	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
22	21	22	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL	60	61	17	SOUNDTRACK Footloose, Columbia JS 39242 CBS
23	23	14	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	61	48	10	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
24	22	7	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 (Atco) WEA	62	64	42	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA
25	25	10	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	63	63	36	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (PolyGram) POL
26	26	17	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL	64	NEW ENTRY		LITTLE MILTON Playing For Keeps, Malaco 7419 IND
27	27	45	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA	65	50	27	CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS
28	31	33	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	66	66	34	MELBA MOORE Never Say Never, Capitol ST-12305 CAP
29	28	34	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	67	52	17	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
30	34	9	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS	68	53	39	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA
31	29	18	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	69	62	25	KENNY G G Force, Arista AL8-8192 RCA
32	33	86	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	70	72	35	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
33	30	20	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	71	73	16	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND
34	37	12	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA	72	74	33	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA
35	35	25	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	73	69	35	DAZZ BAND Joystick, Motown 6084ML MCA
36	39	16	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA	74	71	35	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
37	NEW ENTRY		BILLY OCEAN Suddenly, Jive/Arista JL8-8213 RCA	75	67	22	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
38	57	2	THE BROTHERS JOHNSON Out Of Control, A&M SP-4965 RCA				

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# Black

## TBA Label 'Steppin' Out' In Style George Howard Hits Charts For Palo Alto Subsidiary

By JACK McDONOUGH

PALO ALTO, Calif.—Palo Alto Records has hit paydirt with its recently instituted subsidiary TBA Records, aimed at black and pop audiences.

TBA's first release, saxophonist George Howard's "Steppin' Out," has hit the black album and singles charts, as well as the jazz chart. The label, according to Palo Alto director of business affairs Al Evers, has shipped 40,000 units of the album so far.

"No Palo Alto release has sold in those numbers," he says, "and we're not close to peaking. That was exactly our point. In creating a new label concept with no categories around it, we felt this record would find its own market and get such sales."

The album contains instrumental versions of Michael Jackson's "Human Nature" and Eurythmics' "Sweet Dreams." The single version of the title track received a dance oriented remix.

"TBA was created because the image of Palo Alto, as it applied to radio programmers, distributors and retailers had become too diverse," Evers explains. "On the one hand that can be positive, because you can always surprise people. But in marketing terms, it's negative. When you send pop-flavored jazz to pure jazz stations, you get negatives."

"Most important, if you send a record that's getting urban or black play to a store that thinks you're a jazz label, the record will get racked in the jazz section and the consumer

won't find it. Distributors and stores that aren't full line are nervous about jazz. It's only 3% of the market. But if you put the music onto a label that doesn't necessarily say 'jazz,' and give them an appropriate place to rack and display it, then the music has the opportunity to speak for itself.

"It was our view that our label had certain artists who had already created a sound that could be translated into a new label concept, a sound that was more rhythm, more urban," Evers continues. "We spent a lot of time choosing our name, and we chose To Be Announced because we feel the music announces the style of the label."

The Howard release was followed quickly by the second TBA set, "Call Of The Wild" by Generation Band, featuring Victor Feldman, Tom

Scott, Robben Ford, Larry Williams and Trevor Feldman. The single, "Chasin' Sanborn," was cut to 3:09 from the 4:48 album version. Next up is "For Every Heart" by Dianne Reeves, featuring a vocal duet with Jon Lucien on "Separate Vacations" and a Joan Armatrading song, "Willow." Howard, the Generation Band and Reeves had all had their debut albums on Palo Alto.

Palo Alto had also created a third subsidiary, TallTree, to carry midline catalog reissues and licensed work, with a half-dozen packages from the Capitol Records vaults comprising the debut August release. The parent label has also signed a deal with Jensen Publications of Wisconsin for distribution of four albums, including Rob McConnell's Grammy-winning "All In Good Time."

## Fat Boys Help Raise Weighty Sum

NEW YORK—Sutra Records' recently rechristened Fat Boys celebrated their new name while helping the United Negro College Fund raise over \$8,000 during a benefit concert at Roseland, July 27.

Formerly known as the Disco Three, the trio, whose "Fat Boys" single is on the Black chart, joined labelmates the Uptown Express and 13-year-old Chad Elliot; Sutra-distributed Fever artists Starsky, Sweet G, Naobi and Gigolette; and producer/rapper Kurtis Blow at the show, sponsored by WRKS New York.

Produced by Charles Stettler of

Tin Pan Apple Management, the creative force behind the Sutra roster, the benefit drew 3,600 people, with a reported 1,500 turned away at the door. A UNCF representative called it one of the major fundraisers of the year for the 40-year-old organization and said it set a precedent by "tapping prospective college goers rather than an older audience."

After the show, Stettler reported getting inquiries from three corporations interested in using the Fat Boys, known best for their "human beat-box" member, for tv commercials.

KIM FREEMAN

## The Rhythm & The Blues

### Is This 'Victory' Worth The Price?

By NELSON GEORGE

Back on July 6 it all finally started in Kansas City, and taking press reports and rumors at face value, it was something of a minor miracle. Between the talk of feuds, a couple of lawsuits, and the where, when and how much of ticket prices, the entire production took on the atmosphere of a real magical mystery tour: Michael was the magic, and the mystery was whether the tour would happen.

Once the Jacksons kicked into "Wanna Be Startin' Something" that night, those issues were replaced in importance by the question, "Will patrons get their money's worth?" In the abstract, the price of anything is relative to the buyer's desire to purchase. Is Dave Winfield worth \$25 million? Only if George Steinbrenner is willing to pay him. The same is true of the "Victory" tour: Michael was worth \$30 if he could get it, even if you didn't know where you'd be sitting.

Isn't attaining that kind of power what the entertainment industry is realistically all about? Michael, his brothers and his business advisors, black and white, are capitalists, and to expect them to act contrary to the entrepreneurial spirit is like waiting for Michael to sing Prince's "Darling Nikki."

Still, in the real world, the world of little girls who badger their fathers into buying tickets and critics who've seen several Jacksons tours, that question has importance. The reac-

tion of many young fans, from Kansas City to the Meadowlands, was: Sure it was. For audiences that have never been to a rock concert and have only seen Michael on video to be in the same-space with him, his brothers, the special effects, and thousands of others is enough to satisfy.

For us more cynical slaves to the pen, that question of "worth" is tricky, since we didn't pay to get in anyway. This is a fact that critics ignore and, despite claims to the contrary, it certainly affects their perspective. This is the writer's fourth Jacksons tour; the first two were viewed as a fan. Taking everything

into consideration, we'd venture to say that this tour is better than what we saw in 1972 and 1979, but not as good as 1981. The staging on this tour is more elaborate than it was in 1981, but musically—despite the absence of songs from "Thriller"—that concert worked better because the material was fresher.

The Jacksons are currently reaching back as far as 1979 for songs (e.g. "Things I Do For You"), when they have a whole album of new songs, some of them quite good. Moreover, comparing the rundown of songs on the "Victory" tour to the live album

(Continued on opposite page)



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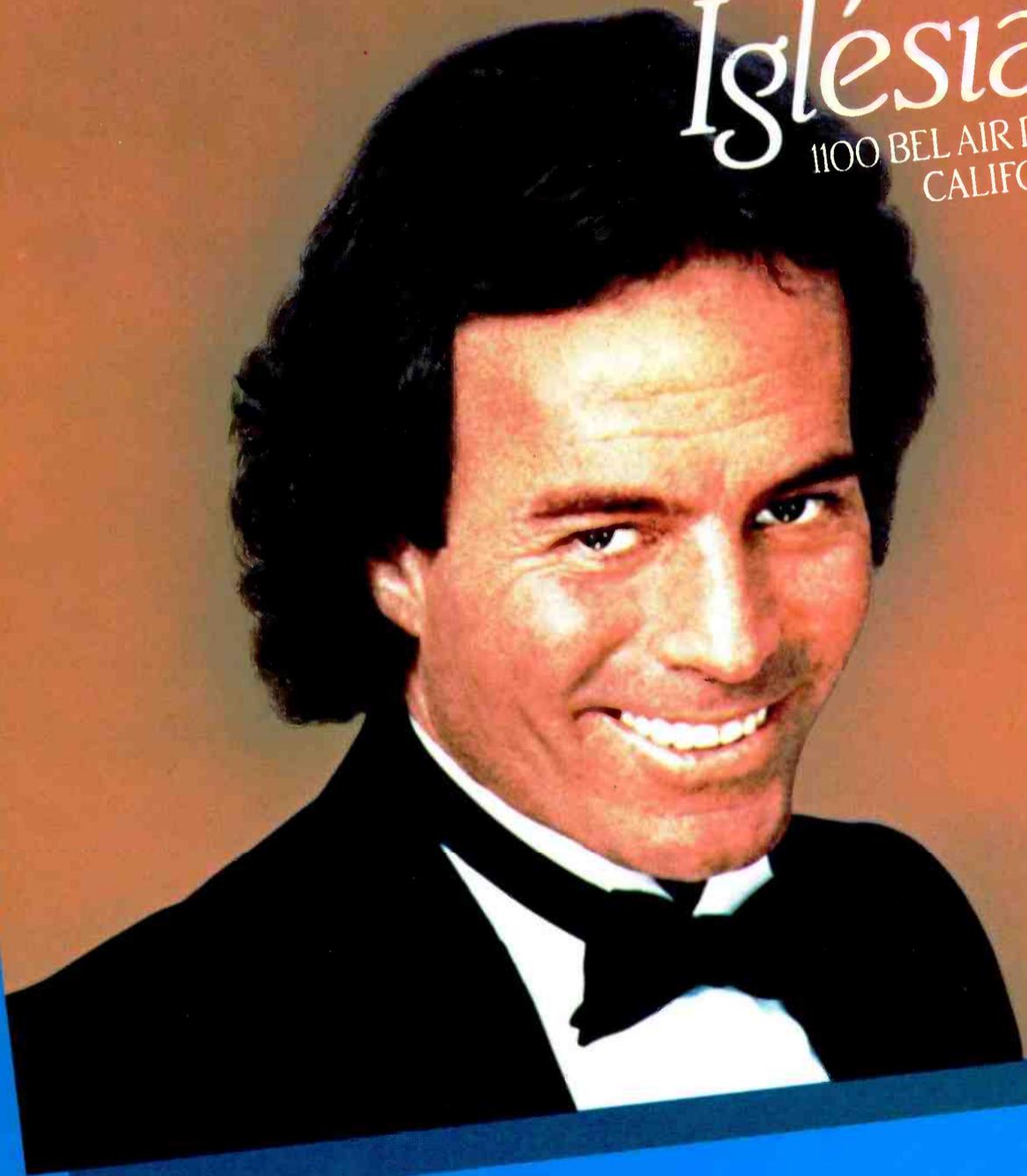
After composing and recording  
hits in six different languages...  
after receiving 300 gold and platinum records  
in 65 countries...  
after selling 100 million albums  
in 10 years...

*where can Julio  
go from here...*



# Julio Iglesias

1100 BEL AIR PLACE  
CALIFORNIA



**“1100 BEL AIR PLACE CALIFORNIA.”  
THE FIRST ENGLISH LANGUAGE  
ALBUM BY THE MOST SUCCESSFUL  
RECORDING ARTIST IN THE  
WORLD TODAY...  
JULIO IGLESIAS.**

Last year, after selling 100 million albums around the world, Julio Iglesias released his first U.S. album to an American audience who, by and large, had never heard his name.

“Julio,” which featured love songs from around the world, has been on the charts for well over a year, and is currently well past platinum.

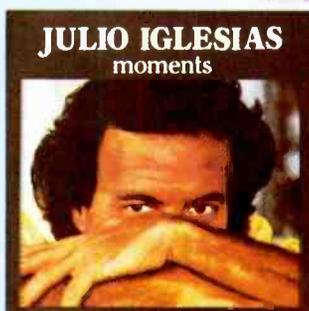
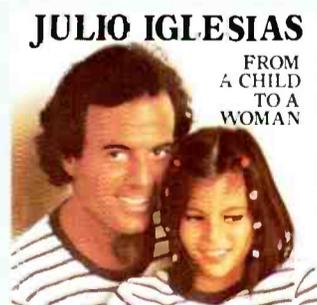
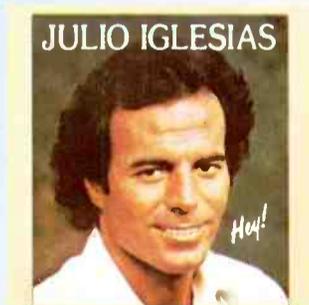
Now, Julio Iglesias is making his biggest move yet...all the way to “1100 Bel Air Place California,” the long-awaited, all-new English language album.

It includes his chart-topping duet with Willie Nelson, “To All The Girls I’ve Loved Before.”

It includes his heart-stopping new single with Diana Ross,\* “All Of You.”

And it is filled with the magic that has made Julio Iglesias an international superstar... 100 million times over!

**“1100 BEL AIR PLACE CALIFORNIA.”  
THE ENGLISH LANGUAGE ALBUM  
THAT ADDRESSES THE WORLD.  
ON COLUMBIA RECORDS  
AND CASSETTES.  
AND CBS RECORDS  
INTERNATIONALLY.**



**JULIO'S MOST  
SUCCESSFUL  
INTERNATIONAL  
ALBUMS...  
NOW AT LAST  
AVAILABLE  
IN AMERICA!**

†Producers: Richard Perry, Ramon Arcusa.

\*Appears courtesy of RCA Records and Capitol Records.

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THE WORLD OF  
**Julio  
Iglesias**

A Billboard  
Advertising Supplement

# THE WORLD OF Julio Iglesias



"... I learned the colors of America. I learned the buildings, the humor, the sounds, the tempo, the phrasing; I learned to understand what happens here... I started to like being in America..."

By SAMUEL GRAHAM

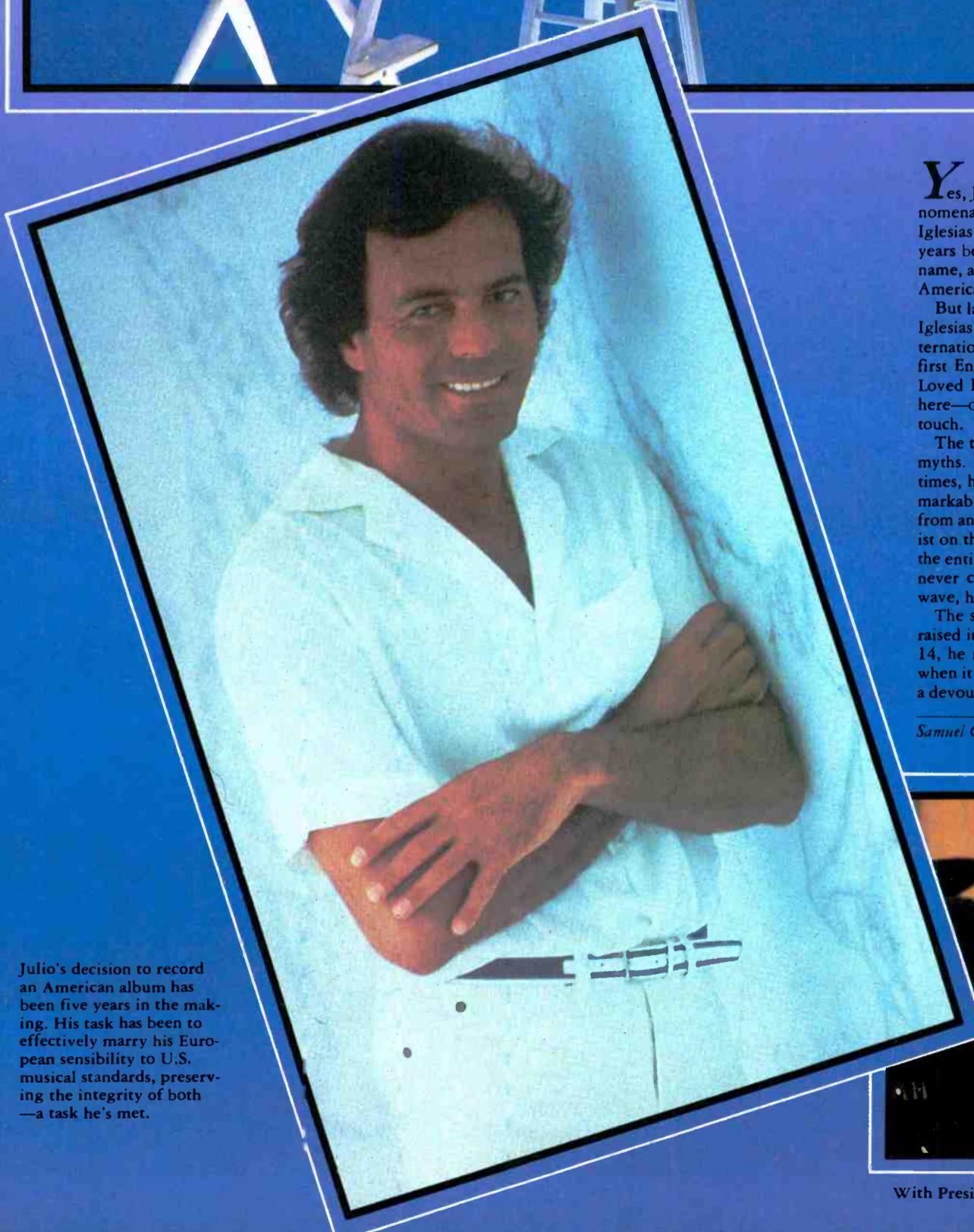
Yes, Julio Iglesias is a natural. That isn't to say that his phenomenal career has had much to do with luck; on the contrary, Iglesias worked his tail off around the world for a good 15 years before anyone in this country had so much as heard his name, and he has continued to do so since setting his sights on America.

But labor alone can't explain the fact that the first song Julio Iglesias ever wrote, sang and recorded quickly became an international No. 1 hit. It wasn't only work that resulted in his first English-language single release, "To All The Girls I've Loved Before" (a duet with Willie Nelson), reaching No. 1 here—on the *country* singles chart. Julio Iglesias simply has the touch.

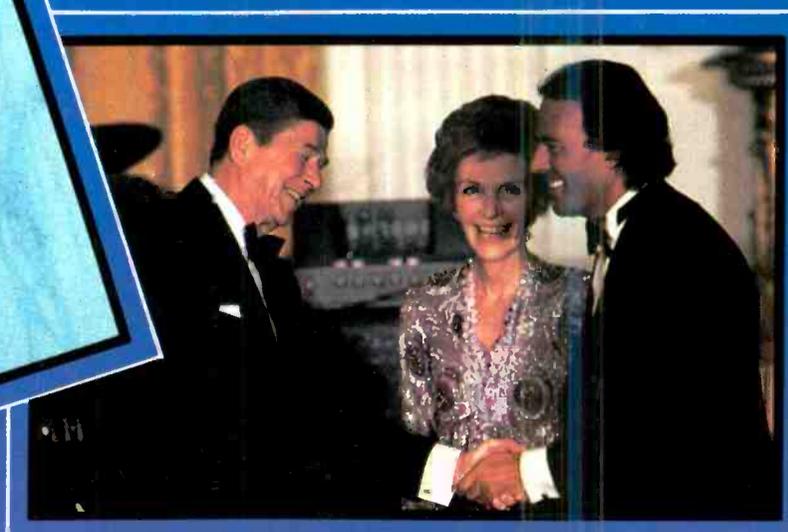
The tale of how Iglesias' singing career started is the stuff of myths. And while it is a story he has recounted many, many times, he still enjoys telling it, recalling in vivid detail the remarkable series of events through which he metamorphosed from an athlete and lawyer to the biggest-selling recording artist on the planet. To this day, Julio himself seems bemused by the entire thing. It's as if he has been swept along on a wave he never consciously tried to catch—but now that he's on that wave, he'll happily ride it as long and hard as he possibly can.

The son of an eminent Spanish physician, Julio Iglesias was raised in an upper-class suburb of Madrid. By the time he was 14, he recalls, "my life was completely dedicated to sports"; when it came to music, he was merely "a passive listener," not a devout fan, and he had "no aspiration at all" to be a performer.

*Samuel Graham is a writer in Los Angeles.*



Julio's decision to record an American album has been five years in the making. His task has been to effectively marry his European sensibility to U.S. musical standards, preserving the integrity of both—a task he's met.



With President and Mrs. Reagan at the White House.

er. He became the star goalie for a top professional soccer team, Real Madrid, and he studied law at Cambridge Univ. in England, preparing for a career as a diplomat.

Iglesias' soccer career, and very nearly his life as well, came to an end in a terrible mid-'60s automobile accident. His rehabilitation lasted nearly two years, and it was during that time that Julio learned to play the guitar and began writing and singing his own tunes. "I never dreamed I could stay in the music profession, which I began as a hobby," he once said. "I didn't think much of the few songs I managed to compose in the hospital." Maybe not, but others saw his potential. "I used to play guitar in the pubs in Cambridge (where he finished his studies after the accident)," Julio says, "and some of the students said, 'Why don't you give your songs to an artist to record?' That was the start. I went to give my songs to a record company in Spain, and the man there said, 'OK, go into the studio and play your songs,' I did, and after that he said, 'Why don't you sing your songs yourself?'"

"I showed my songs to the record company in February of 1968. I went back to England then, and when I got home at the end of June, I went back to the record company. There was a national song contest in July, and I wanted one of my songs to be in the contest. I said, 'What happened to my song?' They said, 'Well, we think you should sing it in the contest.' I never played with an orchestra in my life, but they said, 'Don't worry. We'll make a demo, you rehearse, and you will learn.'"

"The competition was on July 16th, 17th and 18th. I arrived on the 14th in my little car, alone; I had no idea what would happen. The first day of rehearsals, the conductor said to one of the judges, 'This guy can't sing with an orchestra, because he doesn't know the tempo.' So for the last two days before the competition began, I worked 20 hours a day to learn."

Iglesias pauses, laughing softly as he describes what came next. "The first day of the competition, I was the first one to go on. I didn't know when to go onstage, so one of the directors kicked me out there, and I stumbled onstage. I put my hands in my pants pockets—I couldn't even move—and then I started to sing this song. . . . And I went to the finals and won all the prizes! It was my first time ever!"

"My family didn't know anything about it. But the next day in the papers, it said, 'Ex-football player and lawyer wins top prizes at Benidorm Song Festival.' I realized I had done something, but in my mind it was still a hobby. I still never thought

# THE WORLD OF Julio Iglesias

*"When you turn on the radio and hear Sinatra, you just wait for one second and you know it's him. That's natural. The first thing is the artist's vocals; that's what makes people recognize him."*

about being a professional singer."

Julio began changing his mind when the song he performed at the Benidorm Festival, "La Vida Sigue Igual" ("Life Continues All the Same"), was recorded and became a No. 1 hit in Spain and other Spanish-speaking countries within a few short weeks. At his record company's urging, he spent a couple of months preparing material for his first album; needless to say, the album, too, went to No. 1. With success came experience, poise and confidence, and what began as a hobby became a true vocation.

And what a vocation. Iglesias has compiled some figures in the course of his career that are more than impressive—they are astounding. His record sales reportedly include well over 350 gold and 100 platinum albums (*Julio*, the compilation LP released in the States last year by CBS, went gold). In addition to his No. 1 single in the U.S., he has hit the top spot on record charts in over 60 countries. He records in no less than seven languages, including English, Spanish, Portuguese, French, German, Italian and Japanese. Last year he was awarded the first-ever Diamond Disc by the Guinness Book of World Records, recognizing international sales of over 100 million records; Iglesias has sold more vinyl than Elvis Presley, the Beatles or anyone else you can name. He allegedly receives 500

fan letters weekly, and has been featured in 15,000 magazine articles. It's estimated that a Julio Iglesias song is heard somewhere around the world every 30 seconds. And all of this has come even before the release of his first all-English album project. When that happens, radical numerical revisions may well be in order.

Even Julio himself sometimes wonders about the ineffable chemistry of artist and audience that has made him a phenomenon. "You can say about me, 'Why Julio Iglesias?'" he notes reflectively. "We have a lot of ballad singers—what's the reason that this guy, born in Spain, sold so many records from Finland to Australia?" Perhaps there will never be a logical answer. . . . He rattles off a list of some of the great singers—Bing Crosby, Elvis, Sinatra, Streisand—and adds, "They have an expression of voice that's unique to them. When you turn on the radio and hear Sinatra, you just wait for one second and you know it's him. That's natural. The first thing is the artist's vocals; that's what makes people recognize him."

For Iglesias, then, it's the singer, not the song. But that doesn't mean that he and his associates—like longtime producer Ramon Arcusa—don't also know a thing or two about making records. Julio's recordings, said *Newsweek* in a July, 1983 article, "shimmer in the mind like the memory of a Mediterranean sunset. Each one is lavished with violins, lightly kissed by Latin rhythms, sparkling with mandolins and harpsichords. They evoke the era of enchanted ballrooms. . . . Above the orchestra floats Julio's voice, a languid baritone that arches effortlessly into the tenor range. He can stroke a melody with legato tenderness or let a note curl and break like a wave on the beach. In one carefully turned phrase he can register elation, hope, despair."

That such rhapsodic praise should flow from the presses of a prominent American journal, nearly a year before the release of his first all-English album, is a sure sign that Iglesias has already made an impact in the States. And make no mistake about it: while Julio's assault on what he calls "the Saxons" in North America seems free of venal calculation, neither has it been haphazardly thrown together, as if by caprice.

"I didn't decide to record an American album, then come here for two months, finish the album and put it in the market," says Julio. "No, no. This has been going on for five years." It was that long ago that Iglesias first began considering songs for an American album. "But I was concerned that it was not the time. So I went back to my European music. I also started following American music much more closely." Then, about a year and a half ago, he came to these shores to begin the formidable task of recording his American LP. He also began a non-stop series of personal appearances, concerts, benefits and so on, all of which helped take him from "Julio Who?" into something much closer to a household name.



At International Variety Club TV special honoring Frank Sinatra, November 1983.

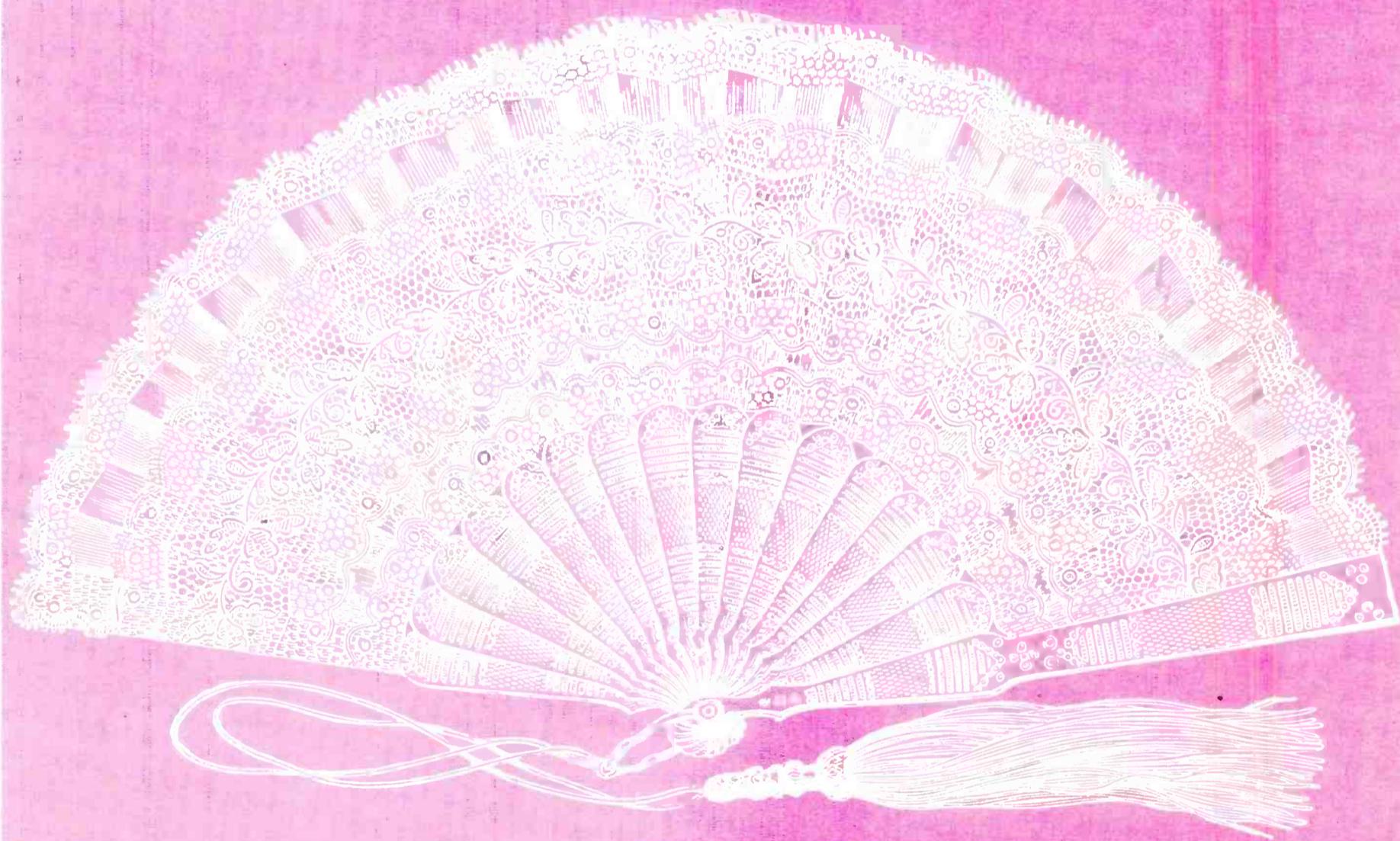


Top: With his father, Dr. Julio Iglesias, during tour of Africa. Center is local dignitary. Right: Julio would exchange anything to be on an island with his children, Julio José, Chaveli and Enrique.



With Plácido Domingo.

Julio,  
We've always been  
your biggest  
fan!



Julio Iglesias was first introduced to Spanish USA on the SIN Television Network. He's been a part of the SIN family on Valentine's Day, Mother's Day, Thanksgiving, at Christmastime, and on countless other SIN specials and special occasions. We salute Julio's international success and thank him for the immense contribution he has made to the SIN tradition of great Spanish-language programming.

The SIN Television Network

*To Julio, Love.  
with my  
Mireille*



**Arista/Ariola**

To say that Iglesias has been busy since early '83 is a laughable understatement. In January of last year, he performed at a benefit in Los Angeles where Kirk Douglas was the honoree. In February, he made his U.S. television debut on the "Tonight Show." In March, he sang to sell-out crowds at New York's Radio City Music Hall; he topped the bill at Los Angeles' Universal Amphitheatre that same month. He then debuted in Las Vegas, playing five nights at the MGM Grand; he also did a short concert tour of the Southwest and the San Francisco Bay Area.

In the following three months, Julio managed to fit in tours of both Europe and Japan between appearances in America. After receiving his Guinness Diamond Disc in Paris last September, he returned here for another "Tonight Show" spot; he performed at several more benefit concerts, and even sang at the White House during the Christmas holiday period. This year, he was a presenter at the Grammy Awards. He began a major U.S. tour in June, included in which will be an unprecedented 10-day stint at the Universal Amphitheatre during the Olympic Games. And yes, Julio has also found time—lots of it—to work on his album.

One wonders what Iglesias learned about the United States in the years that came between his initial consideration of this market and that actual start of his campaign—and what he has learned since he started spending most of his time here. "I learned the colors of America," he says earnestly. "I learned the buildings, the humor, the sounds, the tempo, the phrasing; I learned to understand what happens here.

"I started to like being in America," he adds. "I even started to like the food, like hamburgers and ketchup. I like the taste of tomatoes in Italy and Spain—ketchup to me is like marmalade with tomatoes, but now I like it. And the wine... I love wine, and I've learned about it since I was 15. Now I've started to appreciate some California wines. I've come to enjoy things I never in my life imagined I could like."

Iglesias explains with pride that perhaps the single most crucial element of his success lies in his ability to adapt his musical personality to the country at hand. He has been French for the people of France, Italian for Italy, German for Germany and so on, "and now I am trying to be American for Americans." And how is that done? Learning to love burgers smothered with ketchup helps; so does trading pleasantries with Johnny Carson, or spending hour upon hour mastering English pronunciation and phrasing, the principal stumbling block on the way to completion of the America LP. And of course, recording a song with Willie Nelson, a virtual folk hero in this country, hasn't hurt at all. As Julio puts it, "How can you be more American than country music? This is the basic, solid music of

With Ursula Andress, Mirelle Mathieu, Regine, Pam Dawber and Donna Summer at Julio's 40th birthday party.



With President and Mrs. Anwar Sedat of Egypt.

# THE WORLD OF Julio Iglesias

*"I said from the beginning that I didn't want to lose hold of my own feelings; I'm an emotional singer, not a technique singer or a production singer. But I also want to take the best that America has to offer. I've been very concerned about not losing the American sound and American ambience."*

this country."

With "To All the Girls," Iglesias has made his mark here on America's terms—that is how he became an American for Americans. Still, the notion of a European pop singer crooning country music is not nearly as far-fetched as it might at first appear. "Country is actually pretty close to Mediterranean," he observes. "Country is mellow, and melodic." To illustrate, he hums a few bars of "It's Now Or Never," the Elvis Presley standard that was in fact derived from the Italian aria "O Sole Mio." Says Julio, "If you take any Spanish or Italian melody and you put country backing behind it, this is country music. And even the Beatles are Italian," he laughs, breaking into a

sun-drenched version of "Michelle." So once again, Iglesias has merely done what comes naturally.

As he sees it, Iglesias' task on his American album has been to effectively marry his European sensibility to U.S. musical standards, while preserving the integrity of both. "If you look at most of the artists who sell lots of records around the world, it's because they have melodies in their songs. I've been trying to put my melodic sense as a Mediterranean into this album. I said from the beginning that I didn't want to lose hold of my own feelings; I'm an emotional singer, not a technique singer or a production singer. But I also want to take the best that America has to offer. I've been very concerned about not losing the American sound and American ambience."

Julio has certainly been joined by an impressive array of native musical talent. Aside from "To All the Girls I've Loved Before," the album includes duets with the Beach Boys ("The Air That I Breathe") and Diana Ross ("All of You"); the Ross, Nelson and Beach Boys tracks were produced by Richard Perry, with Ramon Arcusa handling the rest. The material features by-lines like Carole Bayer Sager, David Gates ("If"), Paul Jabara, Cynthia Weil, Hal David, Albert Hammond (Hammond is also the LP's associate producer) and Tony Renis. Iglesias even recruited saxophone legend Stan Getz to blow on Julio's version of the pop standard "When I Fall in Love." It has taken a while, but he has covered the bases in style.

The presence of stellar American guests may or may not give Iglesias' album a spectacular commercial boost; according to a recent report in Variety, it is Julio's appeal, not Nelson's, that has continued to spur sales of "To All the Girls." But the success of that single has definitely shown Iglesias the advantage of recording in English. "Music today is basically expressed in English," he notes. "100 years ago maybe it was Italian or French; today it's English.

"If Billy Joel puts out an album in English, three weeks later it's going to be a hit from Finland to Australia. Not me. If I put out an album in French, I know it may be a hit in France. But I've never had that capacity to put an album on the market in one language that everyone's going to play." Not until now, that is. "To All the Girls" is a hit in foreign lands in its original English version—even in his native Spain. Laughs Julio, "When I came to America, I was successful all over the world. But they don't care about that here. If it's not happening here, forget it—you can be No. 1 in China, but forget it." The other side of that coin, Iglesias has learned, is that if you're No. 1 in America, other countries will quickly take note.

Iglesias prides himself on his thorough involvement in every aspect of his albums. "I don't leave the studio after singing a song, then let the producer put everything together for me. From the first session, to the last, I'm in the studio. I have to do it that way." That has meant that he has been in the studio a great deal over the past 18 months, laboring over a project that he readily admits has been the hardest he's ever tackled ("If you only knew how much time I've spent, trying to learn how to phrase in English without losing the feeling..."). Is he frustrated? "Not at all. If I hadn't spent so much time on it, the album would have had a different concept. This way there is nothing on it that doesn't completely belong to us and that we're not proud of. This record is the result of five years of planning, and a year and a half of straight work. It's what I wanted—this album is me."



Attending first-ever Diamond Disc award presentation in Paris by Guinness Book Of World Records.



With Israeli troops in Jerusalem.

THE WORLD OF

# Julio Iglesias

JULIO & WILLIE

## 'To All The Girls I've Loved Before'

PRODUCERS RICHARD PERRY,  
RAMON ARCUSA & ASSOCIATE  
PRODUCER ALBERT HAMMOND

## '1100 Bel Air Place'

By J.C. McGowan

For Richard Perry and Ramon Arcusa, the two producers of the first Julio Iglesias album for the American market, the goal of "1100 Bel Air Place" was to give Iglesias a contemporary American pop sound while not losing any of his unique style and charm, and Latin musical heritage.

Featuring duets with Willie Nelson, Diana Ross and the Beach Boys, as well as guest appearances by the Pointer Sisters and Stan Getz, "1100 Bel Air Place" is a tour de force of pop craftsmanship and a creative fusion of differing cultural sensibilities. The recording of the LP took 16 months and was a long and dedicated effort by Iglesias and his production team, and the perfectionistic singer has termed it "the most difficult thing I ever did in my life" and added "my singing is different in many ways—feeling, accents, moods, phrasing. I may not cut another English album for two or three years; it was too painful."

*"I think the key was being able to plant the seeds to show him that he could sound commercial in America, and make records here with American musicians and writers. Everything was crafted very carefully so that he could have the room to flourish and grow in this new environment. I think that I proved to him that he could stay true to his style while sounding more contemporary..."*

RICHARD PERRY

When Iglesias felt the time was right to go after the American market, he was put together by Dick Asher of CBS with producer Richard Perry, well known here and abroad for his successes with Carly Simon, Diana Ross and many others.

As a place to live and as a base of operations, a house at 110 Bel Air Place (hence the name of the LP) was leased in the exclusive residential enclave of Bel Air, and the Iglesias team set up camp in Los Angeles. Recording began, and 15 songs were cut with Perry as producer, while longtime Iglesias producer Ramon Arcusa supervised another 25. Perry's role was, in a sense, to help the Iglesias production team bridge the gap between their previous style and the contemporary American sound. The finished LP includes three of Perry's cuts: "All Of You," "To All The Girls I've Loved Before" and "The Air

J.C. McGowan is a writer in Los Angeles.

*"It's the best work of my life. I have poured my heart and soul into it, and I am proud of how it turned out."*

That I Breathe."

Perry also brought Albert Hammond ("It Never Rains in Southern California") into the project as associate producer and a contributing songwriter. Hammond co-wrote the Willie Nelson duet with Hal David, penned "The Air That I Breathe" with Mike Hazlewood and "Moonlight Lady" with Carole Bayer Sager, and contributed English lyrics for "Me Va Me Va" and "Bambou." Hammond had learned Spanish while growing up in Gibraltar, and had known Iglesias since the early 1970s, when they'd met on TV shows in Europe and once performed on the same stage at the Vina Del Mar festival in Chile.

"I brought Albert into the production because of his musical abilities, and because I felt his rapport with Julio and his ability to speak both languages were unique assets," comments Perry. "And then I also brought in Umberto Gattica, who's one of the best engineers in town." Italian singer-songwriter Tony Renis also participated in the project, as did many of the best session men in Los Angeles.

"I knew I had to deal with a voice that had some very unique qualities," says Perry, "and I also had to deal with Julio's incredible persona, known all over the world. It was a challenge because his voice was not typically suited to what was going on in America, and I had to find songs that would allow him to convey his style yet at the same time be commercially appealing and acceptable to the American public. As well as to the rest of the world.

"We looked for songs that were both comfortable for him to sing, phonetically, and that he could relate to from the personal image standpoint. They couldn't just be blatantly commercial. They really had to be part of Julio, part of what he is all about. Basically, I approached it as though the writers were writing songs for a one-man musical starring Julio.

Each song had to be romantic and have a certain kind of

(Continued on page J140)

Albert Hammond's experience with "To All The Girls I've Loved Before" is an apt illustration of the old proverb "good things come to those who wait." The tune, written by Hammond and Hal David in 1976, was originally intended for Frank Sinatra, but was never heard by him. So, the song was shelved until 1983, when it was brought out of an early retirement to fulfill the unique purpose of pairing a Latin superstar with one of America's preeminent country artists.

One day last summer in London Julio received a phone call from Willie Nelson. He said, "Julio, I heard your record on the radio in London and I think you are a great country singer. And I would like to sing with you." And Julio was shocked. But very pleased with the idea.

Then Albert Hammond came to Julio with his song "To All The Girls I've Loved Before," and it was perfect. Willie invited Julio to come visit Austin and record the duet at his studio. The song was played for him and he loved it. They recorded it, plus "As Time Goes By" for Willie's album, then had dinner with two bottles of good Spanish wine that Julio had brought. Everybody had a great time. With Richard Perry at the producing helm, the vocals were finished in one night and Iglesias' team flew out of Austin the next morning at 6 a.m.

*"It seemed an impossible casting—Willie and Julio. Where could you possibly find a song for them to sing together? But it was right there in front of me and I could see it, but I was afraid to say it because it was so unusual. Finally I did, and it was worth the wait."*

ALBERT HAMMOND

"It seemed an impossible casting—Willie and Julio," says Hammond. "Where could you possibly find a song for them to sing together? But it was right there in front of me and I could see it, but I was afraid to say it because it was so unusual. Finally I did, and it was worth the wait."



In the recording studio with Julio, Ramon Arcusa, Humberto Gattica and Tony Renis.



"To All The Girls I've Loved Before" made Julio's mark here on America's terms—that is how he became an American for Americans.



Playing ping pong at 1100 Bel Air Place, from left: Julio, Tony Renis, Ramon Arcusa, Alfredo Fraile.

*All my love  
Liana*



The Coca-Cola Company proudly presents

# JULIO IGLESIAS

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*The Legend*

**Julio Iglesias The Legend Continues World Tour '84**

**June 15** Convention Center/San Juan, Puerto Rico

**June 16** Roberto Clemente Stadium/San Juan, Puerto Rico

**June 22** Red Rocks/Denver, Colorado

**June 23** Tinglay Auditorium/Albuquerque, New Mexico

**June 24** Celebrity Theatre/Phoenix, Arizona

**June 28-July 3** Caesars Palace/So. Lake Tahoe, Nevada

**July 5-11** MGM Grand Hotel/Las Vegas, Nevada

**July 13** Pan American Center/Las Cruces, New Mexico

**July 14** The Summit/Houston, Texas

**July 15** Convention Center/Dallas, Texas

**July 17 & 18** 1984 World Expo/New Orleans, Louisiana

**July 21 & 22** Greek Amphitheatre/Berkeley, California

**July 26-Aug. 4** Universal Amphitheatre/Los Angeles, CA

**August 8** State Fairgrounds/Milwaukee, Wisconsin

**August 10 & 11** Pine Knob/Detroit, Michigan



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AN INTERVIEW WITH  
KIRK DOUGLAS

## The Turning Point: Julio's Appearance at the Technion Benefit

A key to what Dick Allen of the William Morris Agency terms "getting the conversation going" in regards to Julio Iglesias was his "surprise" appearance as the headline entertainer at the American Society of Technion's January 8, 1983 benefit for the Israel Institute of Technology. Iglesias, who received a standing ovation from an audience filled with many of Hollywood's most powerful people, was at the Century Plaza charity bash in large part because of actor Kirk Douglas' involvement with the Israeli school.

"Technion is a great technical school like M.I.T. and that's where they developed the drip system of irrigation and many other technological innovations," comments Douglas. Because of a documentary he made about Technion, Douglas was to be presented the society's Albert Einstein Award by Burt Lancaster at the benefit dinner.

"They wanted to have some entertainment," recalls Douglas. "And my wife Anne—who is pretty good at these things—said, 'Look, why don't we have somebody different?' She's from Belgium and she said, 'You know, there's a guy who's well-known all over Europe but not very well-known in the United States, and I think it'd be interesting if he would do it—Julio Iglesias.'

"So, we asked him, he was gracious enough to come, and he was a smash. They loved him." Though he was appearing for free, Iglesias spent \$60,000 out of his own pocket to put on a full stage show with 50 backing musicians. "It was a distinct turning point in the Americanization of Julio," recalls the universal Amphitheatre's Larry Vallon, with a wide grin. "Because the show was great and from that show on he became the darling of Beverly Hills society. He was in the society pages and

With producer and Mrs. Howard Koch and Kirk Douglas at Chasen's reception for Julio's 1983 Amphitheatre engagement.

With Red Buttons and Andy Williams.

# THE WORLD OF Julio Iglesias

*"In the last analysis I think it's (Julio's success) due to talent plus a quality that either catches on or it doesn't. And he's a hard-working guy—not long ago I asked Julio, 'Where have you been? I haven't seen you in a long time.' And he said, 'I'm always in the studio.' He works hard."*

KIRK DOUGLAS

every woman who was at the Technion benefit fell in love with the guy.

"A lot of the people at the show were studio heads and record company executives and really big opinion makers, and it all filtered down. Our sales for the March 1983 Amphitheatre shows just went crazy after that dinner."

Anne and Kirk Douglas had entertained Iglesias with a cocktail party at their house before the Technion benefit, and found him to be "very charming, very interesting and very intelligent." A friendship developed between the singer and the Douglases, and Anne and Kirk decided to host a cocktail party at Chasen's to welcome Iglesias to Los Angeles, two days before his opening at the Universal Amphitheatre.

The luminaries of the music and film industries again turned out in force, as Kirk and Anne invited 200 of their friends to the elegant reception. Among those attending were Gregory

Peck, Charlton Heston, Priscilla Presley, Morgan Fairchild, Andy Williams, Joan Collins, Donna Summer and a host of top industry executives. There were also reporters present from both the television and print media.

"Almost 100 stories came out about it," recalls Warren Cowan, of Rogers & Cowan, Iglesias' public relations firm. "And it made him an instant name here in Los Angeles all around the country. It was in tv and all over the trades. Almost an instant overnight awareness of Julio Iglesias."

"I think everybody who meets Julio likes him," says Douglas. "He's a very gracious guy. I remember when my son Michael was down in Mexico filming 'Romancing The Stone' and he threw a dinner party one night in Mexico City for Pedro Vargas, who's sort of the ancient Frank Sinatra of Mexico—mean he's about 80 years old.

"And Pedro had helped Julio in the past, when Julio was just starting out and had first come to Mexico. Julio appreciated that and he flew all the way down there to spend the evening at the party, even though he was hard at work recording at the time. And I respect that—I think he was very gracious."

On Iglesias' great success, Douglas comments, "In the analysis I think it's due to talent plus a quality that either catches on or it doesn't. And he's a hard-working guy—not long ago I asked Julio, 'Where have you been? I haven't seen you in a long time.' And he said, 'I'm always in the studio!' He works hard."

And he has some very helpful friends in the American entertainment world, who have played a part in turning the "conversation" about Julio from a whisper to a shout.



With Ursula Andress and Joan Collins.



With Mr. and Mrs. Kirk Douglas and Angie Dickinson.



With Red Buttons and Andy Williams.



With Red Buttons and Andy Williams.



With Mr. and Mrs. Sammy Cahn, Gina Lollobrigida, and Mr. and Mrs. Sal Chiantia.

A Billboard Advertising Supplement

AUGUST 11, 1984, BILLBOARD

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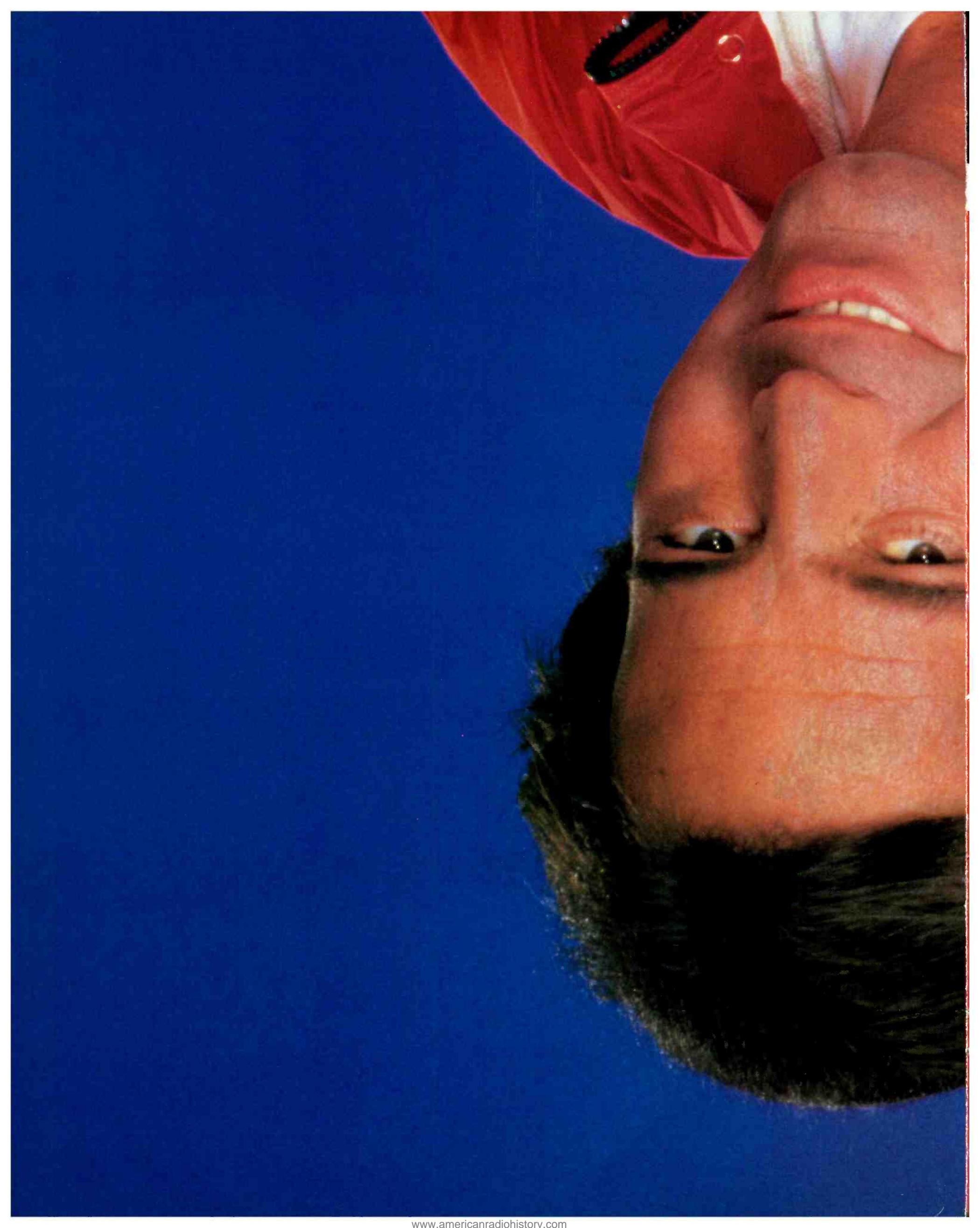
**August 13** Mann Music Center/Philadelphia, Pennsylvania  
**August 14** Boston Commons/Boston, Massachusetts  
**August 16** Canadian National Center/Toronto, Canada  
**August 17** Forum/Montreal, Canada  
**August 18** Canadian Central Expo/Ottawa, Canada  
**August 20** Blossom Music Center/Cleveland, Ohio  
**August 21** Performing Arts Center/Saratoga, New York  
**August 24 & 25** Rosemont Horizon/Chicago, Illinois  
**August 27** State Fairgrounds/Minneapolis, Minnesota  
**August 29** State Fairgrounds/Syracuse, New York  
**August 30** Jones Beach Theatre/Jones Beach, New York  
**August 31 & Sept. 1** Merriweather Post/Columbia, Maryland  
**September 2** Concord Hotel/Kiamesha Lake, New York

**September 5** Carnegie/Pittsburgh, Pennsylvania  
**September 6-12** Radio City Music Hall/New York, New York  
**September 15** Hartford Civic Center/Hartford, Connecticut  
**September 17-23** Resorts International/Atlantic City, NJ  
**September 27-29** Pacific Amphitheatre/Costa Mesa, CA

The legend continues in Europe, Africa, Asia and South America October through February 1985.







*Radio Special*



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**August 14** Boston Commons/Boston, Massachusetts  
**August 16** Canadian National Center/Toronto, Canada  
**August 17** Forum/Montreal, Canada  
**August 18** Canadian Central Expo/Ottawa, Canada  
**August 20** Blossom Music Center/Cleveland, Ohio  
**August 21** Performing Arts Center/Saratoga, New York  
**August 24 & 25** Rosemont Horizon/Chicago, Illinois  
**August 27** State Fairgrounds/Minneapolis, Minnesota  
**August 29** State Fairgrounds/Syracuse, New York  
**August 30** Jones Beach Theatre/Jones Beach, New York  
**August 31 & Sept. 1** Merriweather Post/Columbia, Maryland  
**September 2** Concord Hotel/Kiamesha Lake, New York

**September 5** Carnegie/Pittsburgh, Pennsylvania  
**September 6-12** Radio City Music Hall/New York, New York  
**September 15** Hartford Civic Center/Hartford, Connecticut  
**September 17-23** Resorts International/Atlantic City, NJ  
**September 27-29** Pacific Amphitheatre/Costa Mesa, CA



The legend continues in Europe, Africa, Asia and South America October through February 1985.

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**Julio Iglesias The Legend Continues World Tour '84**

**June 15** Convention Center/San Juan, Puerto Rico  
**June 16** Roberto Clemente Stadium/San Juan, Puerto Rico  
**June 22** Red Rocks/Denver, Colorado  
**June 23** Tinglay Auditorium/Albuquerque, New Mexico  
**June 24** Celebrity Theatre/Phoenix, Arizona  
**June 28-July 3** Caesars Palace/So. Lake Tahoe, Nevada  
**July 5-11** MGM Grand Hotel/Las Vegas, Nevada

**July 13** Pan American Center/Las Cruces, New Mexico

**July 14** The Summit/Houston, Texas

**July 15** Convention Center/Dallas, Texas

**July 17 & 18** 1984 World Expo/New Orleans, Louisiana

**July 21 & 22** Greek Amphitheatre/Berkeley, California

**July 26-Aug. 4** Universal Amphitheatre/Los Angeles, CA

**August 8** State Fairgrounds/Milwaukee, Wisconsin

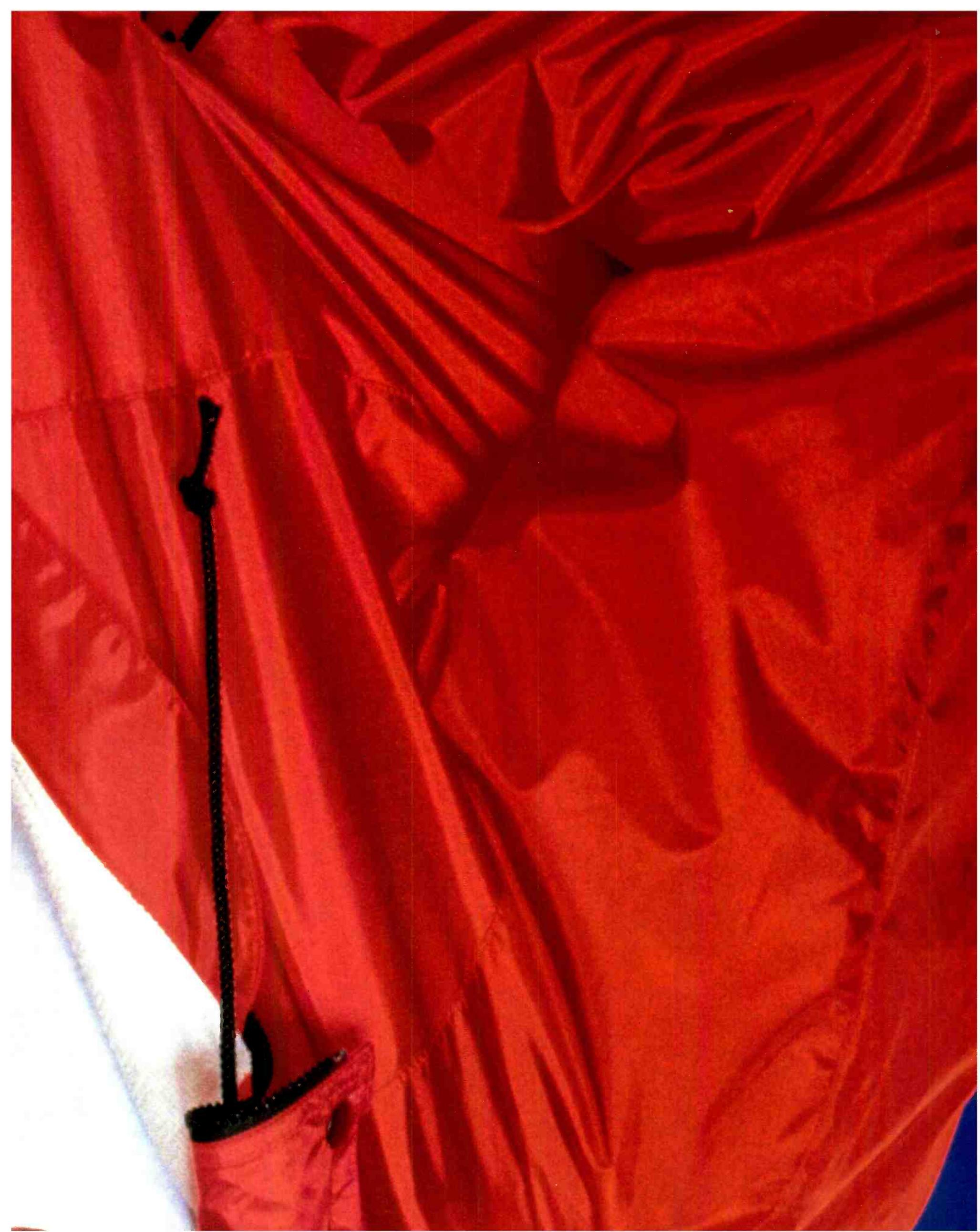
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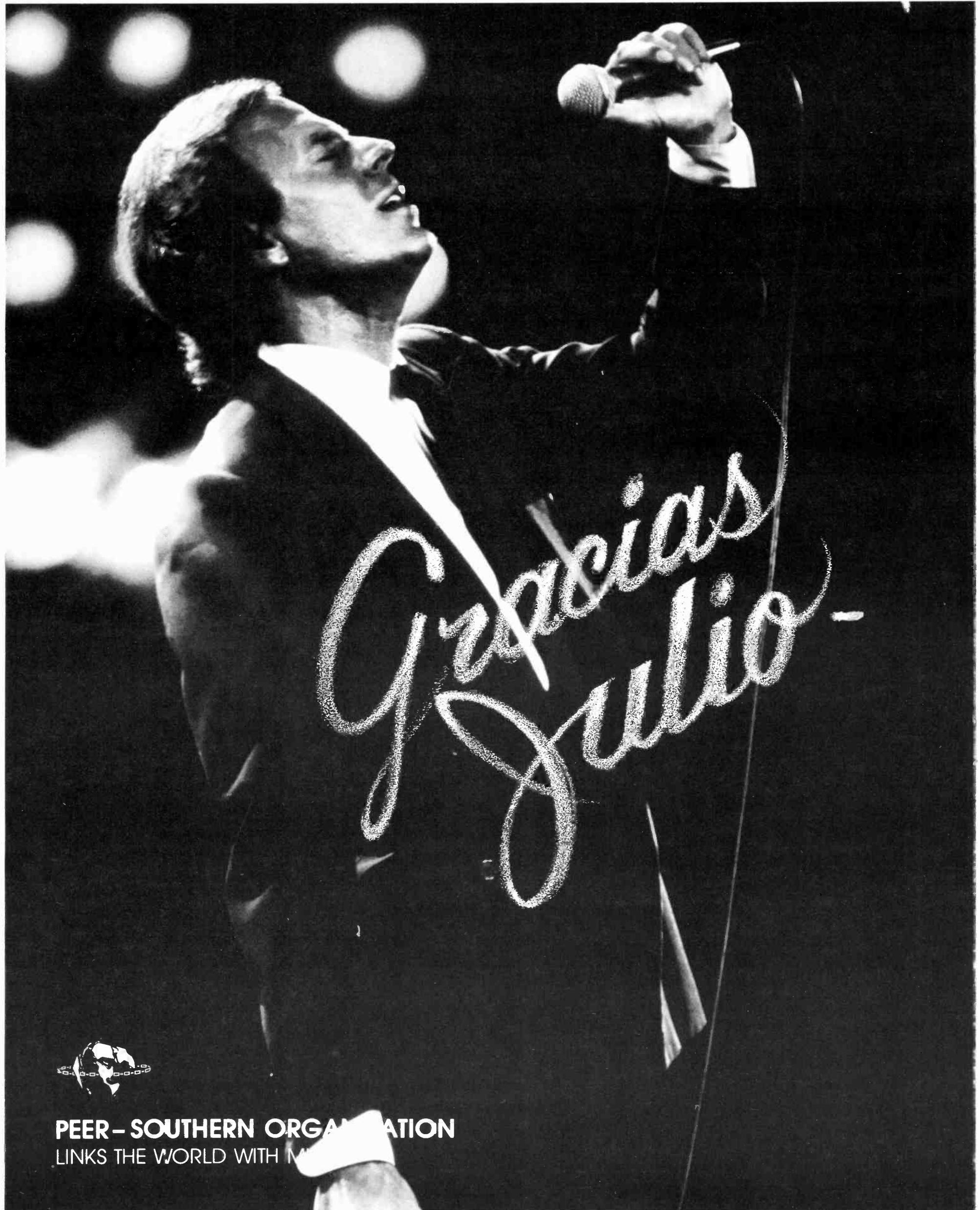
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# Julio Iglesias

AN INTERVIEW WITH  
LARRY VALLON

## Julio at the Universal Amphitheatre: Winning Voice of the '84 Olympics

In July of 1982, when Larry Vallon first suggested that the Universal Amphitheatre book Julio Iglesias for two nights in the fall, there were some who thought that the young director of entertainment should probably henceforth do his bookings at the Camarillo State mental hospital, rather than at the Amphitheatre.

"When that booking slip made the rounds around the company here," recalls Vallon with a smile, "I was getting a lot of calls saying 'Julio who? Who is this guy, are you crazy, have you lost your marbles, do you want to keep working here?' So I tried to explain to them that I was familiar with this artist, who was so popular internationally but virtually unknown here."

Vallon knew Iglesias' music partly from having grown up bilingual, in Central and South America. Vallon's father had been a foreign service officer and the family had lived in Buenos Aires, Guatemala City and San Salvador.

"I tried to convince my people here that it was a wise book-

*"The advance has been astronomical. I booked him for seven nights originally, then added two more nights, and now it looks like we'll be lucky if we have any tickets by the time the international visitors get here. We have been selling \$20,000 worth of tickets a day. I don't know what to make of it... even before the release of his album."*

LARRY VALLON

ing," says Vallon, "because although he was not well known in the Anglo world, this town has a 40% Hispanic population and it was for damn sure that they knew who he was. Finally, I convinced everybody that I had not in fact totally lost my mind, but then we had to postpone the dates until March of 1983.

"In the meantime... there was the January 1983 Technion

benefit dinner at the Century Plaza, where Julio performed. The chairman of the board of MCA—Lew Wasserman—called me the day after the dinner, which he'd attended, and said, 'The sound was too loud, but I hope you have some more days on hold for Julio Iglesias.' He saw the magic, and we wound up selling five nights out in March."

The fans who came to the show were both Anglo and Hispanic. Vallon comments, "The word got out that Julio was the hip thing to see. And then he wowed the crowds, because the guy does two hours and 20 minutes in concert when he walks out there—he does not shortchange an audience—and he spoke in English to the crowd between songs. I think that it was all vital to his success in America, and that the show business 'coconut telegraph' virtually emanated from here."

Plans were then made, well in advance, for his 1984 Universal Amphitheatre appearances, scheduled for July 27 through August 4. Part of the plan was to capitalize on the hordes of international visitors who would be familiar with Iglesias and would be staying in Los Angeles at that time for the summer Olympics. Tickets were sold to tour groups from such places as Japan and Hong Kong, as part of their Olympics package.

"The advance has been astronomical," says Vallon. "I booked him for seven nights originally, then added two more nights, and now it looks like we'll be lucky if we have any tickets left by the time the international visitors get here."

Those attending the show will most likely see Iglesias performing with 21 musicians, rather than the 40 he traveled with in 1983. "He's changing it slightly, to give it a different feel than the symphony orchestra effect," says Dick Alen of William Morris, which is booking Iglesias' dates. "But the show is still very expensive. The horns are from Argentina, the rhythm section is from Spain, and Joe Layton is staging the act. Julio is doing everything he can to give people the best show they can possibly get."

Though many musicians playing at the Amphitheatre utilize the extensive and excellent sound and lighting systems already in existence there, Iglesias will be bringing in much of his own equipment. "He's one of the few artists for whom we have to take an extra day to move their show in," says Vallon.

"He spends a long time rehearsing the show, working for three hours the day before and the day of the show with the musicians. And during this time we'll be adjusting the lights, the sound, the monitor mixes. It's much more elaborate than for a normal artist. You get your money's worth with him."

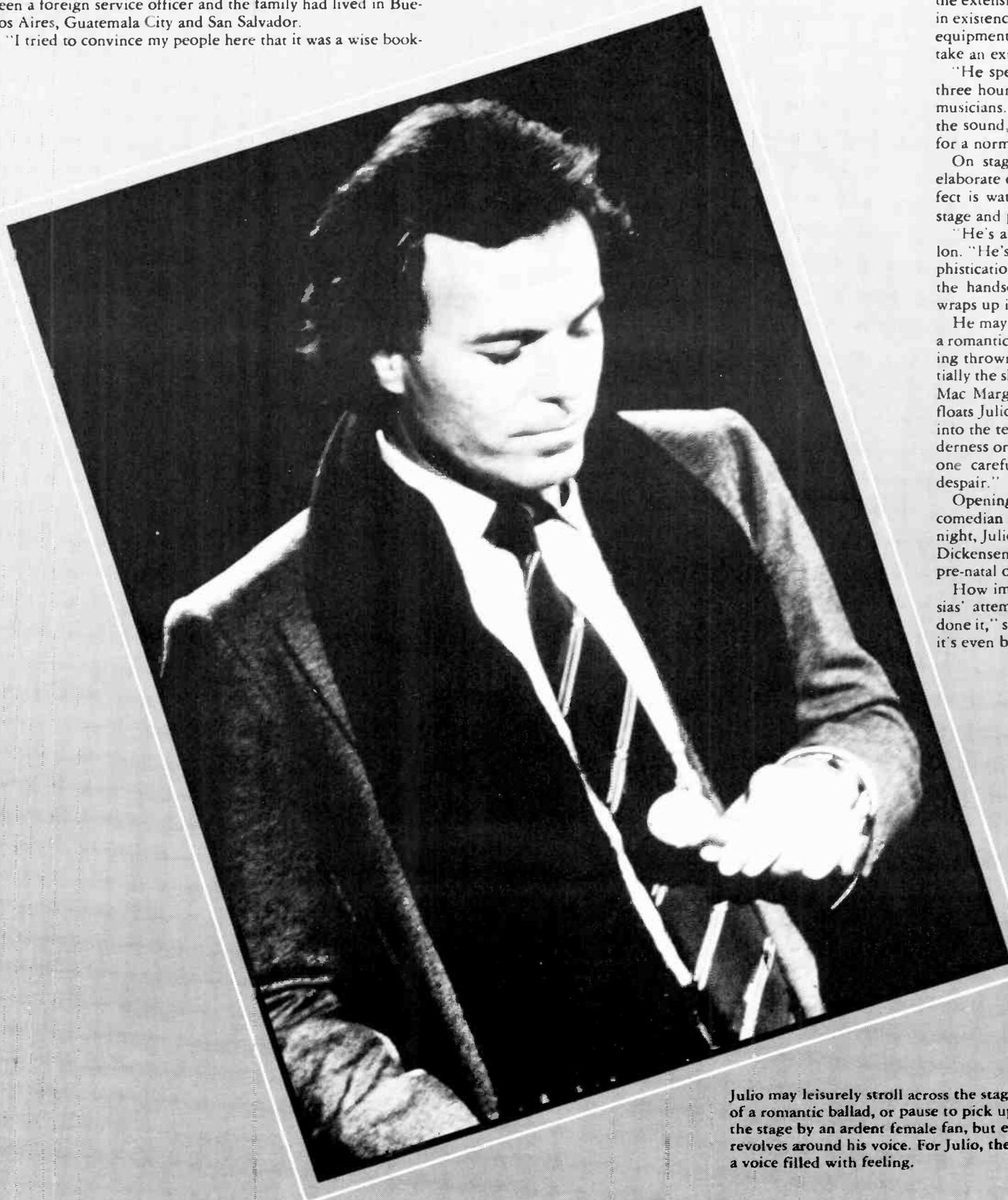
On stage, Iglesias concentrates on the music rather than elaborate effects. "There are few effects," says Alen. "The effect is watching him. Julio only takes up say ten feet of the stage and people concentrate on him."

"He's a big band singer in the Sinatra tradition," says Vallon. "He's got the musical chops and the debonair and the sophistication and the intelligence, plus a lot of females think he's the handsomest guy that ever strolled the earth. And that wraps up into one thing called 'star.'"

He may leisurely stroll across the stage while in the midst of a romantic ballad, or pause to pick up a rose or a piece of clothing thrown onto the stage by an ardent female fan, but essentially the show all revolves around his voice. As Jim Miller and Mac Margolis wrote in "Newsweek": "Above the orchestra floats Julio's voice, a languid baritone that arches effortlessly into the tenor range. He can stroke a melody with legato tenderness or let a note curl and break like a wave on a beach. In one carefully turned phrase he can register elation, hope, despair."

Opening at the Universal Amphitheatre for Iglesias will be comedian Michael Davis and after his performance on the first night, Julio will co-chair a charity black tie dinner with Angie Dickensen for the Sprint Committee, which raises money for pre-natal operations to correct birth defects.

How important are these 1984 Amphitheatre dates to Iglesias' attempted conquest of America? "I think he's already done it," says Vallon. "You could say it's icing on the cake, but it's even beyond that now."



Julio may leisurely stroll across the stage while in the midst of a romantic ballad, or pause to pick up a rose thrown onto the stage by an ardent female fan, but essentially the show all revolves around his voice. For Julio, then, it is the voice first, a voice filled with feeling.



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WHY AMERICA?

## 'Because It Is A Challenge'

By BOB THOMAS

"Who is Julio Iglesias?"

My question in early 1983 was not as impertinent as it now seems. Like the majority of Americans, I was blissfully unaware of whether Julio Iglesias was an Argentine bullfighter, an Italian poet, a Mexican film star, or none of the above.

My first acquaintance with the name came when I received (along with 200 members of the press and industry leaders) a letter from Warren Cowan, major domo of the giant Rogers & Cowan publicity firm. Wrote Cowan:

"Julio Iglesias. This name may not be a household word yet. It will be soon."

It sounded like press agent hype until I mentioned Iglesias to my daughter Janet. She is up with the latest, being assistant to the president of Creative Enterprise Inc., which makes TV commercials for Japan, among other things. She also has lived five years in Spain and two years in Japan and has traveled the world.

"Julio Iglesias!" Janet exclaimed. "He's only the biggest record seller in Europe and Latin America. He's tops in Japan, too. You don't know Julio Iglesias? Really, Dad!"

Obviously I had to restore my image with my daughter, as well as broaden my sights as a show biz reporter. I attended a

*"Julio is a true artist. He has a stage presence that is just incredible, and I have rarely seen anyone whose command of an audience is so total."*

JOHNNY CARSON

cocktail party for the singer at Chasen's hosted by Kirk Douglas. The blowout attracted Charlton Heston, Angie Dickinson and many other celebrities, as well as most of Los Angeles' television channels. Iglesias moved through the throng with consummate ease and great charm. He was obviously a star who knew how to respond to attention.

All this was a prelude to Julio's first big appearance in Hollywood, a concert at the Universal Amphitheatre. By now I understood his international reputation, but I wondered how he would draw in the U.S.

I attended one of the Amphitheatre concerts and found it jammed with idolatrous fans. The reception to his arrival onstage was thunderous, and throughout the songs his listeners responded with shrill cries of joy and shouts of affection. I hadn't seen anything like it since one night 40 years ago at the Paramount Theater in downtown Los Angeles. A pinpoint spot picked out a skinny singer in the midst of Tommy Dorsey's

Bob Thomas is a Hollywood correspondent and biographer.

# THE WORLD OF Julio Iglesias

*"All through my career I have set goals for myself, and then I have tried to achieve them. That's what keeps me going. The United States is the biggest market of all, and the biggest challenge. I want to succeed where others have failed. I know that many foreign-language artists have tried to crack the American market in the past 20 years and none has been able to do it. I want to try."*

band, and the crowd went bananas.

Indeed, I reflected on the similarities between Sinatra and Iglesias, in style as well as followings. Both exude an air of irresistible romanticism, both retain tight control over themselves and the material. Movement is minimal. The entire effect is conveyed through the voice, not the body.

I interviewed Iglesias at the Westwood Marquis Hotel where he and his entourage were staying. Security on his floor was tight, a reasonable precaution. Iglesias displayed none of the highfalutin' self-praise of a superstar, but no phony modesty either. He talked warmly about his youth as a soccer player, his failings as a student, his early struggles as a singer, his love of family. I asked him why, when he had all the riches and acclaim any performer could hope for, would he risk his reputation by trying to break into the American market.

"Because it is a challenge," he replied. "All through my career I have set goals for myself, and then I have tried to achieve them. That's what keeps me going. The United States is the biggest market of all, and the biggest challenge. I want to succeed where others have failed. I know that many foreign-language artists have tried to crack the American market in the past 20 years and none has been able to do it. I want to try."

What a difference a year makes.

It is now May of 1984, and I have another interview with Julio Iglesias, this time at his rented house on a pinnacle of Bel

(Continued on page J138)

GOING PUBLIC WITH  
ROGERS & COWAN

## 'Opening the Door A Little Bit Wider'

The public relations firm of Rogers & Cowan, which does promotion for the likes of David Bowie, Paul McCartney, Duran Duran and Olivia Newton-John, has aided in the expansion of the market for already successful artists. But with Julio Iglesias they faced a new challenge: what to do with a man who was probably the most popular singer in the world when he decided to break into the American market?

The answer was to capitalize on the question "Julio who?" by sparking the curiosity of the American public and press. "All we did and can do is help a good product by making people aware of it," comments Warren Cowan. "It was our and CBS Records' intention to make as many people aware of him, and for Julio to make himself as available as possible."

"First off, we helped arrange his appearance at the Technion benefit, and we took pictures beforehand of Julio with Kirk and Anne Douglas, which were then released. Then we tried to find every important celebrity who knew him—jet-setters who had travelled extensively and knew him from Europe—and we helped arrange the reception at Chasen's for Julio in March 1983 that was hosted by Kirk and Anne."

The reception was a big success and received widespread media attention. And, from watching Julio's charisma and warmth at work with his fellow celebrities and the journalists at Chasen's, Warren Cowan soon realized that the task of introducing Julio was really going to be a pleasure. "We found that once we could bring Julio together with the journalists, he was able to charm them and win them over, just because of his ability to transmit and relate to them, and they to him. He has a lovely humility and is always kidding himself."

*"We talked for an hour or two... I was particularly impressed with something he said that day—that he wanted to succeed in the U.S., not just for himself, but also for other European and foreign artists, very few of whom have ever made it in this country."*

WARREN COWAN

The growing awareness of "Julio who?" began to bring in a great deal of media coverage—including spots by TV news shows such as "Today" and "Entertainment Tonight," and attention from people like David Letterman. The latter brought a telephone and an interpreter onto his show one night, and began calling people all over the world—on the air—and asking them if they'd ever heard of Julio Iglesias. The answer was usually "yes" and the curiosity about Iglesias continued to spread.

Recalls Warren Cowan, "We had heard of him and were very impressed with him long before we met him, and we arranged with his management team to meet Julio in the fall of 1982."

(Continued on page J136)



Julio's American debut on "The Tonight Show," February 1983.

With Warren Cowan.



### From "Julio Who?" To Julio Whew!

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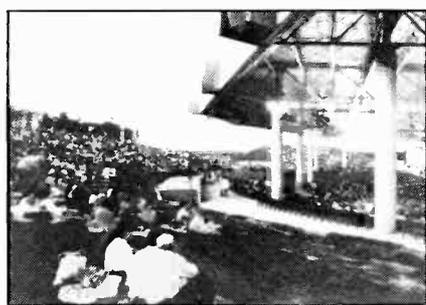


*Julio Iglesias*

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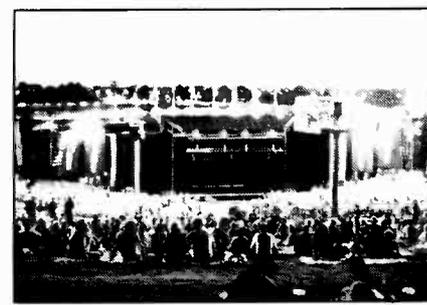
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PEOPLE



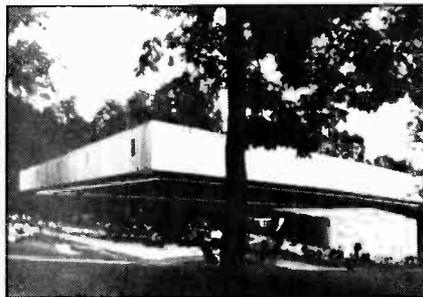
31,840 at  
Pine Knob  
Music Theatre  
Clarkston, Michigan  
August  
10 & 11

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56,238 at  
Pacific  
Amphitheatre  
Costa Mesa, California  
September  
27, 28 & 29

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20,268 at  
Merriweather  
Post Pavilion  
Columbia, Maryland  
August 31  
September 1

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## BRITAIN

Two and a half years ago, the name of Julio Iglesias meant little or nothing in Britain. The only members of the public who were aware of Spain's leading musical export were returning holiday-makers who had heard his songs overseas.

If one song can be said to have changed the situation overnight, then it would have to be "Begin The Beguine." Although it contained little more than one line sung in English, it was enough to break Julio to a wider market. After gaining initial support from Radio 2, "Begin The Beguine" began a rapid rise up the charts that finally saw it hit the number one spot in December 1981. At the same time, a "Begin The Beguine" album was also rising up the charts. The album was a compilation of some of Julio's best songs, and in reaching the number eight spot attained gold status for sales of over 100,000 copies. The single also went gold, selling over 500,000 copies.

A follow-up single, "Yours," released in March, hit number three that month and earned Julio a silver disk for sales of over 250,000. Just as important, however, was the fact that it gave the "Begin The Beguine" album a new burst of life that saw it rise back up to number five.

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Julio's first U.K. live appearances in October 1982 were accompanied by a host of press activity. The Mail On Sunday chose Julio to grace the first cover of their new color supplement, YOU magazine, which was TV advertised for two weeks beforehand to gain maximum exposure. Julio also visited Manchester United, fulfilling a dream held since he was a goalkeeper on the team of Real Madrid. Virtually all of the national newspapers carried pictures of this event.

Julio's tour took in Dublin, Manchester, Coventry, Brighton, Edinburgh and London, where he sold out five nights at the Royal Albert Hall. The audiences in attendance covered all age groups, with whole families of three generations rushing to the front of the stage to throw flowers and various items of clothing at Julio. A single and album, both titled "Amor," hit the charts at this time, with the album reaching 14 and attaining gold status.

Julio's success showed no sign of letting up in 1983 either—he put two further singles into the charts—"Hey" and "Forever And Ever"—and had an album entitled "Julio" hit number five which provided him with his third consecutive gold album.

This year has seen Julio busy recording a series of duets. The first of which, with Willie Nelson, entitled "To All The Girls I've Loved Before," has already been a top 20 success. The second, a duet with Diana Ross entitled "All Of You," will ensure Julio's continued success in the U.K. **PETER JONES**

## FRANCE

The sales appeal of Julio Iglesias in France is, predicably, strongest for the French-language albums he has put out. The first, "Aimez La Vie," out in May 1978, sold some 740,000 units nationwide, and the second, "A Vous Les Femmes," released April the following year, moved up to a total 1.2 million sales.

"Sentimental" in May 1980 sold just under the million mark, and "Fidele" was released in May of 1981 to top the 750,000 unit mark. Then, in September 82, there was "Et L'Amour Crea La Femme," which sold around 600,000 copies. Another in-French album package is due before year's end.

These remarkably good figures for a foreign artist in the French marketplace are augmented by the four or five Spanish-language albums available consistently in France, for these have a total sale of around 100,000 units. Pierre Carrel, CBS France's artistic director, says: "Basically, these albums sell only to Spaniards living in France, not to French people and that explains the sales variations."

There was also the double album of the Iglesias world tour, released in May of 1983 and titled "En Concierto," and also proved a popular package. In terms of French sales qualifications, gold is 100,000 units and platinum 500,000, so all five French albums went platinum and "A Vous Les Femmes" qualified as double platinum. Additionally, all were chart number ones, an exceptional feat. Carrel worked closely with Julio Iglesias as producer on the French titles.

Julio has had 13 singles released, but with nothing like the success he has enjoyed on albums. "It's not because his fans are older, or richer, or any of the other reasons which crop up to explain this kind of sales pattern. He's just someone who sells more on LPs in most territories than on singles."

Even so, among his best-selling singles have been: "Ou Est Pensee Ma Boheme," 630,000 units, "C'est Ma Vie" (400,000) and "Il Faut Toujours Un Perdant" (400,000).

Julio Iglesias played two nights at the Paris Olympia in 1978 and in 1982 sold out an entire month of dates at the 3,200 seater Palais des Congres in Paris before going on to a 12-city French tour, taking in Marseilles, Nice, Lyons and other major centers. He's made no other tours as such, but visits France for virtually every new album release to do a few days on promotion, including television appearances and radio interviews. **NICK ROBERTSHAW**

## GREECE

The quintessential Mediterranean superstar Julio Iglesias firmly established his idol status among the Greeks as soon as his material hit this territory.

# THE WORLD OF Julio Iglesias

## Country-By-Country Report

Distributed by CBS Greece, Iglesias is still "the most popular international MOR artist here," according to company sales statisticians. Ten Iglesias albums have been released in the Greek market so far and all have sold well by Greek standards. His earliest, "El Amor," was his biggest here, topping sales of 50,000, which in Greece confers gold status.

Other albums nearing that figure have been "A Mis 33 Anos," "Emociones" and "Hey."

Iglesias successfully followed up his initial Greek chart success by taping two television specials in 1979, and the following year. During 1980, he played to packed stadiums in Athens and the northern Greek city of Thessaloniki. His appeal in Greece is rooted in his Mediterranean suavity and subtle macho image, attributes with which the Greeks can readily identify.

And he's rare among foreign artists in Greece in that his face regularly appears on feature magazine covers and any news of him frequently makes the show business pages of the big national dailies. Women's magazines regularly vote him one of the most popular male music business personalities.

Firmly established as a superstar in Greece, Iglesias remains one of the mainstays of MOR repertoire in a fully nationwide sense. **JOHN CARR**

## HOLLAND

As in so many other territories, Julio Iglesias has hit the superstar bracket in Holland. Since 1978, his records are out here by CBS and prior to that by Phonogram. Because Spanish is his native tongue, most of the repertoire is in that language, but his versatility in handling lyrics in German, French and English is duly noted through the Netherlands.

His first big hit in Holland was "Un Canto A Galicia." It slipped early into the Dutch Top 40, the most prestigious chart system here, for the week of June 24, 1972 and stayed in the rating for some 21 weeks, becoming a solid number one hit. CBS Holland re-released the song a decade later, October, 1982.

The first Iglesias album, released by CBS Holland, was "A Mis 33 Anos," out in the Netherlands in June, 1978, which was in the top 50 list for virtually half a year, peaking at number six and going gold—indicating a sale of more than 50,000 units in Holland.

Since then there have been a total of 22 Iglesias albums released here by CBS. The four most successful were: "Emociones," out May 1979, in the LP top 50 for 28 weeks and a number one and a double platinum package; "24 Greatest Songs," out October, 1979, 22 weeks in the top 50, peaking "only" at number two, but going triple platinum in the process; "Hey," out May 1980, in the top 50 for nearly six months and going platinum in reaching the number five spot; and "De Nina A Mujer," out May 1981, a number eight during 19 weeks in the top 50 and going gold.

At this stage, CBS Holland has put out some 15-20 Julio Iglesias singles. The most successful has been "Quiereme Mucho," released in 1979 and a number one, selling in excess of 100,000 units. Other Dutch top 40 hits for Iglesias have been "Por Un Poco De Amor," "Quiereme," "Un Sentimental," and "Amor De Mis Amores." "To All The Girls I've Loved Before," the duet with U.S. country singer Willie Nelson, reached number three in the charts.

Iglesias has twice toured Holland, in August 1980 and in October the following year. On both visits, he hosted four sold-out concerts in major venues. Both treks took place within the framework of overall European tours.

Since May 1979, Iglesias has made regular visits to Holland to promote his record repertoire on radio and television. In 1979, he was special guest at the Dutch preliminary heats of the Eurovision Song Contest, a live show transmitted in Holland by the NOS network. In June 1980, Dutch broadcaster Veronica shot an Iglesias television special in the downtown regions of Valkenburg, a tourist center in the southern part of Holland.

The Spanish singer also performed in television shows packaged by Dutch broadcasting companies AVRO and TROS. His most recent television showcase in the Benelux territories was

transmitted by Belgian national broadcaster BRT in January of this year, and it included Iglesias's live performance in Japan.

His latest solo album as released in the Benelux regions in June, and included "To All The Girls I've Loved Before" performance with Willie Nelson, and also a duet with Diana Ross. The U.S.-produced album also included material from the Beach Boys and the Pointer Sisters. Iglesias is set for further concerts in the Benelux area this fall, and again the shows will be set in the framework of a massive European tour.

His success story is continued without pause in both Belgium and Luxembourg, with much the same roster of hits and much the same kind of chart placings. **WILLEM HOOS**

## ITALY

The massive appeal of Julio Iglesias for Italian audiences is largely built on the fact that he is not really regarded as a foreign artist, but more a member of the same Latin region, even though he speaks only the odd word of Italian.

His Italian-language hits were lyrically in the hands of Italian writer Gianni Belfiore, who is now writing with Toni Renis, whose "Quando Quando Quando" was a U.S. hit. They put together all the songs on Iglesias's last Italian album.

Renis is one of the best-known all-rounders in the Italian music business, building a big reputation as producer of Nikki Costa, young daughter of the late Don Costa.

Iglesias has visited Italy for concert tours and consistently plays to packed audiences, notably in a massive marquee in Viareggio on the Italian Riviera. His appeal in Italy is genuinely across the board, from teenagers to the "older set" of pop fans. Piero La Falce, managing director of CBS Italia, pays special tribute to the singer's consistent disk sales even in such a turbulent and economically drab marketplace.

"He has a sophisticated image," says La Falce. And he's accepted as an Italian-style artist, even though he is from Spain. **VITTORIO CASTELLI**

## JAPAN

Over a year has passed since Julio Iglesias completed his first tour, a very successful one, of Japan in April-May 1983, but his albums continue to be steady sellers.

Up to the middle of May 1984, his albums had racked up total sales of 2.5 million units, an all-time record, in just two and a half years.

Kazu Ishiyama, chief of a&r of Epic/International at Epic/Sony, says that of the total, two albums accounted for half—"Momentos" for 750,000 copies and "De Nina a Mujer" for 650,000 copies.

Ishiyama says that the album "A Mis 33 Anos" was released in September 1981 to test the market for Iglesias records. The problem was how to appeal to the adult market.

"We got very hot reactions from the newspapers and magazines, and Iglesias' popularity started to climb with the release of the single, 'Begin The Beguine,' in March 1982," Ishiyama says. "We got air play for the single on all radio programs, while even the general readership magazines and newspapers, as well as the music publications, wrote about Iglesias."

To take advantage of the exposure given in print and on radio to Iglesias, Epic/Sony released three albums in June 1982—"El Amor," "Emociones" and "Hey."

The popular "Momentos" was released in October 1982, and it promptly became a best seller.

As soon as Iglesias' tour of Japan was announced in the beginning of 1983, Kyoto Tokyo was deluged by telephone calls asking when tickets would be placed on sale and how one could be sure of buying tickets.

Consequently, tickets for Iglesias's concerts—seven in Tokyo, one in Yokohama, three in Osaka, one in Nagoya and one in Fukuoka—were practically sold out on the day they were placed on sale.

Prior to the start of his tour on April 21, Epic/Sony released five albums—"America," "Por Una Mujer," "Soy," "A Mexico" and "A Flor de Piel"—in March 1983.

Before and during his tour, most record stores devoted considerable space to line up all the 11 Iglesias albums available, with some stores even including imported Iglesias albums in their displays.

Ishiyama says that most buyers of Iglesias' records were women in their 30s.

Women between 15 and 50 years of age accounted for about 60 percent of the audiences at the concerts, while they made up the great majority of the nearly 3,000 who paid \$345 each (¥80,000) for his dinner show in the New Takanawa Prince Hotel in Tokyo on three nights.

Proof of media interest in Iglesias were the 200 reporters and about 80 cameramen, including those from all the tv stations, who were present at the Akasaka Prince Hotel in Tokyo, at the press conference at the start of the tour.

Epic/Sony has released two more albums since his tour—"Julio" on June 21, 1983, and "En Concierto"; on Oct. 21, 1983.

Sampei says there is the possibility of another Iglesias tour of Japan around the end of this year, but nothing definite has been decided yet. **SHIG FUJITA**

## MEXICO

Ask about Julio Iglesias in Mexico and you're bound to get as many responses as there are critics, romantics and realists.

There are those who contend he is the premier balladeer in

(Continued on page J142)

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AN INTERVIEW WITH DICK ALEN & DEBORAH MILLER

## The William Morris Agency: Introducing Julio to the Heart of America

**T**he Vina Del Mar music festival in Chile has had great significance in the career of Julio Iglesias. It was there that he won one of his first song contests, in 1969, and also there that he headlined in later years in front of huge crowds. And, four years ago, it was at the Vina Del Mar that he made the acquaintance of Dick Alen, vice president in charge of the International department for the William Morris Agency, which was to come to book his American tours and television appearances.

"I happened to be there with some other clients, such as the Four Tops and K.C. and the Sunshine Band," recalls Alen. "And Julio was the star of the festival. I'd heard the name, but never seen him, and when I saw him perform I felt he could be an American star. I felt the public was ready for him and I spent the next year trying to convince him of that fact."

Alen is now booking Iglesias' concerts in both America and Canada, Australia, India and the Far East. Deborah Miller, vice-president in charge of the Television Variety department, is clearing his television appearances and handling the tv packaging. She was pleasantly surprised when Alen signed Iglesias to William Morris: "I'm a big fan of Julio's and have been a fan for a long time. So when Dick told me he'd signed him I got all excited and said, 'Oh my God, I can't believe it! He can be so major here. Dick asked me if I wanted to be involved and I said, 'Sure! Are you kidding?'"

Once they began working with Iglesias, both Alen and Miller adopted a strategy of selectivity. In regard to his tours, this meant picking venues that would ensure audience comfort and show Iglesias to his best advantage, and introducing him to

# THE WORLD OF Julio Iglesias

*"So far anybody who sees Julio loves him. We're just trying to put him in the right setting and get people in to see him. In my mind it's a can't-miss situation."*

DICK ALEN

Middle America and breaking away from the "Latin artist" label.

"We had to make sure that we didn't book him as a Latin artist," says Alen. "He doesn't forget his Latin heritage, but the idea was that he would become an American artist whom both Latin and other people would go see."

"We tried to pick places where the tastemakers and community leaders, the people that make the American taste, would come to see the show. And we wanted places where the American audience is comfortable when they see the artist, where they can just sit back and enjoy it. That's why we're playing the Universal Amphitheatre in Los Angeles for nine days, even though we were offered more money to play the Forum for

*"Our goal with him is to keep him at the top of the heap as a performer. He loves to work and I have great faith and confidence in him."*

*"I think in 30 years he'll still be performing and I hope I'm still working with him then."*

DEBORAH MILLER

three. You can't sit way in the back in the Forum and really enjoy it.

"We've sacrificed dollars to be in the comfortable places. We're doing Radio City Music Hall in New York, the Pacific Amphitheatre in Costa Mesa, and Pine Knob in Detroit. A lot of the places are outdoor summer venues, which have five or six thousand seats, and then a lawn behind that where a lot of people can come sit, with lower priced tickets, and have a picnic.

"These summer outdoor type places have turned out to be

(Continued on page J137)

In concert in Barcelona, Spain, before 105,000 people, September 1983.



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AN INTERVIEW WITH TONY RENIS

## Understanding Julio: The Singer And His Songs

An instrumental part of the "1100 Bel Air Place" production team was Italian singer and actor Tony Renis, who is well known internationally both for his own hits, such as the 1962 smash "Quando Quando Quando," and for those he penned for others, such as Shirley Bassey's hit "Never Never Never." Lest one think that Tony's song titles have all been comprised of the same word repeated three times, let it be known that he also composed "Tonight I'll Say A Prayer" for Edye Gorme, "I Don't Know What He Told You" for Perry Como, and more recently both title cuts of Julio Iglesias' last two albums ("De Nina A Mujer" and "Momentos").

# THE WORLD OF Julio Iglesias

*"Unfortunately, only a few people know how big a success he is as a songwriter. In 95% of his hit songs he wrote the lyrics. He is not only a great singer but also an important writer in his language, and should be considered a full-fledged poet."*

TONY RENIS

For "1100 Bel Air Place," Renis wrote the music for "All Of You" with Iglesias, while Cynthia Weil contributed the lyrics. Renis also worked closely on the album's production with Ramon Arcusa, Albert Hammond and Richard Perry. Julio thanks Tony on the album credits "for his invaluable support."

"I started writing songs with Julio three years ago," recalls Renis, "after I met him in Rome at a television studio where we were working on different shows. He knew of me as an established singer and songwriter, while on my part I already was a big fan of his. At the time he was, and undoubtedly still is, the most famous star in Italy. We decided to start a collaboration in songwriting."

"We started with a song in which Julio wrote the lyrics and I wrote the music. It was 'De Nina A Mujer,' which he dedicated to his daughter Chaveli. It provided the title to Julio's 1982 LP and became a No. 1 hit all over the world." Renis and Iglesias next collaborated on "Momentos," the smash single from the 1983 album of the same name.

Having worked with Iglesias in songwriting, Renis sometimes feels that the former's abilities are often overlooked in this area. "Unfortunately, only a few people know how big a success he is as a songwriter," says Renis. "In 95% of his hit songs he wrote the lyrics. He is not only a great singer but also an important writer in his language, and should be considered a full-fledged poet."

Renis is confident that Iglesias' hard work on "1100 Bel Air Place" will pay off. It was very hard for him to record in English, and he spent months and months studying the language and learning how to sing it.

"I must admit that throughout my entire career as an artist," continues Renis, "I have never witnessed such a celebrity like Julio working non-stop like he does. However, the final result is unbelievable: he sings in English with an extraordinarily lyric, charming accent."

"The English language and Julio's voice form an incredibly fascinating blend; the former with those special sounds not found in any of the Latin languages, and the latter with that unique phrasing and caressing of the notes which is such a natural trademark of his style. I think his singing is a great surprise for everybody all over the world, especially for those who couldn't believe he could do it."



With Tony Renis.

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THE WORLD OF  
**Julio Iglesias**

**Julio And Coke:  
 He Can Teach The  
 World To Sing**

*"Music today is basically expressed in English. One hundred years ago maybe it was Italian or French; today it's English."*



try than any artist today.

"The third thing was that his style, his class, the way he approaches things, we felt was right for our brands: Coke and Diet Coke. These are the reasons we wanted to work with Julio Iglesias."

Julio and Coca-Cola were brought together by Jim Vail, President of the Vail Group, Los Angeles, who said: "I brought Julio and Coca-Cola together because no other artist in the history of the business better represents the concept 'I'd like to teach the world to sing.'"

"It is the biggest deal ever done. It's multi-year, it's worldwide, it includes commercials that are state-of-the-art—they're almost works of art themselves. There are few companies that can sponsor something on this scale simply to make a statement about themselves."

"Julio isn't going to be singing jingles or anything like that; they want to present his art for the enjoyment of the public. Other advertisers might want to squeeze everything they can out of a sponsorship. With Coca-Cola, it's as if they were putting a Ming dynasty vase on display."

"And the company is certainly in front of a trend, because I think everybody realizes that Julio is going to be the next Valentino. . . ."

In May, in a press conference broadcast by satellite to approximately 90 countries representing 80% of the world's population, Julio Iglesias signed a three-year sponsorship agreement with Coca Cola.

Julio will promote Coca-Cola and Diet Coke around the world through print, radio and TV, while the soft-drink giant will sponsor Julio's worldwide tours during the 36-month period.

Julio is also participating on behalf of Coke in the Ellis Island project to refurbish the Statue of Liberty as a symbol to the world of the brotherhood of nations.

Mike Beindorff, Group Brand Director, Coca-Cola, Atlanta, felt strongly about the attraction between Coke and Julio from the beginning. "Number one, Julio appeals to a target audience identical to the target audience for our soft drink: the female purchaser, ages 18 to 49. We felt there was tremendous energy between his target audience and our target audience."

"The second thing that was very strong for us was that he had tremendous international appeal—not only in the U.S., but around the world. In fact, the U.S. is a minor part of his strength, as he is just now making a wave here. We wanted to associate ourselves with someone who had tremendous appeal all around the world, and he has more appeal outside this coun-

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THE WORLD OF  
**Julio Iglesias**

**Going Public With Rogers & Cowan**

• Continued from page J126

"We went to the Westwood Marquis and were introduced to Julio. They showed us some tapes of his concerts in Egypt and Israel and Japan, and the moment one sees the attraction of this man on tape, you realize that he has star written all over him.

"We talked for an hour or two... I was particularly impressed by something he said that day—that he wanted to succeed in the U.S. not just for himself, but also for other European and foreign artists, very few of whom have ever made it in this country. No non-English singers have ever made it here except for Maurice Chevalier. Ever Charles Aznavour—whom I'm a big fan of—and Yves Montand only have small, select followings."

Although it was always in the game plan to release an English album, preceding the LP's release by more than a year were appearances on such shows as "The Tonight Show." Many more important appearances soon followed, including four sold-out nights at New York's Radio City Music Hall, beginning on March 3, 1983.

Walter Yetnikoff and CBS Records hosted a party at Club A for Iglesias after the Music Hall opening night and many celebrities attended, along with quite a few journalists. Shortly thereafter came five sold-out nights at the Universal Amphitheatre in Los Angeles, and the star-studded reception at Chasen's.

*"When I came to America, I was successful all over the world. But they don't care about that here. If it's not happening here, forget it—you can be No. 1 in China, but forget it."*

In September, 1983, CBS Records flew in stars as well as columnists and record distributors from around the world to Paris, to celebrate Julio's 40th birthday and to witness his reception of the Guinness Book's first Diamond Album for having sold more than 100 million LPs in six languages. The city of Paris declared that day as "Julio Iglesias Day" and that evening more than 500 lucky people toasted Iglesias' 40th while dining at the celebrated Pre Catelan restaurant on the Bois de Boulogne.

"We expect a lot of excitement from Julio's first English language album—"1100 Bel Air Place"—and from the tour," comments Sandy Friedman. "We really believe the LP is going to go through the roof." Adds Cowan, "Speaking of the album, it's amazing how supportive CBS Records has been from the start. Money has been no object and support has been extraordinary."

The Coca-Cola sponsorship of the Iglesias tour is seen as a very important tie-in for the singer. Says Cowan, "We have al-



With Mike Love, Carl Wilson and Al Jardine of the Beach Boys, who backed Julio on "The Air That I Breathe" on the American album.

ways tried to keep the promotion on a 'class' level, on a stylish level, and not do a lot of silliness. But Julio's instincts would opt against anything like that anyway—he's very bright, he knows."

And the outlook on the events to come? The first big indication of Julio's success here was the success of the Willie Nelson duet. Comments Friedman, "The truth is, he was already an established star before we started working for him, and in the final analysis it's Julio who ended up selling himself. We work closely with Alfredo and Carlos on the PR, but Julio has the final say.

"We're just trying to open the door here in America for him a little bit wider."

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**JULIO IGLESIAS**

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# The William Morris Agency: Introducing Julio To The Heart Of America

Continued from page J130

the venues where Middle America will go to see a show. They're nice, pretty places to go, they have good parking and security, and it's a fun evening. That's why everybody's on tour in the summer these days."

Alen notes that the people who run the venues in places like Minnesota (Iglesias is playing the Minnesota State Fair) are quite excited about Julio's tour. "People are very curious and it's funny because he's really only had one English single out—"Begin The Beguine"—before the Willie Nelson song. Here's a major star with one hit single selling these places out, and there have been other people out there who had hit *albums* in the U.S. and couldn't sell six tickets.

"We did give it a lot of time—the tour was set up last November and it's given us a six to eight month period in which to lock in on publicity and promotion in the individual cities. That's been a great help. Somehow everybody knows now that this is the man they've got to look at—they know the legend in Cleveland and Milwaukee. It's gotten out."

Alen, who also is an agent for such stars as Chuck Berry, Rod Stewart, Roger Whittaker and Smokey Robinson, thinks that the Coca-Cola tie-in will be a great help. "It's going to give Julio major network tv exposure, billboards, magazine ads and

## THE WORLD OF Julio Iglesias

even his picture at the local supermarket... He's going to be shown to 200 million people here and also all over the world, something no entertainer can afford to do by himself."

The tour will be in the U.S. and Canada for four months, and then head into Europe in October. November and December will find Iglesias in Australia, Hong Kong, Bangkok, Singapore, Taipei, New Delhi and Japan. "So far, anybody who sees Julio loves him," says Alen. "We're just trying to put him in the right setting and get people in to see him. In my mind it's a can't miss situation."

In the television arena, Deborah Miller sets the tone with the philosophy of "be active and a reason." "We try to have a reason for doing a specific television show," she says, "because you can get so overexposed on television and wear out your welcome, and we don't want to do that."

Consequently, his TV appearances since his first "Tonight" show in February, 1983, have been picked carefully. "We did 20-20" (April, 1984) because of Barbara Walters and because it exposed him to an audience he might not have otherwise been exposed to," notes Miller. "It became a news-based story, more journalistic."

In "On Stage America" (also April, 1984), they did a film profile on him and he performed the Willie Nelson song. It's a syndicated show from Metromedia, less newsy, made by a top-rate production company, and is, we feel, a good target show for Middle America.

And he did the CMA Awards (October, 1983), where he sang the duet with Willie, and that was another new audience. "Boy was he scared for that—it was a tough audience, but the response was just fabulous."

Other key appearances included "The All-Star Party For Frank Sinatra" (December, 1983), three more "Tonight Show" appearances, "Christmas in Washington" (December, 1983), and a presentation with Melissa Manchester of the "Song of the Year" award at the Grammys in February, 1984.

(Continued on page J132)



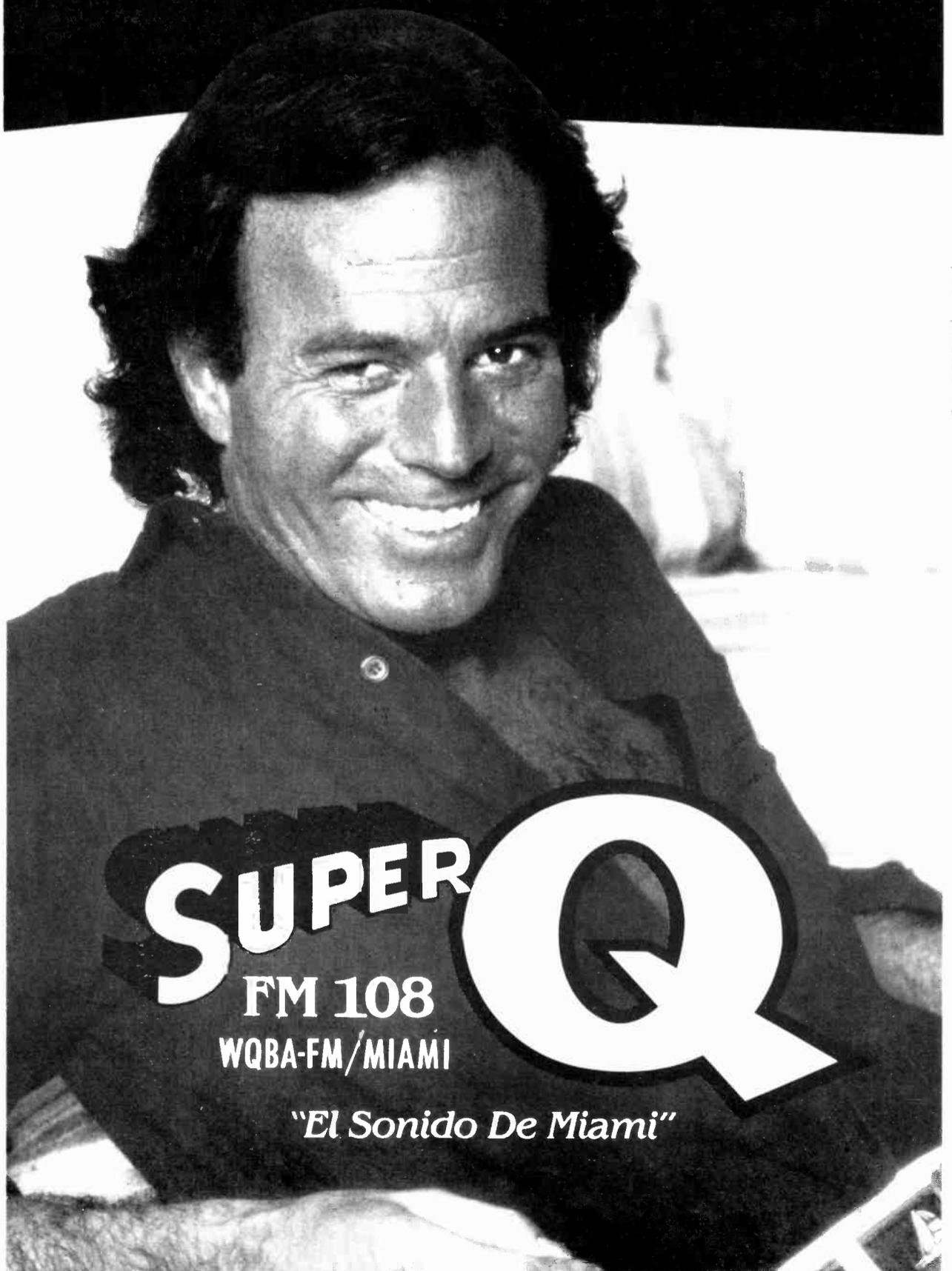
With Donna Summer, photographer Harry Langdon.

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THE WORLD OF  
**Julio Iglesias**



With Richard Burton and Howard Keel.

**It's A Challenge**

• Continued from page J126

Air. He has been living there for seven months, minus a few world travels. The reason for his stay is his first English-language album. With customary care, he had devoted nearly all of his time in Los Angeles to making the album as good as he possibly could.

On the living room table I could see evidence of Julio's conquest of the American market. The latest copy of Billboard was open to the singles chart. The duet of Iglesias and Willie Nelson, "To All The Girls I've Loved Before" was listed as number 5. The song was No. 1 on the country chart. Not only that, the year-old album "Julio" had reappeared on the album chart.

When Julio arrived, he was dressed in characteristic white—t-shirt, cotton pants. He had just come from the shower and he carried white socks and tennis shoes, which he put on as he talked.

"It's the best work of my life," he said of the English album. "I have poured my heart and soul into it, and I am proud of how it turned out. Here—I want you to hear something."

He removed a tape cassette from his pocket and placed it in the stereo machine. The vibrant voices of Julio and Diana Ross filled the room with their song, "All Of You," the new single from the album. Julio listened with a wide smile on his face.

"I considered from 40 to 45 songs," he remarked, "and I recorded more than appear on the album. I discarded some because I just didn't feel they were good enough."

After six months of relatively quiet activity, Iglesias was returning to the road with a vengeance. He gazed over the itinerary which started in New York on June 2 and ended Dec. 30 in Hawaii. The stops included everything from the Radio City Music Hall to the New Orleans Worlds Fair, from Copenhagen to Sydney, Vienna to Hong Kong.

"This is madness," said Julio, shaking his head over what lay ahead. But he admitted his satisfaction over what has happened to him.

"After one year I didn't expect everything to come out so nice," he commented. "The United States was the last country for me to face, and the most difficult. I'm glad I made the try. If you don't accept challenge, you lose the creativity of your organization."

**William Morris**

• Continued from page J137

Miller, who also handles Crystal Gayle, Michael Murphy, Tanya Tucker, Eddie Rabbit and Al Jarreau, comments, "When we started this, we established certain goals. He wanted to be recognized in the U.S. and how were we going to get there? In the beginning the phone was not ringing every day—as it is now—and there was a lot of PR and press that was done and we had to start seeking out the right things, get him exposed to the right producers and buyers. It started with television buyers and network people, whom I took to the Amphitheatre shows, so they could see him for themselves.

"The turning point was probably after being on the 'Tonight' shows and the 'CMAs,' and at a few handpicked concert venues. People started to listen and get past their initial skepticism. We tried to get him in the right framework at first, and now—as so often happens—our job has become to keep him off because he now gets a call from somebody every day who wants him for a tv appearance.

"My job is to field all the offers and then take them to him, discuss them with him, and make a recommendation. He's got very good instincts, and even if he disagrees, he'll always listen to what you have to say. He's sensible.

"We always look at every decision from the long-term standpoint. So when we make a judgement as to whether or not he should do a television show, it's with that guideline in mind. What is the reason he should do it? Because without a reason, the appearance has no point, and if it has no point, then it becomes superfluous.

"Our goal with him is to keep him at the top of the heap as a performer. He loves to work and I have great faith and confidence in him. I think in 30 years he'll still be performing and I hope I'm still working with him then."



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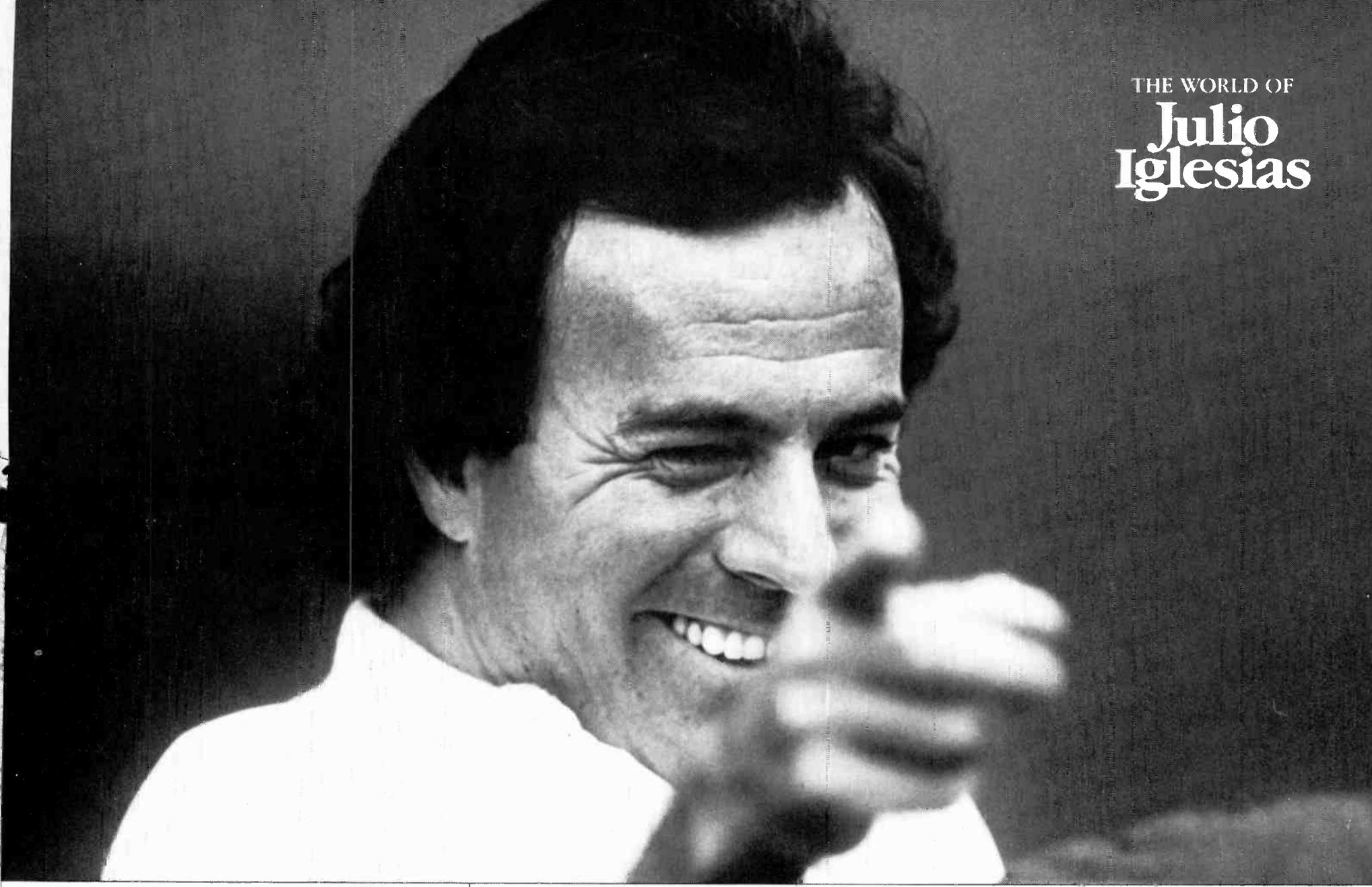
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Marquee

## 1100 Bel Air Place

• Continued from page J-10

melodic structure to it, something comfortable for him to settle into, and also have a more contemporary rhythm, so he could do his thing while the rest of the record was crafted more like a 1980s type of record."

An obvious difference to the ear is that the rhythm section has much more of a presence than in Iglesias' previous albums, and Hammond finds this exciting: "He's never really sung with the drums behind him before, and now he's got a real sound there and he's playing with the instruments rather than just singing the song."

Comments Perry, "I think the key was being able to plant the seeds to show him that he could sound commercial in America, and make records here with American musicians and writers. Everything was crafted very carefully so that he could have the room to flourish and grow in this new environment. I think that I proved to him that he could stay true to his style while sounding more contemporary, and he was able to continue that with Ramon."

At this point, Ramon Arcusa—Iglesias' producer for the last eight years—stepped back into the project. Continuing with the effort "to help Julio find the point between what he would give to the American public and what he would keep for himself," Arcusa produced the rest of the tracks, including two—"Me Va Me Va" and "Bambou"—that are seen as more traditional Iglesias, to give the American audience an introduction to the Mediterranean/European sound.

Arcusa had once been a pop star himself, as a part of the successful Spanish duet team, Duo Dinamico. "I had many hits with my partner, Manuel de la Calva," says Arcusa, "and then when the Beatles and Rolling Stones came along, we felt that our music was too old and we retired." Arcusa became EMI's A&R director for Spain and also a record producer, and it was in this capacity that he met Iglesias in South America, at—where else—the crossroads of the world, the Vina Del Mar Festival. "He liked the productions I'd done," remembers Arcusa, "and wanted me to work for him. And in 1977 I produced an album for him when he went to CBS."

Arcusa and Iglesias then embarked on a musical collaboration that ranks as one of the most successful in pop history, rivaling that of George Martin and the Beatles. LPs were cut with usually 25 songs recorded at a time, mostly in Spanish, then overdubs in Italian, French, Portuguese, German and Japanese either added then or later, when Iglesias would have the time and the inclination.

On working in Los Angeles, Arcusa has nothing but praise: "The musicians here are the best—it's the top of the music world. In every country there are good musicians, but here you can find great ones of every type. And the studios are outstanding." Tracks for "1100 Bel Air Place" were laid down at Studio 55, Lion's Share, Record Plant and Sunset Sound; most of the vocals were laid down at the latter facility.

"We chose the songs for Julio as a singer," says Arcusa. "The important thing was for him to be a success in that area. It didn't matter who wrote them." (In the past, Iglesias has written or co-written most of his songs; on this album the writing chores have mostly fallen to other people, such as Hammond).

"I'm sure the album will do well," adds Arcusa, "because his English is very good now, and the songs are excellent. His singing is very good on '1100 Bel Air Place.'" Adds Hammond: "I can't believe it all turned out this good. It's sensational. I really am convinced he's going to crack the American market."

The musicians and the rhythms behind him may change, and his markets may expand, but always when you think of Iglesias you think of *the voice*. "By that voice he is giving the right emotion to people who believe in what he's singing," says Arcusa. "People need emotions today and somebody who sings sweet things. I have a British wife and my mother-in-law, who doesn't speak Spanish, said something that I think is very important.

"She said, 'I don't understand one word of what he's singing, but I believe him.'" Get ready, America.



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THE WORLD OF  
**Julio Iglesias**



**Country  
By  
Country**

• Continued from page J128

Spanish-language music.

"He's the Frank Sinatra of Latin America," says one woman, swooning at the mention of the Spaniard's name. "He's got style that's appealing and his phrasing—well, after listening to a concert or one of his albums, you feel very romantic."

And, there are those who will tell you that it was Mexico's love affair with Julio's style and charm that pushed Iglesias up the charts to success.

"When Iglesias first came to Mexico, a lot of people said, 'Well if he's Spanish then he must be good.' So, he became a hit here even before he was a success in his native Spain," says pop music critic Xavier Velasco of the major daily newspaper, *Novedades*. "It's a thing that people here have like most other countries—if it's imported, then it must be good."

"Whether he is a fantastic singer or not, Julio Iglesias has got what it takes to be a success in Mexico," Velasco continues. "He's got that magic appeal. A tender image. He sings what Mexicans know and his appeal spans many age groups. Iglesias has a following among the young as well as men and women. And the housewives just love him."

"He's got a special charisma. It's as simple as that. Both men and women enjoy his concerts," says one businessman. "He doesn't turn off the male audience here by pushing the sexuality stuff the way so many of the other male singers do."

Or, as record company exec Manuel Montoya puts it, "He's what a lot of men would like to be and what a lot of women would like to have."

Montoya, who's worked with Iglesias during his concerts and appearances in Mexico over the years, adds, "Iglesias has always included Mexican classics, such as the songs of Agustin Lara, in his concerts and quite often in his albums. He is a close friend of Pedro Vargas. And, you must understand, that all this is very important in Mexico. The Mexicans respect him for this—and for putting their music on the major markets."

If charisma equals sales equals dollars, then Julio Iglesias has found the formula for success in Mexico.

According to Marco Antonio Gomez, head of press relations at CBS-Columbia International in Mexico, "Julio's record sales here are up 20% over last year. And, people in Mexico are al-

*"The record is the result of five years of planning, and a year and a half of straight work. It's what I wanted—this album is me."*

ways combing the entertainment pages for any information on concerts, records or simply bits of gossip on the man. Listen, a Julio Iglesias record always sells in Mexico.

Adds Montoya, "Mexico has been a platform from which Julio has developed other markets. He says in Mexico he finds he grows artistically."

Although others have tried to imitate his style, few have found Iglesias' success and that, despite the fact that he has made no major concert tours in the country in almost four years.

"Julio was involved in the Miss International Model competition held in Acapulco several months ago," says Gomez of CBS where Iglesias has been under contract for five years. "His April performances this year in Mexico City were benefits, one for the government, one for charity." Iglesias also made an appearance on the immensely popular Televisa show, "Siempre en Domingo."

Mexico continues to buy Julio's records in volumes rivaling most other countries. (His '82 release, "Hey," sold more than 300,000 in Mexico compared to the 80,000 sold in his native Spain.) And while Iglesias pursues new horizons, and hasn't performed publicly for too many years, on his arrival for the April benefits, Iglesias was met at the airport by CBS execs and "Siempre en Domingo's" host, Raul Velasco.

Record company people and pop music people agree that Iglesias' upcoming English-language album will be a big hit here.

JUDY HEVRDEJS

**SPAIN**

There's a saying that "No one is a prophet in his homeland," but Julio Iglesias is a clear exception to the rule, as he's No. 1 in record sales here where he was born.

His tour of Spain last year was an extraordinary musical event, filling the two largest football stadiums in Madrid and Barcelona, each with a capacity of 100,000-plus.

Iglesias' popularity right now is at its height and the so-called



"romance" magazines, which have a great influence within the female sector of the community, feature him continuously. In some polls conducted by a wide variety of magazines, Julio Iglesias is named the most popular person in Spain after the King, Don Juan Carlos.

There's a great feeling of national pride about his status, prestige and reputation in the international music market, something drummed into the consciousness of the population. Even so, while the majority pay him due tribute, there are some reluctant to give him full credit for his breakthrough in "foreign ports" and are unhappy that he has settled elsewhere.

Sour grapes, apart, there is an industry-wide awareness of the importance of a Spanish artist opening up new markets for Spanish artists, producers, record companies, and composers. The Spanish influence in the pop markets of South America has taken on new emphasis since the arrival of Iglesias, and he's opening up other markets, too.

"La Vida Sigue Igual" ("Life Is Always The Same") was his first record on the Columbia label, and he won the Benidorm Festival with this song. From then until his last live double album with CBS, his sales have exceeded seven million units in Spain, a truly remarkable achievement for such a small market.

FERNANDO SALVERRI

(Continued on page J1-44)

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# Country By Country

• Continued from page J1 42

## WEST GERMANY

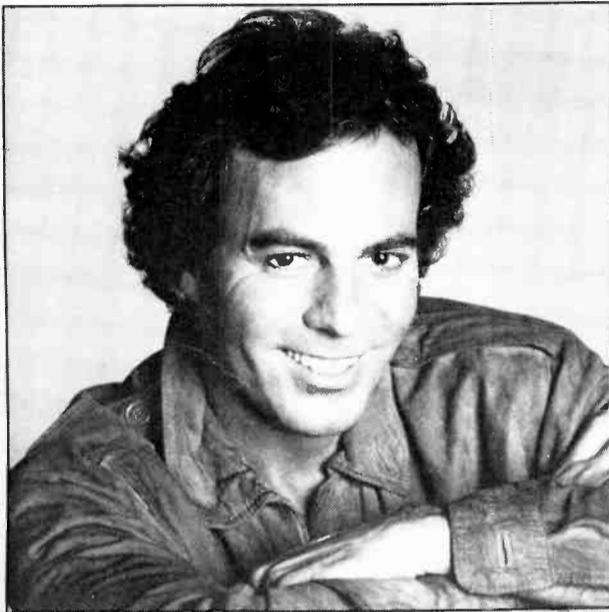
Julio Iglesias would reach an immense audience in West Germany "if only he could spend more time in this territory." That's the view of Michael Kunze, one of Germany's most internationally successful producers (Silver Convention) and lyricists (the German version of Andrew Lloyd Webber's "Cats").

Three years ago, Kunze went to Miami, Florida, to co-produce with Ramon Arcusa for CBS the most recent Iglesias German language album "Zaertlichkeiten," or "Tenderness," which subsequently and most predictably joined the artist's long list of gold disks.

Kunze has fond memories of his work with Julio. "He's a thorough professional and one of the few people who thoroughly understands the mechanics of show business. And, like most Spaniards, he's a very gracious host. Artistically, his secret is in the voice.

"That voice has something which communicates directly to women. Julio Iglesias may not consider himself the best singer in the world, but he's certainly the most erotic."

# THE WORLD OF Julio Iglesias



Since 1972, when "Un Canto A Galicia" reached the German charts on the Decca label, through the '70s with 10 successful singles in German and Spanish for Philips and into the Eighties on CBS, Julio Iglesias has become a regular fixture in German sales and airplay lists, whose popularity is not limited to "hausfraus."

Says CBS product manager Ian Graham: "He has fans across the board, male and female, young and old." Graham notes recent feature stories about Iglesias in the German edition of Playboy magazine as well as news magazines and mass circulation weeklies. "His last two television appearances here were on the most popular prime time shows, which is typical of media interest in him."

Popular interest in his records was running high even before release of the new album. A special collection of older German and Spanish material called "Schenk Mir Deine Liebe," or "Give Me Your Love," has spent several weeks in the German album charts.

The duet with Willie Nelson also reached the national sales charts, a rarity for a country flavored song in West Germany, but most certainly not the exception for Julio Iglesias.

JIM SAMPSON

*CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Julio & Willie, Kirk Douglas, Larry Vallon, William Morris Agency, Rogers & Cowan and Tony Remis articles by J.C. McGowan; Coca-Cola article by Ethlie Ann Vare. Los Angeles writer; Quote box editorial by Samuel Graham, J.C. McGowan, Ethlie Ann Vare; International survey, all Billboard correspondents, except Mexico by Judy Herrdejs. The News, Mexico City; Editorial consultant, Sandy Friedman, Rogers & Cowan; Photographs courtesy of Parcs, N.V. Inc.; Billboard cover photograph by Harry Langdon; Art & design, Anne Richardson-Daniel.*

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## Manilow's 'Cafe': Pop/Jazz Mix Torme, Vaughan, Mulligan Guest On Singer's Album

By PAUL GREIN

LOS ANGELES—"This is my 'Yentl,'" says Barry Manilow of his forthcoming concept album, "2 A.M. Paradise Cafe." The album is a suite of original ballads, and features back-up by such jazz greats as Sarah Vaughan, Mel Torme and Gerry Mulligan.

"I thought it was time to do something like this," Manilow says. "I'd

just come off the road, and there was a clean slate. We were talking about a television special or another tour. But I asked myself, 'What do you miss?' And I missed making music for me, not the radio or the charts.

"I was really caught up in the top 40 race," Manilow adds. "In the last couple of years, music turned into more of a job than a love affair. I lost that desire for awhile—to run to the piano and wallow in the music."

Manilow says he's surprised by the lack of resistance he has encountered to "2 A.M." from Arista Records and his various career advisors. "I had my speech prepared if everybody said, 'You shouldn't.' But nobody gave me any resistance."

It's inevitable that Manilow's album will be compared to Linda Ronstadt's "What's New," but Manilow insists: "This is nothing like Linda's album, and I didn't do it because of her album.

"They're two different animals, though they may have the same audience. Hers is a big band album with gorgeous Nelson Riddle arrangements and old standards we all know and love. Mine is a late-night album featuring a jazz combo and all original songs. At first I was going to throw in a couple of old standards, but I decided to take the gamble of writing my own."

Despite these differences, Manilow is resigned to the fact that the album will be likened to "What's New." And he notes: "I'm glad she did it, because it sort of shows us a little path; that there is an audience out there for this kind of approach."

While Manilow's album has a jazz-shaded sensibility, he stresses that it's not a jazz album. "I'm getting nervous that this is being called a jazz album," he says. "I wouldn't presume to call myself a jazz singer. Having these jazz musicians gives it a jazzy flavor, but it's not due to my singing. I'm a pop singer no matter how you slice it.

"I think if this album were made in the '40s it would be considered a pop album. Sinatra made a million albums like this. Right now, who knows what it is?

"My only fear is that it can't get on the radio. Pop albums really rely on the single. That's the dilemma I've been in all through my recording career: the single."

"2 A.M." is Manilow's last album for Arista under his current contract; the singer says he hasn't decided if he'll renew.

"The reaction at Arista (to this al-

bum) has been so encouraging that I believe they really want me to stay," Manilow says. "Clive Davis has been good for me, and I've been good for him. Sometimes we argue, but I like a good fight. I'd rather someone said 'I don't agree with you' and we batted it back and forth than he just told me what I wanted to hear. It's very tenuous where I am. I can use all the help I can get."

Manilow has been sole producer of his last three albums, after splitting from Ron Dante. And he's managed himself for the last two years, after leaving Miles Lourie.

"I've always made my own decisions," Manilow says. "But now I get to know everything. I feel much more responsible for myself and more in control of my life, and I like that feeling."

He says he feels renewed after having felt somewhat spent in the past year or two. "I took a lot of time off in the past year," he notes. "I wanted time to myself, just to stop and think. I cancelled my subscriptions to the trades and didn't listen to the radio. I just needed to fill up the well.

"But making this album has been a thrill. This whole experience has reminded me what it's like to feel guilty for taking money for doing this. That's how I used to feel in the very beginning, and then it turned into a profession."

## Queen Set For European Tour

LOS ANGELES—Queen is set to begin a five-week, 25-date European tour Aug. 24 in Brussels. It will be the group's first tour in more than two years.

Following the Brussels date, the band will play two shows each at Dublin Rds. Simmons Court, Birmingham NEC and London Wembley Arena, all in the U.K. Dates are set to follow in Germany, France, Austria and Italy. It will mark Queen's first appearance in Italy, where "Radio Ga Ga" was their breakthrough hit.

It's believed that these dates will lead into a major world tour. Group leader Freddie Mercury is currently recording a solo album in Munich.

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LIFE IS ROUGH—Beach Boy Brian Wilson composes a tune to celebrate his 42nd birthday while jamming with friends at his home in Malibu.

## DANCE REMIXER TURNED PRODUCER

# Life Gets Sweeter For Jellybean

LOS ANGELES—John "Jellybean" Benitez rose to prominence as a top dance/disco remixer. But he is now branching out with a variety of production and film projects.

EMI America is about to release Jellybean's first record as an artist, an EP featuring the single "The Mexican." Jellybean is also producing an album by singer Maria Vidal for EMI.

And Jellybean has signed to co-produce a song with Quincy Jones for Jones' next album; to do a movie based on the character Jellybean with A&M Films; and to produce a soundtrack for a movie called "Street

Smart," being produced by the Ladd Co.

Jellybean is especially enthused about the collaboration with Jones. "It will be like 'street meets pop,'" he promises. "Quincy came down to the Fun House (the Manhattan club where Jellybean spins), and we talked about the idea. I thought he just wanted me to mix something, but it turns out we're going to co-write, arrange and produce one song."

Jellybean acknowledges that EMI was an unlikely place for him to take his dance-oriented EP. "I've definitely taken a big chance putting out an EP that's real dance on a label that's

not that dance," he says, "but I think I can develop here.

"Besides, I've worked for all the major labels doing remixes, and EMI was the first label to say, 'You're more than just a mixer: we want you to produce an act for us.'"

How does Jellybean react to his reputation as the leading disco mixer? "It was a goal I was working toward," he says, "but I think I span all different types of dance music, from hip-hop and rock to r&b and Euro-dance bands. A lot of mixers only mix a certain type of music, be it AOR/dance or r&b or street."

(Continued on page 53)

## WOW, WENDY! 'Just As Excessive As Ever,' Plasmatics' Williams Goes Solo

By JEFF TAMARKIN

NEW YORK—How do you follow an act that blew up Cadillacs onstage, featured a guitarist with a blue mohawk who stood more than six feet tall and a near-naked woman singer—and also made some of the loudest, brashiest, fastest metal/punk known to man?

By going solo, of course. Nearly six years after her band the Plasmatics first emerged, and one year after they split up, Wendy O. Williams is back. Her new Passport album, appropriately titled "W.O.W.," was produced by Gene Simmons of Kiss

## THIRD SOLO LP OUT

# Robin Gibb Taking Time To Forge His Own Identity

NEW YORK—Robin Gibb knows that establishing a solo identity isn't easy when one has had a long association with a very successful pop group. But Gibb, who is one-third of the Bee Gees, is willing to take that chance.

"It's not difficult to establish a solo identity," he says, "but it does take time. Look at Phil Collins. He will always be associated with Genesis, but now he has a completely separate profile."

Gibb recently released his third solo album, "Secret Agent," on Mirage. The association with the Atco subsidiary brings him back to the company which released all of the Bee Gees' hits of the '60s and early '70s. The first single from the album, "Boys Do Fall In Love," recently cracked the top 40.

Gibb describes the single and album as being urban-oriented. "That black appeal is at the root of our early music," he says. "That is my favorite kind of music."

He says the Bee Gees are currently on a layoff until next year. His broth-

er and features most of that band and a host of guest players in addition to Williams' own current band. So have time and experience mellowed Wendy O.?

"I haven't changed," assures the blonde singer. "There's more focus on me now than there was in the old band, but I'm just as excessive and uncompromising as ever."

Williams describes herself as a "very physical person"; she lifts weights, runs and swims several times a week. This rigorous routine helped her prepare for the making of her current video, added to MTV on

July 12, which was shot in more than 100-degree heat in the Arizona desert.

In the clip, for the album's first single, "It's My Life," Williams is seen climbing a ladder onto an airplane from a moving car, bulldozing a house and wrestling with women. The video was the creation of her manager/mentor, Rod Swenson, with whom she has worked since the early Plasmatics days. "I'll challenge anyone to beat it for action and danger," Williams boasts.

Swenson says that one of the reasons the team went with Passport Records was that label head Marty Scott agreed to allow them to make the video. Williams adds that she couldn't see making what she describes as the "typical soft-focus fantasy" style of video.

"Women are being used as coffee tables in those videos," she complains. "I could never allow myself to be used like that. A lot of other women in rock are selling this wimpy kind of Barbie Doll image. I don't think I look like the kind of woman who could break easily, and that doesn't mean I'm any less feminine for it."

Similarly, she says, her music is more biting than that of many of her peers. "I like venom in my music, and I don't let the corporate bureaucrats pull the strings for me. I like thrash metal music, and I think it's catching on again. People are getting tired of all this pabulum they're being fed; they want something that still has teeth in it."

Williams' attitude may be paying off for her solo act where it didn't for the Plasmatics: on the airwaves. "The response in the first month is nothing like we've ever had before with Wendy," claims Swenson. "Key indicator stations have gone on the record out of the box, including KMET and KLOS in Los Angeles, WMMS in Cleveland and WBAB on Long Island. And those L.A. stations have never played a Wendy record before."

er Barry has been writing with and producing such artists as Kenny Rogers and Barbra Streisand, while Robin's twin Maurice is involved with soundtrack work.

It was a soundtrack, in fact, of course, that gave the Bee Gees their biggest success, but Gibb claims that the "Saturday Night Fever" association has become an albatross. "It was the plague of our career," he says bluntly. "It labeled us with a disco image, which was a phony image.

"We weren't even in the movie, and in fact those songs were written before the film. We had been working on them for our next studio album, and when the directors called us for some music we let them have those songs. We never changed them for the film."

Robin and Maurice co-produced the "Secret Agent" album, using members of the Shannon group and creating a largely dance floor-oriented record. Gibb has taped a video for the "Boys Do" single, but doesn't plan to tour until he releases his next solo record, due in 1985.

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# WHAT'S NEW?



# Talent In Action

## DAVID VAN TIEGHAM

*Bottom Line, New York*  
Tickets: \$8

A well-dressed downtown art crowd filled this venue July 27 for percussionist Van Tiegham's first solo "rock club" performance. It was a unique yet appropriate setting for an absorbing 90-minute set.

Contrasts of fear and humor propelled Van Tiegham throughout the show. He played a stage-length table of found objects, which included mixing bowls, a full bottle of Four Roses whiskey, wooden boxes and plastic toys, while orchestrating the results with a tape of "everyday" sounds. Van Tiegham utilized himself as an instrument, as he uttered garbled messages through vacuum tubing and transformed his body into an acoustic conduit.

Van Tiegham also acted as dancer and mime. While the sound of a heartbeat grew louder, the artist extracted a drum-playing stuffed teddy bear from an overturned salad bowl in a mock serious hospital playlet. After removing his operating room mask, Van Tiegham burst into song as he mouthed the words to the children's tune, "I'm Peter Percussion." He was limber yet controlled, and ended the piece by smashing a bottle over his head. The shock of that act provided a transition to the ominous tone of the next sequence.

In what some considered to be the only "music" of the evening, an African-style funk set the mood for Van Tiegham's duet with saxophonist Peter Gordon. The latter blew his horn while a striking, life-size slide of caribou, their horns pointed at attention, was projected on a rear screen.

Physically, Van Tiegham is a delight to watch. In choice of colors and shapes, he is clean and coordinated. His forum is synthesized with a sensual, playful sense of humanity. For the finale, the rear screen flashed grade-school science and nature slides, and finally settled on a moon-view of the earth.

Tackling large concerns on a small scale does not hinder Van Tiegham. Unlike fellow "art darling" David Bowie, who last year tossed an oversized globe to 20,000 people while on his "world" tour, Van Tiegham played in our world, before it and with it.

Whether or not Van Tiegham's debut Warner Bros. album, "These Things Happen," can translate into commercial acceptance is up to marketing managers. But his closing "transmission" of peace was a powerful message to take home.

HARRY WEINGER

## NANA VASCONCELOS & EGBERTO GISMONTI

*S.O.B.'s, New York*  
Tickets: \$12, \$10

Although it features other varieties of Third World music as well, this lower Manhattan club has become known as the place to go to hear

the big names in Brazilian music.

It's not surprising that S.O.B.'s (the provocative initials stand for Sounds Of Brazil) was the site of the only U.S. stop on the current world tour of the Brazilian duo of percussionist Nana Vasconcelos and pianist/guitarist Egberto Gismonti. In a way, though, the duo, who opened a two-night stand before a packed house on July 10, represented something of a departure for the club.

Although Gismonti and Vasconcelos are capable of generating a tremendous amount of rhythmic intensity, their music is just as likely to be ethereal and exploratory. At times, they sounded closer in spirit to Keith Jarrett and some of the other members of the roster of ECM Records, for which they both record, than to the hard-driving, extroverted approach more often identified with Brazilian music.

The more delicate side of their partnership was most evident when Gismonti's harmonically rich guitar work (he plays an unusual eight-string instrument) was at the forefront. The wilder side was more evident when Vasconcelos, whose approach to sounds and rhythms incorporates his voice and occasionally his body in addition to his various percussion instruments, was in the spotlight.

But neither musician dominated the proceedings for very long; theirs was truly a cooperative venture, and the sense of give and take they displayed was as impressive as the sometimes eerie, sometimes earthy, always fascinating music they made.

PETER KEEPNEWS

## TEN TEN

*Trax, New York*  
Tickets: \$5

A 2 a.m. weekday time slot, an audience of mostly vacant seats and a poorly monitored stage aren't the normal elements that draw greatness from a young band. But Ten Ten triumphed over circumstance July 26 to deliver a near-brilliant set of rock originals.

Lyrical, the Richmond, Va.-based band's mentality is a cut above the average pop mindset. But it's the limber song structures and precise yet unclipped execution that distance this group from the mass of aspirants on the bar scene.

While comparisons to U2 and the Police can easily be drawn, Ten Ten is carving its own niche with a commercially viable hybrid of white funk and progressive rock. Mark Lewis' voice has a British quality and ranges from a gravelly whisper to a resounding roar. Keyboardist Steve Fisher applies the synthesizer sparingly, sending a supple melody line to counter the musclebound beat of Lee Johnson's drumming. A sense of self-restraint on the part of each musician keeps the group's layered arrangements brisk and simple without being trite.

Using a mix of artsy yet accessible ballads and combative rockers (including several from the group's self-released album "Ordinary Thinking"), this handsome foursome made a worthwhile evening out of a low-rent gig. With the exception of major label backing, Ten Ten has all the ingredients of a platinum pop outfit.

KIM FREEMAN

## RALPH McTELL

*Holstein's, Chicago*  
Tickets: \$5

Ralph McTell's mid-'70s European hit "Streets Of London" remains his best known work to date, and it's scarcely known at all outside of the Continent.

But several hundred McTell fans squeezed into Chicago's foremost surviving folk club June 16 to catch one of the veteran English singer/guitarist's rare appearances, and they gave every indication of having followed his work for years.

Still very much a force on the British folk scene (he's headlining the 20th annual Cambridge Folk Festival this summer), the lanky, rough-hewn-handsome McTell continues to put out records on his own label after many years with U.K. companies, including Warner Bros. and Transatlantic.

His Holstein's concert focused primarily on old favorites, delivered in a rich, warm baritone accompanied by sparkling acoustic guitar. McTell was by turns whimsical ("When I Was A Cowboy") and bittersweet ("Maginot Waltz"), mythical ("The Ferryman") and achingly workaday ("From Clare To Here"), and sometimes unbearably poignant ("Michael In The Garden").

The set's high point, however, was a new tune called "Mr. Connorton," an affectionately vague reminiscence of a young Irishman who lived upstairs from and looked after young Ralph McTell and his siblings while their parents worked.

MOIRA McCORMICK

## RICK NELSON

*Venetian Room, Fairmont Hotel, San Francisco*  
Cover: \$17

Making his first appearance at this posh supper club, Nelson charmed the crowd with a smooth set of MOR rockabilly that steered almost totally clear of the country stylings he was known for through his early '70s work with the Stone Canyon Band. Instead, the show offered a curious cross, both in sound and visuals, between Rick Springfield, the Stray Cats and the unassuming non-style Nelson perfected in his days as one of America's first teen idols.

Now a gentleman troubadour who has unquestionably aged well, Nelson offered a generous set of 15 tunes, the great majority of them renditions of his early hits. Nelson was able to get through so many songs in an hour-long set because he remains an uncommonly uncommunicative performer. This may simply be due to the fact that he was so massively exposed on television that he feels there is little to add. In any event, almost all of his songs have the innately disarming appeal of a happy beat, a hummable melody and direct, uncluttered lyrics.

Backed by a quartet, Nelson capped his set with his biggest '70s hit, "Garden Party," and then went to the piano for a version of "Honky Tonk Women" that was very good despite the disparity between the song and most of the rest of his material.

JACK McDONOUGH

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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 31.

**THE JACKSONS—\$4,523,940, 150,798, \$30**, Stadium Management Corp., Giants Stadium, East Rutherford, N.J., three sellouts, July 29-31.

**THE JACKSONS—\$4,050,000, 135,000, \$30**, Stadium Management Corp., Gator Bowl, Jacksonville, Fla., three sellouts, July 21-23.

**ROGER WATERS—\$788,000, 42,000, \$20 & \$17.50**, Ron Delsener, Brendan Byrne Arena, East Rutherford, N.J., three sellouts, July 20-23.

**VAN HALEN, THE VELCROS—\$653,967, 48,422, \$13.50**, Beaver Prods./Pace Concerts, Reunion Arena, Dallas, three sellouts, July 14-16.

**WILLIE NELSON, WAYLON JENNINGS, LEON RUSSELL—\$504,084 (\$630,106 Canadian) 27,953 (30,000), \$25 & \$22.50**, Perryscope Prods., Commonwealth Stadium, Edmonton, Alberta, July 22.

**LUTHER VANDROSS, THE WHISPERS, CHERRELLE—\$417,285, 30,235 (36,506), \$15, \$12.50 & \$11.50**, G. Street Express/Talent Coordinators of America, The Spectrum, Philadelphia, two shows, July 29-30.

**WILLIE NELSON, WAYLON JENNINGS—\$344,342 (\$430,427 Canadian), 22,225 (25,000), \$20.50 & \$15.50**, Perryscope Prods., Pacific Coliseum, Vancouver, two shows, one sellout, July 25-26.

**DEBBIE REYNOLDS, PHYLLIS DILLER, RIP TAYLOR—\$303,447, 22,970 (37,096), \$17.90, \$14.90, \$9.90 & \$4.90**, Ray Shepardson, Fox Theatre, Atlanta, eight shows, July 17-22.

**WILLIE NELSON, WAYLON JENNINGS—\$262,416 (\$328,020 Canadian), 17,102, \$20.50 & \$19.50**, Perryscope Prods., The Olympic Saddledome, Calgary, Alberta, sellout, July 23.

**ROGER WATERS—\$215,425, 12,867, \$17.50 & \$15**, Electric Factory Concerts, The Spectrum, Philadelphia, sellout, July 24.

**JUDAS PRIEST, KICK AXE—\$198,600, 14,500, \$15 & \$13.50**, Bill Graham Presents, Cow Palace, San Francisco, sellout, July 27.

**JUDAS PRIEST, KICK AXE—\$195,838, 15,000, \$16, \$14 & \$10**, Avalon Attractions, Irvine Meadows Amphitheatre, Laguna Hills, Calif., sellout, July 29.

**THE PRETENDERS, SIMPLE MINDS—\$176,453, 15,518 (18,500), \$13 & \$11**, In-House, Blossom Music Center, Cayahoga Falls, Ohio, July 30.

**JEFFERSON STARSHIP, EDDIE MONEY—\$150,000, 10,000, \$17.50 & \$14**, Bill Graham Presents, Cal Expo Amphitheatre, Sacramento, sellout, July 27.

**THE SCORPIONS, BON JOVI—\$168,592, 10,537 (14,500), \$16**, Water Brother Prods./Consolidated Concerts, Hiram Bithorn Stadium, San Juan, Puerto Rico, July 13.

**THE CARS, WANG CHUNG—\$159,831, 12,329 (14,700), \$13.50 & \$11**, Electric Factory Concerts, The Spectrum, Philadelphia, July 16.

**BILLY IDOL, THE STOMPERS—\$144,989, 13,291, \$12.50 & \$10.50**, Electric Factory Concerts, The Spectrum, Philadelphia, sellout, July 26.

**CHARLIE DANIELS, STEVIE RAY VAUGHAN, GREGG ALLMAN—\$144,780, 9,652 (unlimited), \$16.50**, Cross Country Concerts/Monitor Prods., Willowbrook Park, New Briton, Conn., July 27.

**KENNY ROGERS, THE RIGHTEOUS BROTHERS—\$136,506, 9,688 (12,430), \$15.50**, C.K. Spurlock, BSU Pavilion, Boise, Idaho, July 26.

**BILLY IDOL—\$122,107, 9,956, \$12.50 & \$10.50**, Cross Country Concerts, Newhaven (Conn.) Coliseum, sellout, July 25.

**MOLLY HATCHET, BLACK OAK ARKANSAS, THE OUTLAWS, JOHNNY VAN ZANT, GEORGE HATCHER—\$120,000, 12,000 (15,000), \$10**, Ricochet Promotions, Mountain Jam, Asheville, N.C., July 28.

**THE PRETENDERS, SIMPLE MINDS—\$117,582, 9,500, \$12.50**, Ruffino-Vaughn Prods./Freefall Presentations, Portland (Maine) Civic Center, sellout, July 27.

**THE PRETENDERS, SIMPLE MINDS—\$111,075, 7,930 (13,000), \$15 & \$13.50**, Monarch Entertainment Bureau, Concerts On The Hill, Caldwell (N.J.) College, July 28.

**.38 SPECIAL, NIGHT RANGER—\$99,728, 8,672, \$11.50**, Frank J. Russo, Augusta (Maine) Civic Center, house attendance and gross record, fastest sellout, July 28.

**CHRIS DEBURGH, THE ARROWS—\$92,725 (\$115,907 Canadian), 7,700 (9,000), \$15 & \$14**, Concert Prods. International, Mapleleaf Gardens, Toronto, July 21.

**DIO, MONTROSE, WHITE SNAKE—\$90,443, 6,155 (8,000), \$16 & \$14.50**, Rock'N'Chair Prods./Nelson Prods., Santa Cruz (Calif.) Fairgrounds, July 22.

**ALABAMA—\$89,125, 7,466 (9,813), \$12.50**, Fowler Prods./Dane County Fair, Dane County Coliseum, Madison, Wisc., July 11.

**WILLIE NELSON—\$87,744, 5,484 (6,488), \$16**, Churchill Prods., Four Seasons Arena, Great Falls, Mont., July 28.

**PETER, PAUL & MARY—\$80,410, 6,304 (10,600), \$16 & \$11**, Rochester Philharmonic Orchestra, The Fingerlakes Performing Arts Center, Canandaigua, N.Y., July 27.

**THE BEACH BOYS—\$74,988, 6,249, \$12**, Churchill Prods., Four Seasons Arena, Great Falls, Mont., sellout, July 29.

**FRANK ZAPPA—\$72,386, 5,516 (8,500), \$15.50**, Bill Graham Presents, Greek Theatre, Berkeley, Calif., July 27.

**THE GO-GO's, INXS—\$72,175, 5,774 (8,600), \$12.50**, Fantasma Prods., Bayfront Center, St. Petersburg, Fla., July 25.

**HAPPY TOGETHER TOUR: SPANKY & OUR GANG, GARY PUCKETT & THE UNION GAP, THE ASSOCIATION, THE TURTLES—\$63,294, 6,355 (10,600), \$12 & \$10**, Rochester Philharmonic Orchestra, The Fingerlakes Performing Arts Center, Canandaigua, N.Y., July 30.

**BILLY IDOL, TIL TUESDAY—\$53,337, 4,500 (7,000), \$12.50**, Ruffino-Vaughn Prods., Augusta (Maine) Civic Center, July 21.

**R.E.M., DREAM SYNDICATE—\$46,248, 4,085, \$11.75**, Twin Lion Entertainment, Fox Theatre, Atlanta, sellout, July 28.

**TINA TURNER—\$42,700, 3,324, \$14.95**, In-House, Holiday Star Theatre, Merrillville, Ind., sellout, July 28.

**A FRESH FESTIVAL: NEWCLEUS, RUN D.M.C., EARONS, M.D., NEW YORK CITY BREAKERS, CHOCOLATE BOOGIE, WEE ROCK CREW, CREW BREAKERS—\$36,235, 4,221 (6,660), \$9.50 & \$8.50**, Bevnik Music Inc., Baltimore Civic Center, July 27.

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# Talent

## Spoken Word: Poetry Meets Punk Songwriting

By ETHLIE ANN VARE

LOS ANGELES — The Spoken Word program, a combination of modern poetry readings and the lyrics of punk-oriented songwriters, isn't so much a revival of the "beat generation" coffeehouse genre as it is an updating of it. And as there are a number of young wordsmiths today with more to say than "shake your booty," this traveling medicine show makes a fascinating forum.

Spoken Word is the brainchild of Harvey Kubernik, owner of Freeway Records. Freeway's "English As A Second Language" was the vinyl version of these explorations, and the poets are also featured on MTV's "Cutting Edge" and local radio stations KXLU and KROQ. Kubernik recently started bringing his artists to the public live at the Lhasa Club, McCabe's and Be-Bop Records.

On June 27, the Lhasa was sold out for an evening featuring poet Michelle Clinton along with songwriters D. Boone (the Minuteman), Jeffrey Lee Pierce (the Gun Club) and Henry Rollins (Black Flag). Kubernik's rotating stable also includes poets Ivan E. Roth, Wanda Coleman and Michael C. Ford, and lyricist John Doe of X.

A program of readings can be either self-indulgent or affectingly intense; it stands or falls on the words and delivery of the artists. At the Lhasa, some of the artists were self-indulgent, others were impressive.

Michelle Clinton, a young black poetry teacher, was awe-inspiring. Her works, read simply and with great humor, veered from rage at domestic violence in the projects to gentle observations on the virtues of toast. Clinton exhibited no sense of self-importance, and let her excellent writing speak for her.

D. Boone, by contrast, was a lumbering whale of a performer who used a guitar to support his protests about Vietnam and unionization. Poetic anger is fine, but it should be the poet's own anger.

Jeffrey Lee Pierce continued the downward spiral of the evening. Although Pierce has a sharp observa-

tional eye and a lighthearted sort of nastiness, he came across a bit full of himself, and delivered his work in a total monotone.

But Henry Rollins, the 23-year-old lead singer of Black Flag, made it clear that he wasn't headlining the gig for nothing. Dressed in black and tatoos, Rollins exhibited an intensity that was chilling.

Rollins' pieces are hardly dinner-theatre fare: Death, rats, lice and 7-Elevens are his mainstay. But Rollins did offer some chuckles to the listeners. At one point, he announced he was going to do a "cover," and read from Henry Miller's "Tropic Of Cancer."

## Just Call Him The The, Don't Call Him Johnson

By MOIRA McCORMICK

CHICAGO—England's Matt Johnson, whose debut American album "Soul Mining" has received considerable AOR exposure via the tracks "This Is The Day" and "Uncertain Smile," is a case study in the low profile.

Johnson records under the name The The, crediting himself on album jackets solely with composition and production. His photo doesn't appear on album jackets either (although a stylized caricature by brother Andrew does). He rarely plays live, and shuns video—unless it's done in his own unique way.

"(MTV-style) video is such a powerful promotional tool that (artists) tend to compromise themselves to fit into that pattern," Johnson explains.

"I think that's destructive. I'd like to be in the (financial) position to visualize a whole album without any restrictions whatsoever."

Johnson's overall idiosyncrasy, particularly evident in his introspective lyrics, has earned him plaudits from the British music press since he began performing in 1979.

Initially formed as a four-piece band, The The evolved into a solo studio vehicle for Johnson by 1982. It was then that he cut the original, 10-minute version of "Uncertain Smile"

in New York for the British Some Bizzare label (home of an earlier The The compilation.) Some Bizzare president Stevo, in the meantime, swung a recording deal for Johnson with CBS Records.

According to Johnson, "Soul Mining" went silver in Britain (60,000 units sold) without any hit singles or tours or videos—purely through word-of-mouth.

Johnson admits that cracking the American market is more of a priority than taking his homeland by storm, but he plans to do it in his own way. Hence, the promotional rather than concert tour. "I haven't played live for over a year, and I won't for another year," he says decisively.

## Rock Revivalists Lyres Take It To The Garage

NEW YORK—Many contemporary bands whose sound is rooted in the classic rock of the '60s try to update it with production techniques of the '80s, but not the Lyres. The Boston-based band, whose first full album, "On Fyre," was recently released on the Ace of Hearts label, did all it could to capture the authentic sound of '60s "garage punk" records.

"When we went in to record, we did everything in one take," says Jeff Connolly, the group's founder, vocalist and main songwriter. "We did everything live; even the tambourine was live. All that was overdubbed were a few background vocals and one tiny guitar solo."

Connolly formed the Lyres after the breakup of his previous band, DMZ, which recorded one album for Sire in 1978 (produced by Flo and Eddie). Connolly cites as influences both well-known and obscure '60s acts, from early Pink Floyd and the Kinks (two of whose songs are covered on the Lyres' album) to the New Colony Six and the Four Fiftys.

The Lyres are considered among the vanguard of bands resurrecting the '60s garage style. Others practicing the genre include the Fuzztones, Vipers and Mosquitos, all of New York; L.A.'s Unclaimed and Pandoras, and the Chesterfield Kings of Rochester, N.Y.

While the Lyres are part of the '60s rock revival, Connolly doesn't want to be pigeonholed. "If the garage thing is over I don't want to be stuck," he says. "That's why you won't see me wearing polka dot shirts and paisley ties. I'm not into a cult thing." **JEFF TAMARKIN**

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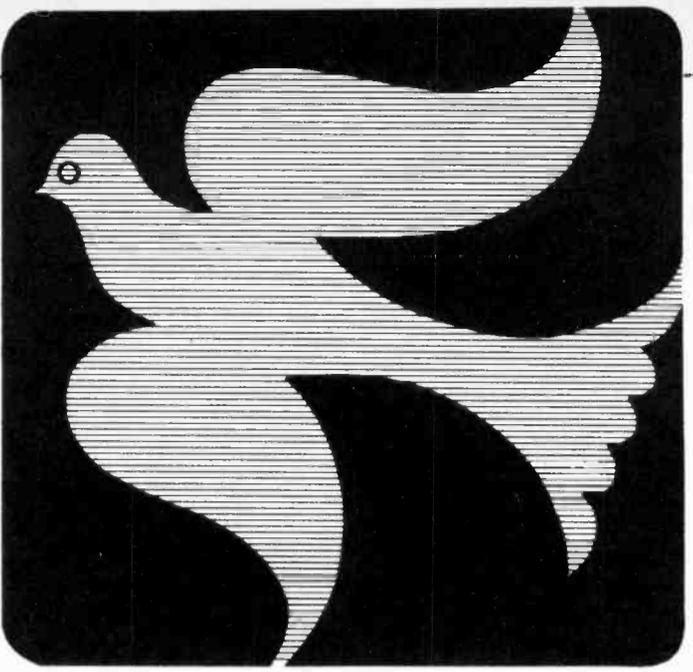
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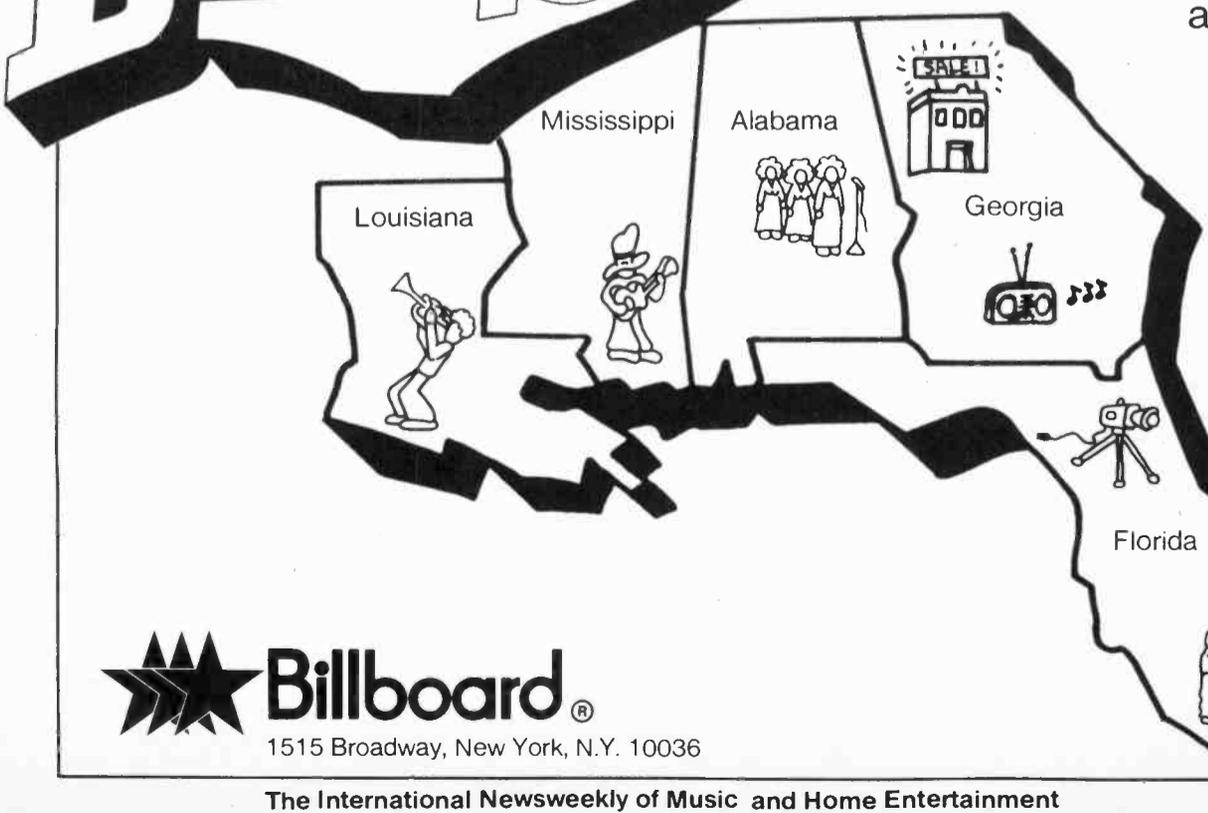


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# Talent

EX-PISTOL OFFERS 'WHAT YOU WANT'

## PiL's Lydon: We're Commercial

By ETHLIE ANN VARE

LOS ANGELES—Johnny Rotten is a name everyone knows. But the music of Johnny Lydon's band, Public Image Ltd., isn't being universally hummed in the shower. After the expiration of PiL's Warner Bros. contract, the band committed to Elektra for three albums; the first, "This Is What You Want, This Is What You Get," has just been released.

"They're pumping out 30,000 units in the U.S. initially," says Rotten/Lydon. "It'll sell. If it doesn't, I'll murder someone."

The former Sex Pistol, now living outside Los Angeles, has a reputation for being difficult. His music is known for its non-commerciality, even though it has built a considerable cult following. But Lydon claims that he is, in fact, an excellent busi-

ness risk.

"People run away from the idea of being commercial," he says, "but there's nothing wrong with selling lots of records. The problem is when you throw good taste out the window to do it, and that's something I won't do."

Lydon produced the album with bandmate Martin Atkins ("You can't let a producer dominate you," he says) at Maison Rouge studios in England. The album was completed by last Christmas, after three months in the studio, and was held until the Elektra deal was concluded.

"We're on Virgin in Europe," notes Lydon, "and Nippon Columbia in Japan. I never want to be affiliated with one company worldwide. Then they can't manipulate you the way they would like to."

Lydon insisted on a simultaneous

worldwide release of "This Is What ...," fearing an influx of imports if the album came out in England first.

"The 'Metal Box' is famous for that," he says, referring to the excessive import sales of that elaborate PiL package. "Warners wouldn't release it in the metal box here, even though we offered to pay for it ourselves. It was foolish of them because the American version never sold. Who's going to buy a cardboard thing when you can have a tin?"

Although he refuses to do in-stores, calling them "humiliating," Lydon plans to promote the new album actively. "The best way to promote anything," he says, "is by live gigs, and that's my forte. We'll start a full-scale tour of the U.S. in about eight weeks, and stay out right up till next year, playing 3,000- to 5,000-

*(Continued on opposite page)*

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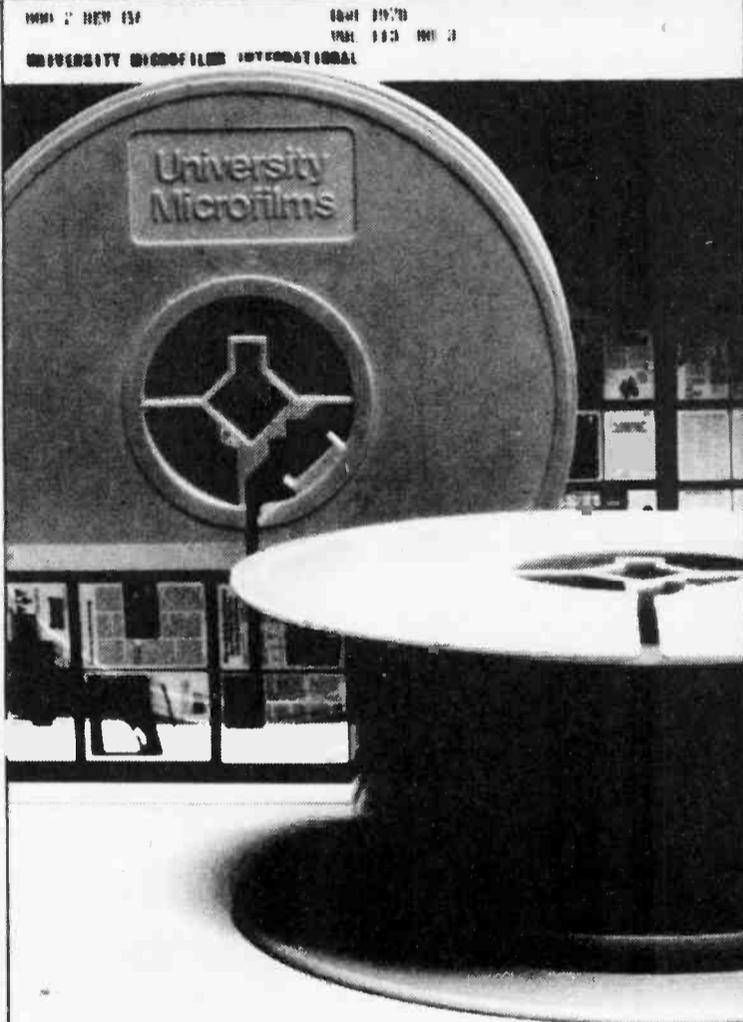


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## Songs Outweigh Sounds For Warp 9's Creators

By KIM FREEMAN

NEW YORK—The songwriting/production team of Richard Scher and Lottie Golden—the creative force behind Warp 9—see the song itself regaining its power over sound effects.

While Golden and Scher started as rock and jazz/fusion songwriters, respectively, they are now known primarily as dance music specialists, a label both view as convenient, yet nebulous. "The danceability factor has been the basis of all pop music, beginning with swing, on through the Motown era and on into today's material," says Golden.

Unique in the fact that they produce most of their written material,

Golden and Scher are best known for their work with Warp 9, an assembly of former studio musicians now signed to Prism in the U.S. and Island worldwide. Warp 9's "Nunk," "Light Years Away," "Beat Wave" and "No Man Is An Island" have collectively sold close to 250,000 copies, according to Scher.

As writers, the team is signed to Island Music outside the U.S. and continues to work as independent producers/writers for various U.S. labels. Scher and Golden recently co-produced two sides for a forthcoming Manhattans album, and have contributed both songs and production efforts to recent albums by Melba Moore and Freeez.

As artists, the two have recorded for Columbia, Streetwise and A&M, using the respective monikers Wav-O, Ladies Choice and Chilltown. In addition, Golden says she hopes to record her own album as a vocalist.

Golden says she feels no lyrical restraints writing in the dance genre. She calls rap today's poetic outlet and says that through Warp 9, she and Scher have explored a wide range of topics.

Both sense a backlash against the current dominance of computerized music and predict a swing back to acoustic instruments. While neither feels a serious threat from the video boom, Scher denounces the "formalized nature" of the medium. "Anything that challenges the supremacy of a song is dangerous," he says.

## John Lydon: PiL Will Sell

• Continued from page 52

seat halls." A video has also been made of the first single, "Bad Life."

PiL has been managed for the past 18 months by Larry White, who works closely with Lydon on all decision-making. Lydon continues to insist, as he has for some time, that rock'n'roll died when the Sex Pistols completed their "Never Mind The Bollocks" album; he says his new output is simply "music." He also expects it to be acceptable to the mainstream.

"I'm not awkward for the hell of it," smiles Lydon. "I think I'm quite a practical person. And I'm not a communist. I love money."

## New On The Charts

KAREN KAMON

If the name rings a bell, it may be because Karen Kamon cropped up in several music journals earlier this year as the bride of producer Phil Ramone. In her Columbia debut "Loverboy" which recently appeared on the Hot 100, a tale of romantic professionalism unfolds.

After landing her "Manhunt" single on the "Flashdance" soundtrack, Kamon is said to have assumed the name Stephanie Boyle and slipped a demo tape into her spouse's pile of cassettes. Reportedly unaware of the singer's identity, Ramone was impressed and had his secretary investigate Boyle's status. Undaunted by the fact that Boyle was actually his wife, Ramone set about getting her a label deal and recruiting material and musicians for her "Heart Of You" album, from which the single is taken.

Ramone produced the album, which includes contributions by Peter Frampton, Michael Sembello, Tom Scott, Dave Grusin and several



members of Billy Joel's band.

A third generation American of Japanese descent and a graduate of London's Royal Academy of Dramatic Arts, Kamon met Ramone while working as a tour publicist for Peter, Paul & Mary in 1977.

Kamon is managed by Joe Esposito, 9000 Sunset Blvd., Los Angeles 90069; (213) 271-8596.

## Life Is Sweet For Jellybean

• Continued from page 47

Jellybean, 26, has been spinning dance records for 10 years, since he started as a DJ at house parties. His first professional job was at Hurrah's and he now does guest spots at Area and Private Eyes.

Jellybean reacted with bemusement to the widespread media reports that dance music was dying in 1980 and '81. "They said it was dead, but I was DJ-ing six nights a week for more than 2,500 people a night until six or seven in the morning. I didn't understand why it was dead."

Jellybean remains loyal to the

dance market. He says he likes the EP format for his first record release because it allows him to do longer mixes. "Those are like remixes," he says, "Only I'm able to do it right from the beginning. I really want to cater to the dance market."

"Street Smart" is the latest in a series of films in which Jellybean has been involved. He mixed the title song from "Breakin'" and was also involved in songs from "Footloose," "Flashdance" and "Staying Alive." And he co-produced three songs with Phil Ramone for the upcoming Jon Peters movie "Vision Quest."

PAUL GREIN

## What's New For Ernie Watts? More Work

By MOIRA McCORMICK

CHICAGO—For Ernie Watts, covering all the bases is the only way to play. The veteran saxophonist, recipient of a 1983 Grammy for his "Chariots Of Fire" album on Qwest Records, regularly puts in work days that would make even card-carrying workaholics blanch.

Between session work, live performances and regular appearances with the "Tonight Show" orchestra, Watts is in the midst of carving out time for an imminent series of school clinics around the country. It's apparent the reedman likes to keep busy.

"It does get draining, and I'd like to have a little more time at home," Watts admits. "But the music sort of creates its own energy."

Much in demand as a session artist, Watts can currently be heard on the soundtracks of "Ghostbusters," "The Karate Kid" and "The Pope of Greenwich Village," as well as on recent albums by Jermaine Jackson, Sergio Mendes and Julio Iglesias. He also continues to appear in clubs in the Los Angeles area with his jazz quartet (bassist Joel DiBartolo, keyboardist Billy Childs and drummer Bob Leatherbarrow).

And then there's the Watts Quartet's upcoming workshop tour, which Watts says would involve "one-or two-day clinics at high schools and colleges. We'd probably lecture during the day, do individual instrumental workshops, rehearse the school band and have an evening concert."

It's all in a day's work for the man who feels equally at ease soloing with the Los Angeles Philharmonic and the Rolling Stones (whose past tour was augmented by Watts' sax).

The Virginia-born Watts began studying baritone sax in his transplanted home of Wilmington, Del., while in junior high. He later enrolled at Boston's Berklee School of Music, becoming proficient on oboe, English horn and the flute and clarinet families.

He was in Buddy Rich's big band on alto and tenor sax from 1966-67. A desire to do both sessions and live work led Watts to the West Coast, where he began his 15-year tenure with the "Tonight Show" orchestra.

Jazz remains Watts' first love, though he observes, "Jazz since Coltrane has gotten so popularized and slick that it's watered down. It's become interpretive rather than creative music. Where do you go after

Coltrane, Parker and 'Charlie' Haden? After a certain point, the only thing left to do is atonal and arrhythmic, and then you've lost your audience."

Watts tries to alleviate that problem with his own quartet through "challenging the form by playing a lot of different forms.

"Our music mix is eclectic," he says, "some fusion, some acoustic, some standards and some originals."

## 'Tribute To Bill Graham' To Feature Documentary

By JACK McDONOUGH

SAN FRANCISCO—An original one-hour video documentary will highlight "A Tribute To Bill Graham," slated for Sept. 29 at the 2,000-seat Marin Veterans Auditorium.

Executive co-producers Rita Cahill of the Mill Valley Film Festival and Clare Wasserman, head of Marin Video Archives, say that the video piece, being assembled by ex-Jefferson Airplane members Marty Balin and Spencer Dryden, will include scenes from the Francis Coppola-directed "Cotton Club," in which Graham plays the role of Jack Warner.

Other material will include scenes from "Apocalypse Now," in which Graham played a promoter ferrying showgirls to the grunts in Vietnam, and "Mad Dog Coll," a little-known 1961 mobster film in which Graham, who had aspirations of a theatrical career before going into rock concert promotion in the mid-'60s, made his first screen appearance.

Other source material includes outtakes from "Monterey Pop" and "The Last Waltz"; backstage shots with the Rolling Stones; home movies from Graham's own archives; an Eddie Money video clip in which Graham appears; new material from a series of interviews done by Balin and Dryden; and footage from the re-

cent Bob Dylan/Santana European tour.

The evening will also include live performances by a number of bands and musicians who have worked with Graham since his earliest days in rock. Tom Lapinski is overseeing production of the show. Don Novello ("Father Guido Sarducci") and Howard Hesseman are expected to MC the event.

Nancy Stevens, formerly of Videowest, is directing the new video shooting, while Norm Levy, who recently completed a Joni Mitchell special, is handling video editing, with post-production facilities being donated by One Pass Video. Nocturne will handle video projection, with Ultra Sound doing audio.

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# Talent

## Dance Trax

By BRIAN CHIN

Sentimental gibberish: When we consider that dance music is now 10 years past its overground birth (and five past its purported death), it occurs to us that if we didn't dance so much and stay up so late, we'd all be fat and lazy. All that really means is that we get a tremendous amount of satisfaction in knowing that many of the people who remember that it was just over 10 years ago that George McCrae and Hues Corporation were No. 1 back-to-back are the same people who argue over the issue of whether Loleatta Holloway's new record really does her justice and whether "State Of Shock" is any good at all.

Ten years is a long time to have been a purist. It's a long time to have felt, as many in the dance music business do, that one is right on the interface of the music and the audience, and that one's extended social and professional circle (meaning DJs, dancers, pools, local radio, promo people) are all genuinely effective in making music happen.

One of the reasons why disco (now dance/new music) stayed alive and passionate even in the trough of late 1979 (when all of us, deep down inside, wondered if we'd in fact disappear) is that in the face of all the disco-is-dead hype, the music, the fans, the business, kept saying: "We're here!" The evidence was almost subliminally received because of the anti-disco noise level from the media and the label executive suites.

But there were monumental turntable hits, like Dan Hartman's unforgettable "Relight My Fire"—good for the soul, and God bless the people who supplied those historic records, retail clinkers though they were. There were important stylistic and strategic breakthroughs like M's "Pop Muzik"—which presaged a coalition that wouldn't actually be built until mid-1982.

And always, no matter how bad the talk was, there were one or two enormous salesmakers proving that somebody out there was still interested even if the record industry at large had disowned anything with a beat—like Vaughan Mason's "Bounce, Rock, Skate, Roll" (one of the first soul-dub records) and Kano's "I'm Ready," a record that lasted for months and was a key club-to-radio trailblazer. And it's been like that at any given week in the time since then.

That's a lot of business history to experience. And dance music is still treated like an unruly child in the record business, one that won't act the way it's expected to, ever. But that's just the way it works. For a subsegment that's such a black-sheep sibling, there's an awful lot of maturity in it. We think that's represented by the intimate, dynamic interrelationships between every part of the club community.

There's always a great success story to tell, or a frustrating, "lost" record; people who don't even try to hide their displeasure at a big hit they can't stand and the other people who glory in the overdue breakthrough of that record. It's the best array of problems and contradictions in the music business.

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### DANCE MUSIC REPORT

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# Billboard Dance/Disco Top 80

Survey for Week Ending 8/11/84

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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	2	9	BREAKIN'...THERE'S NO STOPPIN' US—Ollie & Jerry—(12 Inch) Polydor 8217081	41	47	3	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011
2	3	10	THE GLAMOROUS LIFE—Sheila E.—(LP Cut) Warner Bros. 25107	42	42	5	OUTRAGEOUS—Lakeside—Solar ED 4984
3	1	10	WHEN DOVES CRY—Prince—(12 Inch) Warner Bros. 20228	43	43	4	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591
4	5	6	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	44	44	3	JAMMIN' IN MANHATTAN—Tyzik—(12 Inch) PolyGram 8217951
5	7	8	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	45	69	2	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939
6	4	9	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	46	64	2	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731
7	15	6	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	47	31	10	LEGS—Z Z Top—(12 Inch) Warner Bros. WB-20207
8	18	4	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	48	33	14	BLACK STATIONS, WHITE STATIONS—M+M—(12 Inch) RCA PW13802
9	12	5	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	49	49	3	DANCEABILITY—APB—(12 Inch) Import
10	11	7	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	50	NEW ENTRY		THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831
11	13	6	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	51	45	8	ONE STEP UP, TWO STEPS BACK—Betty Wright—(12 Inch) Jamaica JR 9002
12	16	6	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	52	NEW ENTRY		SET IT OUT—Midway—(12 Inch) Personal P49811
13	17	7	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	53	58	2	HEAVEN IN WAITING/2000 LIGHT YEARS—Dance Society—(12 Inch) Arista AD1-9205
14	19	4	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121	54	NEW ENTRY		JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031
15	6	9	IN THE HEAT OF THE NIGHT—Klonte Jones—(12 Inch) Oh My! OM 4009	55	NEW ENTRY		BLOCK PARTY—Stacy Lattisaw & Johnny Gill—(7 Inch) Cotillion 7-99725
16	9	9	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	56	40	14	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984
17	22	4	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	57	68	2	CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809
18	20	6	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	58	60	5	BODY HARMONY—J. Bird—(12 Inch) Warrior
19	21	6	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095	59	NEW ENTRY		WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597
20	24	3	NO FAVORS—Temper—(12 Inch) MCA 23506	60	61	2	17—Rick James—(12 Inch) Motown 4522MG
21	23	7	TOUCH DANCE (EP)—Eurhythmics—RCA CPL1-5086	61	NEW ENTRY		WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyside SUN-413
22	8	11	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	62	46	9	THE LEBANON—Human League—(12 Inch) Virgin/A&M 12101
23	25	6	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664	63	52	6	PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214
24	10	10	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940	64	70	2	I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
25	29	4	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945	65	41	9	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209
26	27	12	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	66	NEW ENTRY		DANCING IN THE STREETS—Bon Rock—(12 Inch) Earth Tone ET-1204
27	30	4	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235	67	50	4	GET UP AND DANCE—Jasmin—(12 Inch) TVI 2016
28	38	3	YOU KEEP ME COMING BACK—The Brothers Johnson—(12 Inch) A&M SP12102	68	53	5	ONE STEP AT A TIME—Linda McConnell—(12 Inch) Atlantic 0-86946
29	32	6	GUILTY—Hotline—(12 Inch) Memo 18	69	59	7	DARLING DON'T LEAVE ME—Robert Gori—Elektra (12 Inch) 066963
30	39	6	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943	70	71	2	INVISIBLE LOVE/SEX DANCE—Lisa—(12 Inch) Moby Dick BTG 1036
31	14	6	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—(12 Inch) A&M 12098	71	56	6	ZARAH—Nina Hagen—(12 Inch) Columbia 44-05010
32	51	2	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505	72	54	11	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403
33	28	6	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012	73	55	10	ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993
34	34	4	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429	74	73	13	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 429-05003
35	35	5	TO THE BONE—Nona Hendryx—(12 Inch) RCA PD-13829	75	74	5	LET'S MAKE LOVE TONIGHT—L'Amour Featuring Krystal Davis—(12 Inch) Broccoli Rabe 14-2050-12
36	36	4	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	76	67	6	LOVELITE—O'Bryan—(12 Inch) Capitol 8583
37	37	4	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105	77	57	11	HURRICANE—Kim Carnes—(12 Inch) EMI-America V7829-2
38	26	9	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594	78	75	11	HURT—Reflex—(12 Inch) Capitol V-8588
39	62	2	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	79	65	9	YOU'RE THE BEST—The Emotions—(12 Inch) Red Label RLDA-001
40	48	3	BABY DON'T BREAK YOUR BABY'S HEART—Kashif—(7 Inch) Arista AS 19200	80	66	3	NUCLEAR LOVE—Annie G.—(12 Inch) MCA

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
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## This Year's Bigger, Better Beat

By BRIAN CHIN

All things seem possible for dance music in 1984. Having recreated itself as both a mutation and a clone of what it was in its late '70s heyday and death, *deja vu* is rampant in the dance music community this year.

Among the many repeat phenomena: are unexpected dance (or dance-concerned) hits by the least likely of artists; Bruce Springsteen, Van Halen, Z.Z. Top, and Kenny Loggins, to name a few. There are fashion-setting movies about dancing and dance movies whose principals deny that dancing is crucial to them. (The soundtracks for the first two breakdance movies, "Breakin'" and "Beat Street," are past 1.4 million and 500,000 unit sales, respectively.) And, as ever, there have been sudden career booms and resurrections through club play (Loleatta Holloway, Robin Gibb and Hugh Masekela among the resurrected; M&M, Wang Chung and Jocelyn Brown among the formerly obscure).

Finally, there has been a string of hit records, spawned indisputably in the club community, that prove, for once and for all, that the world wants to dance—at least sometimes—and tap its foot to the re-

Brian Chin is *Billboard's* Dance/Disco Editor in New York and author of its *Dance Trax* Column.

dio, too. This honor roll has been growing on a weekly basis since "Flashdance" put the word back into the general vocabulary: records by Madonna, Shannon, Laid Back, Womack & Womack, Psychedelic Furs, Art Of Noise and the Pointer Sisters were only the most notable of a host of hits started as club records prior to black and pop chart success, a pattern of over 10 years' standing.

An equally fast-growing category is comprised of records already on the pop chart, released as remixes after the fact of pop action so as to stimulate continuing airplay through clubs. Among artists "platformed" in this way: Bruce Springsteen, Cyndi Lauper, Huey Lewis & the News, Jermaine Jackson, Matthew Wilder, Duran Duran, Deniece Williams and Paul Young.

For its part, radio and the record industry, themselves greatly changed since the turn of the '70s, have found a place for what had been an orphan segment in its earlier incarnation.

Among the best examples of the integration of clubs into the sales-making environment along with radio and retail in recent months were three recently-certified gold albums: "Madonna" (Sire); Shannon's "Let The Music Play," (Emergency/Mirage) and the Pointer Sisters' "Break Out" (Planet).

According to Mirage's Jim Delahant, Shannon's album was selling more strongly than ever at the re-

lease of the third single off the album. "Everybody is playing all the cuts that were singles; it's getting more accumulated play." In a unique licensing arrangement, certain to serve as a model in coming months, the independently-distributed Emergency label distributed the 12-inch format singles from the album, while Mirage promoted and distributed the album and 7-inch singles through Atlantic.

The Pointers' "Break Out" hovered in the album top 40 for months on end while successive singles ("Automatic" and "Jump") hit the pop top 10, each supported by a fresh 12-inch remix to ensure that club play remained active. Interestingly enough, "Break Out," released late in 1983, embraced dance music's contemporary style more consistently than any previous Pointer Sisters album. The group's entrenched DJ cult sent both tracks into the dance top five immediately, as album cuts, an almost unheard-of occurrence.

"Madonna" continued peaking on the pop album chart in its tenth month of release, having already sold in excess of 800,000 copies, along with domestic and import 12-inch sales. This uncommonly deep album spawned six cuts as singles and/or video clips, and hit every conceivable club and cable-video format.

Another essential fact about "Madonna" was that its second

(Continued on page D-10)

## Top 40 Challenges Clubs As Hitbreaker

By HARRY WEINGER

Dance music reigns supreme on the airwaves once again. The stigma of "disco" has all but disappeared, as Top 40 is responding to an audience hungry for music excitement and more identifiable artists. Urban stations are doing the same, while finding extraordinary success as market barometers for the current beat-box/break-dance craze. Even AOR radio, which deserves credit for creating much of the negative image around dance product, is introducing dance-oriented material from foreign shores. It's a heady time for all concerned.

"People were real wary of adding dance records again, but the popularity of these records got people to let go of their 'disco' fears," says Mary Tatem, music director at Top 40 leader Q107 in Washington D.C. Tatem, along with WPLJ's New York's Lisa Tonacci, is discovering that both retail and record companies are bringing attention to 12-inch mixes as key elements in a station's air sound.

Tonacci notes, "Records like Yes' 'Owner Of A Lonely Heart,'

Harry Weinger is a freelance writer in New York.

and especially the latest from Bruce Springsteen, of all people, are very important for us. The secondary 12-inch club mixes keep things very fresh." She emphasizes the reverse crossover that the club mix generates. "With Springsteen's record, it broke first with stations like ours. Now it will hit the clubs and maybe the urbans, then it continues with us as a special attraction. This overall energy is terrific."

Many programmers feel radio's new strength is stemming from a fresh sense of adventure, missing from the medium in the recent past. Sonny Joe White, program director at KISS-108 in Boston, is in the midst of the surge at a station which plays British and home-grown funk. "Radio has more guts now," he states, adding, "and we're not waiting for the clubs. If it sounds good, we'll hit it. Hey, the clubs are telling me that people won't dance to a song unless they hear it on the radio first."

White also cites the new British invasion as a key factor in the expansion of the market. He notes that records from Culture Club, ABC, Thompson Twins, Eurythmics, etc., have the same beat as Donna Summer productions in the 1970s, but, as he says, "because they're coming from somewhere else, it's hip all over again. To quote Malcolm McLaren, 'Britain is

selling America back its disco.'"

Hand-in-hand with the evolution of dance product is the lyric sophistication and more varied production, and the changes are sparking interest beyond the traditional dance floor market. If disco was just fun and nightlife, dance music is also for listening at home, and the labels are taking notice.

"There's more to get into, there's less of a surface party atmosphere to the music," observes Craig Kostich, director of dance contemporary music at Warner Bros. Records. "The whole scene is much more attractive to radio. There's a better sense of humor to the songs, and even a harder edge, like in Prince's 'When Doves Cry.' It allows people to get into a song emotionally."

With dance product no longer the exclusive domain of the clubs and/or the more adventurous urban outlets, in many markets the leading black and urban stations are taking on the new role of hitbreakers.

"In the 1980s, the discos have not been breaking new records. Radio has." So states Joe Alfenito, music director and manager of operations/promotions at WKYS. With an ear to the street and a careful watch on his research print-outs, Alfenito is taking note of a steady pulse of urban product, and a public that is demanding it. "We've been there before, and I'm not surprised," he says, "but now we're seeing it across the board." The clubs, for the most part, are adjusting.

"Radio has helped clubs in a reverse process," notes Cosmo Wyatt, director of the New England DJ

(Continued on page D-13)



### TOP MALE ARTISTS

- Pos. ARTIST  
(No. of Charted Releases) Label
1. DAVID BOWIE (2) EMI-America
  2. SYLVESTER (4) Megatone
  3. GEORGE KRANZ (1) Personal
  4. MICHAEL SEMBELLO (1) Casablanca
  5. JEFFREY OSBORNE (2) A&M
  6. MICHAEL JACKSON (2) Epic
  7. PETER SCHILLING (1) Elektra
  8. SERGE PONSAR (1) Warner Bros.
  9. HOWARD JONES (1) Elektra
  10. PETER BROWN (1) Columbia
  - (1) RCA

### TOP ARTISTS

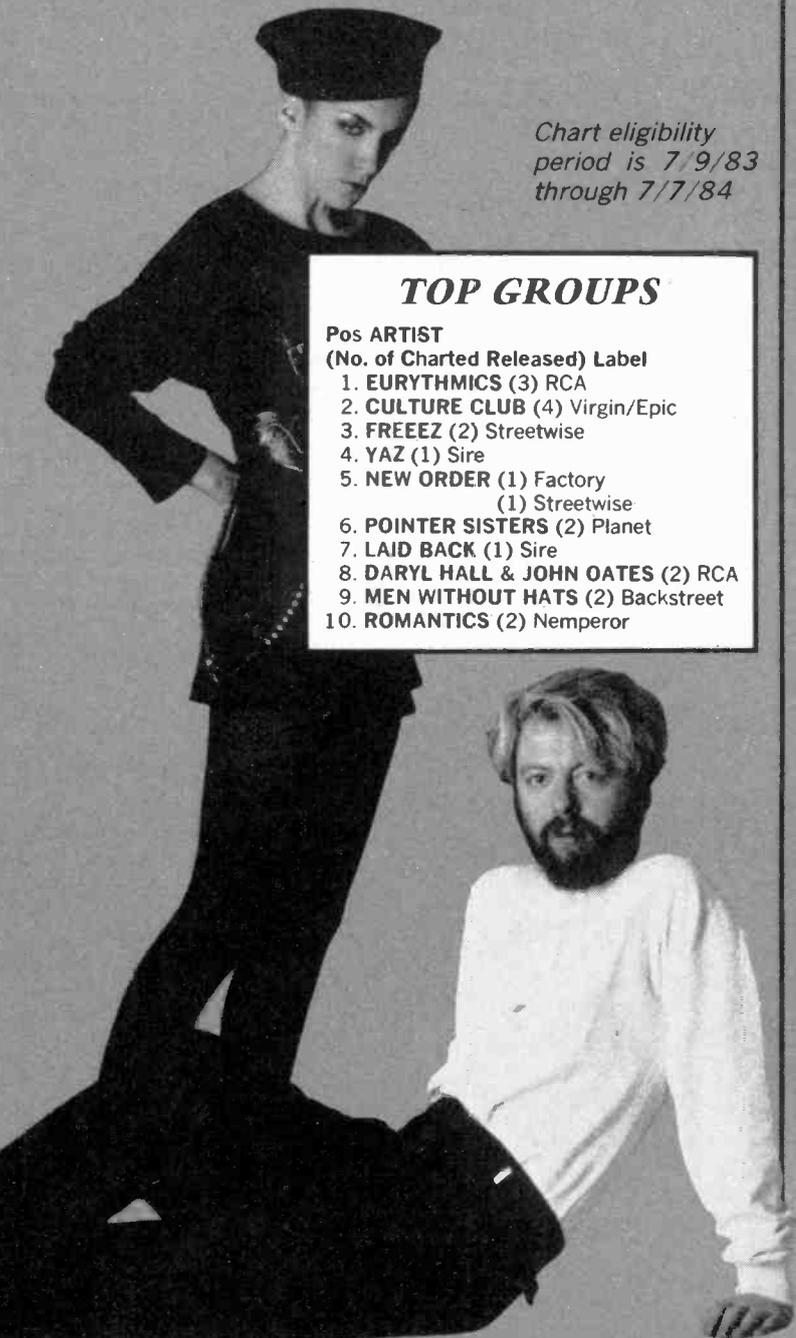
- Pos. ARTIST  
(No. of Charted Releases) Label
1. SHANNON (2) Emergency
  2. MADONNA (3) Sire
  3. DAVID BOWIE (2) EMI-America
  4. IRENE CARA (1) Casablanca
  5. HERBIE HANCOCK (3) Columbia
  6. EURYTHMICS (3) RCA
  7. CULTURE CLUB (4) Virgin/Epic
  8. FREEEZ (2) Streetwise
  9. YAZ (1) Sire
  10. NEW ORDER (1) Factory
  - (1) Streetwise



Chart eligibility period is 7/9/83 through 7/7/84

### TOP GROUPS

- Pos ARTIST  
(No. of Charted Released) Label
1. EURYTHMICS (3) RCA
  2. CULTURE CLUB (4) Virgin/Epic
  3. FREEEZ (2) Streetwise
  4. YAZ (1) Sire
  5. NEW ORDER (1) Factory
  - (1) Streetwise
  6. POINTER SISTERS (2) Planet
  7. LAID BACK (1) Sire
  8. DARYL HALL & JOHN OATES (2) RCA
  9. MEN WITHOUT HATS (2) Backstreet
  10. ROMANTICS (2) Nemperor



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The concept of remixing 12-inch records first emerged in the late 1970s when DJ Tom Moulton extended the 7-inch version of classics like "Do It Till You're Satisfied" by B.T. Express and "Free Man" by South Shore Commission in order to make it more appealing on the dancefloor. The original remix almost always contained the drum break placed 3/4 of the way through the record in order to facilitate mixing into the next cut. A more percussive intro was added for the same purpose. As technology improved with more sophisticated equipment and digital recording techniques, club jocks began to find it beneficial to clean up the entire track or add overdubs rather than merely sweetening or adding a break. Club patrons became so accustomed to this new sound that soon it was difficult to motivate them to dance with an inferior sounding record. DJs who had some knowledge of studio mixing became in great demand.

Today the remix artist is a highly respected member of the production team. Some of the top remixers have turned to production after multiple successes. Record labels are relying on the input of

civil engineer. He walked into a club called the Townhouse and heard strains of "Family Affair" by Sly Stone. After observing the DJ spinning records to create a dance environment, he applied for a position as an alternate. Not only did he get the job, but Luongo made a name for himself by programming the A and B sides of 45s like "I'll Always Love My Mama."

This led to a show on the MIT radio station WTBS which he called "The Ghetto." It contained an hour's worth of innovative r&b programming fronted by the slogan "music that's making America dance." The show was syndicated and began featuring interviews with top artists like Grace Jones, Kool & the Gang and the Bar-Kays. Meanwhile, Luongo had developed a club called Rhinoceros which held three floors of gyrating black people and was the largest dance venue in New England at the time. He was also the founder of the Boston Record Pool, the second such organization in the nation. In addition, he started an entertainment magazine called Nightfall which sponsored an annual disco awards show attended by as many as 4,500 people in its final year. Simultaneously, Luongo began to influence program director Sonny

Yet" by Gonzalez, "Music Is My Way Of Life" by Pattie LaBelle, "Touch Me In The Morning" by Marlena Shaw, "Our Love Is Insane" by Desmond Child & Rouge, "A Little Lovin'" by the Rays and "Shake Your Body Down" and "Blame It On The Boogie" by the Jacksons.

According to Luongo, "taste" is the factor that creates a great remix. He prefers to have complete control of a project. "It's not that I want to go crazy with overdubs, but if I'm responsible I'll try to get everything I can out of a record," he explains. "I put care and consideration in my mixes. I'll change the sound, not just add a break." No doubt his experience playing guitar has assisted him especially when it comes to production. His percussion work earned him the title John "Bongo" Luongo. "Texture and color are the elements I'm trying to work into a mix," he asserts. "In rock and r&b, it's the movement of the song that's important. There's no real difference between the two. The both come from a guttural motivation. So I work from the bottom end up."

The crossover of rock product into the dance community is a trend he believes in and helped further. Luongo mixed Santana,

# Major Labels Emulate Indies

By STEVEN HARVEY

In 1984, the major labels are committing themselves to dance music with a seriousness that reflects the incredible influence of black music on all persuasions of popular music. While this headlong rush towards the dancefloor may seem initially reminiscent of disco's heyday in 1979 when many major labels, after jumping the disco bandwagon, jumped right back off faced with spiraling production and promotion costs cutting into profits. Five years later there is an incredible variety in danceable music from pop to hip-hop and that combined with a cautious economic pragmatism practiced by the record companies make it a whole different landscape.

For a long time many major labels regarded the 12-inch single as an aberration. Utilizing as much vinyl as an LP it sold for less. That very liability was what made it the ideal medium for disco/dance music. The wider grooves, longer playing time and potentially higher playing speed suited perfectly dance music's extended mixes and wide sonic range.

The major labels have come to terms with the promotional, commercial and audio possibilities of the 12-inch. In a year where perhaps 70% of all pop music is danceable, they are putting all their efforts into discovering how to address an audience that demographic studies have shown to be largely male, under 35, with a sophisticated grasp of audio/electronics.

The new marketing techniques generally involve re-thinking distribution methods, lower initial release figures, higher profile sleeve design, interfacing between the a&r, promotion and marketing departments to best use the 12-inch in breaking new artists and the use of DJ/remixers to extend tracks.

In many respects the majors are learning from dance music's veteran indie labels like, Tommy Boy, Streetwise, Prelude, Westend, Prism and Sugarhill who've long known the importance of well targeted club promotion and distribution. The commitment of these indie companies has been sustained through dance music's chameleon-like changes from the black underground club phenomena of 1980-82 to the international pop style of 1984. Many of these independents are struggling to adapt to these stylistic changes. Over the last few years one could hear concerns that their traditional marketing thrust and product would keep them out of reach of the new pop oriented constituency for dance music. Some like Tommy Boy have diversified with their more pop oriented Body Rock label. Westend has The Fever label and Streetwise has Partytime, subsidiaries that handle more street oriented one-off material.

Licensing both of foreign product and to foreign labels is one way for an aggressive indie to put across more product. Witness the success of New Edition and Barbara Mason's "Another

Man" in England's singles oriented market. Island has astutely licensed a number of N.Y. club hits for English release like George Kranz's "Din Daa Daa" and Jocelyn Brown's "Somebody Else's Guy." Warners has also been sharp in their licensing of foreign product. Laid Back's "White Horse" sold an astonishing 300,000 plus singles. "White Horse" is a good example of the directed and informed promotion needed to break new dance releases. Bobby Shaw, former Warner Bros. dance promoman in N.Y., now at MCA, saw "White Horse" through its full term from import to domestic smash, even editing the U.S. 12-inch mix himself. Sire has continued this run by signing the Italian Fuzzdance label's Alexander Robotnick, another underground N.Y. club hit. The crucial issue in licensing is timing: too soon and you risk public apathy; too late and the record may have peaked with the import hurting domestic sales.

To obtain a clear picture of the major labels' commitment to dance music we must seek the specifics of each company in order to get a broad view.

Gail Brucewitz has been with CBS since 1979 when she was a secretary to Vince Pellegrino in disco promotion. In 1982 she became manager of dance music promotion and marketing. She works with the company's black music and jazz department under Vernon Slaughter and Roy Anderson. In a&r Howard Thompson is the chief liaison with the dance music department. Brucewitz notes increasing communication between dance music and a&r.

CBS services 73 pools with 3,100 pieces. The pools are monitored across the U.S. by regional promo people. She terms CBS a conservative company and an initial commercial release for a lesser known artist will likely parallel the 3,000 promotional release figure. This is one way a number of major labels are trying to avoid heavy 12-inch returns, by being conservative with initial releases. Brucewitz describes her company's approach to marketing 12-inchers: "We have eight singles marketing people around the country tracking sales." She also mentions the common need for higher product visibility—the move away from the generic sleeve towards the one-off picture sleeve, increased advertising in trade publications like the DJ Pool newsletters, in-club promotional visits by CBS artists, her department's newsletter and of course the CBS Tea Parties are other current promotional tactics. The importance of the Tea Parties cannot be minimized. CBS opens its doors to all club & mobile jocks with proper credentials from their place of employ. Since club promotion is based on the relationship between the promo people and the DJs, the Tea Parties are a valuable method. The above described relationship can often obtain the initial club play a strong new release needs to get off the ground. Springsteen's first dance club hit, "Dancing in The Dark," is an example of a record benefiting from club DJ support for its crossover success.

Brucewitz says the sales department

(Continued on page D-14)

## Meet The Musical Mixmasters

By STEPHANIE SHEPHERD



Top left: John Luongo; top right: Francois Kevorkian; bottom: John Morales and Sergio Munzibai at Alpha Int'l Philly.

these creative sidemen now more than ever. One of the most interesting trends of 1984 has been the dominance of dance records in the pop Top 10. Major artists are abandoning their traditional styles for more updated approaches through the assistance of remixers.

Approximately half of today's successful dance 12-inches are remixed versions, but it is only a handful of names that appear continuously on the label credits. Most of the established mixers have several things in common: a background as a DJ; experience as a musician; and longevity in the business. John Luongo has had a diverse career devoting energy to promotion and spinning as well as mixing. Luongo's love affair with dance music began in 1968 while he was a student at Northeastern Univ. in Boston studying to be a

Joe White at WILD. Soon he was able to control radio in the market and was responsible for breaking acts like Evelyn King, Peter Brown, Vicki Sue Robinson and Claudia Barry.

Luongo's ability to create a market for new talent brought him to the attention of Tom Cossie and Mark Kreiner of MK Promotions. Luongo refused to work on projects he didn't believe in, so it was not until "Dance Dance Dance" by Chic that he joined the firm. He promoted numerous disco classics including "Instant Replay" and "Boogie Oogie Oogie." He began mixing in earnest when presented with Melba Moore's "You Stepped Into My Life." He insisted that the tune be sped up and that extra percussion be added. Luongo's efforts in the studio led to many famous remixes including "This Time Baby" by Jackie Moore, "Let Me Take You Dancing" by Bryan Adams, "Haven't Stopped Dancing

Cheap Trick, Richard Burgess, "Jeopardy" by Greg Kihn, "Dance Hall Days" by Wang Chung, Kid Creole, Peter Godwin and Bananarama. Among his productions are "Feel Me" and "Blind Vision" by Blancmange, as well as the group's forthcoming LP and the Dubset album on Elektra.

Luongo favors production more than mixing. He divulges, "I would rather shape things initially instead of having to change all the tracks. A remix is like putting an addition on a house. Someone else built the framework and you have to go in and bend the shape." He finds it better to mix a record before the vinyl is released in the marketplace. However, he also recognizes the advantages of a remix. "A new 12-inch version of a song can stretch out the life of the 7-inch," he claims. "A remix can act as a sales, marketing and promotional tool that will expand the market share of a pop record that shows potential danceability. My Huey Lewis mix for example, received black club play which never would have been possible with the original version." Luongo deems it important to stay on top of the latest technological developments in studio equipment. His favorite mixing

(Continued on page D-12)

Steven Harvey is a freelance music critic in New York.

**TOP MAJOR LABELS**

Pos. LABEL (No. of Charted Releases)

1. SIRE (19)
2. COLUMBIA (18)
3. RCA (24)
4. WARNER BROS. (20)
5. EMI-AMERICA (10)
6. ELEKTRA (16)
7. ARISTA (19)
8. EPIC (15)
9. ISLAND (12)
10. A&M (13)

Eligibility period 7/9/83 through 7/7/84.



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Miquel Brown

## Indie Label Guide

Following is a list of independent record companies which had at least two releases on Billboard's dance/disco chart during their eligibility period of 7/9/83 through 7/7/84. Record companies with major branch distribution are not listed.

**Acme Music Corp.**, 259 W. 10th St., New York, N.Y. 10014. Tel.: (212) 741-5236.

**Airwave Records**, 6253 Hollywood Blvd., #612, Hollywood, Calif. Tel.: (213) 463-9500.

**Aria Records**, 1904 Glenwood Rd., Brooklyn, N.Y. 11230. Tel.: (212) 434-8881.

**Arial Records**, 894 14th St., San Francisco, Calif. 94114. Tel.: (not available).

**Beckett Records**, 1790 Broadway, New York, N.Y. 10019. Tel.: (212) 582-6900.

**C&M Records**, 2354 Market St., Suite 3, San Francisco, Calif. 94114. Tel.: (415) 431-8182.

**Critique Records**, 400 Main St., Reading, Mass. 01867. Tel.: (617) 944-0423.

**Easie Street Records**, 1560 Broadway, Suite 1309, New York, N.Y. 10036. Tel.: (212) 819-9292.

**Emergency Records**, 1220 Broadway, Suite 605, New York, N.Y. 10001. Tel.: (212) 947-2791.

**Factory Records**, 326 6th St., San Francisco, Calif. 94118. Tel.: (415) 621-4307.

**Fever Records**, 621 S. 4th, Philadelphia, Pa. 19147. Tel.: (215) 238-9655.

**First Take Records**, 300 E. 89th St., #3B, New York, N.Y. 10028. Tel.: (212) 876-5531.

**Larc Records**, 6255 Sunset Blvd., Los Angeles, Calif. 90028. Tel.: (213) 460-6325.

**Megatone Records**, 2269 Market St., Suite 206, San Francisco, Calif. 94114. Tel.: (415) 621-7475.

**Moby Dick Records**, 2354 Market St., Suite 1, San Francisco, Calif. 94114. Tel.: (415) 861-0476.

**Next Plateau Records**, 1650

Broadway, Suite 1003, New York, N.Y. 10019. Tel.: (212) 541-7640.

**Nickel Record Productions**, 168 Buckingham St., Hartford, Conn. 06106. Tel.: (203) 524-5656.

**Personal Records**, 211 W. 56th St., Suite 12A, New York, N.Y. 10019. Tel.: (212) 246-5520.

**Prelude Records**, 200 W. 57th St., New York, N.Y. 10019. Tel.: (212) 974-0360.

**Prism Records**, 196 Broadway, Suite 47, New York, N.Y. 10023. Tel.: (212) 799-7300.

**Profile Records**, 250 W. 57th St., New York, N.Y. 10017. Tel.: (212) 582-3555.

**Quality Records**, 750 3rd Ave., New York, N.Y. 10017. Tel.: (212) 697-0944.

**Radar Records**, 20 Broadwick St., London W1V 2BH England. Tel.: (01) 434-3232.

**Sleeping Bag Records**, 67 Thompson St., New York, N.Y. 10012. Tel.: (212) 226-0347.

**Streetking Records**, 1697 Broadway, Suite 401, New York, N.Y. 10019. Tel.: (212) 582-9697.

**Streetwise Records**, 25 W. 43rd St., Suite 1202, New York, N.Y. 10036. Tel.: (212) 382-1476.

**Sugarscoop Records**, 600 3rd Ave., New York, N.Y. 10016. Tel.: (212) 687-2318.

**Tommy Boy Records**, 1747 1st Ave., New York, N.Y. 10128. Tel.: (212) 722-2211.

**TSR Records**, 8335 Sunset Blvd., Los Angeles, Calif. 90069. Tel.: (213) 656-0970.

**Vanguard Records**, 71 W. 23rd St., New York, N.Y. 10010. Tel.: (212) 255-7732.

**West End Records**, 250 W. 57th St., New York, N.Y. 10107. Tel.: (212) 757-0695.

Compiled by **GIORGIA HERINGTON**

### TOP INDIE LABELS

Pos. LABEL  
(No. of Charted Releases)

1. STREETWISE (11)
2. EMERGENCY (7)
3. QUALITY (12)
4. MEGATONE (13)
5. PRISM (7)
6. PRELUDE (7)
7. VANGUARD (6)
8. PERSONAL (4)
9. PROFILE (9)
10. TSR (3)

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# Video Clubs Diversify Images

Traditionally, nightclubs have been havens of drinking and dancing, with each owner attempting to outdo the other through the use of the latest technology, promotions and gimmicks. This year, the advent of video has created an entirely new market for installers, programmers and patrons, as the 18-30 demographic clamors for a multi-sensory experience. The thundering sound system that vibrates the building is no longer satisfactory, nor is the pulsating lighting enough to arouse the dancers to screams of ecstasy. More than an aural stimula-

tion, the tv generation is seeking visual accompaniment to enhance the environment.

While an audio/video combination works well in the average establishment, some trendsetters have attempted to lure their patrons closer to 1984 by providing an all video nightclub. The most sophisticated club of this genre is Manhattan's Private Eyes, which provides an immaculate high tech setting for its creative video programming. Private Eyes may serve as a prototype for future video bars. The VJ booth is equipped with ¾" and VHS decks, a complex switcher, two time base correctors,

monitors for both audio and video, two turntables, a Urei mixer, a character generator and a computer to locate the material in their huge library. The patrons watch the action on 30 odd tv monitors and two big screens. In addition, the basement of the club contains two editing suites and an assortment of promotional music clips, comedy filler, ambient graphics tapes and public domain footage.

Precursors of this 400 person capacity club include two intimate but exciting West Coast venues. The Midnight Sun in San Francisco, which is located in the heart of the Castro Street community, has been

running similar programming in a stand-up situation for several years and Revolver in Los Angeles, which caters primarily to the Hollywood gay community, has been hosting a myriad of special promotional events. Both clubs are quite progressive in their selection of material, perhaps indicating a trend that once again, the gay community may be the leaders in this new form of entertainment following a period of stagnation playing only 1978 disco classics. Two Chicago clubs have adopted similar adventurous programming policies—Berlin and Sidetracks.

However, 1984 seems to be a year for the proliferation of video clubs in many forms. System installers are working around the clock to meet the demand for hardware as venues from hotels and

restaurants to old disco dance clubs are adding the latest technology in hopes of reviving their business. At the very least, these venues program their crowd's favorite MTV clips, while the more progressive outlets tend towards a mix of clips and ambient visuals which accompany current dance hits, many of which do not have videos.

The ingredient which none of the aforementioned clubs have provided for is dancing. With dance records topping the pop chart and dance movies cashing in at the box office, it is only natural that the spectators would like to participate in the action themselves.

New York's The Ritz was one of the first clubs to show the videos on a huge screen above the dancefloor. Since many of the city's medium sized concert halls have been closed down, The Ritz has become the most important showcase for upcoming talent without the drawing power to fill Madison Square Garden. Acts like the Eurythmics, Wang Chung and Cyndi Lauper are the regular fare. Recently the club has added several other big screens which are used to reproduce close-ups of the live concert as it is being shot on videotape. Uncle Sams/Spit on Long Island enjoys a similar reputation in that area, particularly due to their ties with new music radio station WLIR. They were one of the first clubs to promote a separate identification for their new wave nights by using a back entrance and renaming the club for the occasion.

Creating two different images for a single venue has become popular across the country. Among these are the Metro in Boston and First Avenue in Minneapolis. Also worth noting are clubs like the Park West in Chicago, which alternate video dance nights with sell-out concert performances. Other clubs prefer not to mix the video with regular record programming and have constructed a lounge area for tired dancers to relax and stay entertained. This is the case at L.A.'s Studio One, where the Backlot serves as its own environment.

Patrons seeking higher cultural pursuits enjoy the ambience of weekly art gallery showings at the Kennel Club in Philadelphia, Kamikaze in New York and Danceteria in Manhattan. The latter club provides four floors of entertainment including a concert room, a video lounge, a dancefloor and a private lounge for special events. Integrating the modern art world of graffiti artists like Keith Haring to abstract painters and sculptors involves a segment of the population which needs an outlet to showcase their work. New York's Lower East Side, long known for its progressive underground subculture, has numerous clubs which reject publicity and media attention, preferring mailing lists and word-of-mouth to maintain a selective crowd.

As rap music, scratching and break dancing have come of age; these trendy art forms have become the standard fare at many trendy clubs. It is no longer necessary to venture into the Disco Fever in the South Bronx to witness authentic performers rapping and breaking. Manhattan's Roxy Roller Rink was transformed into the place to be on Friday nights featuring guest DJs like Afrika Islam and Afrika Bambaataa and break groups like the Rock Steady Crew. A similar hang-out called Radio developed in L.A.'s inner city, but due to the transient nature of renting warehouses and lofts for such events, it has already closed down.

In Los Angeles, teen clubs like Marilyn's in Pasadena have gained popularity over the last couple of years.

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Left: Trevor Horn, Art of Noise producer and this year's New Music Seminar's keynoter; right: Hugh Masekela.

# This Year's Bigger, Better Beat

• Continued from page D-3

single, "Holiday," produced by John "Jellybean" Benitez, was the first top 40 pop single to be produced by a working club DJ; subsequently, "Borderline," post-produced by Benitez, hit the top 10. His name became so ubiquitous, especially on 12-inch remixes of major-artist material, that one West Coast company stickered a record "NOT a Jellybean remix." This left-handed compliment aside, Benitez and his peers (discussed in depth elsewhere in this section) were more credible than ever as consultants and producers this year.

Independent labels report mixed results this season, with sales successes such as "Run-D.M.C." and Newcleus' "Jam On It" sticking out of a fairly soft marketplace in which long-run club hits such as "The Dominatrix Sleeps Tonight" sold a relatively modest 50,000 or so units. Hard-core disco records, representing dance music's neo-underground, can typically sell

20,000 to 30,000 units. Last year, by comparison, urban radio/club hits such as "I.O.U." and "Juicy Fruit" sold in the 200,000 to 300,000 range.

Neither Profile's Cory Robbins nor Streetwise's Arthur Baker observe any significant ripple effect on sales from the current media interest in rap and break music, which, with few exceptions, had been nurtured by independents. "Run-D.M.C.," a big hit with the rock critic establishment, has sold over 220,000 copies this summer, but the 12-inch "It's Like That" had also enjoyed six-figure sales prior to the mass-market fashionability of rap.

Instead, Robbins says, it is related occurrences, such as a K-tel licensing deal, that mainstream attention helped along. K-tel's "Breakdance" compilation is reportedly past one million sales, and a Dominion compilation, "Electric Breakdance," in excess of 250,000.

In fact, no less an expert than Arthur Baker is forecasting a saturation of breakdance coverage by the end of the summer, under the weight of endless movie projects and news-magazine features. However, he stresses, media disenchantment will no more destroy breakdancing than it destroyed dance music in the "disco is dead" period.

From Baker's perspective as a producer, the trend of 1984 is merely the acceptance by American artists and producers of the urban/black electronic sounds of 1982—which had been knocked off by British bands in 1983. "Bigger artists with bigger followings are incorporating the new sounds of last year," is his summation. "Something in (authentic) rap is

still threatening to radio: programmers can deal with street-sounding things if they have a melody and a chorus."

It's in the non-rap category that major-label interest in 12-inch dance product has most affected independents, according to Profile's Robbins: "They soak it up; it's a lot tougher for us to get really good non-rap music," especially as the success of Profile's raps threatens to pigeonhole the label. However, he notes, "We're now successful enough to experiment a little; we've been thinking of hiring a rock A&R person."

In that area, observes 415's Howie Klein, "the sound isn't moving in any direction—except that it's better. New wave as a movement is dead; the description is now a joke. People just getting into new wave now are joining something that's dead. Now, I'm looking for an artist, not a part of a movement." But whether or not the industry threatens to (or has already) co-opt an obsolete style and impose it from above, Klein continues to express faith that club and college DJs will continue "to go by the sound of the music rather than the name on the label."

Concurs Mark Josephson of Rockpool, "Everyone should stop moaning (about commercialization). We should be well pleased with the fluidity between top 40 and dance." He calls the current resurgence a "flowering" that is the logical conclusion of the past five years of network-building. The sell-through directly generated by dance clubs is as hard as ever to document, but, Josephson stresses, compared to almost any type of radio promotion, "it's the most inexpensive, efficacious place to start. It's the only place to see if there's somewhere to go with a new record."

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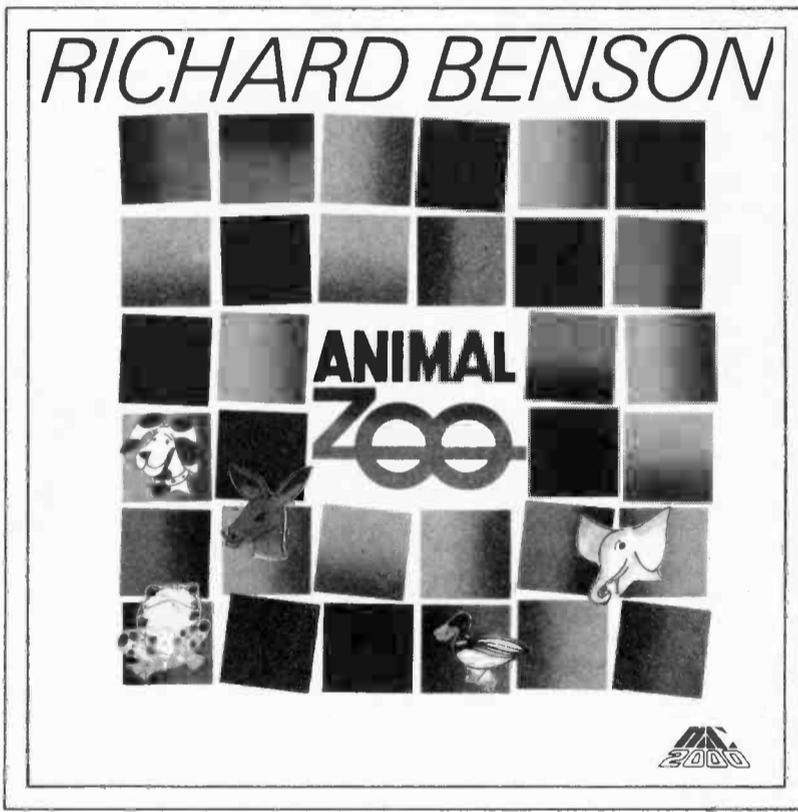
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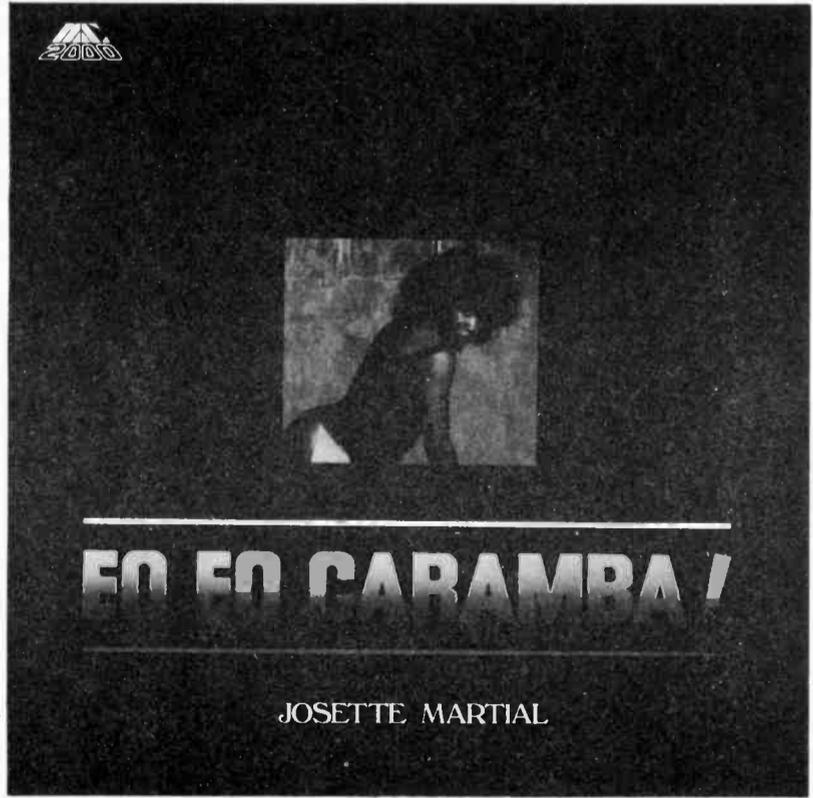
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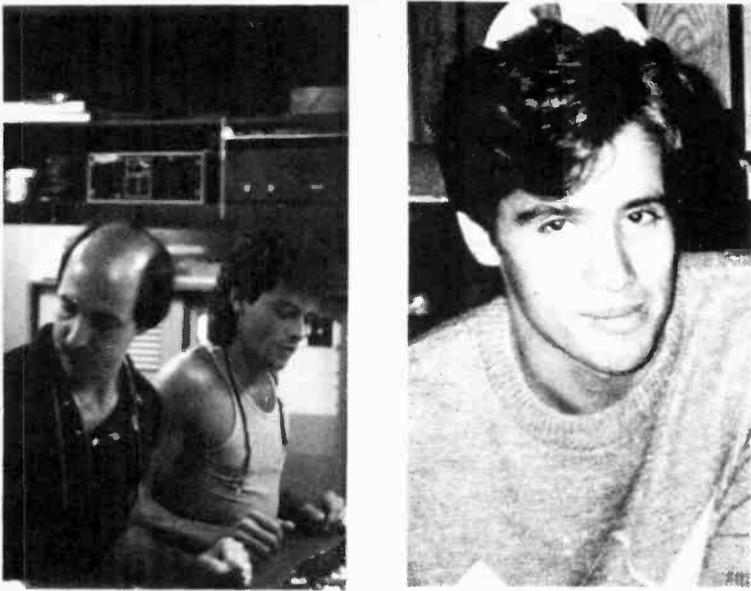
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Left: Michael Barbiero, left, and Steve Thompson; right: John "Jellybean" Benitez.

# Mixmasters

Continued from page D-4

room is Studio B at Electric Lady.

Although it is only during the past few years that Steve Thompson has become well known, his musical career extends back to 1970 when he played as a DJ at a variety of Long Island clubs. His best kept secret is the seven years he spent as a lead guitarist during the glitter rock era. Heavily influenced by David Bowie and Jeff Beck, he wrote many original tunes and jammed with groups like Twisted Sister. Steve also understands what makes a record sell, due to his experience managing retail record outlets like Sam Goody and ABC.

Thompson's big break came in 1976, when he was asked to work with Phil Silverman on a 24 song compilation LP called "Disco Hustle." He was responsible for selection the material which included tunes by Donna Summer, Crown Heights Affair and Vicki Sue Robinson, and segueing the sides together. He received a mere \$250 and no credit for an LP which sold almost 10 million copies.

During the height of the disco boom, Thompson worked for Hen-

ry Stone at TK Records. Between 1978 and 1979, he mixed 12-inches for Laura Taylor, Katmandu, George McCrae, Celi Bee, Uncle Louie and Queen Samantha. He also had the opportunity to produce Neil Cloud's "Time Of The Season." Since then he's worked on dozens of mixes including those for Talk Talk, Central Line, Stephanie Mills, Cameo, the Bar-Kays, the Comateens, Mtume, the entire "Milk And Honey" LP by Lennon and Ono, Red Rider, Steel Pulse, Special AKA, Ultravox and Michael Zager.

However, Thompson refuses to be stereotyped as a remixer of only dance music. "I want to cultivate artists," he states emphatically. "Dance music only goes so far. I try to make music which not only works on the dancefloor, but is good enough to take home and listen to. I appreciate head music and someday would like to produce a concept LP." As for the purpose behind doing a remix, he feels, "Producers can get too close to a project and lose touch with what's happening in the street. Most records take four months to a year to complete. DJs who know the latest trends can come in and give the tune a fresh approach. I believe in bringing out what's buried in the tracks while maintaining the integ-

ity of the record. I explain things to the artist so his feelings can be properly conveyed." Thompson is wary of overdoing it. "The UK producers, for example, are usually too radical. When they do a mix, they dub things out to the max.

"Engineers are the most important thing in a remix," Thompson declares adamantly. "Without these guys we'd be nothing." He works a lot with Michael Barbiero as his engineer and is always careful to give him proper credit and remuneration. Thompson prefers Soundworks studio when working in digital and uses Media and Right Track as well.

Thompson believes that it is best to mix a record before the commercial copies hit the street. "If you're musically competent," he states, "mixing is not too complicated. I've often found myself singing backgrounds or performing musically on a record." In addition to mixing, Thompson continues to DJ at Speaks on Long Island where he has a reputation for breaking new product. He insists, "DJs shouldn't be afraid to clear the floor and break up the night. They need to be more open-minded and stop waiting to hear a record on the radio before they program it."

For many people, the name Francois Kevorkian rings reminiscent with his time spent as the a&r director for Prelude Records. Those in the know realize that he too had his start as a DJ. When he first arrived in America, Kevorkian gigged as a jazz drummer. In 1976, he fell into a position playing drums to records in a club called Galaxy 21. Inspired by DJ Walter Gibbons, he found jobs spinning records and taught himself to edit by tape splicing. When he joined the staff at Prelude, he had his first opportunity to work with the multi-track master instead of vinyl.

During the four and a half years he spent at the label, Kevorkian developed a highly respected reputation for his contribution to what became known as the "Prelude sound." "In The Bush" by Musique was the first in a series of successful mixes. Among his personal favorites are "Body Music" by the Strikers, "Situation" by Yazoo, "Roots Radical" by Jimmy Cliff, "Connect Up To Me" by Ric Ocasek, "Dissidents" and "The Flat Earth" by Thomas Dolby, as well as material by Unlimited Touch, D Train and U2.

To Kevorkian, each mix is special and he has no hesitation to turn down a project he doesn't like. "There was one project I was working on for which I refused to do a B-side dub. The band's own edit had potential. It is pointless to reconstruct the material if it is already worthwhile," he comments. Kevorkian is one of the few mixers whose engineering skills are strong enough to complete an entire project on his own as he did with "Beat The Street" by Sharon Redd. In the same breath, he is disturbed that the engineers are not getting proper credit or compensation. "They are the unknown factor in a mix," Kevorkian theorizes. "The engineers may end up as the next generation of remixers due to their knowledge of studio equipment. Producers as well are often taking matters into their own hands. While there is room for the innovative DJ, it takes time for them to become familiar with modern computerized equipment and master the recording and mixing process."

Budgets are an issue with labels. These days, a 48-track remix can cost as much as \$10,000 including studio time and the mixers fee. Some of the mix masters charge up to \$2,500 per mix which is sometimes more than the producer receives. For this reason, Kevorkian

(Continued on page D-16)

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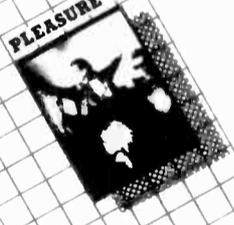
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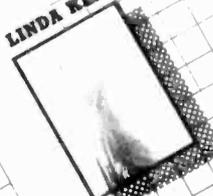
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# Top 40 Challenges Clubs

• Continued from page D-3

Assn. "It used to be there was a fight over who got the records first. Now, there's a mutual support system, with special DJ hours and 12-inch mixes at the top urban stations. There's a situation where you can create more hits, and then a record's a hit for all of us. I'm happy radio is doing this."

Cory Robbins, president of indie rap label Profile Records, recently witnessed radio's effect on his product. "When Run—D.M.C. released 'It's Like That,' there was a slight buzz; no big club action and mild street response," remembers Robbins. "Then local radio picked up on it as a test, and sales went from 1,000 a week to 3,000-4,000 a day. Airplay has exploded records."

Urban stations are adding records earlier than Top 40, with the summer break-dance films and their soundtracks providing material. And with so many contemporary rock artists, i.e. Cyndi Lauper, Billy Joel, and the aforementioned Springsteen, recording dance-oriented product, the abundance is undeniable. Today, three or four stations in a market may be working closely with clubs and DJ pools.

"We're doing it more and more," reveals Frank Amadeo, music director of Y100 in Miami. Amadeo considers urban station 195 a direct competitor, although he notes that station is quicker to play rap and funk. "But what's happening with dance music now," he feels, "is it's breaking the door down for more potential club-to-urban, or urban-to-club if that's the case, to Top 40 crossover."

Recent successes by British groups such as Culture Club have played a large role in the acceptance of dance music. Many say the source for this exposure is the modern music format promoted by WLIR in Long Island and KROQ on the West Coast. As Warner Bros.' Kostich notes, "As far as imports, the new music stations are taking the incentive on the radio level. Dance music has been a breaking ground for new artists, so the audience is always opening up."

Labels appear to be bringing dance-oriented more readily to stations, evidence of a market more in need of the sound than ever before. Gerry DeFrancesco, vice president of programming for KIIS-FM in Los Angeles, is grateful for the variety of product. "With 'Breakin'" and 'Beat Street,' there seems to be more now from the companies. As a mass-appeal station, we play what's selling, and we try to maintain a consistent variety."

Tony Q at New York's WRKS-FM finds a subtle shift in the influx of company product. "Last year, the

companies pushed more club records, and now there's more of a hybrid black and pop push," he notes, adding, "It's a good sign, you know."

But Tony Q also cautions stations against reliance on corporate priorities, and feels the companies need to work better with clubs for

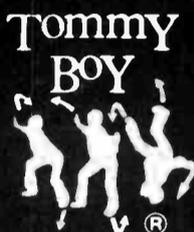
the benefit of all concerned.

"The best thing for everybody to do is to get out on the streets. It used to be that club DJs would make sure that what I play is out there. Today, things have changed and radio is leading the way. That's fine, but the clubs haven't been quick enough."

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	1	<b>UNITY</b> —Afrika Bambaata & James Brown (Tom Silverman, Afrika Bambaataa), B. Aasim, J. Brown, B. Alexander, D. Wimbish, K. LeBlanc, R. Halpin; Tommy Boy 847	33	17	12	<b>SELF INDULGENCE</b> —Laura Braggalot (Jack Black, Robbie Lanolin), G. I'Mcrazy, R. Can S. Flute; Pacific 7-89676
2	3	2	<b>TIME IS RUNNING OUT</b> —Jonzun Crew Featuring Michael Jonzun (Michael Jonzun), Michael Jonzun, Maurice Starr; Tommy Boy 845	34	23	42	<b>THE REFLECTION</b> —I Am I Am (Alex Gladkin, Ian Large, I Am I Am), I Am I Am; Corporate 5345
3	4	3	<b>TEARS</b> —Force M.D.'s (Tom Silverman), Force M.D.'s, R. Halpin; Tommy Boy 848	35	45	12	<b>ORDER LINE</b> —Prima Donna (Reggie Lookatus, John "Ju Ju Beads" Beneathus) R. Lookatus; Dire 7-29354
4	5	4	<b>DANGER ZONE</b> —Planet Patrol (Arthur Baker, John Robie), A. Baker, J. Robie, H. Jackson; Tommy Boy 846	36	25	10	<b>FAREWELL MY SUMMER GLOVE</b> —Michael Action (Tony Lalapaloosa, Michael Lovesmitten, Steve Be Freddie Barren, Fonz Myself), K. Sue Us; Lowdown
5	6	3	<b>FRANTIC SITUATION</b> —Afrika Bambaataa & Soulsonic Force (Arthur Baker), A. Baker, L. Evans, R. Serrano, Henderson, Williams, Aasim, Fowler, Miller, Allen; Tommy Boy 849	37	37	11	<b>7-6-5</b> —Cheek To Cheek (Arthur Shaker), Gigolo; Epoch 34-04430
6	7	4	<b>LIPSERVICE</b> —Beatmaster (Keith LeBlanc, Chris Lord), K. LeBlanc, C. Lord, R. Kilgore; Tommy Boy 842	38	18	3	<b>INFURIATION</b> —Rod Stalwart (Michael Martian), R. Stalwart, D. Itchings, R. Whattason; Former Bros. 7-29256
7	8	5	<b>TAKE IT TO THE MAX</b> —Special Request (Carlos De Jesus, Jose "Animal" Diaz), C. De Jesus, J. Diaz, R. Halpin, C. Derry, C. Mizelle; Tommy Boy 844	39	43	11	<b>JAM AND BUTTER ON IT</b> —Proteus (J. Wett, C. Fare), M.B. Seethat; Slightly Hazy 3010
8	11	7	<b>WHEN PIGEONS DROP</b> —Wince (Wince) Wince; Former Bros. 7-29286	40	22	16	<b>JUMP (FOUR MORE POINTS)</b> —Pivotal Sisters (Richard Parry), M. Saran, S. Itchall, G. Sardinia; Heavenly Body 13780
9	2	8	<b>PRANCING IN THE PARK</b> —Loose Preteen (Loose Preteen, Jon Spandex, Chuck Whatsup, Steve Whyami), L. Preteen; Major Label 38-04463	41	35	9	<b>ARMS</b> —ZZ Bottom (Bill Pork), Giblets, Pill, Mustache; Why Not Bros. 7-
10	3	8	<b>BALLBUSTERS</b> —Roy Barker, Sr. (Roy Barker, Sr.), R. Barker, Sr.; Elitist 1-9212	42	41	4	<b>BLACKOUTS</b> —Peter Fox (Michael Monsoon, Peter Fox), P. Fox, D. Oyway; IMU-America 8208
11	4	9	<b>SONGS WITHOUT A PACE</b> —Billy Midol (Keith Forcedme), Midol, Evens; Chrystal 4-42786				
12	13	10	<b>STATE OF SCHLOCK</b> —Actions (Michael Action), M. Action, R. Handsome, M. Swagger; Antic 34-04503				
13	16	11	<b>WHINE AFTER WHINE</b> —Cindi Pauper (Rick Hurtoff), C. Pauper, R. Whyman; Painting 37-4432				



Cyndi Lauper



Top: Ollie & Jerry; bottom: Prince

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## Majors Emulate Indies

• Continued from page D-4

ment sees radio as crucial and cites "Sequencer" by Al DiMeola as a club hit that didn't make the transition to radio. When asked what her average sales figure for a new artist's successful 12-inch would be, she laughs. "I'm never happy until it hits 100,000." With "Rockit" they achieved that and more. Though unable to release specific figures, she cites it as CBS' most successful recent 12-inch along with its followup "Megamix," Deniece Williams' "Let's Hear It For The Boy," Shalamar's "Dancing In The Sheets" and the Weather Girls' "It's Raining Men" as other contenders. The future includes a re-issue series starting off with Jackie Moore's "This Time Baby" (with a previously unavailable instrumental B side) and a 90-minute cassette only compilation of dance hits.

CBS' increased use of re-mixers has featured Francois Kevorkian, Lotti Golden and Richard Scher, David Todd, Arthur Baker and of course the ubiquitous Jellybean, For an old established "conservative" company, CBS' policy towards dance music seems comprehensive and up to date.

Island and A&M are analogous being the two largest privately owned record companies. At A&M, West Coast-based Iris Dillon is the national director of dance music. With former N.Y. promo man John Brown having moved over to a&r at MCA, she has a full time and a half job. The A&M family of labels she works includes Danny Goldberg's Gold Mountain label, IRS and Wyndham Hill. Dillon, a former club DJ, while acknowledging the larger audience in radio, still sees the clubs as the testing ground for new releases. In conversation, she often returns to the point that the major labels must acknowledge the importance of club and mobile DJs in determining the potential for new artists and releases. Howard Johnson, Jeffrey Osborne (she especially cites Larry Levan's remix of "Plane Love"), Human League and the Go-Go's are A&M artists who she sees as having broken initially in the clubs. She regularly sends out pre-release cassettes of 12-inch cassettes to obtain feedback from key DJs. She says A&M is conscious of the need for higher visibility packaging. "If a retailer is not familiar with the product, you can forget it without good packaging or specialized sales reps." This is a necessity she points out in 12-inch oriented stores like N.Y.'s Vinyl-Mania, Downstairs and Rock & Soul, L.A.'s Prime Cuts and San Francisco's Ron Records. These stores can be as important as clubs in developing initial momentum for a new release.

Dillon services approximately 75 pools with 3,200 promotional pieces and she believes that if a company is serious about a release they should be prepared to ship 20-25,000 commercial copies initially. She cites "Plane Love" as a record whose sales were hurt by its lack of availability over the holiday season.

For her, California radio has taken over from N.Y. as the vanguard in progressive programming but sees a change in store for N.Y. when B.K. Kirkland takes over from Frankie Crocker as program director of WBLS with Kirkland's easy listening jazz and r&b "Quiet Storm" format.

"Whether you are establishing a new act or renewing an old one, there needs to be constant communication between the dance department and a&r, even in the studio where someone from the dance department might know which percussion to bring up to get the song over to a dance audience, or which re-mixer to use."

She even believes that companies might want to return to the days of 12-inch as a mainly promo item, to cut back on the generally acknowledged glut of product. She stresses that companies should think out why they put songs onto 12-inch and not

just use it as a format for everything.

While A&M has traditionally been a pop oriented label, Dillon, a young street savvy ex-DJ, is just what they need in guiding them towards the dance audience.

Island Records has quite a track record for releasing great black music. Owner Chris Backwell started out servicing jukeboxes in Jamaica so he should know the grassroots promotion involved in getting a dance record over. He has taken a hands on policy in dance music a&r. Island signed the Peech Boys after Backwell went to The Paradise Garage, to witness firsthand the club's musical energy. From Marley to Sunny Ade to the TomTom Club, their progressive a&r policy has often netted them dance club success. Also a major statement about their commitment to dance is the fact that Danceteria DJ Mark Kamins is the head of a&r. As Bobby Ghossen, head of Island Dance Music Promotion puts it, Island is "more committed than ever before." Under Herb Corsack they've recently initiated an exclusively dance oriented 12-inch label, 4th and Broadway. 4th and Broadway is distributed by independents rather than WEA, while the Island Trading Co. has picked up distribution (through WEA), of a number of smaller dance labels such as Prism and Larry Levan's Garage Records. In addition they handle overseas distribution for Tommy Boy in England and Sleeping Bag internationally.

Island's crossover success with England's experimental Art Of Noise bears out Bobby's claims as well as the recent promotional muscle behind the Earons. While Island serves all the record pools, Ghossen

tries to target releases, rock oriented sides by going primarily to pools like Rockpool and WARD. He sees Island now building their pop department so that when a record like The Earons breaks they can carry it over to pop radio. Island's eclectic roster is a good mirror for the diversity of today's dance music.

Elektra has a policy of "letting the music speak for itself" and so chose not to comment. However their relatively new emphasis on dance music is easy to gauge from recent signings of Grandmaster Flash and their prospective line of audiophile disco re-issues, "Dance Classics."

David Jurman is Arista's national director for dance and modern music. He also believes that Arista is "very committed, more than ever" to dance music. They are, he says, "Building on a tradition that's been around since 1980."

He sees the "modern music" that Arista has had such success with, groups like the Thompson Twins, Heaven 17, A Flock Of Seagulls and Haircut 100, who developed primarily in the clubs, then through college radio and progressive stations like WLIR. He points to the success of Hugh Masekela's "Don't Go Losing Baby" as the kind of crossover potential he hopes for. Masekela has been taking a mobile studio around Botswana recording with local musicians. Arista subsidiary Jive/Afrika will also release an album by Nigerian pop star, Sonny Okosuns. Jurman stresses the role of specialized 12-inch stores in breaking dance records and he feels that 50,000 is a successful sales figure for a developing artist. He sees Arista's a&r department going for hit records rather than specifically dance records, but "nowadays more and more pop hits

(Continued on page D-7)

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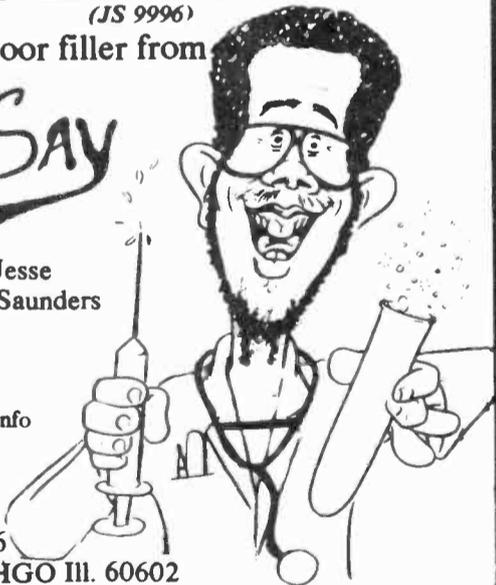
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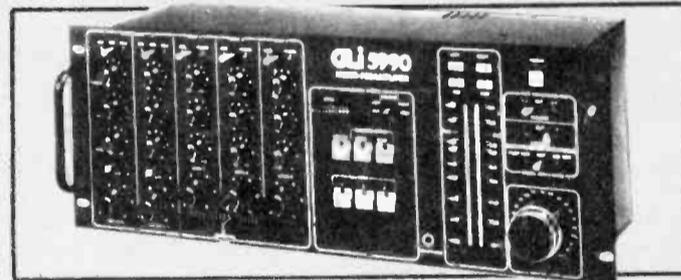
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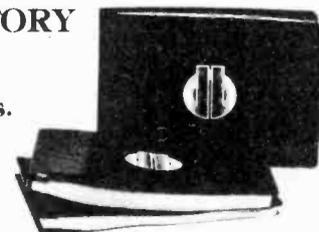


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# Soundtracks Kick Off Dance Movies

By MICHAEL A. SCOTT

Music has always been an important element in a film's success. In the days before "talking pictures," a theatre's organist or pianist complemented the film's action with an appropriate musical accompaniment, thereby expanding the audience's sense perception to two levels: visual and aural. With the advent of the "talkies," the Academy of Motion Picture Arts and Sciences instituted an annual award presentation ceremony. The first "Oscars" were awarded for films released in 1927-28. The very next year a musical, "Broadway Melody," garnered the award for Best Production, thereby memorializing Hollywood's acknowledgement of the importance of this relationship.

Ironically, "Broadway Melody" was panned by the cinema critics; nonetheless, audiences ignored the reviews and turned "Broadway Melody" into a box office smash. Critical raves have eluded the majority of "music" films throughout the years. In fact, during the last quarter century, only "West Side Story" and "Cabaret" have received critical accolades. "The Sound Of Music" was even greeted with scathing reviews. When the box office record books are opened, however, it is impossible to avoid noticing many panned musicals, including "The Sound Of Music," "Saturday Night Fever"

*Michael Scott is a freelance writer in New York and is on the record review board for Dance Music Report.*

and "Grease," high up on the all-time money making list.

Historically, then, should we really be surprised by the success of films like "Flashdance," "Beat Street," "Footloose" or "Breakin'?" It seems there is a great precedence for their success.

It is a moot issue to discuss the positive effect that dance music is having on the entire music industry. It simply cannot be denied. This was summed up best by Russ Regan, senior vice president of pop a&r for PolyGram, who also served as music consultant for "Flashdance" and album supervisor for "Breakin'." "The dance music of the past few years has been more organic. There is more meat to it than in the early days of 'disco.'"

Regan continues: "Film music started as a subliminal aspect of film and is now at the forefront. The influx of record people at the studios has been a major influence. Film studios are now much more promotion oriented."

Of primary importance has been the increased usage of a "music supervisor" in filmmaking, especially with "dance films." The music supervisor's position is much akin to that of a "continuity director," that is ensuring that the product is consistent and follows the overall game plan for the film.

Becky Shargo, who functioned in this capacity for "Footloose," has had a 10-year career working within the music industry, including record company a&r experience. "When the industry bottomed out and people's desks began to be empty on Monday mornings, I took the 'Footloose' job as an interim job until the industry perked up. As

a result of the success of 'Footloose,' I've now got 10 more projects lined up and have created a whole new career for myself."

This influx of recording industry personnel into the film industry has created a powerful potential for cross-marketing and cross-promotion, utilizing diverse media. Craig Zadan, producer of "Footloose" and associate producer of its soundtrack, attests to the dynamics created by this fusion: "The selling of the movie was unprecedented—we had an LP and three singles out before the movie opened. A tremendous momentum greeted the film."

Alan DeBoise, coscreenwriter and coproducer of "Breakin'," feels that "... a good relationship must exist between a film and its soundtrack. Historically, from 'Fever' to 'Footloose' to 'Breakin'' and the others, the two have gone hand-in-hand. If someone sees the film, they are moved to buy the soundtrack and, by the same token, if someone buys the soundtrack, they usually are moved to see the film. The music helps the kids to relate to the film. It's like an extension of the rock video notion."

"In the long run for 'Beat Street' to do well, the record will be an important ingredient," says producer Harry Belafonte. "Each part of the album has been delegated to its audience in terms of marketing."

Henry Allen, president of Cotillion Records continues: "The momentum for 'Beat Street' is strong. And the case here is unique in my experience—cassettes are outweighing album sales by a 60% to 40% ratio. In our case, the sound-

track's coming out before the movie definitely helped. The second volume is coming out in September ... and if it's successful, we'll have a third."

Shargo further touches on the impact of mixed media in the selling of a film: "For 'Footloose,' the music sets up the movie. The right age group saw the correct promotional clips. The 'Love Theme' was aired during soap operas, while the Sammy Hagar cut was used heavily on MTV."

Zadan also makes a strong case for the mixed selling: "We had a preview in L.A. Star Kevin Bacon was mobbed at the screening. We knew that those kids had not seen 'Diner,' so we wondered why he was mobbed. We asked the kids how they knew Kevin, and they attributed it to MTV. This totally amazed us, as the videos had only been on MTV for three days!"

During this past year, record

companies have increasingly accompanied a successful single with a video. Stephanie Shepherd, president of Telegenics, a club video distribution company, notes that "... we live in a media age. Movies and records work in tandem to achieve a direct goal. In most cases, a video gives a record the extra boost that it needs to go pop."

Chrysalis recording artist Toni Basil, who terms herself as a "video artist," echoes Shepherd's sentiments: "A video can make a record live or die. With my last record, there was a three month lag before the video came out, and that lag definitely hindered the record's success."

Harvey Leeds, director of video promotion for Epic, sums it up: "There is no question of the impact of video, but behind every great video is an even greater song."



Among those featured on dance music soundtracks are: Afrika Bambaataa, left, "Beat Street"; and Carol Lynn Townes, "Breakin'."

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# D-16 Mixmasters

• Continued from page D-12

believes, "Small independent labels might be wise to press a limited run before committing to a large budget for a mix." He observes, "Proper timing of a mix can sometimes prolong the life of a record for months. In the case of Cyndi Lauper, the record was a hit before and after the mix. Arthur Baker captured the essence of the record and made it appealing to a dance audience. For a remix to be successful, the a&r and marketing departments of a label must work together.

"We are witnessing the evolution of a new style of music. There is a blending of influences that is lending variety to today's music. This fusion has led to a broad crossover acceptance. The public is no longer satisfied with disposable crap." And what role does the remix play in the scheme of things? Kevorkian replies, "A mix can influence airplay and sales. In the New York market, it speeds up the acceptance of the reporting jocks and makes the crowd go nuts."

While the aforementioned mixers have taken the solo route, Sergio Munzibai and John Morales function as a team, an aspect which allows them to take on a heavy schedule of projects. They have never solicited work, rather they have been approached from the outside and mixed for almost every label. Morales has been mixing since 1977 starting with "Love Bug" by Bumblebee Unlimited. He originally assisted on projects produced by Patrick Adams and Greg Carmichael for Red Greg Records. By working for the production company, he utilized his talents before

the records were ever shopped. Munzibai was working in the programming department at WBLS. When he met Morales who put together Friday night dance parties for the station. Their first mix together was "Get Down Friday Night" by the Fantastic Aleems.

With over a hundred mixes in the can, it is tough to pick out the most meaningful efforts. But the duo concurred on "Somebody Else's Guy" by Jocelyn Brown, "I Want You All Tonight" by Curtis Hairston, "She Loves My Car" by Ronnie Milsap, "High Rise" by Ashford and Simpson, "Itching for Love" by Mickey, "What Do I Do" by Phil Fearon and "Watch The Closing Doors" by IRT.

"The purpose of a remix is to take a record to another level," states Munzibai. "We try to enhance the sound so that a disk can cross into different markets. A bad record can't be helped by a remix, but we restructure the multi-track and use overdubs to improve the sound." He cites Wang Chung's "Dance Hall Days" as a rock record which was given an r&b appeal through a remix.

Both of them read, write and play music. Morales is great with percussion, a carryover from his days of gigging with a band. Munzibai is accomplished on the piano, trumpet and trombone and taught music for many years. Both of them also played as club DJs providing valuable experience and background. Adaptability is an asset in this business. "Being a good technician is a necessity. We had an incident with the Lime LP where we had to mix and engineer the entire album ourselves," Munzibai recalls fondly. "Just having a feel for music doesn't work for production." He also has strong senti-

ments concerning the need for professionalism. "A lot of mixers have learned from the disco boom when there was a sense of respect lacking between the DJs and the engineers. Many of those DJs partied in the studio, slept through mixes and acted immature. These days, a mixer has to be more business-like and budget conscious."

Another interesting part of the mixing phenomenon is that almost all of the mixers live in the New York metropolitan area, except David Todd and Nick Martinelli, who reside in Philadelphia. Like their city, their approach to mixing is more low-key. Martinelli's affiliation with the local labels practically guarantees work on their projects and most of his outside productions involve local talent.

Todd originally worked in the Apple as an a&r research coordinator for an RCA budget line LP series. He credits Tom Draper as his mentor in the music industry. Draper gave Todd the opportunity to develop RCA's dance music promotion department beginning in 1974. During his four and a half year tenure, Todd was a mixing consultant on records by Van McCoy and Faith Hope and Charity. He assisted on the engineering and mixing of "Shame" by Evelyn King. When he was laid off in 1979, Todd moved to Philadelphia and began working with Martinelli at TEC.

Martinelli was one of the original DJs at a famous underground club called Catacombs, a progressive venue where Todd spins today. He also spent 10 years with Chips Distributors and handled East Coast disco promotion for Motown Records. His first major position was director of a&r at WMOT, a label for whom he mixed the instrumental version of "Double Dutch Bus." Included in their list of memorable mixes are "Do It To The Music" by Raw Silk, "Body Slam" by Bootsy Collins, "Keep It Confidential," "B Boys" and "Transformation," by Nona Hendryx; "Simple" by Johnny Mathis, "I'm Giving All My Love" by Terri Wells, "Don't Waste Your Time" by Yarbrough & Peoples, "Action" and "Teenager" by Evelyn King and "Ghostbusters" by Ray Parker Jr.

Todd has a street-oriented approach to a remix. "As a DJ and most of all a dancer," he asserts, "I feel it is important to bring out the rhythmic elements that highlight the natural body rhythms. In order to structure the material properly, you must understand the chemistry of dance music." Todd acknowledges that it was Martinelli who convinced him to stay in the business. They have achieved a balance that works well between them.

The trend of the majority of these mix masters is toward production. There are several individuals who have utilized their dance music background to make big names for themselves at multiple levels of the business. Arthur Baker has nearly become a household word. He owns Shake Down Studios and a portion of Streetwise Records. He is included here because his remixes are noteworthy and as he infers, controversial. He is also one of the best examples of where this new direction of remixing is heading. It is creating the producers of tomorrow.

Baker hails from Boston where he learned the retail end of the business at Discount Records and played as a disco DJ. After completing an engineering course at Intermedia Studio (now the Cars personal studio), he produced and mixed "Kind Of Life" by North End. After moderate success on that project, he amassed \$10,000 to work on an album. He ran out of money and sold the tunes to Tom

Moulton who used them on his TJM album called "I Don't Need No Music." It was halfway through the production of "Happy Days" by Michelle Wallace that he moved to New York where he completed the overdubs with a well-known DJ named Tee Scott. Shortly thereafter, he met Tom Silverman for whom he produced "Jazzy Sensation" and the blockbuster "12" "Planet Rock" by the Soul Sonic Force. After complaining to friends Paul McRaven and Bob Alexander about how late his royalty checks were, they encouraged him to form his own label and so Streetwise was born. "Walking On Sunshine" by Rocker's Revenge hit big and rejuvenated Eddy Grant's career. Since then the label has had a string of hits including "Candy Girl" by New Edition, "I.O.U." by Freeez, "Confusion" by New Order, "I Want It To Be Real" by John Rocca and "Crash Goes Love" by Loleatta Holloway.

The popular "Girls Just Want To Have Fun" by Cyndi Lauper was Baker's first outside remix which he notes was finished in one night. His vision on remixing a current hit is concise. "You know what people like and where the break should fall having heard the tune so much. I play off the image of the song and fill in the holes. If a song is too one-dimensional, the idea is to orchestrate it, make it more dramatic."

Baker sees two reasons for a remix. "The record company's viewpoint is to extend the artist's market and make it more viable to sell records. I also like to make the song more interesting listening-wise. I like the freedom to do overdubs and take chances. On Springsteen's "Dancing In The Dark," I added tom toms, bells and vocal parts." His own personal favorite

mixes are "Funky Soul Makossa" by Nairobi and "Looking For The Perfect Beat" by Soul Sonic Force. Others that he has worked on include Bruce Springsteen's "Dancing In The Dark," the Cars' "Hello Again," Cyndi Lauper's "She Bop," a forthcoming Diana Ross tune and "Play At Your Own Risk" by Planet Patrol.

Baker enjoys creating a stir. As he puts it, "My mixes may be controversial, but people will remember them. I like to upset people's preconceived notions of what a mix should be." However, Baker's basic concentration is in production. He intimated, "People should be more concerned about other important aspects of a record like songwriting. I think the whole idea of making remixers into stars is dumb. Street kids like Chris Barbosa and Aldo Marin have a sense of what the public wants and have some talent, but they're not out to be stars." He claims he never had the patience to be a good DJ or musician and set his aspirations on producing when he was 15. Some of Baker's latest productions are the "Face To Face" album and three tracks on the "Beat Street" soundtrack.

Space will not permit going into detail on several other equally important mixers, but for the most part, their reputations precede them. John "Jellybean" Benitez started out as a DJ at the Electric Circus and the Fun House. He is best known for his work with heavyweight pop artists like Michael Jackson, Paul McCartney, Irene Cara and Frank Stallone. He also produced Madonna's pop hits "Borderline" and "Holiday." Larry Levan has achieved the status of a cult hero as the legendary DJ at the

(Continued on page D-17)

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# Majors

• Continued from page D-14

are rhythmic and danceable." He sees dance music as a growing force "with music video shows and club attendance up." Arista has begun to employ the services of remixers as with their new Jellybean remix of Jermaine Jackson's "Dynamite" and the Steve Thompson remix of Icicle Works' "Whisper To A Scream."

Another label with a relatively new interest in 12-inch remixes is RCA. Field promotion rep Steve Stoff described the 12-inch as "today's single," pointing to their release of the Eurythmics EP which featured alternating revisions by two of the best in the field, Francois and Jellybean. Stoff sees the EP format for remixes as an ideal marketing format. He says RCA is also re-thinking the traditional generic 12-inch sleeve. RCA services all the pools at the now standard of 70-plus and 3,000-plus pieces. Like other major labels, an initial release for a newer artist will involve a similar number to start. Stoff says RCA is increasingly aware of the need for multiple mixes on 12-inch including the 7-inch edit for radio. As an example he cites M&M's "Black Stations White Stations," a song that many I spoke with thought to be an acute critique of the commercial radio dichotomy and a record that made the traditional long haul up from the clubs to college radio before charting.

Two majors with a relatively, new interest in dance music are MCA and Capitol. Mark Brotter works under Doreen D'Agostino at Capitol's six-month old department of national progressive promotion. As a new department, they are trying out extra services such as mailing albums and cassettes to DJs who usually only receive 12-inch product. They service 70 pools and individually many Billboard reporters. They take ads in the pools' trade sheets as well as publishing their own newsletter. Brotter sees dance music becoming more a requirement than a choice for a&r with the majority of pop becoming danceable. He sees the plurality of dance music now as having started with Talking Heads and Blondie's "Heart Of Glass" and thinks that Michael Jackson & Mick Jagger's "State Of Shock" is symbolic of the universality of today's dance music. Though a new department, in a company where eight months ago there seemed very little awareness of dance music in general, they are going strong with chart action on releases by Tina Turner, Duran Duran and Re-Flex. New releases seem also quite promising with Thomas Dolby's "Dissidence" and an Industry album perhaps begetting a Shep Pettibone remix 12-inch.

Bobby Shaw moved over to MCA from a long run at Warner Bros. dance promotion in March of '84. At MCA he is handling both rock and dance promotion. He sees the department as being so new for MCA that it's premature to comment on

any specialized marketing techniques. Right now they are doing well with Dan Hartman's "I Can Dream About You" and he says "Alosha Meyers is coming." MCA has a subsidiary label, Linyl Vinyl, as well as distributing Motown. One technique he suggests as an intriguing possibility is, "putting the 12-inch versions of songs on the video instead of 7-inch." He also points out that the current nomenclature of "dance music" is somewhat superfluous: "20 years ago we were dancing to the Supremes but nobody called it that," underlining the bottomline that most majors want hit songs, not just dance music.

The pragmatic voice of the major labels comes through clearly in talking to Larry Yasgar, Atlantic's director of dance music. He mentions that a big concern in the WEA family is trying to cut below the 3,000 pool allowance which he sees as extremely tough on turning a profit with new artists' 12-inch. "I really believe the companies are getting more cost conscious of what they give out." He says the three companies are working in tandem to monitor pool allowances. He still believes that the most effective early promotion and testing can be done with pre-release copies going out to key DJs in urban music centers like N.Y., Miami, Atlanta, Philadelphia, L.A., Baltimore/Washington, San Francisco and Chicago. He sees that it is very important to get the 12-inch version on the LP to maximize sales of both. Atlantic broke hardcore club music into the pop charts with Shannon's "Let The Music Play" 7-inch and are now working on making the LP soundtrack from "Beat Street" live up to its massive street buzz. Larry emphasizes the rapport between promotion and club DJs as being crucial. "When they get behind a record they stay with it." He cites Laura Branigan's "Self Control" as well as Shannon as one of their more successful 12-inchers. Yasgar notes, "Atlantic is in it strong," an attitude that is only tempered by the kind of cost conscious pragmatism that underlies the commitment of most majors.

Warner Bros./Sire is having a field day with dance music. From the previously mentioned "White Horse" to Prince and Madonna, they've had great luck in crossing records out of a club base to a broadened public. Craig Costich heads Warners' newly titled dance and contemporary music department. With the new title they have a new comic book like logo and some intriguing marketing ideas. They are about to begin distributing a new merchandising piece that is a one-by-one foot box-like structure that can either be suspended as a mobile or wallmounted. This will display new 12-inch product or, when there is an album in conjunction with the 12-inch, both as in the case of Wang Chung. They intend to use the device in everything from mom & pop stores to major chains like Tower. Warners also maximizes the WEA distribution system by distributing their own marketing aids and in-store play copies of new releases for selected stores. Costich sees one of the biggest developments at Warners being the increased interface between promotion, a&r and marketing. He mentions Tom Draper at Black Music Marketing and Russ Theyret from Popas as people he constantly works with. He believes that whatever the cost factor the days of generic packaging may be numbered. "It doesn't have to be elaborate four-color artwork, but individually designed packaging gives the consumer a flavor of what the music's about. For instance, with Wang Chung the cover had a guitar motif that communicated that while they were a high tech group it was still a guitar based sound." He also feels that urban radio has lost some of its edge to progressive formats like WLIR, KROQ and 91X. These stations are displaying **CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover Design, Douglas Brian Martin.**

ing the openness to new music evidenced in the clubs and which initially seemed so radical on a station like WBLS two years back. He thinks licensing is very important but likes to allow four to six weeks before U.S. release to allow the specialty retailers to sell off the import stocks and to study potential demographics for an import.

Right now Warners has ZZ Top's first club hit with "Legs" that was aided by an excellent video and the producer's exposure to club sounds in Germany prompting him to release his own 12-inch mix. They've got an album deal with English group Scritti Politti and since the group hadn't finished the album they are releasing a composite 12-inch of their two recent Arif Mardin produced singles "Wood Beez" and "Absolute" along with their strong instrumental versions that are extremely promising. And of course there's Prince. His "When Doves Fly" is supposed to have sold over a 100,000 in its first week and a half of release. If Warners can keep up the momentum with the kind of commitment they're showing they will be a model for major label involvement in dance music.

The variety of attitudes exposed indicate certain similarities among the

various major's approaches. The need for developed and continued informed club promotion is consistently noted by all. A marketing strategy that copes with the special demands of 12-inchers and with the variety of record stores from dance specialty shops to one stops to the big chains. Basically this comes down to specialized marketing reps. Cost consciousness both in the number of titles released and in the amount of pieces.

## Mix Masters

• Continued from page D-16

Paradise Garage. He is noted for mixes of Instant Funk's "I Got My Mind Made Up," Taana Gardner's "Heartbeat," Billy Nichols' "Give Your Body Up," Dee Dee Bridgewater's "Bad For Me," Gwen Guthrie's "It Should've Been You" and Loose Joints' "All Over My Face" as well as producing the Peech Boys. Jonathan Fearing has recently worked on the hot selling Newcleus material. Shep Pettibone has been involved with numerous Salsoul mixes. Rusty Garner is the top mixer on the West Coast working with artists like Kim Carnes. Raul Rodriguez has been producing groups like Man Parrish and IRT.

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# Pro Equipment & Services

## Nashville Mastering Studios Busy Facilities See Country Music Trend Toward Digital

By KIP KIRBY

NASHVILLE—Despite a proliferation of mastering facilities here, there appears to be no shortage of business for those in operation.

Even in country music, the trend is toward digital. Woodland Sound Studios, Masterfonics, Custom Mastering and Disc Mastering all own in-house digital systems, while Master Mix and The Lacquer Place rent equipment upon request for clients.

Glen Meadows, a mastering veteran and co-owner of Masterfonics, foresees a substantial market opening up for country music in digital. "Not only do country listeners care about their recordings," he says, "but I believe country CDs will be big sellers. From what I read, labels want more pop-oriented CD projects rather than classical and jazz."

Masterfonics, which celebrates its 10th anniversary this year, actually comprises both a disk mastering facility and a digital rental company called Master Technologies Inc.,

owned jointly by Meadows and Warner Bros. Records Nashville vice president Jim Ed Norman. In the past three years, Masterfonics has done more than 140 country digital projects using the JVC system, which Meadows says he chose "for its sonic performance and transparent sound quality."

Frequent users of his digital equipment include producers Jim Ed Norman, Jimmy Bowen, Harold Shedd, Ray Baker, Ricky Skaggs, Marshall Morgan and Paul Morley. "These are producers who realize their catalog value will be substantially increased by mixdown to two-track digital for transfer to Compact Disc."

Earlier this year, Masterfonics trimmed its staff from eight to five employees and brought in a business manager. Meadows admits that the industry shift from album to cassette configuration has had an impact on the mastering business.

"Labels have been shifting their lacquer orders," he says. "Our busi-

ness is up in the number of individual releases we're mastering, but our dollar volume hasn't risen proportionately because the labels are cutting fewer lacquers per album.

"RCA used to order 19 sides on a single. Now they've cut their singles parts orders by half. PolyGram did the same thing about a year ago, and CBS has cut back on parts by a third. It's hard to replace that kind of dollar volume."

Nonetheless, Meadows is optimistic. In addition to his current two rooms, he hopes to convert to a digital audio post-production facility within 18 months.

Woodland Sound Studio, which opened its mastering operation in 1970, is Nashville's longest-running lacquer facility. This year, it earned the Pro Sound News country mastering studio award under chief engineer Denny Purcell.

Woodland has two mastering rooms using Neumann lathes, Studer pre-listen machines, Sontec equalizers and Neumann SX74 cutting heads. Woodland purchased the Mitsubishi X80 digital system for both in-house and lease-out use.

"We went with Mitsubishi," says Woodland's president Glenn Snoddy, "because it's an open reel quarter-inch tape and handles like analog. Also, this system lends itself to razor blade editing, unlike other digitals."

Disc Mastering, formerly called Randy's Roost, is located in the RCA Records building. Its owner, Randy Kling, is the area distributor for Tannoy Ltd. and was recently named country mastering engineer of the year by Pro Sound News.

Like Woodland, Disc Mastering relies on the Mitsubishi digital setup, along with the Neumann SAL 74B transformerless cutting amplifier, Neumann SP75 console with Neve equalizers, Studer pre-listen machine and Neumann VMS70 cutting lathe with SX74 head.

(Continued on page 56)



THE QUINCY & OSCAR SHOW—New England Digital recently threw a bash to celebrate the opening of its West Coast offices, and the guests who remained into the wee hours were treated to performances by Oscar Peterson and Quincy Jones on NED's Synclavier digital keyboard. Pictured from left are Jones, Peterson and NED president Sydney Alonso.

## China Records Purchasing Solid State Logic Consoles

LONDON—Solid State Logic Ltd. will supply three of its SSL 4000E Studio Systems to China Records, the government-operated record company of the People's Republic of China. The sale follows two years of evaluation and listening tests involving almost every British and American audio console manufacturer.

The 40-channel systems are set to be installed in China Records' facilities in Peking, Shanghai and Canton, and Chinese audio engineers from each location will visit SSL's U.K. headquarters this month for training and familiarization programs.

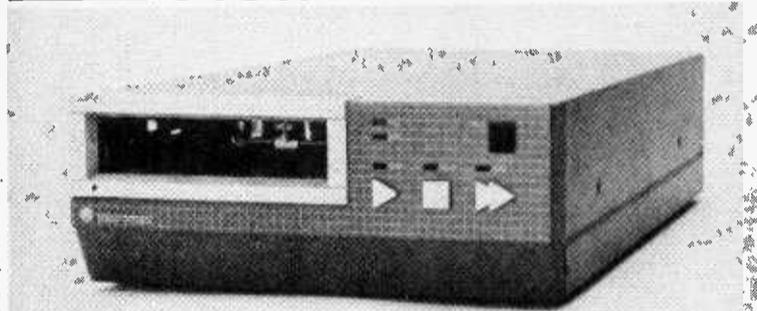
According to a spokesman for SSL, the high-end consoles continue to sell well in the U.K. New contracts include a fourth desk for Trevor Horn's Sarm West, and others for Manfred Mann's Workhouse, the Kinks' Konk Studios and Virgin's Townhouse.

More than 30 independent studios and post-production houses now operate some 44 SSL-equipped rooms here. Among broadcasters, the BBC alone has 15 SSL desks.

In the U.S., where SSL recently opened a new sales and service office in New York, the company's most recent clients include Atlanta's Master Sound Studios, Hollywood's Solar Records and New York's Electric Lady, Right Track, Hit Factory and Power Station sites.

Healthy worldwide demand for SSL products has prompted the firm to acquire 14,500 square feet of additional factory space in the U.K., the spokesman says. This fall, the company plans to unveil a new product line at the International Broadcasting Convention exhibition in Brighton, England, which SSL promises will be of "considerable interest" to the world broadcasting and pro audio industries. Details of the new line are currently under wraps.

## New Products



Pacific Recorders & Engineering of Carlsbad, Calif. introduces its Micro-max NAB cartridge reproducer which features the company's unique "Maxtrax" wide-track tape head format said to yield more tape signal and less tape noise. The Micromax is fully compatible with PR&E's Tomcat cart system. Other features include active, balanced program outputs with +24dBm capability, low power consumption (7 watts running), and an advanced transport design. Price is set at \$1,445, and the unit is slated for availability this autumn.

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# Pro Equipment & Services

## Label's First Clip Introduces Camera Named 'Elaine'

By FAYE ZUCKERMAN

LOS ANGELES—Independent label Harmony Records will debut later this month the first promotional music clip to use the newly introduced Panaflex-16 camera, as well as the first to contain special effects achieved by NEC's new Eflex System.

The clip's director Michael Von Himenberg and producer Peter Dach say they chose Panavision's 16mm camera, "Elaine," because it offers versatility at a low price. "Elaine" is one of the only camera's that can shoot television action clearly without the aid of costly equipment to compensate for television aberrations. It also would have been cost prohibitive to 24-frame video equipment as found in Billy Joel's "Uptown Girl," where a cat is shown watching a music video on tv.

For Harmony Records' premiere single, "Look At My Face" by Russ Coletti, Dach and Von Himenberg wanted to show actors watching the band performing on television. "We called around and found out that the Panaflex-16 (from Panavision) was the cheapest way to do it," Von Himenberg says. "It had built-in compensators, so it could capture television action while showing an actor watching the tv."

At one point in the clip, the camera pans behind actress Morgan Fairchild and her sister Cathryn Hart watching Russ Coletti performing. Dach notes, "For most other videos on our budget, the director would have had to use mattes."

The video, which is estimated to have cost about \$40,000, also includes effects from the Eflex System, recently installed in the post-production facility CFI in Hollywood. The special effects were put in at the last minute to add more "poetic visualization" to the production, say Dach and Von Himenberg.

Director of photography J. Patrick Daily supplied even more texture to the piece by lensing the band for the tv sequences on a high speed half-inch VHS camera, Panasonic's Pecam. It was inexpensive to rent, \$400 per day, and allows for reds and whites to look more saturated rather than plastic as found on one-inch, points out Von Himenberg.

As for Morgan Fairchild and her sister, they were filmed on the 16mm camera, and the half-inch and 16mm films were later transferred to one-inch, where it was edited by Helen Spears London at CFI.

How did "Elaine," with a rental charge of \$750 a day, perform on its first shoot? According to Von Himenberg, there was one minor snag. Elaine's film holder wouldn't engage late one night during the three-day shoot. Panavision engineers Ed Pagel and Bob Dunn had to be called at 11 p.m.

Dunn and Pagel came equipped with another kind of 16mm camera as a substitute, but once the Panavision was fixed, Daily resumed shooting with the original camera. He had no other problems and, Von Himenberg says, he would use the camera again.

Besides the built-in compensation devices, Von Himenberg points out the camera's portability. "It's a smart camera. Once it is focused, it locks

onto the image and doesn't need to be re-adjusted."

Introduced June 27, "Elaine" also offers either standard or Super 16. Its

shutter can be adjusted while the camera is shooting at an angle between 40 degrees and 200 degrees. Elaine is being billed as one of the

quietest 16mm cameras, with a noise level of 22dB or better.

Von Himenberg points out that 16mm film is visibly grainier than

35mm on a movie screen. "But with our budget, the Elaine gave us far more capabilities than the usual 16mm camera," he says.



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# Pro Equipment & Services

## Country Music Trend Toward Digital Mastering Seen

• Continued from 54A

Kling says that digital projects account for about 20% of his business. Like other Nashville facilities sur-

veyed for this article, the bulk of his studio's work comes from major country labels.

Custom Mastering is a two-year-

old mastering firm opened by M.C. Rather and Hollis Flatt. Both veterans of CBS Records' mastering facility, they decided to open shop inde-

pendently when CBS shut down its in-house mastering lab.

Custom Mastering relies on the Westrex cutting system, Scully lathe,

MCI and Studer mastering machines. For digital, Rather purchased the Sony digital system with PCM 1610 processor, DAB1100 editor and two U-Matic 800 cassette machines.

"More and more of our clients are asking for digital," observes Rather. "And more of the major labels insist on digital cassette copies."

Master Mix, a relative newcomer to the local mastering scene, opened on Music Row 14 months ago. Hank Williams, its manager and chief engineer, oversees the mastering and remix rooms. He uses a Neumann console, Studer tape machines and pre-listen system, and John Meyer monitors. Williams says the studio does not provide in-house digital equipment yet.

The Lacquer Place has been in existence for close to five years, catering primarily to custom labels. "We master everything from polkas to exercise albums," notes new owner Ted Fuller, who bought the one-room facility in June.

The lab has just completed mastering on actress Linda Evans' forthcoming CBS exercise album, and also remastered a series of old jazz classics by such artists as Dizzy Gillespie and Sarah Vaughan for Jazzology.

Fuller intends to expand his facility as soon as he can locate property on Music Row on which to build. He plans to run two mastering rooms and purchase complete in-house digital equipment. "Then we'll go after the major label business for the first time," he says.

Digital or analog, the majority of Nashville mastering work is done, as might be expected, in country. Since January, Masterfonics has had close to 40 singles on the Billboard Hot Country Singles chart; of these, 90% were mastered from digital two-track. Of the 22 country LPs mastered by Masterfonics and listed on the chart, Meadows notes, 18 were mastered digitally.

Woodland has had 13 top 10 country singles and eight albums on the Billboard charts since the beginning of the year, with five No. 1 singles and one No. 1 album. And in June alone, Randy Kling's Disc Mastering lab logged 14 singles and 14 albums on the Billboard charts.

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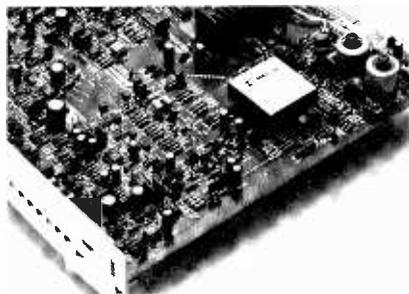
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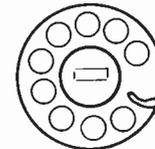
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## NEW YORK

Three projects are in progress at **Secret Sound**. **Casiopea** is cutting tracks for its Alfa (A&M) album with producer **Shun Suke Miyazumi** and engineers **Rik Pekkonen** and **Warren Bruleigh**. **Last Tango** is wrapping tracks for MCA with producer **Sundance** and engineer **Bruleigh**. And **Gary Setzer** is producing his own material with **Peter Rudge**. **Scott Noll** is engineering, with help from **Tom Gartland**. Jazz violinist **Michal Urbaniak** is recording an album with producer **Dan Doyle** at **Dimensional Sound**.

The **Deprogrammers** are working with engineer **Don Young** at **Opal** for a Cryptovision release. Lots of activity brewing at **Sorcerer Sound**. **Craig Bishop** is engineering a new **T.S. Monk & Eric Mercury** project with co-producer **Susie McCosker**. **Reggie Lucas** is producing **Patty Oltremare**, with **Joe Ferla** at the board. **David Frank** and **Michael Murphy** are producing cuts for albums by **Evelyn King** and **Angela Bofill**, with **Mario Salvati** at the console. And **Michael Zager** is mixing a 12-inch for the **Michael Zager Band & Rhythm Master** on the Mosaic/CBS label. **Steve Thompson** is mixing, with engineer **David Avidor**.

New Elektra artist **Tina B.** has just finished her debut album at **Arthur Baker's** studio, **Shakedown Sound**. **John Robie** is producing a cut for Atlantic's **Laura Branigan** at **Greene Street**. **Rod Hui** is at the board with assistant **Erika Klein**. Also there, **Hui** and **Steve Loeb** are producing **Carol Lynn Townes** for PolyGram. **Hui** is doubling at the board, with help from **Audrey Veblaitis**. Wheel Van Records president **George Davis** is producing a 12-inch at **Quadrasonic**, with **J.R. Funk** assisting. **George A. Wallace** is producing three "Fit Kids" exercise albums for the Cyclops label at **39th Street Music**. **Richard Kaye** is engineering.

## LOS ANGELES

**Jay Gruska** is producing **Alan Gorrie's** first solo album for A&M at **Skyline**. At **Bernie Grundman Mastering**, Airwave president **Terry Brown** is mastering 12-inches by German artist **Kim Merz** and **Rag Bag**. He's also working on a project for **Take One** and follow-up singles for Airwave artist **Mel Carter** and **Freddie Gee**. **Rick Derringer** is at **Cherokee** producing a Jet Records album for local metal outfit **Madam X**. **George Tutko** is at the board. Epic's **Teena Marie** is producing her next record at **Mad Hatter** with engineers **Bobby Brooks** and **Gary Wagner**.

Guitarist **Tim Weston** is producing his new fusion group **Wishful Thinking** at **Channel Recording**. **Michael Verdick** is at the board. **Meredith Marshall** has an album underway for O'Lrycal Music. **Bob Parr** is producing it at **Total Access Recording**. Prime Time members **Jimmy Hamilton** and **Maurice Hayes** are producing a few tunes for MCA act **Klique** at **Total Experience's** studios.

## NASHVILLE

At **Scruggs Studio**, **Herb Pederson** is laying tracks for the Blue Ridge Productions film "Hearts Desire," which features various local bluegrass artists. **Tom Brown** is engineering the sessions. And **John Thompson** is mixing **Patti & John Thompson's** new Christian album for Word, with **Brown** at the board.

## OTHER CITIES

**Triumph** is at **Metal Works** in Toronto with co-producer **Eddie Kramer**. **Ed Stone** is at the board for the RCA project. In Phoenix,

**John Palumbo** has wrapped his latest HME/CBS album at Sheffield with engineer **Victor Giordano**. **Debbie Jacobs Rock** is there with a 12-inch engineered by **Bill Mueller**. And **Tony Brennan** is producing **Vision**, with **Giordano** at the board. **The Reddings** are at **Bearsville Studios**, Bearsville, N.Y., working on an album for PolyGram. **Hubert Eaves**

is producing with engineer **Mark McKenna** and assistant **Caryl Wheeler**. And **Ernie Isley**, **Chris Jasper** and **Marvin Isley** are producing the **Isley Brothers** for CBS. **McKenna** is at the board with assistant **Ken Lonas**.

In Hacienda Heights, Calif., engineer **Rick Riccio** and producer **Milt Okun** are working on **Placido Domingo's** next CBS album at

**Advanced Sound Systems**. **David Bowie** has finished his next EMI America album at **Le Studio** in Morin Heights, Quebec. **Hugh Padgham** engineered the project. **George Benson** is working at **Grandslam**, West Orange, N.J., on his next Warner Bros. album. **Russ Titelman** is producing with engineer **Elliott Scheiner**. And **Joey Powers** is there pro-

ducing **Found Free's** new Turn Records album. **Alan Douches** is at the board.

Several projects are underway at **Tres Virgos** in San Francisco. **Question Man** is working. *All material for the Studio Track column should be sent to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.*

Sausalito, California

AUGUST 11, 1984, BILLBOARD

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# JAZZ Blue Notes

## With Goldstein Gone, Will Antilles Survive?

By SAM SUTHERLAND and PETER KEEPNEWS

Is another high-profile jazz label about to bite the dust? In the wake of Ron Goldstein's departure as president of Island Records, the fate of Island's independently distributed Antilles subsidiary, which Goldstein transformed from primarily a reggae label to a very active jazz operation, is in considerable doubt.

At presstime, Goldstein's successor Charly Prevost had no official word on Island's plans for Antilles, and Island founder Chris Blackwell couldn't be reached. But Goldstein himself notes candidly: "Antilles was even gearing down while I was there," the victim of a slow market.

The most recent Antilles release consisted of albums by the Heath Brothers, guitarist Steve Khan and Elements, the fusion band co-led by former Pat Metheny sidemen Mark Egan and Dan Gottlieb. According to Goldstein, the latter two albums

have displayed enough airplay and sales potential to indicate that Khan and Elements may have a future at the label, but the more mainstream Heaths have already been dropped. That doesn't leave much of an artist roster for Antilles, which at one time boasted such heavyweights as Ornette Coleman, Gil Evans, Phil Woods, Anthony Braxton, Air, Joanne Brackeen and Ronald Shannon Jackson.

Of those artists, Goldstein says, only Coleman and Evans remain technically under contract to Antilles, and it is likely that Coleman's second album for the label—which has actually been in the can for more than a year—will be released (I'll probably make sure of it"). Evans also owes Antilles one more album, according to Goldstein, but that project has been in limbo for some time.

Jackson, the drummer/bandleader who's been in the forefront of the electrified avant-funk movement, has been shifted from Antilles to the At-

lantic-distributed parent label. Current plans are for his next album to be produced by Bill Laswell, whose credits include Herbie Hancock's "Rockit," with an eye toward a greater degree of crossover action.

Goldstein's own plans are up in the air at the moment. The former Warner Bros. jazz/progressive executive says that he's considering starting his own label—but that if he does, it won't be a jazz label.

★ ★ ★

Minneapolis gets an ambitious new jazz concert program this month as the Cricket Theatre, previously known for its forays into American contemporary theatre, launches **Jazz At The Cricket**, a new concert series expected to showcase national, regional and local talent.

Series programmers intend to feature jazz acts periodically throughout the year, but plans call for a two-week "festival" during August to help establish the venture in style. The first group of concerts will include Gary Burton's quartet, slated for two shows next Monday (13); Steps Ahead (16); local-boy-making-good Flim & the BB's, whose PBS television appearances and pioneer-



**TAYLOR-MADE HONOR**—Jazz greats Milt Jackson, left, and McCoy Tyner flank Dr. Billy Taylor after presenting the pianist/educator with down beat magazine's second Lifetime Achievement Award. Taylor, who was honored for his work in advancing the cause of jazz in the U.S., was given the award prior to this summer's first Jazzmobile concert in New York, which marked the start of the 20th year of free jazz concerts in the city's streets. Taylor has been involved with Jazzmobile from the start.

ing Compact Disc projects (for Digital Music Products) have helped earn them a two-day engagement on Aug. 24-25; and Barney Kessel, who closes the first stanza on Aug. 26.

More information is available from the Cricket Theatre, Hennepin Center For The Arts, 528 Hennepin Ave., Minneapolis 55403.

★ ★ ★

Bay Area saxophonists John Handy, Jules Broussard and Bishop Norman Williams, together with

trumpet/flugelhorn stylist Eddie Henderson, are paying tribute to the late Rahsaan Roland Kirk with a birthday concert of Kirk's compositions Monday (6) at Kimball's, the San Francisco jazz club.

The celebration will also include readings of poetry inspired by the mercurial reed player, with author, Avoteja presenting her works, while attorney Les Scher, a close friend of Kirk, will exhibit memorabilia and show a film of the artist in performance. The show begins at 8:30 p.m.

AUGUST 11, 1984, BILLBOARD

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	5	5				<b>MILES DAVIS</b> Deezy, Columbia FC 38991	1	27	26	42	<b>JARREAU</b> Jarreau Warner Bros. 1 23801	27	27	42	<b>MICHAEL FRANKS</b> Passionfruit, Warner Bros. 1-23962
2	4	5				<b>SPYRO GYRA</b> Access All Areas MCA 2-6893		29	32	3	<b>MICHEL PETRUCCIANNI</b> 100 Hearts, George Wein Collection GW 3001	30	30	16	<b>ANDREAS VOLLENWEIDER</b> Behind The Gardens-Behind The Wall-Under The Tree, CBS FM 37793
3	1	38				<b>DAVID SANBORN</b> Backstreet, Warner Bros. 23906-1		31	28	23	<b>TANIA MARIA</b> Love Explosion Concord Picante CJP-230	32	33	21	<b>WEATHER REPORT</b> Domino Theory, Columbia FC 39147
4	3	21				<b>EARL KLUGH</b> Wishful Thinking, Capitol ST-12323		33	45	3	<b>MICHAEL HEDGES</b> Aerial Boundaries, Windham Hill WH-1032 (A&M)	34	39	3	<b>EAST COAST OFFERING</b> East Coast Offering, MCA 5494
5	2	58				<b>WYNTON MARSALIS</b> Think Of One, Columbia FC 38641		35	38	3	<b>VARIOUS ARTISTS</b> That's The Way I Feel-A Tribute To The Honorable Monk, A&M SP-6600	36	NEW ENTRY		<b>BOBBY MCFERRIN</b> The Voice Musician 60366-1-E (Elektra)
6	6	7				<b>LEE RITENOUR</b> Banded Together, Elektra 60358-1		37	NEW ENTRY		<b>SERGIO MENDES</b> Confetti, A&M SP 4084	38	34	44	<b>SHADOWFAX</b> Shadowdance, Windham Hill WH-1029 (A&M)
7	8	7				<b>PATRICE RUSHEN</b> Now, Elektra 60360-1		39	47	3	<b>OSCAR PETERSON</b> Travelin' On, Verve/MPS Series 821663-1 (PolyGram)	40	41	34	<b>WILL ACKERMAN</b> Past Light, Windham Hill WH-1028 (A&M)
8	7	13				<b>PAT METHENY</b> Rejoicing, ECM 25004-1 (Warner Bros.)		41	37	11	<b>SHADOWFAX</b> Shadowlax, Windham Hill WH 1022 (A&M)	42	43	3	<b>MAKOTO</b> Makoto, QWest 25111-1 (Warner Bros.)
9	9	15				<b>THE CRUSADERS</b> Ghetto Blaster MCA 5429		43	NEW ENTRY		<b>MCCOY TYNER</b> Dimensions, Musician 60350-1 (Elektra)	44	35	50	<b>JEAN-LUC PONTY</b> Individual Choice, Atlantic 80098
10	11	15				<b>STANLEY CLARKE</b> Time Exposure Epic FE 38688		45	NEW ENTRY		<b>KAZUMI WATANABE</b> Mobo 1, Gramavision GR 8404 (PolyGram)	46	29	27	<b>LEE RITENOUR</b> On The Line, Musician 60310-1 (Elektra)
11	16	5				<b>DAVE GRUSIN</b> Night-Lines GRP A-1006		47	36	11	<b>VARIOUS ARTISTS</b> Playboy Jazz Festival, Musician 60298-1 (Elektra)	48	49	7	<b>TOMMY FLANAGAN</b> Thelonica, Enja 4060 (PolyGram)
12	12	15				<b>STEPS AHEAD</b> Modern Times Musician 60351-1 (Elektra)		49	44	114	<b>PAT METHENY GROUP</b> Offramp, ECM 1-1216 (Warner Bros.)	50	31	58	<b>PAT METHENY GROUP</b> Travels, ECM 23791-1 (Warner Bros.)
13	13	11				<b>GEORGE HOWARD</b> Steppin' Out, TBA TB 201 (Palo Alto)									
14	14	87				<b>GEORGE WINSTON</b> December, Windham Hill C-1025									
15	10	48				<b>HERBIE HANCOCK</b> Future Shock, Columbia FC 38814									
16	15	36				<b>LINDA RONSTADT</b> ▲ What's New, Asylum 60260 (Elektra)									
17	17	25				<b>KENNY G</b> G Force, Arista AL8 8192									
18	18	70				<b>GEORGE WINSTON</b> Autumn, Windham Hill C-1012									
19	19	15				<b>BRANFORD MARSALIS</b> Scenes In The City, Columbia FC 38951									
20	22	5				<b>TYZIK</b> Jammin' In Manhattan, Polydor 821605-1Y 1 (PolyGram)									
21	20	21				<b>JEFF LORBER</b> In The Heat Of The Night, Arista AL8-8025									
22	21	29				<b>PIECES OF A DREAM</b> Imagine This, Elektra 60270									
23	23	45				<b>MANHATTAN TRANSFER</b> Bodies And Souls, Atlantic 80104-1									
24	40	3				<b>COUNT BASIE</b> Basic Basie, Verve/MPS Series 821291-1 (PolyGram)									
25	25	110				<b>GEORGE WINSTON</b> Winter Into Spring, Windham Hill C 1019									
26	24	23				<b>ANDREAS VOLLENWEIDER</b> Caverna Magica, CBS FM 37827									

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## GOSPEL Lectern

### Milk & Honey Flows To Big Chains

By BOB DARDEN

Milk & Honey Records, a division of the Zondervan Corp., will be venturing into the secular retail marketplace in the days ahead. Now carrying Milk & Honey product are some of the largest retail chains in the country, including the Musicland Group, Camelot Enterprises, Record Bar, Western Merchandisers, National Record Mart and Central South Distributors.

Additionally, Lieberman Enterprises is racking product in K-Mart, Walmart, Rose's and other major discount outlets. Milk & Honey artists include Wayne Watson, Harvest, Twila Paris, Michael Card, the Royal Alexandria Symphony and others.

Jack Menard, Zondervan's new special accounts representative, says that the new availability of Milk & Honey product will heighten awareness of Christian recordings in general, noting that nearly 60% of all Southern gospel album sales are through secular outlets.

★ ★ ★

LoveSong recording artist Cheryl Prewitt Blackwood was joined by South Carolina Sen. Jesse Helms and actor Charlton Heston at a recent fund-raising dinner for the senator in

Washington. Blackwood performed the National Anthem, "God Bless America" and "I'm A Miracle" for a crowd that included Sen. Howard Baker, Sen. Strom Thurmond, Jerry Falwell and others... Set for a September release: the second Reunion Records album for Brown Bannister, best known as producer/songwriter for Amy Grant and others. The untitled album will feature his Brown Bannister Vocal Band. Brown's also splitting time in the studio working on the new Imperials album... Due any day is the eagerly awaited new album from Al Green. At presstime, the title was still undecided, but one of the cuts on the album is said to be his version of the classic, "Ain't No Mountain High Enough"... Just for fun, Farrell & Farrell and White Heart attended a promotional event following a recent concert in South Bend, Ind., at a popular dessert shop. The promotion? "Farrell & Farrell at Farrell's Ice Cream Parlor," sponsored by radio station WHME South Bend.

★ ★ ★

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# K-tel Int'l Considering A New Division

By ENRIQUE FERNANDEZ

Will K-tel International launch a Latin division? The label has undertaken an in-depth market study, details of which will be published in a forthcoming Notas column, and is seriously considering entering the field in full force.

So far, K-tel has concentrated its Latin efforts on singer **Pedro Rey**, who appeals to the predominantly Mexican-American markets of Texas and California. Label sources indicate that K-tel is impressed with the sales Rey has drawn and is planning to internationalize the artist outside the traditional Latin market. The label is currently organizing a Mexican week in Paris featuring Rey.

Another international move involving Latin music is K-tel's production of a tropical dance music LP by Argentine bandleader/producer **Horacio Malvicino**. The album, which is being mixed in Los Angeles after being recorded in Argentina, will be released next month in both the Latin and Mainstream American markets.

And, in a curious twist of the Latin music marketing scene, K-tel International plans to release the disk in Hong Kong and other Far East markets where, according to label sources, Latin dance music, like the mambo, is a hot-selling genre.

★ ★ ★

The controversy over New York's **WJIT** and its new programming policies continues. A few months ago, the AM station began mixing English-language hits with its Latin ballads and uptempo numbers, and though the station claimed that it had merely added more music to its mix, many New York musicians, promoters, critics and industryites have seen this as a downplaying of Latin music, notably the home grown New York variety.

The city, as everyone knows, is the mecca of the hot Latin dance music known as salsa, yet this genre is far from being the dominant sound on the airwaves. The international Latin pop ballad, heavily promoted by the majors, is heard more than any other sound, and the new WJIT policy is seen by many as yet another loss for the city's native sound.

Still, there are those who feel that the station has done the right thing, following the example of successful radio programming in Florida, California and the Southwest.

The addition of English-language material is seen by those who applaud the station's decision as a necessary step toward modernizing Latin radio programming.

This feeling is represented by a letter to this column by **Jaime Zamorano**, of Connecticut's **WWCO**. Zamorano states, "This is the format I've established on my radio program, 'Entre Amigos.' I have always felt that this type of format transcends the musical tastes of a great deal of Hispanics. My incorporation of standard tunes, soul, jazz, salsa, *baladas* and Latin rock into one free-flowing program has proved to be extremely popular and successful in Waterbury with its rather large Hispanic community.

"The knowledge that this type of format can and will be successful," concludes Zamorano, "should be inspiring to radio personalities and programmers around the country."

Since this is an issue of great concern to Latin radio throughout the U.S., this column welcomes opinions on bilingual programming and announcing and the general question of Latin radio programming.

★ ★ ★

Speaking of bilingual programming, Miami's **WLVJ** has originated what it calls a "Spanglish music video show." The show, "Ojoreja," mixes American artists with Spanish hits and concentrates on rock'n'roll.

"Ojoreja" is hosted in Spanish **Manny Gironi** and **Maty Monfort**. Its target audience is 18- to 34-year-old Latins. According to the show's producer **Robert Seoane**, "The Miami audience has wanted this type of programming all along." The show is broadcast Friday and Saturday nights.

★ ★ ★

Promoter **David Maldonado** is presenting his last **Miller Beer**-sponsored concert of the summer on Saturday (11) featuring **Ruben Blades y Los Seis del Solar**. The free show will take place outdoors in the Bronx's St. James Park. Also featured will be **Luis Perico Ortiz**.

Blades has been receiving a great deal of attention from the English-speaking press since his move to the Elektra label. Recent feature articles in New York's Daily News and Time magazine have praised the Panamanian singer/songwriter, and forthcoming features are planned for People, Rolling Stone and Vanity Fair.

## CLASSICAL **Keeping Score**

### CD Sales Boom For Harmonia Mundi

By IS HOROWITZ

Since March, Compact Discs have been capturing an increasing portion of **Harmonia Mundi U.S.A.** sales volume, to the point where an analysis of July turnover finds the new configuration accounting for almost 30% of all the company's billing for the month.

The market dynamics of CDs are conveyed even better when **Rene Goiffon**, president of the West Coast operation, remarks that this 30% slice reflects activity by fewer than 40 titles. The 70% slice, on the other hand, was divided among approximately 2,000 items, if LPs and cassettes are counted separately.

Goiffon, whose firm represents domestically a number of specialty labels in the U.K. and on the Continent, was also setting a new price schedule for CDs last week, in a somewhat more modest trimming of dealer costs than recently put in place by the majors. **Harmonia Mundi** CDs (Goiffon's is the French company bearing that name, not the German **Harmonia Mundi**) will now sell to the trade at \$11, down from \$11.50. **Chandos** and **Orfeo** imports, which were \$13, are reduced to \$12.

Like some others, Goiffon is not particularly enthused about current reductions in the price of CDs. Reductions that have brought wholesale prices down to \$10 or less "make no sense," in his view. His price cut, however, is not as painful as it might otherwise be in light of the continuing strength of the dollar against foreign currencies.

In addition to those labels in his distribution stable that already have

tested the CD waters, Goiffon is looking ahead to others which will shortly begin shipping their laser-read product. **Unicorn** will be coming out with its first half-dozen CDs in September, he says. A similar number will be issued by **Hyperion** in the fall, and **Meridian** should have its initial CDs here before Christmas.

Of 14 new **Orfeo** CDs being readied, Goiffon points to **Stravinsky's "Oedipus Rex,"** conducted by **Colin Davis** (the Bavarian Radio Orchestra), with **Jessye Norman** as one of the soloists; an album of Ravel songs performed by **Dietrich Fischer-Dieskau** and **Hartmut Holl**; and a set of Schumann lieder sung by **Margaret Price**, with **James Lockhart** as keyboard collaborator.

New **Chandos** CDs due include a **Respighi** package coupling "Church Windows" with "Brazilian Impressions," with **Geoffrey Simon** conducting the **Philharmonia** Orchestra. Also upcoming on **Chandos** is a **Mendelssohn** solo record featuring pianist **Lydia Artymiw**, and a performance of the **Hamilton Harty** Piano Concerto with **Malcolm Binns** as soloist and **Bryden Thomson** conducting the **Ulster** Orchestra.

**Harmonia Mundi's** own CDs in the market currently number 19 and, interestingly, all derive from analog recordings. That's their recording preference, says Goiffon. He says that, in all, CDs offered by the company will total about 100 by the end of the year.

★ ★ ★

**Barton Wimble**, a specialist in processing old recordings for reissue, has prepared a set of **Madeleine Grey** re-

cordings dating from the early '30s for release on **In Synch** premium cassettes. Included is her historic "Songs of the Auvergne," as well as numbers of Ravel songs with the composer himself as accompanist. Ravel's "Chanson madecasses," "Melodies hebraïques" and a number of children's songs are also on the jumbo-sized tape.

In **Synch** chief **Alan Silver** says it is his intention to issue historic tapes on a regular basis along with audiophile cassettes. Due out next month in the latter category is a tape reissue of **Desmar's Leopold Stokowski** recording of **Vaughan Williams' "Fantasia on a Theme by Thomas Tallis"** and **Dvorak's Serenade for Strings.** The orchestra is the **Royal Philharmonic**.

★ ★ ★

Those who remember with favor the live recording of the **Tchaikovsky** Piano Concerto No. 1 with **Martha Argerich** and **Kiril Kondrashin**, made shortly before the conductor's untimely death three years ago, will look forward to more live **Kondrashin** recordings due out shortly under the **Philips** logo. The label has secured the rights to 10 concert tapes he made with the **Concertgebouw** Orchestra, and will put out three of them here later this month. Should these do well, others will be released.

In the first group, one LP couples the **Mendelssohn "Italian" Symphony** with **Cassella's "Paganiniana."** The second holds the fifth symphonies of both **Nielsen** and **Sibelius**, and the third holds the **Shostakovich** Sixth and Ninth Symphonies.

Billboard
Best Selling
Survey for Week Ending 8/11/84

# Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	58	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	24
2	2	42	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
3	3	99	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
4	5	21	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211	
5	13	3	MAMMA Pavarotti (Mancini), London 411 959	
6	4	21	BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo-Yo Ma, CBS M 39059	
7	8	3	COME TO THE FAIR Te Kanawa, Angel DS 38097	
8	11	13	BEETHOVEN: Piano Concertos Brendel (Levine), Philips 411 189	
9	6	13	BEETHOVEN: Cello Sonatas #'s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
10	9	25	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525	
11	10	249	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	
12	31	3	THOMAS: Hamlet Milnes, Sutherland (Bonyng), London 410 184	
13	7	42	J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W 13M 37867	
14	19	72	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
15	16	13	BRAHMS: Piano Concerto #2 Ashkenazy (Haitink), London 410 199	
16	23	3	BRAHMS/SCHOENBERG: Piano Quartet Baltimore Symphony (Comissiona), Vox Cum Laude VCL 9066	
17	21	29	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch. (Solti) London 410 116	
18	18	449	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
19	14	13	VERDI: Arias Domingo, DG 2543 528	
20	NEW ENTRY		THE ACADEMY-BY REQUEST Academy Of Saint Martin-In-The-Fields (Marriner), Angel DS 38056	
21	20	3	BRAHMS: German Requiem Chicago Symphony (Levine), RCA ARC 2-5002	
22	15	49	NOCTURNE James Galway, RCA ARL1-4810	
23	12	13	PORTRAIT OF KIRI TE KANAWA Te Kanawa, CBS Masterworks 39208	
24	NEW ENTRY		HAYDN: 3 Concertos Marsalis, Yo-Yo Ma, Cho-Liang Lin, CBS IM 39310	
25	NEW ENTRY		GREATEST HITS: THE CANADIAN BRASS Canadian Brass, RCA ARL 1-4733	
26	38	3	MAHLER: Symphony #4 Te Kanawa, Chicago Symphony Orch. (Solti), London 410 188	
27	29	13	PUCCINI: La Rondine Te Kanawa, Domingo (Maazel), CBS Masterworks 12M 37852	
28	22	3	WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112	
29	NEW ENTRY		VIVALDI: The Four Seasons Zukerman, CBS MY 38478	
30	30	5	THE COPLAND ALBUM New York Philh. (Bernstein), CBS MGT 38519 (Cassette Only)	
31	NEW ENTRY		ANNIE'S SONG James Galway, RCA ARL 1-3061	
32	35	3	EINE KLEINE BIERMUSIK Berlin Philharmonic Brass Ensemble, Angel DS 38070	
33	NEW ENTRY		GLASS: The Photographer Glass, CBS FM 37849	
34	24	17	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895	
35	34	5	PACHELBEL: Canon/ALBINONI: Adagio (Various Artists), CBS MY 38482	
36	28	5	GREATEST HITS OF 1720 Philharmonia Virtuosi Of N.Y. (Kapp), CBS MX 34544	
37	NEW ENTRY		BIZET: Carmen Domingo (Maazel), Erato 75113	
38	39	3	RACHMANINOFF: Piano Concerto #3 Sgouros, Angel DS 38105	
39	NEW ENTRY		BACH: Violin Concertos (Pinnock), DG 4106461	
40	17	21	MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012	

AUGUST 11, 1984, BILLBOARD

# Photo News



**NIGHT MADNESS**—Members of MCA's Night Ranger welcome guests to a party celebrating the platinum success of their "Midnight Madness" album. Kneeling from left are MCA Records' Richard Palmese, group members Kelly Keagy and Jack Blades and producer Pat Glasser. Standing are a juggler, MCA's Myron Roth, Ranger Alan Fitzgerald, group manager Bruce Cohn, Camel Records' Bruce Bird, the group's Brad Gillis, MCA's John Burns, Night Ranger Jeff Watson, a fire eater, MCA Records president Irving Azoff and promotion man Gary Bird.



**FRIENDS INDEED**—Dionne Warwick lends her voice to the forthcoming U.S. Information Agency film "Hal David: Expressing A Feeling," while David himself looks on.



**HAPPY CANNIBALS**—Krokus members Marc Storace, left, and Fernando Von Arb, right, pose with the manager Butch Stone in front of gold awards for their fourth Arista album, "Headhunter."



**STUDIO AFFAIR**—Richard "Dimples" Fields, left, oversees the recording of his RCA debut album "Mmm" and its first single, "Your Wife Is Cheatin' On Us." Shown from his left are FCA's black music product merchandising director Basil Marshall and college promotion man John Sigler, and engineer Pat Martin.



**FUTURE SHOCK**—PolyGram executives present the Scorpions with a Magnavox Compact Disc Player and CD copies of the group's "Love At First Sting." Pictured from left are PolyGram's senior vice president of International repertoire Jim Lewis; Scorpions Francis Bucholz, Klaus Meine, Matthias Jabs and Rudolf Schenker; PolyGram chief Guenter Hensler, and Scorpion Herman Rarebell.



**BIG SHOTS**—Billy Joel greets Columbia executives after one of his shows at New York's Madison Square Garden. Pictured from left are the label's senior vice president and general manager Al Teller, Joel and Mickey Eichner, Columbia's national a&r vice president.



**NO MORE TEARS**—Smokey Robinson poses with cohorts in the forthcoming street dance film "Cry Of The City," in which Robinson and several other industry names make cameo appearances. Shown from left are WDMT Cleveland's Dean Dean, WZAK Cleveland music director Lee Zapias, Roy Rifkind of soundtrack label Spring Records, Robinson, Spring's Julie Rifkind, and Jim Snowdon, program director at KMJQ Houston.

## Thorn EMI Denies Plans To Sell Its Music Division

LONDON—Persistent rumors that the music division of Thorn EMI would be sold, following a "disappointing" profit posting for the year ending March 31, have been emphatically denied here.

The stories have apparently built up through misinterpretation in some areas, including a trade publication, of the effect of the music division's losses. The division's profits for the year were some 20% down, at \$22 million, compared with the previous year's \$28 million.

A Thorn EMI spokesman here said there was "positively no truth" in the rumors, which he attributed to misleading readings of the year-end figures, in which music division turnover was \$658 million, a few percentage points off the 1983 total of \$676 million. An additional source of fuel for the rumors was the talk of a CBS retaliatory merger with a company like EMI following the initial news of a proposed PolyGram/WCI merger.

An interesting recent international development has been the deal under

which EMI and CBS in Australia will pool their distribution services as of Sept. 3. This move, however, is seen merely as the start of a general rationalization within the depressed Australian music industry (Billboard, Aug. 4).

In the U.K., EMI Music has started what it calls "an aggressive push" to widen the scope of its manufacturing and distribution facilities. The company has started EMI Manufacturing & Distribution Services, under Ted Harris, previously distribution director.

Harris' brief is to maximize prospects for manufacture and/or distribution of music, video and computer software-related goods, including records and audio and videotapes.

And EMI Music has signed an exclusive deal to sell and distribute "OK" brand T-shirts and posters. The name was picked to indicate that the product is artist approved, unlike a large percentage of similar material which contravenes copyright.

## Sony Has High Hopes For British Beta Hi-Fi Launch

LONDON—Sony has launched its Beta Hi-Fi video recorder in the U.K. market, 12 months after its U.S. launch. The introduction triggered an initial doubling of Beta's U.S. market share, and the company hopes for a similar boost to its share of the British VCR market, which it puts at 25%.

The SL-HF 100UB machine, whose sound quality is said to be superior to all but Compact Disc hardware, will retail for around \$800. It is expected to help revitalize a VCR market that has leveled out in recent months.

Sony is also keen to stress the implications for video software. Private copying will become less attractive when the quality of prerecorded material so far exceeds what can be achieved in the home, the company says, so rental trade will be stimulated. Straight sale markets for music video will also benefit from the high-

er standard of audio quality available, according to Sony.

British duplication houses including REW, Rank Phicom and Fraser Peacock have already replaced Beta slaves with the new Hi-Fi machines. By early fall a considerable selection of music and feature film titles should be available, with major distributors duplicating all stereo titles in Beta Hi-Fi. Sony points particularly to Andrew Lloyd Webber's "Song And Dance"; the composer had been reluctant to release on video because of reservations about sound quality.

One aspect of the Beta Hi-Fi launch that may not appeal to video dealers here is the suggestion that software may be channeled into the hardware outlets. Sony says much interest has been shown by stores in offering Hi-Fi titles alongside the machines, and adds that it is actively examining what it calls "this retailing alternative."

## Shortage Of Big Names On Soviet Concert Scene

MOSCOW—There's been little excitement for concert-going Russian fans in recent months, with a dire shortage of visits by top international names and with some of the lesser-known touring acts losing out because of lack of promotion and build-up by the state-run promotion firm Goskoncert.

However, Italian rock group Matia Bazar overcame most of the problems to draw capacity crowds to the 10,000-seat sport/concert facility in Leningrad, although audiences were apparently somewhat disappointed with the group's efforts.

Generally, though, Italian music is extremely popular in the Soviet

Union, following the release here of several LPs on license from that country. Top favorites are Al Bano & Romina Power, Totu Cotugno, Adriano Celentano, Ricci e Poveri, Ricardo Fogli and Pupo.

Matia Bazar was virtually unknown here. The group drew large crowds mainly because there are so few major concerts by foreign names these days.

Among other visiting acts in the past three months have been Japan's Blue Jeans; Electra, from East Germany, this year celebrating its 15th anniversary; and Hungary's Lokomotiv GT, which was formed in 1971 and, led by Gabor Presser, has since toured the U.S. as well as virtually all European territories.

Lined up for tours here in late summer and early fall tours here are Canadian jazz quartet Frazier & Friends; a package of artists from Colombia including singer Toto La Momuisubam; and the East German Berliner Ansambel.

But it's the big international names from the U.S. and U.K. who create the real excitement, and they have been very thin on the ground of late in the Soviet Union.

## A&M Offers August CD Deal

### Accounts Get One Free Disk For Every Five Ordered

By KIRK LaPOINTE

TORONTO — A&M Records of Canada last week began what could shape up to be the first Compact Disc price war in this country when it offered all accounts one free disk for every five ordered during August.

"We expect it will triple our volume of sales," says Bill Ott, A&M's vice president of sales and marketing. "For the first time, I think we'll see CDs in the range of \$16 to \$20 at retail."

The company doesn't set a suggested retail price for its product, but Ott says titles were selling for between \$25 and \$29 at the nearly 75 accounts to which the company directly sells CDs.

A&M's offer extends to the 75-odd titles in its catalog. Other firms have not yet indicated they will match A&M's offer. But, says Ott, "I would invite that, actually."

"We have to give dealers an incentive to get further involved, and we have to attract the price-conscious consumer," he adds. "If we do that as an industry, that would be great."

The offer should also result in a higher profile on CD shelves for product in the A&M family of Wind-

ham Hill, IRS and Maze product. Concord Jazz titles should also be available shortly.

"Our price will be the cheapest on the street," says Ott, adding that the deal will only run until the end of next month because "we couldn't live with our margins beyond that."

Software and hardware pricing has been a major hurdle in the relatively mild acceptance of CDs in Canada. Hardware isn't available for less than \$500, while software is rarely discounted below \$20—and then, only for a short period. Software choice

and availability were also a problem at first, but there are now hundreds titles available.

Ott says the A&M offer is more "difficult" to make in face of the recently devalued Canadian dollar. Federal customs duties have also added about \$9 to the retail price, making large-scale discounts next to impossible (Billboard, July 28).

But Ott says he expects that there will be stronger acceptance of CDs at retail by the fall, and that dealers will undertake major Christmas sales campaigns for the laser-read disks.

## CBC Radio Stations Get Extensions

HULL — Canadian Broadcasting Corp. radio stations have been given unusual license extensions to March 31, 1986, after the president of the CBC asked for them in order for the corporation to better devise a long-range radio plan.

The Canadian Radio-Television & Telecommunications Commission quietly announced the extensions Monday (30) for the more than 40 stations, whose licenses had been due to expire April 1, 1985. It said in a public notice that the head of the

CBC, Pierre Juneau, had asked for more time.

The original plan was scuttled early last year by the commission. Recent developments, including the lifting of an FM freeze in Montreal, Toronto and Vancouver, have coincided with the corporation's revision of its longterm plans.

The commission has recently encouraged broadcasters to develop and communicate long-range plans as a way to make cooperation between the regulator and the regulated easier.

## Court Upholds Cross-Ownership Directive

OTTAWA—A controversial 1982 federal cabinet directive authorizing the federal broadcast regulator to deny broadcast license renewals when station owners control newspapers in the same market has been upheld by a Federal Court of Appeal, the second-highest court in the land.

In a decision handed down July 27 and made public Monday (30), the court turned down an appeal of the decision last August by the Canadian Radio-Television & Telecommunications Commission to grant only a 27-month renewal to CHSJ-TV Saint John, New Brunswick. But in doing so, the court said the cabinet had the legal right to issue the directive under the Broadcasting Act, a move which

could result in its enforcement the eventual divestiture of broadcast holdings by newspaper owners.

The cross-media ownership issue, a contentious one in Canada for several years, was brought to a head in July, 1982. The cabinet told the CRTC it could deny license renewals, thus forcing divestiture, when companies controlled newspapers in the same market. So far, in a handful of rulings, the commission has failed to do so, using its prerogative to issue the renewals by citing disruption of service as a reason for not denying renewal.

The ruling made public last week may change that, however. Chief Justice Arthur Thurlow said the commission was not denying broadcasters freedom of expression. He maintained that the directive was well within the powers of cabinet to exercise powers to direct the commission "for any valid reason of public policy."

A 1981 federal royal commission on newspapers found that the extent of cross-media ownership had placed the nation's media in too few hands. The government, in response to the royal commission, issued the directive to the CRTC and said it planned to impose limits on concentration of newspaper ownership. It never followed through on the legislative measures, but the CRTC directive holds.

New Brunswick Broadcasting Co. Ltd., which owns CHSJ-TV and its rebroadcasting stations throughout New Brunswick, is controlled by New Brunswick Publishing Co. Ltd., which in turn is controlled by industrialist K.C. Irving and two of his sons.

The publishing firm also controls Saint John's two daily newspaper and the rest of the province's daily English-language papers. The commission last August said it was renewing CHSJ-TV's license only until 1986 only and called on the 30-year-old tv station to "rearrange its affairs." Many observers took that to mean the station should find a buyer for its facilities or it would not be renewed again.

Radio stations in Calgary, London and Wingham have had their licenses renewed by the CRTC after it investigated the cross-ownership issue, either because the commission found they were not controlled by newspaper owners or because the disruption of service to the public would have been too severe.

The government has softened considerably on the cross-ownership issue after angry publishers publicly denounced the measures. But if a new government wishes to pursue the policy, the court ruling last week appears to give it the necessary teeth to enforce its policy. KIRK LaPOINTE

## CKMW Warned Not To Replace English Programs

BRAMPTON, Ont. — CKMW-AM has been ordered not to replace 67 weekly hours of English-language programming with Italian and Greek material.

The Canadian Radio-Television & Telecommunications Commission has told the station it must not digress from promises-of-performance conditions of license to play such material, especially during afternoon hours.

The CRTC said CKMW's "failure to abide by its commitment to limit third-language programming to weekday evenings and weekends is a matter of substantial concern . . . and calls into question the good faith of the licensee and the integrity of the commission's licensing process."

Earlier this year, the commission used similar language shortly before revoking the license of CJMF-FM in Quebec City, the first major station whose license it has pulled.

CKMW's license expires Sept. 30, 1985. The station broadcasts northwest of Toronto, and the CRTC noted that it is one of the few local stations remaining in the market.

Videodisk  
Top 20 Chart  
Every Week  
In  
Billboard

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 8/4/84

## SINGLES

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	4	WHEN DOVES CRY, Prince, Warner Bros.
5	5	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
6	23	IT'S A HARD LIFE, Queen, EMI
7	7	WHITE LINES, Grandmaster & Melle Mel, Sugar Hill
8	6	TIME AFTER TIME, Cyndi Lauper, Portrait
9	15	DOWN ON THE STREET, Shakatak, Polydor
10	12	EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign
11	8	YOUNG AT HEART, Bluebells, London
12	NEW	CARELESS WHISPER, George Michael, Epic
13	35	WHATEVER I DO, Hazell Dean, Proto
14	10	LOVE RESURRECTION, Alison Moyet, CBS
15	18	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
16	17	YOU THINK YOU'RE A MAN, Divine, Proto
17	9	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
18	21	EYES WITHOUT A FACE, Billy Idol, Chrysalis
19	38	AGADOO, Black Lane, Flair
20	31	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
21	33	TOSSING AND TURNING, Windjammer, MCA
22	22	THE DAY BEFORE YOU CAME, Blancmange, London
23	11	JUMP, Pointer Sisters, Planet
24	20	COME BACK, Mighty Wah!, Eternal
25	34	SELF CONTROL, Laura Branigan, Atlantic
26	16	SEVEN SEAS, Echo & Bunnymen, Korova
27	13	SISTER OF MERCY, Thompson Twins, Arista
28	14	BREAKIN', Ollie & Jerry, Polydor
29	19	STATE OF SHOCK, Jacksons, Epic
30	28	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
31	26	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
32	NEW	SOME GUY'S HAVE ALL THE LUCK, Rod Stewart, Warner Bros.
33	27	STUCK ON YOU, Lionel Richie, Motown
34	24	TALKING LOUD AND CLEAR, OMD, Virgin
35	25	SWEET SOMEBODY, Shannon, Club
36	NEW	SUNGLASSES, Tracey Ullman, Stiff
37	29	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
38	30	THINKING OF YOU, Sister Sledge, Cotillion
39	NEW	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
40	32	LAMENT, Ultravox, Chrysalis

## ALBUMS

This Week	Last Week	Albums
1	1	LEGEND, Bob Marley & Wailers, Island
2	2	DIAMOND LIFE, Sade, Epic
3	5	PRIVATE DANCER, Tina Turner, Capitol
4	3	CAN'T SLOW DOWN, Lionel Richie, Motown
5	11	THE WORKS, Queen, EMI
6	6	AN INNOCENT MAN, Billy Joel, CBS
7	4	PARAOE, Spandau Ballet, Reformation
8	8	THRILLER, Michael Jackson, Epic
9	12	HUMAN RACING, Nik Kershaw, MCA
10	15	BREAK OUT, Pointer Sisters, Planet
11	16	INTO THE GAP, Thompson Twins, Arista
12	7	PRIMITIVE, Neil Diamond, CBS
13	9	VICTORY, Jacksons, Epic
14	13	BREAKDANCE, Various, Polydor
15	14	BREAKING HEARTS, Elton John, Rocket
16	18	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
17	17	AMERICAN HEARTBEAT, Various, Epic
18	22	PURPLE RAIN, Prince & The New Power Generation, Warner Bros.
19	10	THE LAST IN LINE, Dio, Vertigo
20	20	HUMAN'S LIB, Howard Jones, WEA
21	24	OCEAN RAIN, Echo & Bunnymen, Korova
22	19	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/6/84

## SINGLES

This Week	Last Week	Singles
1	4	HIGH ENERGY, Evelyn Thomas, Ariola
2	1	TWO TRIBES, Frankie Goes To Hollywood, Island/Ariola
3	5	SUCH A SHAME, Talk Talk, EMI
4	2	SELF CONTROL, Laura Branigan, Atlantic/WEA
5	3	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic/CBS
6	7	SMALLTOWN BOY, Bronski Beat, Metronome
7	8	1001 NACHTS, Klaus Lage Band, Musikant/EMI
8	6	SOUNDS LIKE A MELODY, Alphaville, WEA
9	14	TO FRANCE, Mike Oldfield, Virgin
10	9	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
11	12	MANNER, Herbert Groenemeyer, EMI
12	10	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis/Ariola
13	11	SELF CONTROL, Raff, Carrere/DGG
14	13	CATCH ME I'M FALLING, Real Life, Curb/Intercord
15	16	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA/WEA
16	15	MY SOUL UNWRAPS TONIGHT, Savage Progress, Virgin
17	NEW	SLICE ME NICE, Fancy, Metronome
18	NEW	PRECIOUS LITTLE DIAMOND, Fox The Fox, CBS
19	18	SAD SONGS, Elton John, Rocket/Phonogram
20	17	THE REFLEX, Duran Duran, EMI

## ALBUMS

This Week	Last Week	Albums
1	1	DISCOVERY, Mike Oldfield/Ariola
2	2	MAN ON THE LINE, Chris De Burgh, A&M/CBS
3	4	4630 BOCHUM, Herbert Groenemeyer, EMI
4	3	ZWESCHE SALZJEBAECK UN BIER, Musikant/EMI
5	6	BREAKING HEARTS, Elton John, Rocket, Phonogram
6	5	FOOTLOOSE, Soundtrack, CBS
7	8	PARADE, Spandau Ballet, Chrysalis/Ariola
8	7	VICTORY, Jacksons, Epic/CBS
9	10	SELF CONTROL, Laura Branigan, Atlantic/WEA
10	11	IT'S MY LIFE, Talk Talk, EMI
11	13	HUMAN RACING, Nik Kershaw, MCA/WEA
12	14	BORN IN THE USA, Bruce Springsteen, CBS
13	15	THRILLER, Michael Jackson, Epic/CBS
14	9	NIMM MICH MIT KAEPT'N JAMES AUF DIE REISE, James Last, Polydor/DGG
15	12	CAMOUFLAGE, Rod Stewart, Warner Bros./WEA
16	17	VOLLE LOTTE, Rodgau Monotones, Rocket/EMI
17	18	CAN'T SLOW DOWN, Lionel Richie, Motown/RCA
18	NEW	THE WORKS, Queen, EMI
19	16	17, Chicago, Full Moon/WEA
20	NEW	EIN GLUECK, Roger Whittaker, Avon/Intercord

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 8/6/84

## SINGLES

This Week	Last Week	Singles
1	1	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
2	2	WHEN DOVES CRY, Prince, Warner Bros.
3	6	SELF CONTROL, Laura Branigan, Atlantic
4	3	HEAVEN MUST BE THERE, Eurogliders, CBS
5	4	IT'S JUST NOT CRICKET, Twelfth Man, EMI
6	5	SAD SONGS, Elton John, Rocket
7	7	TWO TRIBES, Frankie Goes To Hollywood, Island
8	10	OH SHERRIE, Steve Perry, CBS
9	NEW	BURN FOR YOU, Inxs, WEA
10	13	DANCING IN THE DARK, Bruce Springsteen, CBS
11	11	UP ROCK, Rock Steady Crew, Virgin
12	17	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
13	14	EYES WITHOUT A FACE, Billy Idol, Chrysalis
14	15	BORDERLINE, Madonna, Sire
15	9	HELLO, Lionel Richie, Motown
16	12	STATE OF SHOCK, Jacksons, Epic
17	16	AUTOMATIC, Pointer Sisters, Planet
18	8	DANCE HALL DAYS, Wang Chung, Geffen
19	NEW	I CAN DREAM ABOUT YOU, Dan

Hartman, MCA  
19 LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS

## ALBUMS

This Week	Last Week	Albums
1	1	COLOUR BY NUMBERS, Culture Club, Virgin
2	4	I HATE THAT, Rodney Rude, EMI
3	2	BREAKING HEARTS, Elton John, Rocket
4	7	PURPLE RAIN, Prince, Warner Bros.
5	3	REWIND, Rolling Stones, Rolling Stones
6	5	CAN'T SLOW DOWN, Lionel Richie, Motown
7	6	LEGEND, Bob Marley & Wailers, Island
8	NEW	PARADE, Spandau Ballet, Chrysalis
9	8	THIS ISLAND, Eurogliders, CBS
10	11	MADONNA, Sire
11	NEW	VICTORY, Jacksons, Epic
12	15	STREET BEAT '84, Various, Teimak
13	16	THE SWING, Inxs, WEA
14	13	BORN IN THE U.S.A., Bruce Springsteen, CBS
15	NEW	A TOUCH OF NOSTALGIA, Various, EMI
16	10	FOOTLOOSE, Soundtrack, CBS
17	18	SIDEWALK, Icehouse, Regular
18	12	KISSING TO BE CLEVER, Culture Club, Virgin
19	9	THE AMERICAN CLASSICS, Various, Capitol
20	14	BODY AND THE BEAT, Dragon, Polydor

## ITALY

(Courtesy Germano Rusclitto)  
As of 7/31/84

## SINGLES

This Week	Last Week	Singles
1	1	SELF CONTROL, Raf, Carrere/CBS
2	2	FOTOROMANZA, Gianna Nannini, Ricordi
3	5	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, CBS
4	4	AGAINST ALL ODDS, Phil Collins, WEA
5	6	LA COLEGIATA, Rodolfo & Sal Tipica, RCA
6	3	I TRENI DI ZEOR, Alice & Franco Battiato, EMI
7	13	CIGARETTE & COFFEE, Scialpi, RCA
8	9	STATE OF THE NATION, Industry, EMI
9	7	RELAX, FRANKIE GOES TO HOLLYWOOD, Ricordi
10	8	BIG IN JAPAN, Alphaville, WEA
11	NEW	TO FRANCE, Mike Oldfield, Virgin/Ricordi

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 8/4/84

## SINGLES

This Week	Last Week	Singles
1	2	TWO TRIBES, Frankie Goes To Hollywood, Island
2	1	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
3	4	TO FRANCE, Mike Oldfield, Virgin
4	3	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
5	NEW	SMALLTOWN BOY, Bronski Beat, London
6	6	HALF A BOY AND HALF A MAN, Nick Lowe, F Beat
7	9	ALL OF YOU, Julio Iglesias & Diana Ross, CBS
8	NEW	TALKING LOUD AND CLEAR, OMD, Virgin
9	8	STATE OF SHOCK, Jacksons, Epic
10	NEW	EACH AND EVERYONE, Everything But The Girl, Blanco y Negro

## ALBUMS

This Week	Last Week	Albums
1	1	PARADE, Spandau Ballet, Chrysalis
2	3	DISCOVERY, Mike Oldfield, Virgin
3	2	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
4	5	VICTORY, Jacksons, Epic
5	4	LEGEND, Bob Marley & Wailers, Island
6	7	EDEN, Everything But The Girl, WEA
7	6	LATER IS AL LANG BEGONNEN, Klein Orkest, Polydor
8	10	BRILLIANT TREES, David Sylvian, Virgin
9	8	BORN IN THE U.S.A., Bruce Springsteen, CBS
10	9	THE WORKS, Queen, EMI

## ONE MILLION VIEWERS

## Good Start For Italy's 'MTV'

MILAN—Four months after its launch, Italy's first all-music tv station, Videomusic, has achieved double its expected audience. The channel is now reaching more than one million viewers a day.

Videomusic has achieved this penetration despite the fact that national coverage will not be achieved until the end of this year. Advertising revenue is also above target and could exceed \$20 million next year.

Although a broadcast rather than cable operation, Videomusic is based closely on America's MTV, using young presenters and achieving a strong rapport with its audience, which consists largely of teenagers. It has video clip agreements with most record companies here, notable exceptions being Virgin and Dischi Ricordi.

Virgin chief Luigi Mantovani explains that the company's promotion policy calls for complete control of how and when its material is used, adding: "What we fear most is overexposure."

Videomusic already produces some of its own programming and is planning to increase its activities, with reporting crews in such music capitals as London, New York and Los Angeles, and additional output from its studios at Il Ciocco outside Florence. Charts, star interviews, competitions and other features are

in preparation. Overall program strategy is to supply an information service to the public, not just non-stop visual music.

## Webber Musical Re-Staged For Video Release

LONDON—Some weeks after Andrew Lloyd Webber's show "Song & Dance" closed, following a two-year run at a West End theatre here, a special performance was staged to be released by RCA/Columbia Useful Company. This marks the first time a musical theatrical event here has been recreated strictly for video.

Post-production of the video has been completed. This version of the show features Sarah Brightman, now Webber's wife, and Wayne Sleep, the first dancer to win the coveted British "Entertainer Of The Year" award.

The video pact covers worldwide video rights and commercial television rights. "My company wanted video involvement and felt this particular show lends itself well to this new medium," says Webber.

## 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.

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. 16, Harlem Talent Associates Record Producers Forum, Institute of Audio Research, 64 University Place, New York.

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. 16-23, Georgia Music Festival, Atlanta.

Sept. 17-18, third annual National Tape & Accessory Show, Harrah's, Atlantic City, N.J.

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. 21-30, Full Sail Music Business Workshop, Holiday Inn, Orlando International Airport, Orlando, Fla.

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.

Oct. 4-6, National Religious Broadcasters Eastern Chapter Convention, Dulles Marriott Hotel, Washington.

## Lifelines

### Births

Girl, Jessica Elizabeth, to Kenny and Lois Levine, July 18 in New York. He is international marketing coordinator for PolyGram's Special Imports division there.

★ ★ ★

Boy, Paul Alan, to Kurt and Sandy Baker, July 21 in Royal Oak, Mich. He is general manager of the Record Outlet chain in Detroit. She is a store manager for the chain.

### Marriages

Brian Gari to Darla Hill, July 29 in New York. He is a singer/songwriter who has recorded for Vanguard. She is an actress.

★ ★ ★

Fred Zarr to Barbara Terry Wilson, June 30 in Brooklyn, N.Y. He is a writer, keyboard player and arranger based there.

### Deaths

Sidmore Parnes, 62, July 31 following a heart attack earlier in the month in New York. He was editor of Cashbox until he co-founded Record World in 1964 and headed up the industry journal until it ceased publication in 1982.

★ ★ ★

Fred Waring, 84, of natural causes July 29 in Danville Pa. For almost 70 years, Waring directed choruses in performances of mostly pop music on recordings, in performances and on radio/tv. (Story, page 74.)

Don Zee, 54, of accidental gunshot wounds, July 29 in Midland, Tex. A veteran radio personality, Zee was best known for his work on WXYZ Detroit in the '60s. He was working at KWMJ Midland at the time of his death.

★ ★ ★

Robert Tannen, 19, in an auto accident July 28 in Stamford, Conn. He was the grandson of the late music publisher Nat Tannen, and son of Paul Tannen, for many years associated with Screen Gems-EMI Music and more recently involved in independent publishing. The family asks that contributions be donated to the Temple of Sinai in Stamford, the city's volunteer firemen, of which Robert was a member, and Hobart College in Geneva, N.Y.

★ ★ ★

Willie Mae "Big Mama" Thornton, 57, of a heart attack July 25 in Los Angeles. An influential blues singer, her 1953 recording of Lieber & Stollers' "Hound Dog" predated Elvis Presley's version by three years, and her composition "Ball and Chain" became one of Janis Joplin's signature tunes. She is survived by her sister, Mattie Fields.

★ ★ ★

Charlotte Summers Franken, 68, of a heart attack July 27 in Los Angeles. A former Billboard reporter in New York who recently had a real estate business in California, she was the wife of Jerry Franken, former radio-tv editor at Billboard. She is survived by her son and daughter-in-law, two grandchildren and two nephews.

## Video Music Programming

• Continued from page 30

Question Men, "I Could Be Wrong," Samsa  
 Rain Parade, "This Can't Be Today," Enigma  
 Run D.M.C., "Rock Box," Profile  
 Billy Satellite, "Satisfy Me," Capitol  
 J.D. Souther, "Go Ahead And Rain," Warner Bros.  
 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  
 Thompson Twins, "You Take Me Up," Arista  
 3 O'Clock, "Jet Fighter," Frontier  
 Pat Travers, "Women On The Edge," Polydor  
 Tracey Ullman, "Move Over Darling," MCA  
 Wendy O. Williams, "It's My Life," Passport  
 Johnny Winter, "Don't Take Advantage," Alligator  
 X, "Wild Thing," Elektra

## Bubbling Under The Top LPs

- 201-VARIOUS ARTISTS, *That's the Way I Feel Now - A Tribute to Thelouious Monk*, A&M SP-6600
- 202-RANDY NEWMAN, *The Natural (Soundtrack)*, Warner Bros. 1-25116
- 203-GEORGE HOWARD, *Steppin' Out*, TBA 201 (Palo Alto)
- 204-ROBIN GIBB, *Secret Agent*, Mirage 90170 (Atco)
- 205-SPARKS, *Pulling Rabbits Out of a Hat*, Atlantic 80160
- 206-ADRENALIN, *American Heart*, Rocshire XR 9517 (MCA)
- 207-BACHMAN-TURNER OVERDRIVE, *BTO*, Compeat CPL 1-1010 (PolyGram)
- 208-INXS, *Inxs*, Atco 90184
- 209-LATOYA JACKSON, *Heart Don't Lie*, Private I BFZ 39631 (Epic)
- 210-MOE BANDY & JOE STAMPLEY, *The Good Ol' Boys - Alive and Well*, Columbia FC 39426

## Bubbling Under The HOT 100

- 101-OUTRAGEOUS, *Lakeside*, Solar 7-69716 (Elektra)
- 102-THE LAST TIME I MADE LOVE, *Joyce Kennedy & Jeffrey Osborne*, A&M 2656
- 103-TURN AROUND, *Neil Diamond*, Columbia 28-04541
- 104-YOU KEEP ME COMING BACK, *The Brothers Johnson*, A&M 2654
- 105-RESCUE ME, *Duke Jupiter*, Morocco 1748 (Motown)
- 106-NEW ROMEO, *Southside Johnny & The Jukes*, Mirage 7-99732 (Atco)
- 107-VIDEO, *Jeff Lynne*, Virgin/Epic 34-04570
- 108-BABY, DON'T BREAK YOUR BABY'S HEART, *Kashif*, Arista 1-9200
- 109-RAIN, *Dragon*, Polydor 817292-7 (Polygram)
- 110-SATISFY ME, *Billy Satellite*, Capitol 5356

## Market Quotations

As of closing: 8/1/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
67	50 1/4	ABC	10	1499	64 3/4	63 1/4	64 1/4	+ 7/8
55	40 1/2	American Can	10	679	44 1/2	43 3/4	44 1/2	+ 1 1/2
12 1/2	10 1/2	Armstrong Int'l	8	26	10 1/2	10 1/2	10 1/2	blank
82 1/2	61 1/2	CBS	10	1506	80	79	80	+ 7/8
22 1/4	9 1/2	Coleco	—	1038	11 1/2	10 1/2	10 1/2	+ 1/4
8 1/2	4 1/4	Craig Corporation	—	—	—	—	4 1/2	unch
69 1/2	45 1/4	Disney, Walt	18	3551	55	53	55	+ 2 1/4
5 1/2	4 1/4	Electrosound Group	4	7	5 1/2	5 1/4	5 1/2	unch
35	25 1/2	Gulf + Western	8	2304	28 1/2	27 1/4	28	+ 3/4
35 1/2	17	Handleman	15	222	35 1/2	33 1/2	35 1/2	- 1 1/4
7 1/2	3	K-Tel	0	—	—	—	3 1/2	unch
88 1/2	57	Matsushita Electronics	11	240	62 1/2	60 1/2	62 1/2	+ 1 1/2
9 1/2	4 1/2	Mattel	—	3064	9 1/2	9	9 1/2	+ 1/2
45 1/2	33 1/2	MCA	16	765	43 1/2	42 1/2	43 1/2	+ 3/8
85 1/2	69 1/4	3M	12	3670	77 1/2	75 1/2	76 1/4	+ 1
47	29 1/2	Motorola	12	9066	36 1/2	35 1/2	36 1/2	+ 3/4
39 1/2	28 1/2	No. American Phillips	8	175	33 1/2	32 1/2	33 1/2	1 1/2
5 1/2	2 1/4	Oroxo Corporation	4	18	2 1/2	2 1/4	2 1/2	- 1/4
32 1/2	18 1/2	Pioneer Electronics	42	2	20 1/2	20 1/2	20 1/2	unch
38 1/2	28 1/2	RCA	10	10464	32 1/2	31 1/2	32 1/2	+ 1
17 1/2	12 1/2	Sony	12	4965	13 1/2	13 1/2	13 1/2	+ 1/4
40 1/2	30 1/2	Storer Broadcasting	—	361	39 1/2	38 1/2	39 1/2	+ 5/8
4 1/2	3 1/4	Superscope (Marantz)	—	21	3 1/2	3 1/4	3 1/2	+ 1/8
66 1/4	49 1/4	Taft Broadcasting	15	252	64 1/2	63 1/2	64	+ 5/8
29 1/2	17	Warner Communications	—	1489	18 1/2	18 1/2	18 1/2	+ 1/8
17 1/2	11 1/2	Wherehouse Entertain.	14	561	16 1/2	15 1/2	16 1/2	+ 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	3/4	Josephon Int'l	3600	9 1/4	9 1/4
Certron Corp.	500	2 1/2	2 3/4	Recoton	10200	9 1/4	9 1/4
Data Packaging	—	6 1/4	7 1/2	Schwartz Bros.	—	2	2 1/4
Koss Corp.	3300	2 1/4	2 1/2				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## New Companies

Ground Zero Productions, a full service nightclub booking, marketing, production and promotion firm, formed by New York club disk jockey Brian Portnoy. A tri-state talent hunt is planned for this fall. 399 Ocean Parkway, # 2-G, Brooklyn, N.Y. 11218; (212) 693-6353.

★ ★ ★

Runway Records, formed by Wayne Garfield, an industry veteran and recent Emmy Award co-winner in the children's tv programming category for his work on "To Be A Man." The label's debut product is a 12-inch entitled "Gold Medal" by Rahmlee. 1995 Seventh Ave., Suite 5C, New York, N.Y. 10026; (212) 316-3149.

★ ★ ★

Counter Production, formed by Ronnie Edmonston, formerly a partner with producer Martin Rushent in the Genetic label, and Holly Ferguson, Arista's former director of a&r administration. Services offered include management of record producers, representation of unsigned acts to major labels, a&r functions for labels and management and/or production companies and film and theatre projects. 1775 Broadway, New York, N.Y. 10019; (212) 315-2010.

★ ★ ★

Curtis-Arthur Productions, home of the monthly album review newsletter and radio program "Vinyl Performance," circulated in the Toronto area. Box 408, 3148 Kingston Road, Scarborough, Ontario, M1M 1P4, Canada.

★ ★ ★

Avant Garde Records Corp., formed by pianists Ferrante & Teicher and Scott W. Smith. First release is the duo's "30th Anniversary—On Stage" album. The label is distributed by Bainbridge in Los Angeles. 210 West 100th Terrace, Suite 301, Kansas City, Mo. 64114; (816) 942-8988.

★ ★ ★

Total Experience Promotions, formed by Bobby Walker Jr. 2319 Southland St., Dallas, Tex. 75215.

Numbers, a full service publicity and promotion firm, formed by Maggie Hues in cooperation with Somersault Records. 153 Telson Road, Markham, Ontario, Canada, L3R 1E7; (416) 477-3524.

★ ★ ★

The Voiceworks Inc., a voice talent provider for the radio and tv advertising industries, formed by Joe Brazeal. P.O. Box 17115, Greenville, S.C. 29606; (803) 282-0506.

★ ★ ★

Legs Records and A.J. Promotions, formed by Lori Lee and Jean M. Wilson. First releases include Bobby C's "Dig A Little Deeper" and Lee's "Touch Me (If You Care)." 825 Fifth Ave., Menasha, Wisc. 54952; (414) 725-4467.

★ ★ ★

RpT Productions, a music production firm, formed by Richard Paul Thomas. Current projects include an album by composer/performer James Patrick Farrell III and three titles by Sarah Joe M. Phillely. 2600 Southwest Freeway, Suite 850, Houston, Tex. 77098; (713) 526-5199.

## CBS FM Group Eyes Tracking

• Continued from page 7

tices regarding industry issues, including tracking.

"As far as the tracking issue goes," she says, "we just took a look at our policy, discussed it among ourselves and decided we are on the right track with it. We decided to reaffirm our feelings on the subject with a public statement."

Bob Altshuler, vice president for press and public affairs for CBS Records, which is reported to have been upset by news of the "Victory" tracking incident, says, "We're very pleased that this is their policy and that they've chosen to reaffirm it. We are primarily interested in protecting copyrights and our artists, and we feel they've taken a good position."

# Billboard Singles Reviews

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**BRUCE SPRINGSTEEN—Cover Me (3:26);** producers: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt; writer: Bruce Springsteen; publisher: Bruce Springsteen, ASCAP; Columbia 38-04561. Rock'n'roll this time, but the emotional directness is no less than on "Dancing In The Dark," and no less conflicted; the profoundly responsive chord he strikes in American audiences is reflected on this week's chart.

**DONNA SUMMER—There Goes My Baby (4:05);** producer: Michael Omartian; writers: Benjamin Nelson, Lover Patterson, George Treadwell; publishers: Unichappell/Jot, BMI; Geffen 7-29291. It's the Drifters' song, all right, thoroughly reinterpreted, from the synths and saxes up to Summer's flashy performance; from the new LP "Cats Without Claws."

**PEABO BRYSON—Slow Dancin' (3:55);** producer: Peabo Bryson; writer: Peabo Bryson; publishers: Warner Bros./Peabo, ASCAP; Elektra 7-69699. With pop airplay still building on "If Ever You're In My Arms Again," Bryson unveils another ballad from "Straight From The Heart;" latin beat and jazzy arrangement spice this one up a bit.

## recommended

**VAN STEPHENSON—What The Big Girls Do (3:40);** producer: Richard Landis; writers: Van Stephenson, Jan Buckingham, Steve Buckingham; publishers: Warner-Tamerlane/Writers House/Duck, BMI; MCA 52437. Another bitter, biting vignette from the rocker whose "Modern Day Delilah" broke the top 30 last month.

**PSYCHEDELIC FURS—Here Come Cowboys (3:27);** producer: Keith Forsey; writers: R. Butler, T. Butler; publisher: Blackwood, BMI; Columbia 38-04577. High-tech new wave in the deadpan style that was once Bowie's.

**RED RIDER—Breaking Curfew (3:38);** producer: David Tickle; writer: Tom Cochrane; publisher: MCA, ASCAP; Capitol B-5383. Acoustic guitars and pounding drums underscore a classic teen theme.

**MISSING PERSONS—Surrender Your Heart (3:30);** producers: Terry Bozzio, Bruce Swedien, Missing Persons; writers: Bozzio, Bozzio, Cuccurullo, O'Hearn; publishers: Private Life/Life After/Private Parts/Additional/Gypsy Joker, ASCAP; Capitol B-5381. Stylized technopop at a cool pace.

**COMMUTER—Young Hearts (3:38);** producer: not listed; writer: David Merenda; publishers: Golden Torch/Rare Blue, ASCAP; Casablanca 880 141-7. Techno-dance song from the "Karate Kid" soundtrack; nice reedy vocal in the new wave manner.

**BRUCE COCKBURN—Lovers In A Dangerous Time (3:57);** producers: Jon Goldsmith, Kerry Crawford; writer: Bruce Cockburn; publisher: Gold Mountain, BMI; Gold Mountain GS-82009 (c/o A&M). Moody but danceable track from the Canadian singer who first made his mark with 1980's "Wondering Where The Lions Are."

**DRAGON—Rain (3:33);** producer: Alan Mansfield; writers: T. Hunter, J. Pigott, M. Hunter; publishers: April/Tro-Melody Trails, ASCAP/BMI; Polydor 817 292-7. Close-harmony dance-rock of Australian origin.

**VANILLA FUDGE—Mystery (4:35);** producer: Spencer Proffer; writers: Mark Stein, Carmine Appice, Randy Bishop; publisher: Wild Boar/CBS/Grand Pasha/Sasha, BMI/Riva, ASCAP; Atco 7-99729. New incarnation strikes a contemporary art-rock tone midway between Journey and Yes.

## also received

**ROGER WATERS—5:06 AM (Every Strangers Eyes) (4:57);** producers: Roger Waters, Michael Kamen; writer: R. Waters; publishers: Pink Floyd/Unichappell, BMI, Columbia 38-04566

**ATTENTION—Chapel Of Love (4:12);** producer: not listed, writer: not listed, publisher: not listed; MB3 309061 Contact: (212) 581-7266

**KIMBERLEE WERTZ—I'll Bake Me A Man (3:30);** producers: Bo Crane, Larry Dermer, Joe Galdo, Eric Schilling; writers: Eugene Record, Sandra Drayton; publisher: Julio-Brian, BMI, Pandisc PD-501 Contact: (305) 687-3761

**GABRIELLE—Lonely Girls On Saturday Night (2:55);** producers: Ben Arrigo, Allan Kashkin; writer: Gladys Shelley; publisher: Spiral, ASCAP, GP 608 Contact: (212) 265-6585

**STICH II BAND—Free At Last (3:40);** producer: T.D.S., writers: H. Stampfel, J.T. Amos; publisher: Stamp of Approval, ASCAP, Approval STA-002 (c/o

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).

Stamp of Approval Music, Ridgewood, N.Y.)

**FREDERICK WELLS—I've Got My Eye On You (2:53);** producer: not listed; writer: F. Wells; publisher: Honeyscoop, BMI; Venture V84011 (c/o Frederick Wells, Austin, Tex.).

**STICH II BAND—I Still Love You (2:37);** producer: T.D.S.; writers: H. Stampfel, J.T. Amos; publisher: Stamp of Approval, ASCAP; Approval STA-001 (c/o Stamp of Approval Music, Ridgewood, N.Y.)



**JANET JACKSON—Don't Stand Another Chance (4:18);** producer: Marlon Jackson; writers: Marlon Jackson, John Barnes; publishers: Vabritmar, BMI/Ram Wave, ASCAP; A&M AM-2660. A refreshingly light, sweet approach to electro-boogie; Prince's triumphs with the same synth textures are a good sign for significant pop crossover on this one.

**AFRIKA BAMBAATAA & THE GODFATHER OF SOUL JAMES BROWN—Unity (3:20);** producers: Tom Silverman, Afrika Bambaataa; writers: B. Aasim, J. Brown, B. Alexander, D. Wimbish, K. LeBlanc, R. Halpin; publishers: Tee Girl/Nubian/Third World, BMI/T-Boy, ASCAP; Tommy Boy TB 847-7 (12-inch version also available, Tommy Boy TB 847; and cassette, Tommy Boy TBC 847). Pair of giants and spokesmen of two generations meet in a blast of rap-funk energy, power and personality; 12-inch includes six separate variations on the theme.

**PATRICE RUSHEN—Get Off (You Fascinate Me) (4:04);** producers: Charles Mims, Jr., Patrice Rushen; writers: Patrice Rushen, Gerald Albright, Fred Washington; publishers: Baby Fingers/Sel Mar, ASCAP/Freddie Dee, BMI; Elektra 7-69702. After the slyly seductive "Feels So Real," Rushen picks up the groove a notch, but maintains her airy, understated vocal approach.

**NEWCLEUS—Computer Age (Push The Button) (8:55);** producers: Joe Webb, Frank Fair; writer: M.B. Cenac; publishers: Wicked Stepmother/Wedot, ASCAP; Sunnyview SUN 416 (12-inch single). A tight display of studio sound processing from the group that just broke the boundaries of techno-funk by getting "Jam On It" almost halfway up the Hot 100. Label based in New York.

**SMOKEY ROBINSON—I Can't Find (3:59);** producers: William "Smokey" Robinson, Reginald "Sonny" Burke; writer: W. Robinson; publisher: Bertam, ASCAP; Tama 1756TF. Lush ballad from "Essar" blends a sophisticated European flavor (cellos and minor keys) with the more-expected sweet soul (which still works every time).

**HERBIE HANCOCK—Hardrock (3:59);** producers: Bill Laswell, Material, Herbie Hancock; writers: H. Hancock, B. Laswell, D. Showard; publishers: Hancock/OAO, BMI; Columbia 38-04565. Progressive Material material that rocketed Hancock to chart success and a Grammy last year is again the basis for his latest instrumental, with lots of hard rock guitar added.

**LA TOYA JACKSON—Hot Potato (3:42);** producer: Amir Bayyan; writers: A. Bayyan, L. Jackson; publishers: Amifull, ASCAP/Larry-Lou/La Toya, BMI; Private I ZS4-04572. Between the scratch-funk-canine sound effects and the tease in her voice, La Toya's latest stakes out a raw, gritty territory mostly untouched by her siblings.

## recommended

**CAMEO—Hangin' Downtown (4:10);** producer: Larry Blackmon; writer: K. Hairston; publishers: Cameo Five/Deronde Jay, BMI; Atlanta Artists 880 169-7. Slow, sad ballad makes a mellow change of pace after their last two high-energy hits.

**ALPHONSE MOUZON (Featuring CAROL DENNIS)—Our Love Is Hot (2:58);** producer: Alphonse Mouzon; writer: A. Mouzon; publishers: Mouzon/Lindee, ASCAP; Private I ZS4-04545. 7-inch version of previously reviewed 12-inch, Billboard, July 28, 1984.

**L.J. REYNOLDS—Lovin' Man (4:20);** producer: L.J. Reynolds; writers: L.J. Reynolds, B. Watkins; publishers: Membership/Big Scootie, ASCAP; Mercury 880 104-7. Curiously melancholy reading of a basically upbeat seduction story.

**FORCE M.D.'s—Tears (3:35);** producer: Tom Silverman; writers: Force M.D.'s, R. Halpin; publisher: T-Boy, ASCAP; Tommy Boy TB 848-7 (12-inch version also available, Tommy Boy, TB 848). Sweet falsetto ballad could be mistaken for early Miracles.

**DUKE BOOTEE—Same Day Service (3:59);** producer: Duke Bootee; writers: E. Fletcher, D. Wimbish, B. Alexander, K. LeBlanc; publishers: Duke Bootee/Double Edge/Rap-Beat, BMI; Mercury 880 105-7. Rap meets acid rock; disturbing and effective.

**NUMONICS—Fox Trappin (4:57);** producers: L. J. Davis, Milton Moore, L. Dandridge; writers: Luckey Davis, Lee Hayes, Louis Dandridge; publishers: Najuma/Busim, BMI; Hodisk H-8000 (12-inch version also available, Hodisk H-1209) (c/o Allegiance, Hollywood, Calif.). What hath George Clinton wrought anyway... all these grown men barking into microphones? Great electro-funk groove, though, and lots of fun.

**DAVE GRUSIN—Thankful N' Thoughtful (4:10);** producers: Dave Grusin, Larry Rosen; writer: Sylvester Stewart; publishers: Fresh/Ililly; GRP S-3006. Record features Phoebe Snow on vocals and David Sanborn on sax, and absolutely catches fire. Label based in New York.

**BOB MARLEY & THE WAILERS—Blackman Redemption (3:33);** producers: Bob Marley & The Wailers, Errol Brown; writers: B. Marley, L. Perry; publishers: Bob Marley/Almo, ASCAP/Island, BMI; Island 7-99740. A gentle and lyrical anthem from the just-released "Legend" collection.

**SPLIT IMAGE—Kiss And Make It Better (4:00);** producers: Sigid; writer: Jerry Knight; publishers: Crimsco/Almo, ASCAP; Capitol B-5377. Bouncy, youthful r&b with a bit of a reggae backbeat.

**EAST COAST OFFERING—Don't Take Your Love Away (3:52);** producers: Tim Eyermann, E.C.O.; writers: Isaac Hayes, Lee Hatim; publisher: Rightsong, BMI; MCA 52434. Midtempo soul with female group vocals and jazzy sax.

**RAHMLEE—Gold Medal (Gaining On Ya) (3:50);** producers: Wayne Garfield, Rahmlee; writers: W. Garfield, R.D. Miller, G. Batson; publishers: Fresh Ideas/Arapesh Communications, ASCAP; Runway RNWY 5743 (12-inch single). Don't dismiss this one as topical; beautifully recorded, melodic dance tune only uses the Games as a metaphor. Label based in New York.

## also received

**MILES DAVIS—Code M.D. (3:59);** producer: Miles Davis; writer: R. Irving III; publishers: Jazz Horn/Vitasis, BMI; Columbia 38-04564.

**CIRCLE CITY BAND—My Place (5:11);** producer: Stanlee Paul; writer: P.S. Thomas; publishers: Big Seven/Sizzlin Hot/Clark, BMI; Becket BKD-522 (12-inch single). Label based in New York.

**FREEDOM FORCE M.C.'s—Make My Dreams Come True (6:40);** producer: Freedom Force; writers: S. Province, J. Theodore; publisher: El-Force, BMI; City Four CS-2000 (12-inch single). Contact: (212) 282-6546.

**JESSIE BUTLER—Free To Be Me (3:58);** producer: Clarence Reid; writers: Clarence Reid, Joyce Straws; publishers: Sherlyn/Baby Girl, BMI; Bound Sound BS-1008 Contact: (305) 461-1010.

**UPTOWN EXPRESS—Creature Feature (5:57);** producer: Spyder-D; writers: Isaac Wright, Spyder-D; publishers: Fools Prayer/U.T. Express/Spydo, BMI; Sutra SUD-026 (12-inch single). Label based in New York.

**BAHAMAS—You Talk Too Much (6:13);** producer: Bahamas; writers: Joe Jones, Reginald Hall; publishers: Big Seven/Ben Ghazi, BMI; Domino D-4111 (12-inch single). Label based in New York.



**LEE GREENWOOD—Fool's Gold (3:42);** producer: Jerry Crutchfield; writers: Timmy Tappan, Don Roth; publishers: Goldsboro/Ronzomatic, ASCAP/BMI; MCA 52426. Having waved Old Glory in his most recent outing, Greenwood waves the white flag here, surrendering to the despair that comes from inconstancy discovered. The single has that BIG SOUND that has become Greenwood's trademark.

**JOHNNY LEE—You Could've Heard A Heart Break (3:15);** producer: Jimmy Bowen; writer: Marc Rossi; pub-

lisher: Songmaker, ASCAP; Warner Bros. 7-29206. Lee mines the "Lookin' For Love" groove but adds a twist worthy of any soap opera: this time he's the observer of infidelity and outraged discovery in a barroom.

**MICHAEL MARTIN MURPHEY—Radio Land (3:59);** producer: Jim Ed Norman; writers: C. Rains, J.E. Norman, M. Murphey; publishers: Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI; Liberty B-1523. Murphey invokes the magic of the airwaves and cites some of radio's great musical moments; references to Roy Acuff, Hank Williams and Elvis highlight the verses.

**JOHNNY RODRIGUEZ—First Time Burned (2:48);** producer: Richie Albright; writer: J. McBride; publisher: Foster & Rice, ASCAP; Epic 34-04562. Few male country vocalists imbue their lyrics with as much heartfelt emotion or smokey sensuality as Rodriguez. Matched with a great song such as this, he's unbeatable.

**EXILE—Give Me One More Chance (2:46);** producer: Buddy Killen; writers: J.P. Pennington, S. Lemaire; publishers: Pacific Island/Tree, BMI; Epic 34-04567. Now on its second album after smashing through to No. 1 with the single "Woke Up In Love," Exile keeps the same feel with another well-executed, high-energy original; the harmonies are distinctive and the group sounds like it's been doing country for years.

**WHITES—Pins And Needles (2:00);** producer: Ricky Skaggs; writers: Rick Carnes, Janis Carnes, Chip Hardy; publishers: Elektra/Asylum/Refuge, BMI/ASCAP; MCA 52432. Kicked off by the distinctive dobro and led by a pied-piper piano, the Whites do their harmonic all for this western swing treatment of love's ills.

**DAVID ALLAN COE—It's Great To Be Single Again (2:37);** producer: Billy Sherrill; writer: D.A. Coe; publisher: Warner-Tamerlane, BMI; Columbia 38-04553. Coe rejoices in his new-found freedom to the accompaniment of a full-fledged Dixieland arrangement.

**McGUFFEY LANE—The First Time (3:08);** producers: Marshall Morgan, Paul Worley; writers: Stephen Douglass, Robert E. McNeely, John Schwab, Don Tyler; publishers: McGuffey Lane/Intuit, BMI; Atlantic America 7-99717. Is there room in country for another group? Yes, when it makes records as good as this: Lane finally clicks with a sweet-tempered arrangement that should be irresistible to country stations.

**LYNN ANDERSON—Heart Of The Matter (3:34);** producers: Jimmy Bowen, Michael Clark; writer: Micheal Smotherman; publishers: Koppelman Family/Bandier Family/R.L. August/If Eyes/Seventh Son/Garbo, ASCAP; MCA 52408. New label and the addition of Bowen as producer may explain the new depth and dimension to Anderson's performance. This is a powerful ballad, and she gives an equally powerful delivery.

## recommended

**TOM JONES—All The Love Is On The Radio (3:31);** producer: Gordon Mills; writers: L. Russell, D.A. Snider; publishers: Young Carney/Warner Tamerlane, ASCAP/BMI; Mercury 880 173-7. While the song is interesting, Jones' overdone vocals unfortunately sound like quivering bleats at times.

**MERLE HAGGARD & LEONA WILLIAMS—It's Cold In California (3:12);** producers: Merle Haggard, Leona Williams; writers: F. Powers, N. Green; publisher: Shade Tree, BMI; Mercury 880 139-7. The duo's billing seems to be backwards in this case—Leona dominates this traditional waltz.

**DAVID WILLS—Thank God For Friday (3:02);** producer: Blake Mevis; writers: Bill Owens, Randy Parton; publishers: Song Yard, ASCAP/WBM/You Wouldn't Believe, SESAC; RCA PB-13833. Longtime Wills-watchers are in for a surprise: his latest is a rock-influenced production in the blue-collar blues vein.

**BECKY HOBBS—Pardon Me (Haven't We Loved Somewhere Before) (3:25);** producer: Blake Mevis; writers: B. Hobbs, C. Parton; publisher: Irving, BMI; EMI America B-8224. The lyric unfolds as predictably as the title suggests, but Hobbs' vocal and the guitar hooks make for good listening.

**DOTTIE WEST—What's Good For The Goose (Is Good For The Gander) (3:10);** producer: Jerry Crutchfield; writer: Alex Harvey; publishers: Blackwood/Preshus Child, BMI; Permian P-82006 (c/o MCA). Oblivious to the gender implications of the title, West belts out an amusing equal rights manifesto.

**LORRIE MORGAN—If You Came Back Tonight (3:12);** producer: Tony Brown; writers: Lewis Anderson, Fred Koller; publisher: Old Friends, BMI; MCA 52439. Country realism at its best, both in Morgan's heartfelt vocals and in the relentlessly honest theme.

# Billboard Singles Reviews

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**RAY PRICE**—Better Class Of Losers (3:55); producer: Snuff Garrett; writers: R. Peterson, H. Howard; publisher: Tree, BMI; Viva 7-29217. Velvet-voiced Price proclaims that losing is a universal trait, and the moaning steel swears to it.

**BOBBY BRADDOCK**—Willie Where Are You (3:19); producer: Rafe VanHoy; writer: Bobby Braddock; publisher: Tree, BMI; RCA PB-13871. To a gut-string guitar that sounds in need of jumper cables, Braddock poses the question that must perplex those three or four left in the Western Hemisphere who have not recorded duets with Willie Nelson.

**BOB SANDERSON**—Would You Let A Fool Come In (2:40); producer: Jerry Gillespie; writers: Jerry Gillespie, Charlie Black, Rory Bourke; publishers: Tri-Chappell/Chappell, SESAC/ASCAP; F&L FL-539 (c/o Fischer & Lucas, Nashville). Precise lyrics and an urgent voice that makes the most of them.

**RHONDA MOORE**—Have You Back Again (2:53); producers: L. Hodges, Mary B. Rains; writer: Rhonda Moore; publisher: Buttila, ASCAP; Buttila RRC 41084. This newcomer delivers a strong, arresting performance on an intriguingly creative production definitely deserving of airplay.

## also received

**BACKWATER**—Straight For Your Love (2:38); producer: Bernie Vaughn; writers: N. Montgomery, Q. Powers, T. DuBois; publishers: Shadow Fax/Warner House of Music, BMI; A.M.I. 1917. Label based in Hendersonville, Tenn.

**TOM WAYNE**—The Purple People Eater (2:59); producer: Sheb Wooley; writer: Sheb Wooley; publisher: Channel, ASCAP; F & L 537. Contact: (615) 229-2278.

**BOB CLAWSON**—Fast Women, Slow Horses, And Wine (2:47); producer: B. Clawson; writer: not listed; publisher: Easy Way, BMI; Easy Way 525.

**PAUL PEEK**—Caught Between Love (3:09); producer: Dick Roberts; writer: Dick Roberts; publishers: Lowery/Brahmasmi, BMI; Southern Tracks 1028. Contact: (404) 325-0832.

**JILL MURPHY**—Layin' My Heart On The Line (2:19); producer: Tommy Willis; writer: T.P. Willis; publisher: Willis Bros., BMI; F & L 538. Contact: (615) 329-2278.

**HAGARS**—84 Olympics—The Russian Game (2:44); producers: Charlie McCoy, Sam Lovullo; writer: Bill Baker; publishers: Sunbelt/Tarton, ASCAP; Hee Haw 1984-3-NSD. Label based in Nashville.

**LYNN EDGAR BEADLES AND JESSICA JAMES**—Try Again (3:30); producer: not listed; writer: Lynn Edgar Beadles; publisher: Silver Sage, BMI; New Horizon 129 (c/o Keys-Co., P.O. Box 110423, Nashville, Tenn. 37211).

**GEORGE BROTHERS**—Fox On The Run (2:58); producer: Mickey Moody; writers: B. George, J. George; publisher: Floodway, BMI; Floodway JLP-1001-S. Contact: (713) 350-5012.

**HAROLD HILL & THE FRONTIER BAND**—You Do Something To Me (3:11); producer: Reese Culbreth; writer: Harold Hill; publisher: Stallion, BMI; Sapphire HMC-003.

**RHONDA MOORE**—Bartender (3:02); producers: L. Hodges, Mary B. Rains; writer: Harold D. Tackett; publisher: Buttila, ASCAP; Buttila 111782. Label based in Winchester, Ky.

**HARTS**—Too Hot (2:34); producer: M. Johnson; writers: M. Johnson, T. Beatty; publishers: King Coal, ASCAP/Coal Miners, BMI; Celebrity 1001.

**BOBBY LAYMON**—In Tall Buildings (3:34); producer: not listed; writer: John Garfford; publisher: Famous, ASCAP; Starlite 2005. Label based in Nashville.

**BOBBY LEE RUSSELL**—That Ain't All (3:23); producers: R. Russell, C. Haines; writer: R. Russell; publisher: Trail of Tears, BMI; First American 1968. Label based in Joplin, Mo.

**BLACKWATER**—If You Get Tired Of Being Alone (3:18); producer: Blackwater; writer: Ray Batchler; publisher: Blackwater-Rollman, BMI; Grand Prize 5217 (c/o NSD, Nashville).

**PAT GARRETT**—By George (I'm Glad, I Ain't Boy George) (2:30); producer: Larry Whitley; writer: P. Garrett; publisher: Redbarn Farm, BMI; MSK 2924. Contact: (313) 581-8100.

**RAMSEY KEARNEY**—It's Time To Go (2:47); producer: Ramsey Kearney; writers: Ramsey Kearney, Buddy Thomas; publishers: Altain, BMI/Japonica, ASCAP; Safari 111 (c/o Nashco, Nashville).

**DAVIS NOLAN**—Fortunes of Fame (2:15); producer: not listed; writers: Davis Nolan, Richard Ray; publisher: CycloSongs, ASCAP; Cyclone GBS 45118. Contact: (615) 242-2548.

**BILLY DON BURNS**—Heartbreak Alley (2:47); producer: Steve Singleton; writer: B.D. Burns; publisher: Spirit Horse, BMI; Dream 84-101. Contact: (615) 327-3900.

**BOBBY BLUE**—Just For You (3:00); producer: Randall Kirk; writers: Blue, Singer, Kirk; publisher: Gandharva, ASCAP; Nile TA0106. Contact: (213) 466-4707.

**GEARY HANLEY**—Go Ahead And Love Her, I Did (2:59); producers: Ronnie Light, Kit Johnson; writer: Peter C. Richardson; publisher: Great Leawood, ASCAP; Kansas 620. Contact: (615) 255-0303.

**FRANKLIN LACKEY**—City Life Blues (2:07); producer: Johnny Elgin; writers: D. Mize, J. Elgin; publisher: Second Base, BMI; Uptown 141. Label based in Caddo, Okla.

**MARTY MAGGIO**—Sax Tradition (2:11); producer: Jim Vest; writer: Marty Maggio; publisher: JMV, ASCAP; NCP 1001. Contact: (615) 859-4401.

**JESSI COLTER**—I Want To Be With You (2:24); producers: Chips Moman, Bobby Emmons; writer: Basil McDavid; publisher: Waylon Jennings, BMI; Triad TES-2001. Label based in Nashville.

**RAY PENNINGTON**—Nothing's Changed, Nothing's New (3:33); producer: not listed; writer: Ray Pennington; publisher: Almarie, BMI; EMH 0033. Label based in Nashville.

**MASON DIXON**—Gettin' Over You (3:36); producer: Don Schaffer, Rob Dixon; writer: Cary Lynn Rutledge; publishers: Phono/Big Crush, SESAC; Texas 5557-NSD (c/o NSD, Nashville).

**ELLIOT ST. PAUL**—Love Me Tonight (3:30); producer: Alan Lorber; writer: Elliot St. Paul; publisher: Elliot St. Paul, BMI; Magic 00217. Label based in Washington, D.C.

**STAN HITCHCOCK**—Loving In Your Lying Arms (2:50); producer: Nick Hice; writer: Stan Hitchcock; publisher: Hice, BMI; HMC 840627. Label based in Charlotte, N.C.

**GARY JOSEY**—Do I Remember You? (2:28); producer: Gary Josey; writer: Gary Josey; publisher: CBT, BMI; CBT 715. Contact: (214) 586-6981.

**KENNY JACKSON**—I Ain't Leavin' Just For Fun (3:13); producer: Kenny Jackson; writer: Dave House; publisher: Ken-Mar, BMI; EMG 1007. Label based in Nashville.

**BEN HARTMAN**—Ladies' Choice Waltz (3:10); producer: not listed; writer: Bernard E. Hartman; publisher: Publicare, ASCAP; BMW 5284. Contact: (713) 695-3648.

**RHONDA MOORE**—I'm Thinking Of You (2:59); producers: L. Hodges, Mary B. Rains; writer: Charles C. Walling; publisher: Buttila, ASCAP; Buttila RRC-111782. Contact: (606) 744-7921.

**KRISTA LONG**—Treat Me Like A Lady (2:40); producer: Ernie Cash; writer: Bobby Braddock; publisher: Tree, BMI; Continental UR-0100. Contact: (301) 837-5570.

**MORRIS BROTHERS**—Flight 007 (2:44); producer: not listed; writer: Homer Morris; publisher: Jonquil, BMI; Perfection Sound PLP-45-689. Label based in Smyrna, GA.

**CURTIS BARTON, KRIS TIERNEY**—Dinosaur Rock (2:56); producer: Gene Shelton; writer: Smokey Aleshevich; publisher: Sweagle, BMI; Eagle 11. Label based in Kaispell, Mont.

**CAGLO MAC & KITTY WILLOW**—Starting Again (3:29); producer: C. Bogdonoff; writers: Bogdonoff, Fox; publisher: J'sali, ASCAP; Medical 2000. Contact: (703) 524-5631.

**MICKEY MARTIN**—When My Baby's Rockin' Me (3:00); producer: Ron Cornelius; writers: Mentor Williams, John Herron, Steve Pouliot; publishers: Welbeck/John Herron/Third Son/Steve Pouliot, ASCAP; tmw 101. Contact: (615) 329-2278.

**CHERRIE BONNEY**—Come With Me (3:28); producer: not listed; writers: Cherrie Bonney, Jeannette Allen; publisher: not listed; Clockwerke 7052. Label based in Bethel, Me.

**BLACKIE GUIDRY**—Hot To Trot (2:44); producer: Col. Buster Doss; writers: Hollyhand, Sanders; publisher: Buster Doss, BMI; Frontier Jamboree 1060. Contact (501) 898-3011.

**KAREN WHEELER**—Summer Lullaby (3:49); producers: John Erdelyan, Gil Veda; writer: G. Sepulveda; publisher: Fred Rose, BMI; GBS 718 (c/o General Broadcasting Service, Nashville).

**DIANNE CHERRY**—Busy (2:44); producer: Boomer Castleman; writer: B. Braddock; publisher: Tree, BMI; Stargem 2266. Contact: (615) 244-1028.

**SIDETRACKED BAND**—Showdown (3:27); producer: Sidetracked Band; writer: Raymond Cooper; publisher: Sidetracked, BMI; Showdown 11264 M.

**RIC BRECHTEL**—New Age Dawning (3:36); producers: Midnite Creeper, Randy Buzelli; writers: Diane Martin-Brechtel, Rich Brechtel; publisher: Singing Rock, BMI; Cactus ROC-101. Label based in Tonopah, Ariz.

**BLANE GAUSS AND THE BAD BOYS**—Outrageous (2:59); producers: B. Gauss, T. Miglione; writer: Blane Gauss; publisher: Red Pelican, ASCAP; Stargem 2265. Contact: (615) 244-1028.

**RAMONA**—Country Kisses (2:16); producer: Col. Buster Doss; writer: David E. Young; publisher: Buster Doss, BMI; Frontier Jamboree 1063. Contact: (501) 898-3011.

**MARGIE WELCH**—I'm Raisin' My Sons To Be Cowboys (3:18); producer: Jack Gunter; writer: M. Breshears; publisher: Copre, BMI; Country World 62484. Label based in Nashville.

**"MONEY GERALD"**—Lonely Tear Drops (4:15); producer: Haywood Tucker; writers: B. Gordy Jr., T. Carlo, G. Gordy; publisher: Gold Road, ASCAP; Haywood's 10780. Label based in Atlanta.

**JOY FORD**—#1 With A Heartache (3:27); producer: Sherman Ford; writers: Neil Sedaka, Howie Greenfield; publisher: Entertainment, BMI; Country International 202.

**CURLY ENNIS AND THE ROADRANGERS**—Swingin' The Blues (2:11); producers: Curly Ennis, Road Rangers; writers: Ennis, Smith; publisher: not listed; Roadranger 1. Label based in Ashland, Neb.

**MEL RUSSELL**—Two Drinks Away From Missing You (2:15); producer: Joe Deaton; writer: Ronnie Pollard; publisher: My Lines, SESAC; Mountain Empire 1001.

**DAVID E. YOUNG**—Dang It, You'll Get Yours (When I Get Able) (2:41); producer: Col. Buster Doss; writer: David E. Young; publisher: Buster Doss, BMI; Kimbolton 371412-1. Contact: (501) 898-3011.

**BECKY CHASE**—Heaven Must Have Sent You (3:01); producer: not listed; writers: Holland, Dozier, Holland; publisher: Detroit-Jobete, EMI; Spirit Horse 101. Label based in Nashville.

**DON TEBAUX**—I Started Missing You Too Late (3:24); producer: Patty Parker; writers: Writer Blue, Mark Rone; publisher: Rocky Bell, BMI; Comstock 1752. Contact: (913) 631-6060.

**CARLA NEET & JERRY BLANTON**—Once More With Feeling (2:24); producer: Don King; writer: Shirley Nelson; publisher: Glen Campbell, BMI; Axbar 6029 (c/o TMC Productions, San Antonio, Tex.).

**KENNY ANTCLIFF**—Honky Tonk Fever (1:57); producer: Tom Usselmann; writer: George Allen; publisher: Lunar, BMI; Lunar DLS-1010 (c/o Dixie Magazine, Nashville).

**BOBBY "C"**—"Dig A Little Deeper" (2:33); producer: P.J. Parks; writer: Robert E. Seay; publisher: TYRO, BMI; Legs 301. Contact: (414) 725-4467.

**JOHNNY GATEWOOD**—Hello Request Line (2:44); producer: Joe Bob Barnhill; writer: Michael David; publisher: Collins Court, ASCAP; Horse Shoe 013. Contact: Box 14, Rt. 1, Sterling, Kan. 67579.

**EARL DEAN ADKINS**—I Found A Way For You To Stay (3:31); producers: Joe Deaton, Earl Adkins; writer: Eddie Ray; publisher: Eddie Ray, ASCAP; JEGE 1003. Contact: (606) 437-7859.

**DEBBIE DAVIS**—Hiding A Heartache (3:12); producer: John Burdick; writer: Tim Johnson; publisher: Wild River, ASCAP; JODI-CON 001. Label based in Panguitch, Utah.

## Adult Contemporary

### picks

**SADAO WATANABE**—If I'm Still Around Tomorrow (4:20); producer: Ralph MacDonald; writers: Ralph MacDonald, William Salter; publisher: Antisia, ASCAP; Elektra 7-69700. A tranquil moment from jazzman Watanabe, with soothing, subtle vocals from guest artist Roberta Flack.

### also received

**FRANKIE FORD**—I've Found Someone Of My Own (3:24); producers: Ken Keene, Parvin Tramel; writer: Frank F. Robinson; publisher: Third Story, BMI; Brarmead BR-7600. Contact: Sea Cruise Productions, P.O. Box 1830, Gretna, La. 70053.

**TONI**—Take Me Back (3:56); producer: Herbie Past; writer: Toni; publisher: Ivory Mink, ASCAP; Ivory Mink TM 0008. Contact: (201) 887-7460.

**CLOUD ISLAND FEATURING BLAZE HEWITT**—Dancing With You (2:42); producer: B. Hewitt; writer: Blaze Hewitt; publisher: Latitude Zero, BMI; Hot Box WS-0003. Contact: (714) 829-0509.

**RANDY ALAN**—Cherry Baby (2:12); producer: R. Kowalski; writer: R. Kowalski; publisher: GOE, BMI; GOE CR-1011. Contact: (816) 231-8189.

## Disco/Dance

### picks

**PURE ENERGY FEATURING LISA STEVENS**—One Hot Night (6:44); producers: Curtis Hudson, Raymond Hudson, Lisa Stevens; writer: Curtis Hudson; publisher: Prismatic, BMI; Prism ITP 204 (c/o Island) (12-inch single). Label's new distribution deal should help Stevens and crew outshine their top 30 success with last year's "Love Game," techno-dance track is low-key but infectious.

**MARY LOVE**—Save Me (3:58); producer: Eddie Martinez; writers: D. Flett, M.G. Fletcher; publishers: Almo/Big Secret, ASCAP; Mirage 0-96925 (12-inch single; 7-inch version also available, Mirage 7-99720). Old-fashioned disco-soul (Gloria Gaynor and early Gladys Knight both come to mind), only now the strings and girl-group choruses get the benefit of '80s studio sound; Love's got an enormous alto voice, and it soars.

### recommended

**SOLO**—Girls, Girls (Ah-Ah-Hi) (5:57); producer: Mark Berry; writers: M. Berry, M. Barone, J. Robie; publishers: Next Plateau/Baby Raquel, ASCAP/Indulgent, BMI; Plateau NP 50022 (12-inch single), (c/o Next Plateau, New York). John Robie co-mixed with producer Berry; rollicking electronic concoction is truly wacko.

**BESIDE w/BERNARD FOWLER**—Odeon (5:45); producers: Afrika Bambaataa, Leraï & Bernard Zekri; writers: Bustello, B. Fowler, Leraï; publisher: Chu Teh, BMI; Celuloid CEL 169 (12-inch single). NYC Peech Boy Fowler and femme fatale B-Side speak and sing continental hip hop en francais. Contact: (212) 714-0033.

**BONNIE POINTER**—Your Touch (6:36); producer: Jeffrey Bowen; writers: B. Pointer, J. Bowen, C. Derricks, C. Derricks; publishers: Nile/Larry-Lou, BMI; Private I 429-04996. 12-inch version of previously reviewed 7-inch, Billboard, July 7, 1984.

**MANU DIBANGO**—Abele Dance (6:50); producer: Martin Meissonnier; writers: Manu Dibango, Martin Meissonnier; publishers: Island/Clouseau; Celuloid CEL 171 (12-inch single). Very exotic sounds, as the "Soul Makossa" composer chants (in the Doualan language) over a bass-heavy African/urban fusion. Contact: (212) 714-0033.

**CHARADES**—Goin' Out Dancing (6:40); producers: Tunde-Ra Aleem, Tahaqa Aleem, Richard Alexander; writers: Tunde-Ra & Tahaqa Aleem; publishers: Seed-song, BMI/West Kenya, ASCAP; Blue Parrot BP 205 (12-inch single). Mild close-harmony disco.

### also received

**MIKE JEMISON**—Break On Down (6:26); producer: Mike Jemison; writers: M. Jemison, E. Kelley; publisher: Enkel, BMI; Cotillion 0-96928 (12-inch version of previously reviewed 7-inch, Billboard, July 28, 1984).

**ROBERT BLACKMAN**—San Francisco Dance (6:16); producer: Ross J. Winetsky; writers: Robert Blackman, Pierce McDowell, Mike Mosenzo; publisher: not listed; Riverwinds RW 1003 (12-inch single). Contact: (415) 673-3462.

**TEECHA**—Crop-Over (5:11); producer: Lionel M. Crawford; writer: Lionel M. Crawford; publisher: Lionel Crawford, BMI; Bajon LC-58196 (12-inch single). Contact: (203) 247-9020.

## New & Noteworthy

**ALFONSO RIBEIRO**—Dance Baby (3:34); producer: Ted Hayes; writers: T. Hayes, T. Gale, P. Chaplin; publishers: Flake/Haymarc, ASCAP; Prism 7-99723 (c/o Island). Singing debut for Broadway's Tap Dance Kid and Michael Jackson's dancing partner on the street-scene Pepsi commercial; piping little-boy's voice over funky rhythms should charm the masses.

**ROMEO VOID**—A Girl In Trouble (Is A Temporary Thing) (3:48); producer: David Kahne; writers: D. Iyall, P. Woods, P. Zinacavage, D. Kahne; publishers: Talk Dirty/See Squared, BMI; Columbia 38-04534. No, listening to the lyrics won't explain the title, but it will draw you into the song's thick, brooding atmosphere; group that won't cult status with last year's (rather rude) "Never Say Never" is ready for the mainstream.

**PAULINHO DA COSTA**—You've Got A Special Kind Of Love (3:46); producer: Paulinho da Costa; writer: Clarence Charles; publisher: Burunga, BMI; Pablo Today S312-143 (c/o RCA). A rare single release from the predominantly-jazz label; Brazilian percussionist da Costa is renowned for his work on LPs by artists such as Richie Ross and Jackson as well as EWF, whose soul style he most closely resembles.

**LIGHTNIN' ROD WITH JIMI HENDRIX**—Doriella Du Fontaine (9:37); producer: Alan Douglas; writer: Lightnin' Rod; publisher: Douglas, BMI; Douglas/Celuloid CEL 166 (12-inch single). The adventurous label initiates its "Roots Of Rap" series with a 1969 jam between Hendrix, drummer Buddy Miles and rap forefather Lightnin' Rod; lyrics are sexually and pharmaceutically explicit. Contact: (212) 714-0033.

**T.H.S. THE HORNE SECTION**—Lady Shine (3:28); producer: Henry Horne; writer: H. Horne; publisher: not listed; 4th & B'Way BWAY406 (c/o Island) (12-inch single). Many influences here: Kashif, EWF, Jeffrey Osborne, Commodores; all blended seamlessly with plenty of grace and polish in a midtempo soul song.

**RODNEY SAULSBERRY**—I Wonder (4:19); producer: Stanley Clarke; writers: P. Brown, R. Saulsberry; publishers: Peter Brown/Rod Saulsberry, ASCAP; Allegiance 3919. Singer-writer-actor (from tv's "Capitol"), among other credits teams with producer Clarke and an ace studio band on a well-crafted r&b ballad; strong sense of style, impressive range.

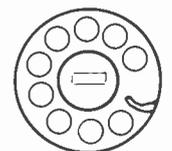
**BACKSTERS**—Handclappin' (3:03); producer: Backsters; writer: Red Prysock; publishers: Melody Lane/Cherio, BMI; A&M AM-2645. A red-hot rock'n'roll-bebop instrumental to warm the hearts of hep cats and closet jitterbuggers; Red Prysock tune from 1957 is updated in recording quality but not in spirit.

**SUE CHALONER**—Missin' Mr. Marley (6:42); producer: Barry Finch; writer: Colin Scott; publisher: 21, ASCAP; Black Jack Bay BJB-1000 (12-inch single). Finely-produced reggae tribute is touching both for its attitude of celebration and for the fact that Chaloner echoes Marley in her own phrasing. May not catch on with the mainstream, but it will find its audience. Contact: (305) 883-5665.

**RAPOLOGISTS FEATURING FLAKEY "C" & EARLY DAZE**—The Hip Hop Beat (5:37); producer: Mastermind; writers: McGuire, Laidley, Rowan, Morrocco, Sevier; publishers: Bluebird/Betty Jean; Telear Cassettes TCT-2330 (12-single). Pair of London teenagers is joined here by N.Y. scratcher Whiz Kid; rap with a cockney accent is a little exotic and quite charming. Contact: (212) 977-4166.

**ROLLING STONES**—Miss You (3:33); producer: Glimmer Twins; writers: Jagger, Richards; publisher: Colgems-EMI, ASCAP; Rolling Stones 7-99724. Lesser luminaries only put out Greatest Hits LPs; leave it to the Stones to come up with a Greatest Hit 45. Reissue of their 1978 chart topper honors their triumphant (and concluded) Atlantic years.

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## VOLUME SPURT BUOYS DEALERS

## Glowing Report At Mid-'84

• Continued from page 5

mism: "Things are improving. There's more retail activity nationwide. Music has recaptured public fancy. I'd say we are up 20% to 25%, and there's a more significant portion of profit.

"A lot of it is us," Marmaduke maintains. "We've improved product selection, reorder and promotions. We have automatic reorder systems in 25% of the stores, and the remainder will be automated by mid-year 1985. Our promotions are more frequent, better targeted and coordinated."

"Cassettes are blowing out," says Camelot executive vice president Jim

## New Music Meet Hits Mainstream

• Continued from page 5

inar is about new business practices, new artists and expanding the definition of new music."

Another area of expansion for the Seminar is as a product and service bazaar along the lines of Midem. More than 65 exhibitors have taken booths, "almost a sellout" according to Webber, and there will be even more of an emphasis on cutting deals and making contracts in 1985.

"We're obviously going to expand the exhibit area next year," says Silverman. "People have told us they do more business at the Seminar than they do at Midem, which costs them four times as much to attend."

Also on tap for this year is videotaping of the panels, possibly for release on videocassette. To aid in the marketing, the Seminar will be staffed as a year-round project, rather than the six months now allotted it by its sponsors.

A late addition to the Seminar schedule is a special panel entitled "Music Video: A Broadcast Exclusivity Controversy." Terming the topic "just about the hottest in the industry right now," Silverman adds that MTV threatened to pull out of the Seminar when the panel was first added, and that neither the music cable channel nor HBO will participate in the discussion.

Despite their absence, Silverman sees the panel as potentially explosive. "There will be things unearthed that nobody knows," he says.

## RCA's Hardware Distributors Gear For Videocassettes

• Continued from page 5

ing the most at the hands of the new entries, with the RCA indies' wealth, experience and sales networks allowing them to quickly overcome their less cash-rich competitors.

The entry of the new companies will also seriously boost the amount of trans-shipment in an industry where shipping product into others' territories is so commonplace as to be an accepted, if seriously destabilizing, part of the business.

The RCA indies got started in video software through the now fading CED videodisk format. Through CED, they say, they learned to deal with software accounts.

Launching a prerecorded video format also provided for a quick and thorough education in the workings of the home video marketplace, say RCA's distributors. Most of the indies are not using their CED staff to market videocassettes, however, forming separate prerecorded videocassette distribution branches instead and often hiring managers away from

Bonk. "We have not cut LPs dramatically. We have juggled space in our larger stores so browser boxes handle our spaghetti-boxed tapes. In smaller stores, we introduced a space saver rack that gives us 60% more space.

"We look for a major expansion into video, Bonk continues. "We have 15 departments now. CDs help. It's a small 2% to 3% of our business, but it's coming."

Bonk declines to specify an overall increase, explaining that the first half of 1983 was buoyed by good video game sales, all of which disappeared this year. He does acknowledge that his music/video sales are well ahead so far.

"It's great. There's more money. The economy is firm. Though our account base is smaller, we do more business with what we have," states Jerry Richman of Richman Bros., Pennsauken, N.J., one-stop/distributor/retailer. "There are less one-stops. Compact Discs help metropolitan retailers to sell \$100 worth at a crack. The record business never was lousy; the economy was."

Don Weiss of Arrow Distributing, Cleveland, says he anticipates a 30% to 50% increase in his recorded product rackjobbing over 1983. "Music business is back bigger and stronger than ever. It's super. It's not just Michael Jackson," Weiss says, echoing a number of his peers.

"Even accessories are way up, I'd say 35%. Arrow decided to go after that business. We penetrated accounts and made them realize how important this correlated business is. We asked chains to make accessories either part of the music department or adjacent. It works better when they are together. MTV and "Entertainment Tonight," which have carried such a positive message on our business, continue to help."

Radio Doctor's one-stop business in Milwaukee is up more than 50%, while the Stu Glassman two-store retail entity may be up as high as 35%, Mike Mowers, general manager, estimates. "We put on an Illinois-Indiana salesman, Larry Bache. We have 70 new accounts. CD business is booming," Mowers reports.

Towns like Marinette, Wisc. and Escanaba, Mich., which had no record store, have opened locations. The customers we had who made it through the drought are stronger.

their competitors.

Almost half of RCA's indies are reportedly considering an entry into the prerecorded videocassette distribution business, a number that could almost double the existing population of between 30 and 40 firms.

The home video distribution industry is currently dominated by about five companies that operate on a national or semi-national basis, accounting with their branches for a majority of the industry's total sales volume.

It is not these firms, but their smaller cousins, that will be hardest hit by a heavy RCA entry, say manufacturers. Business is booming for virtually all home video distributors, a not unmixed blessing, since it leaves many companies straining to handle the high growth rates.

The RCA companies going into software claim they won't have any of these problems. Multi-million-dollar investments are the rule for the companies that have chosen to make their moves, and those planning on

I'm smiling."

Waxworks/Videoworks' Terry Woodward, like his contemporaries, finds his 1984 business growing, especially the past 60 days, although he does not have a specific figure for his separate 28 Disk Jockey stores and his video/music wholesaling business.

Woodward estimates that cassette sales are ahead of LPs by a 60/40 ratio, while Bonk says that in some Camelots the ratio might be three to one, in favor of cassette.

Woodward, a pioneer in video wholesaling and retailing, warns that those providing rackjobbers with additional discounts to sell locations like K-Mart's may be killing the golden goose. He also decries continually lowered wholesale prices and wheeling and dealing on blank videotape to mass merchants.

"We did the job," he says. "We got the ball rolling. Now they turn their backs on those who got it all started. They did the same thing with records. We have continual new store openings by a couple who want to get into video specialty."

"Video is and always will be a rental business. Putting video into K-Mart for sale only is short-sighted. The VCR purchases continue upward. Let us get our rightful share."

Unlike the others surveyed, Stan Meyers of Sound Video Unlimited, Niles, Ill., while hot on video, says he has found his record business deteriorating. "It's really soft out there," he reports about recorded product.

"Video continues to be sensational," Meyers says. "It's down a little bit now, but that's customary in the summer when people are outside. Our video store customers continue to increase. Our mom and pop record stores disappear when the Record Bars, Camelots and Musiclands open in the same area."

## Musico Relocates

NEW YORK—Musico Inc., a marketing and promotion company headed by J.G. Knapp, has relocated. Formerly based at 1220 Broadway here, the company is now headquartered at 250 W. 57th St., Suite 1928. The telephone number is (212) 947-1430.

going in claim they're ready to put in similar sums.

New RCA indie entrants into the video distribution business include Dulaneys Inc., Oklahoma City; the Oscar E. Chytraus Co., Salt Lake City; and Commercial Distributors, Portland, Me.

None of the firms are owned by RCA. They are all separate companies that have an exclusive right to distribute RCA hardware products in their areas.

Dulaneys has spent an estimated \$2 million on its new prerecorded video distribution outlet, which it will call Best Video, says the firm's operations manager Mike Dawson. The company plans to carry an extremely wide line of titles.

There is "no question" about the revolutionary impact the entry of the RCA indies could end up having on the video distribution industry, says CBS/Fox Video vice president of sales and marketing Len White.

Before joining CBS/Fox, White spent 17 years in the hardware distri-



MOVERS & SHAKERS—Andrea Frierson poses with judges after being chosen the "Move With The World" girl for the National Assn. of Female Executives. The singer/actress will perform the Myrna March composition on behalf of NAFE and receives a publishing/production contract with March's March On Music firm. Shown from left are WRKS New York air personality Chuck Leonard, "Night Bird" Allison Steele and playwright Harvey Fierstein, who served as judges; March, Frierson, NAFE president Wendy Rue, and two other judges: producer Eric Mercury and New York City Council president Carol Bellamy.

## Some Retail Fear Greet Warner Bros.' \$9.98s

• Continued from page 5

\$8.98 or \$9.98."

David Blaine, president of the 19-store Washington-based Waxie Maxie chain, says he can also accept a \$9.98 Sinatra because "it's a matter of what the traffic will bear." But Blaine makes it clear there are few albums he wants to sell at \$9.98.

"I hate to see any frontline product come out at \$9.98," he says. "This isn't nearly as distasteful as the December (Atlantic) adjustments, but I hope it's not indicative of what's to come."

Talking Heads' "Stop Making Sense" is a specially packaged soundtrack from the group's forthcoming performance film. And while retailers puzzle over the price—especially with Warner's soundtrack album from Prince's "Purple Rain" heading the Top LPs & Tape Chart with an \$8.98 list and 5% discount program—the label feels the price is more than justified.

"The first 200,000 copies of the album will have a 10- by 20-inch booklet," says Lou Dennis, vice president and director of sales for Warner Bros. After the special configuration is sold through—offered as 100,000 each in cassette and LP—a less flamboyant package will be offered at

\$8.98, Dennis says. He adds that Sinatra records "have always been more expensive," and that the label has no more albums currently slated for release at \$9.98.

But while Warner Bros. is just going with these two titles, retailers report that RCA is pondering several \$9.98 releases for September. RCA had no comment at presstime, but merchants consider the forthcoming Hall & Oates album a likely candidate.

A price hike on pop product holds little appeal for retailers. Some, like Record World's Roy Imber, feel that "what's on a record is the bottom line," even though the Long Island retailer adds that "anytime you raise your price you may impact sales." But others are less willing to give it a shot.

"The price hike on Yes, Genesis and the Rolling Stones really did hurt sales for us," says Bob Hogan, buyer for the 36-store Turtles chain in Atlanta.

"I don't want to see it," says Howard Applebaum of Maryland's 23-store Kemp Mill. "I'm into discounting because we can maximize our volume with a profit. And at that higher price, people don't experiment. Either they buy it or they don't. Period."

business. Speaking from that experience, he says that if war between RCA's hardware indies and existing software distributors "starts now, by the end of 1985 the hardware distributors will win."

Moreover, White says, since most manufacturers already have full distribution rosters and are thus not yet signing on the hardware indies, existing home video distributors are the ones who are supplying their future competitors with product.

Videocassettes that go to one RCA distributor effectively go to all of them. Since the RCA firms do not trans-ship, they are not in direct competition with each other. Thus one RCA wholesaler can ship product to another without feeling he is risking its own business. Off the record, RCA distributors say this is already happening as they help each other break into the new field.

Most manufacturers, however, say that whatever its kinks, today's video distribution system is working smoothly, and they do not want to

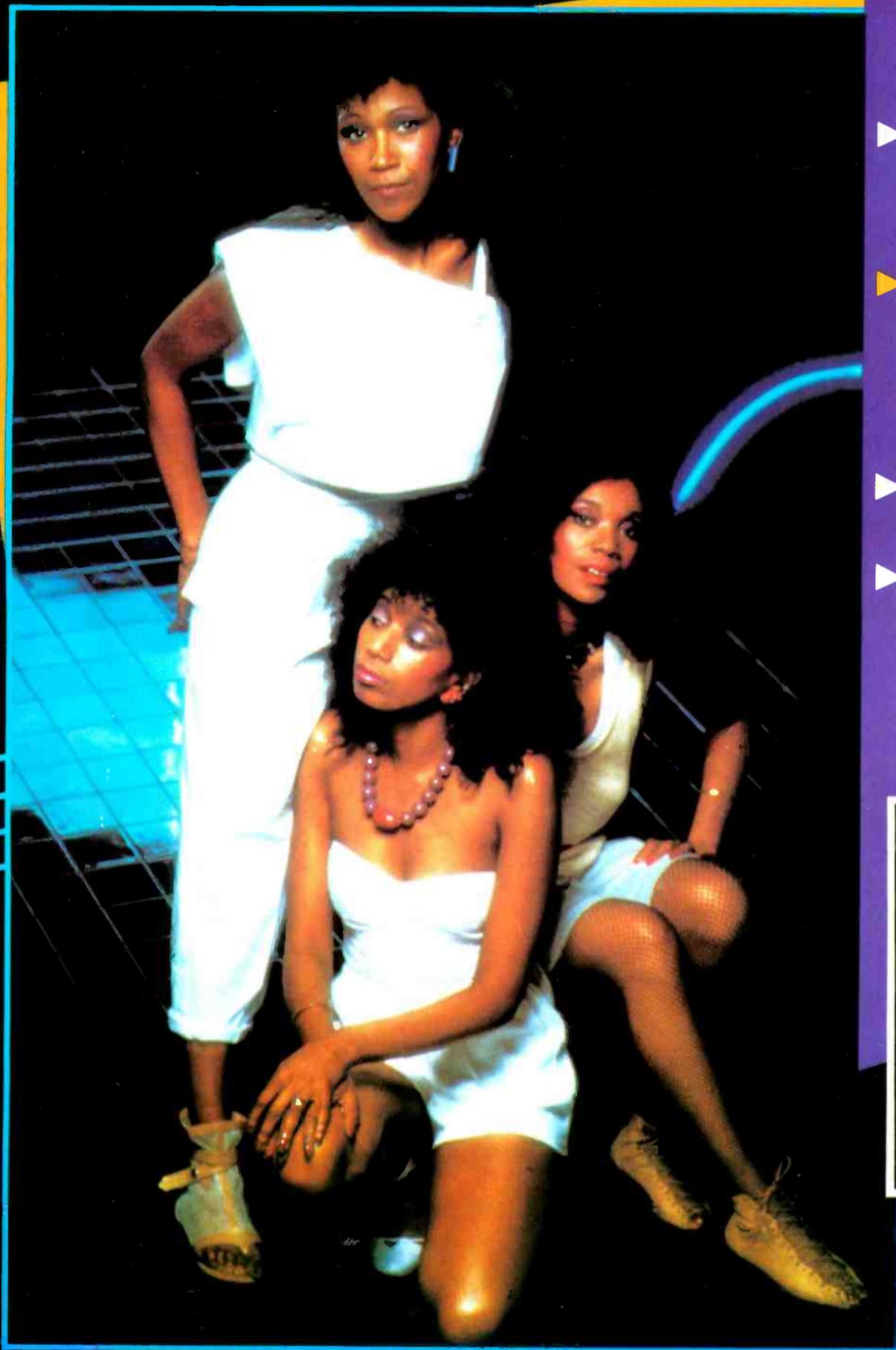
disrupt it by suddenly abandoning a network they know well.

"They've got bucks," admits Paul Culberg, vice president at Media Home Entertainment. But he doesn't see his company making any quick distributor switches. "Why should I want to hurt those people who were in it from the beginning?"

At Paramount Home Video, vice president of sales Eric Doctorow says that he has talked to about five RCA hardware indies. But even though there have been talks, Paramount "will not be adding any distributors in markets where we feel the market doesn't need help," he says.

Home video distributors themselves appear relatively unworried. Commercial Distributors of Maine is moving into video fast, and video manager Nick Abraham says the firm plans to control 90% of its market by the end of 1985. The leading home video distributor in New England is the Shelburne, Vt.-based Artec, whose executives say that the company sees no threat from its new competitor.

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FOR WEEK ENDING AUGUST 11, 1984

# Billboard

# TOP LPs & TAPE

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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, 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	1	5	PRINCE AND THE NEW POWER GENERATION Purle Rain Warner Bros. 2-110-1		WEEKS AT #1 2	8.98	BLP 1	37	37	8	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				72	79	4	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 9		
2	4	45	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	38	9	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 4	73	73	72	JULIO IGLESIAS Julio Columbia FC38640	CBS	●			CLP 56	
3	2	8	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS				39	33	13	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 10	74	87	11	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98			
4	4	4	JACKSONS Victory Epic QE 38946	CBS				40	40	9	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 11	75	57	10	DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS				BLP 21	
5	6	19	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		41	74	2	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS				76	78	9	LOU REED New Sensations RCA AFL1-4998	RCA		8.98			
6	5	40	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 6	42	42	44	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		77	71	12	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS					
7	7	21	RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98		43	35	6	ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World Columbia FC-39429	CBS				78	65	27	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98		CLP 2	
8	8	6	SOUNDTRACK Ghostbusters Arista AL 8-8246	RCA		8.98	BLP 12	44	47	9	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98	BLP 18	79	NEW ENTRY		PETER WOLF Lights Out EMI-America SJ-17121	CAP		8.98			
9	13	9	TINA TURNER Private Dancer Capitol ST-12330	CAP	●	8.98	BLP 2	45	46	13	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98		80	80	7	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98			
10	11	37	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			46	49	5	GLENN FREY The Allnighter MCA 5501	MCA		8.98		81	81	20	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98			
11	10	29	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		47	43	41	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 65	82	83	12	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98		BLP 8	
12	12	69	Z Z TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		48	54	3	THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA		8.98	BLP 16	83	84	12	INXS The Swing Atco 90160	WEA		8.98			
13	9	11	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 5	49	41	25	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		84	88	13	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98			
14	14	26	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲		BLP 60	50	64	6	SHEILA E. The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 14	85	85	5	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98		BLP 24	
15	15	39	NIGHT RANGER Midnight Madness Capitol/MCA 5456	MCA	▲	8.98		51	44	15	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	▲	8.98		86	63	10	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98			
16	16	38	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 17	52	39	19	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		87	98	3	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98			
17	17	36	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		53	62	5	COREY HART First Offense EMI-America ST-17117	CAP		8.98		88	82	50	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●			BLP 51	
18	20	7	ROD STEWART Camouflage Warner Bros. 25095-1	WEA	▲	8.98		54	59	11	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98		89	91	12	ONE WAY Lady MCA 5470	MCA		8.98		BLP 7	
19	19	22	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		55	55	5	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98		90	92	95	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98			
20	21	4	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA	▲	8.98		56	66	6	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS				91	90	28	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●				
21	22	34	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			57	45	11	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA		8.98		92	97	27	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98		BLP 35	
22	70	2	QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)	CBS				58	51	28	EURYTHMICS Touch RCA AFL1-4917	RCA	●	8.98		93	76	11	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA		8.98		BLP 47	
23	24	16	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		59	60	91	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		94	89	22	DAVID GILMOUR About Face Columbia FC39296	CBS					
24	25	50	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 27	60	56	15	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98		95	93	15	NIK KERSHAW Human Racing MCA 39020	MCA		8.98			
25	26	52	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			61	48	41	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98		96	96	116	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98			
26	30	4	DIO The Last In Line Warner Bros. 25100-1	WEA		8.98		62	52	15	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS				97	95	13	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS					
27	31	6	TWISTED SISTER Slay Hungry Atlantic 80156	WEA		8.98		63	68	5	SPYRO GYRA Access All Areas MCA 2-6983	MCA		9.98	BLP 49	98	101	43	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98			
28	28	9	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA		8.98		64	69	8	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			BLP 53	99	94	21	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98			
29	18	11	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 19	65	53	8	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 23	100	86	9	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (PolyGram)	POL		9.98			
30	27	16	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			66	50	25	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98		101	103	9	ROGER GLOVER Mask 21 Records T1-9009 (PolyGram)	POL		8.98			
31	29	86	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 32	67	67	55	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 40	102	102	10	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98		CLP 1	
32	32	9	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98		68	72	46	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		103	165	2	WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS				CLP 30	
33	36	5	JOHN WAITE No Brakes EMI-America ST-17124	CAP		8.98		69	58	28	THE PRETENDERS Learning To Crawl Sire 1-23960 (Warner Bros.)	WEA	▲	8.98		104	104	37	YES 90125 Atco 90125	WEA	▲	9.98			
34	34	19	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98		70	77	3	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 13	105	105	9	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98			
35	23	22	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		71	75	4	FASTWAY All Fired Up Columbia BFC 39373	CBS				106	NEW ENTRY		SAMMY HAGAR V.O.A. Geffen GHS24043 (Warner Bros.)	WEA		8.98			
36	61	2	BILLY SQUIER Signs Of Life Capitol ST-12361	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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**"When Doves Cry"**

**#1 Pop Single  
#1 Black Single  
#1 Dance Single**

**"Purple Rain"**

**#1 Pop Album  
#1 Black Album**

**Ray Parker, Jr.**

**"Ghostbusters"**

**#1 Pop Single  
#3 Black Single  
#14 Dance Single**

**"Ghostbusters"**

Soundtrack

**#8 Pop Album  
#12 Black Album**

**The Jacksons**

**"State of Shock"**

**#3 Pop Single  
#4 Black Single  
#8 Dance Single**

**"Victory"**

**#4 Pop Album  
#3 Black Album**

**Ollie & Jerry**

**"Breakin — There's  
No Stoppin' Us"**

**#9 Pop Single  
#3 Black Single  
#1 Dance Single**

**"Breakin"**

Soundtrack

**#8 Pop Album  
#2 Black Album**

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## New Music Vid Format Planned PolyGram U.K. Mapping Sale Of Conceptual Programs

By FAYE ZUCKERMAN

LOS ANGELES—Michael Kuhn and David Hockman, joint managing directors of Britain's PolyGram Music Video, Ltd. are launching a new music video programming format they contend will foster sales and help recoup some of the costs of promotional clip production.

The form consists of conceptual music programs, 30 minutes or longer. Pegged to a new album or theatrical/pay tv release, they are then released on videocassette. Confident of the success of this form of original music video product, the two British producers have already commissioned four productions.

One of the current projects features Barry Gibb and Olivia Newton-John and is believed to be budgeted at more than \$1 million. It will be directed by Storm Thorgerson.

Kuhn and Hockman say that their role model for the U.S. video market is the U.K.'s experience with video. Explains Kuhn, "The U.K. is 18 months ahead of the U.S. in terms of video hardware penetration, and its software experience seems to be mirrored in the U.S."

Recent market research and investment studies by the firms of F. Eberstadt & Co. (Billboard, Jan. 21) and Goldman Sachs & Co. (Billboard, April 7) support the PolyGram video marketers' optimism. The Eberstadt study predicts music video will command a 25% share of the home prerecorded videocassette area by 1988, yielding revenues of \$1.25 billion. The study's author, record industry veteran Stephen Reed, contends that sales will lead rental four to one by 1988, an aboutface for the video industry's current rental/sales ratio of 90/10.

In the Goldman Sachs study, projections differ sharply from the Eberstadt forecast for the prerecorded movie video category. But author Richard Simon concurs with Eberstadt's Reed in predicting that music will realize the potential for "general

sales appeal." Simon cites "Making Michael Jackson's Thriller," an originally produced long-form music title, as demonstrating a sale market. Simon projects that music video will generate \$700 million in revenues in 1988.

Besides Vestron's Michael Jackson video, believed to have sold more than 350,000 copies, PolyGram's Hockman and Kuhn point to several successful original music videos they have launched in the U.K. They single out "ABC Mantrap," a video EP made for sale through RCA/Columbia Home Video and used as a promotional tool on music television shows.

PolyGram's video arm in the U.S. has commissioned video EPs for Pat Travers and "cow punk" band Rubber Rodeo instead of the shorter promotional clips in hopes of recouping costs through retail sales (Billboard, May 19). According to PolyGram's Len Eband, those videos will be used to promote the artists' new albums on television and then made for sale later this year. The 10-minute Travers video, produced by Beth Broday, premiered on MTV in mid-July and cost the same as the average three-minute promotional video, Eband says.

PolyGram is not the only entertainment firm executing schemes to recoup promotional clip costs. Embassy Home Entertainment recently teamed up with Atlantic Records to jointly produce a long-form video for heavy metal group Twisted Sister. The video will be made for sale after serving as a promotional tool.

Warner Home Video is selling a compilation reel of promotional videos from the Cars' "Heartbeat City" album. MCA Home Video has released EPs from promotional videos for Olivia Newton-John, Pat Benatar and the movie "Streets Of Fire."

By the time Warner Home Video releases its Cars program, the album will have peaked on the charts and started its descent, Hockman argues.

He and Kuhn would prefer to see music video programs developed as a cross between promotional clips and musical motion pictures like "Flashdance," they say.

The last time Hockman and Kuhn came to the U.S. to push music video, industry representatives wouldn't even discuss their concept. "Few telephone calls were returned," Hockman recalls.

"It was 1981. We bumped into another chap selling the notion of music video as a profit center. His name was Austin Furst" (the founder of Vestron Video, who put up \$500,000 and marketed "Making Michael Jackson's Thriller"), Hockman says.

During a recent return trip, many more doors were open to the two video music producers. This time they came to the U.S. to test the waters for the four originally produced long-form music videos. A description of each follows:

- "67" is a film themed around teenagers in London the year the Beatles' "Sgt. Pepper" album was released. It will be directed by David Courtney and feature such songs as "A Whiter Shade Of Pale," "I Can Hear The Grass Grow," "See Emily Play," "Nights In White Satin" and "I Can See For Miles."

- "Kerrash!" deals with heavy metal music. Iron Maiden, Scorpions, Def Leppard, Jimi Hendrix and Cream are among the musical acts believed to be included in the video.

- "Now Voyager," currently in production, features Gibb and Newton-John. It is designed as a video album, with nine promotional sequences that follow a story line.

- "In Memoriam" is the working title for a package revolving around a singer who comes back from the dead. The music is being written by Robin and Barry Gibb and produced by the Bee Gees' production team in Miami.

## Chartbeat

• Continued from page 10

around for the label, which went through the first seven months of the year without a gold or platinum album or single.

Miles Davis jumps to No. 1 on this week's jazz chart with "Decoy" (Columbia). Davis first topped the jazz chart in 1970 with the classic "Bitches Brew," and made it back to No. 1 in '71 with "Miles Davis At The Fillmore," in '72 with "On The Corner" and in '81 with "The Man With The Horn."

Ollie & Jerry's "Breakin'... There's No Stoppin' Us" jumps to No. 1 on this week's dance chart, which means that three of Billboard's charts this week are topped by film themes. "When Doves Cry" reigns on the black chart; "Ghostbusters" is tops in pop.

### Choral Leader Fred Waring Dies At Age 84

NEW YORK—Fred Waring, who directed lush choral arrangements of sentimental and patriotic songs for nearly seven decades, died in Danville, Pa. on July 29. He was 84.

Waring, best known to the public through his group, Fred Waring & the Pennsylvanians, was a major recording, radio/tv and concert figure for more than 30 years. He is credited with making the first electrical recording in 1925, a performance of "Collegiate" for RCA. The heart of his recorded output was through Decca (now MCA).

Beyond his success as a choral leader and sometime composer, Waring was the owner of Shawnee Press, the large educational music print company housed at his vast Shawnee Inn resort in Shawnee, Pa. For many years, until the late '60s, Waring hosted an annual golf tourney at the resort for songpluggers. As an inventor, he created the Waring blender in the mid-'30s.

The soundtrack to "Eddie & the Cruisers" (Scotti Bros.) re-enters the pop album chart at number 134, the result of the film's recent airing on Home Box Office. The album first hit the chart last October, and climbed to number 47.

Herb Alpert's acceptance at black radio with "Rise" and "Rotation" is rubbing off on "Bullish," his first release with the Tijuana Brass in nine years. The single enters this week's black chart at number 80.

★ ★ ★

Windy Error: "Chicago 17" peaked at number 25 on the pop album chart, not 37 as we mistakenly indicated in our recent Hits & Misses feature. That still represents a significant drop from the number eight peak of "Chicago 16," but the album may rebound on the apparent success of its second single, "Hard Habit To Break." In its second week on the Hot 100, the song jumps to number 46.

### Record Rental Bill Gets Nod

• Continued from page 7

compositions, is scheduled for full House action. Approval could come before the summer recess Monday (6), but it will probably be passed by the House in mid-September, according to committee sources.

The Senate version of the bill, S. 32, passed the full Senate last June. When the House decides on H.R. 1027, it will then be sent back to the Senate for approval in joint committee. No opposition is expected.

The House version passed without the amendments tacked on while it was a part of the "omnibus" copyright issues bill, which crumbled this spring, so the bill as reported out by the committee does not contain any "sunset" or antitrust assurance language, provisions originally drafted for the controversial and still-stalled video rental bill.

## Bienstock Heads Chappell Buyers

• Continued from page 5

Paul McCartney's MPL Communications and a consortium within the PolyGram group involving Nick Firth, president of Chappell International in the U.K., and Irwin Robinson, Chappell president in the U.S.

At the time of last year's announcement, informed sources put a \$150 million price tag on the publishing operation, but it is understood that the actual sales figure is closer to \$100 million. The publishing network turns over a reported \$60 million annually.

Neither PolyGram president Jan Timmer nor Carlin Music chief Freddy Bienstock, who broke a holiday in Venice to complete negotiations, would elaborate on the blockbuster deal. It's understood that the Bienstock consortium's offer was accepted some five days before the official release was issued.

PolyGram managers were under strict instructions to make no contact with the press until all staff had been informed of the proposed sale.

Leading the negotiations for PolyGram were Heinz Voigt, former head of the company's publishing division, who retired last year, and Dr. Wolfgang Hix, PolyGram group legal adviser.

The Chappell/Intersong group represents one of the biggest success stories in music publishing. Founded in 1811, Chappell is one of the most revered names in music publishing, with an unparalleled catalog of stan-

dard songs. It was once estimated that Chappell controlled nearly half the world's popular music.

Among the legendary names in the Chappell repertoire are Sigmund Romberg, Noel Coward, Jerome Kern, Rodgers & Hart, Rodgers & Hammerstein, the Gershwins, Frank Loesser, Irving Berlin, Ivor Novello, Lerner & Loewe and Stephen Sondheim.

In 1968, two years after the merger of the music operations of Phillips and Polydor, Chappell was acquired by PolyGram for \$42 million. Heinz Voigt was appointed to develop the group's publishing operations which, before the Chappell acquisition, were not very substantial. Polydor had no publishing affiliates, and Phillips had a number of national affiliates in Europe, of which the principal was Editions Tutti.

Under Voigt's leadership, PolyGram's music publishing arm has been profitable since day one. It currently employs some 600 people worldwide, and among contemporary artists in the catalogs are the Bee Gees, Pink Floyd, Duran Duran, Eric Clapton, Olivia Newton-John, Neil Sedaka and George Benson.

In 1975, Chappell/Intersong absorbed the Hill & Range group. In partnership with Williamson Music, owned by the Rodgers & Hammerstein estate, Bienstock acquired the rights to the E.B. Marks catalog early last year. Bienstock's Carlin Music,

has been represented worldwide, except for the U.K. and Australia, by Chappell/Intersong since 1966.

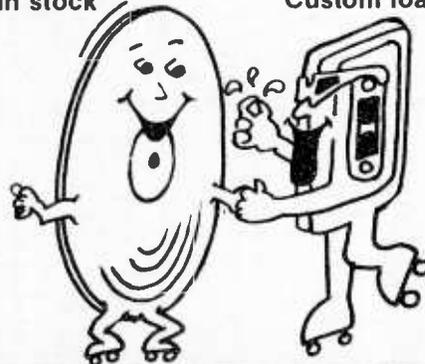
Carlin is one of the biggest privately controlled music publishing operations in the world. Swiss-born Freddy Bienstock, who began as a counter boy in the Chappell Music trade music department in New York, was appointed to the St. Louis Music affiliate of his cousins Jean and Julian Aberbach's Hill & Range company in 1954.

Twelve years later, he bought Belinda Music from the Aberbachs and set up in the U.K. to handle the Hill & Range repertoire, including songs by Elvis Presley and Burt Bacharach & Hal David, among others. He also started developing his own catalog with music by the Kinks, Roy Wood, Cliff Richard and the Shadows. In 1970, he set up a publishing company in the U.S. with Jerry Lieber and Mike Stoller.

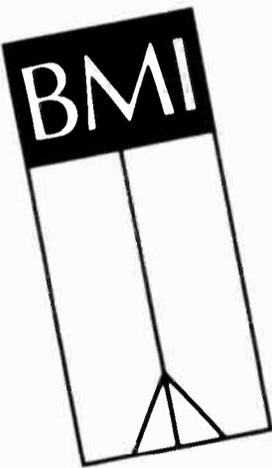
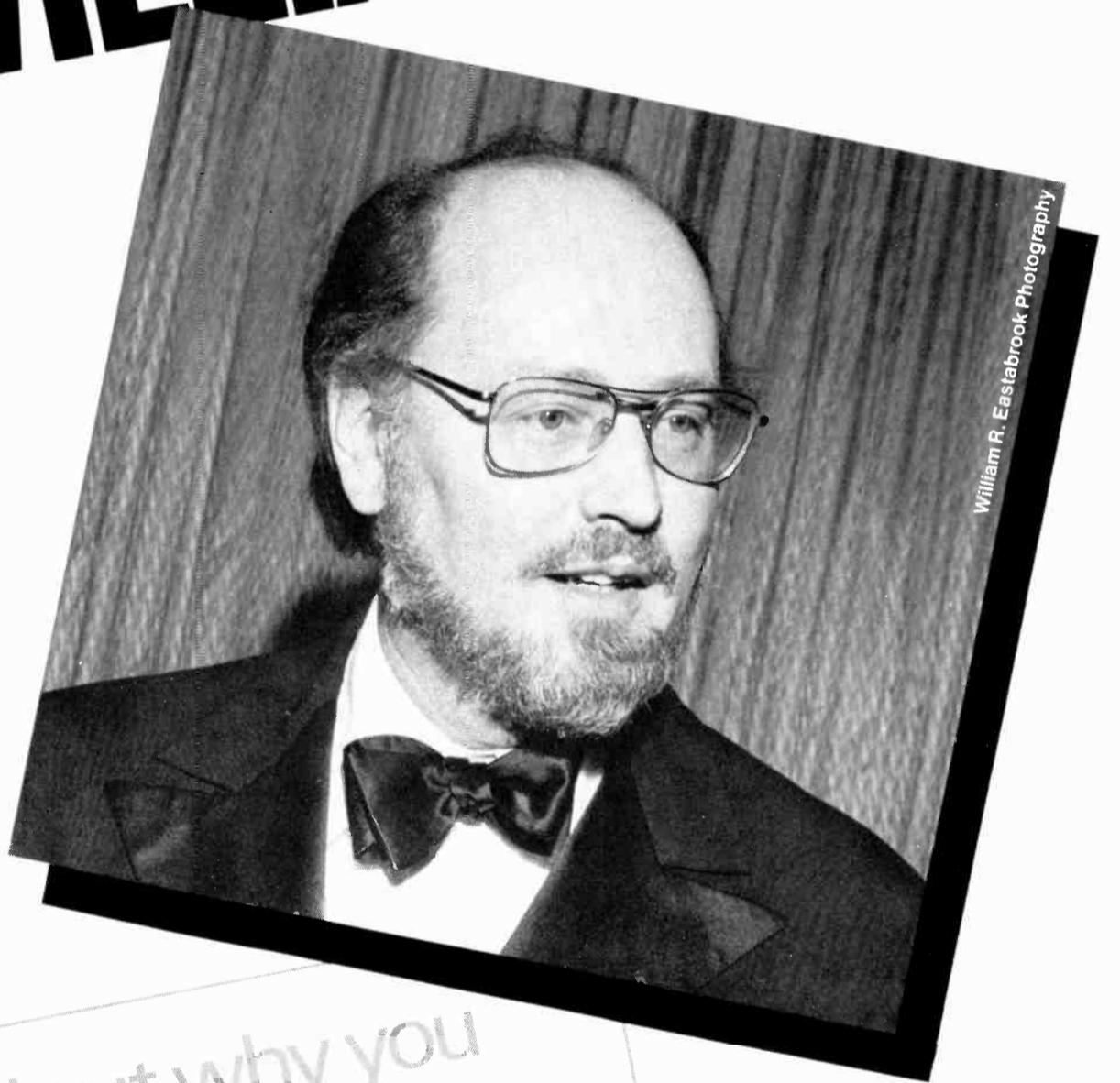
Among the major artists published by the Carlin group are Dolly Parton, Michael Jackson and the Jacksons (until this Dec. 31), Fiction Factory, Walt Disney repertoire, Gamble & Huff, Phil Spector and Rod Stewart.

It is generally believed that PolyGram's decision to divest itself of its highly profitable music publishing empire was dictated by the need for cash flow to develop the Compact Disc as a mass-market soundcarrier (Billboard, June 26).

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**MAPPING A RETAKE**—CBS Masterworks starts a cycle of Tchaikovsky works with Claudio Abbado and the Chicago Symphony with the Symphony No. 2 and "The Tempest." Here, the conductor is flanked by producer James Mallison, left, and Jack Renner, head of Telarc Records, who engineered the session, as they review a playback.

## LABEL IN RECEIVERSHIP

# Rocshire At Center Of FBI Investigation

By JOHN SIPPEL

LOS ANGELES—Rocshire Records was placed in court receivership Wednesday (1) amid an FBI investigation into charges by Hughes Aircraft that label founder Rocky Davis and his wife Shirley, a Hughes employee, had diverted more than \$3 million in Hughes corporate funds to help finance the Anaheim-based label.

The FBI probe was triggered by a July 27 suit filed in Orange County Superior Court alleging that Mrs. Davis, a group insurance analyst in Hughes' medical claims department, had embezzled the funds by issuing drafts to "Dr. C.L. Davis Jr." According to the Hughes action, Clyde L. "Rocky" Davis then endorsed the checks, depositing them in a Rocshire account at an Orange County Bank of America branch.

Hughes' suit charges that the transactions began in 1981, rising to a monthly average of \$500,000 from April through June of this year. The action, which names the couple and the label itself, contends that all but \$250,000 of the total estimated \$3 million has been dissipated.

Although calls to the defendants had not been returned at presstime, Daniel Mogin, identified as attorney for Rocky Davis, has categorically denied the allegations, according to The Los Angeles Times.

Among charges made by Hughes in its complaint is the contention that Davis "pushed" his wife into obtaining the funds. According to a statement filed with the court by Richard Smith, manager of Hughes' employee benefits sector, Shirley Davis has admitted to company executives that she diverted more than \$1 million to Rocshire. The statement further alleges that a Hughes audit has thus far confirmed \$1.8 million in "suspicious transactions" during April, May and June of this year.

An attorney representing Mrs. Davis and the label, where she served as bookkeeper has since told local media that while there is "no evidence of

## For The Record

In a story on the Roulette Records independent label fold (Billboard, Aug. 4), Newcleus' "Jam On It" was incorrectly cited as the only independently distributed record on the Hot 100. Jocelyn Brown's Prelude single "Somebody Else's Guy" has been on the chart for nine weeks.

criminality" at Rocshire, no comment is being made regarding her conduct at Hughes. Neither Rocky nor Shirley Davis would comment on the Hughes complaint or the investigation last week.

Last Wednesday's decision found Judge F.P. Briseno naming Michael Pursell as receiver for Rocshire, with Pursell to oversee the operation of the MCA-distributed label until the matter is resolved. Rocshire was formed in 1980 primarily as a recording and sound reinforcement company, but by 1982 had branched into record and tape marketing when industry veteran Gary Davis, no relation to the defendants, was enlisted as president of the label.

Gary Davis, who held top promotion posts at ABC Records and Warner Bros. prior to his Rocshire appointment, is not named in the Hughes suit. Davis, who has referred to the company's founder as his closest friend, was reportedly still at work at the conglomerate's home offices in an Anaheim industrial park.

The Hughes suit seeks \$3 million in compensatory damages and \$20 million in punitive damages.

LOS ANGELES—Separate conflicting complaints charging failure to live up to contractual obligations have been filed in Federal District Court here by SoundTown Records and Allegiance Records.

The SoundTown filing on July 16 was followed by the Allegiance suit July 18. Both revolve around distribution contracts involving J. Blackfoot, Shirley Brown and Carla Thomas.

The Memphis-based SoundTown label names Allegiance and its co-principals, Howard Zelener, Bill Valenziano and Marty Goldrod, as defendants and seeks \$1,755,778.37 in actual damages plus \$2.5 million in exemplary or punitive damages.

The Allegiance complaint names SoundTown, Reginald Jenkins Sr., Henry Smith, Lenal Anderson, Homer Banks and Chuck Brooks as defendants. Allegiance asks the court to determine actual damages and asks \$600,000 in punitive or exemplary compensation.

SoundTown alleges that Alle-

**Video Vitality:** Pre-orders on "The Big Chill," said to be 90,000, are a boon for RCA/Columbia Home Video, which had similar opening totals for "Tootsie" and "Ghandi." . . . Tri-Star mum about how it will divide up 15 releases between RCA/Columbia and CBS/Fox under its one-year joint agreement of last January. Insiders say "The Natural" will be released through RCA/Columbia in 1985 at \$79.95 list. When the present binder elapses, expect Tri-Star to launch its own distribution . . . Newsweek reports that CBS/Fox acquired home video rights to Lucasfilms' "The Empire Strikes Back" for \$15 million. CBS/Fox refuses to provide the release date or the price.

**Record Refund:** Record companies that shelled out 6% sales and use tax after the California State Board of Equalization levied a fee for purchases of master tapes prior to 1975 could get rebates as big as \$15 million. The Third District Court of Appeals in a ruling two weeks ago upheld the state tax levying agency's right to tax record companies for master purchases. Fortunately, the five-member tax board had ruled 3-2 June 27 to apply the 1975 tax exemption granted by the state legislature exempting labels from such payments retroactive to 1933 when the state began collecting such taxes. The court ruling came about in a Capitol Records suit against the state board, wherein the label sought a \$987,408 refund for such stipends paid between 1968-71.

PolyGram Distributing has notified its customers that it will no longer shell out one cent per album sold for the "Gift Of Music" campaign. However, the bulletin says, its album price will remain the same . . . Ed Eckstine of the Quincy Jones entourage called to state that "Q" is not involved in ex-Miss America Vanessa Williams' recording possibility, as reported in last week's Track . . . The Hooters, who produced their own album, "Amore," distributed by Richman Bros., Pennsauken, N.J., have signed with CBS, with Jerry Richman retaining full rights to the opening album. Speaking of Richman, he and his lovely spouse, Sunny, jet to Israel in October, winners of a Jewish Appeal raffle.

John Salstone and Tony Dalesandro confirm a rumor that MS Distributing, Chicago and Atlanta, is about to enter home video software distribution. "We figure," they say, "that with WEA, MCA and RCA either in or headed for distribution by their own company sales staffs, there's room for independents to handle indie home video products." They point to Jim Schwartz of Schwartz Bros., Lanham, Md., as a key example of what can develop. Don't expect the NARM indie distrib conference, Oct. 19-21 at the Eden Roc, Miami, to discuss home video distribution publicly. Dalesandro, chairman of the event, says they will concentrate on product they are carrying already.

Industry old-timer Merrill Rose hosted the likes of Mike Spector, Sam Shapiro, Noel Gimmel, Ed Ockel, Rube Lawrence and Manny Wells at his 77th birthday bash Saturday (4) at Chicago's Standard Club . . . Olympic Coup: Demetra Mavis, promo chief of Megatone Records, snared "Going For The Gold," a 45 by sprint king Carl Lewis, from Narada Michael Walden of Perfection Light Productions, San Francisco. Then the diligent young lady induced Robie Buck of ABC-TV to program the cut immediately during the Olympic telecast . . . Camelot Enterprises changing the name of its two Grapevine

## InsideTrack

superstores in Flint and Charlotte to Camelot next week.

**Video Detente:** The inflamed debate over video rental legislation that led off last year's VSDA will be contained this year, predicts convention chairman Jim George. "We'll discuss it among members only at breakfast," says the Bay Area retailer. Despite the irony of having Vestron Video and Karl Home Video supporting VSDA's hardline stance favoring no legislation, the trade group hopes to steadily mend its relations with Hollywood. With attendance for the impending VSDA convention projected at over 2,500, making it much bigger than any NARM, VSDA is contracting for more than 100,000 square feet of space at the Washington Sheraton for '85, George indicates.

The truce between the All-Industry Radio Music Licensing Committee and Broadcast Music Inc. continues as both parties seek to negotiate licensing differences. An all-day meeting in New York Thursday (2) was inconclusive, but additional talks were scheduled to be held in San Francisco this Wednesday (8). BMI is still holding off from suing technical copyright infringers, and the industry committee has put planned legal action against the rights organization on back burner as talks continue . . . John Williams, who resigned as music director of the Boston Pops when musicians hissed during a rehearsal of one of his compositions two months ago, now says he will continue in the post for another year. The hissing incident was only one of a series of disagreements said to have soured the relationship. It is thought these can now be worked out.

**Computer Chips:** Atari's Jack Tramiel rumored to have 68000 chip technology so he can create a machine that competes with the Apple Macintosh system. Grapevine has Atari offering a greatly discounted version of the Apple-compatible computer. As for Atari's home computers, he is reported to be planning to drop the price below \$150 on most . . . IBM's plastic surgery on the PCjr yielded a machine with the same capabilities as its sister unit, the PC, and similar keyboard at a lower price. Current PCjr owners will be able to procure the improved keyboard and memory free. Junior's price is \$1,325, while big sister carried a \$1,995 tag . . . Activision president Jim Levy announced a \$3.6 million loss on net sales of \$6.2 million for the first first quarter. The cash position improved when an expected tax refund provided \$12.6 million.

Kentucky state police detectives Keith Scott Jr., Arnold C. Cantrell and Kenneth R. Deboard received special merit awards from the RIAA last week, along with their boss, police commissioner Morgan T. Elkins, to mark their successful two-year investigation into illegal distribution of pirated audiocassettes. The three RIAA reps at the award ceremonies, antipiracy executives Joel Schoenfeld and Kenneth Giel and regional staffer Thomas Flannery, in turn, were named honorary colonels and aides-de-camp on the police commissioner's staff.

Streetwise Records melded with Roulette Records (Billboard, Aug 4) last week. Roulette's Morris Levy is "respecting" three distributors who had the Arthur Baker label before the union took place: Sunshine, New York; Navarre, Minneapolis; and Great Bay, Baltimore. Nine other distribs carried both labels prior to the marriage.

Edited by JOHN SIPPEL

# SoundTown, Allegiance Face Off In Court

giance executed a foreign licensing pact with Walter Woyda of PRT Distributors, London, without consulting with it. Allegiance counters that it attempted to obtain SoundTown's contract approval, but the Memphis label "unreasonably refused" its consent at a time when it was essential to thwart "unauthorized distribution" there.

It's further claimed by Allegiance that SoundTown contracted for an "unauthorized distributor." The PRT pact of February, 1984 calls for a \$10,000 advance, 16% royalty on full-price records and 11% on mid-price product for the first year, with a second-year renewal requiring a \$25,000 advance and \$50,000 for a third-year renewal. SoundTown alleges it did not know of the Woyda pact until June 27.

SoundTown downgrades Allegiance's marketing effort behind the Blackfoot single, "Taxi," and the album, "City Slicker," both of which peaked at number four on their respective black music charts in Bill-

board. Allegiance in its suits counters that SoundTown impeded its marketing program.

SoundTown alleges that Allegiance told independent distributors that Allegiance had distribution rights in the U.S. for all SoundTown product. SoundTown also claims that Allegiance hurt its relations with its own domestic distributors by criticizing it.

Allegiance argues that SoundTown disrupted its relationship with the network of indies. Such interference cost Allegiance more than \$200,000, the label says, with the exact amount to be determined during a jury trial.

SoundTown also charges, that Allegiance interfered with its contractual relationship with Brown, even visiting her home to attempt to lure her away, by slandering SoundTown. Allegiance maintains that it did a good job promoting the first Brown single.

SoundTown complains it is owed \$245,778.37 in royalties, while Allegiance in its suit states it has paid all

amounts due, adding that it has paid \$58,000 in advances on the first Brown record.

SoundTown charges that Allegiance shipped mislabeled 45s by Blackfoot and Brown, provided cassettes with missing tracks and blank spaces, and failed to ship promo copies of Blackfoot product to secondary black markets. The Memphis label charges that the Los Angeles label illicitly allowed Blackfoot's "Taxi" single to be released in combination with "Take Him Back (Taxi)" in the U.K.

The October, 1983 distribution agreement between the two filed with the court shows Allegiance was to get 25% of gross moneys received for its services, after which SoundTown was to receive all net profits after additional costs including mastering, parts, artwork, printing, manufacturing and duplicating, marketing, record royalty payments if any, with payments to AFTRA or the AFM and costs of collecting accounts receivable to be deducted from the remainder of the gross.

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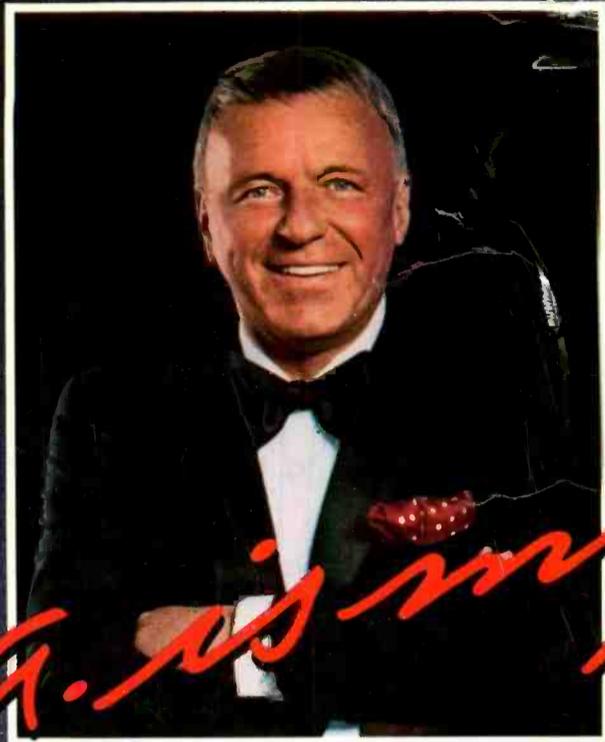


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# FRANK SINATRA



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## WITH QUINCY JONES AND ORCHESTRA

Frank Sinatra has a new album, a new single, a new video. The clip features cameo appearances by such celebrities as Jane Fonda, Tommy Lasorda, Michael McDonald, Donna Summer and L.A. Mayor Tom Bradley, paying tribute to a man they consider both a legend and a friend.

But the real story of "L.A. is My Lady" – the title of the single, the album and the video – began three months ago, in a New York recording studio.

Quincy Jones is at the podium. He stands in front of players who are without equal: George Benson, Lionel Hampton, Bob James,\* Ray Brown, Steve Gadd, Joe Newman and Urbie Green.

At precisely 7:00, after the band has rehearsed for three hours, Sinatra enters the room.

"All right now, let's make a record," he says, and they begin. Following each take, the verdict is announced by Mr. Sinatra simply: either "Next tune" or "One more."

After three nights of recording, eleven tunes are done and a party is called for. Sinatra wants it all played back. It's 8:12 and the two-day audience is four deep, stacked into the hallway.

Pros and guests milling about during playback, watching one another listen. The mood is exuberant, and producer Quincy Jones moves around the room, hugging both guests and musicians as the tape is rewound, then played again.

Sinatra left a minute ago, but the listening continues behind him, as it will for decades to come. When people will say without a doubt: This man is the best there's ever been.



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