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FIRST WEA LABEL

Krasnow Says Elektra Will Sign With MTV

By FRED GOODMAN

NEW YORK—Elektra/Asylum Records will sign an exclusivity pact with MTV, according to label chairman Bob Krasnow. A non-specific "agreement in principle" has already been hammered out with the 24-hour music cable channel, making Elektra the first label in the Warner/Elektra/Atlantic triumvirate to pact with MTV. The label is also the first record company to publicly acknowledge an exclusivity agreement.

While saying he has "really agonized over this," Krasnow adds, "I feel that it is in Elektra's best interests to support MTV." He specifically credits the music cable, at least in part, for the success of Elektra artists Greg Kihn, Motley Crue and the Cars.

"We've had success after success with MTV," Krasnow says, adding that sales for the Cars were "erratic" and that the label "couldn't count on them" before their current album. He credited numerous factors, especially MTV exposure for the accompanying

videos, with the success of the group's "Heartbeat City" album. "I feel it's the model for using video as the predominant vehicle for marketing records," he says of the album's promotion campaign.

The pact comes two months after Lou Maglia, Elektra's executive vice president, said the label would not make a deal with MTV (Billboard, June 16).

Maglia's stance—which questioned the legality of exclusivity pacts and maintained that Elektra wanted to keep all its options open in order to work artists and their videos on a project-by-project basis—has been supplanted by the company's new policy.

Crediting MTV with having "an almost fanatical sympathy to the music industry," Krasnow suggests that MTV's commitment to music video outshines other video outlets. "Music video is not a momentary infatuation

(Continued on page 70)

Publishers' Letter Warns On Imports

By IS HOROWITZ

NEW YORK—Independent distributors and one-stops across the country are being put on notice by the Harry Fox Agency that they may be importing and marketing recordings in violation of copyright law.

In putting new muscle behind their drive to insure that all imported recordings containing protected music are covered by mechanical licenses secured from domestic publishers, the notices amount to de facto warnings that continued violations will lead to legal action.

More than 30 letters mailed late last week by the Fox Agency advised distributors and one-stops that they should consult with their own attorneys to determine whether they have appropriate authorization for the imports they handle.

The Fox Agency, which represents the majority of U.S. music publishers

(Continued on page 70)

CD Hardware Firms To Sound Off In Major Fall Ad Drive

By STEVE DUPLER

NEW YORK—If the Compact Disc format fails to make significant strides toward mass-market penetration this holiday season, it won't be because of a lack of effort on the part of hardware manufacturers.

Top firms say they are planning to launch the largest advertising and promotional campaigns the industry has yet seen for the CD format this fall. The push will come on both an individual basis and in cooperation with such major CD software manufacturers as PolyGram, CBS and WEA.

One company that sees large-scale promotional efforts ahead is Technics, which this fall will initiate a national print and broadcast campaign for its SLP-8 CD player, according to senior product manager Paul Foschino.

"Technics is budgeting a large percentage of its overall advertising budget to Compact Disc," he says. "We'll be running print ads in all the

trades, as well as national consumer publications such as Playboy, Penthouse, Omni and Scientific American.

"We'll also be doing a great deal of television advertising," continues Foschino. "Starting in October, we'll be running 30-second spots on MTV, and in November those spots will begin to air on national network television."

Foschino describes the ads as promoting the SLP-8 in a very high-tech fashion, making use of "Star Wars"-type effects. He says that there will also be a 25-second version of the spot produced to allow for a dealer tag to be fit in.

"The purpose of the television spots is two-fold," asserts Foschino. "More than half of the narration is devoted to a generic sell for the CD format, as we feel there is still a lot of educating that has to be accomplished before the public is convinced

(Continued on page 70)

—Inside Billboard—

• **LOS ANGELES-AREA RETAILERS** fear moving into the fall/holiday selling season with CBS Records' ban on providing money for ads in The Los Angeles Times still in effect. One dealer calls the CBS boycott "pointless." Page 3.

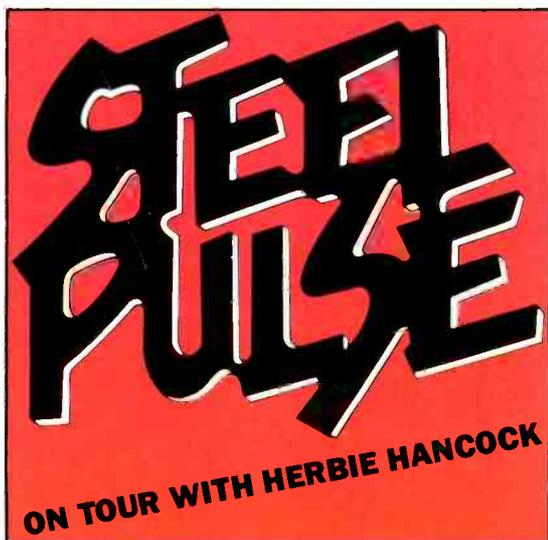
• **THE JACKSONS BOOTLEG VIDEO CASE** moved forward last week with the arrest of a suspect in New York. The investigation into the bootlegging and sale of a videocassette of the group's Kansas City concert is said to be continuing. Page 3.

• **SAN DIEGO'S XHZ-FM**, which had been trying for a year to unseat long-time AOR leader KGB-FM, had its programming and sales rights reclaimed by its Mexican-based owner, Victor Diaz, who had been leasing them to an American operator. Radio, page 15.

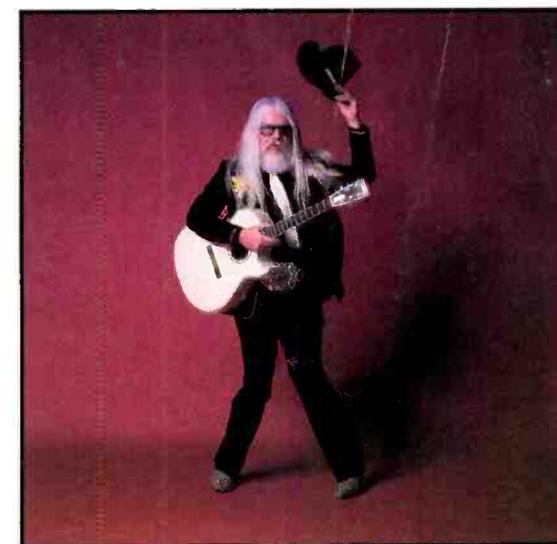
• **SHARING AD COSTS WITH LABELS** is paying off, according to the San Francisco-based Record Factory chain, which has been contributing half the cost of a successful print campaign and wants to continue and extend the effort. Page 3.

• **MOST VIDEO ROCK CLUBS** knowingly commit felonies in order to keep their screens filled, according to panelists at the recent Rockamerica Video Seminar in New York. The theft of video material was called widespread—as was bad sound on the clips available to clubs from conventional sources. Page 4.

• **COMPUTER ORDERING** is being readied by the Sound Shop record/tape chain, which plans to institute a system whereby stores order albums, singles and accessories from their Central South Music Sales base through computer terminals. Page 80.



ELEKTRA recording artists, **STEEL PULSE**, are opening for Herbie Hancock on a 40-city national tour, August 23 through September 29. Listen for the new remix of "Rollerskates" (7-697 15) from their current **Earth Crisis** (60315) LP. (Advertisement)



Pssst... tell your friends... **HANK'S BACK! HANK'S BACK!** Hank Wilson's Back Volume II (PRL-0002) by the incomparable Hank Wilson. Foot-stompin', good-time traditional country featuring I'm Moving On, Oh Lonesome Me, Tennessee Waltz and more! Also features the **WILLIE NELSON** and **HANK** single "WABASH CANNONBALL" (PR 629) Produced by Leon Russell. Distributed Nationally by CUE (312) 364-2865. Available on the NEW Paradise Records & Cassettes. (Advertisement)

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Capitol

CBS Times Ban Casts Yule Pall L.A. Dealers Fear Heightened Impact Of Ad Boycott

By EARL PAIGE

LOS ANGELES—Local retailers here fear moving into the fall/holiday selling season with CBS Records' ban on providing dollars for ads in The Los Angeles Times still in effect.

"It's gone too long," Randy Gerston of the 34 Licorice Pizza stores laments of the ban, which is nearly three months old (Billboard, June 2). "It's pointless," says Alan Schwartz of the 29 Music Plus locations.

CBS itself has never officially acknowledged the ban, which materialized after The Los Angeles Times ran a series of articles deemed critical of the role played by the Recording Industry Assn. of America (RIAA) in combatting counterfeiting.

Mike Pompei of Tower specifically points to classical marketing programs, where he says "there is nothing to replace The Times. We want to

use album covers, multiple classical titles and variable pricing. Only The Times allows that breadth. The large classical inventories in our stores, especially the all-classical Sunset Strip and Westwood stores, make The Times imperative."

Schwartz seconds Pompei's thinking, adding that he and Music Plus

buying chief Mitch Perlis pondered an all-classical chainwide sale, but shelved the idea when CBS continued its anti-Times attitude.

"I understand CBS believes The Times' RIAA stories endorse criminal acts, and I agree with that stand, that all piracy should be penalized in proportion to its severity," says Licorice Pizza's Gerston. "But the ban should have been symbolic and for a short time. CBS could have gotten press, and perhaps other labels would have supported CBS. Now they're (CBS) in a hole and don't want to step back because they'll look bad."

"Actually, some other label advertising reps are becoming bitter because they feel CBS is enjoying exposure at the expense of other labels," he adds. CBS, contends Gerston, winds up with product in Times ads because chains can't ignore the label's share of market "and they still get featured in front of the store."

In one case, Gerston says, he went to torturous extremes. He calculates that five vendors' participation in a Times \$6,000 ad runs \$1,200 each. "I went after \$1,200 in radio allowance from CBS, and they gave it to me," he says of his extreme effort to "be sure CBS product is given exposure in campaigns" and label allowances remain even.

"Right now, the CBS ban is influencing my running a 'Footloose' ad," Pompei says. "I want to combine a prerecorded videocassette with the Columbia album, and I can't do it because I can't get the CBS ad allowance for the album."



KINDRED SPIRITS—Members of the City of Hope Music Industry Chapter congratulate Motown president Jay Lasker on his status as this year's honoree at the organization's annual dinner. Shown from left are MCA Music Group president Irv Azoff, CBS Music Publishing president Mike Stewart, Motown's business affairs vice president Lee Young Jr., Lasker and Warner Bros. chairman Mo Ostin.

CHAIN SHARES WITH LABELS

Record Factory: 50/50 Ad Split

By JOHN SIPPEL

LOS ANGELES—The 31-unit Record Factory chain in Northern California has proved a point for itself: Sometimes it pays to share in footing the ad bill.

Following a successful six-month print campaign, Bob Tolifson, the chain's marketing vice president, is seeking to expand the 50/50 split campaign to include hourly 10-second spots on San Francisco AM station KRFC for five to seven days after the run of the Sunday full-page

tabloid insert page.

For almost two decades, local industry consumer advertising in the main has been entirely bankrolled by manufacturer advertising allowance.

"We wanted more control than letting a manufacturer pay for the entire ad allowed," Tolifson asserts. "We felt we should be advertising what we thought the public wanted, not what the label wants the public to want."

"Under advertising allowance practice, we had to advertise where and what the vendor wished. And more and more the allowance was di-

minishing," Tolifson points out.

"Record Factory wanted concentration. Instead of the multi-image advertising the labels pushed, we wanted to concentrate on one album, one image. Good advertising requires that single image. We wanted to go a whole page on one album, one which we felt had the greatest appeal to the widest demographic."

"I want to bring that customer into our stores. Once he's in, it's our job to sell him more," Tolifson concludes.

Tolifson recalls that he tried to get his first full page on Michael Jackson's "Thriller." Several weeks later, CBS came through with a full page on "Footloose." He figures he's run about 16 Sunday full pages since then, with CBS branch manager Jerry Petti most often approving the 50/50 split.

"Record Factory's full pages feature the artist's name as the biggest element. We try for a clean ad. We feature our \$5.97 price. The sale usually runs five days," Tolifson states.

"What we want the next half year is a campaign behind a different worthwhile new album every week. We want to bolster the campaign with the hourly spot campaign. We

(Continued on page 69)

Black acts also account for six of this week's top 10 pop singles. Parker, Turner, Richie and Prince hold down the top four spots, while the Jacksons drop to seven and Peabo Bryson holds at 10.

That's not a record in terms of the singles chart: Black acts held down each of the top eight positions the week of May 13, 1972. The significance is that this black dominance now extends to the album chart. This hasn't always been the case: On that week in May, 1972, for example, only one black artist, Roberta Flack, was listed in the top 10 on the pop album chart.

Also significant is the fact that the black artists who are responsible for this week's achievement are equally at home at pop and black radio. Prince and Turner, in fact, lean more to rock than traditional r&b. And Richie, the Pointers and Parker each have long strings of crossover hits that make a mockery of the industry's penchant for categorizing artists.

(Continued on page 69)

Jacksons Bootleg Video: Suspect Arrested In N.Y.

By TONY SEIDEMAN

NEW YORK—An arrest has been made in the case of the bootleg Jacksons concert video (Billboard, Aug. 18). But the source of the illegal program has not yet been discovered.

The FBI arrested 19-year-old Dewitt Gilmore of Mt. Vernon, N.Y., Tuesday (14) in a sting operation at a King Karol/Video 84 record/tape outlet in Manhattan. King Karol/Video '84 fully cooperated with the investigation, according to officials of the FBI and the Recording Industry Assn. of America (RIAA).

Gilmore was arrested after he allegedly received money from FBI agents in payment for copies of the Jacksons "Victory" tour bootleg. A search warrant was executed for his residence at 245 Lorraine Ave., Mt. Vernon, where three VCRs and around 60 videocassettes were found.

According to Dave Gizzy, FBI special agent in charge of copyright infringement, an undercover operation was set up in order to make the bust. The investigation is "still ongoing," says Gizzy, who says he believes a "large quantity" of Jacksons bootlegs were manufactured and distributed in the New York metropolitan area.

As for where the leads came from that led to the bust, Gizzy says, "We got the information from the RIAA. Concert video bootlegs are relatively rare in his experience, the special agent says, commenting that he "hasn't seen too many" of them.

Gilmore has been released on bond. He could get a two-year sentence and a \$20,000 fine.

According to the FBI and the RIAA, the Jacksons' tape wasn't the only bootleg found on the Gilmore premises, with numerous other concert tapes and a number of feature films also present.

A source close to the Jacksons tour says representatives of the Jacksons have been having conversations with the FBI, but "they still haven't pinpointed the source" that made the high-quality footage available for the bootleg video.

U.S.-Japan Music Video Venture JVC, Embassy Team To Produce, Manufacture, Sell

By FAYE ZUCKERMAN

LOS ANGELES—To bring more originally produced music product to the home video field, the Victor Co. of Japan (JVC), independent U.S. home video firm Embassy Home Entertainment, Japan's Kyodo Tokyo Inc. and Trans 25 have joined forces to create a multi-million-dollar concern dedicated to producing, manufacturing and exploiting music programming.

The new entity will exploit its programming for sale to all media making home video sales a priority, according to Andre Blay, chairman of Embassy Home Entertainment, which owns a 50% stake in the joint venture.

JVC and Kyodo Tokyo, which jointly make up most of the remaining 50% share, will take charge of obtaining and disbursing product in Japan. Trans 25, a New York video

and television production company, will co-produce the short- and long-form music videos.

The agreement binds the companies together for three years. At the end of that period, any partner can pull out if not satisfied with how the music video concern is progressing.

Six titles are expected to ship during the first year. Embassy will not reveal when production will start.

The decision to form the partnership stemmed from the fact that record labels have not taken the lead in producing original music programming, notes Blay. "There are a few isolated incidents when record labels initiated programs," he says. "Up until now we (the home video industry) have been dependent on cable tv product, which comes with a second window (a long time lag after airing before coming out on videocassette)."

"The record companies are still using video as a vehicle to sell records,

not video programs. The clips are creative, and we want to take that creativity and make it a sale item," he adds.

Recoupment of funds is expected to come from international distribution for prerecorded videocassettes to Japan and the U.K., where music video sales garner a better profit than in the U.S. Television and theatrical releases are also planned for the original productions.

Announcement of the new video concern was made in Japan Friday (17) by Seichiro Niwa, director and general manager of JVC's audio/video software group; Tatsuji Nagashima, chairman of Kyodo Tokyo; and Kiyoshi Tsukamoto, president of Trans 25. All companies involved have agreed to mutually approve the creative elements, budgets, production schedules and marketing plans.

(Continued on page 69)

In This Issue

BLACK.....	62A
CANADA.....	67
CLASSICAL.....	43
CLASSIFIED MART.....	50, 52
COMMENTARY.....	10
COUNTRY.....	54
GOSPEL.....	45
INTERNATIONAL.....	9, 67
JAZZ.....	45
LATIN.....	43
PRO EQUIPMENT & SERVICES.....	33
RADIO.....	15
RETAILING.....	27
TALENT.....	58
VIDEO.....	35

FEATURES

Boxscore.....	59
Executive Turntable.....	4
Industry Events.....	69
Inside Track.....	80
Lifelines.....	69
Most Added Records.....	16
Nashville Scene.....	56
New Companies.....	69
Now Playing.....	29
On Target.....	27
Stock Market Quotations.....	69
The Rhythm & The Blues.....	62A
Video Music Programming.....	32
Vox Jox.....	15
Yesterhits.....	22

CHARTS

Hot 100.....	74
Top LPs & Tape.....	77, 79
Black Singles, LPs.....	63, 62A
Computer Software.....	29
Country Singles, LPs.....	55, 57
Rock Albums/Top Tracks.....	26
Adult Contemporary Singles.....	25
Midline.....	28
Classical.....	43
Jazz LPs.....	45
Bubbling Under.....	69
Hits Of The World.....	66
Videocassette Rentals, Sales.....	40, 37
Dance/Disco.....	61
Videodisk.....	35

REVIEWS

Album Reviews.....	73
Singles Reviews.....	68

Video Clubs Called Lawbreakers Rockamerica Panelists Cite Widespread Infringement

By TONY SEIDEMAN

NEW YORK—The majority of video rock clubs are knowingly committing felonies to keep their screens filled, but even when they get video legally the sound is often so bad the programming is hardly worth using. So said participants at the Aug. 10 Rockamerica Video Seminar, which drew almost 1,000 record and video industry participants to the Waldorf Astoria here.

"I don't think there is a single video bar in the country that doesn't steal video from somewhere," said VJ Bruce Forest of the club Better Days. "I'm not condoning the fact, but it's very widespread."

Clubs are hijacking video for a number of reasons, the Rockamerica panelists said. The primary one is the critical need for ambient or "wallpaper" video.

Conventional video clips are no longer good enough for keeping video screens active and dance floors filled, said most of the seminar participants. This is especially true in urban areas, they agreed.

Video clips are available at too many outlets to have kept their cachet, it was argued. A club looking to preserve its identity as a unique and exciting place to go has no choice but to put together its own footage, often by allowing VJs to cut between different footage on a VCR.

This frequently involves taking a standard-issue music video and intercutting it with unrelated footage. Record labels have no recourse when they see their clips taken apart and altered in such a way, said Warner Bros. national promotion manager of music Steve Tipp.

"I find it kind of bothersome," said Tipp. "But if they (a club) have the

video legally, they have the right to use it."

What is happening, said Shelley Howard, VJ for Jam Productions/ShelleyVision, is the creation of a "new creative expression," a new art form which combines audio and video in an instantaneous, real-time mix.

Forest estimated that he uses 75% ambient footage at his club. "It's what the crowd wants," he explained. "To send people onto the floor, I use old movie footage."

Other VJs said that the best footage for their clubs ran the gamut from science fiction to camp to old musicals. All of them complained that they didn't want to get footage illegally, but had no choice since so little good ambient product has had its rights cleared for club use.

Video club pools are solving that problem, however, said panelists and audience members. According to Bill

Melo, account manager for Rockamerica, his firm has just assembled a collection of 125 titles ranging from "Close Encounters Of The Third Kind" to "Reefer Madness" to "Woodstock."

Clubs will not be able to play entire films from this collection, he said, but they can use pieces of it to enable their VJs to have something to work with.

Rockamerica will be charging clubs \$150 an hour for the ambient video. The fee will buy the clubs unlimited use of the programming, said Mello. In each hour-long Rockamerica ambient cassette, the programming is divided thematically, allowing for easy exploitation.

But Rockamerica isn't the only service providing ambient video. Straw Weissman of Video Placement International, who was also present at the Rockamerica seminar, said

(Continued on page 78)

CRAZY JACK'S TO FREEMAN

Gilmore Sells Savannah Units

LOS ANGELES—Jack Gilmore, 26-year industry veteran, has sold his two Crazy Jack's stores in Savannah to Ron Freeman of One-Stop Record House, Atlanta.

Gilmore, who originally worked as a Savannah-based resident salesman for the late Jake Friedman's Southland Distributing in Atlanta, started in 1958, left wholesaling in 1970 to enter retail. He operated his original 2,100 square foot store for 14 years at the same location, 830 E. Derenne St., Savannah.

The store became prominent, boasting one of the heaviest inventories for a mom and pop store in the

U.S. Gilmore estimates his inventory at approximately \$250,000, including records, tapes, accessories and hardware for both home and auto.

Gilmore opened a 1,000 square foot record concession in a McCrory's store there five years ago. Jerry Highsmith, Gilmore's manager since he opened his first store, remains in the Savannah operation.

Freeman, who has been expanding his retail holdings, now operates 12 Newsome's Music Centers and four Peppermints stores. The Gilmore stores will be called Crazy Jack's Peppermints stores. JOHN SIPPEL



COMING ATTRACTIONS—Phoebe LeGere makes herself comfortable in Epic/Portrait/CBS Associated Labels' New York headquarters after signing her talents to Nemperor/CBS. Seated from left are LeGere's manager, Lynda Emon of Up Front management; Nemperor president Nat Weiss, Le Gere, and E/P/A's marketing vice president Ron McCarrell and promotion vice president Walter Winnick.

Executive Turntable

Record Companies

In New York, RCA promotes Peter Jones to division vice president of sales. He was director of branch marketing and national accounts. And Randy Miller is appointed manager of product management in RCA's Los Angeles office. He was with the advertising agency Deutsch, Shea & Evans there... PolyGram ups Rick Bleiweiss to merchandising vice president in New York. He was vice



Jones



Miller



Bleiweiss



Feldman

president of pop marketing. And Barry Feldman is upped to product manager of pop catalog. He was the label's manager of catalog exploitation.

In Nashville, Capitol/EMI America names Bonnie Rasmussen director of publicity and a&r. She was head of her own public relations firm. Also there, Terry Choate, who was with Tree International, is added as director of talent acquisition... Roger Watson is appointed UK a&r consultant to Chrysalis Inc. He has been an independent consultant for several years and earlier worked for Chrysalis... MCA Nashville names Don Lanier director of a&r. He was the label's director of marketing... Alan Phillips is upped to director of marketing for CBS Records U.K. He was a CBS marketing manager.

Chris Nelson joins New York's West End label as national promotion director. He was a North American rep for Arista U.K... In Madrid, Saul Tagarro is named managing director of WEA Records Spain. He was the label's general manager... Jesse Maidbrey is appointed controller of Profile, New York. He had held a similar post at Important Record Distributors... Stacy Banet joins IRS as club promotion director in New York. She had been an intern for the company... Joe Kolsky is named director of sales and marketing for Red Rooster Records in Miami. He was marketing and sales vice president for New York's Prelude... Teresa Ensenat joins Elektra/Asylum as a&r representative in Los Angeles. She was with Side One Marketing & Management.

Retail

Dick Berube joins Interstate Records in Hagerstown, Mass. as an account executive. He was with U.S. Records... Bob Stubenrauch joins Navarre Distributing in Chicago as sales manager. He was with Sound Video Unlimited.

Video/Pro Equipment

In New York Paul Wagner III is appointed director of public relations for CBS/Fox Video. He was manager of corporate affairs for American Broadcasting Companies Inc... Anita Gandolfo is appointed controller of World Vision Enterprises in New York. She was the firm's director of accounting... George Steele III is appointed director of marketing for Pacific Arts Video Records in Los Angeles. He is a 22-year industry veteran... Two appointments have been made at New York's Campus Network. Marilyn Freeman is named director of network development and affiliate sales. She was an affiliate sales manager for the outfit. And Glen McClaren is named technical operations manager. He was with Satellite Systems Corp. in Virginia Beach, Va... Joe Dibuono joins Unitel Video as vice president, corporate marketing. He was marketing vice president at the Reeves Teletape Facilities Group.

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Cable Show Boycotting Two Labels' Vidclips

By ANDREW ROBLIN

NASHVILLE—ON-TV's video clip show "On The Air With Roger & Roger"—seen in Los Angeles, Chicago, Miami and other markets—has launched a viewer-supported boycott of videos coming from artists signed to Capitol and Warner Bros. The campaign, which began in June, appears to be aimed at pressuring the two labels into modifying a clause in their release agreements.

Oak Media, ON-TV's parent company, will not sign the release agree-

ments because they contain an indemnity clause holding the programmer responsible for obtaining synchronization licenses from music publishers and for making future payments to AFTRA and the AFM.

"We got a lot of letters from viewers asking why we didn't play videos by Van Halen, Prince and Duran Duran," says Roger Behr, co-host of "On The Air With Roger & Roger." "We wanted our viewers to understand that it was beyond our control. We told them to write letters to us addressed 'Get Hip Capitol' or 'Get Hip Warner Bros.' if they wanted to see those videos." Behr adds that between 200 and 300 letters have come in since the start of the campaign.

"The other labels will negotiate (on the indemnity clause)," notes Andrew Trentacosta, Oak Media's programming manager. "But Warner Bros. and Capitol have a standard contract that we won't sign and they won't waive."

Capitol and Warner Bros. have not commented on the indemnity clause or on ON-TV's boycott.

Spokesmen for other labels say they are willing to be flexible on the clause. According to Liz Heller, manager of video services for MCA, the label will negotiate provisions dealing with synchronization licenses, but not with future union payments.

"Sometimes it's a matter of language," notes Harvey Leeds, director of video promotion for Epic, Portrait & Associated Labels. "We'll let the programmers draw up the clause in language they're comfortable with and then take it to our legal people." In spite of these efforts to achieve a

compromise, Leeds adds that there have been a few cases where programmers would not sign.

One of these programmers is Storer Cable in Woodbury, N.J. "Our parent company, Storer Communications, won't allow us to sign indemnity contracts," says Ron Gotti, the station's program director. "I've sent CBS several letters explaining that if they'll delete or modify the clause, we'll air their videos."

Likewise, Carol Klinger of Viacom 6 in San Francisco says, "We won't sign an indemnity clause. On occasion we've gotten contracts like that, but there are so many other videos available that we just use them instead."

Sources at Showtime/The Movie Channel declined to be quoted, but acknowledged that the cable network would not sign release agreements calling for future union payments.

But at least one video programmer has found a way to avoid the perils of undefined—and potentially retroactive—future payments. The producer of NBC's "Friday Night Videos," David Benjamin, notes: "We have a different deal. We pay the label each time we run a clip. The record company indemnifies us in return for the payment."

Benjamin maintains that programmers have no legitimate grounds for complaining about the indemnity clause. "Record companies give videos to the programmers for nothing," he says. "And if somebody demands compensation, programmers have to pay; that's fair as far as I'm concerned. I'm surprised that more people who have rights, like publishers, don't step forward to demand payment."

Labels Getting Grammy Forms

NEW YORK—The initial phase of the 27th annual Grammy Awards process is underway with the mailing of official entry forms to labels.

The forms, due for return Thursday (23), allow companies to enter recordings to the attention of NARAS voting members for potential nomination. They cover releases during the first nine months of the awards eligibility year, which began Oct. 1, 1983.

Entry forms for releases during the last three months of the awards year, ending Sept. 30, 1984, will be sent to companies by mid-September. NARAS members will receive their full year entry forms that month.

Companies not in receipt of the forms should immediately contact NARAS awards supervisor Margaret Leverence at (818) 843-8233.

ORIGINAL MOTION PICTURE SOUNDTRACK

EDDIE AND THE CRUISERS

JOHN CAFFERTY AND THE BEAVER BROWN BAND ARE "EDDIE AND THE CRUISERS"

There's a retail explosion on the "Eddie And The Cruisers" soundtrack album! After the film was shown on cable outlets across the country people realized how great the music was! And now, the "Eddie And The Cruisers" album is breaking wide open! But there's a real band behind the fictitious Eddie And The Cruisers—namely John Cafferty And The Beaver Brown Band. For over 10 years they've been slamming rock up and down the Eastern seaboard from their Rhode Island base. Keep an ear peeled for them. Because in the near future, John Cafferty And The Beaver Brown Band are going to start cruising in their own right on a debut album for Scotti Brothers.

MEANWHILE THE "EDDIE AND THE CRUISERS" SOUNDTRACK STEPS UP THE PACE WITH THE BRAND-NEW SINGLE FROM JOHN CAFFERTY AND THE BEAVER BROWN BAND—"ON THE DARK SIDE"—NOW HOT ON MTV! GO WITH THEM, ON SCOTTI BROTHERS RECORDS AND CASSETTES. A CBS ASSOCIATED LABEL.



JOHN CAFFERTY AND THE BEAVER BROWN BAND ARE MOVING UP ON THE CHARTS! THIS WEEK # 38

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RCA/COLUMBIA TO DISTRIBUTE

September Bow For A&M Video

By PAUL GREIN

LOS ANGELES—RCA/Columbia Pictures Home Video will distribute all product released on the A&M Video label in the U.S. and Canada. A&M Records is also negotiating with RCA/Columbia International to extend the deal worldwide, except for A&M's U.K. office, which handles its own video distribution.

Styx's "Caught In The Act" is set to be the first release under the deal in September. It will be followed by a tape of the Police's "Synchronicity" tour in October, a .38 Special concert video in November and an unscheduled Joan Armatrading tape which combines concert footage with some documentary elements.

The Styx and .38 Special videos are set to carry a suggested list price of \$29.95, according to Laura Reitman, director of A&M Video. The Police tape will list for \$39.95. Reitman says A&M also plans to experiment with shorter-length videos listing for \$19.95.

The Styx tape was first sold through a flyer inserted in the group's "Caught In The Act" live album, released last April. Reitman calls that direct marketing campaign a success, even though the album wasn't.

"We did about 5% of the albums that sold," she says. "If the album had gone platinum and we were still able to sustain that 5%, we would have sold 50,000 units. As it was we sold about 4,000 units, which makes it the top-selling direct-mail videocassette."

Disney Launches Holiday Music Video Promotion

By TONY SEIDEMAN

NEW YORK—Walt Disney Home Video is moving to music in an attempt to duplicate its smash hit "Limited Gold Edition" summer promotion (Billboard, Aug. 18) this winter, putting its DTV pop music-backed cartoons on sale for a Christmas promotion.

The seven title-effort, bannered "Wrapped And Ready To Give" just as Disney's 1983 promotional package was, will feature three DTV music titles: the featurette "Mickey's Christmas Carol," "A Walt Disney Christmas Gift" and "Winnie The Pooh And Friends."

All of the programs save "Mickey's Christmas Carol" will be priced at \$29.95. "Carol" will retail for \$39.95. As in all Disney promotions, the programs will be available at their low prices for a restricted period of time, and some will go off sale once the promotion is over.

Walt Disney Home Video director of marketing Richard Fried claims that the advertising and merchandising efforts that will surround the title will be among the heaviest in the history of the home video industry.

Last year's "Wrapped" marked the first time any home video company had used network television to advertise its product. This year Disney will be sharply increasing the scope of its broadcast spots, with a series of 30-second commercials airing on such shows as "Dynasty," "Magnum P.I.," "Cagney And Lacey," "Hill Street Blues," "Remington Steele," "The Today Show," "Good Morning America" and "Saturday Night Live," starting Dec. 3. Cable networks, including MTV, will also be used.

An extended pre-book period of

Reitman says she's still interested in direct marketing, though she adds that the primary thrust will be through retail outlets.

"We have this vehicle to reach people," she notes, "and it would be almost negligent not to take advantage of it. But we have to be very careful and sensitive about that, because retailers are trying to build their business, and we don't want to cut into their market."

Reitman says RCA/Columbia Pictures Home Video will handle distribution and solicitation of A&M Video product, but A&M Video will oversee marketing and advertising, and will determine its own pricing, release schedule and product acquisition.

"It's exactly analogous to how A&M Records runs," she offers. "Our records go through RCA, and now our videos will too. And since RCA Records has entered the video distribution field, they'll be one of the RCA-Columbia distributors."

Reitman is assisted in A&M Video by Z. Zimmermann, and draws on the support staffs of A&M Records. Reitman worked at RCA Videodisc before moving over to A&M in June, 1983.

A&M Video plans to release at least 15 programs over the next two years, according to Reitman, ranging from live concerts and conceptual pieces to compilations of promo clips. She says those compilations may include both A&M and outside artists.

Reitman stresses that A&M Records and A&M Video will aim to

coordinate release schedules. She notes that the Armatrading "docu-concert," being produced by A&M U.K., will be released simultaneously with her next album. That's not the case, however, with the Styx, Police or .38 Special videos.

The Styx tape opens with a 10-minute clip directed by Brian Gibson. The clip is followed by concert footage from the group's "Kilroy Was Here" tour.

The Police tape, set to be a joint release through A&M/IRS, was shot at a concert in New Orleans. The "conceptual concert" piece was directed by Godley & Creme.

.38 Special's video was filmed at Nassau Coliseum. It was directed by Jim Yukich, who has also supervised videos by David Bowie and Genesis.

Midwest Merchandiser Basks In 'Purple Rain'

By MOIRA McCORMICK

MINNEAPOLIS—A local merchandising company here has turned purple into gold, as Prince's "Purple Rain" film and soundtrack album continue to top their respective charts.

Nice Man Merchandising, the five-year-old firm which has exclusively handled Prince's merchandising since 1979, has "tripled volume" since the mid-July debut of Prince's hit film, according to Nice Man vice president Tony Ratchford.

"Orders haven't been gigantic," says Ratchford, "but there's been a tremendous amount of interest" in "Purple Rain"-related T-shirts, buttons and posters. Prince merchandise is expected to account for between 30% and 40% of Nice Man's gross sales this year, boosted by Prince's upcoming tour, he adds.

According to the Nice Man vice president, production has been able to keep up with the increased demand, but the company's computer hasn't fared as well with invoicing. "We're looking at a new computer," confirms Ratchford. In addition, several new phone lines have been in-

RARE SPRINGSTEEN APPEARANCE?

'This Week's Music' Set To Roll

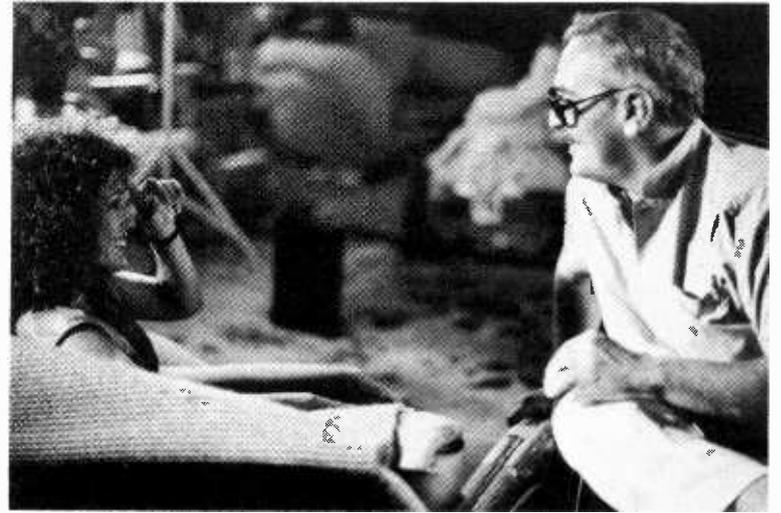
By STEVEN DUPLER

NEW YORK—"This Week's Music," the first-run syndicated daily video/dance music show co-produced by The Entertainment Television Co. and Viacom Enterprises set to make its national premiere Sept. 24, will boast "a couple of big surprises within its first couple of weeks," according to Martin Bandier, a partner with Charlie Koppelman in The Entertainment Co.

Not the least of those surprises, says Bandier, will likely be a guest appearance by Bruce Springsteen. If so, it would mark the first time Springsteen has performed live on a television show.

According to Bandier, "This Week's Music" is currently cleared in 80% of the country, in all of the top 30 markets including Los Angeles and New York. The production was initially scheduled to emanate from Philadelphia, but has been recently changed to Modern Telecommunications' production facility in New York.

"We felt we had a better opportunity to book the type of talent we want on the show in New York," says Bandier. "It's the media center of the world. Every major act passes



COVER GIRL—Rita Coolidge prepares to talk about her new A&M single "Something Said Love" on the USA Cable Network's "Cover Story" program. Seated with her is the show's creator and director, Rift Fournier.

stalled in the past two weeks to accommodate "Purple Rain" inquiries.

Prince's success notwithstanding, Ratchford says he expects Nice Man's volume to swell even more in the upcoming months, when the Thompson Twins, A Flock Of Seagulls and R.E.M. are on tour. "The Thompson Twins are doing 80 dates, which should account for a big part of our gross."

Nice Man handles merchandising for all of those artists, as well as Toto, Men At Work, the Fixx, John Cougar Mellencamp and Echo & the Bunnymen. "Men At Work had been our biggest account until this point," says Nice Man president Larry Johnson. "But Prince and the Thompson Twins will surpass them."

Johnson, a Spencer, Iowa native who'd previously worked in Midwest concert promotion, started his merchandising business with a fledgling Toto in the late '70s. Prince was Nice Man's second major acquisition.

"We silk-screened everything by hand the first year, and we grossed about \$100,000," he recalls. Since that time, he adds, that figure has increased over 60-fold.

Nice Man's production has of

course increased in sophistication as well. T-shirt manufacturing is done both by Minneapolis-based T-Shirt Inc. and the Classic Co. of Ft. Wayne, Ind. Johnson says the Classic Co. handles most mass-merchandise and retail orders, while T-Shirt Inc. processes tour merchandise.

T-Shirt Inc. and Nice Man "grew up together," according to Johnson, and occupy adjacent warehouses in the same industrial park. T-Shirt Inc.'s presses can print 500 shirts an hour in up to eight colors, says Johnson. Buttons and posters, he adds, are manufactured by a separate firm, Rico Graphics.

Nice Man employs about a dozen people in its warehouse and management combined, as well as "120 field sales reps around the country," says Johnson.

Fifteen different sales companies in all are involved in Nice Man's merchandising, according to Johnson, including West Coast-based Paradise Creations, which he says "reps us in 90% of the record chains around the country"; and two tele-marketing companies, New York-based Artemis and Roelco of Minneapolis, which handle mail orders.

through here. Even though it costs us more money to do it here, it's almost automatic that the acts we want will come on the show."

The format will take the shape of both a half-hour daily program and a weekly one-hour show, placed in both after-school and late-evening time slots, with singer/songwriter Livingston Taylor acting as host. Taped before a live studio audience, the shows will feature performance appearances by such top-selling artists as Cyndi Lauper, Howard Jones, Scandal and others, as well as video clips played in a daily rotation similar to top 40 radio programming. The videos will be projected onto a 100-foot screen, which will also serve as a backdrop for the studio audience and professional dancers who appear on the show.

"This will be the only music show on television with a real interaction between live performers and a live audience," claims Bandier. He adds that approximately 100 high school students have been selected from New York-area auditions to make up the studio audience.

Bandier predicts his show will have no problem getting around the MTV/record label clip exclusivity contracts, which would seem to limit

"This Week's Music's" ability to procure first-run clips.

"Exclusivity won't affect us," he says. "For one thing, we're dealing primarily with live talent. And as far as our videos go, we see the show as a hits format—not a show for breaking hits."

If a record breaks immediately as a strong hit, and the video clip for the song falls under the exclusivity windows provided for MTV, Bandier says his solution to air the song would simply be to "make our own videos."

"Let's say MTV has an exclusivity on a particular song, and we'd like to play it," he says. "We'll just create an ambient video on our large screen and do it that way."

Bandier also notes that the possibility of FM radio simulcasts for "This Week's Music" is a real one, and although nothing firm is planned yet, he points out that the show is being shot in stereo, so "you could say we're gearing up for that."

"This is a show geared toward selling records," he adds. "Our rotation, type of audience, time slots—all that combined with the videos and live artist appearances will sell a lot of records."

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8/21 Chicago, IL	8/28 Boston, MA	9/2 Purdue University	9/5 St. Petersburg, FL	9/8 Tallahassee, FL	9/12 Austin, TX	9/15 Kansas City, MO	9/19 Boulder, CO	9/24 Sacramento, CA	9/28 Hollywood, CA
8/24 Toronto, Canada	8/29 Allentown, PA	9/3 Nashville, TN	9/6 Miami, FL	9/9 New Orleans, LA	9/13 Dallas, TX	9/16 Lincoln, NB	9/21 Salt Lake City, Utah	9/25 Modesto, CA	



SHIPSHAPE U.K. FORMAT

Hits, Oldies On Laser 558

LONDON—Laser 558, the American-owned, ship-based radio station broadcasting off the East Coast of England (Billboard, Aug. 4), promotes itself on the air as "all-hit radio" and "all-Europe radio."

So what exactly does that mean? On the basis of programming aired during the first week of August, the station's playlist seems long and liberally laced with oldies alongside contemporary hits. Among current releases played were A Flock Of Seagulls' "The More You Live," Frankie Goes to Hollywood's "Relax," Cyndi Lauper's "Time After Time," the Thompson Twins' "Sister Of Mercy" and Billy Idol's "Eyes Without A Face."

Also, Lionel Richie's "Stuck On You," Ollie & Jerry's "Breakin'," Tina Turner's "What's Love Got To Do With It," Prince's "When Doves Cry" and the Jacksons' "State Of Shock."

Oldies aired included plenty of Motown (the Temptations, Four Tops, Stevie Wonder, Marvin Gaye) and other '60s stars (Dylan, Sly, Wilson Pickett). More recent names: Chic, K.C. & the Sunshine Band, Elton John, John Lennon, Dr. Hook.

Given this, a more accurate description of the format might be "all Anglo-American hit radio." But in terms of contemporary hits, that's as much a reflection of the dominance of American and British-originated repertoire on European charts at present.

No European-language releases were heard during the survey week.

German Market Still Slumping; Sales Drop Again In First Half

By WOLFGANG SPAHR

HAMBURG—The West German record market remains locked in a deepening recession. The latest figures show a continuing decline in all major sales categories during the first six months of 1984.

Singles volume is more than 13% down, while full-price pop albums dropped 11% and budget albums 25%. Pop cassettes show a fall of almost 10%, while television-merchandized LPs, worst hit of all, registered a sales drop of over 30% over the previous half year, prompting Polystar to announce it is cutting back drastically on releases.

The only positive results for the first half were a 120% increase in maxi-single sales and expansion of the Compact Disc sector. CD software sales topped the one million unit mark for the six-month period.

Despite the gloomy overall trend, several individual companies report increased orders, notably Deutsche Grammophon, Teldec, Metronome and WEA. DG managing director Dieter Ohms says his company's turnover is 9% up, although the industry as a whole has registered a 10% fall, with album and cassette volumes steady and CD sales "growing fast."

With Nino De Angelo, DG's national pop department came up with the most successful newcomer of the year. He has so far sold a reported 700,000 units of the single "Jenseits Von Eden," and won two gold disks for album and cassette sales. Also established by DG this year were Bavarian rock band Haindling, "Cats" star Angelika Milster and solo performer Tommy Steiner.

DG's international division has scored heavily through the slump with Barclay James Harvest and Robin Gibb. The division has also signed a license deal with U.K. label Magnet, earned a gold album for Saga with "Head Or Tales," sold more than 400,000 units of Raff's "Self-Control" and seen the "Breakin'" soundtrack album through to hit status.

Classical sales are as depressed in Germany as those for other product, as much as 20% down on previous years. DG, though, remains market leader with the Archiv Produktion and yellow labels, and Ohms says the

50-title Signature series is particularly successful. "It offered top quality productions of world-famous artists like Michelangeli and Kleiber at what you might call paperback prices for the first time," he says.

Teldec managing director Gerhard Schultze reveals a 4% sales increase for the first half of this year, mainly from domestic and international repertoire and club sales. But he acknowledges that turnover targets in other areas, including special products, video games and distributed repertoire, were not reached. Links with such foreign labels as Stiff, Jive, Sugarhill, Gig and Delphine helped maintain buoyancy, he says, and import and export services, with rises of 12% and 27% respectively, were "particularly successful."

Teldec's 16% upturn in classical turnover also bucked the prevailing downward trend. The company's Di-

rect Metal Mastering technology has been taken up under license by some 26 West German and foreign companies. The group's pressing plant has worked at full capacity thus far this year. And the corporate catalog of 145 CD titles will be "greatly enlarged" by year's end, Schultze says.

In the general aura of gloom, Teldec has scored strongly with Peter Maffay, Frank Duval, TMF, Richard Clayderman, Conny & Jean, Falco, Patto, Blancmange, Tracey Ullman and Chris Rea.

Equally prominent in the buoyant sector of the German industry is WEA, with turnover up 26% in the first seven months of this year, following on the 1983 upturn of 13%. British newcomers Howard Jones and Nik Kershaw each chalked up three simultaneous chart entries.

WEA national repertoire successes (Continued on page 67)

300,000 Expected At Dutch Audio/Video Fair

By WILLEM HOOS

AMSTERDAM—The 23rd Firoto audio/video fair, the largest such event in Europe after the Berlin Funkausstellung, will begin here Aug. 31 and run through Sept. 9 in the RAI exhibition complex. It is expected to attract some 300,000 visitors.

The center of interest at the 1984 event will clearly be 8mm video, with Kodak and a number of other companies planning detailed demonstrations. However, Philips will only show a prototype of its VKR-8500; the Dutch multinational contem-

plates no 8mm launch before 1985.

Philips has, nevertheless, hired one of the six available exhibition halls, giving it 4,000 of the total 24,000 square meters of exhibition space at the biennial event.

More than 160 companies representing 400 trademarks and 20 countries will display their products, including 23 computer firms, a reflection of the enormous growth of that market. In 1982, only two such companies participated.

Also included, for the second time, is a 33-stand exhibition of sheet music and instruments under the banner "Music Active." But this section is smaller than it was in 1982, owing to the recent bankruptcy of Dutch electronic organ firm Eminent and the subsequent withdrawal of other similar companies due to lack of competition.

Other ancillary events include the well-established "Broadcast Wonderland," involving almost all Dutch broadcasting organizations and featuring live transmission from the exhibition center of a large number of television and radio programs featuring domestic and international names.

Rock Cutback Due On Finnish Radio

HELSINKI—In a surprise policy switch, the Finnish state network Yleisradio is slashing its rock coverage by 25% as of mid-September. It will be replaced by MOR material, deemed more "ear-catching," and traffic news.

The decision has been dubbed "shocking" and "shortsighted" by many record company executives. The station started experimenting with rock in 1979, subsequently increasing the music's airtime and building a big new teenage audience.

Italy's Ducale Acquires French Arion Label

By VITTORIO CASTELLI

MILAN—Italian record company Ducale has acquired the French label Arion, after years as its licensee for this market. The pact, which follows 14 months of negotiation, is proceeding despite the opposition, on cultural grounds, of the French government.

One third of the agreed-upon price has been paid as the so-called "blocking minority," and an irrevocable sales promise agreement has been signed for the remaining share. The transaction is expected to be complete within one year.

For the time being, Arion's French board of directors will remain in charge of the label, but significant distribution changes have already taken place. The previous deal with CBS France has been cancelled and existing stock re-purchased by Arion for assignment to Ducale's French distributor Auvidis. Under a recently concluded deal, Ducale will in turn

be responsible for Auvidis's exclusive representation in Italy, as of Sept. 1.

Production has also been transferred. All product had been manufactured in France and exported from there. Pressing will now move to Ducale's Brebbia factory, where the company has in recent years been building up its manufacturing operations for both disks and tapes.

Computerized duplication lines have given Ducale a capacity of 4,000 C-O cassettes an hour. Recent third party deals have included production of Baby Records' personalized cassettes, incorporating the Baby trademark printed on the tape leader and pressed onto the cassette shell and box.

Fu. Ducale president Davide Matalon, the Arion acquisition represents "a turning point." Having expanded its manufacturing activities, the company is now reverting to an emphasis on the improvement of its catalogs and their exploitation through a network of European

alliances.

"What we're trying to do is to put together a chain of related but independent companies in various countries, each dealing with the others' labels," Matalon says. He notes that this is the only way specialist labels handled by Ducale, such as Palo Alto, Bainbridge and Pausa, can be profitably managed.

Links in this multinational indie network currently include Ducale, Arion, Musikvertrieb in Switzerland, Indisc (the new branch of Inelco) in the Benelux territories and Teldec in West Germany.

European concert tours for artists signed to the label are also a possibility, according to Matalon, through the collaboration of promoters in the different countries involved.

"It may be hard to start because we're currently out of the concert circuit," he admits, "but I started in the '50s as a promoter, so I'm not too worried about the difficulties to be overcome."

BPI Antipiracy Unit Stages Coordinated Cassette Raids

By PETER JONES

LONDON—Following its biggest U.K. operation yet, the British Phonographic Industry's antipiracy unit needed several vans to remove confiscated cassette tapes, alleged to be counterfeit, with a street value of nearly \$20 million.

There had been coordinated raids on premises in four counties near London in which investigators, armed with Anton Piller "search-and-seize" documents, took away massive quantities of recorded and blank tapes, print work and documents.

Goods confiscated included duplicators, half a million inlay cards and labels, lists of available stock covering some 140 currently available pop titles, and 20 "made in America" U.S. releases, including "The Official

Music Of The XXIIIrd Olympiad" on CBS.

The raids started July 30 in Surrey. The investigators then moved in on a printing works in Hampshire, removing "substantial quantities" of labels and allegedly illicit tapes. Then followed two raids on premises in Middlesex and one in Berkshire, the latter yielding for confiscation eight high-speed duplicators.

Most of the defendants have given undertakings required by the BPI injunction not to be involved with the manufacture, distribution and sale of counterfeit audiocassettes. Under a Mareva Injunction, obtained by BPI with the Anton Piller order, a substantial part of the assets of one defendant have been frozen until trial or further order.

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Vol. 96 No. 34

Sharing Music With A Friend

We print a recent exchange of letters between Stanley M. Gortikov, president of the Recording Industry Assn. of America, and William H. Honan, culture editor of The New York Times, because they probe contradictory conceptions on the legality of home audio taping. An earlier letter by Gortikov to The New York Times (Commentary, Aug. 11) was critical of an article by Times columnist Hans Fantel which provided practical advice on how best to dub from Compact Disc.

Dear Mr. Gortikov:

May I say that I appreciate your concern about the danger of copyright violations in the use of the new recording equipment, and I do believe that Mr. Fantel should have been even more explicit than he was about possible illegal uses of the techniques he was describing. Nevertheless, I think you go too far when you write that he gave a "blueprint for stealing." Let me try to sort the matter out.

'Courts have ruled copying for personal use is legal'

In the first place, as you well know, electronic copying has raised both legal and ethical issues ever since modern tape recording equipment came onto the market. The courts have consistently ruled that copying for personal use is legal but that unauthorized copying for commercial purposes was a violation of copyright.

Mr. Fantel sought to underscore that fact when he stated at the outset of his article that he would not deal with "those aspects of duplicating copyrighted material which are matters of law or conscience." He went on to say that he was writing for those who planned to use their recording equipment legally "to make a cassette copy from your CD to play in the car, or perhaps to share the music with a friend." In fairness, I honestly believe that that was a pretty good warning for Mr. Fantel to voice.

On reflection, however, I wish he had been even more explicit about possible illegal uses of recorders—to leave absolutely no doubt in the reader's mind as to what he was *not* recommending. But that is a matter of emphasis, and one we will correct in the future; it is not a case of providing readers with "a 'how-to' manual for evading purchasing and bypassing copyright protection" as you say in your letter.

In other words, while I do not believe that any article telling how to drive a car must remind readers not to use cars as getaway vehicles in bank robberies, because that's so obvious, I do believe that the situation is presently vague enough in the use of recording equipment so that it is advisable for us to make a greater point of reminding readers about what uses of this equipment are illegal. We will strive to underscore these facts in the future.

For that reason I thank you for your letter, although I hope you understand that I cannot accept all of your characterizations of Mr. Fantel's article.

Sincerely,
William H. Honan

Dear Mr. Honan:

Thank you for responding to my letter of July 30 in which I protested Hans Fantel's CD copying article. Please be aware that one of your basic facts is wrong. You state that "the courts have consistently ruled that copying for personal use is legal . . ." Not true! Yes, the Supreme Court did rule in the "Betamax" case that video taping in the home for personal use was not a copyright infringement, but it explicitly did not embrace audio taping in its decision.

Further, the Court's video taping decision focused narrowly on timeshifting taping (which does not prevail with audio) and the failure of the plaintiffs in the early stages of video recording to demonstrate "economic harm." Conversely, the audio sound recording industry has proved massive economic harm year after year.

And Mr. Fantel's gratuitous encouragement of tape copying "to share the music with a friend" is hardly "personal use." That very definitely remains a "blueprint for stealing." I'm sure you would endorse that conviction if you created a work, copyrighted it, depended on its sale for your livelihood . . . and then saw your income potential eroded by indiscriminate copying fostered by a major New York daily.

'Not true! Betamax did not embrace audio'

Certainly the spirit of your own letter and Mr. Fantel's article is at odds with The New York Times' own editorial of March 30, 1984. Even your newspaper acknowledged that "the technology that gives consumers such pleasure is eroding the income of the producers . . ." Further, The Times confirmed in this editorial that "home audio recordings surely damage the industry, particularly in its classical music branch."

Yet, Mr. Fantel comes along—despite these realities underscored by his employer—and very explicitly encourages the practice with his "how-to manual for evading purchasing."

I underscore again a theme of my letter in hoping that The New York Times would support for other copyright creators, rights owners, and risk-takers the same copyright protection it diligently and properly reserves for itself. Further, I urge that you print my original letter with the same prominence accorded Mr. Fantel's article. Thus, my industry's perspectives on the damage of home taping could balance Mr. Fantel's recipe for expanding home taping.

Respectfully,
Stanley M. Gortikov

Letters To The Editor

Variety Pays Off

All of us at WDST were happy and proud to receive Billboard's station of the year award (small market, variety) for the third time. In this age of strict formats, consultants and narrowcasting, it's a pleasure to be program director at a station that presents the full spectrum of music with talk, news and other specialty programming.

But how, one might ask, can a variety format be successful commercially in this age of specialization? It's simply a matter of having very knowledgeable music programmers and putting the right programs on at the right time.

Our weekday drive times and midday contain a blend of all types of today's top music—rock, jazz, country, blues, folk, even reggae. We also play longer tracks and the special extended versions of songs. We have a daily two-hour jazz show. Jazz is too good not to be played regularly. On weekends we play classical music. All our programs have frequent interviews with guests, including top musicians and newsmakers.

Thanks again for the award. I would like to encourage all program directors to expand their music horizons. There is a lot of great music their listeners are missing.

Richard Fusco
Program Director, WDST
Woodstock, N.Y.

Neither Pretender Nor Contender

I fail to understand Mike Cibulas' reasons for being pissed off (Letters, Aug. 4). The photograph of Michael Jackson wearing a crown he refers to does not have a caption proclaiming him "King of Rock'n'roll" (or king of anything else). The article on that same page in the Billboard (July 21) does not make such a reference.

I cannot speak for Michael Jackson's reason for posing in that costume, but I doubt that he has the ego to think of himself as the "King." Has Mr. Cibulas forgotten that Elvis himself said he didn't want to be thought of as the King, that there was only one king? (Elvis was referring to the Lord.)

As for Elvis' phenomenal chart statistics, has Mr. Cibulas considered what the statistics were for Elvis in 1960, when he was 25 years old? What will Michael's statistics be in the year 2,000, when he reaches the age of 42? Comparing Michael to Elvis isn't really fair to either of them.

I do not believe Michael is trying to compete with Elvis, the Beatles, or even Lionel Richie. He is neither a pretender nor a contender, but a star who has made it on his own merit, just as Elvis did years ago.

Gerald W. Bruner
San Diego

Still 'The King'

With reference to Mike Cibulas' letter (Aug. 4) on Michael Jackson vs. Elvis Presley, all I can say is "Atta boy Mike!" What a letter. Not only can this guy write, he knows his stuff, too.

I admit I'm a little biased when Elvis Presley is concerned, but I honestly feel Cibulas relayed the sentiments of a lot of us. Give Michael Jackson his due; he's definitely a superstar. But it's still nice to know that "The King," though gone, is not forgotten, and that he still wears the crown even seven years after his death.

Barb Douglas
Toronto

A Promising Future

I was happy to see John Sippel's article about Sam Harris (July 14). Only a week earlier I had written requesting more information about this

Star Search talent winner. He has a very promising future, and I look forward to the time when he takes his act on the road into my area so that I will be able to enjoy his live performances.

T. Brandt
Steubenville, Ohio

Helping New Artists

This is in response to Joseph Cooper's commentary (July 14) on new artists being "blacklisted" on radio. As a nighttime DJ, I try to have a new music hour after midnight. Our station would be more than happy to play music from new artists, but apparently the record companies feel our market is too small. So before Cooper points his finger at radio stations, he should look at himself and his fellow record companies. Are they doing enough to help new artists?

Scott Pearson, KMIT
Mitchell, S.D.

Satanic Tolerance

The letter in your Aug. 4 issue regarding the ad for Dio's new album represents the emergence of a frightening attitude in America today. If, as the letter suggests, we disallow Dio's "Satanic" advertisement, we must also disallow all ads for gospel.

Music is an effective way of expressing deeply felt emotions and religious convictions. Some of these may be good and others bad, but in a free country we cannot allow any of them to be suppressed. As for Mr. Dio's Satanic involvement, I urge letter writers Malley and Sackman to buy a copy of Kerry Livgren's first solo gospel album, "Seeds Of Change." Ronnie James Dio sings lead vocals on two of the album's best cuts.

J. Todd Settle
Summerville, S.C.



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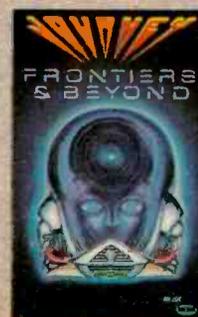
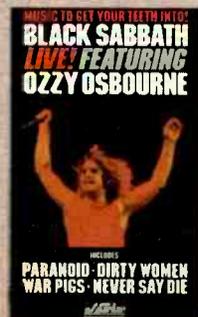
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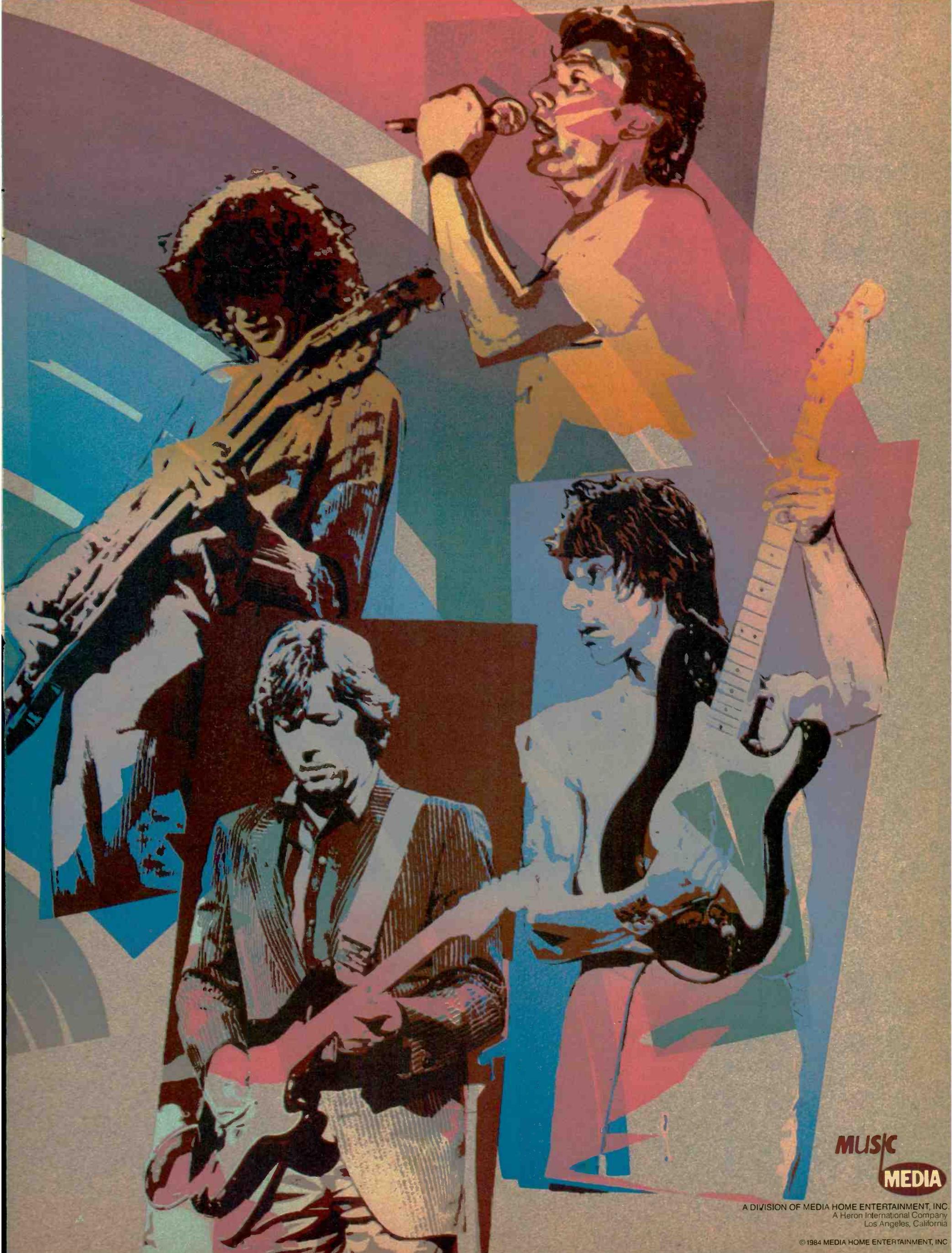
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Radio

Owner Takes Charge At Z-90 San Diego AOR's Program, Sales Rights Reclaimed

By THOMAS K. ARNOLD

SAN DIEGO—On Sunday night, Aug. 12, the year-long attempt by AOR station XHZ-FM (Z-90) to unseat longtime rock radio leader KGB-FM came to an abrupt end when its Mexican owner took back the programming and sales rights he had been leasing to an American operator.

After 15 minutes of dead airtime, the station went back on the air shortly after midnight as Noventa FM 90, playing a haphazard mix of hard rock, top 40 and disco selected by owner Victor Diaz and his two teenage sons, "who know more about

that type of music than I do," Diaz says.

The sudden change came as a caper in an ongoing fight between station owner Diaz and San Diego Radio Co. Inc., to which Z-90 was leased.

"With a great deal of sadness and frustration, the relationship is ended," says general manager Bruce Walton, who also oversees another embattled San Diego radio station, West Coast Media's KIFM, recently ordered by the FCC to surrender its license. (San Diego Radio Co. was put together by key West Coast Media executives to lease the programming rights on Z-90.)

"I terminated 13 Z-90 staffers this week, and that's bad enough, but we were basing our company's future on the success of the radio station, and it appears now that it can no longer be," Walton says.

As a result of Diaz's decision to boot out the Americans, Walton says, his company has filed an \$11 million breach of contract lawsuit against the Mexican broadcaster, who also owns radio stations XLTN (Radio Latina) and XHKY. Both those stations feature Spanish-language programming and, like Z-90, operate out of Baja California.

"We had a series of contracts with him (Diaz) that would give us control of the radio station for 35 years," Walton says. "Obviously, his interpretation of the contract was such that he felt justified in coming in and taking over, but we disagree."

Diaz, who lives in LaJolla, says one of the key reasons why he took back the station was its poor showing in recent Arbitron books (the station scored a 1.2 and 1.6 in the two most recent rating periods, compared to rival KGB's 7.6 and 7.9). Another, he says, was San Diego radio's insistence on referring to the station on the air as emanating from San Diego

rather than Baja California, Mexico, which doesn't rest well with the SCT, the Mexican government's equivalent of the FCC.

"We had many other disagreements too," Diaz says. "We want to do a professional job, and we will, as soon as we find people who can do it." And then there's the infamous "mole people" incident, which Diaz says was the spark which prompted his Aug. 12 action.

On his June 8 morning show, Z-90 disk jockey Bill Hergonson, who is also the station's program director, read a Copley News-owned Wireless Flash news item jokingly reporting that a German anthropologist reported that he had discovered a tribe of mole people living in the sewers of Mexico City.

Three feet high and with slippery albino skin, Hergonson read on the air, the mole people were speculated by the anthropologist "to have lived in the underground Mexican tunnels for thousands of years. Meanwhile, other anthropologists speculate that too much tequila was consumed prior to the Mexican mole people sighting."

That item went by, apparently unnoticed, but when Hergonson repeated parts of the report two weeks later, Diaz received a complaint from Mexican authorities who were outraged over a second hand report they had received about the broadcast. They had heard that it accused the government of Mexico of being so bad that the people's poverty has forced them to live in the sewer.

Hergonson says he promptly dashed off a letter of apology, along with a Spanish translation of the actual broadcast, but that didn't seem to placate the Mexican authorities, who demanded of Diaz that from then on, everything said on the air by Z-90 jocks would have to be translated.

(Continued on page 16)



RADIO BEAT—Pretenders drummer Martin Chambers drops by WYSP Philadelphia to pose a question to air personality Anita during her "Ask Anita" segment.

Vox Jox

Gary D. To Be The Talk Of WERE

By ROLLYE BORNSTEIN

Longtime Gary D. fans will remember his early prominence on Cleveland's WERE. Back then the format was outrageous talk. Well, WERE is still talking, and D. is still outrageous, and soon the two will reunite. The show, still looking for an exact time slot on the news/talker—which carries ABC's Talkradio and will soon be Cleveland's primary CBS Radio affiliate—is said to be more than ranting and raving. D. will get into the issues quite a bit, according to WERE's management.

Meanwhile, across town at WDMT, they're looking for a PD/morning man combination, as PD Jeffrey B. Kelly and morning man L.C. (Len Cannon) exit. Kelly jumps across town to Booth Broadcasting, doing 10 p.m. to 2 a.m. on WLTF (replacing Bobby Thomas, who moves to full-time production); while L.C. becomes a news reporter at Toledo's ABC affiliate, TV 24 (WDHO). Helping in the FM 108 search for Kelly's replacement is Kelly—Don Kelly, that is, the station's new consultant, now that Barry Mayo has ended his agreement in order to devote his full attention to his VP/GM gig at WRKS New York.

★ ★ ★

Exiting the North Coast is WGAR/WKSW Cleveland operations manager Jay Clark. Clark, who prior to his stint at the AC turned country AM powerhouse programmed WABC New York, WPRO-AM-FM Providence and WTIC-AM-FM Hartford, is ready for the Greater Media challenge and thus has accepted the operations manager's post at the company's L.A. outlet, KHTZ. Word is that his first order of business will be selecting a PD, and there's no word on whether he'll be involved with KRLA once that is acquired.

It's obvious Randy Kabrich has come to Charlotte. Already the radio war is heating up, as Larry Sprinkle, morning personality on WROQ, which he consults, picked up a tasty tidbit in the local paper about the possible sale of Capitol's WLTV, licensed to Statesville. The item claimed the outlet was up for grabs for \$5 mil. (Rumors around town have a few well-known broadcasters interested.) Believing that Capitol's Jim Goodmon could use some "help" in determining WLTV's proper direction, Sprinkle first critiqued the current sound as "bor-ing" and then solicited comments from "interested" listeners... Meanwhile, up at

Capitol's Raleigh flagship, GSM Martin Seligson is the latest on the exodus trail. He follows the group head, VP/GM and news director out the door, all in unrelated departures.

Format 41 comes to South Florida. Joe Amatore's Joy 107 (WWJF-FM, which has seen everything from disco to easy listening) will now carry the satellite-fed AC fare from Transtar... KKFX "The Fox" Seattle's Charles J. Broadus becomes VP/GM of BENI's WPDQ-AM Jacksonville, Fla. while Seattle's Carole S. Moore joins the urban outlet as GSM... Leaving the land of Cable (Warner Amex in Cincy) is veteran broadcaster John Piccirillo, who moves north to Detroit as VP/GM of Bob Liggett's WCLS (WABX's new AC incarnation). He replaces Grant Santimore, who resigned for health reasons... If you've been confusing WCLS with Baton Rouge's WLCS, you won't any longer. The top 40 outlet switched to nostalgia and picked up the new calls WXAM in the transition.

Not only is Richard Balsbaugh's Pyramid Broadcasting growing by leaps and bounds, but so is his consultancy. Last week he and programmer Sunny Joe White announced the signing of New York's WKTU. This week it's Hartford, as Sunrich (that's what they call their company) signs WKSS.

Back in Seattle, local sales vet Bill Jensen leaves his LSM post at KIRO to join Bingham's newest property licensed to Bremerton, KHIT, as GM... Exiting the GM post at Bismarck's consistent No. 1 outlet, KFVR (which dropped to a mere 29.4), is Tom Barr... Moving up at Taft is Shawn Portman, who exits the WDVE Pittsburgh LSM post to become GSM at co-owned WSUN Tampa.

★ ★ ★

Since Cap Cities announced it wouldn't be picking up any of the KLAC Los Angeles contracts once it acquires the Metromedia outlet, we wonder who'll be picking up Deane Day. Looks like an excellent personality is at large... Speaking of excellent personalities, jazz impresario Felix Grant, who survived 30 years on WMAL (the trooper even stuck it out when they put him in the "Might Mo Drive-in" remote van doing top 40 requests and dedications as the kids munched away), will be exiting the station at the end of the month. If you have any need for one of the most knowledgeable, personable jazz hosts ever to grace the business, now is the time to make your move.

Looking for work? If you want your big break in Music City U.S.A., give Gallatin's WWKX (KX 104) a call. Local legend Coyote McCloud finally got his big break with his rendition of "Where's The Beef?" and now plans to pursue recording full-time. Mike St. John is the man to hit up for that one. If that doesn't work out, you might try Ron Kempff's WZKS, where Jim Zippo and Debbie Summers are exiting their morning slot as well.

Over in Greensboro, former Nashville personality Don Geronimo (not the same one—this one is Tom Underwood, who jocked at WKOS Murfreesboro when Tom Armshaw owned it) moves to Armshaw's WRQK doing mornings with former morning half Willie ("The Willie & Wes Show"—Wes being Wes Jones, a former WRQK programmer who remains in that department) Edwards. Edwards had been doing afternoons until the recent switch, which also saw the arrival of a new PD, Tom Collins from neighboring Winston-Salem's WKZL, where WMJY Long Branch, N.J.'s Steve Christian becomes PD.

★ ★ ★

Nice going for Russ Brown, Don O'Shea and the gang at Roanoke's WXLK. Their latest Arbitron has them up from a 26.0 to a 32.0. (The closest competitor is country-formatted WSLC at a 15.9.) Not only that, but the 12.4 they managed in Lynchburg makes them the top contemporary hit outlet there.

Finally, an all-oldies outlet in Portland. Actually, former all-news KYXI is going to be bit more current than it has been with its present news and nostalgia format when KSGO emerges in September. Programmed locally with emphasis on the '60s, the outlet will now be sold in combo with its FM AOR counterpart KGON. That leaves "Music Of Your Life" KYTE as the only such station in town.

Jack Taddeo's replacement has been found for Chicago's WLAK. Marc McCoy leaves Phoenix's Lite (KLLT) to join the Viacom "Love Songs" outlet... Likewise for Rusty Walker's replacement at Kansas City's KFKF. WLLR Davenport's Ray Massie joins the Sconnix country outlet... Upped to operations manager and program director respectively at Honolulu's KGU are Chester Chong and Dan van Eeno.

(Continued on page 22)

'Sunny 97' Now 'Y-97' As WNSY Goes Top 40

NEWPORT NEWS, Va. — Research consistently shows that even under the best circumstances, call letter or slogan retention is nowhere near the top of a listener's priorities. Countless hours and dollars are spent on perfecting the image that will single a station out from the crowd. For several years, adult contemporary WLTY-FM in Norfolk has built a successful identity around its "Y-96" logo.

Among Y-96's direct competitors for the past year has been the former WGH-FM. WNSY, known on the air as "Sunny 97," shared similar goals and audience as both FM outlets strived to be AC dominant. Even with its recent drop in the spring Arbitron book, Y-96 was the clear leader.

Consequently, "Sunny 97" switched to a top 40 approach, while its AM counterpart, WNSY-AM, retained its oldies-based programming. (Both outlets were bought by Dayton-based Commcor, the broadcast division of the medical corporation Grandcor, last year.)

WNSY-FM's relationship with Y-96 should seemingly have been distanced by the move. However, with the new approach came a new identity campaign. "Sunny 97" became "Y-97."

According to newly appointed president/GM Paul Katabian, who replaces the exiting Don Kidwell

(Kidwell has returned to Dayton as VP/GM of WHIO-AM-FM), the move was well thought out. "It was a conscious decision. We studied the question fully, considering Y-96's position," says Katabian, a former publishing executive who came to Norfolk more than a decade ago and began his radio career with WGH in 1981 as regional sales manager. "Some of the reasons for the switch should remain internal, but the fact that WLTY was using Y-96 didn't change our feelings." On whether Y-96's position enhanced those feelings, Katabian would not comment.

WLTY PD Dale Parsons says the move will not influence his future plans. "From a format standpoint they no longer compete with us," Parsons says. "We've invested a lot of money in the logo and we have no plans to stop using it now. Actually, we have so much awareness going for Y-96 that if they (Y-97) want to promote the 'Y,' we can only win."

The move to top 40 for Y-97 took place on Aug. 5, with the only staff change being "our 7 p.m. to midnight personality," says Katabian. Larry Hollowell has been replaced by former K-94 (WMYK) personality Marc Carmody now that WMYK has gone urban. Jeff Moreau remains PD but is now aided by San Antonio-based consultant Gary Gurns, as the station enters into direct competition with "Hot Hits!" WNVZ.

RALEIGH OUTLET'S NEW PD

Marcus Takes Over At WQDR

RALEIGH — "After my brother found out what the offer was, he said, 'You belong in radio, and I belong in the fish camp,'" says Charlie Marcus, the newly appointed program director of WQDR here, who recently resigned his programming post at Oklahoma City's KXXY to join his brother in the ownership of a motel and fishing camp vacation spot in Florida.

"I didn't intend to return to radio, at least not this soon," says Marcus. "But when Durham Life contacted me and told me they were going from AOR to country, and how much they were planning to invest in the format, I became very interested."

If history is any indication, the position will clearly be a challenge. Traditionally, the country format has fared poorly in the market.

Several stations on the outskirts of town have tried unsuccessfully to garner market shares. Metro outlets such as Durham's WTIK and

WDCG also made valiant attempts, but only recently, with former top 40 legend WKIX, has a country station emerged as a factor. In addition to WKIX, WPCM—to Burlington, 50 miles east on I-85, is also currently planning to penetrate the market, in both the ratings and sales arenas.

What makes Charlie Marcus think that WQDR can make a difference? "It's not anything I'm going to do," he says, "so much as what the music will do. Country music itself has changed since most of those other stations were in the format. I'm going to let today's country product win this one."

"Another thing is, nobody has had the signal and promotion budget we will have," says the veteran PD, who has seen success not only in Oklahoma City but also in Jacksonville, where he spent 12 years programming WVOJ, WMBR and WIVY, and New Orleans, where he programmed WNOE-FM. "Our sales

people are on the street. The new format debuts in September, and we've already been signing up advertisers. Not small accounts, either; Coke, McDonald's, Pepsi.

"Laurel Smith is strong as station manager. So is Tom Campbell, the VP/GM over both WQDR and WPTF."

The on-air lineup includes WKIX midday man Jay Butler in mornings, followed by Marcus from 10 a.m. to noon. Music director Robert E. Lewis (Lou Roberts from KXXY) handles noon to 4, with KXXY afternoon man Jim West holding down that shift at WQDR and serving as assistant PD.

"We're keeping the call letters," explains Marcus, "because they have a positive image in the community. I've already been out doing some 'research' among the town. I hang out exceptionally well. And if the comments I'm hearing about the switch are any indication, we're not going to have any problems."

ROLLYE BORNSTEIN

Raleigh's WRDU Readies Takeoff

RALEIGH—As WRDU nears its September debut date, Voyager Communications president Carl Venters is putting the final touches on the adult rock station's first promotion. Playing up the call letters' tie-in with the Raleigh/Durham Airport designation (RDU), Venters has designed a logo which uses the same herringbone arrow seen on signs directing traffic to that location and has come up with a "boarding pass" contest.

"We've planned eight club parties between now and the first of September. We'll be passing out cards that look like boarding passes inviting people to come aboard WRDU. The perforated portion will be good for Delta dream vacations," Venters explains.

"Today the tower is at the 90-foot level," he continues. "We expect it will be topped off at the end of next week, in time for our Labor Day debut. We'll kick off the (adult rock) station with 106 continuous hours of rock'n'roll music."

"It's all coming together," he continues, "sales, traffic, most of our air-staff. We expect to finalize a PD and morning man this week." Venters has already lured three former WQDR personalities to the new approach set up by Dwight Douglas. Joining WRDU are afternoon personality Tom Guild, who will remain in that shift; morning man Bob Walton, who will serve as music director and pull a yet-to-be-determined airshift; and overnigher Bob Robinson.

Owner Takes Charge At Z-90

• Continued from page 15

ed, on the air and immediately after the English originals. Hergonson told Diaz he could not honor such a request but instead offered to provide Spanish transcripts of everything said on the air to the proper authorities.

Since then, the authorities have not responded. But Hergonson says that Diaz, who several years earlier had found all three of his stations forced off the air for three months by the powerful Mexican union in a labor dispute, felt there was less chance of any further trouble if he himself were in control.

General manager Walton, howev-

WMC's Acree Moves To PD Post At WGKX

MEMPHIS—After a decade with Scripps-Howard's WMC-AM here, PD Les Acree has resigned the post to accept the operations manager position at crosstown Kix 106 (WGKX). He replaces Dana Harmon, who moves into a marketing and promotion position at the First-com station.

As it currently stands, WMC remains the dominant country outlet in town, which it has been since its conversion to the format in 1973, when Acree joined the outlet as the music director. Leaving that post briefly in 1976 in order to program Nashville's WKDA, Acree returned as PD a year later when Bob Young accepted a position in Houston.

Through the years, WMC has faced competition in the form of WMQM-AM and KWAM-FM, followed by WMP5-AM, WZXR-FM and WLVS-FM, always emerging victorious as one after another gave up the approach in favor of other programming, running the gamut from news/talk to easy listening.

What is it about Acree and WMC's newest competitor WGKX, which at a 6.7 trails WMC-AM's 9.2 (similar Arbitron cume numbers have WGKX just .2 behind WMC-AM's 15.8), that makes the move attractive? The chance to program a Class C FM is a factor, admits Acree, "but more than that, it's a chance to go with a growing company. First-

com has actively been acquiring properties throughout the Southwest, and the opportunities for growth are unlimited."

The fact that Acree's close associate and boss Dean Osmundson recently retired after a long stint as general manager of the Scripps-Howard properties in order to run one of the two Iowa outlets he personally owns added to good timing. WGKX VP/GM Craig Scott, a longtime friend of Acree, also credits the move to timing.

"We've been a hybrid of the 'Continuous Country' approach," explains Scott. "But all along we've had a master plan which includes evolving to the next phase, which is a more foreground approach, personalities, information and dimensions that have not existed up to this point. When you begin to think of broadening in that way, you have to employ someone who is able to manage those dimensions."

"Les is a native of the area. His country experience predates even his days at WMC (Acree was formerly associated with WMQM), and he obviously knows the market."

WMC-FM GM Don Meyers, who took over the general managership of the AM as well when Osmundson retired, has not as yet selected a replacement for Acree, who begins his new assignment next week.

ROLLYE BORNSTEIN

Arbitron's Parent Firm To Buy Burke Marketing

By MOIRA McCORMICK

CHICAGO—Control Data Corp., parent company of Arbitron Ratings, has made steps towards purchasing the Cincinnati-based research firm Burke Marketing.

A letter of intent dated Aug. 1 and signed by both parties states that "Control Data would make a substantial investment in Burke Marketing, upwards of \$10 million, and in return would receive a 30% to 40% minority interest in the company, with an option to purchase Burke after five years," says Arbitron spokesperson Alison Conte.

Arbitron was rated fourth among market research firms in total revenue for 1983 (\$94.2 million), and Burke was rated fifth (\$60.1 million), but the combined revenue would put them second only to research giant A.C. Nielsen (\$463.6 million), according to Conte. Currently ranked second and third are IMS International worth \$137.5 million, and SAMI (Selling Areas Marketing Inc.)

at \$99.5 million.

Conte says that Burke's research emphasis is in product marketing, and that "they're very good with custom studies, organized for individual clients, whereas Arbitron is more oriented towards syndicated research. The two companies have a lot to offer in the way of complementary strengths."

Arbitron's and Burke's first project, according to Conte, is the development of the "people meter" and the "product meter," the combined results of which reveal the demographics of particular tv viewers as well as their buying habits. The project is "still in the testing stages," she says.

At this point, says Conte, the Arbitron-Burke merger is "not specifically related to the radio business," but "the combined capabilities of both companies increase the possibility" that their work will benefit radio at a future point.

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Lucky Star," Madonna, Sire	63	92
2 "Bop 'Til You Drop," Rick Springfield, RCA	59	94
3 "Some Guys Have All The Luck," Rod Stewart, Warner Bros.	56	56
4 "I Just Called To Say I Love You," Stevie Wonder, Motown	44	101
5 "Torture," Jacksons, Epic	42	141
BLACK (94 Stations)		
1 "I Just Called To Say I Love You," Stevie Wonder, Motown	49	49
2 "The Medicine Song," Stephanie Mills, Casablanca	33	38
3 "Torture," Jacksons, Epic	32	36
4 "In The Name Of Love," Ralph MacDonald with Bill Withers, Polydor	26	34
5 "Get Off (You Fascinate Me)," Patrice Rushen, Elektra	23	47
COUNTRY (125 Stations)		
1 "City Of New Orleans," Willie Nelson, Columbia	46	114
2 "Pins And Needles," Whites, MCA/Curb	46	46
3 "She Sure Got Away With My Heart," John Anderson, Warner Bros.	35	87
4 "Fool's Gold," Lee Greenwood, MCA	34	71
5 "You Could've Heard A Heart Break," Johnny Lee, Full Moon/Warner Bros.	34	36
ADULT CONTEMPORARY (84 Stations)		
1 "I Just Called To Say I Love You," Stevie Wonder, Motown	22	46
2 "In The Name Of Love," Ralph MacDonald with Bill Withers, Polydor	16	16
3 "Drive," Cars, Elektra	11	64
4 "Bullish," Herb Alpert & the Tijuana Brass, A&M	10	26
5 "Turn Around," Neil Diamond, Columbia	8	64

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Billboard Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/14/84)

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

Northeast Region

- **TOP ADD ONS**
- ROD STEWART**—Some Guys Have All The Luck (Warner Bros.)
- RICK SPRINGFIELD**—Bop 'Til You Drop (RCA)
- MADONNA**—Lucky Star (Sire)
- THOMPSON TWINS**—You Take Me Up (Arista)

WFLY—Albany

- (Peter Clark—P.D.)
- **MADONNA**—Lucky Star
 - **THOMPSON TWINS**—You Take Me Up
 - **DONNA SUMMER**—There Goes My Baby
 - **A FLOCK OF SEAGULLS**—The More You Live, The More You Love
 - **ROD STEWART**—Some Guys Have All The Luck

WGUY—Bangor

- (Jim Randall—P.D.)
- **MADONNA**—Lucky Star
 - **JOCELYN BROWN**—Somebody Else's Guy
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **ROD STEWART**—Some Guys Have All The Luck
 - **SHEENA EASTON**—Strut
 - **BILLY IDOL**—Flesh For Fantasy
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **QUIET RIOT**—Mama, Weer All Crazy Now
 - **ALFONSO RIBEIRO**—Dance Baby
 - **COMBINATION**—Girls Like You
 - **NEIL DIAMOND**—Turn Around
 - **NAKED EYES**—(What) In The Name Of Love

WIGY—Bath

- (Scott Robbins—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **BILLY IDOL**—Flesh For Fantasy
 - **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **SHEENA EASTON**—Strut
 - **COMBINATION**—Girls Like You
 - **THOMPSON TWINS**—You Take Me Up

WHTT—Boston

- (Rick Peters—P.D.)
- **LINDSEY BUCKINGHAM**—Go Insane
 - **JULIO IGLESIAS AND DIANA ROSS**—All Of You
 - **THE FIXX**—Are We Ourselves
 - **LAURA BRANIGAN**—The Lucky One

WXKS—Boston

- (Sonny Joe White—P.D.)
- **THOMPSON TWINS**—You Take Me Up
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **MADONNA**—Lucky Star
 - **ROD STEWART**—Some Guys Have All The Luck
 - **BILLY IDOL**—Flesh For Fantasy
 - **THE STOMPERS**—One Heart For Sale

WBEN—FM—Buffalo

- (Bob Wood—P.D.)
- **THE FIXX**—Are We Ourselves
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **NAKED EYES**—(What) In The Name Of Love

WNYS—Buffalo

- (Bill Ted—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **BILLY IDOL**—Flesh For Fantasy
 - **MADONNA**—Lucky Star

WERZ—Exeter

- (Jack O'Brien—P.D.)
- **BILLY IDOL**—Flesh For Fantasy
 - **ROMEO VOID**—A Girl In Trouble
 - **ROD STEWART**—Some Guys Have All The Luck
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **SHEENA EASTON**—Strut
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **ALFONSO RIBEIRO**—Dance Baby

WTIC—FM—Hartford

- (Mike West—P.D.)
- **DONNA SUMMER**—There Goes My Baby
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **THOMPSON TWINS**—You Take Me Up
 - **THE FIXX**—Are We Ourselves

WFEA—Manchester

- (Rick Ryder—P.D.)
- **JACKSONS**—Torture
 - **ROD STEWART**—Some Guys Have All The Luck
 - **NEIL DIAMOND**—Turn Around
 - **JOYCE KENNEDY & JEFFREY OSBORNE**—The Last Time I Made Love
 - **ALFONSO RIBEIRO**—Dance Baby
 - **SHEENA EASTON**—Strut
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **BILLY SATELLITE**—Satisfy Me
 - **THE STOMPERS**—One Heart For Sale

KC-101 (WKCI)—New Haven

- (Stef Rybak—P.D.)
- **MADONNA**—Lucky Star
 - **JOYCE KENNEDY & JEFFREY OSBORNE**—The Last Time I Made Love
 - **NEIL DIAMOND**—Turn Around

WSPK—Poughkeepsie

- (Chris Leide—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)
 - **JOYCE KENNEDY & JEFFREY OSBORNE**—The Last Time I Made Love
 - **BILLY SATELLITE**—Satisfy Me

WPRO—FM—Providence

- (Tom Cuddy—P.D.)
- **LINDSEY BUCKINGHAM**—Go Insane
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)

WMJQ—Rochester

- (Jay Stevens—P.D.)
- **PRINCE AND THE NEW POWER GENERATION**—Let's Go Crazy
 - **BILLY JOEL**—Leave A Tender Moment Alone
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **TINA TURNER**—What's Love Got To Do With It
 - **THE FIXX**—Are We Ourselves

WPXY—FM—Rochester

- (Tom Mitchell—P.D.)
- **BILLY IDOL**—Flesh For Fantasy
 - **MADONNA**—Lucky Star
 - **ROD STEWART**—Some Guys Have All The Luck
 - **THOMPSON TWINS**—You Take Me Up
 - **BILLY SATELLITE**—Satisfy Me

WRCK—Utica

- (Jim Rietz—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **JEFFERSON STARSHIP**—Laying It On The Line
 - **BILLY IDOL**—Flesh For Fantasy
 - **ROMEO VOID**—A Girl In Trouble
 - **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **THOMPSON TWINS**—You Take Me Up
 - **HELIX**—Rock You

Mid-Atlantic Region

- **TOP ADD ONS**

- MADONNA**—Lucky Star (Sire)
- BILLY OCEAN**—Caribbean Queen (No More Love On The Run) (Arista)
- ROD STEWART**—Some Guys Have All The Luck (Warner Bros.)
- JACKSONS**—Torture (Epic)

WFBG—Altoona

- (Tony Booth—P.D.)
- **JOYCE KENNEDY & JEFFREY OSBORNE**—The Last Time I Made Love
 - **A FLOCK OF SEAGULLS**—The More You Live, The More You Love
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **BILLY IDOL**—Flesh For Fantasy
 - **SHEENA EASTON**—Strut

WJLK—FM—Asbury Park

- (Dennis O'Mara—P.D.)
- **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **MADONNA**—Lucky Star
 - **ROD STEWART**—Some Guys Have All The Luck
 - **THOMPSON TWINS**—You Take Me Up
 - **COYOTE SISTERS**—Straight From The Heart (Into Your Life)
 - **THE STOMPERS**—One Heart For Sale

B-104 (WBSB)—Baltimore

- (Steve Kingston—P.D.)
- **MADONNA**—Lucky Star
 - **THE FIXX**—Are We Ourselves
 - **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)

WMAR—FM—Baltimore

- (Ralph Wimmer—P.D.)
- **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)
 - **MADONNA**—Lucky Star
 - **NAKED EYES**—(What) In The Name Of Love
 - **RICK SPRINGFIELD**—Bop 'Til You Drop

WOMP—FM—Bellaire

- (Dwayne Bonds—P.D.)
- **DONNA SUMMER**—There Goes My Baby
 - **BILLY IDOL**—Flesh For Fantasy
 - **ROD STEWART**—Some Guys Have All The Luck
 - **MADONNA**—Lucky Star
 - **SHEENA EASTON**—Strut
 - **THOMPSON TWINS**—You Take Me Up

WVSR—Charleston

- (Chris Bailey—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **BILLY IDOL**—Flesh For Fantasy
 - **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)
 - **BILLY SATELLITE**—Satisfy Me
 - **COMMUTER**—Commuter
 - **NAKED EYES**—(What) In The Name Of Love

WZYQ—Frederick

- (Kemosabi Joe—P.D.)
- **MADONNA**—Lucky Star
 - **ROD STEWART**—Some Guys Have All The Luck
 - **BILLY JOEL**—Leave A Tender Moment Alone

WKEE—FM—Huntington

- (Steve Hayes—P.D.)
- **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **MADONNA**—Lucky Star
 - **BONNIE TYLER**—Here She Comes

WBLI—Long Island

- (Bill Terry—P.D.)
- **MADONNA**—Lucky Star
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **ROD STEWART**—Some Guys Have All The Luck
 - **THE FIXX**—Are We Ourselves

WPLJ—New York

- (Larry Berger—P.D.)
- **COREY HART**—Sunglasses At Night
 - **VAN STEPHENSON**—Modern Day Delilah

Z-100 (WHTZ)—New York

- (Scott Shannon—P.D.)
- **JULIO IGLESIAS AND DIANA ROSS**—All Of You
 - **COREY HART**—Sunglasses At Night
 - **SHEILA E.**—The Glamorous Life
 - **MADONNA**—Lucky Star

TOP ADD ONS - NATIONAL

- ROD STEWART**—Some Guys Have All The Luck (Warner Bros.)
- RICK SPRINGFIELD**—Bop 'Til You Drop (RCA)
- MADONNA**—Lucky Star (Sire)

WKHI—Ocean City

- (Jack Gillean—P.D.)
- **THE FIXX**—Are We Ourselves
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **MADONNA**—Lucky Star
 - **STEPHEN STILLS**—Stranger
 - **HERB ALPERT AND THE TIJUANA BRASS**—Bullish

WCAU—FM—Philadelphia

- (Scott Walker—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **BILLY IDOL**—Flesh For Fantasy
 - **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)
 - **JOYCE KENNEDY & JEFFREY OSBORNE**—The Last Time I Made Love
 - **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **SHEENA EASTON**—Strut
 - **STEPHEN STILLS**—Stranger
 - **A FLOCK OF SEAGULLS**—The More You Live, The More You Love

WUSL—Philadelphia

- (Jeff Wyatt—P.D.)
- **STEVIE WONDER**—I Just Called To Say I Love You
 - **JACKSONS**—Torture
 - **KURTIS BLOW**—8 Million Stories
 - **HERBIE HANCOCK**—Hardrock
 - **JANET JACKSON**—Don't Stand Another Chance
 - **STEPHANIE MILLS**—The Medicine Song

B-94 (WBZZ)—Pittsburgh

- (Guy Zapoleon—P.D.)
- **MADONNA**—Lucky Star
 - **JACKSONS**—Torture
 - **CHICAGO**—Hard Habit To Break

WHTX—Pittsburgh

- (Todd Chase—P.D.)
- **SHEILA E.**—The Glamorous Life
 - **LAURA BRANIGAN**—The Lucky One
 - **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)
 - **DONNA SUMMER**—There Goes My Baby

WPST—Trenton

- (Tom Taylor—P.D.)
- **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **THE FIXX**—Are We Ourselves
 - **THOMPSON TWINS**—You Take Me Up

Q-107 (WRQX)—Washington

- (Alan Burns—P.D.)
- **BILLY JOEL**—Leave A Tender Moment Alone
 - **CHICAGO**—Hard Habit To Break
 - **TWISTED SISTER**—We're Not Gonna Take It
 - **MADONNA**—Lucky Star

WASH—Washington D.C.

- (Bill Tanner—P.D.)
- **ROD STEWART**—Some Guys Have All The Luck
 - **EDDY GRANT**—Romancing The Stone
 - **CYNDI LAUPER**—She Bop

WAVA—Washington D.C.

- (Randy Kabrich—P.D.)
- **JACKSONS**—Torture

WILK—Wilkes Barre

- (Frank Warren—P.D.)
- **MADONNA**—Lucky Star
 - **COMMUTER**—Commuter
 - **STEPHANIE MILLS**—The Medicine Song
 - **SOUTHSIDE JOHNNY AND THE ASBURY JUKES**—New Romeo
 - **HELIX**—Rock You

WKRC—FM—Wilkes-Barre

- (Jim Rising—P.D.)
- **HUEY LEWIS AND THE NEWS**—If This Is It
 - **JOYCE KENNEDY & JEFFREY OSBORNE**—The Last Time I Made Love
 - **ALFONSO RIBEIRO**—Dance Baby
 - **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **ROD STEWART**—Some Guys Have All The Luck
 - **MADONNA**—Lucky Star
 - **A FLOCK OF SEAGULLS**—The More You Live, The More You Love
 - **RUBBER RODEO**—Any Where With You
 - **DEPECHE MODE**—People Are People

Q-106 (WQXA)—York

- (Mark McKenzie—P.D.)
- **LINDSEY BUCKINGHAM**—Go Insane
 - **THE FIXX**—Are We Ourselves
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **JACKSONS**—Torture
 - **DONNA SUMMER**—There Goes My Baby

WYCR—York

- (Mark Richards—P.D.)
- **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **SHEENA EASTON**—Strut
 - **MADONNA**—Lucky Star
 - **SPANDAUR BALLET**—Only When You Leave
 - **RUBBER RODEO**—Any Where With You

Southeast Region

- **TOP ADD ONS**

- RICK SPRINGFIELD**—Bop 'Til You Drop (RCA)
- ROD STEWART**—Some Guys Have All The Luck (Warner Bros.)
- BRUCE SPRINGSTEEN**—Cover Me (Columbia)
- BILLY IDOL**—Flesh For Fantasy (Chrysalis)

WANS—FM—Anderson/Greenville

- **SCANDAL**—The Warrior
- **JACK WAGNER**—All I Need
- **BILLY OCEAN**—Caribbean Queen (No More Love On The Run)
- **CHICAGO**—Hard Habit To Break
- **BILLY IDOL**—Flesh For Fantasy
- **BRUCE SPRINGSTEEN**—Cover Me
- **SAMMY HAGAR**—Two Sides Of Love

WKZQ—FM—Myrtle Beach

- (Chris Williams—P.D.)
- **JEFFERSON STARSHIP**—Laying It On The Line
 - **BILLY IDOL**—Flesh For Fantasy
 - **SHEENA EASTON**—Strut

WNVZ—Norfolk

- (Jeff Morgan—P.D.)
- **THE CARS**—Drive
 - **LAURA BRANIGAN**—The Lucky One
 - **EURHYTHMICS**—Right By Your Side
 - **BANANARAMA**—Cruel Summer

WBJW—Orlando

- (Gary Mitchell—P.D.)
- **EURHYTHMICS**—Right By Your Side
 - **JERMAINE JACKSON**—Dynamite
 - **TWISTED SISTER**—We're Not Gonna Take It
 - **CHICAGO**—Hard Habit To Break
 - **THE FIXX**—Are We Ourselves

WRVQ—Richmond

- (Bob Lewis—P.D.)
- **BANANARAMA**—Cruel Summer
 - **DONNA SUMMER**—There Goes My Baby

WXLK—Roanoke

- (Russ Brown—P.D.)
- **BRUCE SPRINGSTEEN**—Cover Me

WAEV—Savannah

- (J.D. North—P.D.)
- **JOHN CAFFERTY AND THE BEAVER BROWN BAND**—On The Dark Side
 - **ELVIS COSTELLO AND THE ATTRACTIIONS**—The Only Flame In Town
 - **VAN STEPHENSON**—What The Big Girls Do
 - **ROD STEWART**—Some Guys Have All The Luck
 - **JUICE NEWTON**—Can't Wait All Night
 - **NAKED EYES**—(What) In The Name Of Love
 - **COMMUTER**—Commuter

WZAT—Savannah

- (Ray Williams—P.D.)
- **DONNA SUMMER**—There Goes My Baby
 - **THE FIXX**—Are We Ourselves
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **MADONNA**—Lucky Star

Q-105 (WRBQ)—Tampa

- (Mason Dixon—P.D.)
- **MADONNA**—Lucky Star
 - **RICK SPRINGFIELD**—Bop 'Til You Drop

WSEZ—Winston-Salem

- (Bob Mahoney—P.D.)
- **THE CARS**—Drive
 - **COREY HART**—Sunglasses At Night

WNOK—FM—Columbia

- (Peter Wolfe—P.D.)
- **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **BILLY IDOL**—Flesh For Fantasy
 - **ROD STEWART**—Some Guys Have All The Luck

I-100 (WNFI)—Daytona Beach

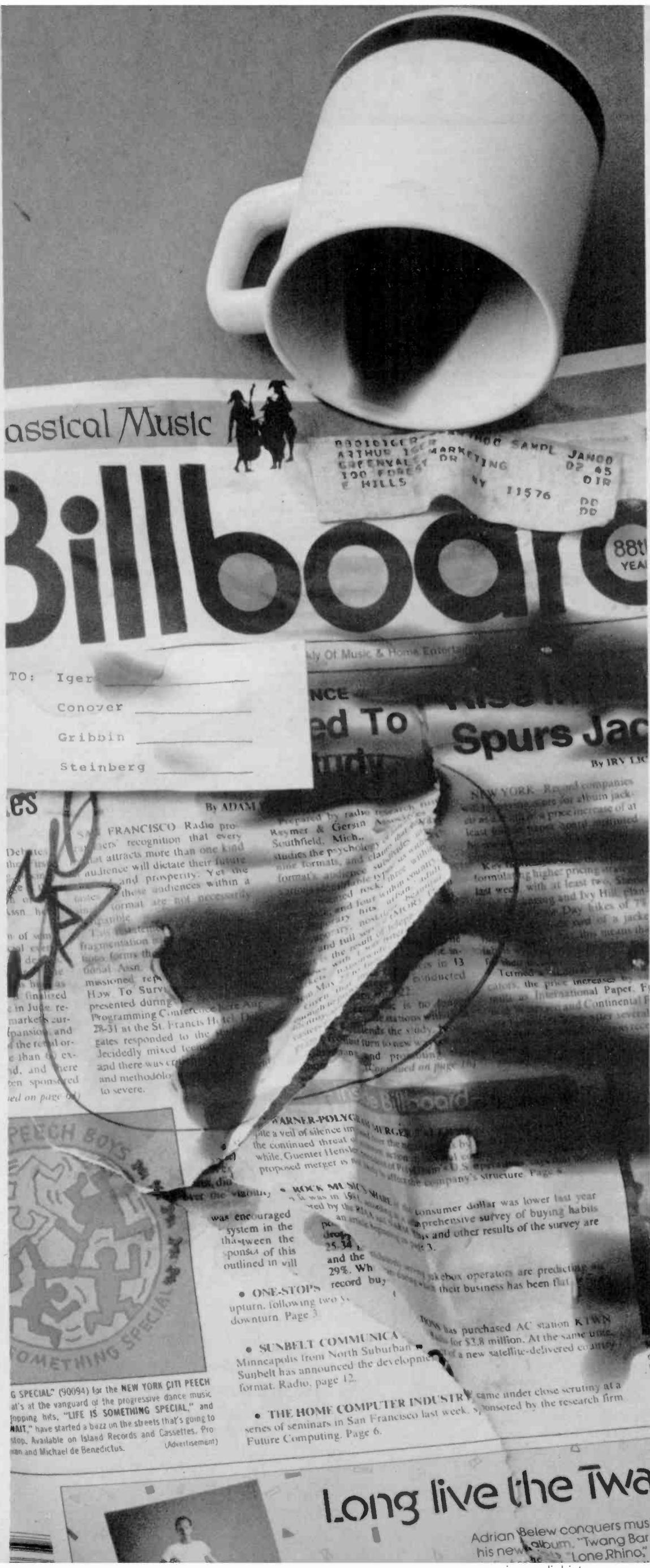
- (Randy Van Halen—P.D.)
- **SCANDAL**—The Warrior
 - **DONNA SUMMER**—There Goes My Baby
 - **LINDSEY BUCKINGHAM**—Go Insane
 - **STEVIE WONDER**—I Just Called To Say I Love You
 - **LAURA BRANIGAN**—The Lucky One

G-105 (WDCG)—Durham/Raleigh

- (Rick Freeman—P.D.)
- **BRUCE SPRINGSTEEN**—Cover Me
 - **RICK SPRINGFIELD**—Bop 'Til You Drop
 - **ROD STEWART**—Some Guys Have All The Luck

WFLB—Fayetteville

- (Larry Canon—P.D.)
- **NEIL DIAMOND**—Turn Around
 - **JACKSONS**—Torture
 - **HERB ALPERT AND THE TIJUANA BRASS**—Bullish
 - **THE FORCE**



The perils of pass-along

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Long live the Twa

Adrian Belov conquers music
his new album, "Twang Bar
Lone Rhino,"

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (8/14/84)

Continued from page 18

Midwest Region

TOP ADD ONS

- SHEENA EASTON-Strut (EMI/America)
- MADONNA-Lucky Star (Sire)
- STEVIE WONDER-I Just Called To Say I Love You (Motown)
- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)

KFYR-Bismark

- (Dan Branan-P.D.)
- SHEENA EASTON-Strut
- STEVIE WONDER-I Just Called To Say I Love You

KIHK-Davenport

- (Jim O'Hara-P.D.)
- JACKSONS-Torture
- THE FIXX-Are We Ourselves
- MADONNA-Lucky Star
- STEVIE WONDER-I Just Called To Say I Love You
- SHEENA EASTON-Strut

KMGK-Des Moines

- (Al Brock-P.D.)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- SHEENA EASTON-Strut
- BILLY IDOL-Flesh For Fantasy
- ROD STEWART-Some Guys Have All The Luck
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

WEBC-Duluth

- (Dick Johnson-P.D.)
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- STEVIE WONDER-I Just Called To Say I Love You
- NEIL DIAMOND-Turn Around

KKXL-Grand Forks

- (Don Nordine-P.D.)
- LAURA BRANIGAN-The Lucky One
- CHICAGO-Hard Habit To Break
- THE FIXX-Are We Ourselves
- JACKSONS-Torture
- MADONNA-Lucky Star

KRNA-Iowa City

- (Bart Geysner-P.D.)
- DONNA SUMMER-There Goes My Baby
- THE FIXX-Are We Ourselves
- NAKED EYES-(What) In The Name Of Love
- STEVIE WONDER-I Just Called To Say I Love You
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- BILLY IDOL-Flesh For Fantasy
- ROD STEWART-Some Guys Have All The Luck
- RICK SPRINGFIELD-Bop 'Til You Drop

Q-104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- MADONNA-Lucky Star
- BILLY IDOL-Flesh For Fantasy
- BAHANARAMA-Cruel Summer
- LINSEY BUCKINGHAM-Go Insane

KDWB-FM-Minneapolis

- (Dave Anthony-P.D.)
- LINSEY BUCKINGHAM-Go Insane
- NAKED EYES-(What) In The Name Of Love
- SHEENA EASTON-Strut
- VAN STEPHENSON-What The Big Girls Do
- STEVIE WONDER-I Just Called To Say I Love You

WL0L-Minneapolis

- (Tac Hammer-P.D.)
- LAURA BRANIGAN-The Lucky One
- TWISTED SISTER-We're Not Gonna Take It
- BAHANARAMA-Cruel Summer
- CHRIS DE BURG-High On Emotion
- DONNA SUMMER-There Goes My Baby
- BILLY IDOL-Flesh For Fantasy
- BRUCE SPRINGSTEEN-Cover Me

KJ-103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- BILLY IDOL-Flesh For Fantasy
- BRUCE SPRINGSTEEN-Cover Me
- STEVIE WONDER-I Just Called To Say I Love You

KQKQ-Omaha

- (Jerry Dean-P.D.)
- JACKSONS-Torture
- SHEENA EASTON-Strut
- ROD STEWART-Some Guys Have All The Luck
- VAN STEPHENSON-What The Big Girls Do

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- SHEILA E.-The Glamorous Life
- JACKSONS-Torture
- CYNDI LAUPER-She Bop
- ROD STEWART-Some Guys Have All The Luck
- RICK SPRINGFIELD-Bop 'Til You Drop

KKRC-Sioux Falls

- (Dan Kiley-P.D.)
- LAURA BRANIGAN-The Lucky One
- JACKSONS-Torture
- DONNA SUMMER-There Goes My Baby

KHTR-St. Louis

- (Bob Scott-P.D.)
- CHICAGO-Hard Habit To Break
- MADONNA-Lucky Star
- THE FIXX-Are We Ourselves
- LINSEY BUCKINGHAM-Go Insane
- PEABO BRYSON-If Ever You're In My Arms Again

V-100 (KDVV)-Topeka

- (Tony Stewart-P.D.)
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- SHEENA EASTON-Strut
- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- JACKSONS-Torture

KAYI-Tulsa

- (Johnny Rivers-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- NEIL DIAMOND-Turn Around

KRAV-Tulsa

- (Rick Alan West-P.D.)
- CHICAGO-Hard Habit To Break

KFMW-Waterloo

- (Mark Potter-P.D.)
- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- RICK SPRINGFIELD-Bop 'Til You Drop
- ROD STEWART-Some Guys Have All The Luck
- DRAGON-Rain

KEYN-Wichita

- (Ron Eric Taylor-P.D.)
- MADONNA-Lucky Star
- ROD STEWART-Some Guys Have All The Luck
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- SHEENA EASTON-Strut
- JACKSONS-Torture

Southwest Region

TOP ADD ONS

- RICK SPRINGFIELD-Bop 'Til You Drop (RCA)
- STEVIE WONDER-I Just Called To Say I Love You (Motown)
- THE FIXX-Are We Ourselves (MCA)
- MADONNA-Lucky Star (Sire)

WKXX-Birmingham

- (Kevin McCarthy-P.D.)
- THE FIXX-Are We Ourselves
- MADONNA-Lucky Star
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- TWISTED SISTER-We're Not Gonna Take It

KITE-Corpus Christi

- (Ron Chase-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- NAKED EYES-(What) In The Name Of Love
- JERMAINE JACKSON-Dynamite

KAFM-Dallas

- (John Shomby-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- JACKSONS-Torture
- MADONNA-Lucky Star
- LINSEY BUCKINGHAM-Go Insane
- THE FIXX-Are We Ourselves

KAMZ-El Paso

- (Bob West-P.D.)
- NAKED EYES-(What) In The Name Of Love
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- RICK SPRINGFIELD-Bop 'Til You Drop

KSET-FM-El Paso

- (Cai Simon-P.D.)
- MADONNA-Lucky Star
- JACKSONS-Torture
- DONNA SUMMER-There Goes My Baby

- VAN STEPHENSON-What The Big Girls Do
- NAKED EYES-(What) In The Name Of Love
- THE S.O.S. BAND-Just The Way You Like It
- ART OF NOISE-Close To The Edit

KISR-Fort Smith

- (Rick Hayes-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- DONNA SUMMER-There Goes My Baby
- TWISTED SISTER-We're Not Gonna Take It
- SHEILA E.-The Glamorous Life
- NAKED EYES-(What) In The Name Of Love
- ROD STEWART-Some Guys Have All The Luck
- RALPH MC DONALD-In The Name Of Love

Q-104 (WQEN)-Gadsden

- (Roger Galtner-P.D.)
- JACKSONS-Torture
- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- NAKED EYES-(What) In The Name Of Love

KILE-Galveston

- (Dave Parks-P.D.)
- JACKSONS-Torture
- STEVIE WONDER-I Just Called To Say I Love You
- MADONNA-Lucky Star
- BILLY IDOL-Flesh For Fantasy
- STEPHEN STILLS-Stranger
- NEIL DIAMOND-Turn Around
- SHEENA EASTON-Strut
- ROD STEWART-Some Guys Have All The Luck

93-FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- BILLY IDOL-Flesh For Fantasy
- STEVIE WONDER-I Just Called To Say I Love You
- BILLY SATELLITE-Satisfy Me
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- LAURA BRANIGAN-The Lucky One
- RICK SPRINGFIELD-Bop 'Til You Drop

WTYX-Jackson

- (Jim Chick-P.D.)
- LINSEY BUCKINGHAM-Go Insane
- BILLY IDOL-Flesh For Fantasy
- DONNA SUMMER-There Goes My Baby

KKYK-Little Rock

- (Ron White-P.D.)
- COREY HART-Sunglasses At Night
- THE CARS-Drive

KBFM-McAllen/Brownsville

- (Russ Williams-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- THE FIXX-Are We Ourselves
- ROD STEWART-Some Guys Have All The Luck

FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- SCANDAL-The Warrior
- PRINCE AND THE NEW POWER GENERATION-Let's Go Crazy
- BRUCE SPRINGSTEEN-Cover Me
- STEVIE WONDER-I Just Called To Say I Love You

Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- ELVIS COSTELLO AND THE ATTRICTIONS-The Only Flame In Town
- A FLOCK OF SEAGULLS-The More You Live, The More You Love

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- BILLY IDOL-Flesh For Fantasy
- STEVIE WONDER-I Just Called To Say I Love You
- RICK SPRINGFIELD-Bop 'Til You Drop

WHHY-FM-Montgomery

- (Mark St. John-P.D.)
- JACKSONS-Torture
- RICK SPRINGFIELD-Bop 'Til You Drop
- THE FIXX-Are We Ourselves
- NAKED EYES-(What) In The Name Of Love
- A FLOCK OF SEAGULLS-The More You Live, The More You Love

KX-104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- QUIET RIOT-Mama, Weer All Crazee Now
- RICK SPRINGFIELD-Bop 'Til You Drop
- VAN STEPHENSON-What The Big Girls Do

WTIX-New Orleans

- (Bruce Kramer-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- LAURA BRANIGAN-The Lucky One
- STEPHEN STILLS-Stranger
- RALPH MC DONALD-In The Name Of Love
- JAMES INGRAM-She Love Me (The Best That I Can Be)

KITY-San Antonio

- (Kid Curry-P.D.)
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last

- Time I Made Love
- RICK SPRINGFIELD-Bop 'Til You Drop
- THE FIXX-Are We Ourselves
- ROD STEWART-Some Guys Have All The Luck
- TWISTED SISTER-We're Not Gonna Take It
- GLENN FREY-Sexy Girl

KTFM-San Antonio

- (Bibi Thomas-P.D.)
- BONNIE TYLER-Here She Comes
- BILLY IDOL-Flesh For Fantasy
- THE S.O.S. BAND-Just The Way You Like It
- SHEENA EASTON-Strut
- RICK SPRINGFIELD-Bop 'Til You Drop
- DONNA SUMMER-There Goes My Baby
- THOMPSON TWINS-You Take Me Up
- HELIX-Rock You

Pacific Southwest Region

TOP ADD ONS

- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)
- RICK SPRINGFIELD-Bop 'Til You Drop (RCA)
- STEVIE WONDER-I Just Called To Say I Love You (Motown)
- NAKED EYES-(What) In The Name Of Love (EMI/America)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- MADONNA-Lucky Star
- ROD STEWART-Some Guys Have All The Luck
- QUIET RIOT-Mama, Weer All Crazee Now
- LAURA BRANIGAN-The Lucky One

KIMN-Denver

- (Doug Erickson-P.D.)
- THE FIXX-Are We Ourselves
- STEVIE WONDER-I Just Called To Say I Love You
- RICK SPRINGFIELD-Bop 'Til You Drop

KOAO-Denver

- (Jack Regan-P.D.)
- MADONNA-Lucky Star
- NEIL DIAMOND-Turn Around
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- JUICE NEWTON-Can't Wait All Night
- THE FIXX-Are We Ourselves

KPKE-Denver

- (Tim Fox-P.D.)
- TWISTED SISTER-We're Not Gonna Take It
- SAMMY HAGAR-Two Sides Of Love
- NAKED EYES-(What) In The Name Of Love
- CHRIS DE BURG-High On Emotion
- CHICAGO-Hard Habit To Break

KLUC-Las Vegas

- (Bibi Kelly-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- BILLY IDOL-Flesh For Fantasy
- MADONNA-Lucky Star
- JEFF LYNN-Video
- THOMPSON TWINS-You Take Me Up

KIIS-FM-Los Angeles

- (Gerry DeFrancesco-P.D.)
- LAURA BRANIGAN-The Lucky One
- LINSEY BUCKINGHAM-Go Insane
- BILLY IDOL-Flesh For Fantasy
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- THOMPSON TWINS-You Take Me Up
- ROMEO VOID-Girl In Trouble (Is A Temporary Thing)

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- BILLY IDOL-Flesh For Fantasy
- SPANDAU BALLET-Only When You Leave
- BILLY SATELLITE-Satisfy Me

KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- SPANDAU BALLET-Only When You Leave
- THE POINTER SISTERS-I'm So Excited

KZZP-FM-Phoenix

- (Charlie Quinn-P.D.)
- LINSEY BUCKINGHAM-Go Insane
- STEVIE WONDER-I Just Called To Say I Love You

K96 (KFMV)-Provo

- (Scott Gentry-P.D.)
- JACKSONS-Torture
- DONNA SUMMER-There Goes My Baby
- THE FIXX-Are We Ourselves
- STEVIE WONDER-I Just Called To Say I Love You

- NAKED EYES-(What) In The Name Of Love

KDZA-Pueblo

- (Rip Avina-P.D.)
- THE FIXX-Are We Ourselves
- NAKED EYES-(What) In The Name Of Love
- RICK SPRINGFIELD-Bop 'Til You Drop
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- ROD STEWART-Some Guys Have All The Luck

KRSP-AM-Salt Lake City

- (Steve Carlson-P.D.)
- MADONNA-Lucky Star
- RICK SPRINGFIELD-Bop 'Til You Drop
- QUIET RIOT-Mama, Weer All Crazee Now
- ROD STEWART-Some Guys Have All The Luck

KS-103 (KSDO-FM)-San Diego

- (Dave Parks-P.D.)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- BILLY IDOL-Flesh For Fantasy
- COREY HART-Sunglasses At Night

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- ROD STEWART-Some Guys Have All The Luck
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- NAKED EYES-(What) In The Name Of Love
- RICK SPRINGFIELD-Bop 'Til You Drop

KSly-FM-San Luis Obispo

- (Joe Collins-P.D.)
- JACKSONS-Torture
- COMMUTER-Commuter
- ROD STEWART-Some Guys Have All The Luck
- THOMPSON TWINS-You Take Me Up
- RICK SPRINGFIELD-Bop 'Til You Drop
- MADONNA-Lucky Star
- COMBINATION-Girls Like You

KIST-Santa Barbara

- (Dick Williams-P.D.)
- BILLY IDOL-Flesh For Fantasy
- THOMPSON TWINS-You Take Me Up
- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- NEIL DIAMOND-Turn Around

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- JACKSONS-Torture
- STEVIE WONDER-I Just Called To Say I Love You
- NEIL DIAMOND-Turn Around
- ROD STEWART-Some Guys Have All The Luck
- SHEENA EASTON-Strut
- RICK SPRINGFIELD-Bop 'Til You Drop
- STEPHEN STILLS-Stranger

KROQ-Tucson

- (Kelly Morris-P.D.)
- VAN STEPHENSON-What The Big Girls Do
- NAKED EYES-(What) In The Name Of Love
- STEPHEN STILLS-Stranger
- ROD STEWART-Some Guys Have All The Luck

Pacific Northwest Region

TOP ADD ONS

- JACKSONS-Torture (Epic)
- DONNA SUMMER-There Goes My Baby (Geffen)
- THE FIXX-Are We Ourselves (MCA)
- TWISTED SISTER-We're Not Gonna Take It (Atlantic)

KYYA-Billings

- (Jack Bell-P.D.)
- THE FIXX-Are We Ourselves
- VAN STEPHENSON-What The Big Girls Do
- THE POINTER SISTERS-I'm So Excited

KBBK-Boise

- (Bobby King-P.D.)
- STEPHEN STILLS-Stranger
- VAN STEPHENSON-What The Big Girls Do
- BRUCE SPRINGSTEEN-Cover Me
- JACKSONS-Torture
- THE FIXX-Are We Ourselves
- CHICAGO-Hard Habit To Break

KCDQ-Bozeman

- (Chad Parrish-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- BILLY IDOL-Flesh For Fantasy
- ROMEO VOID-Girl In Trouble (Is A Temporary Thing)

- SHEENA EASTON-Strut

KTRS-Casper

- (Bibi Cody-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- BRUCE SPRINGSTEEN-Cover Me
- THE POINTER SISTERS-I'm So Excited
- VAN STEPHENSON-What The Big Girls Do
- NEIL DIAMOND-Turn Around
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- NAKED EYES-(What) In The Name Of Love
- THE FIXX-Are We Ourselves
- LAURA BRANIGAN-The Lucky One

KGHO-FM-Hoquiam

- (Steve Larson-P.D.)
- VAN STEPHENSON-What The Big Girls Do
- THE POINTER SISTERS-I'm So Excited
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- STEVIE WONDER-I Just Called To Say I Love You

KOZE-FM-Lewiston

- (Jay McCall-P.D.)
- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- RALPH MC DONALD-In The Name Of Love
- NAKED EYES-(What) In The Name Of Love
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- BILLY IDOL-Flesh For Fantasy

KHOP-Modesto

- (David Alyn Kraham-P.D.)

PLAY ME.

Billboard®

PRESENTS

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TOP 40
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Vox Jox

• Continued from page 15

While we were away a few weeks ago, Viacom did the expected. Taking over Washington's WEAM, they changed the AM nostalgia outlet to country-formatted WMZQ-AM, thus making it a more compatible sell with WMZQ-FM and even stiffer competition for WPKX-AM-FM—speaking of which, did we mention Jason Kane's replacements? If not, make note that the new PD is former WCAO Baltimore utility man Mike O'Malley, while Paul Orsinger takes over the MD chores.

Jim Collins has appointed Greg Cassidy to the assistant PD post at Kansas City's ZZ-99. Cassidy, a former WHYT Detroit personality, will continue his 6 to 10 p.m. shift. Collins, as you know if you read Billboard's July 28 issue, was upped to PD at the Wodlinger station, which he joined as morning man in June after a three-year stint in the programming department of WNBC New York. However, if you read the Aug. 4 issue, the scenario read much differently. But before you cast aspersions on our worthy replacement, Thomas K. Arnold, we've got to admit we weren't much help, leaving him only a note which said "Good luck and don't call" as he was faced with putting this entire section together for two weeks.

Anyway, somehow Thomas came up with the "facts" that contemporary-formatted ZZ-99 was an "information" station, and that Collins had been out of radio for some time. We're not going to get into the philosophical argument concerning the relationship between NBC and radio; suffice it to say we apologize.

While we're on that subject, apologies are also in order to both country stations in Detroit. The reporter who

covered the country session at Billboard's convention (Aug. 4 issue) mistakenly had WWW's Barry Mardit claiming WCXI's ratings were inflated because they carried Tigers baseball. That would be some feat, considering WJR has been carrying the ball club's play-by-play for years, and will probably continue to do so for the same length of time, as Mardit actually mentioned.

★ ★ ★

Staying in Detroit for a moment, all those stories you've heard about KIIS L.A.'s Jerry DeFrancesco getting involved with WCZY are true, as Flame Throwing Z-95 continues to take shape. Exiting the Gannett outlet are Dave Prince (who's done every shift from mornings to his last late evening slot) and news anchor Ann Porter, as former Z-104 (WNVZ Norfolk) PD Steve Kelly, who was most recently across town at WHYT, comes on board as assistant PD and afternoon personality. That moves Lou Roberts into middays. Filling Prince's former 10 p.m. to 2 a.m. slot is overnighter Ed Barrett, as part-timer Steve Brassill moves to overnights. Meanwhile, Dick Puritan continues merrily along doing mornings.

Across town at Wheels (Double-day's WLLZ), Jerry Lubin is back. The former Mitch Ryder road manager (that will prepare you for anything) has jockeyed at just about every AOR outlet in town and most recently worked at jazz-formatted WJZZ. In his new Wheels capacity, he'll serve as special projects director.

Over at competing WRIF, Jim Bernardin is upped to sales manager at the ABC FM outlet. . . . And at W4 (WWW), Lori Converse becomes marketing director for the Shamrock country outlet.

★ ★ ★

Looking for a great air gig with good bucks and decent people to work for in a wonderful town? Well, just how much do you like oldies? If you fill the bill, WFIL Philadelphia PD Jay Meyers would like to talk to you. And keeping with the station's nostalgic format (though the presentation is definitely "today"), Jay is doing a thing of the past: taking phone calls! You can reach him at (215) 482-7000.

Liz Kiley is back at L.A.'s KFI. The former air personality serves as music director on this go-round, as Steve LaBeau is upped to assistant PD while continuing his afternoon drive airshift. And joining the station as 6 to 10 p.m. personality is KHFI Austin's Chris Kelley.

Congrats to KGEM/KJOT Boise GSM Jerry Moore, who moves up in the company, becoming GM of co-owned KGHL/KIDX Billings. . . . Steve Lapa, GSM of WDZL TV-39 in Miami, has been bitten by the radio bug, and so it is he assumes that post at Century's soon-to-be-contemporary KMEL San Francisco.

Speaking of sales, Blair's beloved Bob Galen didn't miss a beat in action. In case you haven't heard, he's been named senior VP of research for the RAB. . . . It's official; the contracts have been signed. Allen Colmes is the permanent choice for the WABC New York morning show.

★ ★ ★

Here's an offer you cannot afford to pass up. Out of the sheer goodness of Bruce Clark's heart, and against our protest that he should charge you something, the Charleston, W. Va. broadcaster has started a free employment service and idea exchange for country stations, PDs and personalities. The only catch is that you've got to have a computer and a modem, but if that proves to be no problem, here's the number: (304) 776-6659.

If you do possess the aforementioned, by now you've discovered the bliss of "BBSing." We've whiled away many a late night dialing around to see what we'd come up with. (If you have absolutely no idea what we're talking about here, just skip to the next item.) Okay, computer fiends, here's the latest treasure. It's called "Mr. Wizard's Software Works," and it can be reached anytime day or night at (919) 353-0610. Believe it or not, it's in Jacksonville, N.C., where WXQR assistant PD Mark Lapidus is located.

The idea actually belongs to 'XQR chief engineer Skip White, who designed the bulletin board for use by broadcast engineers, computer enthusiasts and listeners. Sections for each are included on the menu. Lapidus was kind enough to send us a recent printout, and you'll be surprised to find out who's using the system. Among the engineering heavies is Joe Knapp, chief of Malrite's WLZZ/WZUU Milwaukee, who is virtually everywhere. Should you be in a dialing mood, Joe's got his own BBS, "Radio Free Milwaukee," which you can reach at (414) 784-0830.

★ ★ ★

WNOP Newport, Ky. (Cincy metro) has found its morning personality at last, as part-timer Kristi Heitzman gets the nod as Leo Underhill's permanent replacement. Judging by her resume, she'll do Underhill proud ("Objective: to rock the boat and vacation on the beaches of Ludlow/Bromley with Bob Braun and family."). She'll be joined by local comedian Roger Naylor on the jazz and comedy outlet, where local blues enthusiast Steve Tracy takes over the station's blues programming with the Saturday night offering "Backdoor Blues."

Up in Columbus, Joe Dawson returns home to do afternoon drive on Nationwide's WNCI. For the past several years he's been at Tampa's Magic 96, Q-105 and Z-98. . . . Moving from Rockford's WROK to the morning slot across town at country-formatted WKKN is Andy Sanders, while KFAY/KKEG Fayetteville, Ark.'s Kim Stephens now does afternoons. Rounding out the lineup is PD/MD Curtis King in middays and Andy Robbins in the evening.

Promotions at Lynchburg's WWOE have MD Kenny Shelton adding PD to those business cards, as Mike Carroll moves from operations

manager to station manager. . . . And at Chattanooga's WDOD, FM midday jock Art Sanner takes on additional responsibilities as music director. Meanwhile, AM PD Rick Lane continues his afternoon slot but adds to his duties, becoming operations manager.

Remember when we told you Ron Douglas had left Toledo's WTOD in search of fame, fortune or gainful employment in Las Vegas? Well, he's found the latter, doing afternoon drive at country-formatted KFMS there. . . . Want to do evenings at a country station in Panama City? Call WPAP's Kevin O'Neal at (904) 769-1408. Rick Miller's vacated that slot to move to afternoons.

Veteran country personality Lee Shannon, most recently KWKH Shreveport PD, returns to his former haunt, becoming MD at Jacksonville's WQIK. He's replaced by Peter Stewart, who continues to program the FM side, KROK, as well. . . . WPLO MD Johnny Gray has again defected to the record industry, joining Warner Bros. He's replaced at the Atlanta country outlet by air personality Jerry Wallace.

★ ★ ★

KSDO San Diego fans of Dave Dawson, relax. The controversial midday talk show host has signed a new three-year pact to continue his diatribes, making him one of the city's highest paid performers. . . . Changes at Seattle's KUBE have evening personality Wendy Christopher adding music director to her duties, while part-timer Barry Beck's persistence has paid off. He's been tapped to fill the midday vacancy created by Tom Hutylar's exit to KVI.

Upped to MD at WGNA Albany, N.Y. is midday personality Walt Adams. . . . The new overnighter on Louisville's WRKA is former WCII Louisville personality Rick Ellis. . . . WLS Chicago evening personality Brant Miller's going to stick around awhile. His contract's just been renewed for five years. . . . Rumor around the Windy City has Bobby Skafish possibly going to the new oldies outlet (WJMK-FM). The veteran AOR performer is currently ensconced at The Loop (WLUP) there. . . . If you spent your childhood in Chicago in the '50s and '60s, you undoubtedly grew up with local kiddie show host Frazier Thomas. Well, the former Bozo (among others) will soon be heard but not seen on WGN's latest venture, a telephone talk show for kids. Hope the delay unit's functioning.

What's KBEQ Kansas City GM Gary Rodriguez up to these days, you wonder? The flamboyant manager has been sitting around. In an attempt to raise beaucoup bucks for the March of Dimes, maybe break a world's record, Gary has warmed the seats of Arrowhead Stadium—all 78,064 of them, one at a time, row after row.

Indianapolis production wizard Howard Schrott, who left the business to pursue a law career, is back. While he still maintains a law practice, he and partner Bob Beacham have purchased Greenville, N.C.'s WISP/WQDW (Q-97). 'ISP now runs Drake Chenault's gold format, while the FM is urban. GSM Jerry McKeown was upped to station manager when the transition occurred, and Schrott says the duo will be looking to acquire more properties. In the meantime, he tells us, former WNAP Indy personality Bruce Munson has also returned to radio, gracing the WENS Indianapolis/Shelbyville morning show with Ron Jordan.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. (You're) Having My Baby, Paul Anka, United Artists
2. The Night Chicago Died, Paper Lace, Mercury
3. Tell Me Something Good, Rufus, ABC
4. Feel Like Makin' Love, Roberta Flack, Atlantic
5. I Shot The Sheriff, Eric Clapton, RSO
6. Waterloo, Abba, Atlantic
7. Wildwood Weed, Jim Stafford, MGM
8. I'm Leaving It All Up To You, Donny & Marie Osmond, MGM
9. Rock Me Gently, Andy Kim, Capitol
10. Keep On Smilin', Wet Willie, Capricorn

POP SINGLES—20 Years Ago

1. Where Did Our Love Go, Supremes, Motown
2. Everybody Loves Somebody, Dean Martin, Reprise
3. A Hard Day's Night, Beatles, Capitol
4. Under The Boardwalk, Drifters, Atlantic
5. The House Of The Rising Sun, Animals, MGM
6. C'mon And Swim, Bobby Freeman, Autumn
7. Because, Dave Clark Five, Epic
8. Walk—Don't Run '64, Ventures, Dolton
9. Wishin' And Hopin', Dusty Springfield, Philips
10. How Do You Do It, Gerry & the Pacemakers, Laurie

TOP LPs—10 Years Ago

1. 461 Ocean Blvd., Eric Clapton, RSO
2. Back Home Again, John Denver, RCA
3. Caribou, Elton John, MCA
4. Fulfillingness' First Finale, Stevie Wonder, Tamla
5. Bachman-Turner Overdrive II, Mercury
6. Bad Company, Swan Song
7. On Stage, Loggins & Messina, Columbia
8. Bridge Of Sighs, Robin Trower, Chrysalis
9. Before The Flood, Bob Dylan/the Band, Asylum
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. Something New, Beatles, Capitol
3. Getz/Gilberto, Verve
4. All Summer Long, Beach Boys, Capitol
5. Hello, Dolly!, Louis Armstrong, Kapp
6. Funny Girl, Original Cast, Capitol
7. Hello, Dolly!, Original Cast, RCA Victor
8. The Pink Panther, Henry Mancini & His Orchestra, RCA Victor
9. The Dave Clark Five Return!, Epic
10. Cotton Candy, Al Hirt, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. Old Man From The Mountain, Merle Haggard, Capitol
2. The Grand Tour, George Jones, Epic
3. The Want-To's, Freddie Hart, Capitol
4. Dance With Me (Just One More Time), Johnny Rodriguez, Mercury
5. As Soon As I Hang Up The Phone, Loretta Lynn & Conway Twitty, MCA
6. Rub It In, Billy "Crash" Craddock, ABC
7. Talkin' To The Wall, Lynn Anderson, Columbia
8. You Can't Be A Beacon (If Your Light Don't Shine), Donna Fargo, Dot
9. My Wife's House, Jerry Wallace, MCA
10. Help Me/If You Talk In Your Sleep, Elvis Presley, RCA

SOUL SINGLES—10 Years Ago

1. Feel Like Making Love, Roberta Flack, Atlantic
2. Hang On In There Baby, Johnny Bristol, MGM
3. Tell Me Something, Rufus, ABC
4. City In The Sky, Staple Singers, Stax
5. Kung Fu, Curtis Mayfield, Curtom
6. Kalimba Story, Earth, Wind & Fire, Columbia
7. My Thang, James Brown, Polydor
8. Then Came You, Dionne Warwick & the Spinners, Atlantic
9. Nothing From Nothing, Bill Preston, A&M
10. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century

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Julio Iglesias,
Tengo necesidad de verte
Para hacer retroceder la muralla
de sombras en que vivo.
Dulcinea

WHAT'S

IN

A

NAME?

CHANGE

DISCO

TO

DANCE

AND

YOU'VE

GOT

IT!*

I was first introduced to disco in May 1974 at a multi-tiered discotheque in London, England. The concept of transforming a routine nightclub into a catalyst for breaking records was fascinating. As the disk jockey placed a record on the turntable, the entire room full of people rushed to the dance floor.

The power which unfolded on that dance floor was unlike anything I had ever seen. The dancing audience seemed to be an interweaving of all levels of society. It was a unisex, color-blind environment where each couple orbited in its own world, free from the tensions that dictate our everyday existence.

Furthermore, the dancers at center stage emerged as performers, entertaining an entranced audience of non-dancers. There was an exhilarating and totally fascinating explosion of energy. It was also a sociological revolution obviously in its embryonic stage of development.

As director of Billboard's music charts, I immediately saw the potential of disco as a very important new source of product and artist exposure.

On returning to New York, I visited key discotheques where pioneering disco tunes such as "Rock Your Baby," "Don't Rock the Boat," and "Never Can Say Goodbye" were an integral part of the disco revolution. Perhaps as a portent of things to come, the New York disco scene, even then, seemed more vibrant than its European counterpart.

Like the European experience, it was obvious that discotheques in America were in the process of converting thousands of people over to the concept of dancing, and dancing is what disco is all about.

More than six years have passed since my initial disco experience. In that time disco has grown to more than one-third of the product on Billboard's Hot 100 chart. We have also expanded the charts to reflect disco activity in 16 key markets. A separate Top 100 National Disco Chart has also been established.

Billboard's editorial coverage has been expanded to include every facet of the disco industry. Further playing an important role in the expansion of the disco concept have been Billboard's highly successful International Disco Forums and its TV Disco Party.

In 1976 the movie and sound track of "Saturday Night Fever" became the catalyst that alerted the world to the importance of disco. Multiple disco TV shows have further expanded the disco audience.

Originally rooted in the sounds of rhythm and blues, disco continues to have a very heavy r&b influence. However, disco music has further expanded its horizons to include the sounds of pop, rock, jazz, reggae, gospel, country and classical. Internationally known artists specializing in these formats have embraced disco in their record releases.

Today's disco scene encompasses more than 100,000 discotheques internationally. The radio dee jay/disco battle continues with radio lashing back at the word disco while continuing to program "dance music."

The recording industry has seen Top 40 radio come full circle since 1974, when that medium first began resisting disco. By 1976 radio was partially embracing disco. In 1977-78 it rushed into disco with many stations changing almost overnight to disco formats. Repetitive disco programming and a general lack of knowledge of disco music on the part of most radio personnel almost destroyed disco.

However, in spite of these setbacks disco (dance) music programming continues apace on Top 40 radio stations. While radio experts still seek the magic formula for radio, that format invariably ends up including disco music as a key ingredient. Notwithstanding radio's disco backlash, the world is still very much involved in dancing to disco rhythms.

Disco will continue to grow through its fusion with other music formats. Disco has become entrenched in the everyday lives of countless millions of people worldwide, and gains new recruits daily. Dancing will still be very much a part of the popular music scene. Today disco has tempered even the violence of rock into submission with the softer rock-disco sounds.

Music has always reflected the times. The emergence of disco and the renewed interest in dancing as a key form of entertainment for the masses simply reflect a worldwide desire for non-violence. The sociological revolution referred to earlier is still as real and vital today as it was six years ago.

Bill Wardlow

Sklar's Book Looks At Top 40's Heyday

Rocking America, by Rick Sklar. St. Martin's Press, New York. 220 pages, \$13.95.

If books are written to generate talk, then "Rocking America" has

more than done its job. Since Rick Sklar's first effort rolled off the presses this spring, its contents have become the hottest topic of conversation among radio folks. Heralded by

some, demeaned by others—one broadcaster called it the greatest work of fiction written this century—it nevertheless is significant if for no other reason than the unrefutable

fact that Sklar did preside over WABC New York as program director when the station reached its greatest success in the '60s, influencing more teenage minds than any outlet in the country.

The book's contents span the three decades of top 40's heyday, spiced

with anecdotes like WINS' "call from de Gaulle," and what Bob Dayton really said. The former was a prank WINS pulled on rival WMGM, which thought the general was speaking live from France, only to discover on the air that WINS had helped them out by providing a de Gaulle sound-alike who told New York over WMGM, "Everybody knows that the best radio station in New York is WINS." The latter, one of radio's more hilarious ad libs, came about when Dayton led in to a spot thusly:

"I'm feeling good today. Yeah, had a nice time last night. One of the most beautiful women I go out with and I... well, we were in my spacious bachelor apartment. Everything was perfect. The wine was poured. The music was soft and low. The candles were lit. Very romantic. And I whispered sweet nothings in her ear. And do you know what she said? She snuggled up to me and she said..." (Cut to spot) "My name is Mrs. Edward Burke. I live in Astoria with my husband and three children in a community which we moved to in order to give our children a better life. We have a school there that's the pride of the city. My children are happy there. But now they want to bus my children to school outside our community. Don't my family and I have any rights? I'm voting for Barry Goldwater tomorrow." (Back to Dayton) "So the only thing I could say was... the preceding announcement was paid for by the Woman's National Republican Campaign Committee."

The only glaring error we found occurred on page 27 when Sklar claimed, "Minneapolis listeners actually had two stations to pick from when competitor Gerald Bartell went against Todd Storz's station WDGJ with Top Forty on WOKY," leading us to believe that Sklar thought Milwaukee's WOKY had one powerful signal, or was following the theory that everything west of the Hudson and east of the Rockies is one place.

But fact or fiction, Sklar's book falls short only in his attempt to write in terms the non-radio reader can comprehend. Efforts were obviously made to this end, but the result proves somewhat tedious for the broadcaster to read, and often difficult for the layman to follow.

Minor problems notwithstanding, the book is one that should be read by anyone interested in radio.

ROLLYE BORNSTEIN



SHAPING UP—Richard Simmons, tv's premiere fat fighter, stops by the WINZ-FM Miami studios to give an unnecessary lesson to air personality Jo "The Madame" Weitz.

THE BIGGEST THANK-YOU IN THE WORLD. FROM THE BIGGEST COUNTRY MUSIC CONTEST IN THE WORLD.

We'd like to thank all these great country radio stations who worked long and hard to run the local country music contests that make the Wrangler Country Showdown such a big success. They found the talented performers who won their local contests and are now appearing in state competitions. In November, state finalists will compete in Nashville's Grand Ole Opry House for \$50,000, a recording contract, and other prizes.

ALABAMA

- WAQT Carrollton
- WBAM Montgomery
- WAAX Gadsden
- WSKR Altmore
- WJRO Tuscaloosa
- WHBB Selma
- WLAY Muscle Shoals
- WKYD Andalusia
- WRKK Birmingham

ARIZONA

- KNIX Tempe
- KAFF Flagstaff
- KQEZ Coolidge

ARKANSAS

- KTLO Mountain Home
- KXXX Monette
- KMLA Ashdown
- KNEA Jonesboro
- KWBO Hot Springs
- KSAR Salem
- KHOG Fayetteville
- KTOD Conway
- KCAB Dardanelle

CALIFORNIA

- KAFY Bakersfield
- KUBA Yuba City
- KKAL Arroyo Grande
- KDOL Lancaster
- KEEN Campbell
- KTRB Modesto
- KZIQ Ridgecrest
- KRKC King City
- KOCN Pacific Grove
- KIAH Ukiah
- KUBB Merced
- KDIB San Bernardino
- KHSL Chico
- KRAK Sacramento

COLORADO

- KYOU Greeley
- KBRQ Denver
- KQHL Grand Junction
- KQML Montrose
- KQZR Craig

DELAWARE

- WJWL Georgetown
- WAMS Wilmington

FLORIDA

- WYVD Palatka
- WGTO Cypress Gardens
- WXBW Milton
- WFTF Ft. Pierce
- WCZC New Smyrna Beach
- WHDQ Orlando
- WQVH Gainesville
- WCRJ Jacksonville

GEORGIA

- WJAT Swainsboro
- WAZA Bainbridge
- WYNR Brunswick
- WGOV Valdosta
- WCHY Savannah
- WEBS Calhoun
- WLDP Rome
- WLAQ Rome
- WWSG Tifton
- WQCV Waycross
- WKZR Milledgeville
- WCZK Austell

IDAHO

- KKLB Pocatello
- KSBA Salmon
- KJCY Mountain Home
- KIGO St. Anthony

ILLINOIS

- WMIX Mt. Vernon
- WRUL Carmi
- WMLA Bloomington
- WBBA Pittsfield
- WAAG Galesburg
- WOZQ Decatur
- WRKK Ottawa

INDIANA

- WBDC Huntingburg
- WMDH Muncie
- WHON Richmond
- WLJE Valparaiso
- WRDZ Evansville
- WJDW Corydon

IOWA

- KWMT Ft. Dodge
- KCFI Cedar Falls
- KXIC Iowa City
- KIDW Forest City
- KOUR Independence
- KDXX Keokuk
- WLLR Davenport
- KLEH Anamosa

KANSAS

- KTPK Topeka
- KVGB Great Bend
- KFDI Wichita
- KSDK Winfield
- KINA Salina
- KCMO Kansas City
- KQSM Chanute
- KNDY Marysville
- KGGF Coffeyville

KENTUCKY

- WTKC Lexington
- WKLD Danville
- WLBV Bowling Green
- WDHR Pikeville
- WKYQ Paducah
- WBKR Owensboro
- WGRK Greensburg
- WMOR Morehead

LOUISIANA

- KMOL Kaplan
- KADK Lake Charles
- KLEB Golden Meadow
- KLIC Monroe
- KTIB Thibodaux
- KWKH Shreveport
- WSDL New Orleans

MAINE

- WZSI Presque Isle
- WPIG Saco
- WKCG Augusta

MARYLAND

- WCAO Baltimore
- WTRV Brunswick

MASSACHUSETTS

- WCMX Leominster

MICHIGAN

- WATZ Alpena
- WTCM Traverse City
- WITL Lansing
- WJPD Ishpeming
- WMKC St. Ignace
- WBDN Escanaba
- WVWW Detroit
- WSMA Marine City
- WKIB Iron River
- WSJM St. Joseph
- WVWN Coldwater
- WCUZ Grand Rapids

MINNESOTA

- KWMB Wabasha
- KCCM St. Cloud
- KDJS Wilmar
- WYRQ Little Falls
- KDMA Monticello
- KKAQ Thief River Falls
- KYOK Crookston
- KKDJ Jackson
- KFIL Preston
- KMSR Sauk Centre
- KBUN Bemidji
- KBMO Benson
- KYSM North Mankato
- WAVC Duluth
- KMOM Monticello

MISSISSIPPI

- WAKK McComb
- WAMY Amory
- WFOR Hattiesburg
- WMOX Meridian
- WLSM Louisville

MISSOURI

- KWWR Mexico
- KWOC Poplar Bluff
- KTTS Springfield
- KSIM Sikeston
- KLIK Knob Knoster
- KRES Moberly
- KJEL Lebanon
- KRMS Osage Beach
- KIRX Kirksville
- KAAN Bethany
- KTJJ Farmington

MONTANA

- KLJR Whitefish
- KGVD Missoula
- KXXL Bozeman
- KGHL Billings
- KVCK Wolf Point
- KSEN Shelby
- KSDY Sidney
- KIKC Forsyth
- KXXE Miles City

NEBRASKA

- KSDZ Gordon
- WDW Omaha
- KBRX O'Neill
- KXNP North Platte
- KMCC Ogallala

NEVADA

- KRAM Las Vegas

NEW HAMPSHIRE

- WKZU Laconia

NEW JERSEY

- WITL Newton
- WTTM Trenton

NEW MEXICO

- KNFT Silver City
- KCCC Carlsbad
- KMLW Belen
- KTMM Tucumcari
- KPER Hobbs
- KRAZ Farmington

NEW YORK

- WNYR Rochester
- WUTD Utica
- WGNA Albany
- WPCQ Auburn
- WYRQ Buffalo

NORTH CAROLINA

- WVWQ Wilmington
- WFNC Fayetteville
- WLAS Jacksonville
- WFMA Rocky Mount
- WJSK Lumberton
- WFMC Goldsboro
- WTOR Winston-Salem

NORTH DAKOTA

- KKOA Minot
- KHND Harvey
- KVDX Fargo
- KBWR Bismarck
- KBTO Bottineau
- KLYC Dickinson
- KMAV Mayville

OHIO

- WBZI Xenia
- WIMT Lima
- WCOM Urbana
- WCXK London
- WNIO Niles
- WKFI Wilmington
- WUBE Cincinnati

OKLAHOMA

- KVLM Paul's Valley
- KXCY Oklahoma City
- KTFX Tulsa
- KXXX Chickasha
- KOKL Okmulgee
- KTJS Hobart
- KNID Enid
- KCLI Clinton
- KKBI Broken Bow

OREGON

- KEED Eugene
- KHUG Phoenix
- KLAD Klamath Falls
- KRYT Albany
- KDOL The Dalles
- KROR Gresham

PENNSYLVANIA

- WVAM Altoona
- WILQ Williamsport
- WCNS Latrobe
- WXZ E. McKeesport
- (Pittsburgh)
- WSHP Shippensburg
- WHDW York
- WBZY New Castle

RHODE ISLAND

- WHIM E. Providence

SOUTH CAROLINA

- WESC Greenville
- WJAR Darlington
- WJXY Conway
- WEZL Charleston

SOUTH DAKOTA

- KKYA Yankton
- KKAA Aberdeen
- KTQQ Rapid City
- KXRB Sioux Falls
- KOKK Huron

TENNESSEE

- WKDM Columbia
- WDEM Sweetwater
- WMPB Memphis
- WNWX Knoxville
- WJCK Nashville
- WOXN Clarksville
- WMGL Palaski
- WDDO Chattanooga

TEXAS

- KBCB Corpus Christi
- KROZ Tyler
- KLOZ El Paso
- KNET Palestine
- KWMC Del Rio
- KTXF Harlingen
- KEES Longview
- KIKM Sherman
- KBAL San Saba
- KVKM Monahans
- KCWM Victoria
- KXYL Brownwood
- KLIF Dallas/Ft. Worth
- KJCH Cleveland
- KXCL Corsicana
- KGVL Greenville
- KPRE Paris
- KSAM Huntsville
- KJNE Waco
- KORA Bryan
- KCLE Cleburne
- KBUY Amarillo
- KBYG Big Spring
- KLVT Levelland
- KEYE Perryton

UTAH

- KSVC Richfield
- KTLE Tooele
- KSUB Cedar City
- KCLG Washington

AND A SPECIAL SALUTE TO WRANGLER COUNTRY SHOWDOWN'S FAMOUS ENDORSERS.

This is a special thank-you for the help and support they have given to us and to the young people competing in this nationwide country music contest. Thanks to the legendary Merle Haggard, to top songwriter-singer Ed Bruce, to beautiful country star Reba McEntire, and to Ricky Skaggs, winner of some of country music's highest awards.

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AUGUST 25, 1984, BILLBOARD

Featured Programming

Jack Thayer gets the nod as president/executive director of the Radio Network Assn. The former NBC Radio president, who most recently served as VP/GM of WNEW New York, replaces Arthur L. Kriemelman, who left the RNA to become VP/director of sales for the RKO Radio Networks. The RNA, by the way, just released this good news tidbit: Network radio billed more advertising in May, 1984 than any other single month in the history of the industry. The record-breaking figure was more than \$27.5 million.

★ ★ ★

Jeff Leve has done it. With no direct experience, he's managed to not only produce (that's the easy part, believe us) but also clear and sell a 24-hour syndicated special. Running on a few hundred stations, "The British Invasion" is sponsored by Nexus hair and skin care products and Bristol Meyers. The show, strippable in several configurations, is slated to run from Thursday (23) through Sept. 3. If you'd like to know exactly how Jeff managed this incredible feat, you can reach him at NSBA (Nationally Syndicated Broadcasting Alliance) in Playa del Ray: (213) 306-8009.

Coming up from Weedeck is the 12-hour holiday special, "Christmas In The Country," hosted by veteran country personality Chris Lane. It's available on a cash basis, with each hour containing 12 commercial avails. If you order before Sept. 7, you'll also receive a 10% discount and 54 special "Christmas Vignettes" which can be sold separately. Don't delay, dial today: (213) 462-5922. Operators are standing by.

★ ★ ★

Once again, Mutual Radio Network will present a stereo simulcast of the Country Music Assn. Awards ceremony live from the Grand Ole Opry. This year's event, televised by CBS, falls on Oct. 8. The format includes a 30-minute block (9 p.m. EST) profiling the artists nominated, hosted by Lee Arnold, followed by

the actual program, hosted by Kenny Rogers (9:30-11 p.m.). Following the event, Mutual will feature a 60-minute wrapup entitled "Party With The Stars," also hosted by Arnold.

New from Mutual is the daily three-minute "Focus On Football" feature, slated to debut Sept. 3, hosted by Pat Summerall... On the air since Aug. 6 is "Mutual Business Report," hosted by Jim Bohannon, who also hosts the daily "Business Beat" feature. The new 3½-minute show can be heard in morning drive... Upped to associate producer of "The Larry King Show" is Judith Dennis-Thomas.

★ ★ ★

ABC Radio's "Supergroups" offering, produced by DIR, has the Thompson Twins live from the Allentown Fairgrounds paired with a tape of the best of Culture Club live on Aug. 29. Two days later, the series presents Night Ranger and Tony Carey... Congrats to ABC's Michael Jackson. The star receives a star on the Hollywood Walk of Fame.

August denotes the 20th anniversary of the Beatles' first U.S. tour. Consequently, New York-based Radio International announces the premiere of previously unreleased interviews with the group from that event done by Larry Kane. These days Larry can be seen anchoring WCAU-TV's news in Philly, but back in '64 as a newsman for Miami's WFUN he managed to join the Fab Four for 46 days of the tour. Exactly how you can get your hands on this virgin stuff will be explained by RI's Joe Trelin at (212) 696-2350.

Meanwhile, CBS's RadioRadio is offering a six-hour Labor Day feature entitled "The 20th Anniversary Beatles Radio Special." Hosted by WCBS-FM New York's Joe McCoy, the show includes 80 cuts as well as a great selection of interviews both with the group and with others involved. You'll even hear Merle Haggard and Murray the K... Upped to

(Continued on page 26)

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.

- Aug. 17-23, Randy Rhodes, Metalshop, MJI Broadcasting, one hour.
- Aug. 20, Elton John, Rockline, Global Satellite Network, 90 minutes.
- Aug. 20-25, Rupert Hine, Rock Over London, Radio International, one hour.
- Aug. 20-25, Elliot Easton of the Cars, Guest DJ, P.F.M., one hour.
- Aug. 20-26, ZZ Top, Off The Record Special, Westwood One, one hour.
- Aug. 20-26, Steve Perry profile, Star Trak, Westwood One, one hour.
- Aug. 20-26, Hoyt Axton, Live From Gilley's, Westwood One, one hour.
- Aug. 20-26, Dennis Edwards, Special Edition, Westwood One, one hour.
- Aug. 20-26, Charlie Barnet, The Music Makers, Narwood Productions, one hour.
- Aug. 20-26, Gary Morris, The Ralph Emery Show, The Musicworks, five hours.
- Aug. 20-26, Earl Thomas Conley, Country Closeup, Narwood Productions, one hour.
- Aug. 24-26, Loverboy, Superstars Rock Concert, Westwood One, 90 minutes.
- Aug. 24-26, More Auditions, Rock Chronicles, Westwood One, one hour.
- Aug. 24-26, Top 30 USA hosted by M.G. Kelly, RadioRadio, CBS, three hours.
- Aug. 24-26, Top 40 Satellite Survey hosted by Dan Ingram, RadioRadio, CBS, three hours.
- Aug. 24-26, The Animals, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Aug. 24-26, John Waite, Rick Dees' Weekly Top 40, United Stations, four hours.
- Aug. 24-26, Keely Smith, The Great Sounds, United Stations, four hours.
- Aug. 24-26, Sylvia, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 24-26, Charley Pride, Solid Gold Country, United Stations, three hours.
- Aug. 24-26, Ray Stevens, Danny Kalb & the Blues Project, Don & Deanna On Blecker Street, Continuum Broadcasting Network, one hour.
- Aug. 24-25, Sergio Mendes, Rick Dees' Weekly Top 40, United Stations, four hours.
- Aug. 24-26, Radio Songs, Dr. Demento, Westwood One, two hours.
- Aug. 24-26, Sammy Hagar, Ronnie James Dio, Rock Album Countdown, Westwood One, two hours.
- Aug. 24-26, Alicia Myers, Mtume, The Countdown, Westwood One, two hours.
- Aug. 24-30, Kiss, Metalshop, MJI Broadcasting, one hour.
- Aug. 25, Everly Brothers, Solid Gold Saturday Night, RKO Radioshows, five hours.
- Aug. 25, David Frizzell, Shelley West, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Aug. 25, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Aug. 25-26, John Cougar Mellencamp, Hot Rocks, United Stations, one hour.
- Aug. 25-26, Del Shannon/The Association, Supertracks, Creative Radio Network, three hours.
- Aug. 25-26, Don Williams, Ronnie Milsap, Lee Greenwood, Barbara Mandrell, Alabama, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.
- Aug. 26, Journey profile, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.
- Aug. 26, American Country Countdown with Bob Kingsley, ABC Entertainment Network, three hours.
- Aug. 26, American Top 40 with Casey Kasem, ABC Contemporary Network, four hours.
- Aug. 26-Sept. 1, Gary Moore, Rock Over London, Radio International, one hour.
- Aug. 26-Sept. 1, Wang Chung, Guest DJ, P.F.M., one hour.
- Aug. 27, Cars, Rockline, Global Satellite Network, 90 minutes.
- Aug. 27-Sept. 2, Christopher Cross In Concert, Star Trak Profiles, Westwood One, one hour.
- Aug. 27-Sept. 2, Lee Greenwood, The Ralph Emery Show, The Musicworks, five hours.
- Aug. 27-Sept. 2, Rush, Off The Record Special, Westwood One, one hour.

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
2	3	8	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
3	4	8	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)
4	2	12	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
5	5	15	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
6	6	9	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCred/Music Corporation Of America, BMI)
7	7	13	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
8	10	10	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
9	9	6	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
10	12	4	TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
11	11	10	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
12	13	5	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)
13	17	4	DRIVE The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)
14	8	14	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
15	22	3	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (MCA, ASCAP)
16	27	3	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwaite/Fullwater/Markmeem, ASCAP/BMI)
17	18	6	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)
18	19	6	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, BMI)
19	14	9	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squawako/Foster Frees, BMI/Genevieve, ASCAP)
20	30	2	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder, Motown 1745 (Jobete/Black Bull, ASCAP)
21	16	12	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
22	20	15	ALMOST PARADISE...LOVE THEM FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
23	26	4	SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)
24	25	7	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
25	21	14	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
26	23	10	A CHANCE FOR HEAVEN Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)
27	28	5	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)
28	33	4	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AICor, ASCAP)
29	15	13	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
30	35	2	BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU/BMI/Ram Wave, ASCAP)
31	24	17	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
32	31	13	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
33	32	7	TO ME Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)
34	39	2	THE LUCKY ONE Laura Branigan, Atlantic 7-89636 (Roliram/Lorimar, BMI)
35	37	3	L.A. IS MY LADY Frank Sinatra, QWest 7-29223 (Warner Bros.) (Frank Sinatra/Threesome/YellowBrick Road, ASCAP)
36	36	2	HEAVEN SENT YOU Stanley Clarke, Epic 34-04485 (Pure Love, ASCAP/Lakeva, BMI)
37	38	2	ONLY WHEN YOU LEAVE Spandau Ballet, Chrysalis 4-42792 (Reformation, ASCAP)
38	40	2	CITY OF NEW ORLEANS Willie Nelson, Columbia 38-04568 (Buddah/Turnpike Tom, ASCAP)
39	NEW ENTRY		RIGHT BY YOUR SIDE Eurythmics, RCA 13695 (Blue Network, ASCAP)
40	NEW ENTRY		IN THE NAME OF LOVE Ralph MacDonald With Bill Withers, Polydor 881221-7 (PolyGram)
41	NEW ENTRY		THERE GOES MY BABY Donna Summer, Geffen 7-29291 (Warner Bros.) (Unichappell/Jot, BMI)
42	29	12	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)
43	41	18	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
44	34	9	I STILL DO Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)
45	46	2	LOVELY LADY George Fishoff, Lisa 001 (George Fishoff, ASCAP)
46	42	19	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
47	44	14	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
48	45	18	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
49	43	6	YOU'RE THE BEST THING The Style Council, Geffen 7-29248 (Warner Bros.) (EMI/Colgems-EMI, ASCAP)
50	48	19	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)

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

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MAYBE IT'S TIME YOU WENT HARD CORE

Pro-Motions

Station: Z-100 (WBIZ) Eau Claire, Wisc. (contemporary)

Contact: Tom Allen, promotion coordinator

Concept: I Ate It For Weird Al

Execution: In conjunction with "Weird Al" Yankovic's appearance at the Northern Wisconsin State Fair, Z-100 conducted a contest, with listeners asked to enter a random drawing. The 10 contestants selected were challenged to eat everything in Weird Al's song "Eat It" in the shortest time possible.

Held at a local nightspot and client, The Trader & Trapper, the great eat-off, to which listeners were invited, paid off in prizes which greatly surpassed the feat. The first place eater was awarded round trip air transportation for two from Eau Claire to Chippewa Falls (that's 10 big miles, folks); a chauffeured trip to the fairgrounds, where they were treated to an elegant "Corn Dog Dinner"; an introduction to Weird Al, and the honor of introducing his afternoon performance.

But wait, there's more: The truly memorable prize also included a ginsu knife (no lie, folks), the Popel Pocket Fisherman, an introductory accordion lesson and a one-way bus ticket for one to anywhere in Wisconsin served by Greyhound Lines.

★ ★ ★

Station: WLS-AM-FM Chicago (contemporary)

Contact: Mowani Carter

Concept: Larry Lujack Memorial Golf Classic

Execution: Lujack's relationship with golf is legendary. It's rumored he's a year-round golfer, playing in Chicago's snow with the use of fluorescent orange golf balls. Therefore it's no surprise that he hosted the "Second Annual Larry Lujack Memorial Golf Classic," sponsored by Kronenbourg Beer. (It's also rumored that it's best to drink when playing with Larry.)

Listeners were asked to write and tell Larry in 25 words or less why they felt they were good enough to play in his tournament. Twenty-five classic entries were selected, and the winners and their guests joined Larry for a day of golf at the Lincolnshire Country Club. In addition to the free beer, soft drinks and food served on the course, contests were scheduled at different holes on the course. Winners received a variety of prizes, including a trip for two to the Caribbean. Wrapping up the memorable event was a barbecue-style buffet dinner and an awards presentation hosted by Lujack.

★ ★ ★

Station: WRIF Detroit (AOR)

Contact: Julie Finkel

Concept: Nude Photo Scandal

Execution: Ever since America got a shot at seeing all of Miss America, the topic has cropped up on morning shows across the country, and so it is that Detroit's WRIF staged a promotional event which created its own "scandal."

Exclusive nude photos with WRIF morning crew personality Jim Johnson were printed in the Aug. 2 issue of Detroit's Metro Entertainment Scene. The photos were said to have been taken by Johnson's on-air partner, George "Dick The Bruiser" Baier, who claims Johnson signed a release. Bruiser further contends, "I think Johnson should be forced to resign. I'm not the one with my clothes off; I just took the pictures."

As you can guess, Johnson is equally clothed, the nudes being statues (near as we can tell) of two females in the buff (then again, the pictures are so poor, we may be looking

at inflatable plastic women). However, the station and newspaper played it up to the hilt. Seen on the cover of the weekly were the words, "Inside: Exclusive Nude Photos with Jim Johnson."

★ ★ ★

Station: WELI New Haven (AC)

Contact: Stuart Saginor

Concept: Grocery Grab

Execution: Reminiscent of the old tv game show, "Supermarket Sweep," WELI, in an attempt to build cume and lure a new client, came up with the "WELI/Pathmark Great Grocery Sweepstakes." Game cards were printed up with the rules on the reverse side and a caricature of the morning team on the front. Additionally, the name of one of the morning personalities (there are six) was printed in bold (as were the call letters and other info).

A total of 200,000 cards were distributed in the contest's run, and each morning at 7:45, the name of one of the morning team was announced, as well as a designated caller. Listeners holding a card bearing that personality's name who were the correct callers won Pathmark grocery gift certificates.

At the end of the run, each daily winner was eligible for a drawing at which four grand prize finalists were selected. The four who responded to hearing their names on the morning show during the drawing participated in the supermarket sweep, broadcast live on WELI. Each had 96 seconds to gather groceries. The finalist whose cash register total was highest won the items collected.

ROLLYE BORNSTEIN

Featured Programming

• Continued from page 25

director/marketing and promotion for CBS Radio Network is Suzanne Sack, while Ann Langtry is upped to manager/marketing and promotion.

★ ★ ★

Torbet signs WMNI/WRMZ Columbus, Ohio and KSMa/KSNI Santa Maria, Calif. ... **Julio Rumbaut**, the former VP/GM of Miami's WSUA and a one-time station manager of WQBA-AM-FM there, has been named the president of a newly created division of John Blair & Co., which is in the process of acquiring Channel 51 (WKID) there. Originally signed on in northern Broward county in the late '60s, the station re-emerged as WKID on the grounds of Dania's Pirates World Amusement Park, programmed for "kids." Later, sold in blocks, the station was responsible for some of the more hilarious programming ever broadcast, including an all-night movie segment sponsored by a chain of adult theatres.

If you don't have a chance to listen to "The Music Of Your Life," then you may wish to read about it, and that's what thousands of people coast to coast have been doing. The fan magazine, mailed quarterly to listeners who sign up as "Music Of Your Life" card members through participating stations, is utilized by 560 of Al Ham's 160 client stations, who each get eight local pages for news and activities, in addition to the 16 national pages. Joint ventured by Ham and Long Island-based Belwin-Mills Publishing, it's a great promotional tool read by more than 400,000 listeners. For more info, contact Jay Leipzig at (516) 293-3411.

ROLLYE BORNSTEIN

Rock Albums & Top Tracks

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Rock Albums

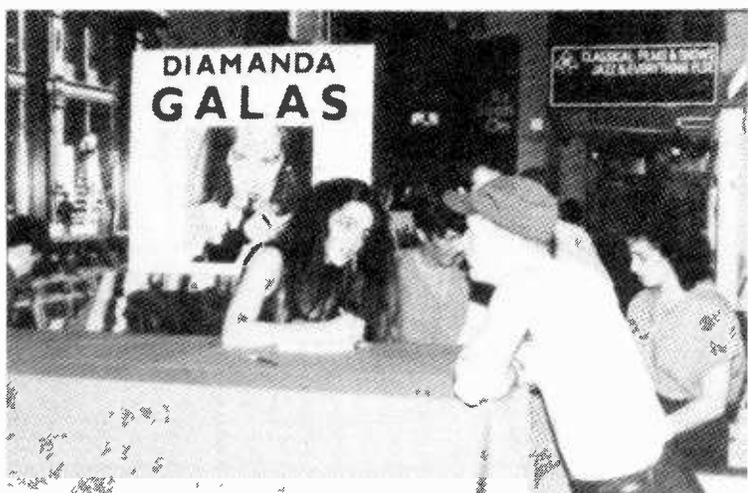
Top Tracks

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

Top Adds

1	WHITESNAKE—Slide It In, Geffen	51	NEW ENTRY	JOHN WAITE—Tears, EMI/America	
2	BRUCE COCKBURN—Lovers In A Dangerous Time, Gold Mountain (12 Inch)	52	42	9	SCORPIONS—I'm Still Loving You, Mercury
3	KANSAS—Perfect Lover, CBS Associated (12 Inch)	53	NEW ENTRY	INXS—I Send A Message, Atlantic	
4	JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side, Scotti Bros. (LP Cut)	54	52	4	LITA FORD—Gotta Let Go, Mercury
5	ZEBRA—Wait Until The Summer's Gone, Atlantic (12 Inch)	55	54	2	SPIRIT—I Got A Line On You, Mercury
6	BLACK AND BLUE—Hold On To Eighteen, Geffen (12 Inch)	56	35	13	CHRIS DEBURGH—High On Emotion, A&M
7	XAVION—Eat Your Heart Out, Mirage/Asylum (12 Inch)	57	51	11	QUIET RIOT—Mama, We're All Crazy Now, Pasha
8	DRAGON—Rain, Polydor (12 Inch)	58	57	3	SOUTHSIDE JOHNNY AND THE JUKES—New Romeo, Mirage
9	RUPERT HINE—Blue Flame, Atlantic (12 Inch)	59	59	2	TINA TURNER—What's Love Got To Do With It? Capitol
10	DAKOTA—Runaway, MCA (12 Inch)	60	60	3	BANGLES—Hero Takes A Fall, Columbia

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



BREAKING GALAS—Metalanguage recording artist Diamanda Galas recently stopped by Tower Records in New York to sign copies of her most recent album, "Panoptikon." The vocalist offered to sign purchases in blood, but reportedly had no takers once customers found out it had to be their blood.

PACIFIC ARTS, WHEREHOUSE INVOLVED

Winning Push For Olympic Video

By JACK McDONOUGH

SAN FRANCISCO — The Olympics sparked many promotions in the Los Angeles area. And one of the largest cross-promotions, involving 70 Wherehouse units, 92 Millers Outposts stores, radio station KHTZ and Pacific Arts Video Records, came off smoothly. In fact, Pacific Arts, based here, heralds the promotion as proof that record/tape chains are enlivening home video.

"While radio and retail cross-promotions have been common, this promotion marks the early stages of such aggressive merchandising activity in home video," says David Bean, president of Pacific Arts. Bean credits the marketing and promotion firm Livewire Entertainment with refining the campaign and holding all the elements together.

Pacific Arts Video Records and its

distributor MCA capitalized on Olympic fever with a multiple-gun campaign July 2-13 on behalf of "Dreams Of Gold," a 55-minute piece available in VHS and Beta that portrays American Olympic hopefuls competing in Colorado in qualifying events for the 1984 games.

The campaign, instigated by MCA's Barbara Berger, orchestrated manufacturer Levi's, clothing chain retailer Millers Outpost, Wherehouse and KHTZ in a sweepstakes-style contest. Contestants dropped forms into ballot boxes, located throughout the L.A. area, in hopes of winning the grand prize of a \$2,000 Olympic wardrobe from Levis, with 17 runners-up getting copies of "Dreams Of Gold."

In the campaign, Wherehouse stores provided ballot boxes and in-store display of "Dreams Of Gold" graphics, while Millers Outposts also

Retailing

Distributors Ask Chains For Space Indies Sound Call For 'Depth' At New Music Seminar

By FRED GOODMAN

NEW YORK—Independent distributors took advantage of the recent New Music Seminar here to lobby for greater bin space with some of the country's largest retail chains.

A panel simply dubbed "Retail & Distribution," held Aug. 7 as part of the Seminar at the Hilton Hotel, matched indie distributors with retailers for a discussion dominated by the issue of chain acceptance for indie product.

"Large chains must carry more depth," declared Howard Rumack, president of the New York-based Sunshine Distributing. Noting that retailers have frequently broken re-

corded that don't fit the mold of radio, he observed, "Aggressive retailers forced radio to get on 'Rappers Delight.'"

Retailers said that while they have an earnest commitment to indie product, they have to make some hard choices in terms of space and dollars. The onus, they said, is on manufacturers and distributors to prove that they are serious.

"A lot of our appeal when we started was that we pushed young, developing artists," said Daryl Sherman of the Maryland-based Kemp Mill chain. "Today there are fewer indie labels around, and we're going to get the Bruce Springsteen fan plus those aficionados. What's different for us now is that we still take a lot of product early but try to determine who's serious about promotion."

On the distributor side, John Salstone of M.S. Distributing of Chicago agreed that "it's never been tougher out there" and that there are "no gimmicks." But he hastened to add that there is another side to the issue.

"Prior to their consolidation of the last few years, branches had allowed 100% returns," Salstone said. "We still sell at 100% returns. Without the indies, the branches will cut everything. We want to allow competition and let retailers run their own business."

In response to a suggestion that national chains can lose their feel for regional records, Barrie Bergman, chairman of the North Carolina-

based Record Bar chain, asserted that "a chain can grow infinitely and still react on a local basis." He added that store managers within the chain are frequently the ones who fuel Record Bar's interest in a new release.

With distributors agreeing that they do need retail cooperation in order to break a record—Billy Emerson of Texas' Big State Distributing credited club and in-store exposure with moving 15,000 albums by Fantasy group Shock in his region—the panel also sought to find new ways to start records through retailers.

"We feel that we can start a record in our market," said Morris Levy, speaking as head of the New England Strawberries chain. Emphasizing the importance of in-store play, Levy noted that five of the chain's outlets employ in-store DJs.

With retailers urging distributors to concentrate on product they're serious about, distributors took the opportunity to pass that message on to labels.

"You've got to have money to bring home a record," said Big State's Emerson. "I can't front the pressing on all these records. In the '50s and '60s, if you had an r&b record you took it to Stax or Motown, but now everybody wants to have a label."

"It takes money to have a record, and it takes more money to have a hit record," Emerson added. "It's a sin to lose a hit because you can't afford it."



How Buyers Learn About Records

By MIKE SHALETT

How does a consumer find out about the records he buys? Knowing the answer to that particular question would go a long way toward making marketing dollars more efficient. And helping you to sell more product while using fewer dollars is one of the primary aims of this column.

In each survey our respondents are asked: "How do you find out about the records you buy?" They are offered seven different stimuli and are allowed to check more than one. The seven choices are: radio, MTV, television, newspaper, browsing in a record store, dance clubs and friends. They are also offered an "other" answer, where they may write in any other way that they find out about product.

Not surprisingly, consumers cite radio as the most popular way to find out about the records they purchase, with more than 75% saying radio stimulates their buying habits. Browsing and word-of-mouth are about even as a second method, both scoring roughly 50%. The least effective way of reaching record buyers is through newspapers. Only 7.4% of the respondents in our most recent survey said they found out about records that way.

We separated out all the individ-

"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, a sample equal to those used by Gallup or Roper in their polls on political issues.

uals who had checked a particular stimulus and then compared the results from each. These proved to be very enlightening.

Males are more likely to be affected by newspapers, clubs and browsing than our average respondent. They accounted for 72% of the record buyers who mentioned print as a stimulus. Women are more apt to be reached through tv than our average.

provided boxes and displayed video footage on in-store monitors. Wherehouse sold the tape during the 11 days at a discounted \$23.99.

KHTZ, as the hub of the promotional wheel, ran a heavy schedule of spots heralding the contest, with air personality Charlie Tuna picking the winner on his July 13 program. In a pleasant turn of serendipity, winner Karl Weingartner turned out to have been one the L.A.-area Olympic torchbearers earlier in the week.

"Dreams Of Gold," with an original score by Ken Nordine, is described by Bean as having "visual special effects set to stunning electronic music." It is one of a projected 35 catalog titles due by year's end, with Pacific Arts now in an expansion that saw the opening of a Los Angeles office last week. New offices in London and Sydney are ready to handle new distribution agreements in Great Britain and Australia.

Just as a reminder, our current consumer breakdown is 60 male/40 female.

In age breakdowns, very young record buyers are strongly affected by MTV and television in general. As the consumer begins to climb through his teens, the effect of radio climbs. The 16- to 18-year-old will browse through a record store, and will converse with friends about particular purchases. He will buy on the word of a peer.

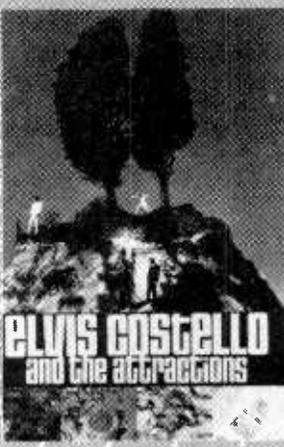
The percentage of record buyers who use newspaper as a stimulus increases with age. MTV also shows an increase. And, for the first time, dance clubs are proving to be an effective way to find out about product.

The 19- to 24-year-old record buyer is a strong radio follower. The MTV viewership is still strong, and dance clubs hit their peak with this age group. Word-of-mouth is also at its peak, as is browsing. As the buyer slides into the 25-30 demographic, most stimuli hold steady or decrease slightly; tv is not effective here, and radio follows its survey average.

New wave/new music is the musical favorite with those individuals who cite radio as a way of finding out about records. This is not surprising in light of the fact that new music has

(Continued on page 29)

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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

- BALLEY, RAZZY**
 Greatest Hits
 LP RCA AYL1-5111 \$5.98
 CA AYK1-5111 \$5.98
- BLACKSHEEP**
 Gathering
 LP Majidi Records L&F1001 (Ras) NA
 CA L&F1001 NA
- BRADDOCK, BOBBY**
 Hardpore Cornography
 EP RCA MHL1-8524 \$6.98
 CA MHK1-8524 \$6.98
- BROOM, BOBBY**
 Livin' for the Beat
 LP Arista AL8-8253 \$8.98
 CA ALC8-8253 \$8.98

- DAKOTA**
 Runaway
 LP MCA MCA-5502 NA
 CA MCAC-5502 NA
- FALCONER, ROD**
 Rules of Attraction
 LP MCA MCA-39016 NA
 CA MCAC-39016 NA
- FOXTON, BRUCE**
 Touch Sensitive
 LP Arista AL8-8255 \$8.98
 CA ALC8-8255 \$8.98
- GARY O'**
 Strange Behavior
 LP RCA AFL1-5304 \$8.98
 CA AFK1-5304 \$8.98
- HALL & OATES**
 Big Bam Boom
 LP RCA AJL1-5309 \$9.98
 CA AJK1-5309 \$9.98
- HALL, RANDY**
 I Belong to You
 LP MCA MCA-5504 NA
 CA MCAC-5504 NA
- KANTER, HILLARY**
 Crazy In Love
 EP RCA MHL1-8521 \$5.98
 CA MHK1-8521 \$5.98
- OKOSUNS, SONNY**
 Which Way Nigeria
 LP Jive/Afrika JLB-8247

- (Arista)
 CA JLC8-8247 \$8.98
- RAISE THE DRAGON**
 Deliverance
 EP I.R.S. \$5.98
 CA \$5.98
- ROBINSON, BAXTER**
 Vanishing Point Two
 LP RCA NFL1-8039 \$6.98
 CA NFK1-8039 \$6.98
- ROSS, DIANA**
 Swept Away
 LP RCA AFL1-5009 \$8.98
 CA AFK1-5009 \$8.98
- SEX**
 Special Effects
 LP Megatone M-1007 NA
- TORCH SONG**
 Wish Thing
 LP I.R.S. \$8.98
 CA \$8.98

- VARIOUS ARTISTS**
 The Best of the 80's... So Far
 LP RCA AHL1-5058 \$8.98
 CA AHK1-5058 \$8.98
- VARIOUS ARTISTS**
 Gabriela Soundtrack
 LP RCA ABL1 5186 \$9.98
 CA ABK1 5186 \$9.98
- REVENGE OF THE NERDS**
 SOUNDTRACK
 LP Scotti Brothers BFZ 39599 (CBS) no list
 CA BZT 39599 no list
- SAVAGE STREETS SOUNDTRACK**
 LP MCA MCA 6134 \$8.98
 CA MCAC 6134 \$8.98
- TOP SECRET SOUNDTRACK**
 LP Passport PB 3603 \$8.98
 CA PBC 3603 \$8.98

COUNTRY

- FRICKE, JANIE**
 The First Word In Memory
 LP Columbia FC 39338 (CBS) no list
 CA FCT 39338 no list

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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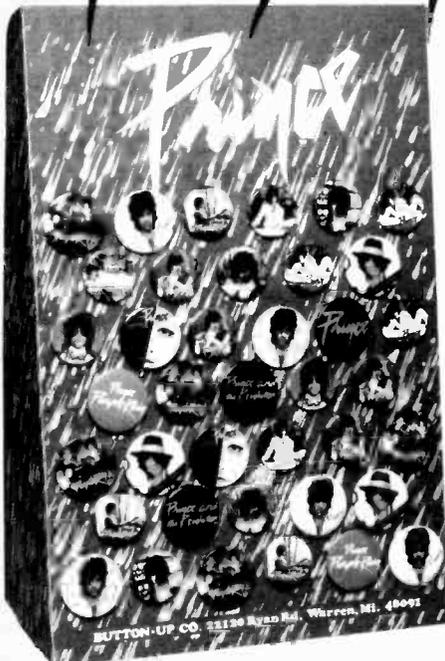
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THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.			Year of Original Release	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.			
			ARTIST Title Label, No. (Dist. Label)	Dist. Co.	Year of Original Release						ARTIST Title Label, No. (Dist. Label)	Dist. Co.	Year of Original Release	
1	1	55	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	WEEKS AT #1 9	MCA	5.98	26	28	107	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98
2	3	55	THE WHO Who's Next MCA 37217	1971		MCA	5.98	27	30	17	RUSH Rush Mercury SRM1-1011	1974	POL	5.98
3	2	113	BILLY JOEL Piano Man Columbia PE 32544	1974		CBS		28	24	13	MARVIN GAYE Superstar Series Vol. XV Motown MS-115	1983	MCA	5.98
4	5	53	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 37216	1977		MCA	5.98	29	33	81	SPYRO GYRA Morning Dance Infinity 37148	1979	MCA	5.98
5	4	111	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	1972		RCA	5.98	30	31	57	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS	
6	6	47	AEROSMITH Greatest Hits Columbia PC-36865	1980		CBS		31	35	13	STEPPENWOLF 16 Greatest Hits MCA 37049	1973	MCA	5.98
7	8	61	STEELY DAN Aja MCA 37214	1977		MCA	5.98	32	32	45	AEROSMITH Toys In The Attic Columbia PC-33479	1975	CBS	
8	7	97	JOE JACKSON Look Sharp! A&M 3187	1979		RCA	5.98	33	37	77	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS	
9	10	43	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYL1-4767	1982		RCA	5.98	34	27	17	MICHAEL JACKSON The Best Of Motown MS-194	1975	MCA	5.98
10	12	95	DON McLEAN American Pie United Artists LN 10037	1971		CAP	5.98	35	29	109	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS	
11	14	105	THE WHO Who Are You MCA 37003	1978		MCA	5.98	36	36	43	JUDAS PRIEST The Sad Wing Of Destiny RCA AYL1-4447	1983	RCA	5.98
12	15	53	LYNYRD SKYNRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	1973		MCA	5.98	37	38	13	SCORPIONS Virgin Killer RCA AYL1-3659	1977	RCA	5.98
13	11	95	THE PRETENDERS Extended Play Sire SIR 3563	1981		WEA	5.98	38	41	13	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	1981	CBS	
14	16	103	THE WHO Live At Leeds MCA 37000	1970		MCA	5.98	39	34	109	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS	
15	9	17	MARVIN GAYE Greatest Hits Motown MS-191	1976		MCA	5.98	40	44	5	JEFF BECK Wired Epic	1976	CBS	
16	18	41	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977		MCA	5.98	41	42	9	ELVIS COSTELLO Get Happy Columbia PC-36347	1980	CBS	
17	13	21	JACKSON 5 Greatest Hits Motown 5201	1971		MCA	5.98	42	45	9	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	1974	MCA	
18	20	21	RUSH Fly By Night Mercury SRM1-1023	1975		POL	5.98	43	NEW ENTRY		QUINCY JONES The Dude A&M SP 3248	1981	RCA	5.98
19	21	75	ELVIS COSTELLO This Year's Model Columbia PC 35331	1978		CBS		44	49	5	THE GUESS WHO The Best Of RCA	1971	RCA	5.98
20	25	61	JEFF BECK Blow By Blow Epic PE 33409	1975		CBS		45	40	21	LYNYRD SKYNRD Street Survivors MCA 37213	1977	MCA	5.98
21	23	17	RUSH Caress Of Steel Mercury SRM1-1046	1975		POL	5.98	46	NEW ENTRY		THE GO GO'S Vacation I.R.S. SP 75031	1982	RCA	5.98
22	22	55	STEELY DAN Gaucho MCA 37220	1980		MCA	5.98	47	39	79	AL GREEN Greatest Hits Vol. I Motown 5283	1975	MCA	5.98
23	17	17	MARVIN GAYE Let's Get It On Motown MS-192	1973		MCA	5.98	48	NEW ENTRY		MARVIN GAYE What's Going On Motown MS-339	1971	MCA	5.98
24	26	13	STEELY DAN Can't Buy A Thrill MCA 37040	1972		MCA	5.98	49	46	13	DAVID BOWIE Aladdin Sane RCA AYL1-3890	1973	RCA	5.98
25	19	39	MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	1983		MCA	5.98	50	47	25	NEIL DIAMOND Gold MCA 37209	1970	MCA	5.98

Retailing

California-Bound Record Shop Realigning Operations

By EARL PAIGE

This is the first of a two-part report on *The Record Shop*, one of the country's oldest record/tape chains, which is moving its administrative office to the West Coast from Minneapolis this month.



• Continued from page 27

been the most popular music preference in our recent surveys. Nearly 30% of those buyers who cite radio as a stimulus say that new music is their favorite. Hard rock is mentioned by 26.4% and soft rock by 22.6%.

Slightly more than 40% of the new wavers mention MTV as an avenue of exposure to new records. Also interesting is the fact that although the total for newspapers is low overall, many of those who read newspapers in order to find out about product are fans of new music. This group will also discover new tunes in clubs.

Hard rockers respond very favorably to MTV. While there is no effect here from newspapers or dance clubs, word-of-mouth and browsing score well. Targeted merchandising would work well here.

If you're looking to stimulate the soft rock buyer, television may be the answer. These particular buyers do not browse as much or talk about records as frequently with their friends. They definitely do not read newspapers to find out about records; they do, however, watch MTV.

In our next column we'll continue with a look at MTV viewers and the marketing stimuli which affect their buying habits. We'll also take a look at configuration and frequency of purchase, as well as magazine and television habits as they stack up against the way consumers find out about records.

SAN FRANCISCO—After being headquartered in Minnesota for nearly three decades, the 25-unit Record Shop is realigning operations in response to its westward expansion. Chain president Mary Ann Levitt, who sets up shop here this month in suburban Sausalito along with other key executives, says that the chain will continue expansion in the Midwest, too, with key staff remaining in new Minneapolis quarters.

"We're probably the only major chain with so few units so far flung," says Levitt, whose father and uncle opened the initial Record Shop outlet in 1956. "It has been a problem. Vendors know of the relatively few stores in their particular regions, but often don't connect to the idea of a total chain."

Levitt also acknowledges that Record Shop has always been in the shadow of Musicland, the nation's largest chain, which is also headquartered in Minneapolis.

Moving here will be about seven people, including controller Ron Stott, the accounting staff and Levitt's husband, Mort Gerber. Levitt, who spent 14 years with RCA in New York, says Gerber works in all areas and is "non-titled."

The buying and advertising staff remains in Minneapolis, where buyer Jeff Loudon and advertising director Joyce Quist will work out of a new 2,000 square foot warehouse in Edina, a Minneapolis suburb. "It really doesn't matter where we're headquartered," Levitt explains, "because we are mainly drop shipped by vendors."

Accessories and personal electronics, two major new merchandise categories, are stocked in Minneapolis, along with some peak season prerecorded product, Levitt adds.

Totally mall-oriented from the beginning, when Norman Levitt and Alan Garner opened in Southdale, one of the first major malls in Minneapolis, Record Shop will continue that focus. Noting that malls are continuing to expand and renovate existing locations, Levitt says that it's be-

come increasingly common to find two and even three record/tape stores in a single mall, in contrast to earlier restrictions on the number of competing tenants (*Billboard*, Aug. 4).

"Most have two now, and we've been in two malls with three stores," she notes. "One we pulled out of, but another has a Warehouse and a Musicland and it hasn't hurt volume at all. If anything, it has boosted volume."

While Record Shop grew in piecemeal fashion from mall to mall, the chain is now starting to cluster its outlets. Of four units opened since last fall, three were in Minneapolis, making five there now, and the other became the chain's third Phoenix store.

Levitt asserts that Record Shop's continuing expansion is directed at mountain and Midwestern states, despite the move to the West Coast. It was throughout the Midwest that

Garner, who shared furniture business experience with Levitt's father, first expanded, moving to Des Moines in 1959. Units in Iowa, Nebraska and Wisconsin followed until 1970.

"The developer Uncle Alan worked with in the very beginning decided to build in Las Vegas," Levitt says. After that, there were stores in Salt Lake City and such remote markets as Flagstaff, Ariz.

Levitt traces the modern expansion of the chain from 1978, when Record Shop's Water Tower unit was opened in Chicago. She joined as chain president in 1980, after a wide range of experience at RCA—"everything from using my English degree to write liner notes in the beginning to traffic scheduling and all kinds of administrative posts."

In terms of expanding beyond prerecorded product, the chain's basic 1,600 square foot configuration must

still be accommodated. Levitt says personal stereo has been the most promising new item, though a price ceiling has been recognized at \$69.95: "Hardware is still impulse with us; we can't go much higher."

The chain may try home video, but "got stung back in 1981 when we tried rental in the Water Tower," Levitt says. Record Shop did dip into video games, she notes, "and got out just in time. We also looked at computer software and decided it wasn't for us."

Specialty emphasis, however, continues to be promising, and Levitt says she is inspired by the idea that today a chain can consider a second unit in a given mall. She cites Spec's Music in Miami's Mall at 163rd St., where fellow NARM committee member and chain president Ann Leiff boasts two units with distinct specialties.

Next: Purchasing and advertising.

Now Playing Computer Mad-ness: 'Spy Vs. Spy'

By FAYE ZUCKERMAN

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

September will see the release of "Spy Vs. Spy," a computer software package based on the comic strip from *Mad* magazine. Developing and distributing the package is First Star Software, a New York company which is partly owned by Warner Communications Inc.'s Warner Software unit.

According to First Star's Richard Spitalny, the software firm obtained the rights as a result of its association with Warner. "This is the first collaboration between our design team and Warner's properties," he adds. The communications conglomerate

owns the magazine and has published a series of "Spy Vs. Spy" book collections.

Spitalny says the package contains humorous elements. "The two characters, the White Spy and the Black Spy, play tricks on each other and oppose each other in competitive, humorous and dangerous situations," he notes. "To maintain the combative and ironic flavor of the cartoon strip, the software employs animated graphics."

Designer Mike Riedel is readying Commodore and Apple versions of the game, which is expected to sell for about \$30. Atari and IBM versions will be made available before the end of the year.

"Spy Vs. Spy" was developed more than 20 years ago by Antonio Pro-

hias, formerly a political cartoonist in Cuba. The comic strip has been recognized as a favorite among male college students, and the software is expected to go after a similar audience.

The two spies in the cartoon series never speak. This has allowed "Spy Vs. Spy" to transcend language barriers and gain acceptance on a worldwide basis.

First Star Software's affiliation with Warner has allowed it to secure many licensing arrangements that would ordinarily not have been made available to the small computer software firm. Earlier this year, Warner and First Star negotiated a deal with Exidy Inc., a privately held coin-op

(Continued on page 32,

AUGUST 25, 1984, BILLBOARD

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New On The Charts

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



PLANETFALL
#20 Home Entertainment

Infocom's unique form of computer software, dubbed interactive fiction, is exemplified in this science fiction text adventure. The adventure commences through written commands between the user and the computer; at no time do graphics appear.

"That's why it's called interactive fiction," says a spokesman for the Massachusetts firm. "It's like interacting with a novel, taking control of each character's destiny. The user is left to visualize action."

According to Steve Meretzky, the author of "Planetfall," it's the player involvement and challenge that have brought this title success. He describes it as "a puzzle incorporating many of the rooms and objects found in other Infocom adventures."

In "Planetfall," the main character is an Ensign Seventh Class who is marooned on what is believed to be a desolate planet. The only noticeable inhabitant is a robot named Floyd.

During game play, Floyd provides comic relief and an occasional hint to help the user get back on the right track. "Eventually," says Meretzky, "the user learns that the entire population of the planet is trapped in suspended animation. You (the user) must figure out how to awaken the inhabitants."

Infocom's products are said to contain a proprietary form of artificial intelligence that was developed by the company's founders. The 27-year-old Meretzky, an MIT graduate, was hired on at Infocom as a game tester a few years ago. He started designing "Planetfall" in September, 1982 and one year later saw the release of his game, described as a cross between "Suspended" and "Star Cross," two other titles from the firm.

In two years, "Planetfall" has sold about 100,000 copies. It retails for \$40. Ages 14 to adult are the primary target audience for the game.

Part of the title's success rides on its innovative packaging, containing background reading and props pertaining to game action. Giardini/Russell, a Boston advertising firm, works with Infocom to put together its packaging.

Says Infocom's Marc Blank: "Sometimes the packaging takes longer to develop than the software. True, the packaging is an important marketing/sales tool, but we have made the information in the packages an integral part of the game. It sets the mood." **FAYE ZUCKERMAN**

Billboard Computer Software

Survey for Week Ending 8/25/84

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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	32	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	4	40	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
3	2	33	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
4	5	12	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
5	3	46	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
6	6	43	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	13	47	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆◆						
8	8	9	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
9	14	2	SARGON III	Hayden	Chess Program		●			●				
10	9	31	BEACH-HEAD	Access	Strategy Arcade Game				●					
11	NEW ENTRY		HES GAMES	H.E.S.	Arcade Style Sport Game		●		●					
12	16	47	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
13	11	37	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
14	NEW ENTRY		SEA STALKER	Infocom	Adventure Game		●	●	●	●	●	●	●	●
15	10	11	ZORK II	Infocom	Adventure Style Game		●	●		●				
16	7	47	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
17	17	8	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
18	12	6	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
19	15	47	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
20	18	5	PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●

EDUCATION TOP 10

1	1	47	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆◆	◆◆	●				
2	4	28	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	2	9	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
4	8	45	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
5	5	8	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		●							
6	7	3	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			●	●	●	●			
7	3	4	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
8	6	30	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.		●		●	●				
9	9	12	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.		●	◆◆	◆◆	●				
10	10	10	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				

HOME MANAGEMENT TOP 10

1	1	47	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	4	39	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
3	2	47	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	5	5	PRINT SHOP	Broderbund	At Home Print Shop		●							
5	3	47	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
6	7	7	NEW PAPER CLIP	Batteries Included	Word Processing Package								●★	
7	8	2	APPLE WRITER II	Apple Computer Inc.	Word Processing Package		●							
8	10	10	PFS: Write	Software Publishing	Word Processing Package		●			●				
9	6	3	CUT & PASTE	Electronic Arts	Word Processing Package		●	●	●	●				
10	9	38	MULTIPLAN	HesWare	Electronic Spreadsheet				●					

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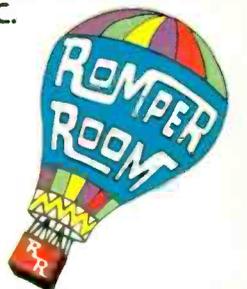
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Now Playing

• Continued from page 29

arcade machine maker, under which Exidy will manufacture for and distribute to the coin-op industry First Star's "Boulder Dash," "Astro Chase," "Flip & Flop" and "Bristles."

Additionally, Micro Lab has entered into a \$1.3 million licensing agreement with First Star for distribution rights on "Boulder Dash" for Apple, Commodore and ColecoVision/Adam versions. It is believed to be the largest licensing agreement for the independent software publishers industry.

★ ★ ★

Cleaning products: A 17-year-old U.K. company, Automation Facilities Corp., has launched its first product in the U.S. pegged to the consumer market. The firm is known

in industrial circles for its computer care products.

The new product, "Floppiclene," comes with aerosol cleaning solution, disk jacket, 20 cleaning disks and two anti-static screen wipes for monitors. The cleaning kit stands out, says a spokesman for the firm, because of its "wet/dry" method. He explains that "Floppiclene" is one of the few care products that contains "no messy, wet-bottle applicators or dispensers, no presaturated container."

For the \$100 million company to win acceptance in the U.S., the spokesman says, it plans to "play up" its industrial association. Floppiclene retails for \$34.95.

★ ★ ★

Accessories department: "It became evident to us that the effort required for continued marketing of

the Power-Stick line of joysticks was going to distract us from our primary goal," says David S. Morse, president of Amiga Corp. Because of this, the Santa Clara, Calif. firm has sold the entire line to Pride Electronics of Salt Lake City for an unspecified amount.

And what is the company's "primary goal," as noted by Morse? It is to focus on the impending launch of the company's 16-bit computer, the Amiga. The computer is expected to be priced in the low thousands and compete with Apple, IBM, Commodore and Atari computer systems.

Morse notes: "While the Power-Stick line remains viable at retail and has made significant contributions to Amiga since its development and introduction, the conflicts in marketing and sales strategy were just too great."

Video Music Programming

MTV Adds & Rotation

As of 8/15/84

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:

Fixx, "Are We Ourselves," MCA
Jefferson Starship, "Lay It On The Line," Grunt/RCA
Krokus, "Midnight Maniac," Arista
Pseudo Echo, "Listening," EMI America
R.E.M., "Pretty Persuasion," IRS
Romeo Void, "A Girl In Trouble," Columbia
Rubber Rodeo, "The Hardest Thing," Mercury
Scritti Politi, "Wood Bees," Warner Bros.
Stephen Stills, "Stranger," Atlantic
Y&T, "Don't Stop Runnin'," A&M

HEAVY ROTATION (maximum 4 plays a day):

Bon Jovi, "She Don't Know Me," Mercury
Lindsey Buckingham, "Go Insane," Elektra
John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.
Cars, "Drive," Elektra
Elvis Costello, "The Only Flame," Columbia
Chris DeBurgh, "High On Emotion," A&M
Corey Hart, "Sunglasses At Night," EMI America
Dan Hartman, "I Can Dream About You," MCA
Billy Idol, "Flesh For Fantasy," Chrysalis
Cyndi Lauper, "She Bop," Portrait
Huey Lewis, "If This Is It," Chrysalis
Madonna, "Lucky Star," Sire
Night Ranger, "When You Close Your Eyes," Camel/MCA
Ray Parker Jr., "Ghostbusters," Arista
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
Scorpions, "Still Loving You," Mercury
Slade, "My Oh My," CBS Associated
Bruce Springsteen, "Dancing In The Dark," Columbia
Billy Squier, "Rock Me Tonight," Capitol
Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
Tina Turner, "What's Love Got To Do With It," Capitol
Twisted Sister, "We're Not Gonna Take It," Atlantic
John Waite, "Missing You," EMI America
Peter Wolf, "Lights Out," EMI America
Yes, "It Can Happen," Atco

MEDIUM ROTATION (maximum 3 plays a day):

Bananarama, "Cruel Summer," London
Bangles, "Hero Takes A Fall," Columbia
Berlin, "Dancing In Berlin," Geffen
Box Of Frogs, "Back Where I Started," Epic
Bus Boys, "Cleaning Up The Town," Arista
Cars, "Hello Again," Elektra
Difford & Tilbrook, "Love's Crashing Waves," A&M
Ronnie Dio, "The Last In Line," Warner Bros.
Eurythmics, "Right By Your Side," RCA
A Flock Of Seagulls, "The More You Live," Arista
Lita Ford, "Gotta Let Go," Mercury
Glenn Frey, "Sexy Girl," MCA
Go-Go's, "Turn To You," IRS
Sammy Hagar, "Two Sides Of Love," Geffen
Honeymoon Suite, "New Girl Now," Warner Bros.
INXS, "I Send A Message," Atco
Ollie & Jerry, "There's No Stoppin' Us," Polydor
Rail, "One-Two-Three-Four Rock," EMI America
Ratt, "Back For More," Atlantic
Lou Reed, "I Love You Suzanne," RCA
Rush, "Body Electric," Mercury
Billy Satellite, "Satisfy Me," Capitol
Frank Sinatra, "L.A. Is My Lady," Qwest/Warner Bros.
Spandau Ballet, "Only When You Leave," Chrysalis
Donna Summer, "There Goes My Baby," Geffen
Thompson Twins, "You Take Me Up," Arista
Stevie Ray Vaughan, "Cold Shot," Epic
Stevie Ray Vaughan, "Couldn't Stand The Weather," Epic
Whitesnake, "Slow 'n Easy," Geffen

LIGHT ROTATION (maximum 2 plays a day):

Art Of Noise, "Close To The Edit," Island
Bachman Turner Overdrive, "For The Weekend," Complot
Bad Manners, "Samson & Delilah," Epic
Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
Bruce Cockburn, "Lovers In A Dangerous Time," A&M
Rick Derringer, "I Play Guitar," Jem
Dragon, "Rain," Polydor
Echo & the Bunnymen, "Seven Seas," Sire
Fastway, "Tell Me," Columbia
Fiction Factory, "Feels Like Heaven," Columbia
Fleshtones, "American Beat," IRS
Helix, "Rock You," Capitol
Jermaine Jackson, "Dynamite," Arista
Howard Jones, "Pearl In The Shell," Elektra

(Continued on page 69)

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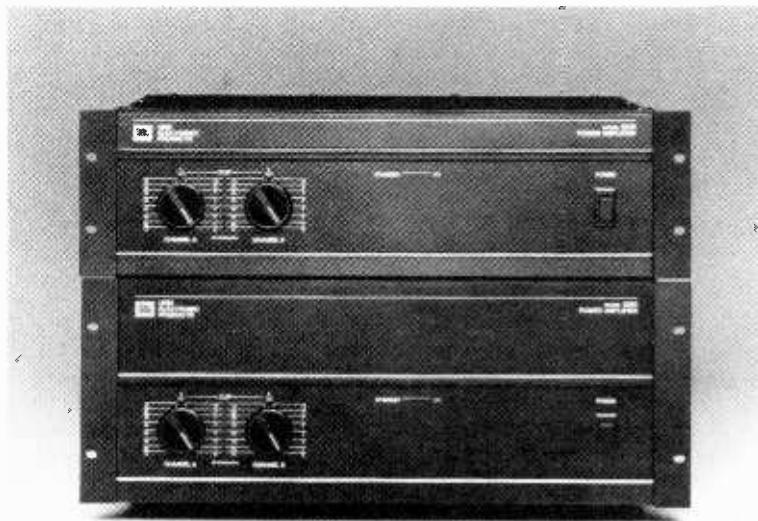
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Pro Equipment & Services

New Products



JBL Inc. introduces two new power amps, the 6230 and 6260, with 300 and 600 watts respectively. Both use multiple 200-watt output devices in complementary configuration. At rated power into eight ohms, these output devices are sold to operate at less than 25% of their rated power dissipation. The amps are outfitted with an output relay to protect the loudspeaker load under conditions of DC offset or large low-frequency transients. JBL Inc. is located in Northridge, Calif.

Studio Track

LOS ANGELES

Dave Mason is recording his first album in four years for the Dallas-based Marble label at The Complex. Mason and Ed Cherney are co-producing "Some Assembly Required," with assistance from Murray Dvorkin . . . Sound Image reports the following projects: Producer/engineer Jackson Schwartz is working with Midwest rock group Saint for the Sound Image label, with assistant Steve Hug. Local act Legend is working with engineer Patrick von Weigandt. And producer/engineer Alex Dazanegras is cutting tracks for David Walter, with Hug assisting.

Several artists are working at Skip Saylor. Gary Taylor is laying tracks for a single on his forthcoming A&M album. Skip Saylor is at the board, with Tom McCauley assisting. Producers Ron Rogers and Alex Moran are mixing metal group Rodan, with Saylor and McCauley

is the same slots. And Joe Garcia is cutting a single for Christa Records. Clifford Gynn and Howard Stewart are sharing production duties, with Saylor and McCauley sharing the board.

NASHVILLE

Michael Zager is producing several tracks for Australian artist Kamahl at House Of David. The forthcoming album will be available on Festival in Australia, Attic in Canada and C&R in Holland . . . At Sound Emporium, Patty Parker has just wrapped production on gospel artist Beth Owen's next release. She is currently working on two singles with country singer Dave Atwood there . . . Evergreen artist Narvel Felts is working on his next single at Disc Mastering Inc. Johnny Morris produced the single, which is being mastered by Randy Kling.

(Continued on page 34)

Western Firms Looking To China

Solid State Logic, Electro-Voice Tap Eastern Market

By STEVEN DUPLER

NEW YORK—As the People's Republic of China continues to ease trade restrictions and internal economic policies, some Western pro audio manufacturers are beginning to gain access to a virtually untapped and potentially profitable marketplace.

One company, Solid State Logic Ltd., recently sold three of its high-end recording consoles to China Records, the government-owned and operated label (Billboard, Aug. 11). That sale was followed up with a visit by Chinese audio engineers to Solid State Logic's U.K. headquarters, where they were instructed in the operation and maintenance procedures of the units.

Another manufacturer, Electro-Voice Inc., diverted two of its top officials to China while they were on a speaking tour of the Far East: Jim Long, director of marketing for pro sound reinforcement products, and Don Krajecki, director of export marketing.

Long presented day-long seminars while in China on two topics: speaker components and their applications in the U.S., and basic types of microphones. According to Long, over 350 Chinese performers, acousticians and sound professionals from all over the country attended the lectures. It was, he says, the largest audience on the Electro-Voice Asian tour, which included Taiwan, Singapore, Japan and Thailand.

Long and Krajecki's visit to China was in part encouraged by the opening in April of an Electro-Voice service center in the Chinese city of Guangzhou (formerly Canton), which has a population of five million. The center, established in cooperation with the company's Hong Kong distributor and the Guangdong Provincial Performing Arts Co., sells

and services a full line of Electro-Voice pro sound gear.

"Even though pro sound activity is not new in the Far East, the actual use and application of pro sound equipment is not as prevalent as it is in the United States," says Long. "For this reason, the hands-on demonstrations and detailed examples of working installations were a popular part of our presentation."

Another Electro-Voice spokesman sees the purpose of the trip as heavily educational. "The Chinese have a vast interest in pro sound, but they are obviously not nearly as advanced technologically as we are. There is also not an enormous amount of pro sound activity going on there at this point, but we are certain the market will continue to grow," he says.

In another development, Tandberg A.S., the Norwegian manufacturer of high-fidelity electronics and tape recorders, is cooperating with China to establish a factory in the city of Ningbo to produce Language Labs, single-user work stations which utilize audio equipment to aid students in learning foreign languages.

According to Tor Sivertsen, president of Tandberg of America, the Norwegian parent company has been supplying these facilities to China since 1979. Now, however, under terms of an agreement for which negotiations began in 1982 and were just completed, China will open the Ningbo factory with Tandberg supplying technical expertise and, in the beginning, partially-assembled units destined for final assembly in China.

Tandberg's first equipment shipment to China will come next month. A company spokesman estimates that 30,000 Language Labs will be produced by the Chinese facility in the first five years of operation.

Sivertsen says that a Tandberg China Service Center will also be opened along with the Ningbo fac-

tory to handle installations and after-sales servicing of the Language Labs.

Will Tandberg's Chinese facility stay only with the production of the Language Labs? Sivertsen hopes not.

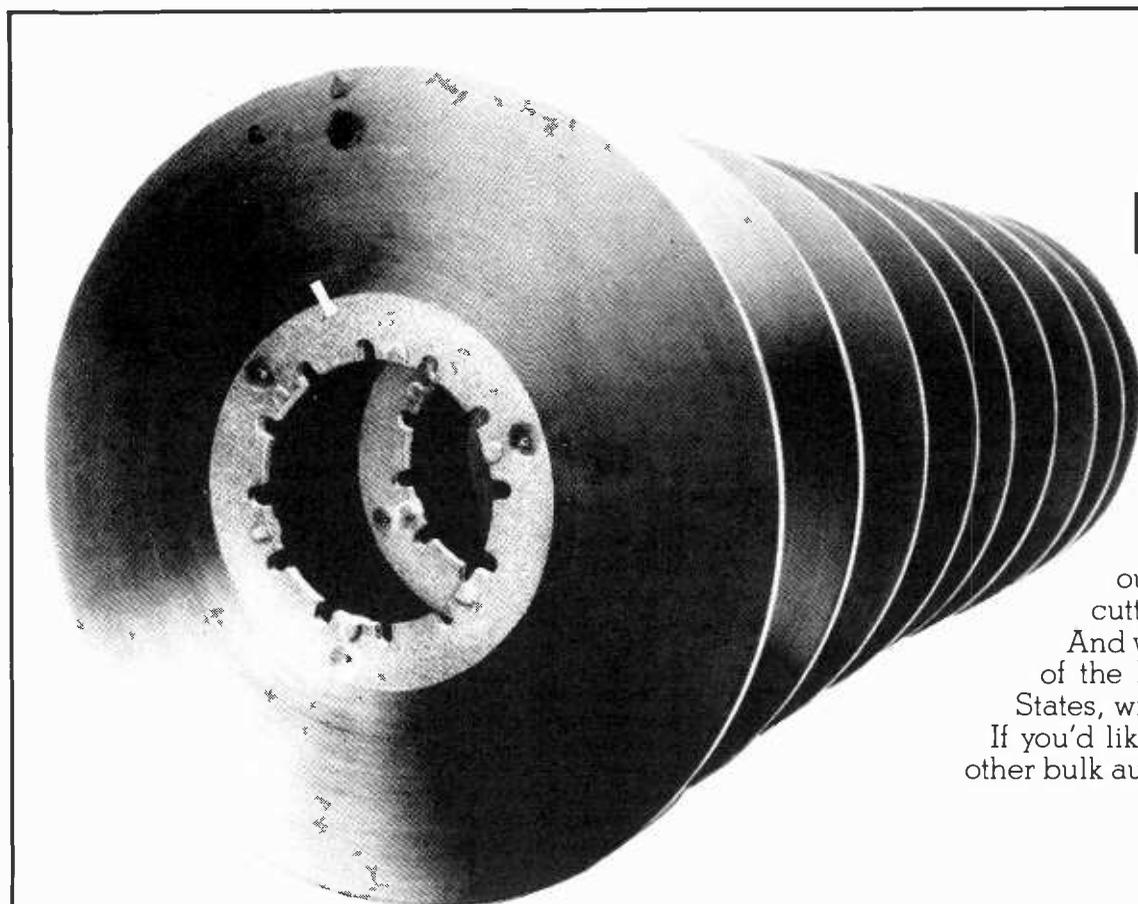
"The Chinese are primarily interested in the Language Labs at this time," he says. "We have so far sold 25 units to them, and with the opening of this factory, we obviously expect to sell many, many more. But Tandberg is involved with the production of professional reel to reel and cassette recorders, and our people communicating with the Chinese will attempt to move them more towards this market eventually, of course."

Restructuring At Ampex Corp.'s Audio/Video Arm

NEW YORK—Ampex Corp.'s Audio-Video Systems Division (AVSD), in an effort to simplify operations for the benefit of its customers, has consolidated four of its after-market support functions into one organization headed by AVSD manager of market support Paul Kreuger. Now reporting directly to Kreuger are the managers of the technical support, training and teleproduction, worldwide spares and used equipment functions.

According to Mark Sanders, Ampex vice president and general manager of AVSD, the move is intended to strengthen AVSD's marketing and product support organizations. "We feel this grouping will be particularly beneficial to AVSD's customers, because the functions that support our products and systems after the sale are now unified in a single area of management responsibility," says Sanders.

AUGUST 25, 1984, BILLBOARD



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Pro Equipment & Services

Neil Young Purchases Digital System From Sony

NEW YORK—Neil Young has joined the select group of recording artists who are opting for digital recording systems in their personal recording studios with his purchase of two PCM-3324 multitrack recorders and the RM-3310 digital synchronizer/controller for his facility in Redwood City, Calif.

In selecting the Sony system, Young relied upon comparison testing conducted for him by Elliot Mazer, the producer/engineer responsible for the first commercially released pop record using the PCM-3324, Young's "Everybody's Rockin'." Mazer, who is also a consultant on digital audio to the Center for Computer Research in Music &

Acoustics at Stanford Univ., says his criteria in evaluating for Young the various digital units on the market were acoustical quality, ease of operation and reliability.

"We'd been renting the PCM-3324 for almost two years, and the experience had been great," Mazer says. "I told Neil to go ahead and buy the Sony multitracks and get rid of his analog equipment."

Mazer is enthusiastic in his praise for the Sony equipment: "I've already logged more than 300 hours on the Sony multitrack with just about every imaginable instrument. The sonic realism is truly extraordinary." Another consideration for investing in the equipment, Mazer says, is that Young does not have a full-time maintenance engineer at his studio, so it was "important to have a machine that is reliable."

Young and Mazer recently made use of the Sony digital multitrack and Sony VTRs at an on-location video shoot in Dayton, Ohio. Mazer produced the audio portion of the shoot, with Hal Ashby directing. According to Mazer, the use of the PCM-3324 made the post-production work considerably easier.

"The multitrack tapes were mixed using two PCM-3324s," says Mazer. "We then transferred to the two-channel PCM-F1 system for synchronization and final playback to the video master." The long-form video is scheduled for release to cable and home video in the fall.

STEVEN DUPLER

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Studio Track

• Continued from page 33
OTHER CITIES

Several sessions are in progress at Philadelphia's **Studio 4**. **George Thorogood** is cutting a commercial for Buick. **T. Lavitz** of the Dregs is producing his own solo album with engineer **Phil Nicolo**. Contributing tracks to the project are Spryo Gyra's Chet Cattalo and Eli Konikof, and Dave Larue of Stretch. **Jerry Burton** is mixing a record, with Phil and **Joe Nicolo** at the board. **Vince Montana** is cutting a record for the Philly Sound Works label, again with the Nicolos at the console. And **Gary King** is producing two new acts: **Coleen Collins** and **A440**.

Across town, things are equally busy at Philly's **Sigma Sound**. **Grover Washington Jr.** is producing his next album with engineer **Peter Humphreys** and assistant **Barry Craig**. Earlier in the month, Washington produced a single for **Pieces Of A Dream**. **Laurence Goodman** and **Popart** are producing **Mikki's** "Love Emergency" with engineer **Gene Leone**. Leone and Humphreys are also handling sessions for **Young Delegation**. **Tony Beck** is producing the record for the Messiah label.

In Glendale, Calif., **Monterey Recording** plays host to a number of artists. **The Crusaders** are producing **Joe Sample's** next MCA album with engineer **Frank Clark** and assistant **Phil Brown**. Motown's **Dazz Band** are overdubbing tracks with Clark and Brown. And **Clare Fisher** is wrapping work on a Trend release with producer **Albert Marx** and engineer **Arne Frager**.

In Santa Cruz, Calif., Kicking Mule folkster **Bob Brozman** is recording the soundtrack for the Australian film "The Secret Land That Exploded" at **Fane Productions**. **Fane Opperman** is at the board. Northern Californians **Eddie & the Tide** are recording tracks for their first album with producer **Bobby Corona** and

engineers **Richie Corsello** and **Dave Luke**. **Ronnie Barnes & Rush Hour** are there working on a new album with engineer **Vince Sanchez**. And Omni's **Paul Contos Group** is wrapping an album with producer **Robbie Eckert** and engineer Sanchez.

At Cincinnati's **5th Floor Recording**, **Walter (Junie) Morrison** is working on his next Ze record with engineer **Gary Platt**. Epic act **the Elvis Brothers** are laying album tracks with producer **Adrian Belew** of King Crimson. Platt is at the board with help from **Brad Kuenning**. **The Ohio Players** just checked out after finishing an album for Air City, which Platt engineered. And **Beau Ray Fleming** is producing **Robert Guillaume's** album, also for Air City, with **Jim Krause** at the board.

There's a near riot of activity at Berkeley's **Fantasy Studios**. **Jeffery Osborne** is finishing vocals for his latest A&M album. **George Duke** is producing, with engineer **Tommy Vicari** and assistant **Dave Luke**. Capitol act **Frankie Beverly & Maze** are cutting tracks for their next album, with Beverly producing and **Leslie Ann Jones** at the board. Labelmates **the Tubes** have an album underway with **Todd Rundgren** producing, **Wally Buck** engineering and **Tom Size** assisting. Berkeley Records group **Hyts** just finished its first album with producer **Matthew Kaufman**, engineer **Richie Corsello** and assistant **Size**. **John Strauss** has just wrapped production on the score for the film version of "Amadeus." **Todd Boekelheide** engineered, with help from **Danny Kopelson**. And **Azymuth's** sixth album for the Milestone label is being prepared for September release.

Triumph is putting the final touches on its new album at Ontario's **Metalworks**. The group produced the project with **Eddie Kramer** and engineer **Ed Stone**. **Bo Diddley** dropped in to record a duet with local balladeer

Patti Jannetta. **Steve Thompson** produced the single with engineer **Fraser Hill**. And **Bernard Purdie** is laying tracks for "Offside," an album project to raise money for Canada's national amateur hockey team. **Bob Leth** is producing, with **Noel Golden** at the board.

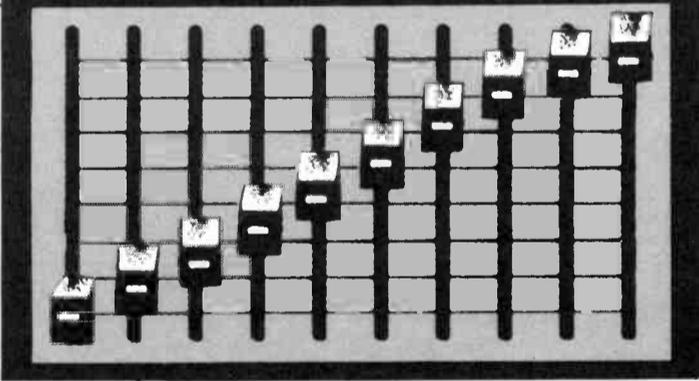
At San Francisco's **Different Fur**, Windham Hill pianist **George Winston** is recording an album based on the soundtrack for the Disney film "Country." Label head **Will Ackerman** is producing, with **Howard Johnston** engineering and **Kim Foscatto** assisting. Labelmates **Darol Anger** and **Barbara Higby** joined **Mike Marshall** and **Todd Philli** to wrap their "Live At The Montreux Jazz Festival" album. **The Weathergirls** are lending a hand to **Debbie Jacobs'** new album there.

All material for the Studio Track column should be sent to **Kim Freeman**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

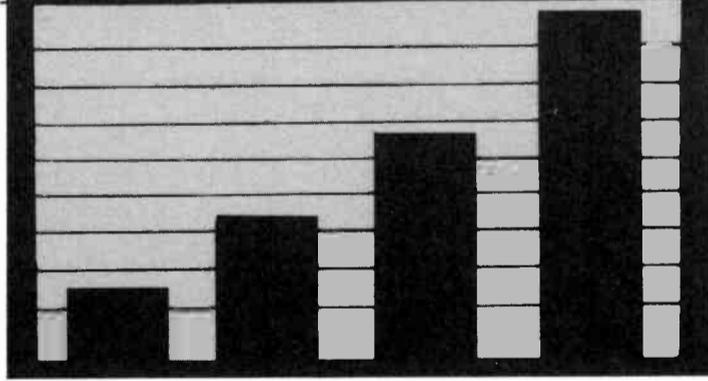


KLIQUE TRACKS—Thomas McClary of the Commodores, left, calls for a break while producing **Klique's** next MCA album at 8-Mile Road studios in Los Angeles. Pictured from his left are **Klique's** **Debra Suthers**, **Howard Huntsberry** and **Isaac Suthers**.

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Video

Ratings Come To Home Market MPAA, 14 Manufacturers Reach Agreement On Code

By TONY SEIDEMAN

NEW YORK — The Motion Picture Assn. of America's film ratings system is now an official part of the home video industry, as the result of an agreement between the MPAA and 14 major home video manufacturers.

According to the terms of the agreement, the ratings given to movies when they go into the theaters will from now on be placed on all home video versions that are put into release. For future home video releases, according to the MPAA, ratings will appear twice on each unit: once on the packaging that contains the disk or cassette, and once on the body of the disk or cassette itself.

The MPAA move is in large part a response to efforts by numerous states to require video stores to place ratings on videocassettes and disks (Billboard, May 26). According to Frank Barnako, president of the Video Software Dealers Assn. (VSDA), two states, Tennessee and Maryland, have so far passed such laws.

The ratings categories appearing on cassettes will be the well-known

G, PG, R and X, as well as the recently established PG-13. The 14 companies who have so far signed the agreement are: CBS/Fox Video, MCA Home Video, MGM/UA Home Video, Paramount Home Video, RCA/Columbia Pictures Home Video, Warner Home Video, Vestron Video, Embassy Home Entertainment, Media Home Entertainment, Thorn EMI Home Video, Walt Disney Home Video, NTA Home Entertainment, Key Video and Independent United Distributors.

"Many parents come into a store and are concerned about the type of video they are renting," Barnako notes. The majority of video stores make this information readily available to consumers, he says, but "for those stores that are not taking time to help their customers, this will give customers more information."

Official attachment of the ratings system to the home video industry will mean virtually no changes for most video stores, Barnako claims. "For a responsible retailer there's no problem at all—it's the kind of thing dealers should be doing already," he says.

The responsibility for the agreement rests upon the manufacturers, says Barnako. As a retailer, he maintains, "We're not going to have to do anything."

While manufacturers are positive about the agreement itself, they acknowledge that putting ratings on cassettes and disks is more for the benefit of the consumer than the retailer.

If Embassy Home Entertainment attaches labels to its videocassettes and disks, the move will be made to help consumers, not storeowners, says director of marketing Robin Montgomery, reflecting the opinions of other home video manufacturers.

Informing consumers about the ratings of feature films that have been removed from their official packaging is the "retailer's responsibility," says Montgomery. Her duty, she adds, is only to see that the information is where consumers can use it.

"Are we supposed to be a watchdog on the retailer?" she asks. Not only is it wrong to ask video manufacturers to keep track of the rental activity of 14,000 video specialty

(Continued on page 40)

New Company Stocking Supermarkets Via Kiosks

NEW YORK—A new firm has entered the grocery video business, and its presence promises to heat up the industry in the next few months.

Video Theater Inc. hopes to place video kiosks in anywhere from 1,000 to 3,000 of the nation's top supermarkets. The kiosks will hold 100 to 150 titles and between 300 and 400 videocassettes.

Video Theater executives say the grocery store locales, as well as the choice of stores, will guarantee high traffic and high rental volume. In one week this summer, the company had 19 of its kiosks operational. About 300,000 potential consumers passed the sales stations, resulting in 7,000 retail transactions and the rental of about 500 VCRs, according to the executives.

The company maintains that supermarkets will hand over their top staffers to the kiosk trade because of the high volume per square foot that the video kiosks produce. While good shelf activity in a regular grocery store section might produce \$8 a square foot, Video Theater officials say that their kiosks are raking in from \$30 to \$50 a square foot each week.

They dismiss their competition, both in the video specialty area and in the grocery video business. East Texas Periodicals' grocery store distribution program "doesn't provide the service that we do," one Video Theater executive claims.

Tapes will be rotated every eight to 12 weeks, with a company representative visiting the kiosk every five to seven days to make certain operations are up to snuff.

Friends in the video specialty business will be hard for Video Theater to find, given the tone of much of its literature. The company states: "Supermarkets are a known and comfortable environment for the consumer. The smaller, more esoteric and hard-

er to reach video specialty store, whose business may be as much as 30%-40% X-rated material, will not appeal to the mainstream American video consumer." Video Theater says it will carry no X-rated product.

Almost no study in the last two years has found X-rated material to account for more than 15% of an average video specialty store's activity. Video Theater's literature is also at odds with industry figures in two other areas.

The company claims that home video was a \$1 billion industry at retail in 1983, while even the most optimistic estimates for last year seldom go beyond \$750 million. And it projects a 20% VCR penetration level by the end of this year, while most surveys say a top of 17% would be outstanding if the current boom continues.

Video Theater currently has 24 kiosks in operation, and expects 48 to be in stores by the end of this year. East Texas Periodicals is serving about 300 grocery outlets at this time, while video manufacturers estimate that there are some 12,000 video specialty dealers nationwide.

The average video specialty outlet carries about 1,500 titles, and most now have libraries of 2,000 or more different programs. Video Theater executives say that their 100 to 150 title inventories will not prove a handicap because of the speed at which they rotate their inventory, and because they will be able to order product quickly from distributors when customers request it.

Construction and stocking costs included, each kiosk represents a \$30,000 investment, the company says. Among the supermarket chains said to have Video Theater kiosks are Safeway, the Florida-based Publix, the Rochester-area Wegmans, and the Fernandos chain in and around Boston. TONY SEIDEMAN

Fast Forward Sony Sprints Into Duplication

By KEN WINSLOW

This is the second of a special two-part Fast Forward on high-speed video duplication.

Sony's Sprinter has picked from among the best features of past contact duplicating technology and assembled them in a configuration considered by Sony to be fully competitive with today's widely used real time slave VCR duplication techniques.

The Sprinter, currently only designed to handle Beta II with any combination of fixed and rotating heads for its mono and stereo audio, uses pancake spooling at its supply and takeup ends to handle both the separately recorded 2,000 oersted mirror master and the blank copy tape. The mirror master tape program capacity is five hours. The capacity of the copy tape, which can be any conventional high or regular grade, is 26 hours.

An AC dynamic transfer method is employed by using a separate drive tape, in the place of a capstan, to move both the C/C positioned master and copy tapes at 150 times the Beta II real time rate past a transfer head used to apply a high bias AC signal.

High pressure air, directed through the transfer head, is used to

hold the master and copy tapes tightly together at the transfer point, remove signal transfer aberrations and cushion both tapes from guide and other physical wear and damage.

At the end of the programming on the mirror master, both it and the copy tape stop, the master rewinds to start another pass, and the process resumes. When the copy tape supply has ended, it is removed in pancake form and placed on a separate automated cassette loader.

The Sprinter contact printer transfers all short- and long-wave video, audio, control track, cue track and other recorded program information. No fixed head, E/E recording is involved.

Sony Video Communications VP/GM Bob Mueller says that when the time for loading and rewinding is taken into account, the rated throughput or yield of a single Sprinter is equivalent to about 80 real-time working VCR recording slaves. A 120-minute movie can be copied in 90 seconds, he says.

In comparison of operations, each of the Sprinter-produced copies is described as a perfect replica of the original which in turn can be considered almost the laboratory equivalent

(Continued on page 40)

Billboard Videodisk Top 20									
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Survey for Week Ending 8/25/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	6	6	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
3	2	10	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
4	4	5	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95
5	11	11	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
6	3	6	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
7	5	3	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
8	NEW ENTRY		EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED	29.95
9	9	11	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
10	7	5	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
11	14	9	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
12	8	13	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
13	10	19	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
14	13	17	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
15	12	6	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED Laser	29.95 39.95
16	18	25	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95
17	15	4	TWO OF A KIND •	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	CED Laser	19.98 34.98
18	17	7	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.95
19	16	2	A HARD DAYS NIGHT	Walter Shenson Maljack Productions, Inc. 1064	The Beatles	1964	G	CED Laser	19.95 34.95
20	20	3	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98

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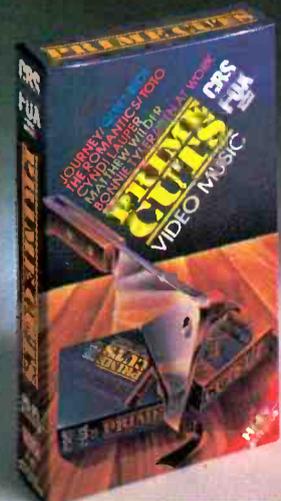
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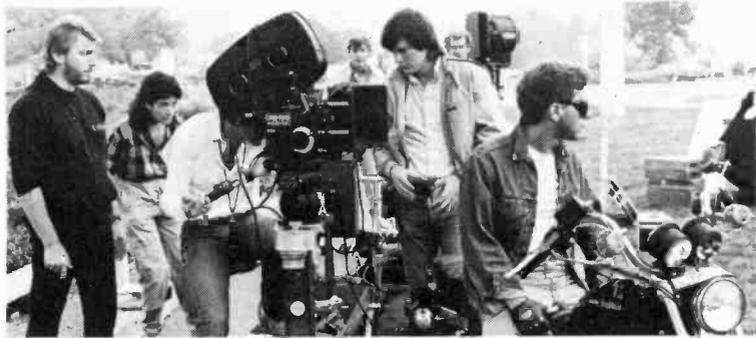
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Video



SHARP FOCUS—Staffers from Los Angeles' Razor Productions line up a shot for Johnny Rivers' comeback video "Heartbreak Love." Shown from left are producer/director John B. House, associate director Anita Clearfield, photography director Don Cirillo, assistant cameraman Don Devine and Rivers.

Music Monitor

•Cable department: On Sept. 15, Showtime will debut the July 4 concert at the Washington Monument, which includes performances by the Beach Boys, Julio Iglesias and Ringo Starr. The highlight of the concert comes when the Beach Boys break into a rendition of "Back In The U.S.S.R." Also look for the O'Jays and Three Dog Night.

•A first for MTV: Ronnie Milsap's "She Loves My Car" is the first video by a Nashville-based label artist to get into rotation on MTV, according to Joe Galante, vice president of RCA Records Nashville. The song, written by Roy Freeland and Bill Labounty, is from Milsap's "One More Try" album. Flashy cars, high voltage action and cameos by a number of performers, including Herve Villechaize and Britt Ekland, are featured in the clip, directed by David Hogan and produced by Marty Gurfinkle.

•Chicago effects: Dual channel ADO was used for digital effects in Chicago's "Hard Habit To Break." The Post Group took charge of film-to-tape transfer and off-line and on-line editing for the Full Moon/Warner Bros. act's clip. Francie Moore produced and Leslie Libman directed for Art Design Productions. The clip was shot on 16mm using an Aaton camera and HMI Par lights to give the piece a more dramatic look. Howard Sisko did the film transfer, and Peter Cohen edited the piece, with Larry Sherwood assisting.

On another video: Libman directed Geffen artist Sammy Hagar's new video for "Two Sides Of Love," with Moore again producing. The clip was

shot on location in Los Angeles and San Francisco using a Panavision Louma Crane. Tony Mitchell was the director of photography, Sisko took charge of film transfer, and the editing was handled by Cohen.

•Tunes to laughs: Jay Dubin, known for his direction of such videos as Billy Joel's "Tell Her About It," has just finished directing HBO's "The Joe Piscopo Special." Piscopo handled production of the show via J.P. Productions. Executive in charge of production was Vic Kaplan. The show, which was shot on film, is scheduled to air in the fall. A mix of location and studio footage was used, with The Complex Stages providing the main indoor facilities.

•Music video debut: Johnny Rivers has just made his first video clip, "Heartbreak Love." Dual Grammy winner John B. House handled direction and production, while L.A.-based Razor Productions acted as production house.

•International conversions: Windsor Total Video/N.Y. has made some video converts, reconfiguring U.S. footage so it could be broadcast overseas, and South American footage so it could be seen in the States. Converted to PAL-B for broadcast on French television were four hour-long programs on the 1983 US Festival. For CBS recording artists Las Jaivas, based in Chile, Windsor formatted an hour-long program which will be broadcast on U.S. Spanish-language network Galavision in the fall. Handling the editing for both projects was Windsor's Rich Cohen.

Billboard Videocassette Top 40

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Survey for Week Ending 8/25/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
2	3	119	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	10	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
4	4	36	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	5	9	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
6	7	12	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
7	8	8	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
8	6	4	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
9	17	3	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
10	12	29	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
11	10	6	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
12	15	9	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
13	13	8	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
14	9	34	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
15	29	8	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
16	26	8	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
17	20	23	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
18	30	6	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
19	27	35	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
20	14	14	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
21	25	6	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
22	33	9	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
23	24	7	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
24	11	5	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
25	32	14	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
26	16	23	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
27	23	19	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
28	37	48	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
29	19	4	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
30	21	11	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
31	18	8	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
32	NEW ENTRY		UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
33	NEW ENTRY		HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta	Not Listed
34	35	57	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
35	40	13	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
36	34	5	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta	69.95
37	31	17	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
38	28	11	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
39	38	4	TWO OF A KIND •	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta	59.98
40	22	77	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95

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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

- ALEXANDER NEVSKY**
VHS & Beta VIP VIDEO (Jef Films) . \$59.95
- THE ARMS CONCERT, PART ONE**
Various Artists
VHS & Beta Music Media M454 Media Home Entertainment . \$29.95
- THE ARMS CONCERT, PART TWO**
Various Artists
VHS & Beta Music Media M455 Media Home Entertainment . \$29.95
- AY QUE BONITAS PIERNAS**
German Valdes, Rosita Quintana, Amalia Aguilar
VHS & Beta Madera Cinevideo . \$44.95
- BLACK SABBATH LIVE**
Ozzy Osbourne
VHS & Beta VCL VL9013 Media Home Entertainment . \$29.95
- BLOOD FEAST**
VHS & Beta Comet 2001 (Continental) . \$29.95
- CITY OF THE WALKING DEAD**
Mel Ferrer
VHS & Beta
Continental Video 1008 . \$39.95
- EARLY FROST**
Diana McLean, Jon Blake, Janet Kingsbury
VHS & Beta VCL VL9007 Media Home Entertainment . \$59.95
- EL CUARTO CHINO**
Regina Torne
VHS & Beta Madera Cinevideo . \$49.95
- EL GALLA DE ORO**
Narciso Busquets
VHS & Beta Madera Cinevideo . \$55.95
- EL SANTO CONTRA EL DR. MUERTE**
Carlos Romero, Marchent, Helga Line
VHS & Beta Madera Cinevideo . \$49.95

- FIGHTING MAD**
Jayne Kennedy, Leon Issac Kennedy
VHS & Beta
Continental Video 1010 . \$39.95
- FLOR SYLVESTRE**
Dolores Del Rio, Pedro Armendariz, Emilio Fernandez
VHS & Beta Madera Cinevideo . \$44.95
- HEARTLAND REGGAE**
Bob Marley, Peter Tosh
VHS & Beta
Continental Video 1011 . \$29.95
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- IN OUR HANDS**
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Ajita Wilson, Mireille Damien, Danilo Micheli
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PS539 . \$39.95
- MACARIO**
Pina Pellicer, Enrique Lucero
VHS & Beta Madera Cinevideo . \$44.95
- MADHOUSE MANSION**
Marianne Faithful
VHS & Beta Comet 2002 (Continental) . \$29.95
- 2000 MANIACS**
VHS & Beta Comet 2000 (Continental) . \$29.95
- MARIA**
Fernando Allende, Taryn Power, Alicia Caro
VHS & Beta Madera Cinevideo . \$47.45
- MURDER FOR SALE**
John Gavin, Margaret Lee, Curt Jurgens
VHS & Beta Media Home Entertainment
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- POPEYE**
Animation
VHS & Beta Media Home Entertainment
M330 . \$29.95
- POR ESO**
Fernando & Mario Almada, Norma Vega
VHS & Beta Madera Cinevideo . \$55.95
- PRACTICE MADE PERFECT**
Viktor Lange, Ulrike Butz, Logena Marks
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PS540 . \$39.95
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Richard Widmark, Oliver Reed, Gayle Hunnicutt
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- SHERLOCK HOLMES & THE BASKERVILLE CURSE**
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Jack Nicholson, Warren Oates
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Continental Video 1009 . \$39.95
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Fernando & Marie Almada, Irma Lozano
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VHS & Beta Madera Cinevideo . \$44.95
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Various Violinists
VHS & Beta Pacific Arts Video (MCA Distributing Corp) . \$39.95
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Continental Video 1007 . \$39.95
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Mike Lane, Richard X. Slattery, Rockne Tarkington
VHS & Beta Media Home Entertainment
M702 . \$69.95

MUSIC VIDEO

- KOOL STREET VIDEOS**
Earth, Wind & Fire, Ray Parker Jr., Kool & the Gang
VHS & Beta
Continental Video 1013 . \$29.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

'TOTAL BEAUTY & FITNESS'

Raquel On Thorn EMI List

NEW YORK—Thorn EMI Home Video plans to release its first how-to cassette, Raquel Welch's "Raquel—Total Beauty & Fitness," in October.

The program will be priced at \$39.95. It will come out at the same time as a book by Welch on the same subject titled "Raquel Welch's Total Beauty & Fitness Program," published by Holt, Rinehart & Winston.

According to Thorn EMI Home Video president Nicholas Santrizos, "The book and the video will be cross-promoting each other throughout," with ads for each plugging the

other.

On its own end, the company plans to push the cassette with T-shirts, life-size cutouts, posters, and other ingredients of a p-o-p barrage. Customized co-op funds will also be available.

Reflecting the high demand for potential sell-through product in the home video rights marketplace, Thorn EMI Home Video had to lay out "in excess of \$500,000" for worldwide rights to the title, says Santrizos.

Video Reviews

KEN NORDINE—"Dreams Of Gold," Pacific Arts Video PAVR-549. Executive producer Steve Michelson. Stereo, 60 minutes. \$29.95.

In the field of novelty prerecorded video-cassettes, this one should shine for the time being due to its timely subject matter: the Olympics. "Dreams Of Gold" was filmed at the National Sports Festival, where the American Olympic team competed.

Ken Nordine, using a megaphone-sounding voice, describes each event before its start. Then the American hopefuls show the talents, determination and luster needed to go for the gold. Nordine composed the backing music, which is upbeat contemporary jazz.

Pacific Arts is billing the video, sanctioned by the U.S. Olympic Committee and produced by Levi Strauss & Co., as a collectors' item. A portion of the artists' and producers' royalties go to the Olympic Committee. It's a One Pass production.

Nordine, known for creating the Levi's Jeans commercials, tried to capture a rare look at the Olympics. But it seems he really designed a 60-minute commercial for an event which is already exploited and saddled with commercialism.

The video has a mundane side to it as well. Each Olympic sport is presented in the same manner: Nordine introduces it; then the event is depicted in slow motion.

But "Dreams Of Gold" also has some

strengths that make it stand out. The music is hard-edged, well composed and energetic. It is saturated with crisp, clear and vibrant colors and is sharply in focus.

Nordine provides compelling anecdotal information on each event. Take skeet shooting, for example. Here he tells us that the shot is made of lead or lead alloy, must be two millimeters in diameter and weigh an ounce and an eighth, equivalent to 25 dimes.

The music in this video is not available on any other format. Nordine's previous credits include the electronic verbal collage called "Word Jazz," which was featured on a series of four records.

FAYE ZUCKERMAN
VARIOUS ARTISTS—"Money Hunt," Karl Home Video VHS 056. Executive producer Stuart Karl, directed by David Hemmings. Stereo, 40 minutes. \$29.95.

Imagine an inept, torpid Sam Spade character wallowing around in 90-degree weather sweating out an absurd, almost senseless case and you have caught the essence of "Money Hunt." As a stand-alone short feature, this video would be a flop. But it comes with a unique twist that turns Karl Home Video's original production into a compelling interactive comedy that fosters repeat viewing. The twist comes in the form of a \$100,000 cash prize, which can be obtained by identifying the whereabouts of the money and a telephone number to communicate one's findings.

Clues pertaining to the cash prize are woven

into the 40-minute comedic mystery, created by Greg Ross and Chris Pye and hosted by John Hillerman, the eccentric Higgins on tv's "Magnum PI." It stars John Aston as the inept Cash Hunt, who is led through the mystery by a more capable waitress (Zane Buzby) and palm reader (Ruth Crawford).

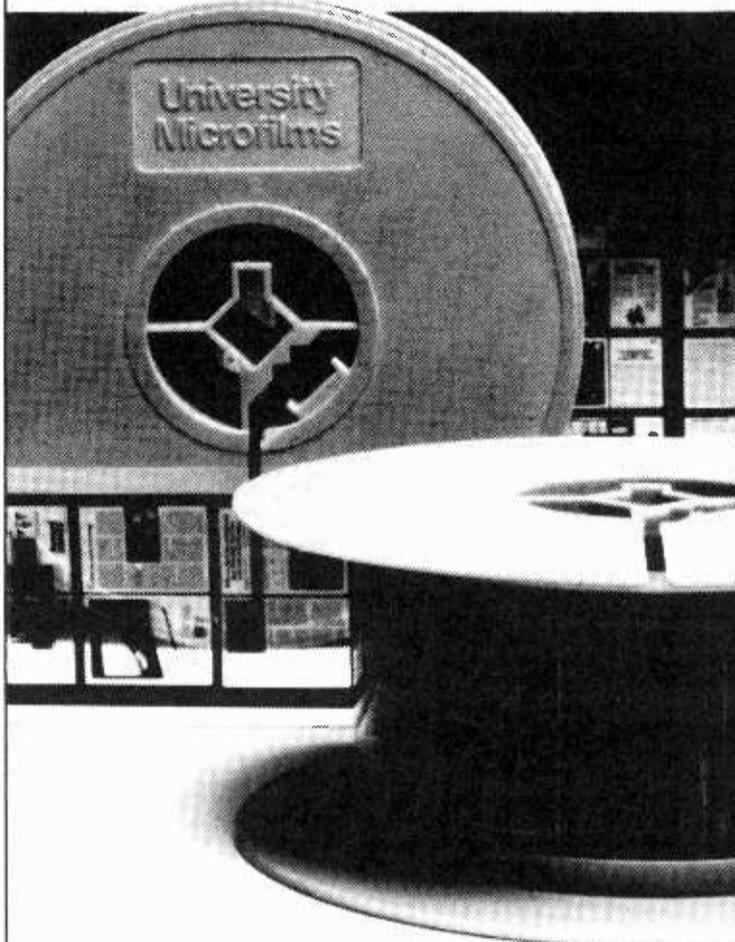
The comedy relief in this video is primarily tongue-in-cheek, with the painfully gauche Hunt coming up with such unprofound observations as, "Two things were standing in my way: I didn't know who I was working for or what I was supposed to find out. Besides that, it seemed like a fairly routine case." When an envelope is slipped under his door, he observes, "I knew it wasn't the postman. He always rings twice."

But by the end of the 40 minutes, the viewer gets pulled into this Sam Spade spoof, wondering if certain subtle actions or comments are clues to the whereabouts of the \$100,000. Are the calendar dates that frequently flash by pegged to a telephone number? Does the blind jet pilot (Newell Alexander) know more than he lets on? What about the numbers written inside the fuse box?

It's the lure of \$100,000 that makes the viewer shift from the rewind mode to playback. Perhaps one more perusal will yield the evidence needed to get the prize. Incidentally, Karl Home Video is requiring all contestants to show proof of purchase. The winner will be notified on Oct. 31. **F.Z.**

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Billboard Videocassette Top 40

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RENTALS

These are the most rented videocassettes compiled from retail reports by the Billboard Chart Research Department. Both Beta and VHS formats are included.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor; Catalog Number	Principal Performers	Year of Release	Rating	Format
1	7	3	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
2	1	10	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
3	3	5	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
4	2	8	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
5	11	3	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
6	4	12	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
7	6	7	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
8	5	11	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
9	9	4	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
10	8	6	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
11	13	4	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
12	16	14	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
13	12	16	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
14	NEW ENTRY		UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
15	10	11	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
16	18	19	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
17	19	37	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
18	15	13	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
19	22	26	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
20	14	10	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
21	21	6	TWO OF A KIND •	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
22	17	5	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
23	24	17	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
24	34	2	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
25	23	36	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
26	NEW ENTRY		HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
27	20	23	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
28	29	29	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
29	NEW ENTRY		ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
30	28	19	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
31	27	7	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
32	35	12	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
33	37	23	STAR CHAMBER •	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
34	31	69	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
35	36	24	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
36	25	2	FINAL OPTION	MGM/UA Home Video 800364	Richard Widmark Judy Davis	1982	R	VHS Beta
37	38	17	D. C. CAB ▲	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
38	32	12	ANGEL •	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
39	30	9	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
40	26	6	TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta

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Video

CBS/Fox Arm Key Plans Release Of Classic Films

NEW YORK—With heavy releases of classic films and retailer sweepstakes, CBS/Fox Video subsidiary Key Video is trying to boost its presence in the home marketplace. Reflecting the extent of CBS/Fox's past licensing efforts, Key Video will be releasing famous feature films from the Warner Bros. and United Artists studios. The 24 films, part of what Key is describing as the "24K-Gold Collection," will feature such stars as Humphrey Bogart, Paul Muni, John Wayne, Bette Davis, James Cagney and Gary Cooper. All of the features, 22 of which are black and white, will be priced at \$59.98, a factor that has drawn grumbles from both retailers and consumer publications. Among the 24K-Gold titles will be "Dark Victory," "Watch On The Rhine," "I Am A Fugitive From A Chain Gang," "The Left Hand Of God" and "Goldiggers of 1933." Key is hoping that the film-buff ap-

peal of the features will guarantee a long shelf life. To help get the titles on the shelves, Key will hold a contest at the Aug. 26-29 Video Software Dealers Assn. conference that will send a winner to the Bahamas one week a year for the next 21 years. Entrants will have to fit three requirements: They must be members of the VSDA, they must be video retailers, and they must be registered as attendants of the VSDA confab. Besides the once-a-year stay at the Bahamas Princess condominium, the prize will also include first-class round trip airfare and meals for its first year. A key-shaped entry form will be included in VSDA registration packets. Key Video vice president and general manager Herb Fischer and VSDA president Frank Barnako will announce the winner on Aug. 29, the VSDA conference's last day.

Fast Forward

Continued from page 35
of an interchange tape, assuming that the required \$80,000 open reel mirror image recorder does its job properly. One mirror image recorder can service many Sprinters. There is no individual machine head clogging or alignment variation to worry about when using the Sprinter. Mueller says that instead of quality control testing each cassette at three points as most duplicators now do, if a single cassette from a copy pancake passes the test, it can be reasonably presumed that all others will pass and need not be sampled. Sony makes a strong economic argument for its Sprinter. After raw materials, the second highest cost to a duplicator is for capital equipment, Mueller says.

Ratings Come To Home Market

Continued from page 35
stores, Montgomery says, but the First Sale Doctrine presents a barrier which makes it impossible for manufacturers to have strict control over their product after the first time it is purchased by anyone—distributor or retailer. Even so, chances are good that Embassy's cassettes will bear ratings in the future. "We're probably going to put the labels on there," says Montgomery. But, she adds, "It isn't so much a question of serving the needs of the rental marketplace as it is of serving the consumer. My job is not to make the retail rental market easier for him (the video specialty store owner)." The MPAA agreement in effect codifies a situation that already exists. Almost all manufacturers already put ratings on their releases when the releases have been rated. What the agreement has done is to make a sometimes happenstance action an automatic requirement. Whether the move will have any effect in heading off legislative action won't be apparent until early next year at the earliest, when state legislatures start meeting without the pressures of an election year. While the cost of a single Sprinter is \$125,000, compared to \$80,000 for 80 duplicator grade recording slaves, Mueller points out that in a typical 24-hour, seven-day operation, re-

recording slaves last from 18 to 24 months and during that time will need at least one head replacement at \$100 (\$70 parts) per machine. "We are projecting a five-year, maybe seven-year, productive life for a Sprinter," says Mueller. "We are estimating a very low maintenance cost, maybe less than 10% of an equivalent 80 recording slaves." As to the all-the-eggs-in-one-basket dependence question, Mueller says major duplicators will buy not one but many Sprinters. "Some are talking about more than 20... because of the constant need for real time duplicating which will parallel or back up a Sprinter." As first conceived by Sony, each mirror master would hold a single program-length recording, which might be a two-hour movie or a 20-minute music video, and rewind after each pass. "But if you start compiling recorded program segments on the mirror master up to its five-hour capacity—for example, repeat record a 20-minute music video 15 times—the process gets unbelievably efficient," says Mueller.

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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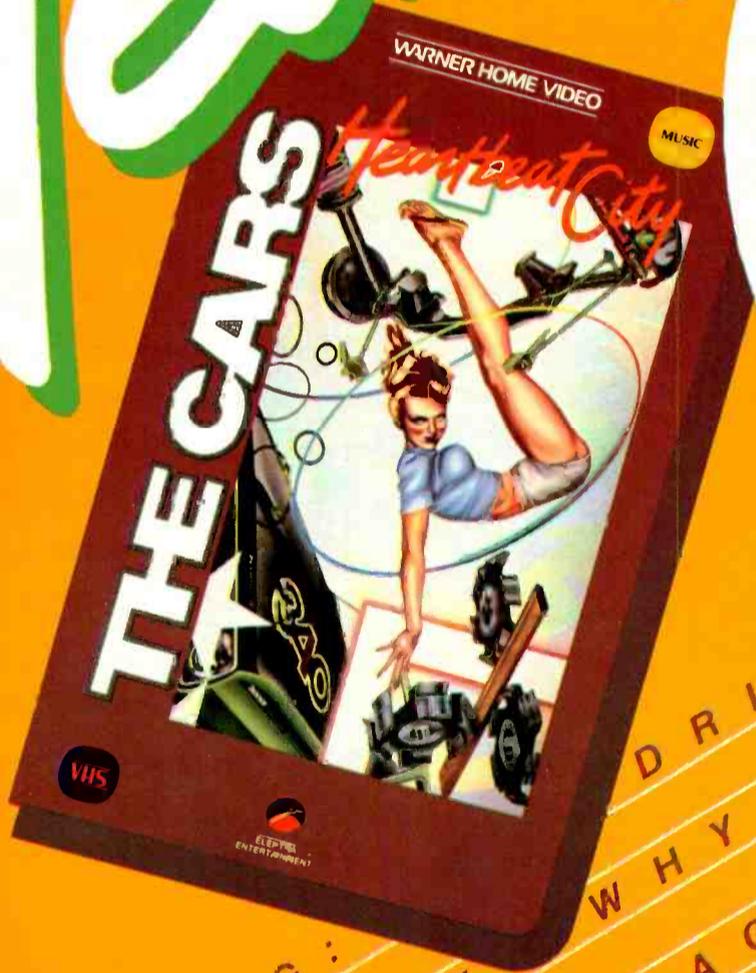
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SIDE TWO: MENDELSSOHN — Spring Song
• TCHAIKOVSKY — Dance Of The Cygnets (From "Swan Lake") • BEETHOVEN — Beethoven's 9th Symphony
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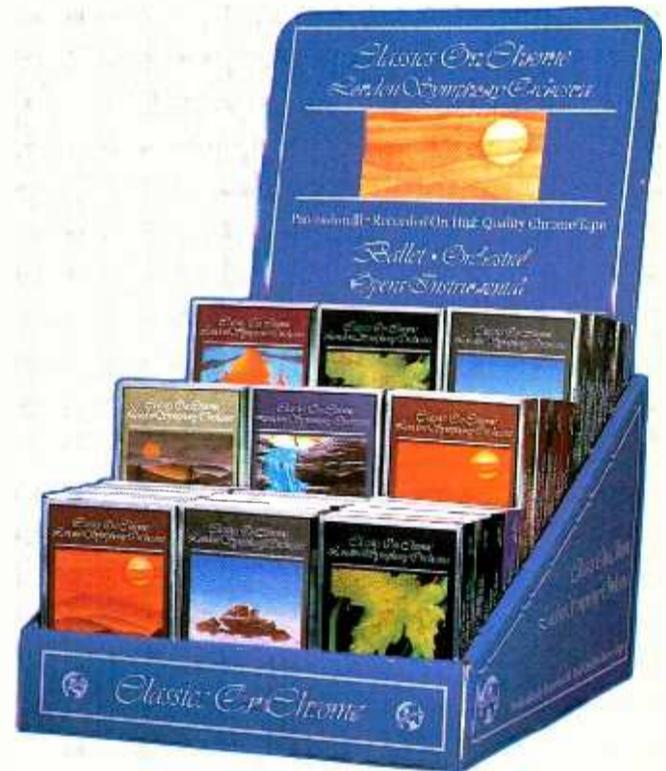
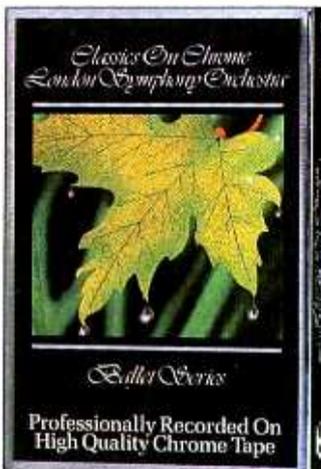
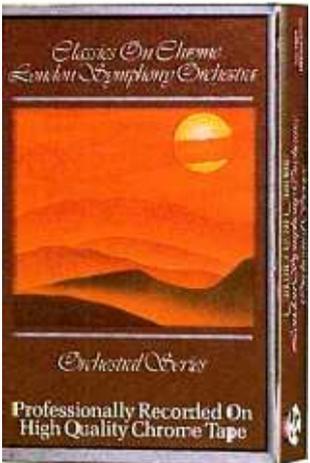
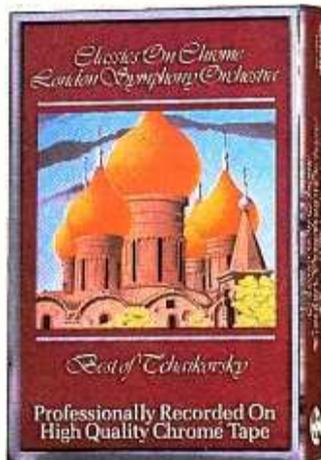
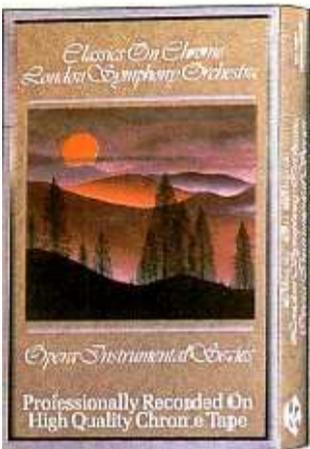
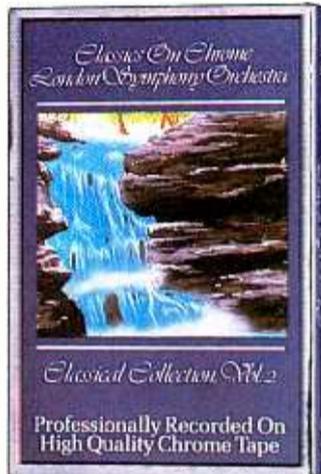
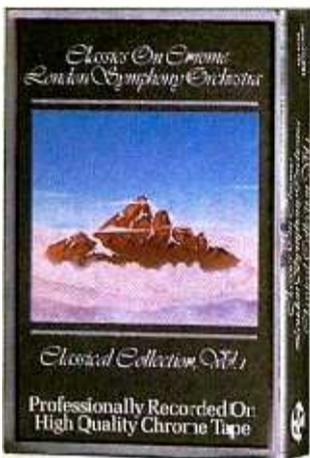
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Berlin Philharmonic To Record For CBS

By IS HOROWITZ

CBS Records was not about to confirm last week that it is entering into a long-term relationship with the Berlin Philharmonic Orchestra, but neither was it denying persistent reports of such an alliance. All that it would say for the record was that it will, in fact, mount a number of sessions with the BPO and Daniel Barenboim later this month to record the Schubert Third and Sixth Symphonies.

This news alone had its share of provocative elements: further evidence of distancing in the stormy relationship between the orchestra and its lifetime music director, Herbert von Karajan; uncertainty in the status of both Deutsche Grammophon and EMI/Angel vis a vis the BPO; and a firm augury of the determination of CBS Masterworks to pursue an increasingly prominent role in the world recording scene.

To take the last first, no one really expects that a new album holding two moderately popular Schubert symphonies is going to make much of a commercial impact, Berlin Philharmonic or no. As the first step in a broad-scale relationship, however, it takes on more significance.

One of the reports that Joe Dash, CBS Masterworks chief, would not comment on is that all the Schubert symphonies are on the drawing board with Barenboim and the BPO. Another is that the deal with the orchestra is to run as long as five years—time for lots of varied repertoire—and that other conductors will be utilized, among them Lorin Maazel and Leonard Bernstein, the latter for the moment still under exclusive contract to DG.

An interesting sidelight: Jack Renner, president of Telarc Records and a leader among today's adherents of minimalist microphone technique, will engineer the Berlin dates for CBS (James Mallinon will produce). Renner has been used by CBS before; his connection with the label seems to be drawing tighter.

Other orchestras in the Masterworks orbit, albeit shared with other labels, include the Concertgebouw, where a Beethoven piano concerto cycle is underway with Murray Perahia the soloist and Bernard Haitink the conductor; and the Vienna Philharmonic, where a Mahler cycle directed by Maazel is still to be completed. There is also the expectation of additional CBS recordings with the Chicago Symphony and Claudio Abbado, as well as some use of the New York Philharmonic, once the label's prime orchestral connection. Come January, says Dash, the New York orchestra under Zubin Mehta will tape Act I of "Die Walkure" for CBS.

Karajan's hassles with the BPO have been well docu-

mented over the past year or so, and some suggest that he has sought to "punish" them by diverting a number of his recording commitments (or opportunities) to the Vienna Philharmonic. As a cooperative, the Berlin relies on recordings for much of its income.

Be that as it may, both DG and Angel have a number of remaining recording commitments with the BPO, as well as some product in the can that should maintain at least an illusion of release continuity over the coming months.

Of the digital remakes of the Beethoven symphonies by Karajan and the BPO for DG, the Fifth, Sixth and Ninth are in the can and ready to go. There is also some Mahler with Carlo Maria Giulini and Rachmaninoff with Maazel due.

A "Flying Dutchman" led by Karajan is due for release by Angel in October (all that's left on tape by this combination for Angel). There is, however, a "New World" conducted by Klaus Tennstedt and a new BPO recording of Handel's "Water Music" with Riccardo Muti. Seiji Ozawa will record a popular Tchaikovsky program with the orchestra for Angel next year.

The recording status of the Berlin Philharmonic should be a lot clearer by the end of August. A press conference formally announcing the CBS deal will be held around the time of the first Barenboim sessions, and ongoing talks with the orchestra by Angel and DG, respectively, may have borne some fruit by then.

★ ★ ★

Luciano Pavarotti's concert tour of some of the largest arena's cross-country kicked off last week, but an "en-core" date has already been scheduled for November in New York's Madison Square Garden. London Records expects a huge promotional assist from the dates, particularly for the tenor's most recent release, "Mamma." . . . The Philharmonia Virtuosi, directed by Richard Kapp, is preparing more albums for CBS, including a set of the "Brandenburg Concertos," and a crossover pot-pourri of orchestral selections, "Instant Classics." Their latest for the label is "Bach's Tops."

★ ★ ★

WCLV Cleveland stimulated lots of attention last month via announcements that it was "the official station for the Jackson Concert." When pressed, it clarified that what was meant was the concert of the Cleveland Orchestra conducted by Isaiah Jackson at the Blossom Music Center, not Michael's date in the city scheduled for October.

LATIN Notas

D.C. Agency: Only Game In Town

By ENRIQUE FERNANDEZ

"The labels are finally beginning to pay attention to the Washington area," says Anne E. Schwartz, whose publicity agency, Agencia Inc., handles Latin music promotion for the estimated quarter of a million Hispanics living in the D.C. area. Schwartz is in the enviable position of being the only game in town, and she handles artists from different, even competing, labels.

"This is definitely a salsa market," says Schwartz. "Some major balladeers have come here without the right promotion and have bombed." The Washington metropolitan area, which includes D.C. and urban centers in Maryland and Virginia, has a heavy concentration of Central and South Americans, much of that migration caused by the political unrest in those areas of the world.

WMDO, an AM station, services the Washington area, under station manager Allan Klammer and program director Antonio Aguilar. Predictably, most of its programming is tropical dance music.

Salsa queen Celia Cruz has made stops in D.C. "She's a dream," says Schwartz. "And she was the only one who didn't think I was crazy when I said I was going to devote myself exclusively to the Latin market. Instead, she told me to go for it."

Top Latin stars like Julio Iglesias and Jose Luis Rodriguez are now including Washington in their tour schedules. And the majors are sending their representatives around more frequently. Schwartz predicts that eventually Latin labels will have full-time representatives in the area.

Agencia Inc. can be reached at 2120 Sixteenth Street, N.W., Suite 909, Washington, D.C. 20009; (202) 745-0595.

★ ★ ★

Jose Feliciano's recent signing with RCA Records marks the Puerto Rican balladeer's return to the label that earned him three gold albums in 1969 and 1970. Feliciano won a 1983 Grammy in the Latin pop category with

an LP for Motown Latino, "Me enamore."

Currently, the artist is recording his first new RCA album, produced by Feliciano himself. The major has two Feliciano albums in its current catalog, "Encore! Jose Feliciano's Finest Performances" and "Los Grandes Exitos de Jose Feliciano."

★ ★ ★

New York-based publicist Harriet Wasser, who handles many of the city's top salsa artists, has written this column to express her feelings about Latin radio programming. She writes: "Although I know it all comes down to money, I smell some racism in the case of the radio stations removing salsa from their airwaves.

"The station owners probably have no real affection for the music, and since it is regarded as a 'street' music, it is easy to disregard it. Even an artist of the caliber of Ruben Blades is getting no airplay in New York.

"I think New York needs some bilingual radio," concludes Wasser, "but it should be in the form of newscasts and talk shows." Notas welcomes comments from our readers on the issue of Latin radio programming.

★ ★ ★

Spanish singer Paloma San Basilio has chosen Adams & Levine Inc. as her exclusive agents for her upcoming tour of the U.S., Puerto Rico and all Caribbean countries including Panama. San Basilio made her mark in the music world when she played the title role in the Spanish production of "Evita." Last year she and the whole "Evita" company toured Puerto Rico, Miami and Latin America. Her new album, "Paloma," will be released by Discos CBS at the end of the summer.

Syndicated tv show "Bravisimo" will present a compilation of its first two seasons early next month. Featured will be Anacani, Shabba-Doo Quinones, Fernando Allende, Tierra, Amanda Miguel, Paul Rodriguez, Los Lobos, Vicente Fernandez and Celia Cruz.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	60	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	26
2	2	44	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
3	5	5	MAMMA Pavarotti (Mancini), London 411 959	
4	4	23	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211	
5	7	5	COME TO THE FAIR Te Kanawa, Angel DS 38097	
6	26	5	MAHLER: Symphony #4 Te Kanawa, Chicago Symphony Orch. (Solti), London 410 188	
7	3	101	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
8	6	23	BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo-Yo Ma, CBS M 39059	
9	9	15	BEETHOVEN: Cello Sonatas #s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
10	10	27	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525	
11	12	5	THOMAS: Hamlet Milnes, Sutherland (Bonyng), London 410 184	
12	11	251	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	
13	13	44	J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W 13M 37867	
14	16	5	BRAHMS/SCHOENBERG: Piano Quartet Baltimore Symphony (Commissiona), Vox Cum Laude VCL 90066	
15	8	15	BEETHOVEN: Piano Concertos Brendel (Levine), Philips 411 189	
16	NEW ENTRY		STRAUSS: Also Sprach Zarathustra (Karajan), DG 410 9591	
17	22	51	NOCTURNE James Galway, RCA ARL1-4810	
18	14	74	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
19	NEW ENTRY		PACHELBEL: Canon Berlin Philh. (Karajan), DG 413 3091	
20	20	3	THE ACADEMY-BY REQUEST Academy Of Saint Martin-In-The-Fields (Marriner), Angel DS 38056	
21	37	3	BIZET: Carmen Domingo, Erato 75113	
22	24	3	HAYDN: 3 Trumpet Concertos Marsalis, CBS IM 39310	
23	15	15	BRAHMS: Piano Concerto #2 Ashkenazy (Haitink), London 410 199	
24	NEW ENTRY		BRASS IN BERLIN The Canadian Brass, CBS IM 39035	
25	19	15	VERDI: Arias Domingo, DG 2543 528	
26	17	31	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch.(Solti) London 410 116	
27	25	3	GREATEST HITS: THE CANADIAN BRASS Canadian Brass, RCA ARL 1-4733	
28	NEW ENTRY		BEETHOVEN/LISZT: 9th Symphony (Katsaris), Telefunken 642956	
29	34	19	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895	
30	27	15	PUCCINI: La Rondine Te Kanawa, Domingo (Maazel), CBS Masterworks 12M 37852	
31	31	3	ANNIE'S SONG James Galway, RCA ARL 1-3061	
32	29	3	VIVALDI: The Four Seasons Zukerman, CBS MY 38478	
33	23	15	PORTRAIT OF KIRI TE KANAWA Te Kanawa, CBS Masterworks 39208	
34	NEW ENTRY		RAVEL: Gaspard De La Nuit Pogorelich, DG 2532 093	
35	30	7	THE COPLAND ALBUM New York Philh. (Bernstein), CBS MGT 38519 (Cassette Only)	
36	NEW ENTRY		MOZART: Piano Concertos #9 & 11 Bilson, English Baroque Soloists (Gardiner), DG 410 9051	
37	18	451	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
38	28	5	WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112	
39	21	5	BRAHMS: German Requiem Chicago Symphony (Levine), RCA ARC 2-5002	
40	32	5	EINE KLEINE BIERMUSIK Berlin Philharmonic Brass Ensemble, Angel DS 38070	

FOR WEEK ENDING AUGUST 25, 1984

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HIT 100®

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▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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	11	GHOSTBUSTERS —Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr., Arista 1-9212	67	78	3	JUST THE WAY YOU LIKE IT —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris, Illi; Tabu 4-04523(Epic)
2	2	15	WHAT'S LOVE GOT TO DO WITH IT —Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5354	68	55	14	DOCTOR! DOCTOR! —Thompson Twins (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209
3	5	10	STUCK ON YOU —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746	69	74	3	CAN'T WAIT ALL NIGHT —Juice Newton (Richard Landis), B. Adams, J. Vallance; RCA 13863
4	4	13	WHEN DOVES CRY —Prince (Prince); Warner Bros. 7-29286	70	86	2	ON THE DARK SIDE —John Caffery and the Beaver Brown Band (Kenny Vance) J. Cafferty; Scotti Bros. 4-04594(Epic)
5	7	10	MISSING YOU —John Waite (John Waite, David Thoener, Gary Gersh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	71	61	19	DANCE HALL DAYS —Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.)
6	6	17	I CAN DREAM ABOUT YOU —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378	72	82	2	SATISFY ME —Billy Satellite (Don Gehman) Chauncey, Byrom, Walker; Capitol 5356
7	3	9	STATE OF SHOCK —Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503	73	75	5	STRAIGHT FROM THE HEART (INTO YOUR LIFE) —Coyote Sisters (David J. Holman, Roger Paglia), L. Kunkel, T. Berg; Morocco 1742(Motown)
8	9	14	SUNGLASSES AT NIGHT —Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203	74	85	3	STRANGER —Stephen Stills (Ron Albert, Howard Albert), S. Stills, C. Stills; Atlantic 7-89633
9	15	6	SHE BOB —Cyndi Lauper (Rich Chertoff), C. Lauper, S. Lunt, G. Corbett, R. Chertoff; Portrait 37-04516(Epic)	75	NEW ENTRY		STRUT —Sheena Easton (Greg Mathieson), C. Dore, J. Littman; EMI-America 8227
10	10	16	IF EVER YOU'RE IN MY ARMS AGAIN —Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weil; Elektra 7-69728	76	56	15	ROMANCING THE STONE —Eddy Grant (Eddy Grant), E. Grant; Portrait 37-04433(Epic)
11	16	6	IF THIS IS IT —Huey Lewis And The News (Huey Lewis And The News), J. Colla, H. Lewis; Chrysalis 4-42803	77	92	2	TURN AROUND —Neil Diamond (Denny Diante) N. Diamond, B. Bacharach, C. B. Sager; Columbia 38-04541
12	14	11	ROUND AND ROUND —Ratt (Beau Hill, DeMartini, Percy, Crosby; Atlantic 7-89693	78	83	3	HERE SHE COMES —Bonnie Tyler (Giorgio Moroder), G. Moroder, P. Bellotte; Columbia 38-04548
13	17	9	THE WARRIOR —Scandal Featuring Patty Smyth (Mike Chapman), H. Knight, N. Gilder; Columbia 38-04424	79	65	13	10-9-8 —Face To Face (Arthur Baker), Angelo; Epic 34-04430
14	8	12	SAD SONGS (SAY SO MUCH) —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.)	80	NEW ENTRY		YOU TAKE ME UP —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9244
15	18	7	LIGHTS OUT —Peter Wolf (Michael Jonzun, Peter Wolf), P. Wolf, D. Covay; EMI-America 8208	81	79	13	JAM ON IT —Newcleus (J. Webb, F. Fair), M.B. Cenac; Sunnyview 3010(Becket)
16	23	4	LET'S GO CRAZY —Prince And The Revolution (Prince and the Revolution), Prince and the Revolution; Warner Bros. 7-29286	82	77	6	I SEND A MESSAGE —INXS (Nick Launay) A. Carrice, M. Lushbone; Arista 7-00721

Dino Releases Benefit Album, Plans Tour

By BOB DARDEN

When talk in contemporary Christian circles turns to the piano, the name **Dino Kartsonakis** usually pops up. The five-time winner of the GMA Dove award, Grammy nominee, best-selling recording artist (with more than 20 albums to his credit) and popular arranger and composer is the pianist's pianist.

But Dino, as he is universally called, is about to be known for something else as well. He recently signed what is believed to be the first music contract of its kind: an exclusive \$3 million record and concert tour contract to benefit the starving millions in famine-plagued Africa.

According to **Dr. Ted W. Engstrom**, president of World Vision, an international Christian humanitarian agency, the contract calls for a benefit album and a six-city tour of Dino's Pianorama.

It might sound like an unusual venture for an artist best known for his lush orchestrations and lavish concerts, but Dino has been interested in it for years. "I've always been sympathetic to the problems of hungry children," he says, "especially after a series of concerts in India where I saw children starving to death in the streets."

"Then in 1982 my recording label, **Light**, assembled a record called 'Together' that featured songs from 10

different Christian artists. I was one of them. I understand the album did very well, raising something like \$2 million to fight world hunger."

After getting **Light's** blessing, Dino went into the studio earlier this summer in London with the London Philharmonic Orchestra and legendary conductor/arranger **Ralph Carmichael**. The result was the album "Great Is The Lord."

"We selected 10 songs, some contemporary, some traditional, that we did special arrangements for," Dino says happily, "including a reworking of 'Holy, Holy, Holy' done 'Chariots Of Fire'-style. The album has just been released, and already we've had a tremendous response to it. We premiered portions of it back in July during the Christian Booksellers' Assn. Convention and received a wonderful advance order."

"'Great Is The Lord' will be distributed through both **Light** and **World Vision**, which is another first of sorts. I'll also continue my own performance ministry as well, with more than 200 concerts already set for the year." Earlier this summer, Dino released "Just Piano... Praise III," also for **Light**.

The six Pianorama concerts, featuring Dino, six other renowned pianists and a 60-piece orchestra, begin Nov. 9 at the Long Beach Convention Center. Other dates are set for Seattle (February), Dallas (March),

Kansas City (April), Denver (May), and the tour ends up in June with a performance at the Kennedy Center in Washington.

The Juilliard-trained Dino got his start as the pianist for the late **Kathryn Kuhlman**. He has since become one of the best-known sacred pianists in the world.

Still, as an instrumental performer in a genre built around a lyric difference, Dino says there are some problems. "It is something of a challenge. You can get away with it in the secular world because you're just up there to entertain. To be gospel, there has to be a message."

"I find I have to rely on the Holy Spirit to work with me while I'm at the piano to help people find a peace, a joy and a power in the Lord Jesus Christ in the music. I'll talk between songs, setting up what we're about to do. But it is the Holy Spirit who communicates for me."

★ ★ ★

The new **Morada** label kicked into full swing earlier this summer with eight new releases. The company, based in Los Angeles with a second office in Nashville, released **Isaac Douglas' "God's Way,"** the **Rev. Kenneth McEzland & the Monroe-Buena Vista Choir's "For You Lord,"** the self-titled "Sons Of The Stars," and an untitled album by **Ricky Womack and the Christian Essence** from Dallas, among others.

JAZZ **Blue Notes**

Lundvall Brings Back Blue Note Label

By SAM SUTHERLAND and PETER KEEPNEWS

As for the new recordings, Lundvall was able to tell us about two: "The African Game," a big band recording by **George Russell**, and the debut album by **Stanley Jordan**, a young guitarist who was one of the surprise stars of the recent Kool Jazz Festival in New York. Lots of other jazz musicians, young and old, are being considered; the one thing Lundvall says he doesn't plan to put on Blue Note is "commercial crossover music."

"I want to go back to the original intent of the label," he told us.

★ ★ ★

It seems hard to believe, but **New Music Distribution Service (NMDS)** is marking its 12th year of operation. Begun by **Michael Mantler** and **Carla Bley** as a not-for-profit division of the **Jazz Composers' Orchestra Assn.**, NMDS has been the only consistent promotion and distribution outlet for artists on the commercial fringe.

Starting with a catalog of 98 records on 17 labels, NMDS now handles 3,500 recordings on 350 imprints. A measure of the company's success is that some of its earliest "non-commercial" labels, among them **ECM** and **Black Saint**, are now handled by majors.

Despite its success—or perhaps because of it—keeping the wheels turning still requires constant greasing for NMDS. So the company will celebrate its birthday with a series of four benefit concerts at New York's **Public Theatre** this Sunday (26).

Among those slated to perform are NMDS-associated artists **John Cage**, **Don Cherry**, **Henry Threadgill**, **Jamaaladeen Tacuma**, **Andrew Cyrille**, **Milford Graves**, **John Giorno**, **Butch Morris**, **Arto Lindsay**, **Ilhan Mimroglu** and, of course, **Bley**. Tickets for the shows, which run concurrently in blocks of two, are available for single performances or combination packages. Call the theatre at (212) 598-

7150 for more details.

★ ★ ★

We've told you about the third annual **Greenwich Village Jazz Festival**, which kicks off Friday (24) with a free Washington Square Park concert by **Benny Carter** (Blue Notes, July 28). Here's a little more information on this ambitious undertaking.

The festival, sponsored by **Dewar's White Label**, is essentially a cooperative effort on the part of the city's Greenwich Village jazz clubs, with \$10 festival passes providing reduced music charges at the participating venues. But there's also a jazz film series at the **Bleecker Street Cinema**, including the New York premieres of movies about **Alberta Hunter**, **Cab Calloway** and the late **Machito**; free afternoon lectures on jazz history at **Sweet Basil**; and a senior citizens' dance at a local church, featuring the **Widespread Jazz Orchestra**.

The festival runs through **Labor Day**. It concludes with a bang with an 12-hour presentation of new music at **Sweet Basil** that's free of charge to pass holders.

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Survey for Week Ending 8/25/84

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	7	MILES DAVIS Decoy Columbia FC 3899L	27	26	25	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827
2	2	7	SPYRO GYRA Access All Areas, MCA 2-6893	28	28	44	MICHAEL FRANKS Passionfruit, Warner Bros 1-23962
3	4	23	EARL KLUG nking, Capitol ST-12323	29	29	5	MICHEL PETRUCCIANNI 100 Hea. Is. George Wein Collection GW 3001
4	11	7	DAVE GRUSIN Night Lines, GRP A-1006	30	33	5	MICHAEL HEDGES Aerial Boundaries, Windham Hill WH-1032 (A&M)
5	3	40	DAVID SANBORN Backstreet Warner Bros 23906-1	31	32	23	WEATHER REPORT Domino Theory, Columbia FC 39147
6	5	60	WYNTON MARSALIS Think Of One Columbia FC 38641	32	45	3	KAZUMI WATANABE Mobo 1 Gramavision GR 8404 (PolyGram)
7	7	9	PATRICE RUSHEN Now, Elektra 60360-1	33	37	3	SERGIO MENDES Confetti, A&M SP-4084
8	9	17	THE CRUSADERS Ghetto Blaster MCA 5429	34	25	112	GEORGE WINSTON Winter Into Spring, Windham Hill C 1019
9	8	15	PAT METHENY Rejoicing, ECM 25004-1 (Warner Bros)	35	23	47	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1
10	10	17	STANLEY CLARKE Time Exposure Epic FE 38688	36	39	5	OSCAR PETERSON Travelin' On, Verve/MPS Series 821663-1 (PolyGram)
11	6	9	LEE RITENOUR Banded Together, Elektra 60358-1	37	27	70	JARREAU Jarreau, Warner Bros 1 23801
12	12	17	STEPS AHEAD Modern Times Musician 60351-1 (Elektra)	38	38	46	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)
13	13	13	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto)	39	NEW ENTRY		SONNY ROLLINS Sunny Days, Starry Nights Milestone M-9122 (Fantasy)
14	15	50	HERBIE HANCOCK Future Shock, Columbia FC 38814	40	31	25	TANIA MARIA Love Explosion Concord Picante CJP-230
15	20	7	TYZIK Jamm'n' In Manhattan Polydor 821605-1Y-1 (PolyGram)	41	41	13	SHADOWFAX Shadowfax Windham Hill WH 1022 (A&M)
16	14	89	GEORGE WINSTON December Windham Hill C-1025	42	42	5	MAKOTO Makoto, Qwest 25111-1 (Warner Bros)
17	16	38	LINDA RONSTADT What's New, Asylum 60260 (Elektra)	43	43	3	MCCOY TYNER Dimensions Musician 60350-1 (Elektra)
18	19	17	BRANFORD MARSALIS Scenes In The City Columbia FC 38951	44	44	52	JEAN-LUC PONTY Individual Choice, Atlantic 80098
19	17	27	KENNY G G Force, Arista AL8-8192	45	46	29	LEE RITENOUR On The Line Musician 60310-1 (Elektra)
20	24	5	COUNT BASIE Basic Basie, Verve/MPS Series 821291-1 (PolyGram)	46	NEW ENTRY		WORLD SAXOPHONE QUARTET Live In Zurich Black Saint BSR 0077 (PolyGram)
21	21	23	JEFF LORBER In The Heat Of The Night, Arista AL8 8025	47	47	13	VARIOUS ARTISTS Playboy Jazz Festival Musician 60298-1 (Elektra)
22	18	72	GEORGE WINSTON Autumn Windham Hill C-1012	48	NEW ENTRY		KITTYHAWK Fanfare Zebra ZR 5001
23	22	31	PIECES OF A DREAM Imagine This, Elektra 60270	49	48	9	TOMMY FLANAGAN Thelonica, Enja 4060 (PolyGram)
24	34	5	EAST COAST OFFERING East Coast Offering, MCA 5494	50	49	116	PAT METHENY GROUP Offramp, ECM ECM-1 1216 (Warner Bros)
25	36	3	BOBBY MCFERRIN The Voice Musician 60366-1-E (Elektra)				
26	35	5	VARIOUS ARTISTS That's The Way I Feel-A Tribute To Thelonious Monk, A&M SP 6600				

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Join us October 6 for Billboard's Spotlight on...



CLASSICAL MUSIC

- Overview—the year in review, a look ahead • Compact Disk update
- Cassette Trends • Retail Profile
- Special Chart Recap • Radio

Plus, a report on how the labels will commemorate the 300th anniversary of the birthdays of Bach, Handel and Scarlatti.

For details contact Norman Berkowitz (212) 764-7330, or contact any Billboard Sales Office around the world.

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 ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	7	1	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1	NEWS AT #1 4	8.98	BLP 1	72	9	CHRIS DEBURGH Man On The Line A&M SP5002		8.98	
2	3	47	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	▲			73	7	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985		8.98	
3	2	10	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38633	▲			74	10	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)			BLP 69
4	8	11	TINA TURNER Private Dancer Capitol ST-12330	●			75	11	PATRICE RUSHEN Now Elektra 60360			BLP 18
5	5	21	THE CARS Heartbeat City Elektra 60296	▲			76	48	LINDA RONSTADT What's New Asylum 60260 (Elektra)	▲	8.98	
6	6	8	SOUNDTRACK Ghostbusters Arista AL-8-8246		8.98		77	43	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	▲	8.98	
7	4	6	JACKSONS Victory Epic QE 38946		8.98	BLP 10	78	14	INXS The Swing Atco 90160		8.98	
8	7	42	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 3	79	10	RUN - D.M.C. Run - D.M.C. Profile 1201		8.98	BLP 19
9	9	23	RATT Out Of The Cellar Atlantic 80143	▲	8.98		80	29	ALABAMA Roll On RCA AHLI-4939	▲	8.98	CLP 4
10	14	40	THE POINTER SISTERS Break Out Planet BXL-14705 (RCA)	●	8.98	BLP 15	81	4	WILLIE NELSON City Of New Orleans Columbia FC 39145			CLP 14
11	11	31	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		82	4	LITA FORD Dancin' On The Edge Mercury 81864-1M-1 (PolyGram)		8.98	
12	19	4	BILLY SQUIER Signs Of Life Capitol ST-12361		8.98		83	17	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336			
13	10	71	Z Z TOP Eliminator Warner Bros. 1-23774	▲	8.98		84	2	SPANDAU BALLET Parade Chrysalis FV 41473			
14	12	39	BILLY IDOL Rebel Yell Chrysalis FV 41450	▲			85	30	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	▲	8.98	
15	15	4	QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)				86	27	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)		8.98	
16	16	36	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	▲			87	97	LIONEL RICHIE Lionel Richie Motown 6007 ML	▲	8.98	
17	17	41	NIGHT RANGER Epic	▲			88	14	PSYCHEDELIC FURS Mirror Moves Columbia BR 39076		8.98	

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SEPTEMBER 7th**

Billboard's 1984-85 INTERNATIONAL

Categories

Record Companies—
the majors
the indies

Wholesalers—
audio and video
discs, tapes,
accessories,
computer/video
games
—distributors
—rack jobbers
—one-stops
—importers & exporters

**Home Entertainment
Accessories**

**Videocassette
& Videodisc**
—hardware/software

Compact Disc
—hardware/software

Computer/Video Games
—hardware, software,
accessories

**Blank Audio/Video
Tape Product Charts
& Supplies**

Blank Computer Media

**Equipment
Manufacturers**
—disc and tape
—cartridge and cassette
—tape processing,
packaging, labeling and
duplicating equipment
—pro supplies and accessories

Music Publishers

**Sheet Music Jobbers
& Suppliers**

Boutique Items
—in-store consumer promotion
merchandise, ie t-shirts,
buttons, posters

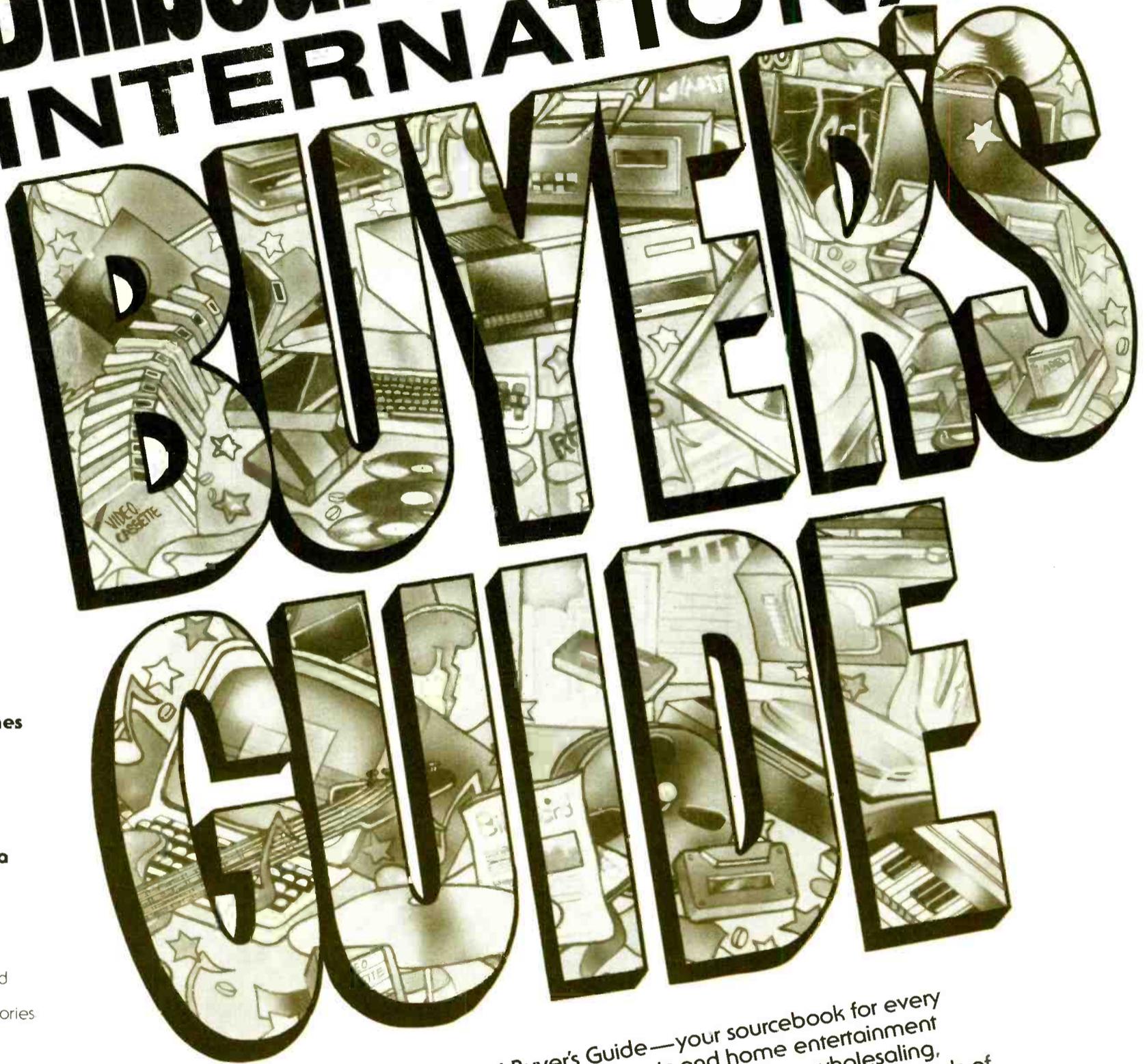
**Promotional
Merchandising Aids**

Store Fixtures

Security Systems

International

**Industry Services
& Organizations**



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Billboard

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The International Newsweekly of Music and Home Entertainment

Billboard® Computer Software

FOR WEEK ENDING AUGUST 25, 1984

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	32	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	4	40	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
3	2	33	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
4	5	12	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
5	3	46	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
6	6	43	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
7	13	47	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
8	8	9	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
9	14	2	SARGON III	Hayden	Chess Program		•			•				
10	9	31	BEACH-HEAD	Access	Strategy Arcade Game				•					
11	NEW ENTRY		HES GAMES	H.E.S.	Arcade Style Sport Game			•	•					
12	16	47	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
13	11	37	ZAXXON	Datasoft	Arcade-Style Game		•	•★				•★		
14	NEW ENTRY		SEA STALKER	Infocom	Adventure Game		•	•	•	•		•	•	•
15	10	11	ZORK II	Infocom	Adventure Style Game		•	•		•				
16	7	47	ZORK I	Infocom	Text Adventure Game		•	•	•	•		•	•	•
17	17	8	THE MASK OF THE SUN	Broderbund	Adventure Game			•	•					
18	12	6	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
19	15	47	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
20	18	5	PLANET FALL	Infocom	Adventure Style Game		•	•	•	•		•	•	•

EDUCATION TOP 10

1	1	47	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	◆	◆	•				
2	4	28	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					



Spotlight On
THE TWIN CITIES
MINNEAPOLIS & ST. PAUL
MINNESOTA
ENTERTAINMENT



Sparkling With New Diversity

By JON BREAM

Mention Minneapolis and every hip music fan thinks of Prince. Mention St. Paul and all the yuppies think of Garrison Keillor and his "A Prairie Home Companion." But there's a lot more to the Twin Cities music scene than His Royal Badness and his court of rocking funkateers and Keillor and his crew of folkies and fiddlers.

With more than 100 venues offering live music in the seven-county metropolitan area, Minneapolis-St. Paul has thriving scenes in new-wave, hard-core, blues, rock, classical, country and jazz. In fact, the Twin Cities, population 2.1 million, may have more musical talent per capita than any other major market in the country.

The local culture vultures also like to boast that they live in the most vital cultural mecca between the coasts. (The cities support two arts-and-entertainment-oriented weekly papers.) Thanks to the largesse of local corporations, such institutions as the Guthrie Theatre, Walker Art Center and St. Paul Chamber Orchestra have gained international rep-

Jon Bream, pop music critic of the Minneapolis Star and Tribune, has been writing about the Minnesota music scene since 1971.

utations. Meanwhile, so have all the locally-based food (General Mills, Pillsbury) and high tech corporations (3M, Control Data, Honeywell, Sperry).

In essence and attitude, the Twin Cities are like a big small town, a combination of big city cosmopolitan pretensions and small town friendliness. Blue collar St. Paul, the state capital, is separated from urbane Minneapolis, the state's largest city, by the Mississippi River. St. Paul stages an annual Winter Carnival whereas Minneapolis celebrates the summertime Aquatennial. And both cities are stocked with folks of Scandinavian heritage who enjoy recreational activities in the land of 10,000 Lakes as much in the long winters as they do in the temperate summers.

Outside of music, the state has given the show business world Lew Ayres, Arlene Dahl, Judy Garland, James Arness, Peter Graves, Robert Vaughan, Eddie Albert, Loni Anderson, Franken & Davis and Jessica Lange; filmmakers Mike Todd and George Roy Hill; movie theater chain operator Ted Mann, among others; and current sports stars Dave Winfield, Jack Morris and Kevin McHale.

In terms of the entertainment industry, the Twin Cities are a center for jingles (ranking as the fourth most active advertising production market) and record distribution. With the headquarters of Lieberman Enterprises (the nation's second largest record distributor), the 400-plus Musicians

retail chain, Target discount stores and K-tel International located here, the area accounts for about 20 to 25% of all records sold in the U.S.

Why did the region become a distribution headquarters? "Because there's a large amount of geography with relatively small population around here," says David Lieberman, head of Lieberman Enterprises. "Rackjobbing got a start because these remote towns found it simpler to buy from one source. And because there were so many miles there were opportunities for all of the (distribution) companies (here)."

These distributors were instrumental in establishing the local recording scene, too. The first noteworthy single to come out of Minneapolis was "Suzy Baby," by Bobby Vee, who had gotten his break filling in for Buddy Holly in Moorhead, Minn. after that fatal airplane crash. The tune was cut in 1959 at Kay Bank Studios (which was later sold to Pickwick International, then American Can and recently Handelman's) on the Soma label. In the early '60s, Soma also handled the Fendermen's "Mule Skinner Blues," Dave Dudley's "Six Days On The Road" and a pair of Top 10 entries by Minneapolis rock bands, "Surfin' Bird" by the Trashmen and "Liar, Liar" by the Castaways.

The 1960s saw a burgeoning folk music scene in the Twin Towns. Robert Zimmerman of Hibbing, Minn., cut his

(Continued on page TC-17)

TWIN CITIES

Prince Lights Up Minnesota Marquee

TWIN TALENT: Artists And Business Spark Market Breakouts



Owen Husney of American Artists



Prince performs at the 1984 Minnesota Music Awards held at the Carlton. Photo: Billy Robin McFarland.

By MOIRA MCCORMICK

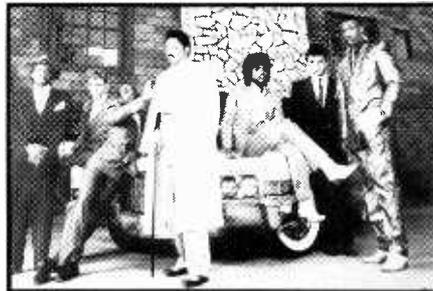
“A combination of talent and business is the major reason behind markets breaking out,” says Doug Brown, president of Twin Cities talent booking/management firm Good Music Agency.

In the Twin Cities' case, that's as plausible an explanation as any for its mushrooming music scene. Talent can be found in regional markets all over the country, but without savvy management, bookings and production, it stagnates and dies.

But the Minneapolis area is certainly being heard from these days, due to one gentleman in particular—Prince Rogers Nelson.

Let the current figures speak for themselves: “Purple Rain,” Prince's semi-autobiographical feature film, grossed some \$12 million in its first week of release, dethroning “Ghostbusters” as the number one movie in the country. “When Doves Cry” became the fastest-selling single in Warner Bros. Records' history, and as this is written sits atop the Black Singles Charts, the Hot 100 and the Dance/Disco chart, further evidence that Prince's smoldering, funk-up rock has broken down black/white barriers. At the same time, the movie soundtrack album “Purple Rain,” holds down the number one slot on the Top LPs and Black Albums Chart,—a five-way reign accomplished only once before, by

Moira McCormick is Billboard's Contributing Editor in Chicago.



Morris Day and The Time.



The Girls.



Andre Cymone

Michael Jackson.

Numbers aside, Prince's evident dedication to his hometown and its talent is commendable. He continues to develop a Twin Cities talent pool that just keeps on delivering.

His Royal Badness has not only been instrumental in developing Twin Cities acts like Warner Bros. artists the Time and Appollonia 6—both featured in “Purple Rain,”—as well as new project Sheila E. (a Bay Area native), but his touring band has spun off a pair of solo artists in their own right: bassist Andre Cymone and guitarist Dez Dickerson.

The Time has its own share of alumni as well. The Flyte Tyme production team of Jimmy Jam and Terry Lewis, both former Time members, has been attracting major album projects to Steve Wiese's Creation Audio studios in suburban Bloomington. And former Time guitarist Jesse Johnson recently inked a contract with A&M Records, the latest signing of managerial whiz Owen Husney.

Husney, who heads up American Artists management company and recording studio, is “five for five on signing acts,” as he puts it. The first happened to be a callow unknown named Prince, back in 1975, for whom he wangled a Warner Bros. contract (they parted professional company a few years later).

Next came Sue Ann (Warner Bros.), Andre Cymone (Columbia) the Girls (Columbia), and now Jesse Johnson. Not to mention several of those artists own label projects: Cymone produces Evelyn King for RCA, as well as the Girls; and Johnson recently produced Janet Jackson for A&M.

Husney's guiding principle of management is “knowing when to hold back,” the philosophy he first tried on a green Princeling before unleashing him on the world. In Husney's opinion, a good manager can get and keep a hit artist in Minneapolis without surrendering said artist to the West Coast. Contact with L.A. is essential, however, prompting Husney's monthly trips west, he says.

An L.A. connection has helped keep national booking agency Variety Artists headquartered in Minneapolis for the last 10 years, according to president Gordon Singer. Variety's West Coast office, headed by Bob Engel, provides valuable proximity to the heart of the record industry, allowing the rest of the staff to remain in trouble-free Minneapolis.

“If you've got a telephone,” theorizes Singer, “you're anywhere in the world.”

Variety's roster encompasses both Variety Artists International, comprised of label acts, and “farm system” Excelsior Talent, whose roll call is up and coming local performers. Variety's artists include longstanding performers Tom Waits, Leon Redbone, John Prine, Steve Goodman, Pure Prairie League, and Doc Severinsen and Xebro, as well as relative upstarts like the Suburbs and the Wallets. A recent addition to the family, Weird Al Yankovic, has been particularly hot of late. “We're up to about 1,000 shows a year,” notes Singer.

The aforementioned Good Music Agency dedicates itself to “the development of working bands,” according to president Doug Brown. “We're committed to breaking the next

wave of talent.” The Good Music Agency represents some “70 signed booking acts” to the tune of “\$8-1/2 million in live music last year,” according to Brown. Area artists represented include Mary Jane Alm, Metro All-Stars, Michael James Band, Chameleon, and Daisy Dillman.

Good Music Management, a division of GMA, is described as “an artists development company that works with artists on everything that will advance their career, including video, recording, staging, merchandising, and press,” according to Mike Gaffney, formerly of GMM.

Noticing a void in GMM in the promotion and marketing department, Gaffney founded a new division of Good Music Management entitled Positive Promotions. Gaffney and partner Suzanne Duran were instrumental in the regional success of the Metro All-Stars' “Prom Night” LP, working the record and receiving airplay over a six-state area, says Gaffney. The Metro All-Stars' manager is Paul Moe, president of Paul J. Moe Management and executive producer of the annual Minnesota Music Awards. Moe says he's as excited about Metro's good fortunes as he is about the prospects of client J.D. Steele, gospel singer and budding pop star. Three-time winner of the Minnesota Music Awards' best male vocalist category, Steele recently finished up an LP at American Artists studios. Prince's engineer David Rifkin and Moe co-produced the album, which also features Prince sideman-turned-solo-artist Dez Dickerson on guitar and Matt Fink of Prince's band on keyboards.

Several local performers have utilized the facilities at American Artists' 24-track studio, which Owen Husney installed in an effort to “encourage artists' creativity without having to watch the clock.” Andre Cymone, the Girls, and Janet Jackson have all recently laid down tracks there.

“I'm also planning on an American Artists record label by 1988,” Husney promises, quoting, “The best soup takes the longest.”

Ex-Time members Jimmy Jam and Terry Lewis have their Flyte Tyme hit machine in high gear, operating out of Creations Audio with proprietor/chief engineer Steve Wiese. Past projects have included Climaxx (Solar), Real To Reel (Arista), Change (Atlantic), SOS Band (CBS/Tabu) and Cherelle (CBS/Tabu). The pair just finished up local artist Alexander's debut album for CBS, as well as four tracks with Thelma Houston for RCA. It should be noted that these artists have been coming to Jam and Lewis in Minneapolis, not vice versa.

“This year, Minneapolis will be dominating the charts,” predicts Jimmy Jam. “Between Prince's, Andre's and our projects, we're almost there now.”

Jimmy affirms that the Twin Cities' recording scene is picking up steam, but laments the lack of a “decent mastering facility and mixing studio . . .” “We plan to remedy that situation ourselves,” he adds cryptically, declining further explanation.

Other Twin Cities studios are beginning to take on higher profiles. The Minnesota Public Radio-owned Studio M has al-

(Continued on page TC-18)



ON THE COVER

Top: Hubert H. Humphrey Metrodome at night. The Dome is home to baseball's pennant-chasing

Twins and playoff-bound Vikings, as well as soccer's Strikers and hockey's North Stars. *Left:* The Landmark Center in St. Paul, built in 1894, now houses programs for performing and visual arts. *Right:* Nicollet Mall is a pedestrian-oriented urban thoroughfare accented with flowers, trees, fountains, benches, heated bus shelters and sidewalks.



Irwin Jacobs, left, 1984 host chairman of the Academy of Achievement & chairman of Jacobs Industries, with

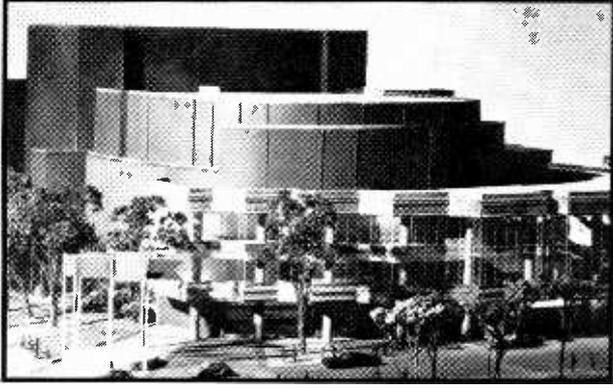


A&M/Gold Mountain group Fairchild in concert.



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TWIN CITIES



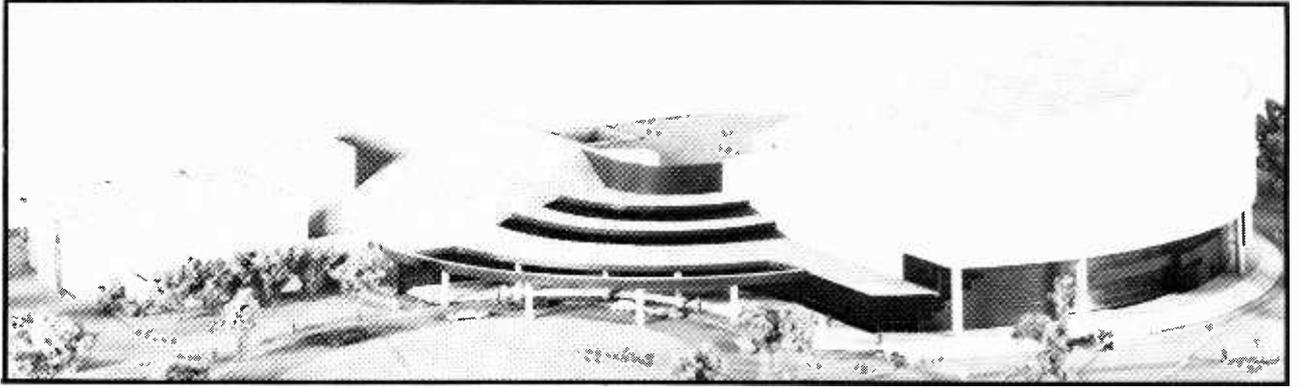
Architectural model of the Ordway Musical Theatre, St. Paul, opening Jan. 1985.

Live Music Scene On Upswing

TWIN CONCERTS: Selectivity Keys Stability



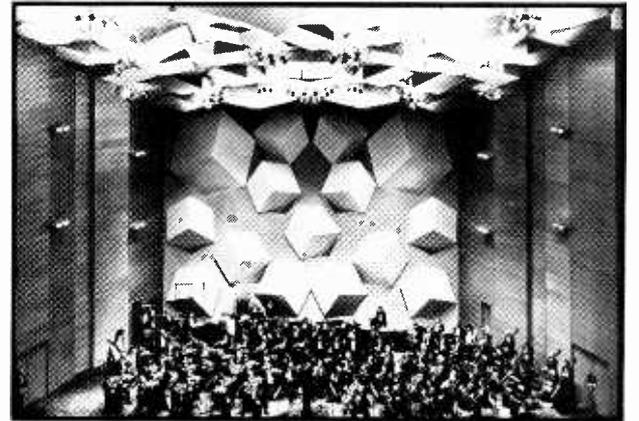
Minneapolis Auditorium and Convention Center.



The new Mayo Civic Center in Rochester. By 1986, when construction is complete, the Civic Center will be one of southeastern Minnesota's finest multi-purpose facility complexes.



Interior of the Guthrie Theatre's auditorium. The Guthrie is nation's leading professional resident theatre company.



The Minnesota Orchestra, conducted by Neville Marriner, ranks among the nation's top five. The downtown Minneapolis concert hall was designed specifically for orchestra acoustical requirements.

By MOIRA McCORMICK

The word most frequently heard in describing Minneapolis-St. Paul's concert scene is "stable." Operators of Twin Cities arenas, theatres, and clubs, as well as concert promoters, agree that live music is selling as well here as it ever has—though many concur that economic straits over the past few years have necessitated more selectivity in choosing talent.

"Concerts are our number one moneymaker," affirms talent coordinator Barb Kurrelmeier of the St. Paul Civic Center (18,000), which along with the Met Center (16,000) in suburban Bloomington shares the bulk of touring arena acts.

"This year's looking particularly good—bookings are about the same, maybe 10% higher, but more shows are selling."

St. Paul Civic hosts approximately 20-25 concerts per year, says Kurrelmeier, adding that upcoming dates include Chicago, Rick Springfield, Pretenders, and Elton John. Fellow arena the Met Center's 16 concerts last fiscal year were characterized by the likes of the Police, ZZ Top, Ozzy Osbourne, and Supertramp, with Neil Diamond holding down a three-day engagement earlier this month.

Come December, St. Paul Civic intends to give the Carlton Celebrity Theatre (see accompanying article) a run for its money when the Civic's 5,000-seat Auditorium opens. The new room's "Vegas-style dinner theater" is expected to compete head to head with the Carlton's showroom fare, according to Kurrelmeier.

Both St. Paul Civic Center and the Met Center (which according to general manager Frank Jirik experienced a record year in ticket sales and revenue in fiscal 1984) utilize outside promoters including the two major Twin Cities promoters, Richard Shapiro (Jam Productions/Company 7) and Rand Levy (Schon Productions).

Shapiro, who founded what he describes as "the first talent booking agency outside of New York and L.A." in 1963, says a decision four years ago to "stop going for the total win or loss" prompted his subsequent partnership with Chicago-based Jam Productions. Shapiro co-promotes shows under Jam's aegis, while his Company 7 serves as corporate structure.

Shapiro promotes around 60 shows a year in Twin Cities and other Midwestern burbs (this year he's been responsible for Bruce Springsteen's three-day kickoff stand at St. Paul Civic, as well as shows by Judas Priest, Scorpions, Duran Duran, and Culture Club). Both he and Schon Productions' Levy have equal access to any Twin Cities facility ("it doesn't make sense to have an exclusive in this market, because there are two major venues," claims Shapiro). He says he utilizes venues from St. Paul Civic's size on down to cozy rooms like the 2,800-seat Orpheum Theatre.

Acknowledging the "steadiness" of the Twin Cities concert business, Shapiro nevertheless expresses regret that "rock'n'roll is the only game you can make a living on here—only a little country and almost no r&b sells in this market." He also bemoans the lack of a major outdoor venue in the Minneapolis-St. Paul area, but says he's in the process of remedying that situation. "I now have the funding for a \$1-1/2 million facility," Shapiro states, "and I'm currently looking at possible sites." If all goes well, the multi-purpose facili-

ty could open in summer 1986, he theorizes.

In his darker moments, Shapiro muses that "the Randy Levys and Richard Shapiros might not be in the concert business five years from now," having been squeezed out by the major corporations currently underwriting rock tours. "The corporations have far more to gain (by directly promoting) than the concert promoter; their ad dollars are directly recouped," he points out.

But that's speculation (of the sort that competitor Levy disagrees with entirely). And Shapiro notes that his business is up 20% over last year. The byword, it seems, is "selective."

"You can't take lesser-known acts and sell 15,000 seats, like you used to," Shapiro cautions. Avoiding a potential bomb, he says, involves "doing research, checking record sales and radio rotation, compiling it all—and then throwing it away and making a gut-level decision."

Schon Productions' Rand Levy, who promotes 40-50 shows a year in the Twin Cities and five other Midwestern states, prefers the phrase "roller coaster" to "stable" in describing the Twin Cities concert industry. Therefore, in addition to promoting shows like Elvis Costello, Aerosmith, and .38 Special, Levy and partners are involved in "horizontal concerns" such as local label Waterhouse Records (Michael Bloomfield, Roy Buchanan) and local management firm Waterworks (the Suburbs, Bingham-McCabe Band).

Concerts are still dominant at Schon, however, and Levy's particularly pleased with his newest venue: Navy Island, a 15,000-cap. outdoor venue in the middle of the Wabasha river. "At the moment it's all lawn seating, which we may have to live with for a year," Levy notes, "but we plan to put in 5,000 seats under a roof, leaving lawn capacity at 10,000."

The Minnesota State Fair operates as a temporary multiple outdoor venue from Aug. 23-Sept. 3 this year. Its talent roster includes such relatively atypical fair acts as Rod Stewart, Julio Iglesias, Huey Lewis & the News, and George Burns.

Renowned for its high level of cultural arts events, the Twin Cities offers a full menu of classical and jazz concerts at Minneapolis Orchestra Hall (2,543) and the Univ. of Minnesota's Northrop Auditorium (4,800). The Minnesota Orchestra under the direction of Neville Marriner presents its 89th sea-

son from September through May, according to Orchestra Hall spokesperson Deborah Blakely. "The hall is in use 97% of the year," she notes.

St. Paul's Ordway Music Theatre, currently under construction, expects to open its doors in January as home to the St. Paul Chamber Orchestra, the Minnesota Opera and the Schubert Club. According to executive director Richard Snyder, the Ordway's two performing halls (1,815 and 317 seats) are booked through spring, including 20 nights of the Minnesota Orchestra as well as jazz, pop and dance artists.

Even the prestigious 20-year old Guthrie Repertory Theatre (1,400) gets into the act, utilizing its Monday "dark nights" between legitimate theater presentations to feature light pop, comedy, and jazz artists such as the Roches, Leo Kottke, Spyro Gyra, and Pee Wee Herman. "Music events sell well here primarily because of the theater's superb acoustics," says Guthrie spokesperson Anne Baker.

Acoustics, atmosphere, sight lines, video setup and talent menu all figure in the success of Minneapolis' premier rock club First Avenue (1,200), currently featured in Prince's hit film "Purple Rain."

Minneapolis' favorite son and pop visionary spends a lot of time hanging out at First Avenue, in fact, because, according to assistant manager Chrise Dunlap, "Prince likes it here."

"But this club was successful before and after Prince," Dunlap stresses. Under the direction of manager/booker Steve McLellan, the former Greyhound bus depot serves up national touring acts (Big Country, Southside Johnny, Tina Turner) on Mondays and Wednesdays; "Twilight Cabaret" (comedy, dance, theatre) on Thursdays; "track nights" of solo artists performing to taped accompaniment (Grace Jones, Mamie Van Doren) on Sundays; up and coming local bands most other nights; and rising national acts (Rain Parade, Violent Femmes, Comateens) at the adjoining music room 7th Street Entry (200).

National talent can also be heard and seen at the Cabooze on Minneapolis' West Bank which offers blues'n'boogie (Savoy Brown, Roy Buchanan) and spotlights promising locals; Wilebski's Blues Saloon in St. Paul, which caters to the tastes of classic blues fans with the likes of Etta James and Willie Dixon; and the divey 400 Bar, which showcases local legends like bluesman Willie Murphey on a weekly basis.

THE GIRLS JUST WANT TO TALK "GIRL TALK."

The Girls are talkin' "Girl Talk" —the sassy debut album from The Girls that's got a way with words—and music!

With all songs written and produced by Minneapolis' favorite son André Cymone and performed by Minneapolis' favorite daughters—The Girls!

"Don't Waste My Time" is the current single. And keep an ear peeled for these call letters: "S-E-S-E-X," the first commercial 12" from The Girls.

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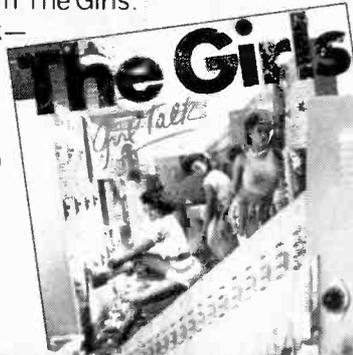
Featuring the single,

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AMERICAN ARTISTS MANAGEMENT; OWEN HUSNEY
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TWIN CITIES



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Lewis W. Lehr, chairman and chief executive officer, 3M.



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David Lieberman, chairman of the board, Lieberman Enterprises.



Mickey Elfenbein, executive vice president, K-tel International.

By TIM HOLMES

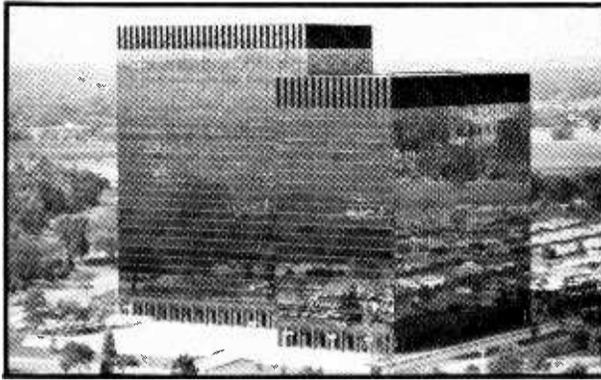
Despite a harsh climate and relatively small urban population, the Minneapolis-St. Paul area is home base for some of the leading companies in the ever-burgeoning home entertainment field. Between them, they cover the most significant aspects of home entertainment: product creation, development, marketing and distribution.

3M—Minnesota Mining and Manufacturing—introduced the world's first commercially acceptable mass produced audio tape, Scotch No. 100, in 1947. The Minnesota-based firm, which was founded in 1902 for the purpose of providing abrasives to eastern manufacturers, quickly diversified and has become a major innovative force in 20th century technology.

3M is characterized by the rather quirky specialty of coatings. They developed the world's first waterproof sandpaper in the 1920s; invented making tape and the Scotch brand pressure-sensitive tapes in the 1920s and 1930s; reflective

National Crossroads Of Home Entertainment

TWIN BUSINESS: Leading Companies Pace Growth In Product Creation, Development, Marketing And Distribution



CDC Building in Bloomington.

sheeting for advertising and highway markings, magnetic-sound recording tape in the 1940s; introduced the Thermo-Fax copying process, Scotchbrite cleaning pads, and invented videotape in the 1950s; expanded into medical and dental products in the 1960s; and entered the field of digital sound recording in the 1970s.

The applications of 3M products extend over 10 defined major markets served by the company: communication arts, construction and maintenance, consumer market, electronics/electrical manufacturing, health care, industrial production, office training and business, safety and security, transportation equipment manufacturing and maintenance, and voice, video and data communications. In 1981, 3M organized its divisions into four business sectors: electronic and information technologies, industrial and consumer, life sciences and graphic technologies.

In 1983, 3M was awarded an Emmy by the National Academy of Television Arts and Sciences for the creation of video tape 25 years ago. Their No. 420 professional video tape, introduced in 1975, was made to cut electromagnetic noise almost by half, so that second generation tapes were identical to the original color signal. Their current line of Scotch VHS and Scotch Beta tapes feature micro-fine anachron cobalt-encapsulated ferric oxide particles, a static barrier backing additive and a precision transport mechanism.

3M offers the broadest line of audio, video and data-storage products in the industry. On Feb. 8th of this year, 3M and NASA announced that 3M would be the first nonaerospace company to do material processes research on the Space Shuttle, meaning that 3M will be trying to create entirely new materials in space. Their commitment to the Space Shuttle is part of a long-range plan leading to 3M eventually working on the permanently-manned space station.

In addressing 3M's plans in space, George Hegg, group vice president of 3M's Memory Technologies Group, has said, "Our objective is to develop technologies for commercial use 10 to 20 years down the road . . . In the future, videotape is going to seem like child's play . . . We're going up there to look for applications in the fields of electronics, imaging science, memory technologies, medical science, adhesives and coatings."

Speaking on the future of the magnetic media industry, Hegg wrote, "Ours is a technology-driven industry. It's a business noted for a remarkable proliferation of new products; by a swiftly increasing universe of users; and by a demand for higher and higher quality and more and more user storage capacity . . . Home consumer demand for memory technologies is now accelerating as fast as commercial demand did 15 years ago."

3M's role in home entertainment encompasses the invention of hardware and software—audio and video cassettes, floppy disks, record and audio care products. They are very much a consumer-oriented company and have recently offered a buyer protection plan for first-time VCR buyers who purchase Scotch video cassettes when buying recorders.

It is predicted that four million consumers will purchase VCRs in 1984. The electronic memory industry, worth over \$16 billion in annual sales around the world and a growth rate of 25%, is already a larger industry than semi-conductors. Edoardo Pieruzzi, vice president of 3M's Magnetic Audio/Video Products Division, spoke about 3M's corporate strengths: "3M can supply a wide array of hardware products associated with this industry. Equally, if not more importantly, we can supply magnetic memory for systems ranging from audio and videocassettes through data cartridges, data diskettes, optical media, and, very soon, magneto-optical media . . . Our research and development departments are currently bringing 'next-generation' technologies to fruition. In addition to magneto-optical systems, 3M is developing advanced particulate and isotropic media; sputtered thin-film perpendicular recording, and evaporated thin-film longitudinal recording . . . We are committed to service. We have



Outside Musicland Group headquarters, from left: Belinda Carlisle of Go-Go's, Musicland publicist Jim Haldeman, Go-Go's Jane Weidlin, A&M's Billy Gilbert and IRS associate director of promotion Keith Altomare. Photo: James A. Steinfeldt.

quality assurance engineers working in the field with customers, translating real-world-use concerns into production quality guidelines to assure that our products are the very best possible."

K-tel International is best-known for their familiar compilation albums of hits licensed from other record companies. While their mainline compilation albums remain the mainstay of their business, K-tel has in recent years developed and recorded original concept albums, and is currently developing its own line of home video games and entertainment computer software.

K-tel merchandises its own records and cassettes, with cassettes currently accounting for 80% of "album" sales. Their marketing strategy is based on limited-period intensive spot television and radio advertisements created by K-tel.

K-tel achieved international success with such original concept albums as "Hooked On Classics," "Hooked On Swing," "Mini Pops"—well-known hits sung by British child performers, and "Bird Dance"—which K-tel discovered at Germany's Oktoberfest.

K-tel is creating a series of 26 half-hour syndicated tv shows in conjunction with MGM-UA entitled "Kids Incorporated." The show will feature children singing the hits of today incorporated in a narrative format.

Dominion Music, a division of K-tel's U.S. operating company, markets a line of budget and medium-priced records and tapes in the U.S. Dominion has an extensive and eclectic catalog, offering various artists greatest hits compilations, comedy and classical music, exercise records—including a highly successful Debbie Reynolds workout—country and soul records. Dominion has pioneered a novel greatest hits approach on some of their releases—artists are stylistically paired and each given a side of greatest hits, e.g. The Kinks/The Yardbirds, Frankie Laine/Johnnie Ray, Frankie Avalon/Fabian.

K-tel has recently entered the video game arena with their XONOX series, an innovative "Double-Ender" line. Each cartridge contains two games and sells for the price of one. XONOX are compatible with a number of the major game-playing computer systems on the market.

Currently K-tel is putting out a two album collection of "Motown Love Songs," featuring hits by Michael Jackson, the Commodores, Diana Ross, Smokey Robinson, the Miracles, Temptations, Four Tops, Marvin Gaye and others. They are also marketing "Let's Beat It" featuring "The World's Greatest Recording Artists Teaming Up to Fight Leukemia and Cancer." The album features Michael Jackson, Paul McCartney, Cyndi Lauper, the Cars, Olivia Newton-John, Journey, Asia, Quiet Riot, Billy Joel, Men At Work, the Police, Pat Benatar, Daryl Hall & John Oates, and Dan Fogelberg. The artists and publishers are donating all royalties to the Martel Foundation for cancer research. "Every album or cassette sold is a step towards the cure."

K-tel, originally a Canadian company, moved headquarters to Minneapolis because of its proximity to Winnipeg. The stayed because the Twin Cities are an "excellent distributing location."

Lieberman Enterprises is an entertainment software company, a major rackjobber servicing more than 2,500 outlets in retail chains throughout the country. The inventory of products delivered and turned over by Lieberman includes records, audio and videotapes (movies, music, instructional, children's), Compact Discs, computer software and accessories. Lieberman operates a retail one-stop in Portland, Ore. and jukebox one-stops in Minneapolis, Kansas City, Missouri, and Indianapolis.

(Continued on page TC-22)

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TWIN CITIES

Probably nowhere is the Twin Cities' prominence in the record industry illustrated so dramatically as in the area of retail, racking, and distribution.

It's said that some 30% of the country's record/tape business is channeled through Minneapolis-St. Paul, via rackjobbing giants like Lieberman Enterprises, national retail chains like 425-unit Musicland and 213-unit Target, and swift-growing newcomers like distributor/one-stop/racker Navarre Corp. And when racking colossus Pickwick International was at its height of operation, that figure was reportedly placed at above 40%.

"Why Minneapolis?" is a question frequently directed at Twin Cities retail/rack executives. The answers are varied: central location, a strong corporate climate, and just plain luck are but a few.

"Everybody got healthy here through good competition, not by beating each other up in price wars," states Ira Heilicher, chief of the 16-store Great American Music/Wax Museum chain and son of industry pioneer Amos Heilicher.

"We're respectful of each other's customer base," he continues. "Musicland didn't open in a mall where there was a Record Shop (a 25-store chain headquartered in Minneapolis). Great American Music won't chase a Target sale with a sale of our own."

Most other retail operators agree with Heilicher's assessment of the Twin Cities' retail climate. John Farr, general manager of the record department of the Target discount chain, terms the overall atmosphere as "peaceful coexistence, with competition."

"Minneapolis is one of the few towns where there are sensible enough people to know that it doesn't take away from your business if someone else is doing well," concurs Keith Covart of one-stop/retailer Electric Fetus.

Heilicher's Great American Music/Wax Museum chain is

Retail, Racking, Distribution Capital

TWIN SERVICES: Vital Concentration Of Buying Power



Go-Go's Belinda Carlisle and Jane Weidlin with Musicland president Jack Eugster. Photo: James A. Steinfeld.

the largest independent retailer in the area, with nine Great American stores in mall locations and seven street-located Wax Museum outlets over a seven-county metropolitan area. "We've kept the stores in Minnesota," says Heilicher, "because if there's a problem you need only drive for 30 minutes to correct it."

The seven-year old Great American/Wax Museum chain is the latest venture of the pioneering Heilicher clan. During the mid-'40s, brothers Amos and Dan Heilicher parlayed a record distribution business into a rackjobber and retailer, and eventually merged with East Coast label Pickwick Records to form Pickwick International.

In 1977, the Heilichers left Pickwick, which was recently absorbed by Detroit-based racker Handleman. The first Great American Music store opened in August of '77, and the six-unit Wax Museum chain was acquired in October 1981.

The Heilichers' Vinyl Solution one-stop opened in March 1979, according to Ira. Beginning with "200 best-selling LP and tape titles," Vinyl Solution now services 250 accounts

and carries 5,000 LP titles, 3,200 cassette titles (soon to increase with the imminent move from a 7,000-to 12,000-square foot warehouse) and 300 Compact Disc titles.

Heilicher says their wholesale operation has increased six times its volume since the first of the year (with hefty competition, he says, from locally-based Navarre Corp. and Electric Fetus). Business as a whole now breaks down 50-50 between wholesale and retail, he adds. The retail group's volume itself is up 20% over last year, says Heilicher, a trend he expects to continue. "Our slogan is '8.5 in '85'—and that's a projection, not a goal," Heilicher promises.

For the titanic retailer Musicland Group, 1983 was a banner year as well—"in excess of \$300 million," according to president Jack Eugster.

Formerly a division of Pickwick International, the Musicland Group was formed as an independent company in 1980, a division of the American Can Corp. which bought Pickwick in 1977. The retail group now encompasses 346 Musicland stores, 61 Sam Goody outlets, and 19 Discount Records units, as well as the last two remaining Harmony Huts in Washington D.C., according to Eugster.

The Musicland Group itself accounts for some 6% of total record business in the U.S., Eugster says. Other forms of software are currently being tested in outlets around the country, he adds, including Compact Discs ("we see that market expanding"), and video software (all stores sell blank videotape, 150 carry video disks, 250 stores sell music video, and 6-10 selected outlets are set to test video rentals within the next month).

Rentals, notes Eugster, were attempted in mall stores in 1981 and failed; "free-standing locations should prove more profitable," he says. Also undergoing evaluation, Eugster adds, is computer software, currently doing only "fair" business in 100 selected outlets.

Another more recent Twin Cities-based success story concerns Target, the discount chain whose record department doubled its gross margin by eliminating rackjobber service and buying direct from manufacturers.

According to record division general manager John Farr, Target had bought product from racks since 1962. Upon

(Continued on page TC-20)

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TWIN CITIES

By MARTIN KELLER

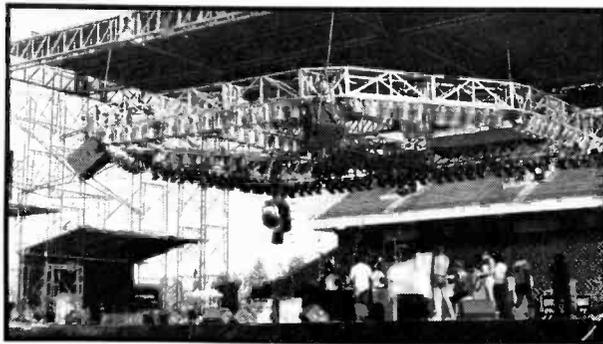
"What's in a name?" is a question that local and national buyers of two Minnesota-based sound, lighting and staging companies no longer have to ask when working with Naked Zoo Enterprises Inc. and Southern Thunder Sound Inc. Although the former sound like a rollicking swinger's club in New York, the latter some Dixieland audiophile's club, both Naked Zoo and Southern Thunder have proven to be the most reliable production goods and services operations in the land of 10,000 lakes and beyond. Naked Zoo ranks among the major businesses nationally, doing "98.5%" of their work outside Minnesota, according to its founder David Fish. At a local level, in civic centers and arenas, at state and county fairs, hotels, and bars, Southern Thunder predominates, says Art Welter, president and dispatcher at Southern Thunder Sound. Both companies have a growing economic profile.

David Fish started Naked Zoo with two other friends when he was 17, supplying to local and national touring acts a psychedelic slide and strobe show—"a lot of gimcrackery effects"—to match the company's somewhat mind-blowing moniker. From a dream, and an initial investment of \$1,000, with absolutely no technical or theatrical training, the three partners went on to become one of the most regarded production companies in the business. Fish bought out his buddies and watched Naked Zoo grow into a company worth millions of dollars, spread over four separate operations—lighting, sound, staging and trucking. Each department handles its own affairs, Fish notes ("the trucks alone are worth two million dollars").

Martin Keller is a Twin Cities critic and writer for the Twin Cities Reader.

Sound, Staging & Lighting Beacons

TWIN TOWERS: Naked Zoo & Southern Thunder

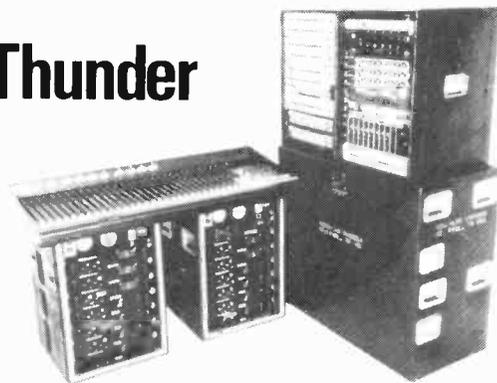


Staging by Naked Zoo Enterprises, St. Paul.

Located on 12,000 square feet of land in a hidden section of South St. Paul, the 35-person Zoo is appropriately self-described by Fish as "the quiet giant" that last year did over 600 shows and this year will handle the production chores for the Reagan-Bush re-election campaign, besides doing its music, conventions, and other production jobs. Naked Zoo also has a Las Vegas office, mostly for storage and shipping that is headed by Michael Kane, one of Fish's founding cohorts.

"I like to keep a low profile," the 29-year-old company head explains as he describes Naked Zoo's assets and clients. They offer two types of sound systems, one designed for venues with 5,000-10,000 seats, the other for the 10,000-20,000 seat houses. The first is an active four-way stereo modular system that can be stacked or flown on an 8 x 12-foot PA platform, or a combination of both, and utilizes an elaborate assortment of sound, console, effects, monitor and miscellaneous pieces in the package.

The second system is an active four-way stereo unit with 24 full range cabinets. It was designed to fit in a standard trailer width and features an innovative new concept for hanging the system in larger arenas, this, in turn, saves labor and transportation costs. Like Naked Zoo's other sound system, the second system, also contains the necessary monitor



Southern Thunder units.



Part of Naked Zoo's truck fleet.

and console requirements. All of Zoo's equipment is manufactured by them "from start to finish."

Since lighting is Fish's more profitable subdivision at Naked Zoo, he relies on state of the art developments. One particular new lighting system takes up less space, is easier to assemble and takes less time and labor and eliminates nuts and bolts of the older systems. No tools are required to set the newest system in motion.

Fish boasts that Naked Zoo is one of the few companies that can truly call itself "a full production business" and the staging end of his enterprise helps support his claim. Offering three stage sizes—from the Super Roof, used at the

(Continued on page TC-16)

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TWIN CITIES

TWIN CITIES

Fifth Anniversary Of Olsons' Unique Venue

Carlton Celebrity Dinner Theater: 'Home Away From Vegas' To Nation's Top Showroom Entertainers



Dolly Parton at the Carlton.



Carlton president Karen Olson and Perry Como.



The Oak Ridge Boys. Photos: Billy Robin McFarland.

The Carlton Celebrity Dinner Theater in suburban Bloomington is "home away from Vegas" to the nation's top showroom entertainers, but it's much more than that.

According to Karen Olson, co-owner with husband Ken of the 2,100-seat nightclub, over 250 performers have plied their trade on the Carlton's stage since its opening in February 1979. In addition, the theater regularly hosts awards shows, fundraisers product displays, horse exhibitions, fashion shows, new car exhibits and even wedding receptions.

But it's the talent lineup that's the main reason behind the Carlton's impressive track record: gross ticket sales last year were upward of \$10 million, says Olson, and "every year it keeps getting better." Over half a million paying customers pass through the Carlton's portals each year, she adds.

The Carlton's talent budget is reportedly among the top 10 in the country, says Olson, although she declines to quote a figure. Some engagements, however, have run as high as \$250,000.

Performers at the Carlton run the show business gamut from Alabama to Sandler & Young to Red Skelton to Laura Branigan, with the emphasis on country, comedy, and Vegas entertainers, says Olson. Return rate on Carlton performers is at least 90%, she adds.

Perennial favorites the Oak Ridge Boys have performed a record 72 shows at the Carlton over its five years of existence, Olson notes. Other popular return performers include Liberace, Perry Como, Dolly Parton, Wayne Newton, Bob Hope, Rodney Dangerfield, and Gladys Knight & the Pips.

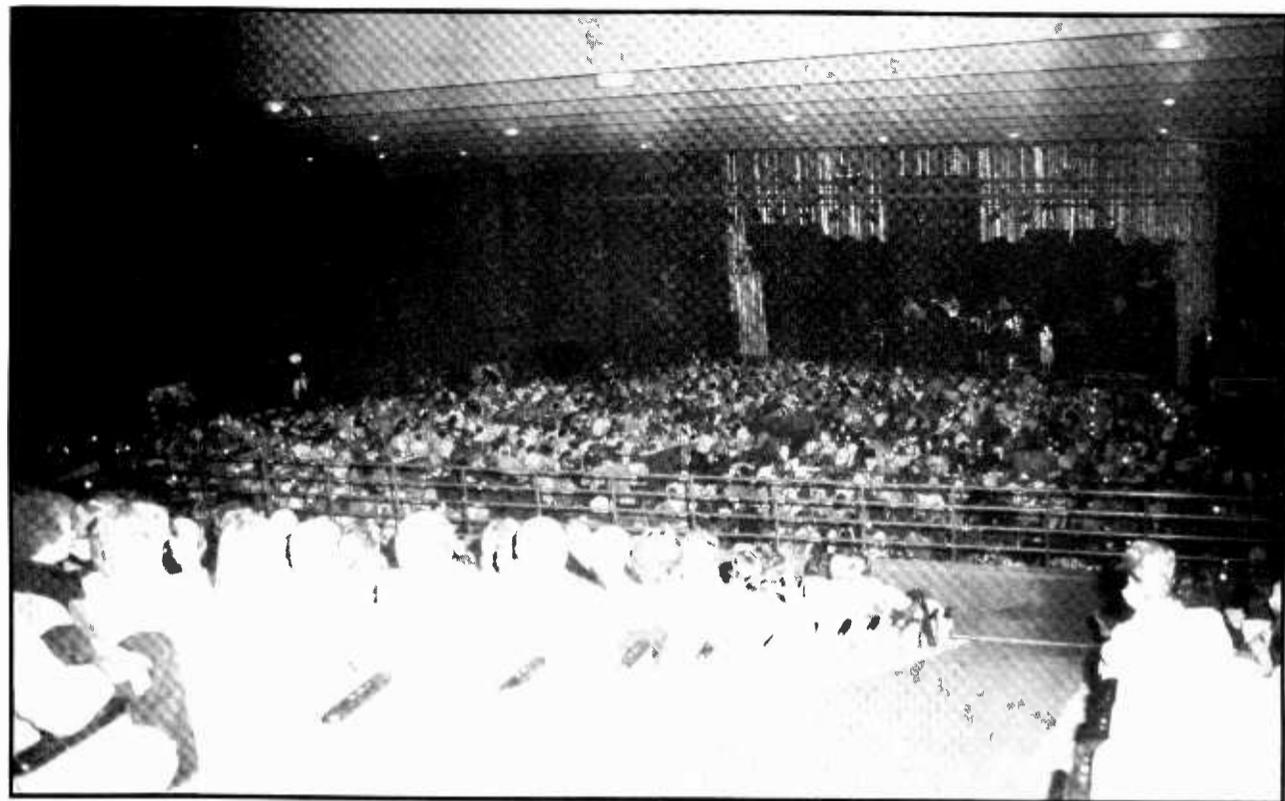
"We have a great deal of variety in our talent lineup," says Olson. "We not only sell country, comedy, contemporary and Vegas performers, but jazz and black acts also. We've done very well with Wynton Marsalis, Maynard Ferguson, Buddy Rich, the Isley Brothers, and Kool & the Gang."

Around 50 artists averaging three to four nights per engagement appear annually at the Carlton, which works out to approximately 30 shows a month, according to Olson. Most entertainers perform one show per weeknight and two on weekends at 8:00 and 11:00 pm. Some, like the Mills Brothers, the Lettermen, Debbie Reynolds, and Richard Simmons, even do matinees. "There are often requests for matinees with other artists," Olson notes, "but if they prefer not to do them, we prefer keeping them rested and happy."

Ticket prices for Carlton shows in the Celebrity Room range from \$9.95-\$29.95 on the main floor and from \$6-\$18 in the balcony. Dinner is \$12 and includes entree, vegetable, salad, rolls, and hot drink, with extra charge for appetizers, dessert, and cocktails.

"There's no drink minimum for any show here," remarks Olson. "It's a dinner-date crowd, and it's not the place to overserve." Eight bars dot the main room for more efficient service, she notes.

The 62,000-square foot structure that is the Carlton Celebrity Theater was originally built 20 years ago by Minnesota Vikings owner Max Winter as the world's first and only 5,000-seat pro bowling arena, recalls Olson. It folded after three months and the building remained boarded up for 15 years.



Ken and Karen Olson bought the facility in 1978 for \$2 million, and began to turn it into the Twin Cities first Vegas-style nightclub.

"When we first opened, we had no heat or water," Karen recalls with a chuckle. "We brought bottled water to make coffee and used the Howard Johnson's restrooms. All calls were forwarded to our home, and I'd often find myself taking reservations, half asleep, at 2 am."

Mel Tillis opened the room Feb. 23, 1979 to a full house, and business has been booming ever since, says Olson.

An aggressive marketing strategy is credited with much of the Carlton's success, she notes. "People have no idea how much marketing and advancing we do," Olson sighs. "They think we're just lucky."

The Carlton's monthly advertising budget runs a whopping \$70,000-\$75,000, says Olson. Radio ads run on over 40 regional stations over a five-state area, and even Canadian provinces Ontario and Manitoba are targeted. "We spend \$2,000 a day on media buys," she says.

Much of the Carlton's marketing strategy comes courtesy of the IBM 3400 computer that's been in use for the last three years (soon to change to an even more efficient 3600 model).

"Through the computer, we have an order history of everyone who's ever purchased a ticket here," explains Olson. "We know, for example, that the average customer returns three to four times a year, spending an average of \$52 each time." Mailings are keyed to the fact that 40% of the Carlton's guests come from 100 or more miles away, and regions can be targeted as to their overall musical preference via a cross-check of ticket buyers' locales.

"We have 400 season-ticket holders, at a minimum of 12 shows per season," Olson adds.

An in-house sales staff pursues corporate and group sales, as well as coordinating the special events (benefits, awards, fashion shows, etc.).



Cindy Black, Carlton public relation director, Wynton Marsalis, and Karen Olson.

Olson particularly lauds the value of group sales, she says. "They stimulate interest in the theater itself, and by bringing in a new cross section of people they can stimulate sales for a particular artist," she points out. "These people become the new record buyers, the new movie goers. Once you've seen a performer live, you feel you know them."

Special events, such as political and medical fundraisers, Olson adds, can bring in from \$40,000 to \$100,000 a night for the specified charity. A recent example was Donnie and Marie Osmond for Children's Miracle Network. "(Charity organizers) can never buy artists as cheaply for one night as we can sell them, having block-booked," Olson notes. "All they have to do is sell the tickets."

In addition to the sales staff, the Carlton utilizes a full-time production department and in-house booking (no outside promoters book the theater).

Talent buyer Mary Collins, ad director Elaine Waddell, and public relations director Cindy Black have all been on the job since day one, notes Olson. "There isn't a lot of turnover in the executive division," she observes. "We believe in promoting from within." And as for the hard-to-overlook fact that the Carlton's key executives are female, Olson says, "The entertainment and hotel industries are so receptive to women—for one thing, because women attend to detail so well."

The Carlton employs 270 people, 75 full time and 30-40 in the ticket office. When the showroom recently advertised for a few waiter/waitress positions, Olson remarks, 300 people showed up.

Food service employees could certainly stand to clear a pretty penny in the Celebrity Room, with its 1,200 main floor table-booth dinner seats (the 900-capacity balcony is for shows only). Sightlines are unobstructed, courtesy of 15 elevations on the floor. The room's acoustics are top-notch as well, notes Olson, effected by a PM 2000 sound board, JBL speakers, and Soundcraft monitors.

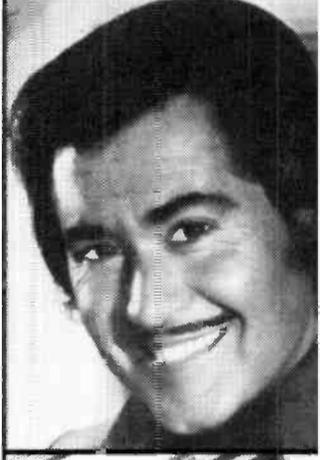
By no means is the Celebrity Room the Carlton's only entertainment facility. Local and up-and-coming national acts are showcased in the Backstage Lounge nightly, usually without cover charge. Combos and solo artists entertain in the All Star Lounge, whose walls are covered with signed portraits of Carlton performers painted by artist Otis Pfeifer.

In addition, receptions, banquets and meetings can be held in the Marquee Room (2,000 square feet) and the Las Vegas Room (2,500 square feet).

It's a roomy structure altogether, but the Olsons, as always, are looking to the proverbial bigger and better. They're currently looking into building a 500-room hotel and 40,000-square foot convention center, which would be used in conjunction with the Carlton for whatever purpose would be required of the theater, be it exhibition hall or showroom. Olson says construction could begin this fall.

Entertainment is the Olsons' top priority in any case, be it a Celebrity Room concert or a corporate presentation. "People who've seen our artists perform in Vegas tell us they get a better show here," Karen Olson says significantly. "Possibly, that's because they get treated better here from the beginning."

MOIRA MCCORMICK



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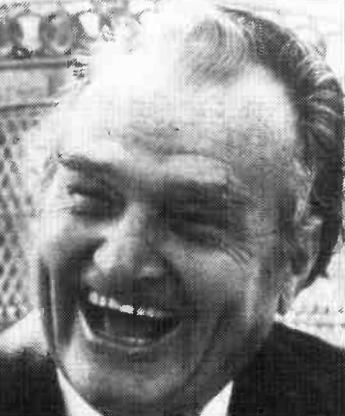
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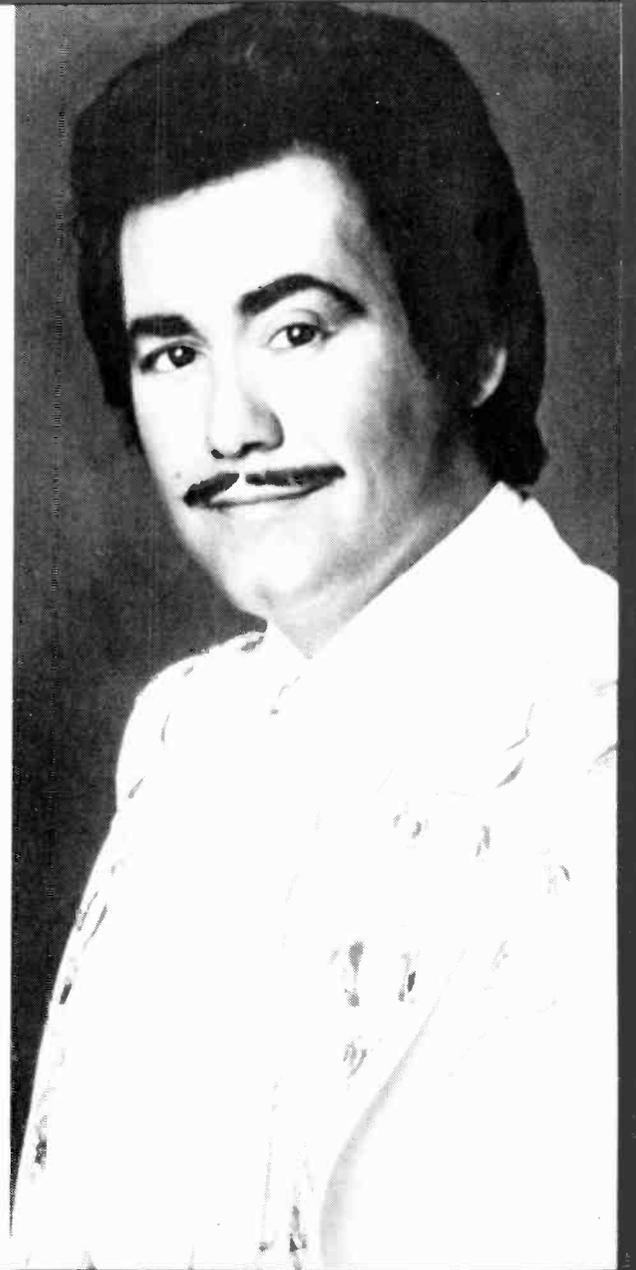


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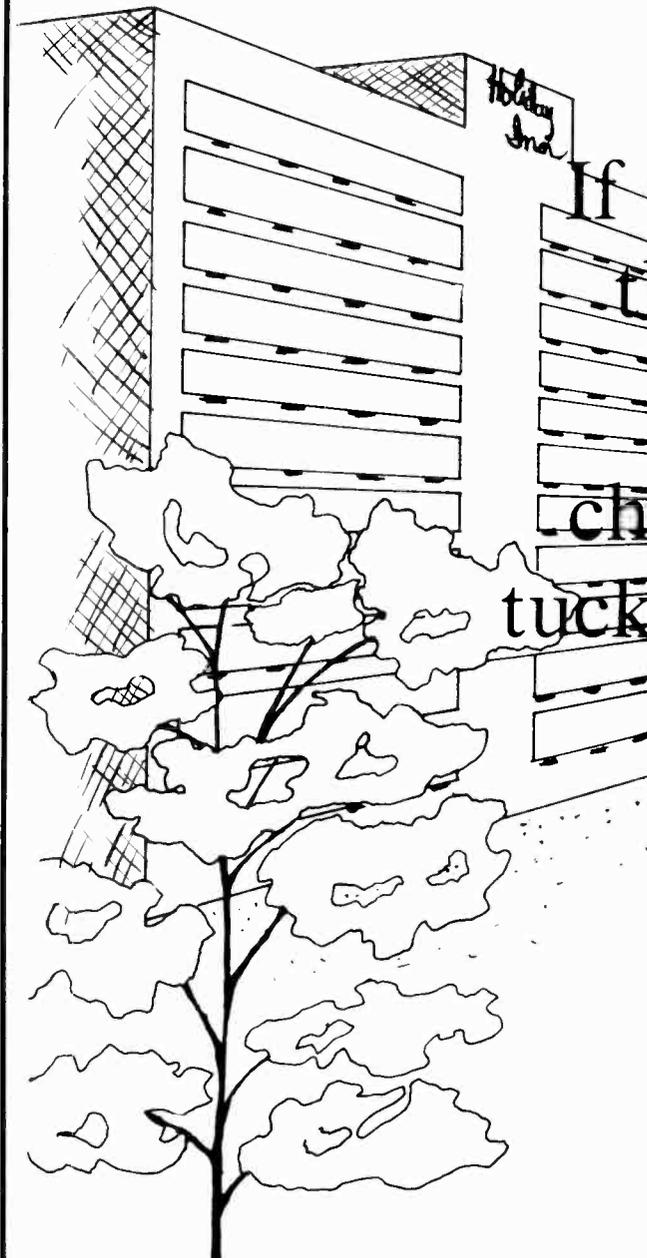
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TWIN TOWERS

• Continued from page TC-10

Beach Boys recent Fourth of July concert on the Washington Mall, to the medium-sized Phoenix roof and stage and the mini-system for state fairs and the like—Naked Zoo provides a full package of entertainment oriented goods. Because they own their own trucks, Fish feels Naked Zoo has the edge in the business and has a built-in advantage over his seven-eight major competitors around the country. The trucks never stop rolling even when they are hauling another company's sound and light systems.

Fish has built his company on technical expertise and a good reputation. Years of solid working relationships with the Beach Boys (Naked Zoo stores and moves the Californians complete show year round from Minnesota), Paul Anka, Frank Sinatra, the Jacksons and a myriad of others, has earned the Zoo keepers high grades in the industry. "We got into the business at the right time," Fish notes. "Many of the people we work with today, from managers to booking agents grew with the industry from the early '70s. We started as a company with our youth, the entertainment industry itself and our name all working against us. It was a hobby that developed into something you couldn't imagine—a 24-hour, seven-day-a-week job. When we started, we couldn't even get screw suppliers to give us credit, just because of the name. Today the President of the U.S. calls to work with us, not because he's afraid of the name, but because we do a

good job."

Although Fish objects to the state's harsh business tax climate, he still keeps Naked Zoo in the north country, simply because he believes that he's really "on Main Street America here." Minnesota lies equi-distant from both coasts, and with a fleet of trucks ready to move in all directions, Fish feels he can outmaneuver his rivals in L.A. and New York. With the busy presidential campaign trail ahead and scores of regional and national gigs to light, wire and stage, Fish still sees room for expansion inside corporations that are relying more and more on good production values to sell their own businesses. He'd like to expand more at home as well and may develop a full time recording, storage and rehearsal hall for Minnesota's growing music industry. In the meantime, David Fish is endlessly busy overseeing the four departments that make the Naked Zoo name a household word in the real zoo world of public spectacles.

If Fish's Zoo Enterprise climbed into the market at the right time and place, Art Welter came in "at the worst possible time" in 1979 with Southern Thunder Sound. The music business had just cut back on national tour support and the industry generally was in a deep slump. Welter started Southern Thunder with his wife Lynne and brother Roy. They chose their name to reflect what was going to be the site of their Atlanta operation. But the recession anchored Southern Thunder in the north. Originally, the couple did only sound for mostly locally based acts in Minneapolis, St. Paul and those touring groups who played at clubs like Duffy's, the Cabooze or First Avenue and the Union Bar. Today, Southern

Thunder offers full sound and lighting production services. It designs and builds its own cabinet systems under the name Welter Systems; it rents and sells equipment to many local groups like Lamont Cranston, the Metro All-Stars and the Suburbs; and it hires out to groups touring the country, or those that are just passing through the Twin Cities. Lynne Welter has her own company called Beam Me Up, which specializes in dance, theatre and performance art lighting.

Like Fish, Welter got interested in the business during high school. With a mechanics know-how and an innate sense of craftsmanship, Welter worked his private interest into the major local sound and lighting company for the metropolitan area. He employs seven full-time personnel and hires additional help for tours and special shop projects.

"Transport and efficiency are important in this trade, especially in cutting costs, but how well a system sounds and looks after it's staged is still the most important," Welter says. Southern Thunder has a value of over a half million dollars in sound and lights, but the company's total worth is well over a million. Business has been doubling every year, even though the local market "is very competitive. The advantage at Southern Thunder," the proprietor notes, "is having a strong base of support at the local level, so that even if we don't have a show or two on the road, we can still do okay in town. Tours are just gravy for us."

Welter's other advantage is that his company can still work around the intense rivalries that are part of the trade. "We haven't burned the bridges that some people have—we're able to work with anyone in joint ventures." To that end, he can provide four 16-channel sound systems for club shows, two larger units (32 channels) for bigger shows and has two other 24 channel sound systems at his disposal. His two lighting systems, one a 64k light show, the other a 144k system, are also part of Southern Sound's catalog. If the live date is within a 300 mile radius of his St. Paul home base, Welter can carry his own load in his one semi, another truck and/or the parcel van. Longer distances, for tours such as the Lene Lovich or Gang Of Four national trips the company took last year, require rental vehicles.

Although the business travels often with Roy Clark and Lee Greenwood, the Twin Cities music scene is really where Southern Thunder makes its bread and butter. Much of the sound equipment in Prince's "Purple Rain" movie is Southern Thunder product, especially in the performance scenes shot at First Avenue. Welter's company has a history of working Prince's "surprise" gigs at the club, providing sound for the Minnesota Dance Theatre benefit the Royal One did in '83 and at his recent 25th birthday party performance in June.

Welter hopes to better get the word out on Southern Thunder's experiences, gigs as diverse as doing the production for an '83 appearance by President Reagan at a local hotel

(Continued on page TC-22)



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Sparkling Diversity

• Continued from page TC-1

teeth at coffeehouses near the Univ. of Minnesota in Minneapolis. Not many people paid attention so he headed to Greenwich Village and emerged as Bob Dylan. He remembered Minnesota, though, in such titles as "Highway 61 Revisited" and "Positively Fourth Street" (there's a record store by that name about six blocks from where Zimmerman used to sing). His mother still lives in St. Paul, and he owns a farm outside the Twin Cities where he usually summers with his children.

That same folk scene also spawned Koerner, Ray & Glover, the influential folk-blues trio, inveterate bluesman Willie Murphy (he produced Bonnie Raitt's first LP) and David Solberg (aka David Soul of tv's "Starsky and Hutch") and later acoustic guitar ace Leo Kottke, Michael ("Bluer Than Blue") Johnson and subsequently the slew of acoustic types heard on Keillor's nationally syndicated public radio variety show, "A Prairie Home Companion," which celebrated its 10th anniversary this summer.

The 1970s became mostly a launching pad for something big to come out of the Twin Cities. Gypsy tried to give the Metromedia label some credibility beyond Bobby Sherman but never became more than a Midwestern favorite. Al Jarreau, a Milwaukee native, got his act together in Minneapolis before heading for jazz-pop stardom in Los Angeles. Twin/Tone Records was started here in '78 by a record store manager, recording engineer and sports writer and has developed into what some people consider America's premier independent label for new-wave and hard-core.

And it was in 1977 that Warner Bros. Records signed a young Minneapolis musician named Prince and allowed him to become the label's youngest producer ever.

Prince Roger Nelson produced, composed, arranged and performed all the music on his albums. His second LP found him climbing to the top of the black chart with "I Wanna Be Your Lover" and then he switched to sexually bold themes and funky rock and became the critics' first new hero of the 1980s. In addition, he started his own mini-Motown by producing and writing hits for the Time, Vanity 6 (now Apollonia 6) and Sheila E. There have been offshoots, too, including ex-Prince bassist Andre Cymone, a Columbia recording artist who has produced the Girls and Evelyn King; producers-writers Jimmy (Jam) Harris and Terry Lewis, former Time members who have produced smashes for the S.O.S. Band, Cherrille, Change and Gladys Knight & the Pips; and ex-Time guitarist Jesse Johnson, just signed to A&M.

"Prince is devoted and loyal to his hometown and I find that really refreshing," says Steve Fagnoli of Cavallo, Ruffalo & Fagnoli, the L.A. firm that manages Prince and produced the film "Purple Rain." "Minneapolis is a nice place for an artist to develop because you can survive while you develop; there are places to work. It's very active in a local sense in that it doesn't suffer from the national media syndrome that if it's not big in L.A. or New York, it doesn't mean anything."

Oddly enough, the Twin Cities, the population of which is less than 2-1/2% black, finds itself as a hotbed of black music. Manager Owen Husney, who has landed national contracts for five black Twin Cities artists (Prince, Sue Ann Carwell, Cynone, the Girls and Jesse Johnson), explains: "What would normally be seen as negative has really turned out to be positive. There were zero black-music venues and zero black radio stations. If you grew up in New York, L.A. or Chicago, you probably tended to emulate the artists you heard on the radio. Here the only orientation of the young blacks was to pop radio and the records they could buy downtown. So the Minneapolis Sound, if that's what you want to call it, was a natural combination, a legitimate crossover, a kind of music that is accessible to all areas."

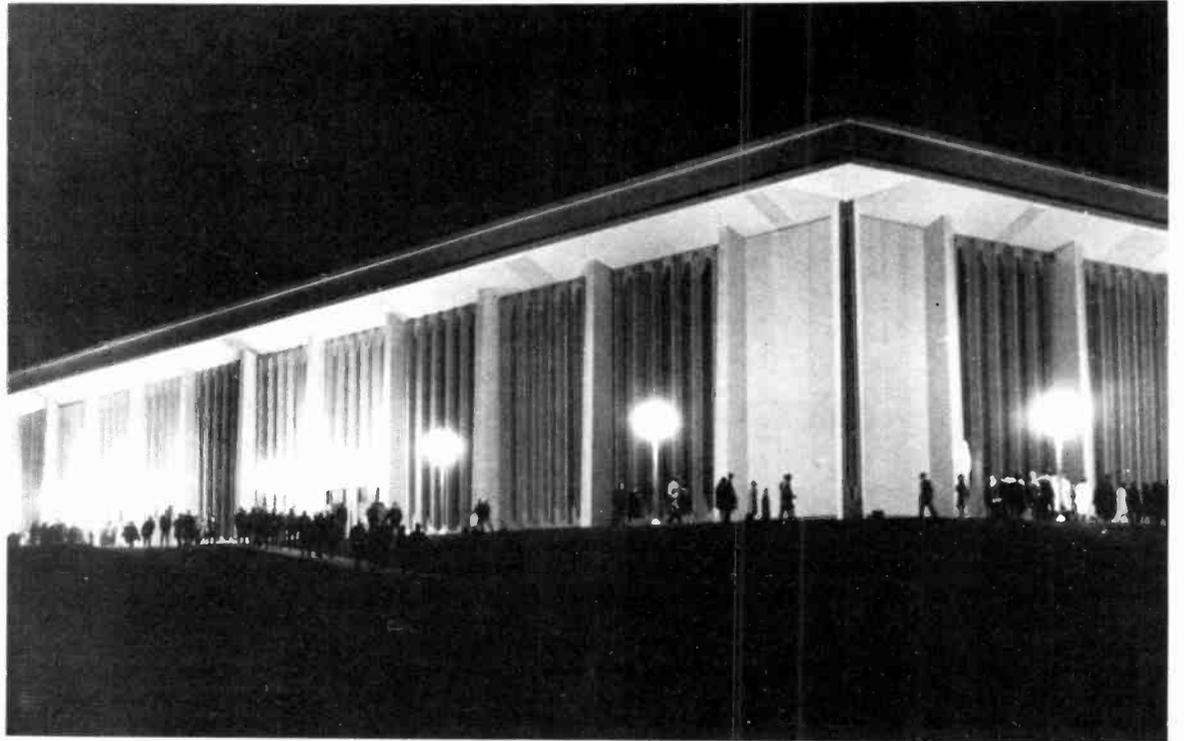
Oddly again, the biggest record to come out of the Twin Cities before Prince hit No. 1 this summer with "When Doves Cry" was the 1981 chart-topping best-seller, "Funkytown" by the black-oriented Lipps Inc. The only links between the two acts are engineer David Rivkin, who has worked on and off with Prince, and the fact that neither Lipps, a studio band assembled by producer Steven Greenberg, nor Prince had a profile on the club scene before they had a hit. Prince and his band, the Revolution, have played only four concerts and five club gigs in the Twin Cities since he signed with Warners.

They filmed much of "Purple Rain" at First Avenue, the downtown danceteria where Prince hangs out and tests his singles. The club, which has been written up by USA Today and Newsweek, has helped make Minneapolis an important new-wave town (for instance, it's R.E.M.'s best market) just as Walker Art Center's "Marathon '80: A No-New-Now Wave Festival" and "New Music America" have made the Twin Cities a crucial new-music supporter.

The area has become a major concert market, too, thanks to two pro hockey arenas and audiences that devour heavy-metal, mainstream rock, crossover country and adult contemporary music with equal fervor. The concert action has been bountiful enough to keep two promoters, Randy Levy of Schon Productions and Dick Shapiro of Company 7, competing for the past dozen years.

Minneapolis-St. Paul is home base for a medium sized booking agency (Variety Artists), sound and light companies (Naked Zoo and Southern Thunder), music merchandising firms (Nice Man and Tom Collins Enterprises) and rock video pioneer Chuck Statler, who has done all the Devo clips.

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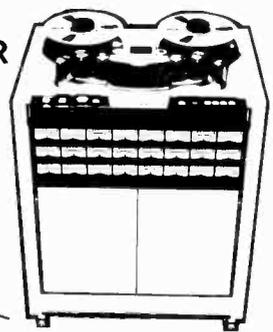


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TWIN TALENT

• Continued from page TC-2

ready received a Grammy, for its 1982 spoken-word album "Raiders Of The Lost Ark: The Move On Record." Operator Tom Vagelie says Studio M's two rooms and top-flight equipment are utilized 50-50 for public radio and commercial work.

With the transition of Minneapolis' premier music room Sound 80 into a film scoring studio, Pilhofer Music, founder/composer Herb Pilhofer notes that almost all the Twin Cities' noted rock engineers "came out of the ranks of Sound 80." In its heyday, remarks Pilhofer, Sound 80 served as headquarters for many a name artist; Bob Dylan's classic "Blood On The Tracks" was recorded there.

Another Minneapolis recording institution, the 30-year old Cookhouse (home of the Trashmen and other early '60s Twin Cities hitmakers) has dropped album work and is concentrating on audio/video post production. Its 5,000-square foot music room is now leased out to the proprietors of noted independent new music label Twin Tone, who are building three 24-track rooms and renaming the facility Nicollet Studios.

"We also operate the only 24-track mobile unit in the area," remarks Twin Tone/Nicollet chief Paul Stark.

Stark deems the studio's policy of selling time to producers and engineers rather than artists as "experimental," noting that in order to keep costs down they've hired a sole employee, a receptionist.

Twin Cities favorites the Wallets (and many scene-watchers' next pick-to-click), the artsy/jazzy/wacko outfit that walked away with Band of the Year at the 1984 Minnesota Music Awards, are frequent Cookhouse/Nicollet customers, says Stark. Currently in the studio are singer-songwriter Michael Johnson, hardy hardcorists Husker Du, and one-man-band Steve Greenberg, whose 1980 chart-topper "Funkytown" under the moniker Lipps, Inc. prefigured the current wave of Minneapolis hits.

Though subsequent Lipps, Inc. efforts have failed to have as much of an impact as "Funkytown," Greenberg's philosophical about it: "Put it this way," he shrugs, "that's what I always wanted, and I got it the first time around. I don't feel any pressure to 'follow up; a song like 'Funkytown' because that's impossible."

As for intrepid Twin Tone Records, Stark says the label put out around a dozen pieces of product a year. Twin Tone's been home to some of Minneapolis' most popular and critically-acclaimed bands: avant-rockers the Suburbs, whose 1981 double album "Credit In Heaven" remains Twin Tone's biggest seller at 15,000 copies (but whose future, sadly, is in question after being dropped from PolyGram Records following their first LP "Love Is The Law"); the Replacements, whose 1983 album "Hootenanny" made it to the top of many a rock critic's year-end Top 10; Curtiss A, Minneapolis' eccentric song stylist/guitarist; the Phones; and several up and comers, including Soul Asylum and Jeff Waryan and Figures.

"A good year for Twin Tone runs about \$120,000-\$150,000 in total sales," says Stark, adding, "It's leveled off at times, but never dropped off."

Other Twin Cities labels such as Wide Angle, Waterhouse, Fat City, and Digital Music Products continue to make their dent in national as well as local markets.

Wide Angle Records' Jerry Sylvers reports significant sales action on recent releases by Doug Maynard ("What Did I Do"), Viola Wills Ashmun ("Walls"), and Annette ("Walk Like A Man"), with new product due from T.C. Jammers vocalist Melanie Rosales, Secret Identity, and Information Society.

No stranger to diversity, Sylvers also produces videos, retails 12-inch dance records at the Music City record outlet, and operates the influential Wide Angle Communications dance record pool.

Waterhouse Records, whose 19-piece product line includes LPs by Roy Buchanan, Henny Youngman, and the late Michael Bloomfield's last effort, operates as "a production company more than anything these days," according to label chief Gary Marx. Waterhouse did, however, have a recent hit on its hands—the aforementioned Metro All-Stars' "Prom Night," which sold 5,000 copies regionally.

Fat City Records' John Randall is reviving the label after a six-month dry spell, with product by jazz combo Rio Nido, the Wolverines' big band jazz, and an LP by Mutiny, which features former P-Funk drummer Jerome Bailey. Video pioneer and Minneapolisian Chuck Statler of Devo fame is currently working on Mutiny's video, Randall adds.

Digital Music Products (DMP) is a different sort of independent label, with an exclusive roster of Compact Discs and audiophile cassettes, according to DMP sales and marketing director Barb Crofoot.

DMP founder Tom Jung, a former co-owner of Sound 80 studios, had worked with 3M on its prototype digital machines in 1976. When he started his label, says Crofoot, Jung eschewed vinyl in favor of "a sound that reproduces studio sound." Independently-distributed DMP currently offers six hour-long jazz titles on CD and cassette, with two new releases due at the end of August.

At the other end of the independent label spectrum is Intersound, which, although Minneapolis-based, can hardly be termed local. Encompassing the classical labels Pro Arte (full price), Sinfonia (mid-priced), Quintessence (budget), Classics For Joy (mid-priced cassette), as well as licensing and distribution for overseas labels Deutsche Harmonia Mundi

(Continued on page TC-21)



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Governor Rudy Perpich: Pop Music Quickly Becomes Focus

Minnesota Gov. Rudy Perpich, who hails from Bob Dylan's hometown of Hibbing, says the Twin Cities' vibrant pop music scene is quickly becoming the focus of official statewide recognition.

Prince, the man who put Minneapolis the music town back on the map, is shortly to be honored with "Prince Month," dates as yet unspecified. "The proclamation is already written up," says Perpich.

In addition, according to the governor, a Minnesota Music Commission should begin operations in January, exploring ways in which Minnesota's considerable musical resources could be tapped to promote commerce and tourism.

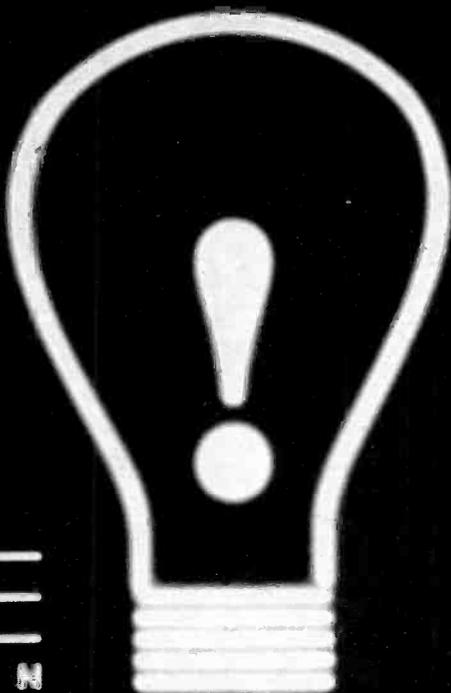
Minnesota has long been distinguished as a cultural center, evidenced by state and private sector support for the arts, Perpich points out. Corporations donate approximately \$20 million annually to the arts, he says. (President Reagan recently sent a letter of commendation to Perpich, in fact, "recognizing the unique and model partnership that exists in Minnesota between the Minnesota State Arts Board and the private sector corporate and foundation funders who have a commitment to the arts.")

According to Lieut. Gov. Marlene Johnson, 2.3 million people attended professional sporting events in Minnesota in 1983, compared to 4.3 million attending professional arts events. Minnesota is responsible for the third greatest per capita theatre attendance nationally and eighth greatest attendance at symphony orchestra concerts, according to the U.S. Census Bureau in 1972. And the Twin Cities is first among American metropolitan areas in number of theatre companies, reported Theatre Crafts magazine in fall 1983.

Minnesota's contributions to the arts continue to grow, according to Perpich. He tells of plans for municipal "artist enterprise zones" for artists of all walks, in order to give them living/working quarters "where taxes can't be jacked up."

In addition, a School for the Arts is in the planning stages, with an operating budget of \$6-10 million a year, says Perpich. Locations are currently being scouted and a decision should be reached in October, he adds.

"I'm supportive of the arts," says Gov. Perpich, "because I believe that it's art and artists that civilize society."



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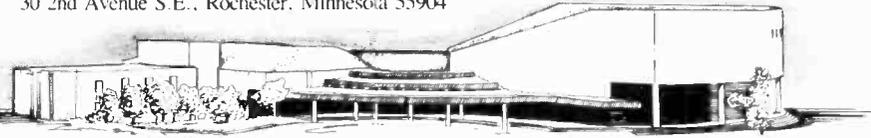
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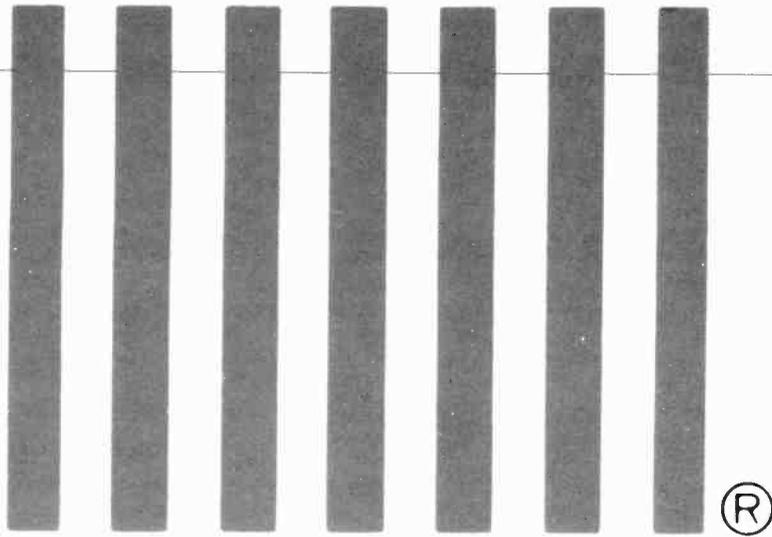


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TWIN SERVICES

• *Continued from page TC-8*

purchasing the Indiana-based Ayr Way discount chain in 1980, which utilized an in-house rack called Jetco, Target set about to divest itself of rack services altogether.

"We've just completed (the project), with 213 stores in 22 states as of today and four more to open in October," says Farr.

Farr attributes Jetco's good fortune to the fact that "the people running this department weren't in the children's shoe department last week—there are 45 years of record industry experience between myself, field sales manager George Smith, and buyer Cindy Wallace."

Target record departments across the board have increased their percentage of store volume by 40% since Jetco was activated, says Farr, with the heaviest percentage-to-store in Jetco birthplace Indiana. "The longer the stores have been buying direct, the higher the percentage," Farr notes.

He also credits computerized "perpetual on-line inventory" and an experienced staff of field merchandisers with Target's success in racking its own product.

Rack giant Lieberman Enterprises is not threatened by such a development, according to marketing director Joe Pagano. "We're aware of Target's situation," he says, "but the jury's still out."

The 77-year old Lieberman Enterprises is now the second largest rackjobber in the country behind Handleman Co., following Pickwick's demise. (Lieberman's one-stop operation was halted a year and a half ago, says Pagano, because "it wasn't the direction the company wanted to go in.")

Headed by David Lieberman (grandson of founder Samuel Lieberman) and Harold Okinaw, Lieberman Enterprises services 2,500 national accounts, including the Sears and Wal-Mart chains. The company maintains eight branch offices in Atlanta, Chicago, Cleveland, Dallas, Kansas City, Mt. Laurel, N.J., and Portland, with a national distribution center in Indianapolis.

Video and computer software, as well as CDs, have become prominent in Lieberman's inventory, according to Pagano. "Entertainment software is an exciting, expanding category," he says. "The business is now much more exciting than in its so-called heyday—there's more of a demand to be creative and innovative."

Business at the not-quite-year-old Navarre Corp. could also be described as "exploding," according to founder/president Eric Paulson, a former Pickwick executive.

"We opened in October 1983 as an independent distributor/one-stop," Paulson describes. "In February '84 we opened our computer division as exclusive distributor for Commodore and all third party software. Now we have Atari as well."

Navarre's current accounts, says Paulson, comprise "300 in record/tape and over 600 in computer software."

Plus, Navarre as of June began racking records and computer software. The industry should be able to support more than two national racks," reasons Paulson.

Records and software were selected, he goes on, "because of their counter-cyclical nature. Fourth quarters are typically good for the record business, and first quarters bad—but first quarters are the best in computer software."

As an independent distributor, Navarre handles over 100 labels and sells to the likes of Lieberman, Target, Musicland, and Great American Music, according to Paulson. As a one-stop, Navarre services "200 individual record/specialty stores." Shipping is all done out of Navarre's 14,000-square foot warehouse.

The company recently opened a Chicago office and has also launched a Chicago-based independent label, Nuance Records.

"We're doing eight figures in our first year of business," says Paulson, "which is about 75% over our original sales projections."

A more modest operation, but one that appears to have found its niche, is Dart Records, a rackjobber whose 450 accounts spread across the upper Midwest comprise "the smaller dealers that larger racks can't service," according to president Merrill Kirsch.

Kirsch, a 23-year Pickwick alumnus, and Dart vice president Ken Hegstrom, whose Pickwick tenure comprised 33 years, say their expertise lies in personalized service—special orders, for instance, which Kirsch claims are discouraged by larger racks. "We order twice a week from manufacturers just to accommodate our special order business," he says. Business, adds Kirsch, has increased 30% in the last month alone.

Electric Fetus' Keith Covart, who started his 100-account one-stop as an outgrowth of a still-existing retail outlet, relies on his 15,000 titles in combined wholesale and retail to keep business coming in.

"Indies can't compete with mass merchandisers for new product, so we specialize in breadth of titles," explains Covart. Sales in 1984, he adds, have increased 20% over last year.

Independents such as Twin Cities Imports (TCI) and Audio Record Source (ARS) have exploited their own niches into respectable degrees of success. TCI, which according to Jim Nelson expects to do \$3/4 million this year, operates out of the three-store Northern Lights chain. TCI carries 60-90 independent labels, a good many of which are in the new music category—and carries its devotion to the local new music scene by funding local artists' recordings.

MOIRA McCORMICK

TWIN TALENT

• Continued from page TC-18

(Germany), Teldec (Germany), Supraphon (Czech National), Capriccio (Germany), Canadian Broadcasting, and Smithsonian, Intersound is reportedly the largest independent classical label in the U.S.

Intersound was formed in May 1982 upon its acquisition of Pickwick International's classical music labels. Two years later, according to president Dan Johnson, Intersound is responsible for 8-10% of the total classical record share, based on PolyGram Classics' assumed 50% share. Its catalog includes some 2,000 titles, 2,500 including cassettes. In addition, says Johnson, 100 Compact Disc titles will be available by year's end.

Intersound bypasses independent distribution by selling directly to its accounts, says Johnson, via five sales reps in different areas of the country. "We've established a pretty good share of the market in a short time," he observes, "and our sales growth is aided by a small overhead. Last year, sales exceeded the previous year by 50%; this year we expect 50% more."

Sales levels at K-tel International have stayed "fairly even," according to president Mickey Elfenbein. But when those sales average \$140 million a year, you don't hear too many complaints.

K-tel, while not a label in the truest sense, puts out a number of its well-known hit compilations per year. All are available in retail stores and very few via mail order, contrary to popular belief, says Elfenbein.

"We're in the marketing business, not the recording business," says Elfenbein. K-tel views itself as a supplement to record companies and artists. "We've done our consumer research, and our consumers aren't the ones that buy whole albums by one artist. But exposure to a certain artist via a K-tel compilation could catalyze that person to buy that whole album."

Headquartered in Winnipeg, Canada with U.S. corporate offices in Minneapolis suburb Minnetonka, K-tel has offices in 13 countries around the world, with licensees in 25 countries.

Although record-tape compilations make up 95% of K-tel's present business, Elfenbein says video and computer software is just getting off the ground.

K-tel's first video release "Breakdance" includes clips from the movie "Breakin'" as well as instructional segments. Three more releases, one comedy and two movies, are due out shortly, Elfenbein says.

Under the K-tel software division are 500 software titles, says Elfenbein, ranging from budget K-tel games to premium business and educational software.



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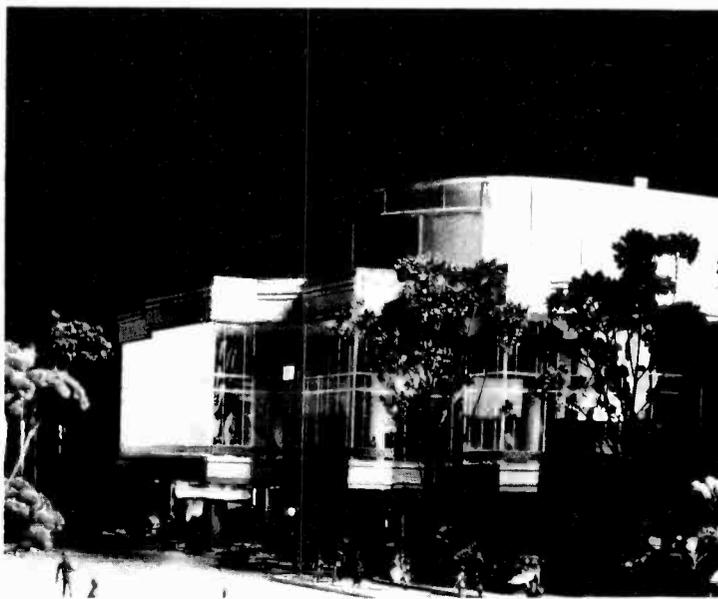


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TWIN TOWERS

• Continued from page TC-16

and the debut club show for Boy George and King Sunny Ade. Also in 1983, Southern Thunder won a Minnesota Music Award (or "Yammie") for technical achievement. "The only way to stay on top in this business," Welter says, "is to stay on the phone because it changes so fast. But marketing yourself better helps, too. We've got the equipment and personnel, plus those who have worked with us know we're reliable. Now all we need is that extra push in the marketplace."

TWIN BUSINESS

• Continued from page TC-6

Lieberman Enterprises owns and operates five other companies. The Carousel Snack Bars of Minnesota Inc. runs more than 270 fast-food restaurants located in major shopping malls around the country. Lieberman Music Company is a distributor of coin-operated games: jukeboxes, pinball machines, videogames, pool tables and electronic dart boards. LMC has more than 400 accounts in Minnesota, North Dakota, South Dakota, Wisconsin and Montana. Viking Vending is a distributor of food, beverage and cigarette vending equipment in addition to microwave ovens and coin changers. Viking has more than 300 vending operator accounts. Twin City Novelty places, operates and services coin-operated amusement games in the Twin Cities and surrounding suburbs, including locations in bars, restaurants, bowling alleys, roller rinks, shopping centers, the airport and the Playland Arcade at the Minnesota State Fair. Home Entertainment is a distributor of music and movie videotapes.

Lieberman Enterprises was founded in 1907 by Samuel Lewis Lieberman and grew from a single coin-machine operation into the thriving food and entertainment business it is today. Lieberman is still a family business. Today the chairman of the board is David Lieberman, his brother Steve Lieberman is president of Carousel Snack Bars, and brother-in-law Harold Okinow is the president of Lieberman Enterprises.

David Lieberman said, on the occasion of the company's 75th anniversary, "Lieberman Enterprises is a family business and each employee is a part of that extended family ..."

Lieberman also had words on the company's short and long term directions: "We're currently investigating the opportunity to expand our product line to our mass merchandising customers where the product is appropriate and appropriately priced. One or several of these products (computer software and accessories, Compact Discs, music and movie videotapes) will become a significant part of our business. We will also advance our inventory control system by being able to communicate (computer-to-computer) with the stores that we service. Although we are expanding our product line, music remains the cornerstone of our business. Everybody sells records and tapes, we sell service."

Lieberman Enterprises researches and analyzes the various trends which influence both retailer and shopper. They are on top of a constantly evolving market. Meeting these demands, according to Joe Pagano, director of marketing, takes "creativity, innovation and productivity."

As of May 1, 1984, the Dayton's and Hudson's department store companies merged into a single organization, the **Dayton Hudson Department Store Company**, becoming the largest individual department store operation in the U.S. The company is headquartered in Minneapolis.

Dayton Hudson is a customer-focused, trend-oriented retail operation with a view toward the long term. The business segments of the corporation are Target, a low-margin retail chain operating in 22 states; Mervyn's a highly promotional, popular-priced, value-oriented department store company operating in nine states; the Dayton Hudson Department Store Company, Diamond's and John A. Brown, operating in a total of nine states; specialty merchandisers: B. Dalton Bookseller and Lechmere, a New England hardlines operation.

Target stores have experienced tremendous sales increases in nearly every product area of consumer electronics, as well as in related accessories, such as videotape. Unit sales of videotape in 1983 made Target the largest single retailer of videotape worldwide. So far, 1984 tape sales are ahead of last year's.

B. Dalton has noted sales in computer books doubling in 1983, representing a key growth trend. Sales of home computers, related equipment and software doubled at Lechmere's in 1983 and are expected to do so again this year. Lechmere and Dayton's have installed computer centers in each store displaying all systems, in working environments, allowing the consumer to get first-hand pre-sale experience.

The Dayton Hudson Department Store Company, with an annual sales of more than \$1.2 billion, is well into the home entertainment market and is aware of the anticipatory nature of new technological developments.

Dayton Hudson plans to invest \$2.5 billion in expansion of retail operations over the next five years (1984-85). Target plans to open 58 stores. Mervyn's plans to open 126 stores, including 55 units in the company's new South Central territory. B. Dalton plans to open 220 stores.

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		PROGRAM FOR SAT	Barron Educational Series	for the SAT exam.																	
4	8	45	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
5	5	8	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.	•															
6	7	3	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
7	3	4	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
8	6	30	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.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
9	9	12	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.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
10	10	10	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

HOME MANAGEMENT TOP 10

1	1	47	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
2	4	39	DOLLARS AND SENSE	Monogram	Home Financial Package	•															
3	2	47	PFS:FILE	Software Publishing	Information Management System	•															
4	5	5	PRINT SHOP	Broderbund	At Home Print Shop	•															
5	3	47	BANK STREET WRITER	Broderbund	Word Processing Package	•	•														
6	7	7	NEW PAPER CLIP	Batteries Included	Word Processing Package																••
7	8	2	APPLE WRITER II	Apple Computer Inc.	Word Processing Package	•															
8	10	10	PFS: Write	Software Publishing	Word Processing Package	•															•
9	6	3	CUT & PASTE	Electronic Arts	Word Processing Package	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
10	9	38	MULTIPLAN	HesWare	Electronic Spreadsheet																•

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Hits of the World for the Charts that keep you • Country Singles
Country LPs • Classical Albums • Latin LPs on top! • Bubbling Under
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Adult Contemporary Singles • Videocassette Sales • Video Games •
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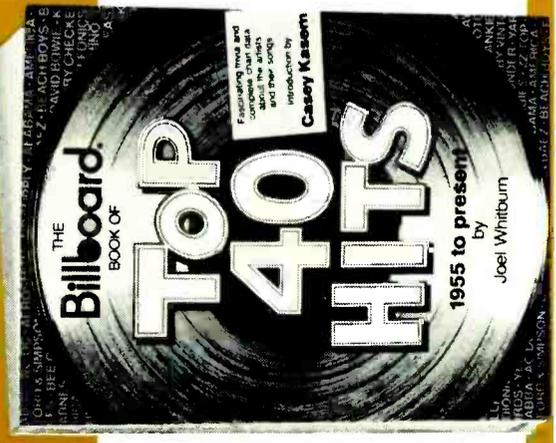
Rank	Artist	Year	Label
17	ROCK ME TONITE—Billy Squier (Billy Squier, Jim Steinman), B. Squier; Capitol 5370	8	
18	DRIVE—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69706	4	
19	DANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463	14	
20	SEXY GIRL—Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413	9	
21	THE GLAMOROUS LIFE—Sheila E. (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285	11	
22	ALL OF YOU—Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), Tony Renis, Cynthia Weil, J. Iglesias; Columbia 38-04507	8	
23	PANAMA—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250	10	
24	DYNAMITE—Jermaine Jackson (Jermaine Jackson), A. Goldmark, B. Roberts; Arista 1-9190	6	
25	INFATUATION—Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256	14	
26	CRUEL SUMMER—Banarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Banarama; London 810127-7(PolyGram)	6	
27	LEAVE A TENDER MOMENT ALONE—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04514	8	
28	WHEN YOU CLOSE YOUR EYES—Night Ranger (Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis; Camel/MCA 2420	7	
29	COVER ME—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04561	3	
30	SHE'S MINE—Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum; Columbia 38-04496	9	
31	WE'RE NOT GONNA TAKE IT—Twisted Sister (Tom Werman, Julia S), D. Snider; Atlantic 7-89641	5	
32	HARD HABIT TO BREAK—Chicago (David Foster), S. Kipner, J. Parker; Full Moon/Warner Bros. 7-29214	4	
33	RIGHT BY YOUR SIDE—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13695	6	
34	MAMA, WEER ALL CRAZEE NOW—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04505(Epic)	8	
35	WHAT THE BIG GIRLS DO—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, S. Buckingham; MCA 52437	4	
36	BOP 'TIL YOU DROP—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13861	2	
37	(WHAT) IN THE NAME OF LOVE—Naked Eyes (Arthur Baker), R. Fisher, P. Byrne; EMI-America 8219	3	
38	EYES WITHOUT A FACE—Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42786	17	
39	THE ONLY FLAME IN TOWN—Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04502	5	
40	SOME GUYS HAVE ALL THE LUCK—Rod Stewart (Michael Omartian), J. Fortgang; Warner Bros. 7-29215	5	
41	I'M FREE (HEAVEN HELPS THE MAN)—Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04452	11	
42	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	20	
43	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)—Billy Ocean (K. Diamond), K. Diamond, B. Ocean; Jive/Arista 1-9199	3	
44	ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	16	
45	THE LAST TIME I MADE LOVE—Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne) B. Mann, C. Weil, J. Barry; A&M 2656	2	
46	TURN TO YOU—Go-Go's (Martin Rushent), Caffey, Weidlin; I.R.S. 9928(A&M)	11	
47	FLESH FOR FANTASY—Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4V9-42810	2	
48	HOLD ME—Teddy Pendergrass And Whitney Houston (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra)	12	
49	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls (Steve Lovell), M. Score, A. Score, S. Maudsley, P. Reynolds; Jive/Arista 1-9220	3	
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89	I'M FREE (HEAVEN HELPS THE MAN)—Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04452	11	
90	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	20	
91	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)—Billy Ocean (K. Diamond), K. Diamond, B. Ocean; Jive/Arista 1-9199	3	
92	ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	16	
93	THE LAST TIME I MADE LOVE—Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne) B. Mann, C. Weil, J. Barry; A&M 2656	2	
94	TURN TO YOU—Go-Go's (Martin Rushent), Caffey, Weidlin; I.R.S. 9928(A&M)	11	
95	FLESH FOR FANTASY—Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4V9-42810	2	
96	HOLD ME—Teddy Pendergrass And Whitney Houston (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra)	12	
97	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls (Steve Lovell), M. Score, A. Score, S. Maudsley, P. Reynolds; Jive/Arista 1-9220	3	
98	MAMA, WEER ALL CRAZEE NOW—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04505(Epic)	8	
99	WHAT THE BIG GIRLS DO—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, S. Buckingham; MCA 52437	4	
100	BOP 'TIL YOU DROP—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13861	2	

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WE'RE NO. 1—Helping members of the Nitty Gritty Dirt Band, standing in rear, celebrate their first No. 1 record, "Long Hard Road (The Sharecropper's Dream)," is the team that made it possible. Seated at the console from left are manager Chuck Morris of Feyline Presents and producers Marshall Morgan and Paul Worley. Second from right in back is Warner Bros. executive vice president Jim Ed Norman.

'Long Hard Road' To Top For Nitty Gritty Dirt Band

NASHVILLE—It's difficult to believe that despite an 18-year career and 16 albums—one of which was platinum—the Nitty Gritty Dirt Band is only now seeing its first No. 1 single on any chart.

The single, "Long Hard Road (The Sharecropper's Dream)," marks the group's first association with producers Marshall Morgan and Paul Worley, as well as its debut with Warner Bros., which it joined earlier this year.

Manager Chuck Morris of Feyline—which is buying a building on Music Row and will open a Nashville management office by year's end—attributes his group's newfound country success to a combination of marketing and promotional strategies, rather than to any premeditated musical shift.

"I'd put 'Mr. Bojangles' right up there next to 'Dance Little Jean' and 'Long Hard Road,' because there's really no difference musically in them," says Morris. "The difference is in how they were marketed."

Morris bought out what would have been the band's final Liberty album in February while the group was still in the studio with Morgan and Worley. He says he felt the act could not afford the risk of a "lame duck"

Churchill Forms New Arm For Concert Promo

TULSA—Churchill Records & Video Ltd. is moving into the field of live entertainment promotion with the formation of a subsidiary venture, Churchill Productions Inc.

The company, which will be run by newly appointed president Clint Mitchell, expects to promote a minimum of 75 events within the next 16 months. The first occurred July 28-29 with concerts by Willie Nelson and the Beach Boys at the Montana State Fair.

Churchill Productions Inc. plans to concentrate its promotions on major state and county fairs. Churchill will handle facility rental, talent payment and all promotions for the dates.

Mitchell notes that his new firm's efforts will not be limited to country music. Upcoming concerts to be promoted through Churchill Productions include dates by Rail, David Copperfield, the Oak Ridge Boys, Waylon Jennings, the Beach Boys, and George Winston.

record at a critical juncture in its transition from pop to country.

"We were building with country radio, and we'd just had a top 10 single with 'Dance Little Jean,'" Morris explains. "Our next single had to go higher or it would be seen as a step backward. And I knew the record company would not be inclined to spend a lot of its money promoting a final album."

Instead, the group—and its album, titled "Plain Dirt Fashion"—moved to Warner Bros. At the same time, the Nitty Gritty Dirt Band switched booking from Variety Artists to the Jim Halsey Co. to reinforce its country image further. The group shied away from the kinds of pop/country crossover slots it used to fill and began opening concerts for established country acts like Hank Williams Jr. and Ricky Skaggs.

"Long Hard Road," a Rodney Crowell original (Crowell also penned the Dirt Band's 1979 pop hit, "An American Dream"), came out in May. Warner Bros. monitored the single closely.

"We took the attitude from day one with radio that this was a No. 1 record, and we kept feeding research to programmers," says Nick Hunter, the label's senior vice president of marketing/promotion.

The research showed virtually no listener burnout, even in the late stages of its chart climb, which Hunter attributes to the fact that the record is "almost hook-less, so people don't get tired of it."

According to executive vice president Jim Ed Norman, the frequent tv and touring exposure the band received in various markets has helped sales. Warner Bros. launched sales impact deals on both the single and the album and cassette packages from the date of release. It also worked hand in hand with management and booking to move the group into areas where it isn't well known.

"The Nitty Gritty Dirt Band is huge in places like Colorado and Pennsylvania, where you don't sell country records," comments Hunter. "By the end of the year, they will have done every major venue in the Southeast and Southwest."

KIP KIRBY For The Record

An article listing singles received during the first half of 1984 that reached No. 1 on the country chart during the survey period (Billboard, Aug. 11) erroneously stated that Warner Bros. and Elektra/Asylum each had one single. Warner Bros. should have been credited for both.

Music Row Construction Boom Brings New Blood To Nashville

By KIP KIRBY

NASHVILLE—While bulldozers and hard hats haven't replaced hit songs along Music Row, an unprecedented development boom is bringing new entertainment companies to Nashville—and changing the facade of the two-mile stretch commonly referred to as "the Row."

Construction is already in progress on close to a dozen buildings. And others—including new headquarters for the Welk Music Group and MCA Records—are on the drawing board.

These structures include two- and three-story offices for self-contained entertainment firms such as the Merit Music Corp. and Film House, complexes large enough to house both music and non-music businesses, and condominium/apartment facilities that can be rented by corporations whose executives and artists make frequent business trips to Nashville.

The land boom has been sudden, triggered by lower interest rates, an influx of outside firms into town, Music Row's proximity to the hub of Nashville as well as the airport, and the relatively inexpensive property available on Music Square East and West (16th and 17th Avenues).

Longtime Music Row veterans say they have never seen such a surge in real estate development. They point to the fact that much of the land now rapidly under construction remained empty for years. Now, as the value of property along Music Row and adjoining side streets escalates, there is heightened competition for rental space by new companies relocating to the area.

Singer Lee Greenwood is a partner with his manager Larry McFaden, his producer Jerry Crutchfield and contractor Bill Gregg in a \$1 million, three-story complex located on Music Square West. When finished in mid-December, the 14,000 square foot facility will house Capitol Records on the first floor, the Greenwood/McFaden offices and the Jim Halsey Co. on the second floor, and penthouses for Greenwood, McFaden and Crutchfield on the top.

"It's getting difficult to buy any-

NEW NAMES COP NOMINATIONS

Some Surprises On CMA Ballot

NASHVILLE—Artists who were little-known as recently as a year ago have scooped up a surprising number of nominations in balloting for this year's 1984 CMA Awards.

According to the results released last week by the country trade association, the Judds, a mother-daughter duo who scored a No. 1 single with only their second release, "Mama He's Crazy," lead the pack of breakthroughs with triple nominations. The Judds have been nominated for vocal group of the year, single of the year and the CMA Horizon Award.

Exile, the former pop group, has been nominated as both country vocal group of the year and instrumental group, while the Nitty Gritty Dirt Band is up for the CMA's instrumental group of the year as well.

International superstar Julio Iglesias continues his conquest of America with three nominations for his duet with Willie Nelson, "To All The Girls I've Loved Before," turning up in the categories of single of the year, song of the year and vocal duet.

In the male vocalist of the year division, both George Strait and Gary Morris appear for the first time, while Strait is also nominated in the album of the year category for "Right Or Wrong."

thing around Music Row," says McFaden, adding that he and his partners are considering developing a second lot available behind their present site. McFaden notes that when the adjoining lot went on the market a little more than a month ago, it was priced at \$135,000; now it's back on at \$160,000, "and still a good buy."

Echoes Mike Borchetta, president of Mike Borchetta Record Promotions and partner with Margo Smith's husband Richard Cammeron in a new office building at 47 Music Square East: "I could have bought this lot for \$40,000 one year ago. I paid \$60,000 for it this year, and now a similarly-sized lot up the street is asking \$125,000."

Merit Music Corp. will expand into its modern \$1 million-plus headquarters at 66 Music Square West in December, not far from the new site of Film House, a motion picture production company that will occupy 5,000 square feet in its own solar-powered edifice. Film House plans to rent out the additional 2,000 square feet of space.

Perhaps the most striking new ar-

BROADCASTER GROUP MEETS

Radio Seminar Plans Begin

NASHVILLE—The agenda committee of Country Radio Broadcasters Inc. will meet here Friday and Saturday (24-25) to begin planning the 16th annual Country Radio Seminar, to be held March 7-9 at the Opryland Hotel.

The 25-member committee will set up and staff more than 20 panel discussions, schedule the general and concurrent sessions and select keynote speakers.

Headed by Beverlee Bleisch of KJYY Des Moines, the agenda committee includes Bob Backman of WYAY Atlanta, Cliff Blake of WBCS Milwaukee, Janet Bozeman of WJKZ/WJRB Nashville, Alan Furst of WIRE Indianapolis, Dan Halyburton of KPLX Dallas, Lon Helton of Radio & Records, Tom Miller of WWVA Wheeling, W. Va.,

rival along the Row is the Telco Research Building, a colonial-front building with 36,000 square feet of rental space. Built by Ted Welch, the \$2.5 million structure houses a music industry law firm, Triad Records, a video production operation and the new Nashville headquarters of the ICM booking agency.

Developer Welch says he has at least two more, smaller buildings on the way, despite the dramatic rise in land prices, which he says are running about 40% more than last year.

There are rumors that SESAC is looking into its own building. And West Coast-based Mary Tyler Moore Productions has had executives in and out of Nashville scouting possible space for its anticipated move onto Music Row.

Jim Owens Entertainment, which produces original television programming for syndication, recently invested more than \$1 million in a self-contained 20,000 square foot complex encompassing a television studio, wrap-around cyclorama, a 33-seat tape/film screening room, radio/tv

(Continued on page 56)

Debbie Pipia of KILT Houston, Bob McDonald of KOKE Austin, Tim Wilson of WAXX Eau Claire, Wisc. and Norm Schruett of WKHX Atlanta.

Also, Susan Storms of WHN New York, Johnny Biggs of ABC/Watermark, Curt Brown of KTTS Springfield, Mo., Larry Daniels of KNIX Phoenix, Erica Farber of McGovern Guild, Don Langford of KRAK Sacramento, Barry Mardit of WWWW Detroit, Kip Kirby of Billboard, Bill White of WEEP Pittsburgh, J.D. Spranger of KSAN San Francisco, Jim Sharp of Cash Box, Ruth Presslaff of The United Stations and Rusty Reynolds of KYKX Longview, Tex.

In addition to the panel discussions, the seminar will again feature a cocktail party for participants and artists, and the New Faces Show.

Winners of the final round of balloting, voted upon by the CMA's 7,500 industry-professional members, will be announced publicly during the live CMA telecast Monday, Oct. 8 from the Grand Ole Opry House. This year's show, the 18th annual CMA Awards, is to be hosted by Kenny Rogers.

Here is a complete list of CMA finalists by category:

Entertainer of the year: Alabama, Lee Greenwood, Barbara Mandrell, Ronnie Milsap, the Oak Ridge Boys.

Male vocalist: Lee Greenwood, Merle Haggard, Gary Morris, Ricky Skaggs, George Strait.

Female vocalist: Janie Fricke, Emmylou Harris, Barbara Mandrell, Reba McEntire, Anne Murray.

Vocal group: Alabama, Exile, the Judds (Wynonna and Naomi), the Oak Ridge Boys, the Statlers.

Vocal duo: Moe Bandy & Joe Stampley, Julio Iglesias & Willie Nelson, Barbara Mandrell & Lee Greenwood, Kenny Rogers & Dolly Parton, Don Williams & Emmylou Harris.

Instrumental group: Alabama, Exile, the Nitty Gritty Dirt Band, Ricky Skaggs' Band, the Oaks' Band.

Single of the year: "A Little Good News," recorded by Anne Murray; "Holding Her And Loving You," Earl Thomas Conley; "Islands In The Stream," Kenny Rogers & Dolly Parton; "Mama He's Crazy," the Judds; "To All The Girls I've Loved Before," Julio Iglesias & Willie Nelson.

Song of the year: "A Little Good News," written by Rory Bourke/Charlie Black/Tommy Rocco, published by Chappell/Bibo; "God Bless The USA," written by Lee Greenwood, Sycamore Valley/MCA Music; "Islands In The Stream," written by Robin Gibb/Barry Gibb/Maurice Gibb, Gibb Brothers Music; "To All The Girls I've Loved Before," written by Albert Hammond/Hal David, April/Casa/David; "Wind Beneath My Wings," written by Jeff Silbar/Larry Henley, Warner House Of Music.

Album of the year: "A Little Good News," Anne Murray; "Don't Cheat In Our Hometown," Ricky Skaggs; "Right Or Wrong," George Strait; "Roll On," Alabama; "That's The Way Love Goes," Merle Haggard.

Instrumentalist of the year: Chet Atkins, Roy Clark, Floyd Cramer, Hargus "Pig" Robbins, Charlie McCoy.

Billboard Hot Country Singles

Survey for Week Ending 8/25/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	14	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	33	39	5	SECOND HAND HEART —Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gary, H. Tipton; Irving Music Inc./Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	68	79	2	GOOD NIGHT FOR FALLING IN LOVE —Hillary Kanter (E. Stevens) E. Stevens, E. Rabbitt, D. Malloy; Deb Dave/Briarpatch, BMI; RCA 13835
2	4	13	LET'S FALL TO PIECES TOGETHER —George Strait (R. Baker) D. Lee, T. Rocco, J. Russell, Maplehill (Welk Group) Sunflower Country/Hall-Clement/B. Ibo (Welk Group), BMI/ASCAP; MCA 52392	34	37	7	DREAM ON TEXAS LADIES —Rex Allen, Jr. (A. DiMartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	69	NEW ENTRY		PINS AND NEEDLES —The Whites (R. Skaggs) R. & J. Carnes, C. Hardy; Elektra/Asylum/Refuge, BMI, ASCAP; MCA 52432
3	3	13	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	35	30	8	SHOT IN THE DARK —Leon Everette (B. Mevis) R. Rogers, Sister John, BMI; RCA 13834	70	85	2	ALL I WANNA DO (IS MAKE LOVE TO YOU) —Bandana (E. Prestidge, J.E. Norman) K. Kane, Kieran Kane, ASCAP; Warner Bros. 7-29226
4	6	12	TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	36	23	18	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	71	60	18	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373
5	7	11	ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29253	37	43	6	TONIGHT I'M HERE WITH SOMEONE ELSE —Karen Brooks (Jim Ed Norman) Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	72	NEW ENTRY		IT'S GREAT TO BE SINGLE AGAIN —David Allan Coe (B. Sherrill) D.A. Coe, Warner-Tamerlane, BMI; Columbia 38-04553
6	8	12	ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	38	44	5	(YOU BRING OUT) THE WILD SIDE OF ME —Dan Seals (K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	73	77	3	I'VE GOT A BAD ATTITUDE —Gary Stewart (R. Dea) W.T. Davidson; Famous, ASCAP; Red Ash 8406 (N.S.D.)
7	5	13	FORGET ABOUT ME —The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/Rare Blue, BMI/ASCAP; MCA/Curb 52380	39	47	5	I'VE BEEN AROUND ENOUGH TO KNOW —John Schneider (Jimmy Bowen) D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	74	63	5	GOODTIME CHARLIE'S GOT THE BLUES —Leon Russell (L. Russell, D. Snyder) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628
8	11	12	YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	40	33	9	LITTLE BY LITTLE —Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, OXO Whitney, BMI; MCA 52410	75	NEW ENTRY		YOU COULD'VE HEARD A HEART BREAK —Johnny Lee (J. Bowen) M. Rossi; Songmaker, ASCAP; Warner Bros. 7-29206
9	12	12	THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	41	55	2	CITY OF NEW ORLEANS —Willie Nelson (C. Moman) S. Goodman, Buddah/Turnpike Tom, ASCAP; Columbia 38-04568	76	57	16	FOREVER YOU —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381
10	13	10	WAY BACK —John Conlee (B. Logan) J. Fuller; ATV/Wingtip, BMI; MCA 52403	42	50	3	GIVE ME ONE MORE CHANCE —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island (Tree Group), BMI; Epic 34-04567	77	62	16	IF THE FALL DON'T GET YOU —Janie Fricke (B. Montgomery) V. Stephenson, S. Lorber, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454
11	14	11	NEVER COULD TOE THE MARK —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827	43	48	4	WOMAN YOUR LOVE —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	78	83	2	LONG LOST CAUSES —Rick & Janis Carnes (C. Hardy, J. Bowen) R. & J. Carnes, C. Hardy; Clear Channel/Tin Man, ASCAP; MCA 52414
12	19	7	LET'S CHASE EACH OTHER AROUND THE ROOM —Merle Haggard (M. Haggard, R. Baker) M. Haggard, F. Powers, S. Rogers; Mount Shasta, BMI; Epic 34-04512	44	36	8	LOVE OVER OLD TIMES —Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838	79	NEW ENTRY		RADIO LAND —Michael Martin Murphey (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Cheskie Bottom/Kahala/Timberwolf, ASCAP/BMI, Liberty 1523
13	22	8	TURNING AWAY —Crystal Gayle (J. Bowen) T. Krekel; Combine, BMI; Warner Bros. 7-29254	45	52	4	ROCK & ROLL SHOES —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single/Irving, BMI; Columbia 38-04531	80	61	11	PICTURES —Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel-Texas Tunes/Shelby Singleton, BMI; MCA 52391
14	16	11	THE RIGHT STUFF —Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; Dejamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489	46	54	3	PLEDGING MY LOVE —Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	81	84	2	PIECE OF MY HEART —John Hartford (J. Clement) Burns, Ragavoy; Web IV/Ragmar, BMI; Flying Fish 4013
15	17	10	I GOT A MILLION OF 'EM —Ronnie McDowell (B. Killen) M. Garvin, R. Hellard, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499	47	53	4	I'VE ALWAYS GOT THE HEART TO SING THE BLUES —Bill Medley (J. Crutchfield) G. Lyle, T. Seals; Good Single/Irving/WB, PRS, BMI/ASCAP; RCA 13851	82	74	16	I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276
16	20	10	FAITHLESS LOVE —Glen Campbell (H. Shedd) J.D. Souther, WB/Golden Spread, ASCAP; Atlantic America 7-99768	48	56	4	KNOCK ON WOOD —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421	83	NEW ENTRY		SHE TOOK IT TOO WELL —John Wesley Ryles (Lobo) Lobo, D. Lowery; Boo/Log Jam/Shedhouse, ASCAP; 17th Avenue 500
17	21	9	EVENING STAR/MIDSUMMER NIGHT —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	49	49	5	WHEN WE GET BACK TO THE FARM —David Frizzell (S. Garrett, S. Dorff) C. Waters, M. Garvin, T. Shapiro; Tree Publishing/O'Lyric Music, BMI; Warner Bros. 7-29232	84	81	19	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI/ASCAP; RCA 13763
18	1	15	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA 13805	50	59	2	SHE SURE GOT AWAY WITH MY HEART —John Anderson (J. Anderson, L. Bradley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Warner Bros. 7-29207	85	NEW ENTRY		ALIBIS —Lane Brody (C. Moman) R. Killough, P. Killough; Tree, BMI, EMI-America 8218
19	24	7	EVERYDAY —The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	51	40	13	WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings; Mullet Hoy Lindsey, BMI; Columbia 38-04477	86	NEW ENTRY		LOUISIANA HEATWAVE —Bobby Jenkins (B. Jenkins, B. Green) R. Jenkins; Jenbek/Bill Green, BMI; Zone 7-61884
20	26	6	TO ME —Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	52	58	3	A SWEETER LOVE (I'LL NEVER KNOW) —Brenda Lee (J. Crutchfield) J. Crutchfield; Music Corp. of America, BMI; MCA 52394	87	NEW ENTRY		WE'VE GOT TO START MEETING LIKE THIS —Memphis (R. Oates) K. Bell, J. Skinner, J.L. Wallace; Hall-Clement, BMI; MPI 1691
21	25	10	HE BROKE YOUR MEM'RY LAST NIGHT —Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	53	67	2	ONE TAKES THE BLAME —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 880-130-7	88	72	5	ALL AROUND THE WATER TANK —Mel McDaniel (M. McDaniel) B. Miller; MCA Music, ASCAP; Capitol 5371
22	28	6	UNCLE PEN —Ricky Skaggs (Ricky Skaggs) Bill Monroe; Rightsong, BMI; Sugar Hill/Epic 34-04527	54	41	17	ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scroggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	89	80	21	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421
23	29	6	THE LADY TAKES THE COWBOY EVERYTIME —Larry Gatlin & The Gatlin Bros. (Rick Hall) Larry Gatlin; Larry Gatlin, BMI; Columbia 38-04533	55	68	2	RIDE 'EM COWBOY —Juice Newton (R. Landis) P. Davis; Web IV, BMI; Capitol 5379	90	78	13	SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, P. Peso, BMI; Viva 7-29265
24	10	14	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	56	69	2	FOOL'S GOLD —Lee Greenwood (J. Crutchfield) T. Tappan, D. Roth; Goldsboro/Ronzomatic, ASCAP/BMI; MCA 52426	91	65	6	THOSE YOU LOSE —Ronny Robbins (Pete Drake) S. Whipple; Tree, BMI; Columbia 38-04506
25	31	6	I COULD USE ANOTHER YOU —Eddy Raven (Eddy Raven, Paul Worley) Chris Waters, Bucky Jones, Tom Shapiro; Tree Music/O'Lyric/Cross Keys (Tree Group), BMI/ASCAP; RCA AHL1-5040	57	27	15	B-B-B BURNIN' UP WITH LOVE —Eddie Rabbitt (E. Stevens, E. Rabbitt) E. Rabbitt, E. Stevens, B.J. Walker, Jr.; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279	92	86	13	LONELY HEART —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467
26	32	5	I DON'T KNOW A THING ABOUT LOVE —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227	58	45	7	THE CHICKEN IN BLACK —Johnny Cash (B. Sherrill) G. Gentry, Algee, BMI; Columbia 38-04513	93	76	6	1984 —Craig Dillingham (Mark Sherrill) Craig Dillingham, Bill Graham; Craig Dillingham/Graham/Casseyem, BMI; MCA, Curb
27	34	4	IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN TH—E BAND) —Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum; Baray/Dale Morris, BMI; RCA 13840	59	64	4	IT'S YOU ALONE —Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219	94	71	19	ATLANTA BLUE —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7
28	9	14	IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	60	70	2	TELL 'EM I'VE GONE CRAZY —Ed Bruce (T. West) E. Bruce, P. Bruce, R. Peterson; Tree/Sugarplum, BMI; MCA 52433	95	91	2	IT'S BEEN ONE OF THOSE DAYS —Lang Scott (B. Anderson, M. Johnson) Chester Lester, Tim Dubois, Mike Seals; Warner House of Music/W.B. Gold Music Corp. BMI/ASCAP; MCA 52359
29	15	13	MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser; Central Songs, BMI; Mercury 822-203-7	61	66	3	SO CLOSE —The Wright Brothers (M. Daniel, J. Dowell) K. Blazy; Hoosier, ASCAP; Mercury 880-055-7	96	88	22	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT) —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard; Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram)
30	35	6	STUCK ON YOU —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1746	62	42	14	GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	97	94	8	YOU BRING THE HEARTACHE (I'LL BRING THE WINE) —Gary Wolf (J. Chambers) G. Wolf, J. Chambers, J. Jenkins; Galeon, ASCAP; Mercury 822-244-7
31	18	15	THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson; April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389	63	82	2	GOODBYE HEARTACHE —Louise Mandrell (E. Kilroy) R.C. Bannon, M. Spriggs; Warner-Tamerlane/Three Ships/Writers House, BMI; RCA 13850	98	90	10	SLOW DANCIN' —Kimberly Springs (J. Fuller, J. Hobbs) J. Fuller, J. Hobbs; ATV/Wingtip/Hobbler, BMI; Capitol 5366
32	38	6	WHAT WOULD YOUR MEMORIES DO —Vern Gosdin (Blake Mavis) Hank Cochran, Dean Dillon; Tree, BMI, Compleat 126 (Polygram)	64	46	18	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	99	92	16	I WANT TO GO SOMEWHERE —Keith Stegall (K. Lehning) D. Lowery, M. McAnally; Shedhouse, I've Got The Music, ASCAP; Epic 34-04442
				65	75	2	FIRST TIME BURNED —Johnny Rodriguez (R. Albright) J. McBride; Foster & Rice, ASCAP; Epic 34-04562	100	99	15	LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke; Hall-Clement (Welk Group), BMI/Chappell, ASCAP; Epic 34-04460
				66	73	3	COLD JULY —Robin Lee (J. Morris) M. Bird; Let There Be Music/USA Penny Renae, ASCAP; Evergreen 1023				
				67	51	16	DISENCHANTED —Michael Martin Murphey (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Cheskie Bottom/Kahala/Timberwolf/Cross Keys Co. Inc./Tr ee Gp., ASCAP/BMI; Liberty 1517				

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Nashville Scene

Was This Duet Nomination 'Needed'?

By KIP KIRBY

The Country Music Assn. has released this year's list of finalists for the forthcoming Oct. 8 CMA Awards. The good news is that the voting has been especially kind to newcomers, artists who only this year have made their big splash through or who are making a career comeback from pop into country.

It's great to see names like Exile, the Nitty Gritty Dirt Band, the Judds, Gary Morris and George Strait moving up fast, and we applaud their presence on the final ballot.



But then, there's the CMA vocal duo of the year category, and its inexplicable inclusion of Don Williams & Emmylou Harris. In September of 1981, Emmylou and Don had a duet called "If I Needed You," which went to number three on the country charts. That was almost precisely three years ago. They have had no duets since then.

"If I Needed You" was certainly a fine duet—but does a three-year-old release really deserve to take up space in a year that's given us a number of excellent contenders? It kind of makes you wonder whether the CMA voters actually listen to country radio.

If so, then how could they have chosen a three-year-old release over "The Yellow Rose" by Johnny Lee & Lane Brody, a No. 1 hit only months ago? Or what about the great Lynn Anderson/Gary Morris duet, "You're Welcome To Tonight," which helped pave the way for her MCA signing?

This year saw the pairing of Mickey Gilley and Charly McClain on the No. 1 song, "Paradise Tonight," since followed up by more duet singles and an album. Even Ray Charles and George Jones jumped into the

act with "We Didn't See A Thing."

Well, apparently, Ray and George aren't the only ones who "didn't see a thing." Voters this year must have either overlooked the newer entries—or still preferred Emmylou and Don's cut after so much time.

A phone call to the Country Music Assn. assured us that while the organization does have an eligibility period of July 1, 1983 through June 30, 1984 for awards going to *product*—that is, single of the year, song of the year and album of the year—it has no such eligibility time frame on awards given to *performers*.

Which may explain the disgruntled comment of one record company senior vice president when he saw "If I Needed You" in the duo division again: "If they're going to let old records in, why not nominate Jimmy Wakely and Margaret Whiting? That would make about as much sense."

We don't think we'd go back quite that far. On the other hand, we wonder if the CMA might not consider instituting a blanket eligibility period for all its awards categories. That way, it could truly represent the current achievements of those making today's country music.

★ ★ ★

From the moment Geraldine Ferraro's name hit the history books as the first female vice presidential candidate on a major ticket, it was clear that the novelty record flood couldn't be far behind.

Country music has always had a lock on novelty records. As soon as news makes the headlines, people rush to react on vinyl. We've had country records about the gas shortage, the Iranian hostages, the Ayatollah Khomeini, the women's movement, the Russian boycott of the Olympics, and even one about the doomed flight of Korean Airlines jetliner 007.

Now that pundits have Gerry Ferraro as fodder for fun, the records are

already starting to roll in. Our personal favorite so far is a light-hearted spoof titled "Fritz And Frills" by an artist named Vik Chandler on the Soundwaves label.

While the title is fairly self-explanatory, we thought we'd give you a sample of the lyrics as well: "It'll be just like Death Valley days at Reagan's ranch out West/If Mondale is elected and the VP wears a dress... If he should be succeeded/by VP Geraldine/We'd have the first First Gentleman/This country's ever seen."

★ ★ ★

The Judds, still reeling from the thrill of finding themselves nominated for three CMA Awards after only two singles, are set for a five-city Canadian tour with country/rocker Neil Young and his International Harvesters. The Judds will also do a West Coast tour with Ricky Skaggs and the Nitty Gritty Dirt Band in September. Dates include one triple bill at the Greek Theatre in Los Angeles.

And although we shudder to mention this, Warner Bros.' comedy team of Pinkard & Bowden has struck again with a parody of the Judds' "Mama He's Crazy." Only in Richard and Sandy's version, it's "Mama He's Lazy." That's not all. We hear via the grapevine that the incorrigible twosome may be planning a lampoon of the Nitty Gritty Dirt Band's "Long Hard Road," which they would re-title "Big White Commode." Hmmm. Guess whoever said "imitation is the sincerest form of flattery" had never encountered Richard and Sandy!

MCA/MDJ group Atlanta has joined with MCA Records and Turtles Records & Tapes to help veteran baseball pitcher Phil Niekro and his special charity cause, spina bifida.

During the month of August, \$1 from the purchase price of Atlanta's

(Continued on opposite page)



STRAIT FORWARD—George Strait reviews material with his new producer, Jimmy Bowen, prior to recording his upcoming MCA album in Nashville.

Ex-Texas Playboys Pay Tribute To Founder Wills

By ELLIS WIDNER

TULSA—More than 50 former Texas Playboys band members gathered at the Tulsa Convention Center Aug. 11 to pay tribute in a four-hour concert to Playboys founder Bob Wills. The event commemorated Wills' move with his band to Tulsa 50 years ago.

Delta Records, sponsors of the concert and reunion, taped the show for both album and video release. The group now touring as "The Original Texas Playboys" provided the core band for the concert, as many of Wills' former musicians took their turn on stage.

The current Playboys are steel guitarist Leon McAuliffe, pianist Al Stricklin, bassist Joe Frank Ferguson, drummer Smoky Dacus, singer Leon Rausch, fiddlers Gene Gasaway and Bob Boatright and guitarist Eldon Shamblin.

Among the guests were J. (June) Eldon Whalin, one of the five original Playboys; steel guitarist Gene Crowmover; singers Laura Lee McBride (Wills' first female vocalist), Ramona Reed and Johnny Widener; saxophonists Glenn Rhees and Billy Biggs; guitarist Gene Thomas;

and clarinetist Wood Woods. Shreveport disk jockey Larry Scott was MC.

Delta Records president David Stallings said that a record of the concert will be released this fall and that he plans to make the concert/reunion an annual event.

Next year, Stallings added, the show will be expanded to two days, featuring a Friday night dance and a Saturday concert.

New Construction On Music Row

• Continued from page 54

announcer's booth, editing suite, control room, dressing rooms and production offices.

"The expansion was necessary," explains the firm's president Jim Owens. "Our offices were located in three different areas in Nashville because of the rapid growth we experienced in the past year."

Owens' facility, while actually located several blocks off Music Row, still benefits from the central location and proximity to record companies, publishing firms, production houses and studios.

Some industry executives, among them BMI's Del Bryant and producer/publisher Blake Mevis, are settling instead for purchasing existing structures (usually one of the run-down old homes that still comprise much of the Music Row area) and converting them to luxury office or living space.

As a result of the Music Row gold rush, the city is considering a beautification plan to improve the area, a favorite for tourists. The Metro Development & Housing Agency has offered a grant of \$100,000 toward Music Row "streetscaping" if matching funds can be raised by the private sector. Leading the fund-raising effort are Jerry Bradley of Bradley Productions, Bob Kirsch of the Welk Music Group, Connie Bradley of ASCAP, Harry Warner of BMI, Jo Walker-Meador of the CMA, Rose Drake of the Drake Music Group and Mitchell Taub of Mitchell Taub & Associates.

However, despite the healthy growth along Music Row, there are signs that the entertainment industry here may still not be getting its money's worth. A new multi-million-dollar convention center under construction downtown has been the focus of heated controversy since its inception. A major drawback to the center, say concerned music executives, is that it contains no provision for any type of entertainment hall or auditorium.

DADDY'S MEMORY

USAC-1005

- "Possibly the GIANT record of '84..." *R. T. Griffin, WCXI Detroit.*
- "If people will just sit and listen to this song... it's one we can all relate to!" *Tom Phifer, KRMD Shreveport.*
- "Unique record with a unique style. J.W.'s best." *Tom Neuman, KGA Spokane.*
- "It takes a situation we are all familiar with and delivers it with a style we can all relate to. Incredible!" *Johnny Steele, KBEG Las Vegas.*
- "Pulls at your heart strings... shades of Lefty and Don." *Pete Brier, KWKH Shreveport.*
- "Best record yet for J.W. Hats off to the producer, Bob McCracken." *Jerry King, KKYX San Antonio.*
- "Very moving tribute to dads everywhere. Wish my Dad was still around to hear it; well written." *Lee Shannon, WQIK Jacksonville*
- "Record hit home! Thompson's delivery reminiscent of early George Jones." *Ginny Welsch, WMZQ Washington D. C.*



J.W. Thompson

USA-COUNTRY
RECORDS, INC.

Produced by Bob McCracken
Management: Ken Shepherd & Associates
P.O. Box 9104, Shreveport, Louisiana 71139
318-688-4999

Billboard
Hot Country LPs
 Survey for Week Ending 8/25/84
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	11	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	38	43	69	JOHN CONLEE John Conlee's Greatest Hits MCA 5406 MCA
2	3	42	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	39	29	12	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS
3	4	58	EARL THOMAS CONLEY Don't Make It Easy For Me RCA AHL1-4713 RCA	40	46	17	REBA McENTIRE Just A Little Love MCA 5475 (MCA)
4	2	19	ALABAMA Roll On, RCA AHL1-4939 RCA	41	36	40	WILLIE NELSON Without A Song, Columbia FC-39110 CBS
5	8	10	MERLE HAGGARD It's All In The Game, Epic FE-39364 (CBS)	42	45	16	MEL TILLIS New Patches, MCA 5472 MCA
6	5	44	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	43	44	23	DON WILLIAMS The Best of Don Williams Vol.3 MCA MCA 5465
7	7	11	LEE GREENWOOD You've Got A Good Love Comm', MCA 5488 MCA	44	42	127	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
8	9	15	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	45	47	329	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
9	10	46	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	46	38	16	VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL
10	12	12	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	47	52	4	GLEN CAMPBELL Letter To Home, Atlantic America 90164 WEA
11	6	40	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	48	54	15	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
12	11	19	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	49	50	82	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE-37958 CBS
13	14	26	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	50	41	6	EDDY RAVEN I Could Use Another You, RCA AHL-1-5040 RCA
14	17	4	WILLIE NELSON City Of New Orleans, Columbia FC-39145 CBS	51	57	153	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
15	13	42	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	52	53	3	JUICE NEWTON Can't Wait All Night, RCA AFL1-4995 RCA
16	15	11	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	53	48	97	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
17	16	15	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	54	63	2	MICKEY GILLEY Too Good To Stop Now, Epic FE-39324 CBS
18	18	18	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	55	51	12	B.J. THOMAS Shining, Columbia FC-39337 CBS
19	25	6	JOHN ANDERSON Eye Of A Hurricane, Warner Bros. 25099 WEA	56	65	2	LIONEL RICHIE Can't Slow Down, Motown 6059 MCA
20	21	49	JOHN CONLEE In My Eyes, MCA 5434 MCA	57	49	43	JANIE FRICKE Love Lies, Columbia FC-38730 CBS
21	20	18	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	58	56	75	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA
22	27	37	EXILE Exile, Epic B6E-39154 CBS	59	55	47	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA
23	24	6	MOE BANDY & JOE STAMPLEY The Good Ol' Boys-Alive & Well, Columbia FC-39426 CBS	60	60	20	LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA
24	22	10	THE BELLAMY BROTHERS Restless, MCA/Curb 5489 MCA	61	NEW ENTRY		RAY CHARLES Friendship, Columbia FC-39415 CBS
25	19	18	ATLANTA Pictures, MCA 5463 MCA	62	64	14	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
26	30	15	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	63	59	5	KAREN BROOKS Hearts Of Fire, Warner Bros. 1-25051 WEA
27	23	31	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	64	NEW ENTRY		CHARLY MC CLAIN Charly, Epic FE-39425 CBS
28	32	6	NITTY GRITTY DIRT BAND Plain Dirt Fashion, Warner Bros. 25113 WEA	65	66	40	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
29	26	13	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	66	58	4	BILL MEDLEY I Still Do, RCA MHL-8519 RCA
30	33	39	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	67	67	7	MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA
31	31	4	WAYLON JENNINGS Never Could Toe The Mark, RCA AHL1-5017 RCA	68	68	10	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 RCA
32	28	44	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	69	62	43	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA
33	39	8	RONNIE MCDOWELL Willing, Epic FE-39329 CBS	70	61	8	JULIO IGLESIAS Julio, Columbia FC-38640 CBS
34	37	12	MARK GRAY Magic, Columbia B6C-39143 CBS	71	72	43	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
35	35	5	SOUNDTRACK Rhinestone, RCA ABL1-5032 RCA	72	69	45	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
36	34	49	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	73	70	128	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
37	40	5	THE WHITES Forever You, MCA/Curb MCA5490 MCA	74	75	50	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS
				75	74	27	JOHNNY LEE 'Til The Bars Burn Down, Warner Bros. 25056 WEA

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Nashville Scene

Continued from opposite page

"Pictures" LP or cassette will be donated to the Spina Bifida Assn. Ticket stubs from the Atlanta Braves/Los Angeles Dodgers series held Aug. 6-9 were redeemable for \$1 discounts off the regular list price of the album at all Turtles retail locations. During the series, Niekro, formerly of the Braves and now with the Yankees, was honored with a "Phil Niekro Day" which saw his old uniform number retired.

★ ★ ★

For those who are curious about the fact that both the new Mickey Gilley and John Schneider albums have the same title cut, "Too Good To Stop Now," yes, it's the same song.

Schneider recorded his version of the Bob McDill/Rory Bourke tune earlier this year with producer Jimmy Bowen. However, at the time, Schneider didn't have a record deal. Meanwhile, Gilley cut the song with his producer John Boyland and decided to make it the first release from the new album, thus scotching Schneider's hopes of making it his second single after "I've Been Around Enough To Know" on MCA.

What's really interesting, though, is the fact that neither Gilley nor Schneider were the first to cut the song. "Too Good To Stop Now" was originally recorded on an unreleased session by Gary Morris. Later, when it appeared that John Boyland might be producing Johnny Rodriguez, he tried the song, but once again, the session was never released.

Which goes to show that in this business, timing can be everything.

★ ★ ★

Speaking of Gary Morris, he made his Grand Ole Opry debut Saturday, Aug. 11, singing "Velvet Chains" and "Wind Beneath My Wings." He got a standing ovation from the usually docile Opry crowd and a rare encore invitation; he returned and sang "The Love She Found In Me."

Not to be outdone, Pinkard & Bowden (mentioned earlier in this column, and how did they get back in again?) were scheduled to make their own Opry debut one Saturday later. We're holding our breath on the results of that one.

Permian Records is promoting its first Dottie West single, "What's Good For The Goose," with press kit mailings and materials to radio and media. The label plans a second mailing of the single in a four-color picture sleeve. The release is from West's new "Just Dottie" album on Permian, produced by Jerry Crutchfield.

Donna Fargo took advantage of her first "Nashville Now" appearance recently to rib host Ralph Emery about the fact that he was the first national DJ to receive her "Happiest Girl In The Whole U.S.A." single—and hated it. Ralph sheepishly admitted the story was true, but saved face by adding that after he started playing it in response to listener requests, he learned to love it.

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AUGUST 25, 1984, BILLBOARD

Paranormal Success For Parker 'Ghostbusters' Is Veteran Performer's First No. 1

By HARRY WEINGER

NEW YORK—In his long career as a top sideman, group leader and solo artist, Ray Parker Jr. has certainly become accustomed to success. Yet until "Ghostbusters" recently busted out of the pack of summer singles to top the Hot 100, he never had a No. 1 record on his own.

"I've always wanted have hit records, that's all," Parker says. "I don't know if having a No. 1 was a goal, but it feels a lot better than I thought it would."

While bettering his own chart heights may be satisfying for Parker, his career began at a reluctant pace. He's been more than busy since his teenage years when Stevie Wonder claimed him for the road. In the ensuing 12 years he has cultivated a veneer of confident nonchalance. Parker terms it "being practical."

"Playing with all those people was just something to do until I could get back to college," Parker says. "I wanted to be a lawyer. Pretty soon, though, I was working on 50 records a week."

"I thought it was great, but I just wanted to have enough money to invest so that when I finally got thrown out of the music business, I would have something to do."

A deal with Arista for Parker's group Raydio delayed his premature expulsion, but even with their string of top 10 hits, the guitarist aspired to maintain a nest-egg. It wasn't until Raydio's 1981 smash, "A Woman Needs Love," that Parker felt he had truly joined the ranks.

"Even then I tried to erase my vo-

cal, but Clive Davis thought it was a smash. I thought, 'They're really going to put this out?' I know I do a lot better now, but then I was a nervous wreck."

The record's release was a turning point for Parker. "After I hit, I called my manager (Joe Ruffalo of Cavallo, Ruffalo & Fagnoli), and told him I decided to be in the record business."

With support from Ruffalo as well as musician friends Ollie Brown and Arnell Carmichael (who leads the surviving Raydio), a more relaxed Parker now claims No. 1 status. Nevertheless, to some the record which brought him to this plateau bears more than a passing resemblance to Huey Lewis' "I Want A New Drug." Parker deflects any hint of indiscriminate borrowing in the production of "Ghostbusters."

"Nah. It's more like M's 'Pop Muzik,'" he offers. "And remember 'Soul Finger' by the Bar-Kays? At least there the chorus comes in at the same time." When pressed, Parker stands firm. "To me it doesn't sound like any of those," he states. "I can't see the resemblance to Huey Lewis. I just don't hear it."

Taking a cue from Ruffalo's development with Prince and "Purple Rain," Parker is set to make his film acting debut in a romantic comedy called "Love Songs." "We're currently in production," Parker says. "I will write the songs and appear in the film."

Parker is also active as a producer. He was previously involved in Warner Bros. botched attempt to make Jamaican teenage singing sen-

sation Jr. Tucker an American pop star—"I did the album as a favor for a friend," Parker says now—and he recently completed one track for New Edition.

The tune, "Telephone Man," was recorded at Parker's Ameraycan Studios in Los Angeles. It's set to appear on the young group's MCA debut. Parker also recently completed work on singer/songwriter Randy Hall's debut album for MCA, "I Belong To You."

Parker's original group, Raydio, is still with Arista, but the success of "Ghostbusters" has prevented the group's latest album from surfacing. "It was supposed to be out this month, but the label wants another Ray Parker Jr. album. I'm getting started on it now." The album will be Parker's last for the label.

Through the efforts of Carol Childs, who brought him to Arista, Parker signed an agreement with Geffen Records in 1982. After 12 years, Parker is finally getting his nest-egg.

"They gave me a million dollars, and that wasn't even 'the deal,'" Parker says. "It was a sign of good faith."

Sufficiently seduced, the guitarist-turned-singer has no qualms about joining a label less familiar with the adult contemporary and black chart territory carved out by Arista.

"I was the first black artist on Arista to go gold," Parker says, "so it's not as new to Geffen, with the Warner Bros. staff, as it was to Arista then. I have no fears." His first album for Geffen is scheduled for release in early 1985.



IT'S HIS HOMETOWN—Bruce Springsteen pauses to take requests from the audience during one of his 10 shows at New Jersey's Brendan Byrne Arena. (Photo: Chuck Pulin)

Caviano's Career Guidance Keeps Grace Jones Visible

NEW YORK—When Grace Jones rose to prominence in the late '70s, her exotic look was considered outlandish and often ridiculed. Today, the model-turned-disco diva-turned-video pioneer is a leading barometer of the fashion scene and is highly visible in the commercial mainstream.

Jones has appeared opposite Arnold Schwarzenegger in the box office hit "Conan The Destroyer," and appears with Adam Ant in a tv commercial for Honda. And she's currently in London lensing a villainous role as the bodyguard May Day in the next James Bond/Roger Moore chapter, "A View To A Kill." Jones' influence on pop fashion is also reflected in the look of such contemporary music acts as Eurythmics and the Thompson Twins.

With most pop acts, looks are a side issue. But Bob Caviano, head of the New York-based management and booking company Bob Caviano Enterprises, notes that that's not the case with Jones: "Grace's main ace-in-the-hole was her look, so record or not, she could still stay out there."

Indeed, Jones hasn't had a new record since the 1982 release of "Living My Life," which failed to match the chart success of its predecessor, "Nightclubbing."

While Caviano oversees various projects for other acts, including Sarah Dash, the System and RCA's rappers IRT, Jones is his first priority. It has been that way from the start.

Making the transition for Jones from a disco and fashion curiosity to a major name—who else has survived that era but Donna Summer?—began in earnest after her first Island album "Portfolio." Caviano set up one of the first "disco tours," on which Jones played 40 clubs across the country.

"We had our own light show and road crew, as well as the dancers and muscle men," recalls Caviano. "I brought Grace to the next step. We brought the old world of booking and touring into the world of dance that was breaking."

But when disco "died," Caviano found his company scrambling to find new material. The recording of "Warm Leatherette," under the direction of label founder Chris Blackwell, cultivated a new audience for Jones: the rock critics and the "legitimate" press. Caviano brought "Demolition Man," written by Sting, to the project. The album also included covers of tunes by Tom Petty, the Pretenders, Roxy Music and L.A. punkers the Normal.

"We began to see Grace could

keep her dance beat with a little more of a rock'n'roll flavor. Getting material from that area was suddenly OK," notes Caviano.

A similar pattern, with more r&b overtones, brought Jones greater commercial success on the followup album, "Nightclubbing." But a hit of the proportion of that album's centerpiece, "Pull Up To The Bumper," has yet to materialize.

While a new album is complete, Caviano says the Island contract has not been renewed. He says he'll announce a major label signing shortly, with product due for release in January or February.

Photographer Jean-Paul Goude is expected to be included in Jones' future. As director and snaphooter of Jones' most popular album covers, Goude is responsible for much of her current image. He also produced and directed the influential "One-Man Show" video.

While Jones will be busy through the end of 1984 with the Bond film, other cinematic offers are being considered. Caviano is also looking ahead to product endorsements. Jones recently completed a Citroën car commercial for the European market.

Caviano says his company has come a long way from the workaday dance club world to the courtship of Hollywood's inner offices. He points out, however, that Jones makes many of the final decisions. She recently turned down a customized cameo role in the upcoming John Travolta film, "Perfect." Carly Simon will be seen flinging a drink in the star's face instead.

HARRY WEINGER

TRIO ON 'MYSTERY TOUR'

CSN Seeing 'Daylight Again'

By ETHLIE ANN VARE

LOS ANGELES—Crosby, Stills & Nash insist that their upcoming U.S. tour isn't a reunion on the order of recent tours by Simon & Garfunkel or the Everly Brothers. They maintain that they can't have a reunion because they were never really a group in the first place.

"We always set out to be three individuals," says Graham Nash, who was still working with the Hollies when he met Stephen Stills and David Crosby 16 years ago.

"That's why we kept our own names and never had a 'band' identity," adds ex-Buffalo Springfield guitarist Stills.

"Now, when all of a sudden we

happen to be at the same place at the same time with some songs," ventures former Byrd Crosby, only to be interrupted by Stills: "Balderdash! There are secret plans, but we keep them from our managers until the last minute."

The current plan—secret or not—is to tour as CSN from August through late September, playing mainly large outdoor venues. "We call it the Mystery Tour," says Nash. "We didn't want to play anywhere we had played recently, so I don't even know where some of these cities are."

When a band has been together this long (their self-titled debut album was released in 1969), there's a

danger that they'll be perceived as a nostalgia act. It's a trap CSN try to avoid.

"It's always been a delicate balance," says Nash. "If we owe anything to anybody, we owe our fans a certain base of what they came to hear. There's an ideal formula for new and old that we haven't quite struck yet."

"There's some stuff they'd feel cheated if they didn't hear," expands Crosby, "and there's some stuff we'd feel cheated if we didn't get a chance to play."

The trio expects to include material from its group efforts as well as the material of its individual members. Stills has just released his 25th album—"Right By You," on Atlantic—and Nash is also at work on an upcoming solo project.

"It's hard for us to make solo albums," jokes Crosby. "They come out sounding like CSN."

When 1982's "Daylight Again" went platinum, cynics were taken by surprise at the success of this "comeback" by an "over-the-hill" band. But capacity crowds of 10,000 and more on the current tour prove that CSN never really went away, and that they appeal to new listeners and old devotees alike.

"Last time we went out," says Crosby, "almost half the audience were kids. And they knew the words. I don't know who told them the words."

"When I saw 14-year-olds singing our songs," adds Nash, "it meant that the stuff we wrote 10, 14 years ago still has meaning. As a songwriter, it's nice to know that your stuff lasts longer than the next station break."

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Talent In Action

GO-GO'S RED ROCKERS Greek Theatre, Los Angeles Tickets: \$15

While the Go-Go's may be slipping a bit in terms of record sales—their "Talk Show" album has yet to go gold after five months—they remain a captivating live act. The group drew a full house to their show here Aug. 15, and kept the crowd on its feet for almost the entire show.

The reason for the Go-Go's' durability in concert is that they have gained a reputation as a dependable live act, one that puts on a solid, briskly-paced show. And so it was at the Greek, where the group performed songs from their three IRS albums, along with one early song (Charlotte Caffey's "Surfing In Style") that they played in their days on the L.A. club circuit.

Every detail of the show seemed right, from the clean, uncluttered stage design to the clever way each member was introduced and spotlighted during the second song, "Cool Jerk." The only change the group might consider is to save one of their hits for the encore, to give that spot extra impact.

More than any other act since the Beach Boys, the Go-Go's are synonymous with fun, summer and a good-natured party spirit. They also have a sly sense of humor, as demonstrated in this memorable stanza from their 1982 hit, "Vacation": "A week without you/Thought I'd forget/Two weeks without you/And I still haven't gotten over you yet."

If some of the groups' recent material lacks the darker undercurrent of such early works as "This Town," the group sought to make up for it in concert. Belinda Carlisle sang "Turn To You" with a sense of urgency not heard on the record. And the slow, moody ballad "Automatic" helped to balance such uptempo froth as "Head Over Heels," with which the group opened the show.

Red Rockers preceded the Go-Go's with a set of spare, melodic rock'n'roll along the lines of the Clash. Highlights of the Columbia group's set included last year's midchart hit "China" and a cover of Barry McGuire's classic-of-its-kind, "Eve Of Destruction."

PAUL GREIN

HERB ALPERT & THE TIJUANA BRASS SERGIO MENDES Greek Theatre, Los Angeles Tickets: \$15

The key to the success of the Tijuana Brass reunion tour is the presence of such contemporary-sounding pieces as "Fandango" and "Bullish." Those songs have a tough, vital edge that helps to balance the spritely, bouncy tunes that form the core of the group's repertoire. Without these songs, the show would be

mere notaliga; with them it's a perfect balance of old and new, of froth and funk.

The Greek show was exceptionally well-designed. The set had a clean, uncluttered look, and the lighting effects were first-rate. And Alpert came up with a highly clever finish, where in high-speed painter Denny Dent sketched Alpert's silhouette on a huge canvas, while the Brass played "Fandango."

Even Alpert's recent works cover a broad spectrum stylistically, from the soft sophistication of "Route 101" to the hard-edged pulse of "Make A Wish." Appearing here Aug. 19, Alpert also offered a classy solo trumpet version of Lionel Richie's poignant "Hello."

Alpert even managed to work his family into the act. His wife, Lani Hall, was featured midway through the show when she fronted a jazz trio and sang three songs, ranging from ballads to bebop. And their nine-year-old daughter Ari was a featured dancer on one instrumental.

Alpert told the audience that this was the first time the Brass had performed together since 1969, but that certainly wasn't evident from their playing. The nine-man ensemble, featuring Julius Wechter, former leader of the Baja Marimba Band, played tightly throughout the 90-minute show. Alpert proved to be a friendly and gracious host, and seemed genuinely touched by the strong audience response. "Thank you for this moment," he told the crowd, which cheered until the Greek's curfew precluded further encores.

The show was opened by fellow A&M artists Sergio Mendes, whose diverse set mixed Brazil '66 oldies, soulful ballads, catchy pop tunes and one poignant standard, Charlie Chaplin's "Smile." Mendes was backed by an eight-member band and three vocalists in his first local appearance since his comeback last summer with "Never Gonna Let You Go."

PAUL GREIN

GAP BAND Roseland, New York Tickets: \$14.50, \$12.50

Grooves deeper than the subway and a style slicker and tighter than their satin jumpsuits are what the Wilson brothers put into their records. Their live act starts with these elements and adds a large backup band and a larger dose of raucous fun and raunchy showmanship.

The Gap Band's hour-long set Aug. 8, for the most part made up of material from the group's last two Total Experience albums, was wildly entertaining, but exhausting, as the band practically demanded the audience's shouting, clapping, shaking participation.

Highlights of the show included "Early In The Morning," which built from a deceptively slow, romantic start into a heavy, celebratory thumper, and "I Don't Believe You Want To Get Up And Dance (Oops, Upside Your Head)," a par-

ty funkier that exploded in Clintonesque chant-jamming. "Jam The Motha" also cooked, as an accomplished break dancer took center stage away from the gyrating Charlie Wilson.

Except for choruses with his brothers Robert and Ronnie, Charlie was the focal point of the act. His solid vocal work and seasoned front-man performance, which borrows much from the "Sex Machine" school of theatrics, really held together and carried the momentum of the band's forceful playing. The show's closing numbers allowed his ability to shine as a segue of "You Dropped A Bomb On Me" and "Party Train" tore through the ballroom. Outstanding indeed.

Konk, a ragtag band of white funksters with Latin leanings, opened for the Gap Band with a set that was heavy on percussion and light on polish and pretension. Signed to the independent Sleeping Bag label, the band showed best on their two hits, "Konk Party" and the current dance charter "Your Life." KATHY GILLIS

JOHNNY MATHIS

Greek Theatre, Los Angeles
Tickets: \$15

Johnny Mathis has been a regular on the summer touring circuit for 27 years, it's easy to take him for granted. And because he hasn't been a consistent hitmaker for the past 20 years, it's easy to write him off. But he reaffirmed his position in pop Aug. 9 with a show marked by exceptional range and taste.

At times Mathis seemed to be trying to move away from the pristine style that he first popularized in the late '50s. He omitted such signature songs as "Wonderful! Wonderful!" and "It's Not For Me To Say," and included just a line of his classic "Misty." And while he did perform "The Twelfth Of Never," one of his most floral ballads, he gave it a very spare, understated arrangement, singing it softly against a backdrop of just acoustic guitar.

In place of these songs, Mathis performed such contemporary pieces as Peter Allen's silky, fluid "Fly Away" and "Simple," the rhythmic shuffle that is his latest single. While Mathis seemed to be trying to update his repertoire, he still found room for such old favorites as the charming "Small World" from "Gypsy" and several classics from "West Side Story." Indeed, even such relatively recent songs as Thom Bell's exquisite "Stop, Look And Listen (To Your Heart)" and the Bergmans' profound "How Do You Keep The Music Playing?" are traditional-styled ballads.

The one song in the set that seems out of keeping with Mathis' efforts to stage a looser, more relaxed show is "Memory," that arch stuffed shirt of a song from "Cats." It's hard to see what it is about this grandiose, self-important anthem that makes superstars like Mathis, Streisand and Manilow line up to try and breathe life into it.

Mathis' only other misstep was in, surprisingly, opening the show for comedienne Jeanine Brunier. Mathis performed five songs and then turned the stage over to Brunier, concluding his set after the intermission. This was a gracious gesture, to be sure, but one that needlessly broke Mathis' momentum and pacing.

PAUL GREIN

NONA HENDRYX Irving Plaza, New York Tickets: \$12

Sporting a majorette outfit and fronting a strong five-piece band, Nona Hendryx made a flashy return to the Big Apple Aug. 2, belting out material from her two recent RCA albums. Hendryx was entertaining in her staging and impressive in her vocal range and control.

A surprisingly thin crowd turned out for the show at one of the city's smaller venues. Given the strength of the band, which could easily have filled a much larger hall and sound system, the turnout was disappointing.

Opening with "B-Boys," Hendryx immediately established a warm rapport with the audience, asking how many b-boys (bad boys) were there and eliciting a rousing cheer. From there, she moved to "Living On The Border," which had a hard rockish groove perfect for her wailing and strutting. By the time she got to "I Sweat (Going Through The Motions)," she

(Continued on page 60)

AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Aug. 14.

- **JACKSONS—\$4,452,210, 148,407, \$30**, Stadium Management Corp., Neyland Stadium, Knoxville, three shows, three sellouts, Aug. 10-12.
- **NEIL DIAMOND—\$601,321, 36,243, \$17 & \$15**, Concerts West, Capitol Center, Landover, Md., two shows, one sellout, Aug. 8-9.
- **PETER, PAUL & MARY—\$333,319, 28,532 (36,097)**, \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox Theatre, St. Louis, eight shows, Aug. 7-12.
- **BILLY IDOL, BOP STREET—\$243,786, 12,887, \$14.30 & \$13.20**, Feyline Presents, Red Rocks Amphitheatre, Denver, two shows, two sellouts, Aug. 7-8.
- **WILLIE NELSON, MICHAEL MARTIN MURPHEY—\$234,009, 15,576 (18,000)**, \$15.40 & \$13.10, Feyline Presents, Red Rocks Amphitheatre, Denver, two shows, July 30-31.
- **CARS, WANG CHUNG—\$189,612, 15,603, \$12.50**, Sunshine Promotions, Market Square Arena, Indianapolis, one show, sellout, Aug. 6.
- **AEROSMITH, HELIX—\$171,635, 14,652, \$12.50 & \$10**, Electric Factory Concerts, The Spectrum, Philadelphia, one show, sellout, Aug. 8.
- **BILLY IDOL, DOGS—\$165,000, 11,000, \$15**, Bill Graham Presents, California Expo Amphitheatre, Sacramento, one show, sellout, Aug. 11.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$164,762, 13,181, \$12.50**, Brass Ring Prods./SRO Prods., The Omni, Atlanta, one show, sellout, Aug. 8.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$161,375, 12,910 (13,800)**, \$12.50, Whisper Concerts, Norfolk (Va.) Scope, Aug. 11.
- **CHARLIE DANIELS BAND—\$159,258, 9,652 (20,000)**, \$16.50, Cross Country Concerts/Monitor Prods., Veteran's Stadium, New Britain, Conn., July 27.
- **OZZY OSBOURNE, MICHAEL BOLTON—\$155,340, 10,356 (12,000)**, \$15, Water Brother Prods./Another Consolidated Concept, Hiram Bithorne Stadium, San Juan, Aug. 4.
- **CROSBY, STILLS & NASH—\$148,584, 11,018, \$15 & \$13.50**, Frank J. Russo, Mt. Cranmore, North Conway, N.H., one show, sellout, Aug. 12.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$147,175, 11,774 (15,887)**, \$12.50, Beach Club Promotions, Greensboro (N.C.) Coliseum, Aug. 9.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$145,075, 11,676, \$12.50**, Fantasma Prods., Jacksonville (Fla.) Coliseum, one show, sellout, Aug. 4.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$144,762, 11,581 (17,129)**, \$12.50, Brass Ring Prods., The Omni, Atlanta, Aug. 8.
- **EURHYTHMICS, HOWARD JONES—\$144,524 (\$180,656 Canadian)**, 13,318, \$16 & \$12, Nederlander Corp., Kingswood Music Theatre, Toronto, Ont., one show, sellout, Aug. 8.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$143,350, 11,500, \$12.50**, Fantasma Prods., The Sun Dome, Tampa, one show, sellout, Aug. 3.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$137,292, 10,853, \$13.50 & \$12.50**, Whisper Concerts, Roanoke (Va.) Civic Center, one show, sellout, Aug. 10.
- **CROSBY, STILLS & NASH—\$131,796, 9,562, \$15 & \$13.50**, Frank J. Russo, Spencer (Mass.) Fairgrounds, one show, sellout, Aug. 11.
- **HANK WILLIAMS JR., DAVID ALLAN COE—\$125,912, 10,073, \$12.50**, Paul Scoggins Presents, Charlotte (N.C.) Coliseum, one show, sellout, Aug. 4.
- **PRETENDERS, SIMPLE MINDS—\$117,775, 9,422, \$12.50**, Frank J. Russo, Providence (R.I.) Civic Center, one show, sellout, Aug. 9.
- **JIMMY BUFFETT—\$117,320, 8,800, \$13.75 & \$12.75**, Feyline Prods., Red Rocks Amphitheatre, Denver, one show, sellout, Aug. 9.
- **AEROSMITH, STOMPERS—\$109,317, 9,500, \$12.50 & \$11.50**, FEI Entertainment, Cumberland County Civic Center, Portland, Me., one show, sellout, Aug. 10.
- **CHICAGO—\$105,871, 5,861, \$20, \$17.50 & \$15**, In-House, Radio City Music Hall, New York, one show, sellout, Aug. 9.
- **DIO, TWISTED SISTER—\$100,355, 7,968 (9,000)**, \$13.20 & \$12.10, Feyline Presents, Red Rocks Amphitheatre, Denver, Aug. 1.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$97,273, 2,918 (12,000)** \$13 & \$12, Makoul Prods., City Island, Harrisburg, Pa., Aug. 12.
- **YES—\$96,012, 8,081 (10,000)**, \$13.50 & \$12.50, Contemporary Prods., Omaha (Neb.) Civic Center, Aug. 9.
- **AIR SUPPLY—\$94,748, 9,106 (10,600)**, \$12 & \$10, Rochester Philharmonic Orchestra, Fingerlakes Performing Arts Center, Canadigua, Aug. 9.
- **GROVER WASHINGTON JR., PIECES OF A DREAM—\$93,683, 6,533 (9,000)**, \$14.85 & \$13.75, Feyline Presents, Red Rocks Amphitheatre, Denver, Aug. 12.
- **EDDIE MONEY, TRAK—\$92,000, 8,000, \$11.50**, In-House, Santa Clara (Calif.) County Fair Grandstand, San Jose, one show, sellout, Aug. 11.
- **FERRANTE & TEICHER, ST. LOUIS SYMPHONY—\$88,373, 14,614 (16,020)**, \$12, \$9 & \$4.50, St. Louis Symphony Society/St. Louis County Pops, The Greenfelder Recreation Complex, Queeny Park, St. Louis, five shows, one sellout, Aug. 7-12.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$87,612, 7,009 (12,900)**, \$12.50, Beach Club Promotions, Charlotte (N.C.) Coliseum, Aug. 6.
- **AMY GRANT, MICHAEL W. SMITH—\$86,659, 7,905, \$13.75 & \$9.75**, In-House, Concord (Calif.) Pavilion, one show, sellout, Aug. 11.
- **ROD STEWART—\$85,413, 5,972 (9,314)**, \$15 & \$13.50, John Scher Presents, Rochester (N.Y.) War Memorial, Aug. 5.
- **JIMMY BUFFETT—\$84,787, 5,950, \$14.25**, Avalon Attractions/Double Tee Prods., Portland (Ore.) Civic Auditorium, two shows, two sellouts, Aug. 12.

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FESTIVAL REVIEW

Challenging Menu At Concord Jazz Bash

Carl Jefferson, guiding light behind the construction of Northern California's Concord Pavilion and its yearly jazz festival, provided a challenging menu for the event's 16th outing Aug. 3-5.

Pairing the Modern Jazz Quartet with a rare U.S. visit by the largest big band, Rob McConnell & the Boss Brass, was sheer genius. The co-headliners blended like crisp salad greens and a tangy dressing.

The four veterans in the Modern Jazz Quartet apply a touch as gentle as the finest kid leather. Even "True Blues" and uptempo standards are played at a conversational volume. Vibraphonist Milt Jackson performed "Nature Boy" sans his three mates, to the most rapt attention given any artist during the festival.

Rob McConnell and his 22 Canadian sidemen not only reprised several of their outstanding recordings, but also featured numerous unrecorded instrumentals that spiced their portion of Saturday night. The ebullient McConnell pipes his own enthusiasm into this amazing array of ensemble and solo talent.

Also playing that evening was the Emily Remler Quartet, with John D'Earth providing astonishing trumpet as bassist Eddie Gomez created an outstanding tapestry with drummer Bob Moses.

The Fraser MacPherson & Ed Bickert Quintet, with pianist Dave McKenna, McConnell bassist Steve Wallace and drummer Jake Hanna, opened the three nights with a fine set of subtle modern jazz.

In 1971, Ron Carter and Jim Hall needed a booking and heard of a New York club that wanted duos. Their sound, recently released on a Concord Jazz recording, is extraordinary. The two coordinated on both Carter originals and evergreens like "Stardust" and "Indian Summer" for a mature and sophisticated program.

The Dave Brubeck Quartet played a great deal of new material. The leader, hampered by laryngitis, explained only one of five new selections. Perhaps the ebullient Chris Brubeck, an outstanding bassist and trombonist, could have taken over the talk for the evening. Clarinetist Bill Smith's return enhanced the overall effect, especially when he used the sound-delay foot pedal.

Tito Puente's All-Stars kicked off Sunday night with a rousing set featuring Mario Rivera's reed wizardry. But the leader's failure to play a vibes solo was disappointing.

Ernestine Anderson has blossomed into one of the finest funk delineators. Assisted by bassist Ray Brown, drummer Garrett King, tenor saxophonist Red Holloway and keyboardist Gene Harris, she was a very relaxed performer. "Down Home Blues," "Summertime" and "Big City" revealed her ability to get down with the best.

Though John Pena plays marvelous rock and jazz bass, his volume obstructed Tania Maria's overall performance. The Brazilian pianist shook the joint with her inimitable jazz scatting to her own keyboard improvisations. She roused the crowd as she led her Latin-tinged-with-rock quintet.

On Saturday night during the "picnic" hour prior to the concert, Los Medanos College's 20-piece jazz crew, batoned by John Maltester, played an almost faultless 70 minutes.

The entire stage and grounds crew at this beautiful outdoor site worked overtime to present a most fluid program. Ticket prices were set at \$14.75, \$12.75 and \$8.75 nightly.

JOHN SIPPEN

New LP & Tape Releases, p. 28

Washington Squares: Folkies For The '80s

By KIM FREEMAN

NEW YORK—There is literally nothing new about the Washington Squares' act. But the local trio's retreat to traditional American folk music has brought them a considerable amount of acclaim, a loyal following, and, most recently, a booking deal with American Talent International, a rare feat for an unsigned act.

ATI's Jeff Rowland, who orchestrated the contract, estimates that 99% of the agency's clients are either signed or committed to get signed.

Rowland says he sees the Squares as a "manifestation of a resurgence of traditional music." He adds that the group "offers a respite from the MTV age" and thus has "access to an older and often neglected demographic."

Financially self-supporting after only a year as the Squares, each member of the trio rose through the ranks of various New York punk and/or rock outfits.

The group's roots can be traced to the city's stalwart new music club, the Peppermint Lounge, where bass guitarist Tom Goodkind worked during what he terms his "resistant punker" days. Spinning a mix of "half rehashed disco and half rehashed punk," Goodkind says he occasionally threw in a folk tune as a gag, and the idea of a folk revival group was born.

While lead guitarist Bruce Paskow admits to an initial embarrassment about abandoning the electric guitar for an acoustic, he says he was "bored with rock'n'roll and ready to play pretty, enjoyable music with audible lyrics." As Goodkind puts it, "We'd had enough of the pounding and were tired of trying to look British."

The group's repertoire includes a humorous medley of solemnly delivered pop tunes, but Goodkind stresses that the Squares are not a parody group. The effort to remain true to the folk genre extends from researching their song selection to their dress and stage demeanor.

The group's shows consist of both originals and hand-me-down tunes, which are researched for their historical content by the Squares' so-called "librarian," rhythm guitarist Lauren Agnelli.

While Goodkind says he hopes the Squares can emulate their predecessors in terms of affecting social change through their music, each member has a different approach to songwriting. Paskow's passion is personal relationships; Agnelli's is an "all hope is not lost" philosophy; and Goodkind's is politics.

The Squares recently played at a concert benefiting staffers at New York's weekly Village Voice newspaper, who were mobilizing for a possible strike. The event, says Goodkind, symbolizes the trio's commitment to carry the torch of true folkies in singing out for the people.

The Squares dress in what Agnelli calls the "classic style": lots of black,

berets, sunglasses and goatees for the men. "And it isn't just stage garb," adds Goodkind, who, it would seem, never leaves home without it.

At most of their shows, the group offers a \$10 "beatnik kit," complete with berets, glasses and goatees or pearls depending on the prospective folkie's gender.

According to Goodkind, one of the group's greatest rewards is the recognition they've received from their idols. Kingston Trio founder Dave Guard, Peter, Paul & Mary's Peter Yarrow, and beat poet Alan Ginsberg are just a few of the folk-era luminaries who've shared the stage with the Squares.

Goodkind predicts that the group will be signed to a major label sometime this fall. Meanwhile, the trio has a series of dates in Boston, New York, Philadelphia and several Midwestern cities planned through September.

Blues Pianist Naftalin Gets Grant To Start Foundation

By JACK McDONOUGH

SAN RAFAEL, Calif.—The Blue Monday Foundation, under veteran blues pianist Mark Naftalin, has been established here with a first-year grant of \$25,000 from the San Francisco Foundation.

Naftalin says the two principal objectives of the Blue Monday Foundation will be "to continue expansion and development of the Marin County Blues Festival"—which he and partner/producer Dennis Hale have mounted for the past four years—and "to get the 'Blue Monday' radio broadcast going again, in a form suitable for live broadcast anywhere in the country."

The "Blue Monday" broadcast languished earlier this year after almost two years on various Bay Area stations, during which Naftalin says

presented on 86 live broadcasts.

Naftalin, as executive director, and Hale, as operations director, expect to sit at least temporarily on what is now a nine-member board of directors. Other directors include Bill Graham, attorneys Art Sohcot and Kim Druglich, non-profit consultants/fundraisers Jeanne Bogardus and Hank Rosso, and journalists Lee Hildebrand and Doris Worsham.

In addition to the annual two-day Marin Festival, Naftalin and Hale have also mounted a one-day Sonoma County Blues Festival for the past four years. This September will also mark Naftalin's third year as associate producer of the Monterey Jazz Festival's blues afternoon.

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Talent In Action

• Continued from page 59

had removed her jacket and shimmied with just a leotard and tight pants. During the extended jam she invited members of the audience on stage for a shimmy contest, in which she simply outshined all the participants.

The pace never slowed, even for last year's crossover hit, "Keep It Confidential," which started on a quieter note but built quickly to a full-blown rock arrangement. That setting may have taken away from the emotional power of the lyrics, but it certainly showcased Hendryx's fine control and aggressive power.

"Bustin' Out" and the Supremes' "Love Is Like An Itching In My Heart" (introduced with a sly reference to Hendryx's old cronies in LaBelle) closed the 80-minute show with a wallop.

Opening for Hendryx was Easy Street act Monyaka, a wonderful six-piece reggae band from Brooklyn that rocked the house. Though they played for close to an hour, they didn't overstay their welcome, treating the audience to an entertainingly eclectic set of r&b, gospel and rock influences mixed with a sense of humor, all over a reggae beat. **KATHY GILLIS**



TWISTIN' THE NIGHT AWAY—Nona Hendryx takes a break during her show at New York's Irving Plaza, while fans exhibit some fancy footwork on stage. (Photo: Chuck Pulin)

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Talent

Releases From Carter Target Dance, Gospel Markets

LOS ANGELES—Veteran singer Mel Carter has records aimed at two different markets in release on two different labels. His 12-inch single "Love Test" on Airwave Records has been sent to

dance clubs and will be mailed to radio stations early next month. And his contemporary Christian album "Willing" has been released by the Benson Co.'s Onyx International label.

Carter, whose "Hold Me, Thrill Me, Kiss Me" was a top 10 pop hit in 1965, began his career as a gospel singer in the late '50s. He has been managed for the past 20 years by L.A.-based Zelda Sands.

Dance Trax

A couple of really important records: Afrika Bambaataa & James Brown's "Unity" (Tommy Boy 12-inch) makes explicit the debt that hip-hop owes to Brown's early '70s funk innovations, and makes the payback in full. Its six versions span the entire continuum between one and the other, providing both radio and club material in the process. Ladies and gentlemen, bring it on! Also inspired: the Staple Singers' cover of Talking Heads' "Slippery People" (Private I 12-inch), which brings Mavis and Pop Staple's guts and earthiness to the cryptic hit of a year ago. The West Coast production is subtle, sinuous and modern, too; perhaps the followup will be "Hold Me Now."

★ ★ ★

More singles: Lucky U.S. buyers get both of Scritti Politti's recent British smashes on the American Warner Bros. 12-inch containing "Wood Beez," raved over repeatedly here, and "Absolute," a gorgeously melodic mainstream black record. Both are absolute credits to the entire Anglo-American crew involved... Cherrelle's second single, "Fragile..." (Tabu 12-inch), gets a full-length, more funk-like treatment that's delicate and humorous in much the style of "I Didn't Mean To Turn You On," and holds up very entertainingly at 12 minutes... I-Level's "In The River" (Virgin/Epic 12-inch), finally released domestically, is that group's deepest groove so far, with a strongly reggae-ish melodic identity, and a perfect mix by Morales & Munzibai.

★ ★ ★

Notes from New Music Seminar 5: According to Telegenics' Stephanie Shepherd, 40% of music video is disqualified from club use because of inadequate audio quality... Bronski Beat's re-disco/dance-rock smash, "Smalltown Boy" (and a completed album), have been signed by MCA, which outbid a roomful of majors at six-figure level... James Brown, on his long-range plans: "I'll live as long as I can, and I'll die when I can't help it"... Arthur Baker has completed a remix of Bruce Springsteen's new single, "Cover Me," which brings the cut into dub territory with a new bass line; his production of Diana Ross' "Swept Away" is due this week... Endless Music's Rusty Garner will remix Lindsey Buckingham's "Go Insane"... Morales & Munzibai are set to remix an upcoming Malcolm McLaren album, which comprises his last work with Trevor Horn... Private Eyes video director Steve Sukman drew applause for his word-play when he described Frankie Goes To Hollywood's "Two Tribes" video as a "powerful visual stimulant."

★ ★ ★

We bid a fond personal goodbye to Phillippe Wynne and Esther Phillips, two of our favorite singers for more than a decade of acquaintance through their records. Wynne, of course, was one of the voices that propelled Philly soul at the crucial period while it turned into disco, and re-emerged to restate the funk in early-'80s work with George Clinton.

Phillips was an acquired taste for most, with her stylized, acerbic mix of blues and gospel. Her pop chart impact stretched from a Ray Charles-style country-blues version of "Release Me" to her startling, witty remake of "What A Difference A Day Makes," which was one of the great out-of-nowhere disco hits, a pre-Summer heavy breather that went top 20 in 1975. But for our money, her run of early-'70s collaborations with Pee Wee Ellis (on Kudu) contained her true shining moments: Phillips' well-chosen covers, including "Baby, I'm For Real," "Never Found a Man (To Love Me Like You Do)" and "Home Is Where The Hatred Is," were profound, deeply satisfying combinations of brilliant, intuitive style and unsentimental honesty.

AUGUST 25, 1984, BILLBOARD

Billboard Dance/Disco Top 80

Survey for Week Ending 8/25/84

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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	1	12	THE GLAMOROUS LIFE—Sheila E. (12 Inch) Warner Bros. 20251	42	44	4	HEAVEN IN WAITING/2000 LIGHT YEARS—Dance Society—(12 Inch) Arista AD1-9205
2	2	8	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	43	38	6	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429
3	6	6	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	44	51	3	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031
4	3	8	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	45	45	4	I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
5	5	10	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	46	54	2	BREATHLESS—Figures On The Beach—(12 Inch) Metro-America MA 1004
6	11	6	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121	47	50	2	HE'S A REBEL—Holly Oas—(12 Inch) DND DD105
7	7	7	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	48	52	3	BLOCK PARTY—Stacy Lattisaw & Johnny Gill—(7 Inch) Cotillion 7-99725
8	8	8	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	49	58	2	LET'S GO CRAZY—Prince—(7 Inch) Warner Bros. 29216
9	9	9	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	50	63	2	NIGHTIME—Pretty Poison—(12 Inch) Svengali SR8403
10	14	5	NO FAVORS—Temper—(12 Inch) MCA 23506	51	53	2	BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931
11	15	6	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	52	56	2	THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234
12	12	9	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	53	59	2	RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A
13	10	8	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	54	47	7	TO THE BONE—Nona Hendryx—(12 Inch) RCA PD-13829
14	4	11	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	55	49	12	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940
15	13	12	WHEN DOVES CRY—Prince—(12 Inch) Warner Bros. 20228	56	43	5	JAMMIN' IN MANHATTAN—Tyzik—(12 Inch) PolyGram 8217951
16	17	6	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235	57	34	11	IN THE HEAT OF THE NIGHT—Klinton Jones—(12 Inch) Oh My! OM 4009
17	21	3	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	58	57	7	BODY HARMONY—J. Bird—(12 Inch) Warrior
18	16	11	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	59	61	3	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-413
19	26	3	SET IT OUT—Midway—(12 Inch) Personal P49811	60	60	2	TATTERED DRESSES/(DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
20	18	8	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	61	69	4	17—Rick James—(12 Inch) Motown 4522MG
21	20	9	TOUCH DANCE (EP)—Eurhythmics—RCA CPL1-5086	62	62	2	UNDER THE COVER OF DARKNESS—Alicia Bridges—(12 Inch) Second Wave LP22005
22	22	5	YOU KEEP ME COMING BACK—The Brothers Johnson—(12 Inch) A&M SP12102	63	40	5	BABY DON'T BREAK YOUR BABY'S HEART—Kashif—(7 Inch) Arista AS 19200
23	31	4	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	64	65	4	INVISIBLE LOVE/SEX DANCE—Lisa—(12 Inch) Moby Dick BTG 1036
24	19	8	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095	65	NEW ENTRY		LIVING FOR THE WEEKEND—Rocker's Revenge—(12 Inch) Streetwise 2232
25	24	11	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	66	48	7	OUTRAGEOUS—Lakeside—Solar ED 4984
26	23	8	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664	67	NEW ENTRY		NELSON MANDELA—The Specials AKA—(12 Inch) Chrysalis 4J942793
27	28	8	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943	68	NEW ENTRY		HANDS OFF—Jocelyn Brown—Urban Rock 4R 4445
28	33	6	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	69	NEW ENTRY		SHOT IN THE DARK—The Michael Zager Band—(12 Inch) Mosaic 42905046
29	30	4	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505	70	NEW ENTRY		ICE CREAM CASTLE—The Time—(7 Inch) Warner Bros. 7-29247
30	25	6	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945	71	NEW ENTRY		IN THE EVENING—Sheryl Lee Ralph—New York Music Co. NYM-11
31	35	5	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	72	68	16	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984
32	27	14	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	73	66	3	DANCING IN THE STREETS—Bon Rock—(12 Inch) Earth Tone ET-1204
33	29	8	GUILTY—Hotline—(12 Inch) Memo 18	74	67	8	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012
34	39	4	CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809	75	64	8	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—(12 Inch) A&M 12098
35	37	4	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731	76	70	5	DANCEABILITY—APB—(12 Inch) Import
36	46	3	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597	77	73	11	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594
37	32	13	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	78	71	11	THE LEBANON—Human League—(12 Inch) Virgin/A&M 12101
38	55	2	WOOD BEEZ—Scritti Politti—(12 Inch) Warner Bros. 20225	79	74	16	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802
39	41	4	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939	80	79	11	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209
40	36	6	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105				
41	42	6	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591				

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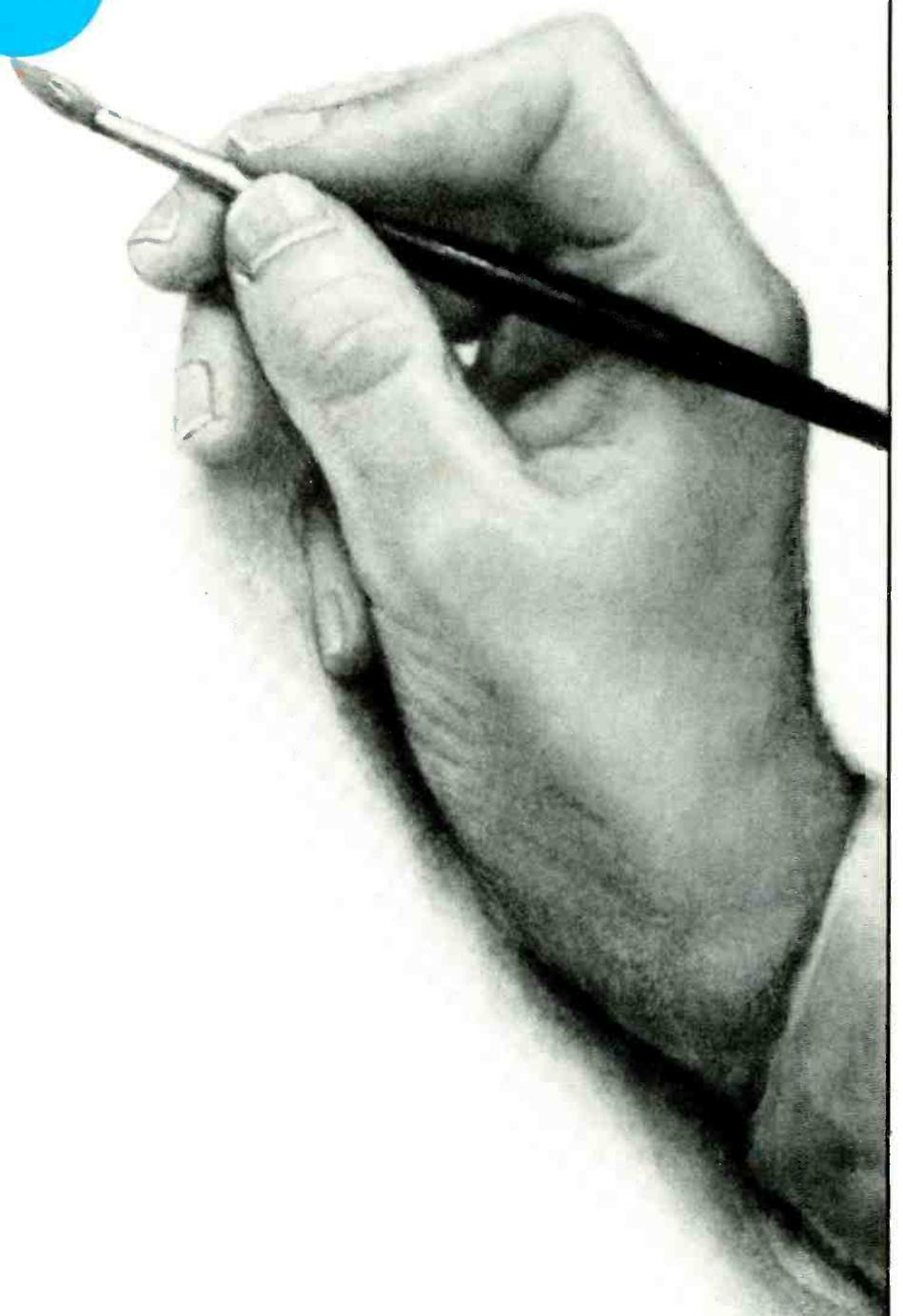
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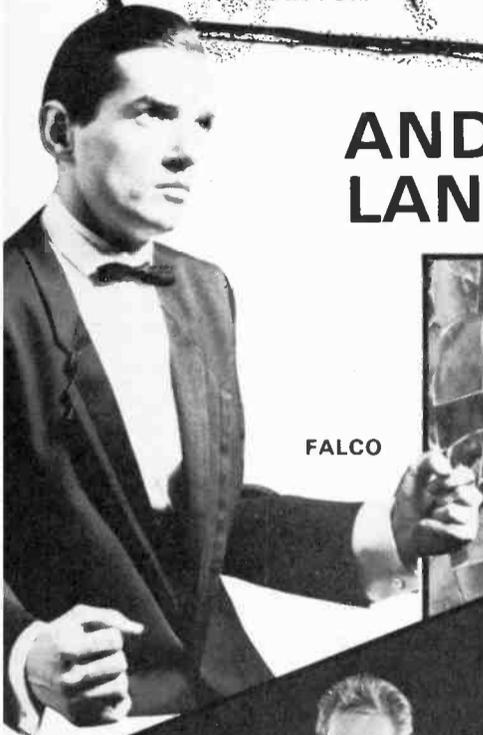
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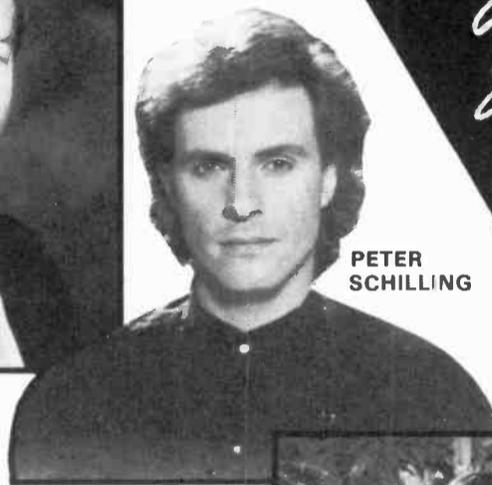
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ACCEPT

AUGUST 25, 1984, BILLBOARD

SEEKING A RETURN TO GROWTH

By MIKE HENNESSEY

If the West German record industry could generate among some of Europe's most affluent consumers a greater interest in prerecorded cassettes; and if it could find a way to break away from the traditional policy of aiming its heaviest promotional guns at a dwindling and increasingly impoverished segment of society, then there might be justification for a little low-key optimism in the board rooms.

But the reality is that business is sluggish and the outlook uninspiring. Despite rationalization, workforce reductions, price cuts and austere cost budgeting, the music business is struggling to maintain an acceptable level of viability. Almost all the ballast has been jettisoned, but the balloon is still losing height.

Says Wilfried Jung, EMI director, Central Europe, "Last year industry turnover was down by 5%. It wasn't a good year, but, all things considered, it wasn't that bad either. However, we only kept the decline to a minimum by reducing prices—especially on back catalog—and by releasing more 'nice-price' product."

Will 1984 be better or worse?

"Worse," says Rudi Gassner, president of Polydor International. "I'm not sure that the recession has bottomed out yet. We are seeing a continuing decline in full-price album sales and inadequate growth in prerecorded cassette sales. Possibly budget and super-budget cassette lines have encouraged the German consumer to view the cassette as a cheap and unsatisfactory alternative to the disk."

For more than a decade now the German record industry has counted for much of its LP volume on television merchandizing of special compilation albums. But last year income from tv-promoted albums was 35% down in money terms.

In the constant scramble for a bigger share of a declining market, the record companies are in the Catch-22 situation of having to spend more and more to sell less and less. There were something like 80 tv-promoted albums last year and sales per title continue to decline.

A relatively recent development in the headlong rush to bring tv to the record business is a kind of inverted tv merchandizing which involves a tv channel co-operating with a record company to produce a music show and the label then releasing the album of the show. Profits from the record

sales are shared with the tv station. Last year saw more than a dozen such shows, featuring such artists as Howard Cendale, Freddy Quinn and James Last.

"But," says Rudi Gassner, "the signs are that the public is losing interest in tv-merchandising product and, in any case, I think it is wrong as a company objective to rely too much on tv advertising."

Metronome chief Heino Wirth points out how the law of diminishing returns has been operating in the case of tv albums. "We now consider a sale of 250,000 as satisfactory whereas two or three years ago we'd only be satisfied with between 400,000-500,000. Yet the cost of advertising has increased and the break-even point is anything up to 200,000 units, depending on the royalty deal."

How, then, can the German industry, still the most resilient and recession-resistant in Europe, move back into growth?

"One of the man things we have to do," says Wilfried Jung, "is to have in-depth discussion with the retail trade on how to regenerate full-price LP sales and stimulate the prerecorded cassette market."

"Of course, to a certain extent the decline in LP sales is offset by the advent of the Compact Disc, a high price product which helps our turnover situation. But we cannot depend on CD as a total replacement for the black disk and full price cassette."

"Last year the German industry sold 1.3 million Compact Discs and perhaps another 300,000 were sold in the first quarter of this year. But even at the higher unit price, this

(Continued on page WG-8)



CREATIVE CHANGES STIR OPTIMISM WITHIN AUSTRIAN MUSIC INDUSTRY

By MANFRED SCHREIBER

A Billboard Spotlight

Little changes within the Austrian record industry. Annual turnover varies only slightly year by year, a 1983 monetary value of some \$66.6 million being virtually the same as the year before. And the first months of 1984 showed stagnation or consolidation, depending on one's mental attitude, when compared with the same months of 1983.

But though the Austrian music business is at a standstill in purely statistical terms, there are creative changes of emphasis, justified optimism about the international prospects of some of the leading domestic acts, and high-energy action in the classical market sector, suggesting the Compact Disc can anticipate a profitable future.

Wolfgang Arming, president of PolyGram in Austria and also head of the national IFPI branch, sees the overall picture as showing a slight plus for the record industry. There's also a market share change between the smaller record companies and the seven members of the IFPI Austrian audio group, the latter grabbing 5.1% more of the national turnover last year than in 1982.

Market share of the IFPI companies compared with the entire market went up from 75% to 89%, this due to the departure of companies like K-tel, Koch, Tyrolis and VM Records.

The official market share figures as released by IFPI and relating only to affiliated members last year: PolyGram out in front with 31.1% (as against 28.5% in 1982), then Ariola with 16.7% (17% the previous year), EMI Columbia on 15.4% (15.9%), CBS with 14.3% (14%), Musica on 11.6% (14.2%), WEA with 6.5% (5.8%) and Bellaphon on 4.4% (4.6%).

In 1983, the seven member companies of IFPI sold nearly four million singles, compared with 3.8 million the previous year and 5.2 million albums against a 1982 tally of just five million units. However, the musicassette sector showed a downturn, from 1.9 million units to just 1.7 million. Unit sales of Compact Discs, newcomer configuration in the Austrian marketplace, totalled 56,600 in 1983.

But the national market share of classical music at 12% higher than other European territories and down a point from the 13% registered in 1982, gives rise to industry con-

fidence that the Compact Disc will be a tremendous turnover boost in the next year or so.

Inevitably the record industry is keeping close tabs on the development of the video industry. Video software, expressed in monetary terms, pulled in around \$6.11 million last year, up some 30% compared with the previous year and suggesting there is substantial space for further progress, not least with music programming. On the hardware side, Austria again is "different" with the V2000 garnering 50% of the action, with VHS on 45% and Beta trailing badly.

Virtually all the prerecorded videocassette trade goes to the rental operators, only an estimated 5% of the total going on straight sales. Though there's consistent growth in all areas of the video industry, the most recent statistics show only 180,000 VCRs in domestic use thus far nationwide.

That outstanding V2000 market share, though received with surprise in most other countries, is explained by the fact that Philips has, in Vienna, the Austrian capital, its own factory with a capacity of manufacturing a million hardware units annually, of which more than 90% are earmarked for export. So to protect its own interests, Austria legislated special import restrictions which held back the sales growth of other formats.

But more regulations will be introduced or changed in 1985 because Philips is planning to manufacture VHS video equipment in Vienna.

Though it's obviously a small market, the Austrian music business sets its own standards and is extremely businesslike in looking after its own interests. At the end of 1983, mechanical right society Austro-Mechana finalized a trend-setting deal over a levy on prerecorded videocassettes. The impost amounts to 10% of the retail price for music programs and 6.25% of that store level for all other kinds of program. The minimum levy is roughly \$1.11, taking 19.3 Austrian schillings against the U.S. dollar, though Value Added Tax has to be included in the reckoning. The aim has been to make implementation of the levy as simple as possible, while still covering all possible loopholes.

The Austrian video industry is also busily trying to counter the ever-growing threat from various forms of piracy. One

move was to institute a "clean videotheque" nationwide campaign. So far, more than 50 video software outlets have signed deals with IFPI's video arm. They are permitted to "mark" the stores with a blue circular IFPI sticker, as a kind of quality guarantee, and in return agree to rent only legal material. The plan is working well and IFPI officials are exercising firm control over how the trade honors its obligations.

All the IFPI "big seven" majors are marketing Compact Disc software. PolyGram emerged form 1983 as market leader, with a total 41,777 units sold, of which 53% were of classical product. Of the entire Austrian CD repertoire of 581 titles, as logged at the end of last year, 302 came from PolyGram.

Though figures have yet to be finalized, roughly 4,000 CD players were sold in Austria last year. Says Wolfgang Arming: "By the end of this year, we'll have released around 1,200 CD titles and we'd expect to sell more than 90,000 units of the estimated 150,000 software units bought by an increas-

(Continued on page WG-12)



RAINHARD FENDRICH



SWISS INDUSTRY STRUGGLES TO STABILIZE DECLINING SALES

By PIERRE HAESLER

Despite the promising debut of the Compact Disc on the recorded music scene in Switzerland, the record industry as a whole is far from happy. It is a market where annual sales used to top the \$100 million mark. Now the signs are ominous, with several major companies admitting drastically declining turnover tallies thus far this year.

Some of the old arguments or lines of defense to explain the state of stagnation no longer hold good, not least the one of changing currency rates of exchange. The Swiss franc has, in fact, weakened against the U.S. dollar and remained stable against the German Mark and the French franc, so parallel imports constitute less of a threat and therefore less of an "excuse" for dipping sales.

At the root of the problem is the fact that the Swiss consumer today is far more selective to the extent that only big-name and prestigious pop stands a chance of culling big sales. New talent is finding the going rough, particularly with record companies holding back on promotional funding of product which has a hit-or-miss look about it.

So it is not surprising that Norman Block, managing director of CBS Switzerland, which has a big-name roster, is able to report "stable" sales through the first part of this year. On release were new albums and singles from Nena, Chris de Burgh, Michael Jackson, Joe Jackson, Bob Dylan, Supertramp, Paul Young and the "Footloose" soundtrack.

But not even the presence of artists who regularly appear on the Swiss charts is a guarantee of optimism. PolyGram has regularly scored in the top 20 with Genesis, Barclay James Harvest, Nino de Angelis and Dire Straits, among others, but executive Peter Frei says: "If asked to predict a year-end sales volume statistic for Switzerland, I'd have to bet on a 5%-10% sales decrease as compared with 1983 which anyway was no triumphant success story.

"Contrary to the sagging album sales situation, we note a stable singles and maxi-singles market but also that cassette sales are struggling. On the other hand, PolyGram has a distinct advantage when it comes to the emergent Compact Disc market."

Lucien Monnerat, general manager of Musikvertrieb, goes along with Frei's view of an okay singles market. His company's 12-inch pop singles account for approximately 5% of the total Swiss market.

To combat the general market share cutbacks, the record companies and the retail trade have not as yet declared the outbreak of a price war to bolster weakening in-store action. Nevertheless, in some major cities competition between various retailers has brought down retail prices for some albums by \$1-\$2, so LPs still sell at around the \$9 mark in general, with cassette pricing slightly higher.

The era of the Compact Disc started April 1, 1983, in Switzerland and this configuration looks set to remain a front runner in the sales stakes through this year and into 1985. Virtually all Swiss companies report "satisfactory to excellent" sales returns on CD product, which now accounts for around 5% of the total market.

But, as in some other territories, there's a measure of skepticism about CD in the EMI camp in Switzerland. Peter Mampell, managing director, says: "During the first phase of the CD introduction, we were admittedly sitting on the fence. And it does seem to me that initial enthusiasm has cooled down, not least because record companies have not always been in a position to meet consumer demand.

"Additionally, some hardware suppliers have been making marketing comments about the end of the era of the black disk and all this has done is make the consumers confused about what's going on so that many have simply put off buying new playing equipment.

"The sales stagnation noted in 1983 and the similar expectations for 1984 clearly demonstrate for me that CD sales are not representing additional sales but merely re-

flecting and underlining the decrease of black disk or prerecorded cassette sales. In other words, the CD emergence simply helps make up for continuing losses elsewhere."

But for PolyGram, clear-cut leader in the CD marketplace, the Compact Disc is the one real positive experience of 1984. Peter Frei: "Of the 5% CD market share, PolyGram is responsible for 13%. We're anticipating total CD sales in 1984 of some 500,000 units. That kind of success stems largely from our superior classical CD catalog. By mid-year, we'd released approximately 600 CD titles."

Musikvertrieb is another company to hold positive views about CD. But it's only recently that CD hardware manufacturers lowered their prices in Switzerland to below the franc equivalent of \$500. The anticipated "boom" is expected to be reflected, then, in second half sales figures.

It's a fact of life in Switzerland, as it is presumable in other countries, that the higher or middle-range income earners tend to jump on a new technology bandwagon only after carefully pondered second thoughts. So the industry hope is that CD hardware will become the 1984 best-seller for gift-buyers and that the software side of the business will reap hefty spin-off rewards.

Martin Schiess, general manager of Bellaphon, adds that the fast-growing CD catalog, covering an increasingly wide range of music, will also pull in new customers. Yet despite this kind of top-level enthusiasm, some Swiss retailers are openly uneasy about the new product and are reluctant to take chances with stockpiling software.

In Switzerland, increased quality standards of reproduction are not only expected, or demanded, in the CD-range. There's more and more demand for digital and Direct Metal Mastering standards in the black disk area, and that's further evidence of the way that Swiss consumers are becoming much more selective and cutting back on total unit purchases.

In terms of nationwide musical trends and tastes, there's no arguing the fact that Anglo-American sounds are right back in favor. Musikvertrieb's Lucien Monnerat's list of artist roster successes this year confirms that claim, and he cites outstanding sales for Lionel Richie, Phil Collins, Chicago, Rod Stewart, Nick Kershaw, Rockwell, Van Halen and Yes.

PolyGram also has a strong international artist list and Peter Frei proffers breakdance and disco as the fastest-building trends in Switzerland this year.

And as Edoardo Bennato and Gianni Nannini figure in PolyGram's long list of chart residents over the past year, it's clear that Italian music and artists still have a sizeable following in this territory. But from the German so-called new wave, which strongly influenced the Swiss record market in 1982-

(Continued on page WG-12)

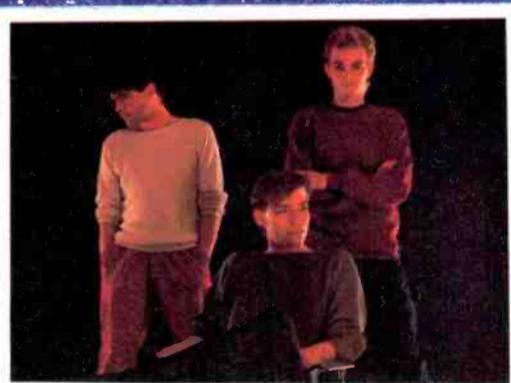
OUR INTERNATIONAL ARTISTS AND THEIR GERMAN CHART-POSITIONS IN THE LAST SIX MONTHS

1 Laura Branigan	6 Howard Jones	15 Bette Midler
2 Nik Kershaw	9 Madonna	28 ZZ Top
2 Yes	9 Phil Collins	31 Matt Bianco
4 Van Halen	12 Chicago	38 The Pretenders
6 Rod Stewart	14 G-Race	48 Twisted Sister

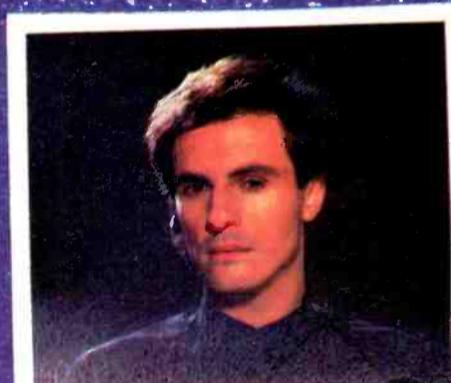
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WHILE OUR INTERNATIONAL ARTISTS ARE HITTING THE GERMAN CHARTS, WEA GERMANY IS GOING INTERNATIONAL

With their first single »Big In Japan« they have taken Europe by storm. »Big In Japan« and their debut LP is soon to be released in the US on Atlantic Records. Their follow-up single »Sounds Like A Melody« is already out in various parts of the world.

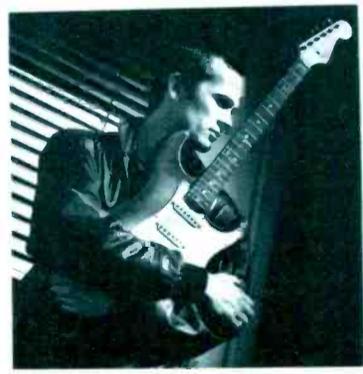


ALPHAVILLE



PETER SCHILLING

Peter Schilling - his hit-single »Major Tom« from the LP »Error In The System« placed highly in the worldwide charts - continues his success with the new hit-single »Terra Titanic« from his new LP available soon. Peter Schilling is released in the US on Elektra Records.



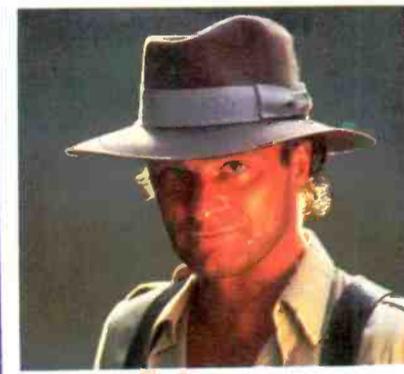
JOHAN DAANSEN

One of Germany's top studio-musicians (Supermax, Peter Maffay, Planet P., Tony Carey) releases his first single entitled »Deadly Game«.



MICK JACKSON

The composer of »Blame It On The Boogie« and »Weekend« presents his new smash hit-single »Rock The World«, produced by Peter Wingfield.



SCOTT MARLOWE

Watch out for this up and coming artist. Well known in Germany for his production work on several Top 10 hits. His debut-single is called »Living In Chinatown«.

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GERMANY '84

TOP NATIONAL STARS HOLD KEY TO SALES REVIVAL

By WOLFGANG SPAHR

Over the last couple of years, major names of the German music market, specially those prepared to perform in the English language, have stepped out of the shadows and into the spotlight of the U.S. and U.K. charts. Every so often, too, an act comparatively unknown in the domestic scene, makes a dramatic breakthrough into the international big-time.

Both Britain and the States are now aware, through hit records, of names such as Falco, Nena, the Scorpions, Accept, Taco, Peter Schilling and the longer-established one-time studio session bassist James Last, leader of one of the most successful disco big bands in pop history.

Yet not so long ago the inclusion of German acts, say Kraftwerk, in the world charts was seen as a unique happening. Now, in the words of Heino Wirth, managing director of Metronome in Germany: "In the German studio-kitchens where pop hit menus are created, we're producing the vital refreshment for the pop ears of the world." Which is one way of underlining Germany's growing influence in contemporary music trends. Associated with the West German advance is similar action in nearby Austria and Switzerland. Nena, a pretty black-haired singer, and her band have scored major hits in a dozen countries worldwide, including Australia, Canada, Ireland, Israel, Japan, New Zealand, South America, and South Africa as well as virtually all the European territories. She's thus far sold three million singles and more than a million LPs outside her native Germany.

Other artists with her on the CBS roster here and making massive progress in terms of international acceptance include the group Spliff, opera singer Peter Hoffman and his fusion work with rock material, rock solo singer Nina Hagen and the harpist Andreas Wollenweider.

Yet Andy Kirnberger, CBS product manager, refuses to go overboard over the successes. "When an act like Nena or Peter Schilling does get that expert break, it has to be seen as an exception rather than the rule. Taken over the years, the Scorpions have been that rarity, a German act with the secret of linking consistency with success. But to get a chart breakthrough in the U.S. is the real target. Score there and you

open up almost certain prospects of being released in many other territories.

"But the German record industry should, maybe, beat the drum more violently on behalf of its own music. The truth is that so much of the new U.S. pop product seemed unchanged from what had gone before. There was a sameness about the new releases week after week. The more exciting, exotic even, of the new top European groups, especially those from Germany, veered off that old beaten track and, in my opinion, brought new waves of fresh air into the U.S. music world."

Adds CBS's Kirnberger: "It's very gratifying after all these years to note how carefully the major companies in the States and in Britain watch what is coming out of the German studios. Producers want to find out fast what is going on musically in Hamburg, Cologne and so on. With that kind of interest, German artists in general have much stronger prospects of being accepted abroad."

WEA Germany has had its share of local signings breaking big internationally. In the past year, Peter Schilling and his "Major Tom" single has figured in virtually all charts worldwide. In the U.S., this Peer-Southern production made the top 20, with a sales turnover there of around 500,000 singles and 200,000 albums. In Canada, Belgium, Austria and Switzerland he hit the number one spot.

Even in Peru, he totted up single sales of 38,000 units, a very considerable achievement for that territory. And his follow-up single "Terra Titanic" looks set to remove all fears that Schilling might be a one-hit wonder in an international setting.

Gerd Gebhardt, WEA marketing director in West Germany, also reports major success abroad for the groups Elephant

and Alphaville. He insists: "At last, we can honestly and justifiably claim that our artists and our production standards match those of the Anglo-American axis."

At RCA, label chief Franz von Auersperg says even the earlier achievements of acts like Lake, Silver Convention and Kraftwerk have been overtaken by the 1983-84 triumphs of Taco, Nena and Peter Schilling.

Says Auersperg: "Our international breaks came first mainly in the U.S., and they are attributable to the fact that the Americans have a stronger relationship with traditional rock and pop music and are, therefore, more readily able to accept it. The successes in Britain came only after the chart entries in the U.S."

"I'm convinced German pop and rock will continue to register successes in the U.S., not least because it does seem harder for domestic bands there to break through. But we must be very careful indeed not to make the mistake of producing music here specifically for the U.S. market. Our true strength lies in maintaining our own sound and style."

The German Phonogram operation has built a backlog of valuable experience in placing German productions abroad. There have been chart successes for groups such as Palais Schaumburg, Trio and Yello, and in more recent months there have been big sales for Larry Zanga, Blonker and Thomas Wilbrandt. Says Phonogram manager Juerg Eiben von Hertel: "Just as important as the sales figures themselves, the belief in itself being shown by the German record industry is a key ingredient. The response comes from foreign record company partners and licensees being more and more anxious to work on promoting our artists."

"That all adds up to a basis for lasting success. At the same time, the stronger our product on the national market, the greater the chances of it registering in the international music mart. While I'm enthusiastic about the growth of success for German artists, I am no way euphoric. I'm a realist. I know that the U.K. and U.S. are way out in front, still. Our chances remain limited."

Teldec has had success in the U.S. with more offbeat, or unusual, releases, including George Kranz and "Din Daa Daa" and Falco's "Der Kommisar." Heidi Muench, in charge of press and promotion with the company says: "The best chance for our product is if the production ideas are that much further away from the general run. Average or unadventurous pop simply gets sunk in a mass of similar material."

Deutsche Grammophon has built solidly on the continuing success of James Last. His album "Mystique" went platinum in Canada and his "Rose Of Tralee" earned similar status in the U.K. "Biscaya," another of the many Last album pack-

(Continued on page WG-10)

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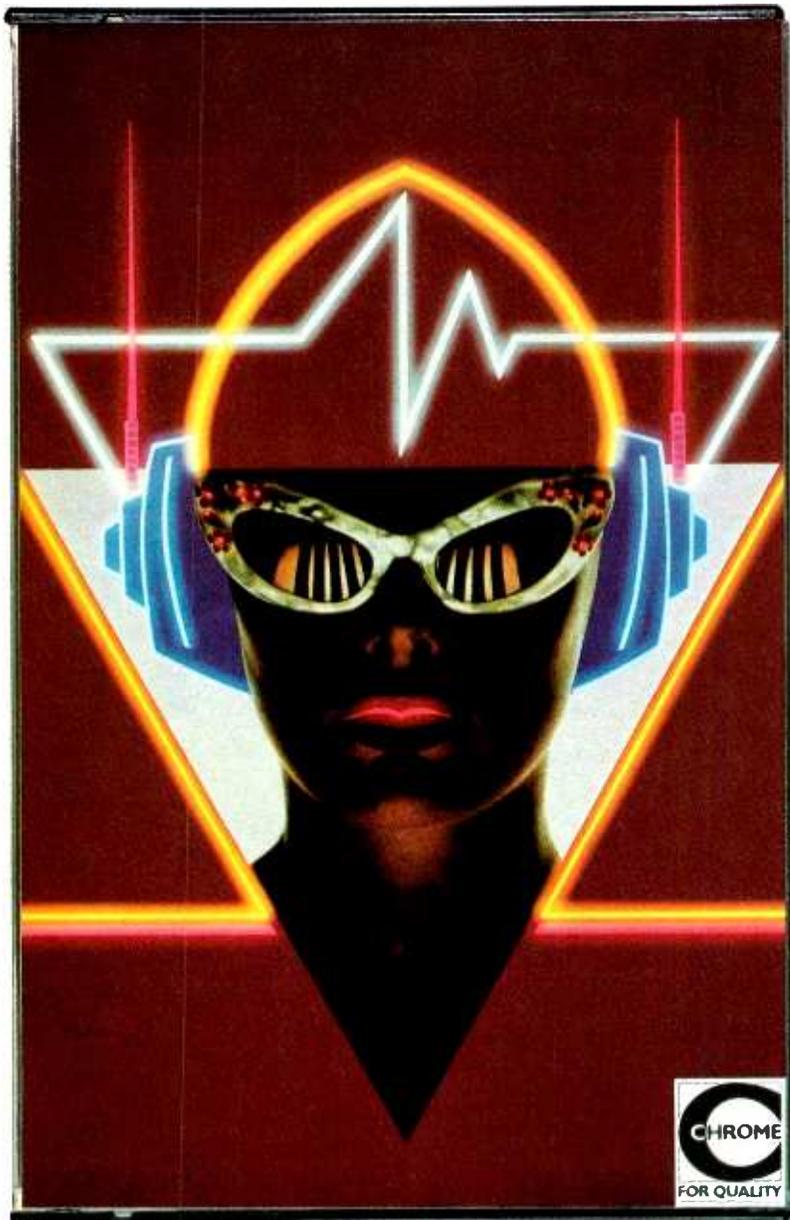
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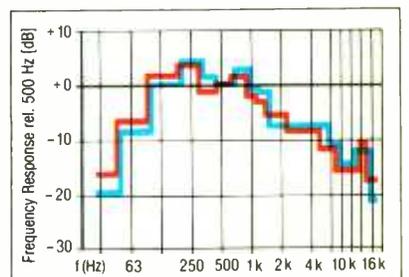
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COMPANY REPORTS

BELLAPHON

Bellaphon Records, Frankfurt-based, has this year intensified its acquisition of distribution deals with independent companies, a switch in repertoire emphasis which, linked with aggressive marketing, is proving widely successful.

Branko Zivanovic, Bellaphon president, points particularly to the deal with Emergency Records in the U.S., which produced an early top 10 success for newcomer Shannon, now "firmly established" in the German marketplace. Linked in the promotion push was a "break dance" contest sponsored by teenage magazine "Bravo," and national television videoclip exposure.

The new corporate approach has worked for other acts, too, including Hazell Dean whose single "Searchin'," first out a year ago, made the chart on re-release this June. U.S. rock group Night Ranger, another Bellaphon license linked act, made the album chart and second half-year activity centers on Survivor, C.O.D., Nucleus and "Weird Al" Yankovic. Local repertoire isn't forgotten, stresses Branko Zivanovic.

Bellaphon turnover was up 8.4% for first-half 1984 and should top 10% July-December.

CBS

One of the very few German artists to achieve major international acclaim is CBS singer Nena whose "99 Red Balloons" climbed high in the U.S. charts and was a hit in many countries of the world. Now CBS has released an international album by the artist which includes English versions of her greatest hits.

Success in the pop field is also being achieved by one of Germany's leading opera singers, Peter Hofmann, whose classic-rock albums have made a major impact in a number of European countries as well as in the U.S. and South America. In Germany Hofmann has attained platinum status.

Another CBS artist beginning to make a substantial impression on the U.S. market is harpist Andreas Vollenweider, who has achieved gold disk status in Germany and Holland.

The eccentric chanteuse from Berlin, Nina Hagen, now based in London, began her international career in the States and is now getting worldwide release of her albums.

New releases by German artists with international poten-

tial are due from Berlin act Spliff, Peter Hofmann's wife, Deborah Sasson, and Andreas Vollenweider.

EMI ELECTROLA

It's proving a good year for EMI Electrola's domestic talent roster, with successes for Bap, the Spider Murphy Gang, Klaus Lage, Howard Carpendale, Nady Borg, Herbert Groenemeyer and Heino, reports Walter Puetz, the major's national repertoire chief.

A recent prestigious international project has been the new Queen album "The Works," with a fully national marketing campaign, in which the entire Queen back catalog product was available for two months at mid-price. "An overwhelming success," says the company. The two-month sales projection was topped inside three weeks. In five, the company sold more than twice as much Queen back catalog as in the whole of 1983, reports international repertoire chief Jochen Kraus.

Joe Cocker's "Civilized Man" album, backed by an 18-gig tour, was a Capitol label success and the Kajagoogoo album "Islands" reflected the U.K. band's move from teeny to adult-orientated music. Duran Duran found time in a hectic schedule to make tv appearances in Germany, reflected in new chart heights and further sales for "Seven And The Ragged Tiger," a chart album for more than seven months. Big success, too, for Tina Turner, the single "Let's Stay Together" followed by the big-selling "Private Dancer" album.

The group Talk Talk has also given EMI Electrola big success, with tour and tv promotion helping. The album "It's My Life" and single "Such A Shame" is followed by a new album and single "Dum Dum Girl."

In fact most of the major marketing campaigns have been supported by tour/tv backup, involving the services of such acts as David Gilmour, Roger Waters, Marillion, Re-Flex, plus "greatest hits" packages of Kim Wilde and the Rolling Stones.

INTERSONG

Through a long and consistent run of chart hits in past months, Intersong is laying firm claims to being number one music publisher company in Germany, insists Goetz Kiso, managing director.

Top of the hit list is "Jenseits von Eden" by Nino de Angelo and its original version "Guardian Angel," by Masquerade, the song penned by Drafi Deutscher and Chris Evans-Ironside. Both singles have held positions one and two on the national chart, the former on Polydor/DGG and the latter on Metronome.

To maintain the momentum came "Relax" by Frankie Goes To Hollywood and a total 20 other singles charting from national and international repertoire. But Kiso also pinpoints success from license/administration deals with companies such as Image Music (Howard Carpendale and Hans-Joachim Horn-Bernges) handling their co-written material and Cosima Musik, owned by Hanne Haller and Bernd Meinunger.

In line are new international catalog deals with infinite Music (with copyrights of Kajagoogoo) and London-based Heath-Levy Music.

METRONOME

After a year or so dominated by domestic repertoire success, the emphasis in the Germany record business is back on international product, now representing 60% of the turnover, says Heino Wirth, managing director of Metronome Musik in Hamburg. His company has scored heavily with U.S. bands Break Machine and Kool & the Gang, with the Cure and the Catch from the U.K., and from "lesser" sources Gianna Nannini (Italy) and Laid Back (Denmark).

Metronome has upped its market share by 1% and now follows a selective release policy, tailoring promotion to specific German market needs, as typified by the building of success for British girl group Bananarama. Wirth's directori-

(Continued on page WG-11)

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TO GROWTH

• Continued from page WG-1

not going to safeguard turnover levels."

Jung points out that LP sales dropped 13% last year and prerecorded cassette sales represented only 25% of the total LP market. His call for a concerted effort to revive the LP sector of the market is widely echoed.

It is seen as no coincidence that there has been a major boom in the sales of maxi-singles; satisfaction at this growth area is, however, tempered by the fact that maxi-singles seem to be serving as an economy version of the LP and that maybe the concept of having 12 tracks on an album (some of them undoubtedly makeweight items) may be becoming outmoded.

"What the industry has known for ten years now—but done little about," says Peter Zombik, managing director of the West German record industry association, "is that we are concentrating the bulk of our sales offensive on an age group which has a dwindling disposable income and is also declining in numbers. We have to promote sales to older consumers. At present between 45 and 50% of our turnover comes from the under-25 age group. By 1990 this group will be reduced in numbers by 20%, so about 10% of our turnover will disappear."

Zombik also points out that the middle-sized towns in Germany get an inadequate record distribution service because the retail needs in these areas are largely met by wholesalers. "Record company salesmen tend not to cover the smaller conurbations and most wholesalers have little interest in selling back catalog," Zombik says.

Then, of course, there is the all-too-familiar problem of home taping and the dramatically adverse effect this has on record sales. Says Zombik: "About 50% of all broadcasting in West Germany consists of record industry music. More than 100 million blank cassettes are sold here annually and 90% of them are used to tape copyright music."

"Our product has never been so widely disseminated, yet our turnover is declining. The lesson here is that not only must we get substantial compensation for home taping, not only must we bring the over-25s back into the record shops (which in itself would probably help to reduce home taping) but we must retain and exercise all the rights we have in our product and charge appropriately for their use."

Zombik's point about inadequate catalog servicing of small-town dealers is totally endorsed by Metronome's Wirth.

"We used to contact directly 1,500 dealers in Germany; now we deal with only 800 and the remaining 700 are supplied by racks and wholesalers. However, we have two employees in our sales department making regular calls to 250 dealers and we have a plan to supply release information to dealers via teletext on 800-marks (\$280) terminals. To place an order via these terminals would cost only 23 pfennigs."

Meanwhile, while there has as yet been no industry-wide endeavor to stimulate sales of full price cassettes, individual companies have made some promotional strides. Deutsche Grammophon managing director Dieter Oehms achieved five million marks (\$1.75 million) of his company's turnover last year by promoting a "silver" series of 50 C-90 compilations selling at 15.90 marks. (\$5.60).

Says Oehms, "Customers went for the prospect of a full hour of music on chrome tape and we sold more than 500,000 units. This year we have launched a gold C-90 series selling at 19.90 marks (\$7)—though the success of this line has been more limited, mostly because our competition has launched similar promotions."

Jung believes that much more promotion of this kind is needed "otherwise we could face a major problem by the end of this year."

One of the principal difficulties in boosting cassette sales is that the German retail trade has traditionally been unenthusiastic about the format. Many big dealers don't even stock cassettes and there is virtually no discounting on prerecorded tapes. Only a handful of retail outlets sell LP disks and tapes at the same price.

Says Jung: "When heavy discounting started a couple of years ago, it was almost totally confined to the disk format. The customer therefore sees LP disks discounted down to 14.90 marks (\$5.25) while the cassette version of the same record costs more than 20 marks (\$7).

"Even Saturn of Cologne, one of the largest record stores in Europe, doesn't discount cassettes. The tape format is thus at a huge disadvantage. But with CDs beginning to exacerbate declining sales of black disks by making them look outmoded, we need to give powerful emphasis to the tape option by better marketing, better quality and better promotion of cassettes."

Although there is general enthusiasm in the German industry for the early response to CD, many executives see it as a short-term aid to sustaining turnover rather than a future mass-market product. Certainly Gerhard Schulze, managing director of Teldec, a company which is going great guns with the licensing of its Direct Metal Mastering process for the black disk, does not view CD as the ultimate panacea for all the industry's problems.

"I can see CD developing steadily up to 1995 or 2000, but then I think it will decline with the advent of the digital cassette. I also believe that there is still a considerable future for the black disk."

Manfred Zumkeller, managing director of WEA, also sees a mix of CD, black disk, cassette and digital cassette for the foreseeable future. "Though I don't think we're going to see

(Continued on page WG-10)

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TO GROWTH

• Continued from page WG-8

the digital cassette on the market before the end of 1986," he says. And Wilfried Jung, who has always regarded CD as a specialized audiophile product, remains skeptical.

He believes that the need for companies to use analog recordings to boost CD volume has somewhat dulled the system's image as an impeccable sound carrier. "And before it can become a mass-market product, the price of a player must come down. The cheapest available at present is around 750 marks (\$265).

DGG's Dieter Oehms agrees that players must come down to at least 600 marks (\$210) but, not surprisingly, is more sanguine about the future prospects for the system.

"Compact Disc sales last year accounted for 5% of turnover. This year should see that figure increase to 10%. But the key to rapid expansion is competitively priced hardware because people with CD players tend only to buy Compact Discs.

Hans Sikorski, general manager of Sikorski Musikverlag and a board member of GEMA, though mindful of all the hazards facing the music industry, is nevertheless broadly optimistic.

"The problems are considerable," he acknowledges. "Home taping is appallingly damaging. Then there is piracy, an increasingly wide range of consumer interests, less disposable income among young people and little product on the market which is compulsive listening. But I think the industry as a whole is beginning to see the light and to recognize the need to win back mainstream catalog buyers."

As a publisher, Sikorski is, however, extremely disturbed by the persistent neglect of national repertoire. "The market share of imported music in West Germany is higher than that of any other country," he says. "This—without being chauvinistic—is insane. We cannot continue to leave our national composers with so little opportunity to exploit their works.

"The record companies and the broadcasting organizations blame each other for this massive concentration on foreign repertoire and claim that the public demands it. But it is all a question of exposure. If German writers were given more opportunities, the demand for national repertoire would increase. I think German composers and lyricists have had enough and are getting ready to demonstrate."

Sikorski points out that GEMA income from foreign sources declined from 62 million marks (\$21.9 million) to 43 million marks (\$15.2 million) last year. "Yet 65% of the money collected by GEMA in Germany went abroad," he says. "GEMA paid overseas societies 164 million marks (\$68 million)—a record figure.

"The failure of German record companies to give greater

emphasis to national copyrights makes no kind of sense because deals on international repertoire, from a record licensee and a music sub-publisher point of view, are so one-sided. No national publisher can make a living on sub-publishing deals—yet 75% of our music product is of foreign origin. If you take chart material alone, the ratio is something like 85% international to 15% national."

As head of the No. 1 national product company, DGG, Dieter Oehms is a staunch advocate of national repertoire. "We have seen a strong increase in domestic product sales for the first half of this year," he says. "Nina de Angelo and Thomas Steiner are selling more than half a million copies of their singles. And Howard Carpendale and Peter Alexander also continue to sell huge quantities of records." Other national artists achieving big sales currently are Nena, Peter Schilling, Peter Maffay, Taco and Accept.

Yet, despite these bright spots, the total market in national product decreased by 10% last year. Not, many would argue, because the product is lacking in sales potential but because it is not adequately promoted or exposed.

Jung is totally in favor of giving more support to national repertoire, "primarily," he says, "on economic grounds. The fact is that a domestic pop album can still outsell any international LP. Top German product can ship 250,000 units initially, whereas the best of international repertoire wouldn't go above 50,000 for the first pressing, other than in exceptional cases.

"What's more we make more profit on domestic product than we do on international material."

So the recipe for a return to growth and prosperity seems to be a greater promotional thrust for domestic repertoire; a campaign to end dealer alienation towards cassettes; and a concerted industry initiative to encourage full-range dealers to remain in the record business and to offer the consumer—particularly the more mature and affluent consumer—the full variety of the industry's catalogs from Puccini to punk, from jazz to Janacek, from Schubert to schlager.

STARS HOLD

• Continued from page WG-4

ages, established his consistency in the Benelux countries, especially Belgium.

Last has been on the DG artist roster for nearly two decades and is by far the company's best-selling artist worldwide. But on the way up is the young Nino de Angelo, who impacted worldwide with the hit single "Jenseits von Eden," and followed up with a mass of gold awards for the associated album. His Italian-language version of the song, "La Valle Dell," was a massive hit in France, and he's also been successfully released in Canada, South Africa, Spain, Portugal, Italy, Scandinavia and elsewhere.

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Goes for the Gold

REPORTS

• Continued from page WG-6

al policy is to sign deals with smaller labels worldwide, taking account of differing market conditions.

More German artists are producing English-language titles, he reports, as a spin-off from the return of emphasis on international product and Berlin group Alphaville and Hamburg-based Masquerade have been released in more than 20 territories worldwide.

"Germany's back on an international trip," Wirth repeats. "Our doors are wide open for U.S. and U.K. productions."

TELDEC

Teldec has built a reputation over the years for efficient exploitation in the German market of repertoire from France, Italy, the U.K. and the U.S.

The company has achieved signal success with such labels as Stiff, Jive, Sugar Hill and Delphine. Says managing director Thomas Stein, "They key to success with international repertoire is to make a careful selection of product, choosing that which is particularly suitable for the national market."

One reason why independent labels outside Germany choose Teldec as their licensee is that while there is never any attempt to interfere with the licensors' creative activity, Teldec has always been prepared to contribute its close understanding of German market trends to the companies it represents and to feed this experience into the discussions about future product.

"Once you have established trust," says Stein, "you develop a family atmosphere between licensor and licensee."

Meanwhile Teldec is extremely active in securing international promotion for its own national product and has achieved success overseas with Falco, Hong Kong Syndicat and George Krantz.

Teldec has established a number of foreign acts on the German market, including Madness, Tracey Ullman and the Belle Stars from Stiff, and Whodini, Katie Kissoon, Roman Holiday, Comsat Angel and A Flock Of Seagulls from Jive. There has also been German chart success for Tight Fit and Billy Ocean.

Teldec has pioneered the promotion of rap in Germany with a campaign based on 40 12-inch singles. The company has also used a compilation album and special media initiatives to establish the Sugar Hill repertoire.

Says Stein: "We are extremely optimistic about the prospects for Giorgio Moroder's Oasis label and for Lamborghini Records, and we continue to have sustained success for the recordings of Delphine artist Richard Clayderman, and the repertoire of the Line label.

Peter Maffay is Teldec's top-selling national star and has topped 700,000 sales with his album "Carambolage." "These sales figures should be boosted considerably by Maffay's autumn tour," says Stein.

WEA

One of the great German success stories of 1984 is that of WEA group Alphaville, whose first single, "Big In Japan," reached the No. 1 spot in Germany, Switzerland and Sweden, the number two spot in Italy, Holland and Belgium, and has sold more than one million copies around the world so far.

The followup, "Sounds Like A Melody," hit the number three position in Germany.

On the international talent front, WEA has scored with Howard Jones (four chart singles and a Top 10 album), Nik Kershaw (three chart singles and a Top 10 album), Van Halen (a hit single with "Jump" and a Top 10 album), Phil Collins' "Against All Odds" soundtrack song, which reached the Top 10. The album has made the Top 40.

Laura Branigan has also had her first chart success in Germany with the No. 1 single "Self Control," the album making the Top 5.

More recently there has been chart success for singles and albums by Rod Stewart and Chicago, and WEA is currently running a heavy marketing campaign for the Prince album, "Purple Rain," and single, "When Doves Cry."

In the German a&r department, there are great expectations for the new Peter Schilling album and also for LP's by Marius Mueller-Westernhagen, Alphaville, Elephant and Passport, and singles by Johan Daansen and Mick Jackson.



WILFRIED JUNG: EMI managing director, Central Europe, in his Cologne office with an updated Walkman version of the famous His Master's Voice trademark.

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SWISS INDUSTRY

• Continued from page WG-12

cal Swiss Broadcasting Stations to increase the daily "ration" of commercials from 15 to 20 minutes.

And representatives of the private stations recognize in this decision a deliberate political policy to squeeze out some of the new networks, so that the state's DRS 3 is likely to be eventual winner of the pop broadcasting "game."

Some of the planning-stage projects in private broadcasting will now never be realized and there may not be many survivors among those already established. Among them, though, should be Radio Basilisk, Radio 24 (the pioneer in the field) and Radio Z. Another aspect to ponder is that the first ratings of listener figures have not yet been published, which means the record industry generally is cautious about buying playing time, another fact making life far from easy for some of the private stations.

Another area of growth in Switzerland is the music video market. As the prerecorded cassette market has been thus far dominated by rentals, music videos have tended to be slow starters in the battle for marketplace share. Additionally, penetration of video hardware in Switzerland is still small, with only some 8% of households nationwide with VCRs.

A few months ago, retail prices for music videos were brought down to the equivalent of \$35. Mario Magistris, Thorn EMI executive, acknowledges that the most appropriate video distribution channels in Switzerland have not yet been fully tested. Many record retailers hesitate to take the expensive music videos in sizeable stocks, especially when they also have to take in reasonable supplies of CDs.

But more than 150 music videos are available on the Swiss video market, including most major international releases, and favored sellers in most regions are Bob Marley, Elvis Presley, the Beatles, Genesis, Elton John, plus the "Flashdance" package. Additionally, major Swiss concert agency Good News has edged into video by offering music videos through its mail-out service and could further stimulate the market.

But most industry observers regard the future of videodisks in Switzerland as bleak. Philips introduced a costly marketing campaign for the LaserVision system but by mid-1984 only some 1,200 units found buyers. Approximately 80 pop/rock video disks are available in Switzerland, selling at anything between \$20-\$37, but no rapid development in this home entertainment sector is envisaged.

CREDITS: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; All articles by Billboard international correspondents; Art & design, Ginny Schafer.

AUSTRIAN MUSIC

• Continued from page WG-12

in Austria. Music will develop further as a growth industry in the next year or so. We'll enjoy a slight economic upturn. But the trend is clearly for the biggest of big stars and only the biggest of big companies can produce such names and material."

Stephan von Friedberg, managing director of Ariola, goes along with the general theory that, while there will be slight adjustments in trade and mostly favorable, there will be no major changes in the Austrian music market. "Looking a bit further ahead, I fear there will be more and more problems for record sales. However the chances are there for us to survive and prosper and we must make sure we are geared to win battles over copyrights and neighboring rights."

Kick Klimbie, managing director of EMI Columbia, backs off from expressing optimism. "I feel convinced that demand for records will decrease. Turnover will diminish. Singles sales are slumping this year as did cassettes in 1983. The general sales picture for EMI Columbia this year looks like being a virtual reprint of the 1983 situation."

However Jaroslav Sevcik, general manager of CBS, says: "It's my opinion that the music market here will grow by some 5%. Certainly we're looking for that kind of upturn for CBS, maybe a turnover increase of 7%-10%."

Over the past year, CBS Austria has scored most with album sales, followed by singles, then musicassettes. But Sevcik is far from happy with the sales of video games, his company handling ColecoVision. He explains: "Since Christmas of 1983, there's been nationwide stagnation over hardware sales as well as software. But then past experience suggests that 75% of total turnover will be built during the September to December period."

At Musica, general manager Franz J. Wallner says he's "satisfied" with general turnover so far this year. Until 1982, the company had a distribution with Arcade and that company's departure from the Austrian scene dented the bottom line total. However there is now compensation through the new Musica license deal with Tamla Motown set up early this year.

Musica has its own video company Videovtreib. Says Wallner: "Because there's virtually no demand for the Beta system in Austria, we'll stop distributing that software line. For us, the market is split pretty evenly between V2000 and Beta and it's my belief that an enormous demand is building right across the country for video material."

Another key executive with high hopes for video expansion is Gunther Zitha, managing director of WEA Austria. "Our own video division has surpassed all expectations and hopes. Our own pundits believe there will be some 250,000 VCRs in domestic use in this territory by year's end."



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Survey for Week Ending 8/25/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	7	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25110-1 (WEA)	39	37	22	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND
2	2	10	TINA TURNER ● Private Dancer, Capitol ST-12330 CAP	40	42	5	BRASS CONSTRUCTION Renegades, Capitol ST-12327 CAP
3	3	5	JACKSONS Victory, Epic QE 38946 CBS	41	45	6	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
4	4	10	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	42	43	22	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP
5	5	7	KASHIF Send Me Your Love, Arista AL8-8205 RCA	43	39	13	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
6	6	42	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	44	44	55	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
7	9	5	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA	45	41	38	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
8	7	12	SOUNDTRACK ▲ Breakin', Polydor 821919-1Y.1 (PolyGram) POL	46	51	3	THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989 RCA
9	8	18	ONE WAY Lady, MCA 5470 MCA	47	47	60	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
10	11	7	SOUNDTRACK Ghostbusters, Arista AL8-8246 RCA	48	48	10	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA
11	12	5	LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	49	46	28	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA
12	14	9	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	50	50	20	KLEENER Intimate Connection, Atlantic 80145-1 WEA
13	13	14	O'BRYAN Be My Lover, Capitol ST-12332 CAP	51	54	4	RICHARD "DIMPLES" FIELDS Mmm..., RCA AFL1-5169 RCA
14	10	15	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA	52	53	40	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
15	16	40	POINTER SISTERS ● Break Out, Planet BXL1-4705 (RCA) RCA	53	52	22	ART OF NOISE Battle, Island 96974 (Atco) WEA
16	15	8	NEWCLEUS Jam On Revenge, Sunnyside SUR 4901 (Backet) IND	54	57	18	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
17	17	10	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	55	49	19	CHANGE Change Of Heart, Atlantic 80151 WEA
18	18	10	PATRICE RUSHEN Now, Elektra 60360-1 WEA	56	56	51	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
19	20	16	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	57	55	4	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
20	30	3	BILLY OCEAN Suddenly, Jive/Arista J18-8215 RCA	58	NEW ENTRY		BOBBY BLAND You've Got Me Loving You, MCA 5503 MCA
21	19	12	SOUNDTRACK Beat Street, Atlantic 80154 WEA	59	NEW ENTRY		LILLO All Of You, Capitol ST-12346 CAP
22	22	27	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	60	60	44	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA
23	24	12	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	61	61	12	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
24	27	4	THE BROTHERS JOHNSON Out Of Control, A&M SP-4965 RCA	62	62	3	LITTLE MILTON Playing For Keeps, Malaco 7419 IND
25	25	19	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL	63	64	35	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA
26	21	12	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	64	67	19	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
27	23	24	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL	65	65	29	CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS
28	26	47	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA	66	66	41	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA
29	28	35	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	67	70	12	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA
30	29	11	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS	68	69	27	KENNY G G Force, Arista AL8-8192 RCA
31	32	36	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	69	58	6	EDDY GRANT Going For Broke, Portrait FR 39261 (Epic) CBS
32	31	88	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	70	59	19	SOUNDTRACK Footloose, Columbia JS 39242 CBS
33	33	9	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 (Atco) WEA	71	63	38	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (PolyGram) POL
34	34	14	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA	72	68	37	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
35	40	8	TYZIK Jannin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL	73	72	18	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND
36	36	18	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA	74	75	24	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
37	35	27	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	75	74	37	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
38	38	20	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA				

AUGUST 25, 1984, BILLBOARD

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Black

Majors Pick Up Reggae Beat Meanwhile, Small, D.C.-Based Ras Label Goes All Out

By HARRY WEINGER

NEW YORK — Spurred by the reggae-oriented successes of Culture Club, the Police and UB40, major labels are increasing their activity in the reggae marketplace. And, in an "official" endorsement of sorts, next year's Grammy Awards will debut a best reggae recording category.

Columbia Records, which recently scored with the Jamaican DJ Yellowman, has just released a chronologically wide-ranging anthology called "Reggae Come Forward." The visually attractive package includes music from Bob Marley, Peter Tosh and Third World, previously unavailable tracks from Aswad and a dance floor remix of a 1981 Jimmy Cliff track.

RCA Records has signed Brooklynite Denroy Morgan. A major star in Jamaica, Morgan is known to U.S. audiences for his 1981 Becket 12-inch, "I'll Do Anything For You." Morgan's RCA debut, "Make My Day," is similar to the work of other Jamaican artists allied with major labels, among them Dennis Brown (A&M) and Peter Tosh (EMI America), in that the production is targeted for r&b crossover.

EMI, which also claims the Melody Makers, Bob Marley's teenage children, features a track from their forthcoming release on a recently re-

leased label "sneak preview" sampler.

The current Steel Pulse tour is stimulating sales for Elektra, as the group jumps to opening act status for Hebie Hancock's "Rockit" tour and its crossover audience. Says Greg Peck, vice president for Elektra's black music department: "We're moving the group from its core audience to concert halls of 2,000 to 5,000." Peck says he expects the group's new album, "Earth Crisis," to sell in excess of 10,000 units by the end of the tour.

While these projects underscore the majors' inconsistent interest in reggae, one organization that has shown radio and retail the commercial potential of the genre is Washington-based RAS Records.

Label president Gary Himelfarb has been forced to skirt traditional radio and retail outlets to make his artists—and the music in general—a more viable commodity. With the assistance of sales and marketing director Cynthia Abrams, RAS is making a concerted push for reggae acceptance in the U.S.

Abrams was instrumental in developing an international market for singer Freddie McGregor. By peddling a Spanish-language version of the classic "Guantanamera" by McGregor, Abrams secured licensing

for South America through Philips.

CBS/Sony in Japan picked up the single, as well as a Don Carlos album, from RAS. Other deals include distribution through Dance, an Ariola subsidiary, for Holland, and various companies in the U.K., Africa and Jamaica.

"Guantanamera" was a conscious effort to get reggae beyond the boundaries of Sunday afternoon college radio shows," Abrams says, noting that she recently sent McGregor on the road with the label's resident DJ team, Michigan & Smiley. An RAS presentation is made at each venue, from the stage as well as with merchandising accessories. The artists participate in poster, LP and jacket giveaways, and RAS's lavish catalog is distributed at each gig.

Video has been instrumental in RAS's growing influence. Promo clips for Michigan & Smiley and singer Eek-A-Mouse are available through Rockamerica. "Since the videos have been out there," notes Abrams, "we have sold twice as many albums as the previous ones combined."

In another move, the label has been encouraged by an ad placed in the Michael Jackson issue of Right On! magazine. Banned with the headline "Discover Your Roots," the ad asked readers to send for a free catalog.

The Rhythm & The Blues Michael Jonzun Comes Down To Earth

Billboard's black music editor Nelson George is on vacation. Filling in is Leo Sacks.

The Space Cowboy isn't so spacey anymore.

His synthetic gold wig, concocted more out of loving tribute to Beethoven than to George Clinton, rests on a mannequin head in the closet of his suburban Boston home. And his vocals, electronically filtered on the pioneering "Lost In Space" album, now ring with a falsetto quality on "Time Is Running Out," a post-"Pac Jam" single in its second week on the black chart.

Yes, producer Michael Jonzun is very much a part of the humanized world these days, preparing for the release of a new Jonzun Crew album on Tommy Boy and revelling in the success of his collaboration with an unlikely bedfellow: former J. Geils Band singer Peter Wolf.

The 25-year-old electronic funk maestro, whose ultra-cool future funk put the hip in the hop, has "crossed over" into a brave new world of opportunity by giving Wolf's EMI America album "Lights Out" a soulful, beat-box boost with plenty of pop appeal.

Considering their different backgrounds, the collaboration might seem strange. But Wolf, a former soul DJ with r&b roots, and Jonzun, a Floridian raised on Al Green, James Brown, Smokey Robinson and Otis Redding, score on a variety of stylistic fronts, from the mysterious Billie Holiday ballad "Gloomy Sunday" to the whimsical intergalactic novelty tune "Mars Needs Women." There's even room for a Motown homage and a cameo by Mick Jagger on "Pretty Lady," based on a riff from Don Covay's "Sooky Sooky" (Covay co-wrote the title song with Wolf).

"Some real important people have called me already," says Jonzun, re-

luctantly reeling off the names of such would-be collaborators as Jagger, the Bus Boys and Malcolm McLaren, who asked him to produce tracks for his dance music interpretation of "Madame Butterfly."

But the Cowboy's chief concern is finishing up the Crew's new album, which he promises will be more "song-oriented. Hip-hop isn't exactly dead, but it could stand a little more life," he says.

Jonzun's newfound "pop credibility" really isn't so new. As one of the architects of the first New Edition album, Jonzun has been making saucy pop-soul since the late '60s, when he teamed with his five brothers to form the Jonzuns. Citing Bobby Womack and Eugene Record in a long line of producers "troubled" by that family group's striking similarity to the Jackson 5, Jonzun says: "I've had to learn the hard way, getting doors

slammed in my face. But I feel I can cut a jazz record, a classical album, do some country and western. There's nothing like a good challenge."

Rounder Records has issued two killer albums for progressive black stations. On "Neville-ization," an extremely rich live record from the Neville Brothers, New Orleans' first family of rock and soul pool their individual strengths for piquant group harmonies and a tough workout from their sterling rhythm section. Two vehicles for the transcendental voice of Aaron Neville (whose son, Ivan, is on the road playing keyboards with Bonnie Raitt) stand out: an inspired remake of "Tell It Like It Is" (the ladies' choice), and a tuneful version of Bobby Womack's "Woman's Gotta Have It."

(Continued on opposite page)

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THE JOKE'S ON YOU—PolyGram's Jerry Jaffe, left, and Harold Childs get a good laugh out of the "Crossover Promotion" panel.



ONE DOWN, 51 TO GO—After welcoming attendees to the fifth annual New Music Seminar, Aug. 6-8 at the New York Hilton, Seminar directors Tom Silverman of Tommy Boy, Rockpool's Mark Josephson and Uproar's Joel Webber listen as Herb Rickman, special assistant to Mayor Ed Koch, proclaims the city's first "New Music Week." Standing from left are Silverman, Rickman, Josephson and Webber.



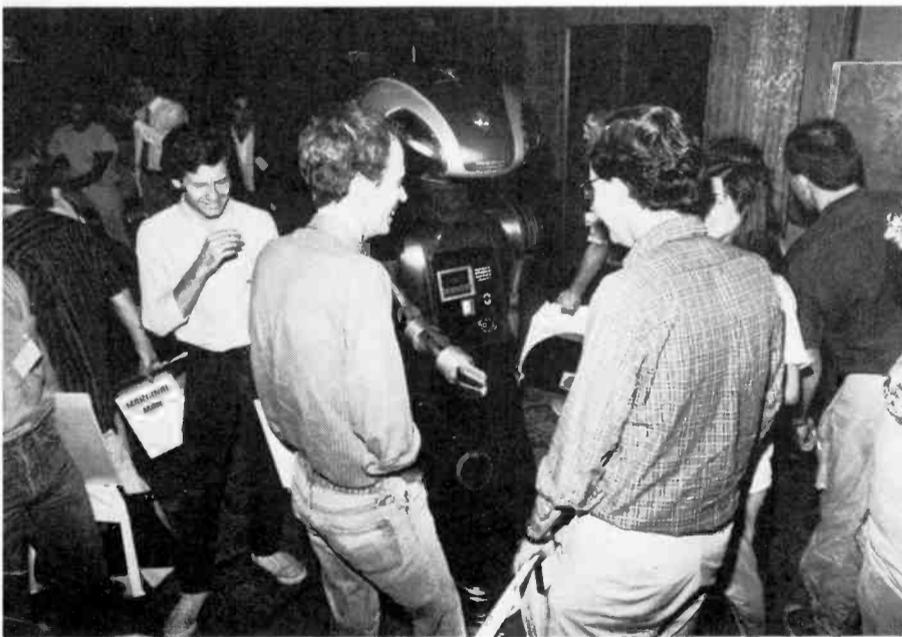
THAT'S ALL FOLKS—Tommy Boy's Monica Lynch bids adieu to the crowd attending the "Independent Labels: Fighting For A Larger Share" panel, while other panelists linger to chat. Shown from left are Uproar's Joel Webber, Lynch, Profile's Steve Plotnicki and Prelude's Marvin Schlacter.



BROWN SOUNDS OFF—James Brown does one of his many "thangs," which included screams and splits, during his appearance on the lively artist panel.



BLOWING HIS OWN HORN—Producer Trevor Horn, owner of ZTT Records, narrows the number of music categories to two, good and bad, in his keynote speech.



WHAT'S HUMANITY GOT TO DO WITH IT?—An automated registrant schmoozes in the Seminar's official Schmoozatorium.



PRESSING ISSUES—Billboard's Nelson George, center, and New York Times music critic John Rockwell, left, debate a hot point with impresario Bill Graham after espousing their views during the press session.



TOWERING INFERNO—Tower Records chief Russ Solomon moderates a panel on retail and distribution, while Big State Distributing's Bill Emerson poses a question that momentarily stumps Morris Levy, president of Roulette Records and owner of Boston's Strawberries chain.



KEEPING TIME—Moderator Sonny Taylor, center, of WRKS New York leads a discussion of the prospects and perils of rhythm radio while panelists Joe "Butterball" Tamburo of WDAS Philadelphia and currently in-limbo Frankie Crocker look on.

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BRITAIN

(Courtesy of Music & Video Week)
As of 8/21/84

SINGLES		
This Week	Last Week	
1	2	CARELESS WHISPER, George Michael, Epic
2	4	AGADOO, Black Lane, Flair
3	1	TWO TRIBES, Frankie Goes To Hollywood, ZTT
4	8	WHATEVER I DO, Hazell Dean, Proto
5	3	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
6	13	SELF CONTROL, Laura Branigan, Atlantic
7	6	RELAX, Frankie Goes To Hollywood, ZTT
8	5	WHEN DOVES CRY, Prince, Warner Bros.
9	10	WHITE LINES, Grandmaster & Melle Mel, Sugar Hill
10	33	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
11	15	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
12	9	IT'S A HARD LIFE, Queen, EMI
13	7	HOLE IN MY SHOE, Neil, WEA
14	12	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
15	23	STUCK ON YOU, Trevor Walters, I&S
16	11	EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign
17	14	DOWN ON THE STREET, Shakatak, Polydor
18	20	TOSSING AND TURNING, Windjammer, MCA
19	26	SUNGLASSES, Tracey Ullman, Stiff
20	25	SOME GUY'S HAVE ALL THE LUCK, Rod Stewart, Warner Bros.
21	16	TIME AFTER TIME, Cyndi Lauper, Portrait
22	18	YOU THINK YOU'RE A MAN, Divine, Proto
23	17	YOUNG AT HEART, Bluebells, London
24	30	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
25	19	EYES WITHOUT A FACE, Billy Idol, Chrysalis
26	22	THE DAY BEFORE YOU CAME, Blancmange, London
27	NEW	2 MINUTES TO MIDNIGHT, Iron Maiden, EMI
28	NEW	DR. BEAT, Miami Sound Machine, Epic
29	40	THE MORE YOU LIVE, Flock of Seagulls, Jive
30	NEW	PASSENGERS, Elton John, Rocket
31	21	LOVE RESURRECTION, Alison Moyet, CBS
32	37	JUST THE WAY YOU LIKE IT, S.O.S. Band, Tabu
33	27	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
34	NEW	I NEED YOU, Pointer Sisters, Planet
35	35	NERVOUS SHAKEDOWN, AC/DC, Atlantic
36	29	COME BACK, Mighty Wah!, Eternal
37	NEW	THE INK IN THE WELL, David Sylvian, Virgin
38	NEW	MOTHERS TALK, Tears For Fears, Mercury
39	34	STUCK ON YOU, Lionel Richie, Motown
40	24	JUMP, Pointer Sisters, Planet
ALBUMS		
1	1	NOW THAT'S WHAT I CALL MUSIC III, Various, Virgin
2	3	DIAMOND LIFE, Sade, Epic
3	2	LEGEND, Bob Marley & Wailers, Island
4	4	PRIVATE DANCER, Tina Turner, Capitol
5	5	CAN'T SLOW DOWN, Lionel Richie, Motown
6	6	THE WORKS, Queen, EMI
7	7	THRILLER, Michael Jackson, Epic
8	8	AN INNOCENT MAN, Billy Joel, CBS
9	9	BREAK OUT, Pointer Sisters, Planet
10	12	BREAKDANCE, Various, Polydor
11	14	PURPLE RAIN, Prince & Revolution, Warner Bros.
12	10	INTO THE GAP, Thompson Twins, Arista
13	11	HUMAN RACING, Nik Kershaw, MCA
14	15	BREAKING HEARTS, Elton John, Rocket
15	13	PARADE, Spandau Ballet, Reformation
16	22	HUMAN'S LIB, Howard Jones, WEA
17	17	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
18	25	BREAKDANCE YOU CAN DO IT!, Various, K-tel
19	18	AMERICAN HEARTBEAT, Various, Epic
20	20	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
21	19	VICTORY, Jacksons, Epic

22	28	SISTERS, Bluebells, London
23	16	PRIMITIVE, Neil Diamond, CBS
24	NEW	STREET SOUNDS EDITION 10, Various, Street Sounds
25	24	OCEAN RAIN, Echo & Bunnymen, Korova
26	27	CAMOUFLAGE, Rod Stewart, Warner Bros.
27	NEW	WELL PLEASSED, Chas & Dave, Rockney
28	23	DISCOVERY, Mike Oldfield, Virgin
29	29	QUEEN GREATEST HITS, EMI
30	NEW	MANGE TOUT, Blancmange, London
31	34	BRILLIANT TREES, David Sylvian, Virgin
32	21	STARLIGHT EXPRESS, Original Cast, Starlight
33	NEW	IN ROCK WE TRUST, Y&T, A&M
34	26	THE LAST IN LINE, Dio, Vertigo
35	40	BAT OUT OF HELL, Meat Loaf, Epic
36	35	STREET SOUNDS CRUCIAL ELECTRO 2, Various, Street Sounds
37	33	ALCHEMY-DIRE STRAITS LIVE, Vertigo
38	32	BORN IN THE U.S.A., Bruce Springsteen, CBS
39	NEW	CHARIOTS OF FIRE, Vangelis, Polydor
40	NEW	EDEN, Everything But The Girl, Blanco y Negro

CANADA

(Courtesy of The Record)
As of 8/20/84

SINGLES		
This Week	Last Week	
1	2	GHOSTBUSTERS, Ray Parker Jr., Arista/PolyGram
2	1	WHEN DOVES CRY, Prince & the Revolution, Warner Bros./WEA
3	7	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
4	3	SELF CONTROL, Laura Branigan, Atlantic/WEA
5	4	SAD SONGS (SAY SO MUCH), Elton John, Geffen/WEA
6	5	ALMOST PARADISE, Mike Reno & Ann Wilson, Columbia/CBS
7	16	ALL OF YOU, Diana Ross & Julio Iglesias, Columbia/CBS
8	20	SHE BOP, Cyndi Lauper, Epic/CBS
9	17	ROMANCING THE STONE, Eddy Grant, Portrait/CBS
10	19	STUCK ON YOU, Lionel Richie, Motown/Quality
11	10	DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
12	8	STATE OF SHOCK, Jacksons, Epic/CBS
13	6	JUMP (FOR MY LOVE), Pointer Sisters, RCA
14	14	BREAKIN'... There's No Stopping Us, Ollie & Jerry, Polydor/PolyGram
15	12	LEGS, ZZ Top, Warner Bros./WEA
16	13	INFATUATION, Rod Stewart, Warner Bros./WEA
17	NEW	PANAMA, Van Halen, Warner Bros./WEA
18	NEW	TWO TRIBES, Frankie Goes To Hollywood, Island/MCA
19	9	SISTER CHRISTIAN, Night Ranger, Epic/MCA
20	11	OH SHERRIE, Steve Perry, Atlantic/WEA

ALBUMS

1	1	BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS
2	3	PURPLE RAIN, Prince & the Revolution, Warner Bros./WEA
3	2	SPORTS, Huey Lewis & the News, Chrysalis/MCA
4	6	PRIVATE DANCER, Tina Turner, Capitol
5	5	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
6	4	FOOTLOOSE, Soundtrack, Columbia/CBS
7	7	GHOSTBUSTERS, Soundtrack, Arista/PolyGram
8	8	HEARTBEAT CITY, Cars, Elektra/WEA
9	9	ELIMINATOR, ZZ Top, Warner Bros./WEA
10	16	BREAKING HEARTS, Elton John, Geffen/WEA
11	11	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
12	12	MAN ON THE LINE, Chris DeBurgh, A&M
13	10	VICTORY, Jacksons, Epic/CBS
14	14	SELF CONTROL, Laura Branigan, Atlantic/WEA
15	13	INTO THE GAP, Thompson Twins, Arista/PolyGram
16	15	CAMOUFLAGE, Rod Stewart, Warner Bros./WEA
17	18	BREAK OUT, Pointer Sisters, RCA
18	NEW	CONDITION CRITICAL, Quiet Riot, Pasha/CBS
19	19	SEVEN AND THE RAGGED

20	NEW	OUT OF THE CELLAR, Ratt, Atlantic/PolyGram
11	13	DANCING IN THE DARK, Bruce Springsteen, CBS
12	14	TO SIR WITH LOVE, Vicki Sue Robinson, RCA
13	9	UP ROCK, Rock Steady Crew, Virgin
14	12	BORDERLINE, Madonna, Sire
15	NEW	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Interfusion
16	11	SAD SONGS, Elton John, Rocket
17	15	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
18	NEW	SWEET AND SOUR, Takeaways, ABC
19	16	EYES WITHOUT A FACE, Billy Idol, Chrysalis
20	18	RUN RUNAWAY, Slade, RCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/20/84

SINGLES		
This Week	Last Week	
1	1	HIGH ENERGY, Evelyn Thomas, Ariola
2	3	SUCH A SHAME, Talk Talk, EMI
3	4	SMALLTOWN BOY, Bronski Beat, Metronome
4	2	TWO TRIBES, Frankie Goes To Hollywood, Island/Ariola
5	7	1001 NACHTS, Klaus Lage Band, Musikant/EMI
6	8	TO FRANCE, Mike Oldfield, Virgin
7	10	MANNER, Herbert Groenemeyer, EMI
8	5	SELF CONTROL, Laura Branigan, Atlantic/WEA
9	6	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic/CBS
10	16	EYES WITHOUT A FACE, Billy Idol, Chrysalis/Ariola
11	13	PRECIOUS LITTLE DIAMOND, Fox The Fox, CBS
12	12	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA/WEA
13	9	SOUNDS LIKE A MELODY, Alphaville, WEA
14	14	SLICE ME NICE, Fancy, Metronome
15	11	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
16	17	MY SOUL UNWRAPS TONIGHT, Savage Progress, Virgin
17	15	CATCH ME I'M FALLING, Real Life, Curb/Intercord
18	19	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis/Ariola
19	NEW	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol/EMI
20	18	SELF CONTROL, Raff, Carrere/DGG

ALBUMS

1	1	DISCOVERY, Mike Oldfield/Ariola
2	2	4630 BOCHUM, Herbert Groenemeyer, EMI
3	3	MAN ON THE LINE, Chris De Burgh, A&M/CBS
4	8	IT'S MY LIFE, Talk Talk, EMI
5	NEW	SCHWEISSPERLEN, Klaus Lage Band, Musikant/EMI
6	4	ZWESCHE SALZJEBAECK UN BIER, BAP, Musikant/EMI
7	6	BREAKING HEARTS, Elton John, Rocket, Phonogram
8	7	FOOTLOOSE, Soundtrack, CBS
9	5	VICTORY, Jacksons, Epic/CBS
10	9	PARADE, Spandau Ballet, Chrysalis/Ariola
11	NEW	32 Hits von Elvis, Elvis Presley, RCA
12	11	HUMAN RACING, Nik Kershaw, MCA/WEA
13	10	BORN IN THE USA, Bruce Springsteen, CBS
14	14	STREET OF FIRE, Soundtrack, MCA/WEA
15	12	SELF CONTROL, Laura Branigan, Atlantic/WEA
16	20	PRIVATE DANCER, Tina Turner, Capitol/EMI
17	17	REBEL YELL, Billy Idol, Chrysalis/Ariola
18	15	THRILLER, Michael Jackson, Epic/CBS
19	13	CAMOUFLAGE, Rod Stewart, Warner Bros./WEA
20	NEW	STADTSTREICHER, Klaus Lage Band, Musikant/EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/20/84

SINGLES		
This Week	Last Week	
1	2	WHEN DOVES CRY, Prince, Warner Bros.
2	1	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
3	5	BURN FOR YOU, Inxs, WEA
4	4	TWO TRIBES, Frankie Goes To Hollywood, Island
5	6	OH SHERRIE, Steve Perry, CBS
6	10	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
7	3	SELF CONTROL, Laura Branigan, Atlantic
8	8	HEAVEN MUST BE THERE, Eurogliders, CBS
9	17	SMALL TOWN BOY, Bronski Beat, London
10	7	IT'S JUST NOT CRICKET,

11	13	DANCING IN THE DARK, Bruce Springsteen, CBS
12	14	TO SIR WITH LOVE, Vicki Sue Robinson, RCA
13	9	UP ROCK, Rock Steady Crew, Virgin
14	12	BORDERLINE, Madonna, Sire
15	NEW	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Interfusion
16	11	SAD SONGS, Elton John, Rocket
17	15	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
18	NEW	SWEET AND SOUR, Takeaways, ABC
19	16	EYES WITHOUT A FACE, Billy Idol, Chrysalis
20	18	RUN RUNAWAY, Slade, RCA

ALBUMS

1	2	I HATE THAT, Rodney Rude, EMI
2	1	PURPLE RAIN, Prince, Warner Bros.
3	20	HITS HUGE '84, Various, CBS
4	7	SWEET AND SOUR, Takeaways, ABC
5	6	PARADE, Spandau Ballet, Chrysalis
6	3	BREAKING HEARTS, Elton John, Rocket
7	5	COLOUR BY NUMBERS, Culture Club, Virgin
8	4	REWIND, Rolling Stones, Rolling Stones
9	11	CAN'T SLOW DOWN, Lionel Richie, Motown
10	8	THE SWING, Inxs, WEA
11	15	BORN IN THE U.S.A., Bruce Springsteen, CBS
12	10	LEGEND, Bob Marley & Wailers, Island
13	9	VICTORY, Jacksons, Epic
14	12	MADONNA, Sire
15	14	SIDEWALK, Icehouse, Regular
16	NEW	MASTERPIECES, Sky, Ariola
17	13	THIS ISLAND, Eurogliders, CBS
18	NEW	BODY AND THE BEAT, Dragon, Polydor
19	18	FOOTLOOSE, Soundtrack, CBS
20	17	STREET BEAT '84, Various, Telmak

JAPAN

(Courtesy Music Labo)
As of 8/20/84

SINGLES		
This Week	Last Week	
1	NEW	ATAMANI KAITA ROMANCE, Toshiko Tahara, Canyon/Johnny's
2	2	JIKKAI, Akina Nakamori, Warner-Pioneer
3	1	PINK NO MOZART, Seiko Matsuda, CBS-Sony/Sun
4	3	I LIKE CHOPIN, Asami Kobayashi & C Point, CBS-Sony/PMP
5	4	MOMOIRO TOIKI, Mariko Takahashi, Victor/Bird-JCM
6	6	NEVER, MIE, CBS-Sony/Nichion
7	11	MISS BRAND NEW DAY, Southern All Stars, Victor/Amuse
8	7	NEPPUU, Hidemi Ishikawa, RVC/Geiei-TV Asahi
9	8	Mr. Sailorman, Yuu Hayami, Taurus/Sun-JCM
10	5	MEIKYUU NO ANDROLA, Kyoko Koizumi, Victor/Burning
11	18	AI OBOETE IMASUKA, Mari Iijima, Victor/Nichion-Tatsunoko
12	9	FUTARI NO ISLAND, Yuko Ishikawa & Chage, Radio City/Yamaha
13	20	KANASHIKUTE JEALOUSY, Checkers, Canyon/Yamaha
14	14	SUMMER EYES, Momoko Kikuchi, VAP
15	16	ZENRYAKU MICHU NO UEYORI, Issuifuubi, TJC/Tokuma-Issuifuubi
16	10	TOKYO SUGAR TOWN, Chiemi Hori, Canyon/Top
17	19	TSUGUNAI, Teresa Teng, Taurus/JCM
18	15	LITTLE PRINCESS, Yukiko Okada, Canyon/Sun-NTV
19	17	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1
20	13	I LIKE CHOPIN, Gazebo, CBS-Sony/PMP
21	12	MAIN THEME, Hiroko Yakushimaru, Toshiba-EMI/Variety

ALBUMS

1	2	NINKIMONDO DE IKOU, Southern All Stars, Victor/Amuse
2	1	ZETTAI CHECKERS, Checkers, Canyon
3	3	FOOTLOOSE, Soundtrack, CBS-Sony

4	4	E, Eikichi Yazawa, Warner-Pioneer
5	7	BIG WAVE, Tatsuro Yamashita, Moon
6	6	SHINING, Masahiko Kondo, RVC
7	9	OFFICIAL OLYMPIC ALBUM, Various, CBS-Sony
8	5	VICTORY, Jacksons, Epic-Sony
9	8	BETTY, Kyoko Kolzumi, Victor
10	14	MUSIC FROM MACROSS, Soundtrack, Victor
11	12	PURPLE RAIN, Prince, Warner-Pioneer
12	17	MICHI GA ORETACHI NO SE WO OSHITA, Issai Fuubi, TJC
13	NEW	COLLECTIONS, Yuko Ishikawa, Radio City
14	11	THE RENAISSANCE, Alfee, Canyon
15	10	LOTUS NO KAJITSU, Meiko Nakahara, Toshiba-EMI
16	13	THE BEST YEAR OF MY LIFE, Off Course, Fun House
17	15	NATSU ZEN KAI, Masayoshi Takana, Kitty
18	16	CONFUSION, Toshiyuki Osawa, Epic-Sony
19	20	TINKER BELL, Seiko Matsuda, CBS-Sony
20	NEW	RE-COLLECTION, Maria Takeuchi, RVC

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 8/18/84

SINGLES		
This Week	Last Week	
1	1	TWO TRIBES, Frankie Goes To Hollywood, Island
2	3	SMALLTOWN BOY, Bronski Beat, London
3	7	THE GLAMOROUS LIFE, Sheila E, Warner Bros.
4	2	WAKE ME UP BEFORE YOU GOGO, Wham!, Epic
5	5	TALKING LOUD AND CLEAR, OMD, Virgin
6	NEW	HIGH ENERGY, Evelyn Thomas, Nun
7	4	TO FRANCE, Mike Oldfield, Virgin
8	NEW	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
9	9	EACH AND EVERYONE, Everything But The Girl, Blanco y Negro
10	NEW	WHEN DOVES CRY, Prince, Warner Bros.
ALBUMS		
1	1	PARADE, Spandau Ballet, Chrysalis
2	2	DISCOVERY, Mike Oldfield, Virgin
3	3	VICTORY, Jacksons, Epic
4	5	EDEN, Everything But The Girl, WEA
5	9	DIAMOND LIFE, Sade, Epic
6	6	LEGEND, Bob Marley & Wailers, Island
7	4	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
8	8	BRILLIANT TREES, David Sylvian, Virgin
9	10	PRIMITIVE, Neil Diamond, CBS
10	NEW	JUNK CULTURE, OMD, Virgin

Homemade VCR Hits Russian Mart

MOSCOW—Russia's first indigenous videocassette recorder, the Electronica EVM-15, is expected to sell some 12,000 units this year, with production targeted at 60,000 in 1985 and 100,000 in 1986. The machine is based on a National Panasonic model.

Branson Closing London's Venue

LONDON—The Venue, one of this city's premier rock concert halls, is closing, according to Virgin boss Richard Branson, who owns it. "The hall has been struggling to balance the books for some time," says Branson. "My plan is to open a new rock center in central London, and we've been checking out likely sites."

CHANNEL'S DEBUT NEARS

MuchMusic Network Plans Diverse Playlist

By KIRK LaPOINTE

The MuchMusic Network debuts next month as a pay-tv service on Canadian cable. Last week, Billboard looked at its financial prospects. This week, programming is studied.

TORONTO — The drilling and hammering goes on incessantly, drywall emits a fine dust and only a curtain separates the future set from the current office. But scrappy behavior is nothing new for the CITY-TV rock video seers, who inhabit the upper floors of the aged station headquarters. And besides, their new age is dawning.

Soon there will be a high-tech-chic studio to situate the broadcast of MuchMusic, the CHUM Ltd. music video service that is likely to be a household word by the fall in Canada. At last word, the finishing touches were far away, but that rush-to-air approach has been the *modus operandi* of this most unusual of Canadian television stations from its inception.

Production chief John Martin rarely has trouble communicating, but he has to pause ever so briefly to define the studio culture. MuchMusic aims to deliver. He says it can best be described by animation he wants to accompany the station's kickoff.

"The finest 'Star Wars'-type animation, very impressive, so no teenager will be bored. An astronaut walking in space, but carrying a spray-paint can, scrawling graffiti across the spaceship," Martin laughs.

Torontonians have lived with this image for more than six years as CHUM-owned CITY pumped out award-winning music video programming on such programs as "The New Music" (now syndicated in more than a dozen markets), "CHUM Top 30 Countdown," "Toronto Rocks" and "City Limits."

The latter slipped comfortably into the overnight slot last year and is to be the foundation for the MuchMusic service, a six-hour-daily live program which then is repeated three times to round out the 24-hour schedule.

Coca-Cola Ltd. has come aboard

to sponsor the Coke Countdown, essentially replacing the CHUM Countdown, every Friday night. And Carling O'Keefe's brewery largesse has been lured as a sponsor for the monthly MuchMusic concert presentations.

Other production agreements are in the works, including some involving MTV in the U.S. MuchMusic will broadcast MTV's video awards Sept. 14, the first day it becomes a pay service after a scheduled two-week free run on cable systems.

The Canadian federal broadcast regulator, the Canadian Radio-Television & Telecommunications Commission, does not disapprove of the MTV agreement. But CHUM was given permission to launch a national music video service only on the condition that it would be unlike MTV.

MuchMusic has to play 8% Canadian video in its first year, moving to 15% by the fifth year, not an easy feat because of the limited amount of CanCon videos available. It is also being forced by its license conditions to help finance independent video production. A total of 2.4% of its revenue, or \$100,000—whichever is greater—will be handed over to the Canadian Independent Record Production Assn. (CIRPA) to administer, through VideoFACT, the Video Foundation to Assist Canadian Talent.

The key to the difference for MuchMusic lies in its playlists. It's unlikely that any radio station plays such a wide range of music, much less a television video service. Where else can viewers see in an hour Steel Pulse, Waylon Jennings and Scorpions?

Components of a typical MuchMusic hour will vary, but normally it will contain 10 to 12 videos (including one or two Canadian ones), eight minutes maximum of commercials (some of which will be longer than one minute in duration), two or three minutes of news and gossip, and probably three or four minutes of jock talk.

Iglesias, Springsteen Top July CRIA Certifications

TORONTO — Julio Iglesias and Bruce Springsteen share the spotlight in the July certifications issued by the Canadian Recording Industry Assn. (CRIA), with both artists' current releases pulling along catalog material and landing them their biggest Canadian sales yet.

Meanwhile, Huey Lewis & the News continue to chalk up impressive sales, and a short Canadian tour during July didn't seem to hurt one bit. The "Sports" album broke through the triple platinum mark, and the single "I Want A New Drug" edged past gold.

The CRIA's 23 July certifications included gold and platinum for Springsteen's "Born In The U.S.A." In addition, his "Born To Run" crested the double-platinum barrier, and "Nebraska" surpassed gold.

The news for Iglesias was equally promising. His collaborative single with Willie Nelson, "To All The Girls I've Loved Before," went gold and platinum, his "Pour Toi" also went gold and platinum, and his "Sentimental" went gold.

Billy Idol's "Rebel Yell" continued to sell well, surpassing the double-platinum mark as the only other multiple-platinum certification in July. Stevie Nicks' "Wild Heart" went both gold and platinum in the month.

The top Canadian certification of July went to Platinum Blonde for "Standing In The Dark," which sold more than 100,000 units as an LP and six-cut mini-LP combined. Only two other Canadian-content releases were certified by the CRIA.

The Nylons' "Seamless" is the third consecutive certified album for the acapella group, even though little interest in the band has been generated in the U.S. Red Rider's "Breaking Curfew" also moved past the gold mark, becoming the group's fourth straight album to reach that plateau.

Other gold certifications during the month for albums included the "Breakin'" soundtrack, the Pointer Sisters' "Break Out," Kenny Rogers' "Duets," Chris de Burgh's "Man On The Line," Jermaine Jackson's self-titled album and Wang Chung's "Points On A Curve."

More Music Due On Sky Channel Europe-Wide Clip Output Increasing To Three Hours

By MIKE HENNESSEY

LONDON—Plans to extend Sky Channel's pan-European satellite music output from one to three hours a day by next year have been announced here.

Sky will originate the extra programming to replace the "Music Box" package currently supplied by The Music Channel Ltd., the joint venture of Thorn EMI, Virgin and Yorkshire Television (Billboard, April 28). Sky's deal with The Music Channel Ltd. runs out at the end of this year and won't be renewed.

Sky Channel is currently producing its own daily one-hour music show, "Sky-Fi," which it launched July 30. "Sky-Fi" is available to 1.6 million cable subscribers in Europe, notably Holland (873,216), Switzerland (404,787) and Finland (104,445). Other countries reached include Austria (96,000), Norway (89,891), West Germany (59,400), the U.K. (33,443), Sweden (10,615) and France (1,027).

The program is presented by disk jockeys Tony Blackburn, Gary Davis and Pat Sharp. It features video clips, pop news, competitions, interviews and a different guest star presenter each Sunday.

According to the "Sky-Fi" music policy, every other record played on the show is an established hit. Music consultants for the program are Ian Wiener and Nik Powell, and the playlist is based on data derived from the Media Research & Information Bureau, Billboard's Hits Of The World and Theo Roos's Holland-

based "Eurotipsheet." Sky is currently negotiating with Billboard for use of its single and album charts on the program.

Sky Channel, in which Rupert Murdoch's News International has a 65% stake, was the first broadcasting operation to produce a pan-European video show when it launched a pilot run of Cable Countdown in the last four months of 1983.

When Sky Channel first went on the air in May, 1983, it had a potential reach of 350,000 cable connections. It is now able to beam into 1.6 million homes. Sky Channel general manager David Ciclitira says the company is targeting for 2.5 million by January, five million by January, 1986, and 7.5 million by January, 1987.

So far, only three countries in Europe have a substantial number of television homes connected to cable systems. Holland leads the way with three million, followed by Belgium with 2.5 million and Switzerland with one million. But, says Ciclitira, the U.K., France and West Germany are all committed to rapid development of cable operations.

"Sky-Fi," which goes out nightly between 5 and 6 p.m., has developed a high-speed formula for producing its programs for the week in just two days, creating a racy, casual atmosphere in the space-age set in order to give the impression of a live show.

Sky Channel will be phasing out its Music Box transmission over the remaining months of this year, dropping down to three hours daily and then two hours daily before the contract ends on Dec. 31.

BOTH SIDES GEAR FOR CONFRONTATION

German Tape Levy Row Looms

By JIM SAMPSON

MUNICH—The music and blank tape industries here are preparing for a major confrontation this fall over the proposed blank tape royalty. German tape manufacturers have formed a "magnetic tape information group" to inform the public about the levy's "background and possible implications," while the music business is preparing a public relations counter-offensive for late September.

Both moves are timed to accompany a critical stage in parliamentary consideration of revision of the German copyright law. But they are also part of a hardening of the two fronts throughout the European Economic Community. The EEC Commission is expected to release a consultative statement on copyright reform this fall, while France may act on a tape levy law before year's end.

German Market Still Slumping

• Continued from page 90

were headed by Peter Schilling and DOF, along with Juliane Werding and Alphaville. Overall, WEA singles sales for the January-July period were up 11% on the previous year, full-price LPs up 2% and midprice up 22%. Maxi-singles soared by 262% on the comparable 1983 returns, with Laura Branigan's "Self Control" selling 30% of its total 500,000 units in this configuration, according to WEA managing director Manfred Zumkeller, who also points to a 167% increase in mid-price cassette sales.

Earlier this year, European tape manufacturers announced the formation of a coalition to fight blank tape legislation throughout the EEC (Billboard, Feb. 25). In a statement announcing the new German group, chairman Michael Litterer of BASF points to proposals before the European Commission which would make blank tapes "twice as expensive as now."

According to Litterer, tape manufacturers remain fundamentally opposed to any tape royalty, in part because of the "extremely high rate of non-musical taping, especially time-shift video recording."

Litterer promises to reveal new information supporting his position at a press conference Aug. 28 at the Duesseldorf hi fi/video fair, in hope of building consumer opposition to a levy which would increase retail tape prices. He adds that the magnetic tape information group has been in "constant contact" with similar trade groups throughout the EEC to monitor developments at the community level, while hoping to put pressure on Bonn to drop plans for a tape levy here.

The second draft of the German copyright revision awaits action by the German Bundestag (Parliament) upon its return from summer vacation on Sept. 9. All relevant committees have discussed the proposal, which calls for a hardware royalty of roughly 75 cents per audio recorder and \$5.50 per video recorder, plus a blank tape levy of less than four cents per hour of audiotape storage capacity and around 11 cents per hour of videotape storage capacity.

The politicians could decide to act on the revision as it stands, or they

The "Sky-Fi" playlist is divided into hot plays, new plays and gold plays. The hot players are primarily top 20 singles.

The Music Channel operation, meanwhile, is planning further expansion of its "Music Box" program, which it inaugurated two months ago. Currently sending three hours of new programming per day, rotating four times from midday to midnight, Music Channel will increase transmission Sept. 1 to four new hours a day, rotated four times between 8 a.m. and midnight. In November, the new programming content will be boosted to six hours a day.

Says Marcus Bicknell, Thorn EMI cable division marketing manager: "We expect to have half a million subscribers in the U.K. able to receive the program by early next year. We're aiming for a potential reach of one million homes in Europe by the end of this year and something over three million by April, 1985.

"Music Box" is currently receivable in the U.K., Holland, Austria, Germany, Sweden, Denmark and Finland. Bicknell expects the program to be available in Norway and France by October.

"Music Box" programming consists essentially of rock music videos and is targeted at the 15- to 25-year-old age group. The show uses an average of 14 clips an hour, with up to 10 minutes per hour devoted to music news, competitions, archive material, interviews and station identification. There is a U.K. top 40 chart update segment each Wednesday and a concert or special feature each Saturday.

could call for further public hearings. Most German electronics manufacturers clearly support the second draft revision, with a hardware fee lower than the current level, in effect since 1966.

Photocopier manufacturers are reportedly gathering market research information to oppose proposed compensation for duplication of copyrighted material. Tape suppliers are hoping for more hearings, which would delay and possibly lead to reduction or elimination of an eventual blank tape levy.

The music industry would probably welcome new hearings, too, despite the resulting delay in getting a tape royalty. Peter Zombik of the record industry association Phonoverband sees a "minimal risk" of lowering compensation through hearings, but a good chance of convincing legislators to hike the rate to a more acceptable level. He also points to pending developments in neighboring France and in the EEC, both of which are expected to aid the copyright holders' cause.

But it remains uncertain whether the German music industry can present a united front to counter the tape manufacturers' group. The tape lobby has in the past taken advantage of disagreements within the opposition. Plans for a coalition of rights holders, proposed two years ago by music publisher Peter Kirsten, failed to win broad support.

A key to such a coalition would be GEMA, which traditionally mounts its own lobbying and public relations campaigns. A GEMA spokesman in Bonn says he had been unaware of plans for a unified rights holders' lobby in the coming months.

Billboard Singles Reviews

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Pop picks

MADONNA—Lucky Star (3:44); producer: Reggie Lucas; writer: Madonna; publishers: WB/Bleu Disque/Webo Girl, ASCAP; Sire 7-29177. Cheerful sound with an indie-rubber bassline; shared honors with "Holiday" at the top of the dance chart for over a month and will segue into pop with equal ease.

ROD STEWART—Some Guys Have All The Luck (4:17); producer: Michael Omartian; writer: J. Fortgang; publishers: Kirshner/April, ASCAP; Warner Bros. 7-29215. The kind of light, jouncing tune that sets off that unfailing voice to best effect; convincing pathos in the role of winsome loser.

recommended

JUICE NEWTON—Can't Wait All Night (3:58); producer: Richard Landis; writers: Bryan Adams, Jim Vallance; publishers: Irving, BMI/Adams Communications/Calyso Toonz, PROC; RCA PB-13863. Singalong, shoutalong hard rock; in its third week on the Hot 100.

FRANK STALLONE—If We Ever Get Back (3:08); producers: Frank Stallone, Vince DiCola; writers: F. Stallone, V. DiCola, J.B. Esposito; publishers: Valsong/Beansy, ASCAP/BMI; Polydor 881 142-7. Uptempo dance-rock.

MARK SPIRO—She Doesn't Mean A Thing To Me (3:06); producer: Jack White; writer: Joey Carbone; publisher: Sixty-Ninth Street, BMI; MCA/Curb 52447. Power pop from the film "Voyage Of The Rock Aliens."

ANNABEL LAMB—Inside Of My Head (3:24); producers: Wally Brill, David Anderle; writer: Jim Rawcliffe; publisher: Irving, BMI; A&M AM-2663. British singer applies her severe-sounding vocal style to a gently melodic pop tune.

RUSS COLETTI—Look At My Face (3:32); producer: Peter Dach; writers: R. Wilson, R. Coletti; publisher: Chow Niko, BMI; Harmony HRIC 100. Solid, commercial power rock ballad; comparable to Rick Springfield's honest, emotions-on-the-surface style. Contact: (818) 841-2500.

HERBIE PABST—Love From The Right Man (4:22); producer: Herbie Pabst; writers: Herbie Pabst, Julie Tucker; publisher: Blue Earth, ASCAP; Blue Earth BE-8404. Mid-tempo rock ballad features vocals and keyboards phased into otherworldliness. Contact: P.O. Box 1515, West Caldwell, N.J. 07007.

PHANZ—Stuck In The Middle (4:00); producer: Rochelle Runnells; writers: Rochelle Runnells, William Durham, Robert Palmer; publishers: Critique/Elechor/Foot/Ramajon, BMI; Critique CRI 707. Heavy funk-plus-rock rhythms anchor airy harmonies from L.A.-based group. Contact: (617) 944-0423.

also received

ECHO AND THE BUNNYMEN—Seven Seas (3:18); producer: All Concerned; writers: Sergeant, McCulloch, Pattinson, de Freitas; publishers: Zoo/Warner Bros., ASCAP; Sire 7-29288.

MARIANNE MABLE—Rainbow's End (4:05); producer: Norman Kurban; writers: Norman Kurban, Daryl Glenn; publishers: Winner/Avatar, BMI; Winner W/A102. Contact: (213) 669-8609.

ANDERS—I Need A Better World (4:19); producer: not listed; writer: Anders Stone; publisher: Stoney-Glenn, BMI; Redletter RRR-SA-101. Contact: (619) 420-0647.

FAKE—Right (5:02); producer: Fake; writers: E. Strömblad, T. Wilhelmsson; publisher: not listed; Sound Of Scandinavia SOS 1184. Contact: (212) 222-8715.

A WARMING TREND—Joda Bop (3:25); producer: Gavin McLeod; writer: G. McLeod; publisher: Lien, BMI; Lien (no number). Contact: (619) 695-3056.

KARIN—Si Ella Supiera (timing not listed); producer: not listed; writer: Andres Montero; publisher: not listed; LAG LAG-2012. Contact: (809) 725-8520.

WHITEHAWK—That Special Lady (3:41); producer: George Rath; writers: G. Rath, C. Crockett; publisher: Buffalo Nickel, BMI; No Capital NC 1229. Contact: (916) 272-3424.

HORMEL HIGH SCHOOL BAND—The Original And Complete Star Spangled Banner (3:46); producer: not listed; writer: not listed; publisher: Westwind, BMI; Break 70484. Contact: (213) 478-8227.

Black picks

TEDDY PENDERGRASS—You're My Choice Tonight (Choose Me) (3:52); producer: Luther Vandross; writers: Luther Vandross, Marcus Miller; publishers: April/Uncle Ronnie's/Thriller Miller, ASCAP; Asylum 7-69696. Compared to "Hold Me," Pendergrass' latest romantic mood piece is less lush but more intimate; the soft-spoken, velvet-voiced baritone can be very persuasive.

STEPHANIE MILLS—The Medicine Song (4:00); producer: "Hawk"; writer: David "Hawk" Wolinski; publishers: Overdue/WB, ASCAP; Casablanca 880 180-7 (12-inch version also available, Casablanca 880

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).

180-1). To a high-pressure rhythm, Mills pulls out every vocal trick in the book: she's the raunchy aggressor, the flute-like soprano and the kittenish seductress, all in four minutes.

LAKESIDE—Make My Day (4:18); producer: Lakeside; writers: S. Shockley, F. Alexander, Jr., R. Shelby; publisher: Lakesound, ASCAP; Solar 7-69695. Tough funk bass and steely delivery; for those who take their partying seriously and are willing to work at it.

recommended

KURTIS BLOW—8 Million Stories (4:20); producers: J.B. Moore, Robert Ford, Jr.; writers: W. Waring, K. Blow, D. Harris, S. Breck; publisher: Kuwa, ASCAP; Mercury 880 170-7. Includes a guest rap from Run-D.M.C.; mini-biographies survey the harsher sides of urban life.

MARCUS MILLER—I Could Give You More (3:59); producers: Marcus Miller, Ray Bardani; writer: Marcus Miller; publishers: Thriller Miller/MCA, ASCAP; Warner Bros. 7-29194. Clean, precise dance-r&b.

SHERYL LEE RALPH—In The Evening (3:50); producer: Trevor Lawrence; writers: Trevor Lawrence, Frank Musker; publishers: CBS/F.M., BMI; New York Music Co. NYM-10. 7-inch version of previously reviewed 12-inch, Billboard, Aug. 4, 1984.

PHYLLIS ST. JAMES—Candlelight After Noon (3:41); producer: Velton Ray Bunch; writer: P. St. James; publishers: Ensign/Tambeat, BMI; Motown 1758MF. Mid-tempo soul; singer's light, sweet voice recalls Mary Wells.

SINNAMON—Thin Line (5:25); producer: Darryl Payne Productions; writers: W. Downing, J. Smith; publishers: Fazz/Smith Cox/Powerhouse, BMI; Powerhouse PH1111 (12-inch single). Sassy r&b with electronic propulsion. Contact: (516) 621-5000.

WORLD OF MAZEHE—Everybody What's The Word (4:30); producer: J. Blair; writers: J. Blair, D. Perdue; publishers: Versoul/SAKB, BMI; SAKB 12-2001 (12-inch single). Beat is strong, musicianship is sensational in a half-rap half-instrumental that features virtuoso electric fiddle. Contact: (201) 242-8459.

also received

MEGATWA FATMAN—Pants Too Tight (Rock Military) (3:57); producer: Bill McKinney; writers: Daryl McKinney, Bill McKinney; publishers: Solid Smash/Stud Rico, ASCAP; Critique CRI 708. Contact: (617) 944-0423.

MAGNETIC TOUCH—Dance With Me (4:10); producers: Bobby Taylor, Darryl Ian; writers: B. Taylor, J. Dockett; publisher: Taylor Made, BMI; Cheryl C1001 (12-inch version also available, Cheryl C1002). Contact: (212) 946-0840.

DELIVERENCE—Say You Believe In Jesus (5:37); producer: Rodney Stepp; writers: K. Edmonds, E. Officer, M. Plummer, J. Fountain, K. Resenover; publisher: Leonbea, SESAC; Circle City TR42684.

Country picks

EARL THOMAS CONLEY—Chance Of Lovin' You (2:55); producers: Nelson Larkin, Earl Thomas Conley; writers: Earl Thomas Conley, Randy Scruggs; publisher: Blue Moon/Labor Of Love, ASCAP/BMI; RCA PB-13877. Conley makes a convincing bid at prolonging his chart-topping streak with this examination of the risks inherent in the single scene. A slightly unusual snare sound and restrained synthesizer fills accent the production.

ATLANTA—Wishful Drinkin' (2:44); producers: Milan Bogdan, Larry McBride; writers: Blake Mevis, Bill Shore; publishers: G.I.D./Royalhaven, ASCAP/BMI; MCA 52452. Surfacing through this flotsam of honky-tonk clichés are a nice, uptempo melody and some very listenable vocal tracks. This time the nine-man group doesn't overwhelm us with their harmonies.

recommended

ZELLA LEHR—All Heaven Is About To Break Loose (2:42); producers: Tommy Rocco, Charlie Black; writers: Tommy Rocco, Steve Bogard, Charlie Black; publishers: Bibo/Vogue/Chappell, BMI/ASCAP; Complete CP-129 (c/o PolyGram) Lehr's interpretation of storming love is sensitive and effectively understated.

KAREN ANDERSON—Who Are You Running From (3:05); producers: D. Grotjohn, J. Capps; writers: Nat

Kipner, Todd Cerney; publishers: Chriswald/Hopi Sound/MCA, ASCAP/Kipner, BMI; MBP 1984. Powered by a hard-driving rhythm section, Anderson soars on this energetic thumper. Label based in Nashville.

RED HORSE—It's All Whiskey To Me (3:25); producer: John Beland; writers: Danny Batchelor, Benny Vincent; publisher: not listed; Red Horse RHP-51084. Red Horse trots through this refreshingly straightforward number and offers a few new twists to the boozey blues. Label based in Sherman, Tex.

WHITE WATER JUNCTION—Sleeping Back To Back (2:46); producer: John Ragsdale; writers: K. Blazy, M. Hiter; publisher: Evanlee/Pat-Hit, ASCAP; Jungle Rogue JRS-1004. A light, frothy treatment of a less than cataclysmic domestic ill. Label based in Nashville.

LEE GOODWIN—Call Me On The Telephone (2:32); producers: Duane Marrs, Paul Brown; writers: Helen Goodwin, Lee Goodwin; publisher: LaKat, BMI; GMB 84-004. Goodwin applies a perky Western swing treatment to a set of undistinguished lyrics. Label based in Nashville.

EDDIE WICKER—Mississippi River Rat (2:15); producer: not listed; writers: Ray Hall, James Hall, Edward Dickey; publisher: Sugar Ridge, BMI; Sugar Ridge SRR-45-8401. A driving rhythm flushes out little-known social type. Contact: Rt. 1, Box 746, Hyatt, Mo. 63851.

also received

DON MALENA—New Shade Of Blue (2:45); producer: Scott Turner; writer: Tim Meehan; publisher: Buried Treasure, ASCAP; Comstock 1753. Contact: (913) 631-6060.

BOBBY G. RICE—I Broke Down And Cried (3:16); producer: Gene Kennedy; writers: Spanky Scott, Ray Sanders; publishers: Chip 'N' Dale, ASCAP/Door Knob, BMI; Door Knob 84-218. Label based in Nashville.

JACK TYSON—She Wouldn't Touch Me With A 10' Pole (2:30); producer: not listed; writer: John Sands; publisher: John Sands, EMI; Norm 1-65-A.

JEFF WILLIS—Serious Fun (3:05); producers: Gary DiBenedetto, Ansley Fleetwood; writer: B. Beene; publisher: Tree, ASCAP; Brandwood 0028. Contact: (615) 292-3593.

CHARLIE ALBERTSON—No Love Line (3:16); producer: Jimmy Capps; writers: Dave Kirby, Warren Robb; publishers: Tree, BMI/Cross Keys, ASCAP; Hilltop 164. Label based in Mt. Juliet, Tenn.

NEVA—Alabama Party (2:17); producer: not listed; writer: Neva J. Howell; publisher: Loose Ends, ASCAP; Mikron 451100. Label based in Pittsburgh, Tenn.

WILL MILLER—Honky Tonk Woman Blues (2:42); producer: Glenn Barber; writer: Will Miller; publishers: Will/Clip, ASCAP; Century 21 112. Contact: (615) 822-6390.

GARY DANIELS—Dusty Bowl Blues (3:20); producer: not listed; writer: Gary R. Daniels; publisher: Sun Belt, ASCAP; Grand Prize 5219-NSD (c/o NSD, Nashville).

Adult Contemporary

also received

KARIN—Me Estoy Sintiendo Sola (timing not listed); producer: not listed; writer: Burn Parr; publisher: not listed; LAG L-2010. Contact: (809) 725-8520.

Disco/Dance picks

PETER WOLF—Lights Out (6:16); producers: Michael Jonzun, Peter Wolf; writers: P. Wolf, D. Covay; publishers: Pal-Park/Ze-ev, ASCAP/BMI; EMI America V-7834. 12-inch version of previously reviewed 7-inch, Billboard, July 14, 1984.

HOTBOX—With You (5:50); producer: Mark Berry; writer: Lou Lu; publisher: Baby Raquel, ASCAP; Polydor 881 222-1 (12-inch single). All the studio flash and thunder you could want, plus some nice extrovert wailing from the three singers.

recommended

TERRI WELLS—I'm Givin' All My Love (6:33); producer: Nick Martinelli; writers: T. Wells, J. King, J. Williams; publishers: Philly World, BMI/Heart to Heart, ASCAP; Philly World 0-96924 (12-inch single). Like "I'll Be Around," simple but effective disco-soul.

CENTRAL LINE—Surprise, Surprise (4:55); producer: Roy Carter; writers: C. Hinds, H. Defoe, R. Carter; publishers: Karta/Warner Bros./CBS, ASCAP; Mercury 880 134-1. 12-inch version of previously reviewed 7-inch, Billboard, June 30, 1984.

COMATEENS—Resist Her (5:24); producer: Pete Solley; writers: L. Byrd, N. North, O. North; publishers: Nic North/Archontic, ASCAP/BMI; Virgin/Mercury 880 151-1 (12-inch single). Dance-pop in the new wave fashion; quite refreshingly uncluttered.

RUE CALDWELL—Show Me The Magic (5:57); producer: Rue Caldwell; writer: Rue Caldwell; publisher: Hookology, ASCAP; Rudini RU-501 (12-inch single; 7-inch version also available, Rudini RU-101). Rich-sounding, percussion-laden soul-disco; debut release for the artist's own label. Label based in Woodland Hills, Calif.

CINDI TODD—Love Transfusion (I Need Your Touch) (7:59); producers: Singer, Collins; writers: Steve Singer, Hayward Collins; publishers: Clear Blue/Saddlebag, BMI; Airwave AW12-94993 (12-inch single). Maximum electro-overstatement designed to make ballroom walls crumble. Contact: (213) 463-9500.

CAMEO—Talkin' Out The Side Of Your Neck (4:04); producer: Larry Blackmon; writers: L. Blackmon, C. Singleton, N. Lettenant, T. Jenkins; publishers: All Seeing Eye/Cameo Five, ASCAP/BMI; Atlanta Artists 880 038-1 (c/o PolyGram). 12-inch version of previously reviewed 7-inch, Billboard, June 2, 1984.

HIGH FIDELITY THREE—B Boys Breakdance (5:05); producers: Jerry Calliste Jr., Aldo Marin; writers: R. Mabry, M. Kydd, W. McDonald; publishers: Cutting/Hashim, ASCAP; Cutting CR-202 (12-inch single). State-of-the-rapper's-art electroboogie with all the requisite technological whoosh. Contact: (212) 569-4589.

DAVE GRUSIN—Thankful N' Thoughtful (4:10); producers: Dave Grusin, Larry Rosen; writer: Sylvester Stewart; publishers: Fresh/Illiyi; GRP TP-4004. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 11, 1984.

KYM—Give Me The Dance (4:04); producers: Richard Roeder, Joe Thomas; writers: R. Roeder, J. Thomas; publisher: Award Masters, BMI; Award E7784008. Earthy, direct vocal; polished techno-disco tracks. Label based in Baltimore, Md.

also received

MASTER PLAN—Pushin' Too Hard (5:05); producers: Dale Roadcap, Master Plan; writer: S. Saxon; publisher: Neil; AEMMP AE12S-301 (12-inch single). Contact: (312) 663-1600, Ext. 423.

ZACHARY—Astro Boy On Venus (5:06); producer: Jimmie Haskell; writers: Zachary, Pleasant Gehman; publisher: not listed; Precious Cargo PCR821 (12-inch single). Contact: (213) 651-2327.

New & Noteworthy

CHEQUERED PAST—How Much Is Too Much? (3:42); producer: Michael James Jackson; writers: M. Des Barres, S. Jones, M. Holden; publishers: MCA/CQP/Dream Dealers, ASCAP; EMI America B-8229. In structure and delivery, this single is a direct descendant of Free's classic "All Right Now," with some upward adjustments in decibel and literacy levels.

HELIX—Rock You (2:51); producer: Tom Treumuth; writer: Bob Halligan, Jr.; publisher: Screen Gems-EMI, BMI; Capitol B-5391. The most uncompromising, unforgiving, stadium-sized headbangers' anthem ever to bend the needles on VU meters; for sheer savagery, these Canadians leave the Riots and the Ratts far behind.

STOMPERS—One Heart For Sale (3:59); producers: Ritchie Cordell, Glen Kolotkin; writer: S. Baglio; publisher: Sal Baglio, ASCAP; Mercury 880 174-7. Boston quintet's label debut heralds the return of some great American traditions: the Spector sound, streetcorner close harmony, sleigh-bell percussion and freedom from irony.

DECEIVOR—Electric Barbecue (3:30); producers: Cheeze, Kiderian, Deceivor; writers: Eddy Grant, Deceivor; publisher: Cheeze, BMI; Cheeze/Kiderian KRP 4532. A scurrilous, disrespectful, reprehensible (also hilarious), grinding-into-hamburger of what was once Eddy Grant's finest hour. A wicked wit than Weird Al's. Contact: (312) 399-5535.

PASSION PUPPETS—Like Dust (3:32); producer: Roger Becherian; writers: Burmiston, Screene; publisher: Intersong, ASCAP; Stiff/MCA 52442. British quintet's debut single is half punky vigor, half "Rawhide" guitar quotes; the Stiff stable is renowned for its strong personalities.

PLATEAU—Hold You In My Arms Tonight (4:31); producers: Tyron Stanton, Euclide Chisholm; writer: Tyron Stanton; publisher: Tragar, BMI; Adventure One AO-8401. (12-inch single). If the post-Prince/Jackson scene is ready to forget about formats, maybe it can accept a fine six-man outfit from Alabama that sings r&b, plays heavy metal, and wears conspicuous clothing. Warmth, melody and musicianship to spare. Contact: (213) 731-2767.

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. 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. 9-13, **Record Bar Convention**, Marriott Hotel, Hilton Head, S.C.

Sept. 11, **New York Market Radio Broadcasters Assn.'s eighth annual Radio Festival**, Sheraton Centre, N.Y. (212) 935-4477.

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.

Record Factory: 50/50 Ad Split

Continued from page 3

think the combined print/radio campaign will show labels exactly what they can expect from the excellent exposure of that first week.

"Our volume indicates it's a good investment our part. By putting up half the money, we are letting manufacturers know we have faith in our future and the future of this industry," Tolifson says.

Accounts have been grumbling about eroding ad allowance dollars since the industry peaked in 1978. Tolifson and his ad director, Joyce Castagnola, agree that the co-op campaign has been receiving far more support than their demands for 100% payment by labels.

Black Artists Account For Six Of Top 10 Albums

Continued from page 3

This is particularly true with Richie, whose latest smash, "Stuck On You," is listed in the top 30 on four charts this week: It's No. 1 adult contemporary, number three pop, number 10 black and number 30 country.

The point is that today's top black artists thoroughly transcend that category and are among—indeed, are—the top artists in pop. Who's hotter than Richie, Prince or Michael Jackson?

And acts like Parker and the Pointers simply come up with hit after hit that fit a wide variety of formats. As such, they have more in common with Huey Lewis & the News and Billy Joel, who also have a knack for turning out widely-playable hits, than with veteran r&b figures like James Brown and Wilson Pickett.

U.S.-Japan Vid Music Venture

Continued from page 3

Earlier this year, JVC's Niwa noted the need for original programming "to solidify a rich selection of software for the firm's new VHD videodisk system." He pointed out the popularity of music titles among current VHD owners.

JVC is also the inventor of the VHS and VHS Hi-Fi systems. Programming exclusive to the VHS system can act as an additional promotion for that format over Sony's Beta format, the firm's primary competitor. Sony, which markets the Video 45 music titles, was also the first to launch a hi fi video format.

While black acts are dominating the top of the pop charts, it's by no means true that black acts have easy access to pop radio. Five of the 11 singles to reach No. 1 on Billboard's black chart since January failed to make much of any headway at pop radio: Patti LaBelle's "If Only You Knew," Cheryl Lynn's "Encore," Cameo's "She's Strange," Yarbrough & Peoples' "Don't Waste Your Time" and O'Bryan's "Lovelite."

The other six, however, were crossover smashes, reaching the first or second position on the pop chart: Kool & the Gang's "Joanna," Rockwell's "Somebody's Watching Me," Lionel Richie's "Hello," Deniece Williams' "Let's Hear It For The Boy," Prince's "When Doves Cry" and now "Ghostbusters."

The current inroads being made by black artists on the pop chart are probably due more to the fact that they're coming up with mass-appeal records that fit a variety of formats than to any real breaking down of barriers at non-black radio (though that, too, may be playing a part.)

Whatever the cause, it's good news for all except those who feel that true r&b is being neglected in this pop stampede.



Video Music Programming

Continued from page 32

- Nik Kershaw, "Won't Let The Sun Go," MCA
- Kenny Loggins, "I'm Free," Columbia
- Jeff Lynne, "Video," Virgin/Epic
- Bob Marley, "One Love," Island
- Hugh Masekela, "Don't Go Lose It," Arista
- Ronnie Milsap, "She Loves My Car," RCA
- Naked Eyes, "(What) In The Name Of," EMI America
- Public Image Ltd., "Bad Life," Elektra
- Queen, "It's A Hard Life," Capitol
- Rain Parade, "This Can't Be Today," Enigma
- Simple Minds, "Up On The Catwalk," A&M
- Southside Johnny & the Jukes, "New Romeo," Mirage
- Spirit, "I Got A Line On You," Mercury
- Split Enz, "Message To My Girl," A&M
- Roger Taylor, "Man On Fire," Capitol
- 3 O'Clock, "Jet Fighter," Frontier
- Roger Waters, "Every Stranger's Eyes," Columbia
- Ya Ya, "Don't Talk," Scotti Bros.

Bubbling Under The Top LPs

- 201-BILLY SATELLITE, Billy Satellite, Capitol ST-12340
- 202-BACHMAN-TURNER OVERDRIVE, Bachman-Turner Overdrive, Compleat CPL 1-101 (Polygram)
- 203-RAMSEY LEWIS/NANCY WILSON, The Two Of Us, Columbia FC 39326
- 204-GEORGE HOWARD, Steppin' Out, TRA 201 (Palo Alto)
- 205-SOUNDTRACK, Bachelor Party, I.R.S. SP-70047 (A&M)
- 206-JULIO IGLESIAS, Hey, Columbia FC 39567
- 207-SOUTHSIDE JOHNNY & THE JUKES, In The Heat, Mirage 90186 (Atco)
- 208-ADRENALIN, American Heart, Rocshire XR 9517 (MCA)
- 209-CHEQUERED PAST, Chequered Past, IMI America ST-17123
- 210-PLACIDO DOMINGO, Lecuona Songs, Columbia FM 38828.

Bubbling Under The HOT 100

- 101-YOUNG HEARTS, Commuter, Casa-blanca 880141-7 (Polygram)
- 102-CLOSE (TO THE EDIT), Art of Noise, Island 7-99754 (Atco)
- 103-YOUR LOVE'S GOT A HOLD ON ME, Lillo, Capitol 5357
- 104-NEW ROMEO, Southside Johnny & The Jukes, Mirage 7-99732 (Atco)
- 105-OUTRAGEOUS, Lakeside, Solar 7-69716 (Elektra)
- 106-YOU KEEP ME COMING BACK, The Brothers Johnson, A&M 2654
- 107-GO AHEAD AND RAIN, J.D. Souther, Warner Bros. 7-29289
- 108-BABY, DON'T BREAK YOUR BABY'S HEART, Kashif, Arista 1-9200
- 109-ICE CREAM CASTLES, The Time, Warner Bros. 7-29247
- 110-PEARL IN THE SHELL, Howard Jones, Elektra 7-69705.

Market Quotations

As of closing: 8/15/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
70 1/4	50 1/4	ABC	11	803	68 1/4	67	67 3/4	- 1/4
55	40 1/2	American Can	10	1190	49	47 3/4	47 3/4	- 1/4
12 1/2	10 1/2	Armstrong Int'l	8	6	11 1/2	10 1/2	10 1/2	- 1/4
87 1/4	61 1/2	CBS	10	1105	85 1/2	82 1/2	83	-2 1/4
22 1/4	9 1/2	Coleco	—	755	12 1/2	11 1/2	12 1/2	+ 1/2
8 1/2	4 1/4	Craig Corporation	—	1	5	5	5	+ 1/4
67 1/2	45 1/4	Disney, Walt	18	1534	55 1/2	55	55 1/2	- 3/4
5 1/4	4 1/4	Electrosound Group	4	5	5 1/4	5 1/4	5 1/4	unch
35	25 1/2	Gulf + Western	8	785	30 3/4	29 3/4	30	- 1/4
36 1/2	17	Handleman	19	455	35	33 1/2	34 1/4	- 1/2
7 1/2	3	K-TeI	0	9	3	3	3	unch
88 1/2	57	Matsushita Electronics	12	283	71	70 1/2	70 1/2	- 1/4
10 1/4	4 1/2	Mattel	—	1656	10 1/4	9 1/2	10 1/4	+ 1/4
46 1/2	33 1/2	MCA	18	1730	44 1/4	43 1/2	43 1/2	- 1/4
85 1/2	69 1/4	3M	13	2841	83 1/2	81 1/4	81 1/4	- 1 1/4
47	29 1/4	Motorola	13	4343	41 1/4	39 3/4	40	- 5/8
39 1/2	28 1/2	No. American Phillips	8	96	36 1/4	35 1/4	36	- 5/8
5 1/2	2 1/4	Orrox Corporation	—	23	3 1/4	3	3	- 1/4
32 1/2	18 1/4	Pioneer Electronics	46	85	22 1/2	22	22 1/2	- 1 1/4
38 1/2	28 1/2	RCA	11	2687	35 1/4	34 1/2	35	unch
17 1/2	12 3/4	Sony	13	6311	14 1/2	14 1/4	14 1/2	- 1/4
4 1/4	3 1/4	Storer Broadcasting	—	696	39 1/4	38 3/4	39 1/4	- 1/4
70	49 1/4	Superscope (Marantz)	—	2	3 1/2	3 1/2	3 1/2	unch
29 1/2	17	Taft Broadcasting	13	241	65 1/2	64 1/4	65 1/4	- 1/4
18 1/4	17 1/2	Warner Communications	—	1854	20 1/4	20 1/4	20 1/4	- 1/4
18 1/4	17 1/2	Wherehouse Entertain.	14	67	18 1/2	17 1/2	17 1/2	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	3/8	Josephon Int'l	5500	11 1/4	11 1/2
Certron Corp.	1300	2 1/2	2 11/16	Recofon	44900	7 1/2	7 3/4
Data Packaging	—	7 1/2	8	Schwartz Bros.	—	2	2 1/4
Koss Corp.	300	1 1/2	2 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505. (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Christopher Adam, to Dale and Nancy Crowhorn, Aug. 6 in Louisville. He is manager of Beethoven's House of Music there.

★ ★ ★

Girl, Alicia Nicole, to Mike and Ann Filbin, July 23 in Charleston, W. Va. He is a disk jockey in Charleston.

★ ★ ★

Girl, Lacey Michelle, to Kari and Rich Rohr, July 31 in Los Angeles. She is merchandising coordinator for A&M there.

★ ★ ★

Boy, Alan Chase, to Kendal Kucera and Barry Gordon, Aug. 3 in Los Angeles. She is advertising coordinator for A&M there.

★ ★ ★

Boy, Devin Toler, to Craig and Sandra Woodard, Aug. 3 in Los Angeles. He is a&r vice president for RCN Entertainment there.

★ ★ ★

Girl, Lindsay Jill, to Gary and Joyce Culpepper, July 26 in Los Angeles. He is director of business affairs for Capitol there.

Deaths

Lenny Breau, 43, of unknown causes Aug. 12 in Los Angeles. He was widely regarded as being among the most technically accomplished and harmonically inventive of jazz guitarists.

★ ★ ★

Percy Mayfield, 63, of a heart attack Aug. 11 in Los Angeles. An r&b singer/songwriter, his compositions included "Hit The Road, Jack" and "Please Send Me Someone To Love."

★ ★ ★

Bill Mounce, 67, of unknown causes Aug. 10 in Tulsa. At the time of his death, he was rehearsing for the Bob Wills & the Texas Playboys 50th anniversary concert there. He was a member of the Playboys in 1945-46.

★ ★ ★

Guenter Braeunlich, 58, of a heart attack Aug. 4 in Hamburg, Germany. He was public relations and promotion director for Teldec there. A founder of the German Phono Academie, Braeunlich was also organizer of the first German national song contest in the '60s. He is survived by his wife and two children.

New Companies

Etta James Enterprises, formed to handle the artist's activities. P.O. Box 9903, North Hollywood, Calif. 91609; (213) 761-8635.

★ ★ ★

RRAM Management & Promotion, a concert promotion firm, formed by Ron DuVernet, Richard Peel and Mike Otto. Emphasis will be on r&b and top 40 acts in the Louisiana, Alabama and South Mississippi area. P.O. Box 4017, Gulfport, Miss. 39502; (601) 864-5809.

★ ★ ★

Rabid Music Co., a publishing firm, formed by Roger Jones, Timo-

thy Corts and Edward Corts Jr. First release from the BMI affiliate is Montage's "Oblique Images." 5114 Evelyn Drive, Knoxville, Tenn. 37919; (615) 588-1531.

★ ★ ★

CEN Group Inc., a communications company that disseminates entertainment information to college students across the country, formed by Rich Weinblatt. The company's three divisions are College Entertainment News, CEN News Service and the CEN Broadcasting Network. 320 Central Park West, #4A, New York, N.Y. 10025; (212) 595-9497.

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News

Publishers Warn On Import Sale

• Continued from page 1

in licensing record companies and collecting mechanical royalties, made its first overt move in the import area early last spring. At that time it focused its attention on import specialists and secured a settlement from at least one major marketer of budget imported cassettes, Damil Productions (Billboard, May 12).

Music publishers have voiced increasing concern over the growing numbers of recordings brought into the country from abroad and sold here without any accounting to domestic copyright owners. The fact that these recordings are legally manufactured in overseas territories and satisfy local mechanical license requirements is not the issue. The publishers have taken the position that mechanical royalties are due in the

country of sale, not the country of manufacture.

The problem is aggravated by the concentration of some importers on budget cassette recordings that return small royalties to foreign sub-publishers and even less to domestic licensors once the revenues are translated into dollars from depressed currencies.

Last week's letters from the Fox Agency also contain excerpts from a federal court decision some months ago favoring CBS in a copyright infringement suit against Scorpio Music Distributors. In that decision, the court held that distributors of imported records cannot seek shelter under the First Sale Doctrine if they acquired infringing product from other entrepreneurs. The letters cite Paragraph 602 of the Copyright Act

and detail the exclusive rights of the publisher of the underlying music to authorize the manufacture and sale of recordings.

It is known that executives of the Fox Agency, including Sal Chiantia, the chairman of its parent organization, the National Music Publishers Assn., have had discussions with foreign rights societies in an attempt to ameliorate the problem. However, as far as is known, no firm solution has yet been arrived at.

The problem on the licensing end is compounded by regulations of the Common Market countries in Europe simplifying transshipping from nation to nation. Another complicating factor is the status of some sub-publisher agreements which fail to limit in specific terms mechanical license rights to sell recordings only in the market of manufacture.

CD Hardware Firms' Ad Drive

• Continued from page 1

that CD is the way to go. Once that's done, we devote the rest of the ad to convincing the consumer that the Technics CD player is the one he or she should buy."

MTV will also figure into promoting the SLP-8 in another fashion, says Foschino, one aimed specifically at the Christmas buying season. The CD player will be incorporated into MTV's annual Christmas "Ultimate Media Room" giveaway, which offers a system made up of Technics audio and Panasonic video products.

On the retail level, Technics is planning a joint effort with WEA, wherein the hardware firm will make CD players available to WEA software distributors at a "very discounted price" for us in in-store demonstrations.

"We've also discussed packaging software discount coupons with our units," says Foschino. "But so far no agreement has been reached."

Sony Consumer Audio is also gearing up for a major push, with a number of diverse programs in the works. According to Marc Finer, product communications manager for Sony Consumer Audio, one such program will involve an MTV promotion set to take off in September, which will be a joint effort between Sony, PolyGram and WEA. Finer describes the campaign as "a cross-promotion between Sony, the software manufacturers and hardware and software retailers," but declines to give details at this time.

"We're also the exclusive hardware manufacturer sponsor of the Rolling Stone magazine college audio exhibition, which will open Sept. 5 and run through the spring, involving 25 colleges nationwide," says Finer. "We'll be going on campus to present audio/visual demonstrations on the Compact Disc to the students, and we'll also have a product display and people on hand to answer questions."

Finer says that the audio/visual presentation Sony plans has been put together in conjunction with CBS, PolyGram and WEA as well as Bose Corp. He adds that the concept will be carried further than the college circuit: Sony plans to use the demos at key merchandising shows throughout the country, such as the upcoming Newmark & Lewis electronics show, where they will be shown to hardware dealers.

Other promotional campaigns for Sony include a "media support package" to highlight the introduction of the company's car CD player, and a "press event" to mark the opening of the CBS/Sony CD manufacturing

plant in Terre Haute, Ind.

"We'll also be initiating a program called the 'Sony CD Partnership,' aimed at consumers who already own Sony CD hardware," says Finer. "This will be a three-point program which will offer ongoing CD clinics, discounts on special CD accessories and the opportunity for owners to extend their warranties."

Magnavox is not planning promotional projects on the scale of either Sony or Technics. But according to Stan Veltkamp, the company's vice president for audio sales, the firm will be initiating a "large-scale print advertising campaign" this September based on what Magnavox terms its "Total Awareness Campaign."

"We'll be placing ads in all of the top 30 or 40 national consumer magazines, including Time and Newsweek," says Veltkamp. "The theme will be 'Magnavox... America's best-kept secret,' which tries to get across the fact that we are much more than just color televisions."

Veltkamp says the print ads will depict a Magnavox CD player incorporated into a total Magnavox rack audio system, and will highlight the benefits of CD. He also says that the company has in the works "a pretty extensive promotional campaign" that will involve retailers and software manufacturers, but declines to discuss details.

"We're basically trying out a laundry list of ideas at this time," he says. "We're testing several different ways

of merchandising our players."

One manufacturer not planning any extra promotional effort this fall is Mitsubishi. Says Jeff Harris, a product specialist for that firm: "We feel the bottom line for increased sales is price. In keeping with that, we're introducing two models for shipping in late September: the DP-105, which is a programmable player priced between \$400 and \$450, and the DP-205, which is both programmable and wireless remote-operated at a price point between \$500 and \$550."

Most hardware manufacturers indicate that they are open to cooperating with the Compact Disc Group's own promotional plans, which include putting out a catalog of all CD software titles available as of the end of 1984, and making the list available to hardware dealers, as well as CD awareness programs aimed at both the retail and consumer level. Mitsubishi, on the other hand, remains indifferent.

"We're a member of the CDG," says Harris, "but I feel that the group has little direction as far as what they are trying to accomplish. They keep trying to come up with a program that will appeal to both hardware and software dealers and manufacturers, and I think never the twain shall meet."

Other manufacturers, on the other hand, seem to feel that very joining may be a key element in achieving the kind of sales penetration they are all hoping for.

Elektra To Sign With MTV

• Continued from page 1

for them. They present music video in a way that's appealing and shows that they understand our business. The success of a video clip is related to what plays before and after it."

Elektra is also on the verge of another video project: the creation of an Elektra home video imprint. The first release, to be distributed by Warner Home Video next month, is a long-form video by the Cars (Billboard, Aug. 11). Krasnow adds that a None-such home video imprint is also in the works, and that Elektra's commitment to home video will grow "as fast as we can raise the money and get concepts."

"Producing a video is no different than producing a record," adds Krasnow. "Except you're buying a concept instead of a song."

Saying that "rental could be very viable" for Elektra's over-the-counter videos, Krasnow also maintains that sale price is an important

point. "I feel we have to get the price down into the teens," he says.

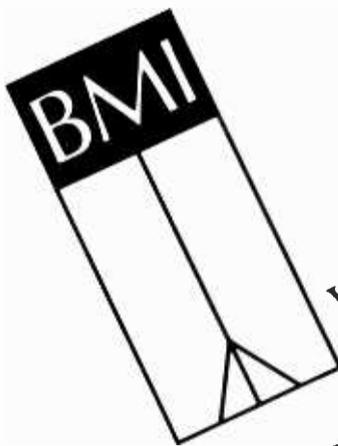
Also on the horizon for the New York-based label is the opening of a London office, slated for Jan. 1. "We have not really gone after the international market," Krasnow concedes. "Now that we're on a firm footing here, we want to go after the U.K. and Europe."

"This is not to preempt the WEA Group, but to enhance our portion of WEA overseas. You have to have someone talking on your behalf who understands acts that will sell both there and in America."

Krasnow sees a&r as the primary purpose of the London office. The company is also shoring up its a&r staff in the U.S., with Howard Thompson joining the label as vice president of a&r East Coast, and Tom Zutaut promoted to vice president of a&r West Coast. Teresa Ensenat has also joined the company as an a&r representative in Elektra's Los Angeles office.



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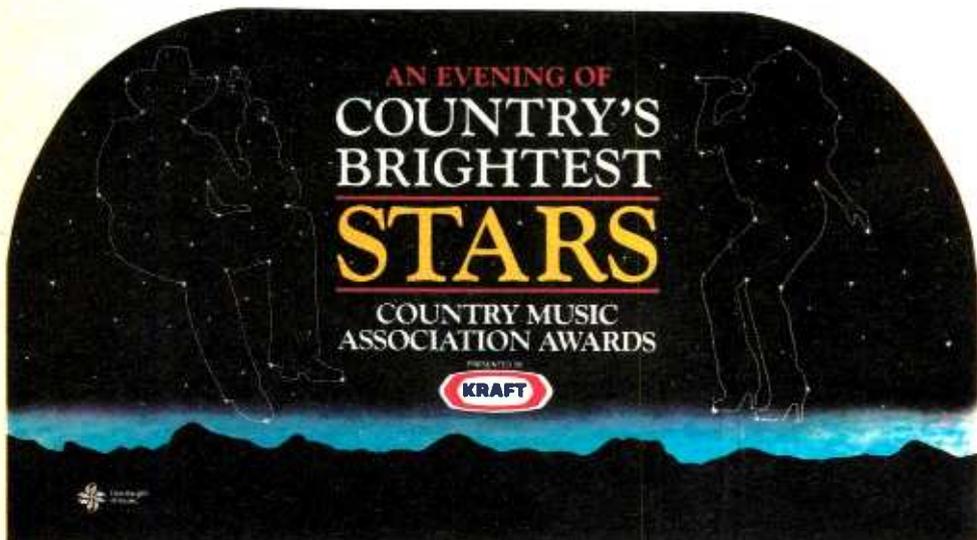
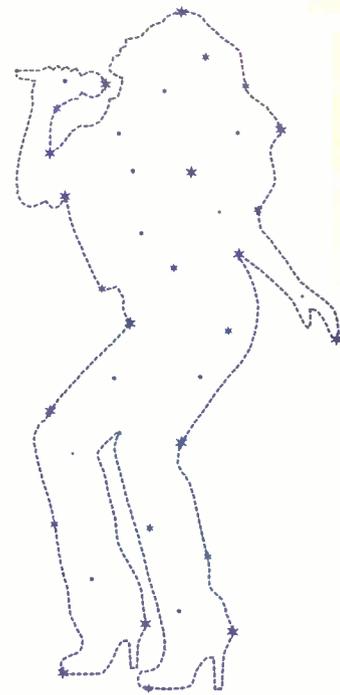
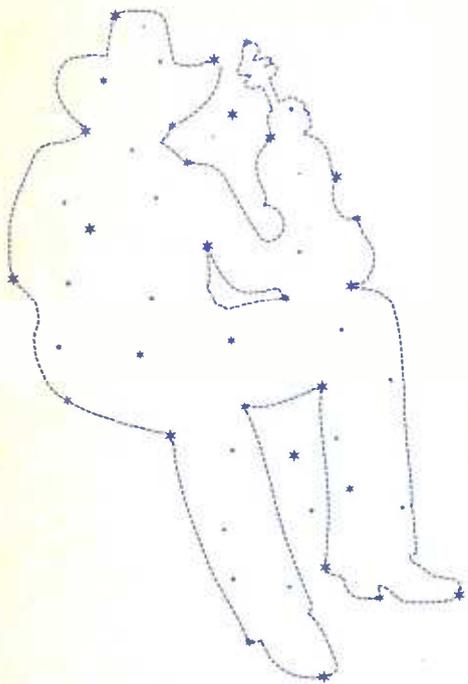
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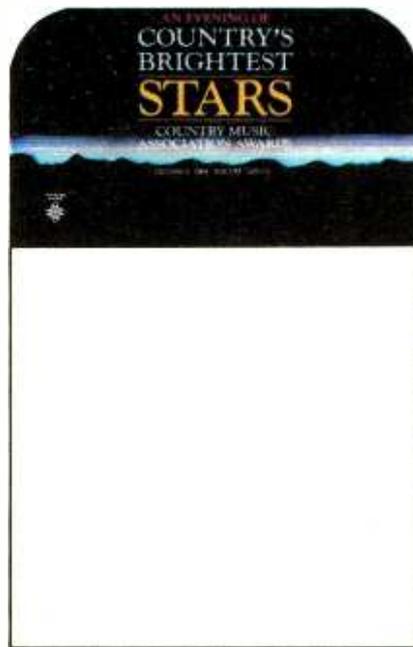
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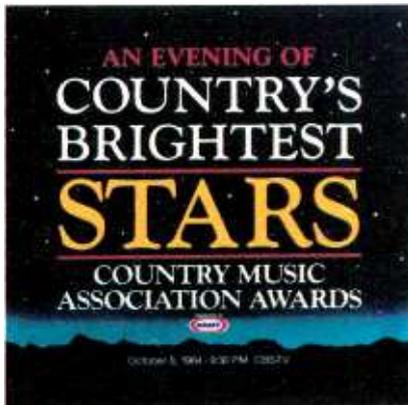
It is easy to enter the Sweepstakes! Hand print your name and address below. Entries must be received by December 31, 1984. If you are one of the top 50 prize winners and want to qualify for a \$1,000 Encore Bonus with the Country Music Association Awards TV Special October 3, 1984, on CBS, then fill in the name of the 1984 Country Music Entertainer of the Year as announced on the special 1984 COUNTRY MUSIC ENTERTAINER OF THE YEAR.

NAME _____

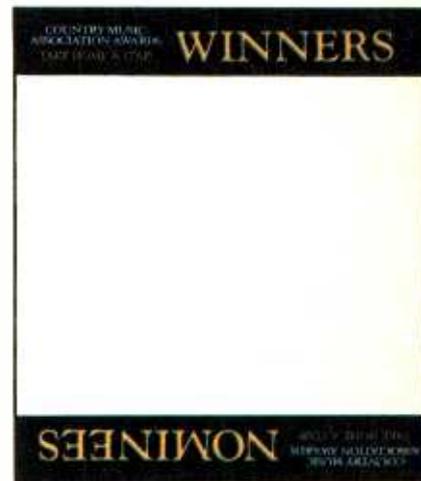
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C. 12" x 19" Bin Card	_____	
D. Pads of Contest Entry Blanks to fit into bin topper slot (100 blanks per pad)	_____	
E. 12 1/4" x 12 1/4" Flat Graphics on both sides	_____	
F. 24" x 24" Poster	_____	
G. 12" x 14" Divider Card	_____	

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ISSUE NUMBER 532

INSIDE:

- DEREGULATION HOPES FADE AT NAB**
Broadcasters assembled in Las Vegas hear firsthand how deregulation compromise attempts appear to have broken down for '84, while NAB raises the question of radio-only deregulation.
Page 4
- LOCAL PROMOTION PEOPLE: NOT "DELIVERY BOYS"**
Joel Denver talks to assorted local promoters.

R&R RADIO & RECORDS

EPA Sets Winnick As New Promotion VP
Walter Winnick has been named VP/National Promotion for Epic/Picnic/Associated Labels, filling the vacancy left by Frank Diles, who departed to become Michael Jackson's manager. Winnick had been Director/National Promotion for E/P/A since 1982. Winnick will supervise all single, album, and video promotion, reporting to VP/Marketing Roy McCarroll. Reporting to Winnick are VP/Black Music Promotion T.C. Thompson, National Album Promotion Th...

Walter Winnick
and Assoc. Director/National Adult Contemporary Promotion & Trade Relations Dept. Asst.

Billboard® HOT 100

Reflets 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).

WEEKS ON CHART	TITLE—Artist	WEEKS ON CHART	TITLE—Artist	WEEKS ON CHART	TITLE—Artist
1	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie, James Anthony Carmichael, L. Richie, Motown 1698(MCA)	34	QUEEN OF THE BROKEN HEARTS—Loverboy (Bruce Fairbairn, Paul Dean), P. Dean, M. Reno, Columbia 38 04096	68	HOLIDAY—Madonna (John Jollyban Benitez) C. Hudson, L. Stevens Sire 7-29478 (Warner Bros.)
2	ISLANDS IN THE STREAM—Reiny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Alibhy Galuten), B. Gibb, R. Gibb, M. Gibb, RCA 13615	35	THE SMILE HAS LEFT YOUR EYES—Asia (Mike Stone) Welfton, Geffen 7-29475 (Warner Bros.)	69	OLD TIME ROCK & ROLL—Bob Seger & The Silver Bullet Band (Bob Seger, Muscle Shoats Rhythm Section), G. Jackson, T. Jones III, Capitol 5276
3	UPTOWN GIRL—Billy Joel (Phil Ramone) B. Joel, Columbia 38 04149	36	SOULS—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield, RCA 13650	70	PROMISES, PROMISES—Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher, EMI-America 8170
4	SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson, Columbia 38 04168	37	JUST GOT LUCKY—JoBaeve (Alan Shacklock), Bostock, Wayne, RCA 13601	71	(SHE'S) SEXY + 17—Stray Cats (Dave Edmunds), B. Selzer, EMI-America 8164
5	TOTAL ECLIPSE OF THE HEART—Boyz n the Bay (Jim Steinman), J. Steinman, Columbia 38 03906	38	TWIST OF FATE—Olivia Newton-John (David Foster), S. Ripner, P. Beckett, MCA 52284	72	WHAT'S NEW—Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780 (Elektra)
6	ONE THING LEADS TO ANOTHER—The Fixx (Rupert Hine), Curran, Woods, West-Oram, Greenall, Ayles, MCA 52264	39	MY TOWN—Michael Stanley Band (Michael Stanley Band, Bob Clearmountain) M. Stanley EMI-America 8178	73	NEVER SAY DIE—Cliff Richard (Terry Britten) T. Britten, S. Shifrin, EMI-America 8180
7	CUM ON FEEL THE RHYTHM—Spencer Pratt, N. Holder, I.	40	SPICE OF LIFE—Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble, Atlantic 7-89786	74	I JUST CAN'T WALK AWAY—Four Tops (Holland, Dozier, Holland), E. Holland, Jr., L. Dozier, B. Holland, Motown 1700
8	DELIRIOUS—Prince (Prince), Warner Bros. 7-29478	41	...CITY II—The Police (The Police), Sting, A&M 2571	75	...GANG—The Gang (The Gang), J. Taylor, Kool & The Gang, RCA 13615
9	MAKING LOVE OUT OF ME—Supply (Jim Steinman), J. Steinman, Arista 1-9056	42	...SNAKE—Duran Duran (Duran), Capitol 5290	76	...VE—Al Green (Al Green), RCA 13615
10	SUDDENLY LAST SUMMER—The Motels (Val Garay), M. Davis, Capitol 5271	43	...NDS—Kim Carnes (Kim Carnes), B. Fairweather, EMI 8178	77	...SULLIVAN—Sullivan (Sullivan), Motown 1700
11	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch, EMI-America 8178	44	...AN—Michael Sembello (Michael Sembello, D. Balleau, D. S. Bros. 7-29478)	78	...SULLIVAN—Sullivan (Sullivan), Motown 1700
12	TRUE—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp, Chrysalis 13615	45	...ONLY HEART—Yes (Anderson, Squire Horn), Atco 7-99817	79	...SULLIVAN—Sullivan (Sullivan), Motown 1700
13	WE IS A BATTLEFIELD—Pal Beazley (Gerardo, Peter Coleman) M. Chapman, H. Knight, Chrysalis 13615	46	...S WHY THEY CALL IT THE... (B. Taupin, D. Johnstone) Geffen 7-29460	80	...SULLIVAN—Sullivan (Sullivan), Motown 1700
14	BERN LOVE—David Bowie (Bowie, Nile Rodgers), D. Bowie, EMI-America 8178	47	...DE—Matthew Wilder (Peter Dacoff, Bill Elliott), M. Prestopino, Geffen 7-29460	81	...SULLIVAN—Sullivan (Sullivan), Motown 1700
15	T AND SOUL—Muey Lewis And The News (Muey Lewis And The News), M. Chapman, N. Chinn, Chrysalis 13615	48	...THE NIGHT—(M. Jagger, K. Richards), Atlantic 7-89786	82	...SULLIVAN—Sullivan (Sullivan), Motown 1700
16	LET I CELEBRATE MY LOVE—Peabo Bryson (M. Masser, G. Geffin), Capitol 5242	49	...FOOL—(Robert J. M. Jagger, K. Richards), Atlantic 7-89786	83	...SULLIVAN—Sullivan (Sullivan), Motown 1700
17	SN'T SO—Daryl Hall & John Oates (John Oates) D. Hall RCA 13654	50	...STOP—(T. McClary), Epic 7-29478	84	...SULLIVAN—Sullivan (Sullivan), Motown 1700
18	ETTY YOUNG THING)—Michael Jackson (Ingram, Q. Jones) Epic 34-04165	51	...TIME WILL REVEAL—DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge, Gordy 1705 (Motown)	85	...SULLIVAN—Sullivan (Sullivan), Motown 1700
19	DOWN—John Cougar Mellencamp (John Cougar Mellencamp, G. Green, Riva 214)	52	...CAN'T SHAKE LOOSE—Agnetha Faltskog (Mike Chapman), R. Ballard, Polydot 815230 (Polygram)	86	...SULLIVAN—Sullivan (Sullivan), Motown 1700
20	...The Police (The Police), Sting, A & M 2569	53	...THE WAY HE MAKES ME FEEL—Barbra Streisand (Phil Ramone, Dave Grusin), M. Legrand, A. Bergman, M. Bergman, Columbia 38-04177	87	...SULLIVAN—Sullivan (Sullivan), Motown 1700
21	...Stevie Nicks (Stevie Nicks), Modern 7-99832 (Atco)	54	...I NEED YOU—Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black, Planet 13639 (RCA)	88	...SULLIVAN—Sullivan (Sullivan), Motown 1700
22	...POISON MIND—Culture Club (Culture Club), M. Craig, G. O'Dowd, Virgin Epic	55	...I WON'T STAND IN YOUR WAY—Stray Cats (Dave Edmunds) B. Selzer EMI-America 8185	89	...SULLIVAN—Sullivan (Sullivan), Motown 1700
23	...ER—Eurythmics (Eurythmics), RCA 13618	56	...ONLY YOU—The Commodores (The Commodores), Atlantic 7-89786		
24	...HOUSE—Talking Heads (Talking Heads), Sire 13615				

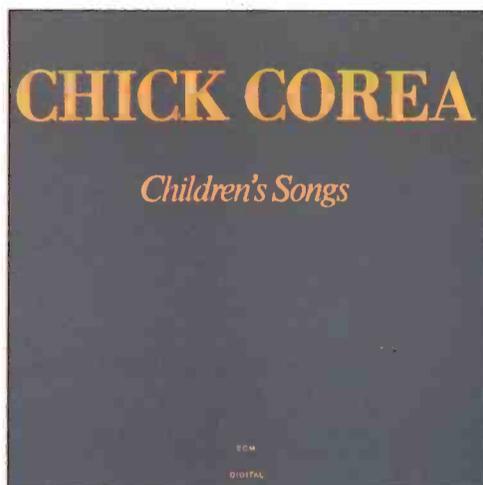
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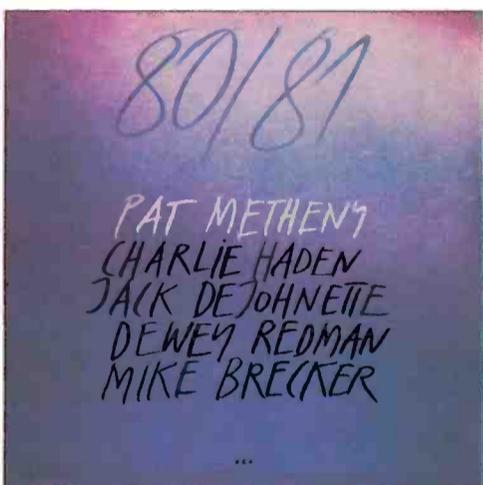
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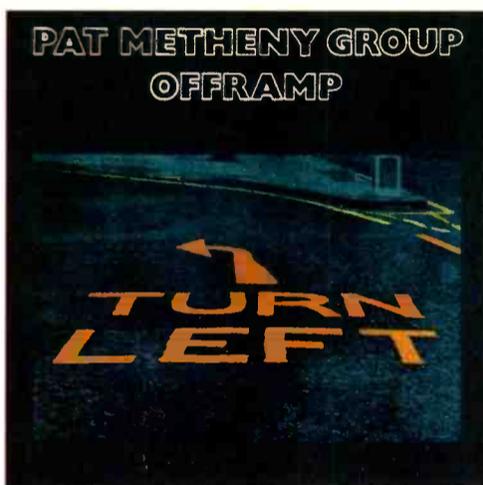
Chick Corea
Children's Songs 1/4/2-25005



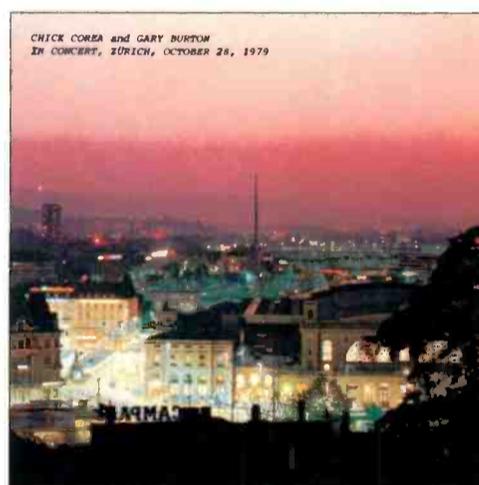
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The Ballad Of the Fallen 1/4/2-23794



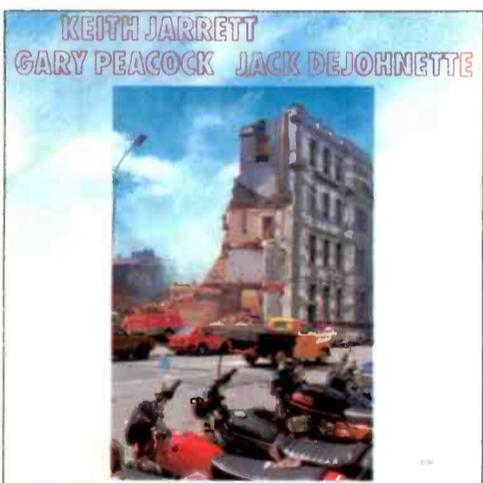
Pat Metheny
80/81 ECM2/2E5/2-1180



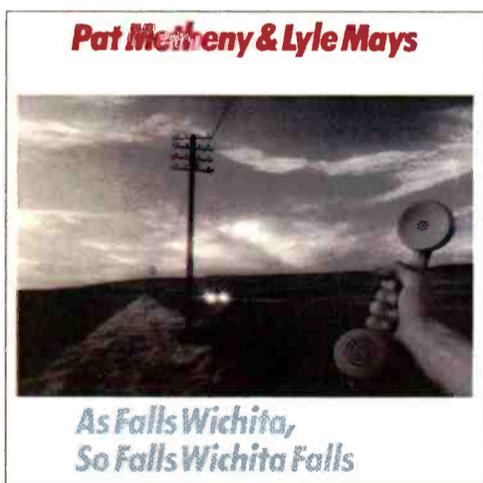
Pat Metheny
Offramp ECM1/M5E/2-1216



Chick Corea and Gary Burton
In Concert, Zürich, October 28, 1979 ECM2/2E5/2-1182



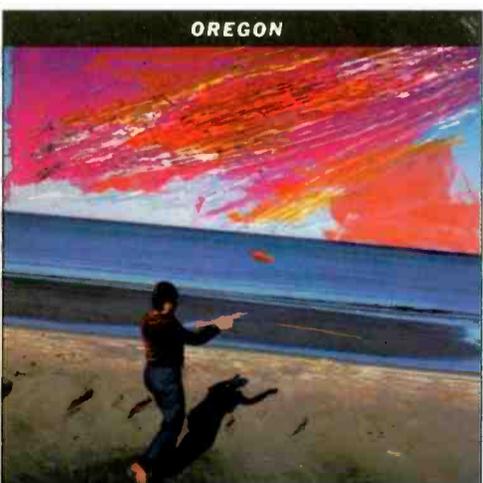
Keith Jarrett
Changes 1/4/2-25007



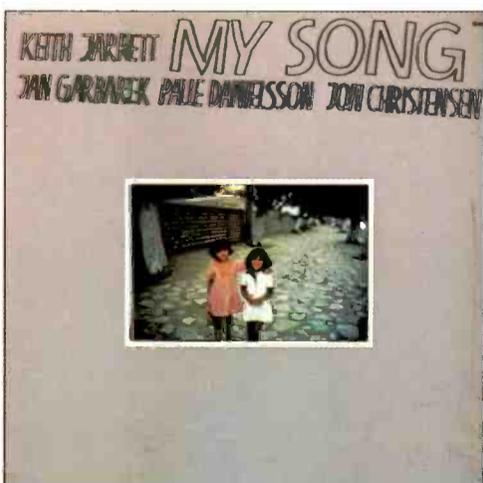
Pat Metheny & Lyle Mays
As Falls Wichita, So Falls Wichita Falls ECM1/M5E/2-1190



Steve Reich
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Oregon 1/4/2-23796



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FOR WEEK ENDING AUGUST 25, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 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, & 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, & Track	Black LP/ Country LP Chart		
1	1	7	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1				BLP 1	36	36	10	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				72	79	9	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98			
2	3	47	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			37	37	24	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		73	55	7	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98			
3	2	10	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS	▲			38	58	16	SOUNDTRACK Eddie and the Cruisers Scotti Bros. BFZ 38929 (Epic)	CBS				74	64	10	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			BLP 69		
4	8	11	TINA TURNER Private Dancer Capitol ST-12330	CAP	●	8.98	BLP 2	39	41	7	GLENN FREY The Allnighter MCA 5501	MCA		8.98		75	52	11	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 18		
5	5	21	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		40	42	15	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98		76	67	48	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98			
6	6	8	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA	●	8.98	BLP 10	41	34	21	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98		77	75	43	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98			
7	4	6	JACKSONS Victory Epic QE 38946	CBS			BLP 3	42	46	7	COREY HART First Offense EMI-America ST-17117	CAP		8.98		78	81	14	INXS The Swing Atco 90160	WEA		8.98			
8	7	42	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 6, CLP 56	43	47	8	SHEILA E. The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 12	79	74	10	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 19		
9	9	23	RATT Out Of The Cellar Atlantic 80143	WEA	▲	8.98		44	33	13	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 21	80	84	29	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 4		
10	14	40	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 15	45	49	8	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS				81	90	4	WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS			CLP 14		
11	11	31	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		46	40	15	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 14	82	88	4	LITA FORD Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL		8.98			
12	19	4	BILLY SQUIER Signs Of Life Capitol ST-12361	CAP		8.98		47	39	11	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98		83	77	17	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS					
13	10	71	Z Z TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		48	38	11	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 4	84	125	2	SPANDAU BALLET Parade Chrysalis FV 41473	CBS					
14	12	39	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			49	44	11	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98	BLP 17	85	76	30	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98			
15	15	4	QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)	CBS				50	48	46	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		86	80	27	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98			
16	16	36	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			51	83	2	NEIL DIAMOND Primitive Columbia QC 39199	CBS				87	87	97	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98			
17	17	41	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	▲	8.98		52	63	13	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98		88	78	14	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS					
18	22	8	TWISTED SISTER Stay Hungry Atlantic 80156	WEA		8.98		53	61	13	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA		8.98		89	82	57	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 47		
19	13	13	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 8	54	57	93	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		90	89	52	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 56		
20	20	6	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98		55	69	3	SAMMY HAGAR VOA Geffen GHS24043 (Warner Bros.)	WEA		8.98		91	86	5	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98			
21	18	9	ROD STEWART Camouflage Warner Bros. 25095-1	WEA		8.98		56	51	27	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		92	85	7	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 33		
22	30	7	JOHN WAITE No Brakes EMI-America ST-17124	CAP		8.98		57	53	21	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		93	95	45	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98			
23	24	6	DIO The Last In Line Warner Bros. 25100-1	WEA		8.98		58	97	2	Y&T In Rock We Trust A&M SP-5007	RCA		8.98		94	96	22	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98			
24	25	54	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			59	60	7	SPYRO GYRA Access All Areas MCA 2-6983	MCA		9.98	BLP 41	95	93	12	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 26		
25	35	4	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS				60	65	6	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 5	96	92	29	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 37		
26	27	52	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 28	61	59	17	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98		97	122	7	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS					
27	26	38	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		62	62	30	EURHYTHMICS Touch RCA AFL1-4917	RCA	●	8.98		98	94	118	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98			
28	23	18	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		63	71	6	FASTWAY All Fired Up Columbia BFC 39373	CBS				99	102	23	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98			
29	29	24	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		64	50	8	ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World Columbia FC-39429	CBS				100	99	14	ONE WAY Lady MCA 5470	MCA		8.98	BLP 9		
30	21	28	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲		BLP 70	65	56	43	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS			BLP 65	101	91	14	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 13		
31	43	3	PETER WOLF Lights Out EMI-America SJ-17121	CAP		8.98		66	54	13	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98		102	106	12	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 1		
32	45	5	THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA		8.98	BLP 7	67	72	11	LOU REED New Sensations RCA AFL1-4998	RCA		8.98		103	168	2	BOB MARLEY AND THE WAILERS Legend Island 90169 (Atco)	WEA		8.98			
33	31	88	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 32	68	68	5	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 11	104	103	30	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●				
34	32	18	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			69	73	74	JULIO IGLESIAS Julio Columbia FC38640	CBS			CLP 70	105	131	4	THE BROTHERS JOHNSON Out Of Control A&M SP-4965	RCA		8.98	BLP 24		
35	28	11	JEFFERSON STARSHIP Nuclear Furniture Gunt BXL1-4921 (RCA)	RCA		8.98		70	70	15	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98		106	104	39	YES 90125 Atco 90125	WEA	▲	9.98			
								71	66	17	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	▲	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).

Folk Music Scene Holds Its Own Healthy Album Output, Fest Activity Keep Music Alive

By ANNE LEIGHTON

NEW YORK—The folk scene today is, if not in the midst of a full-fledged revival, at least strongly holding its own. In fact, more folk albums are being released now than during the late '50s and early '60s, when folk generated far greater media interest.

"It used to be a big thing when the Weavers, Woody Guthrie or Burl Ives released a record. Now I get 40 records a week," says Oscar Brand, a public radio announcer who also records for Biograph Records.

And the releases aren't confined to such long-standing folk labels as Folkways, Rounder, Vanguard and Shanachie. Major labels are also delving into folk. Lenny Kaye, for example, is repackaging Elektra's folk catalog into anthologies for fall releases.

Several top acts are also integrating folk into their styles. R.E.M. and Icicle Works specialize in a folk-rock sound, while Dan Fogelberg is recording a bluegrass album as his follow-up to "Windows And Walls." Other folk-influenced acts include Warner Bros.' Roches and RCA's acoustic mother-daughter country

act, the Judds.

Part of the reason for the reported health of the folk scene is a broadening of the traditional definition of folk. Bob Porter of the National Academy of Recording Arts & Sciences notes: "Reggae is folk, as is Grammy winner's Clifton Chenier's zydeco music." And Tom Intondi, a member of the distribution cooperative Up For Grabs, hears "folk combining with reggae, rock and jazz."

Some folk music experts have reservations about mainstream attention. Mark Moss, editor of Sing Out!, a top folk periodical, is especially wary.

"When the music industry last looked for trends in folk music," he says, "it resulted in crass commercialism and some of the worst music ever to go by the name of folk—the Highwaymen and the New Christy Minstrels."

Cowboy music expert Bob Bovee is more diplomatic, but shares Moss' basic view. "The most important ingredient in folk is honesty, without so much polish it becomes plastic," he says. "There has to be a refusal to sell out to popular tastes and demands."

Folk experts disagree as to the role

that '60s folk fans are playing in the current folk scene. M. Allan Shaw, owner of the mail order company Kingston Korner, says these older demographics are important. "The young fans of the '50s and '60s are reaching middle age and looking back," he says.

But such leading Greenwich Village attractions as Jack Hardy and the Washington Squares feel the current folk scene isn't just the '60s revisited. "The songs aren't so clear-cut, so simple," Hardy observes. "Folk mirrors society."

And Tom Goodkind, leader of the Washington Squares, notes: "What's different now is ex-new wave musicians being involved. Anytime there is a cutback in civil liberties, there tends to be a folk revival."

There are many indications of a widening interest in folk music. A recent R.E.M. concert with John Sebastian and Richie Havens was taped for broadcast on MTV. A contemporary folk music show, "Deja Vu," being consulted by Pete Fornatale of WNEW-FM New York, is set to debut on cable in January. And films about folk are widely available on videotape, including Jim Brown's "The Weavers: Wasn't That A Time" and Les Blank's documentaries.

This interest extends to specialized radio formats. Public radio devotes attention to folk artists and events with the "Prairie Home Companion" and "Sing Out!" shows. Continuum Broadcasting's "Don & Deanna On Bleeker Street: The Sixties" is played on public, educational and commercial oldies stations.

Classical station WQXR New York devotes an hour to "Woody's Children" broadcasts each week. WFMT Chicago is another classical outlet that programs folk.

Assistance in preparing this article provided by Paul Grein.

The folk scene is also sparked by several major festivals, including the annual New York City Folk Festival, whose current run ended Sunday (19). The 11-day Kerrville (Tex.) Folk Festival, with a \$50 admission, featured such top folk names as Carolyn Hester, Odetta and Townes Van Zandt. Cincinnati hosts the annual Appalachian Festival, which features music, storytelling, dancing, traditional crafts and foods.

The live folk scene is also centered at such clubs as McCabe's in Santa Monica, Calif. and Folk City in New York. Folk City is due to celebrate its 25th anniversary this fall with a Madison Square Garden concert starring big names who started at the club. Club owner Robby Woliver claims he has Bob Dylan, Judy Collins and Peter, Paul & Mary set for the show.

Folkways and Rounder are the largest labels in folk music. Folkways, which started by recording Woody Guthrie, has developed a catalog of 2,000 records. Rounder began as a hippie commune in the late '60s and has a catalog exceeding 1,000 records.

Other top folk labels include Shanachie, which specializes in such Irish artists as the Chieftans, whose Paddy Moloney contributed to Paul McCartney's "Tug Of War" album.

Protest continues to be a major component of folk music, especially in the music of women's movement singers. Olivia's Meg Christian and Redwood's Holly Near are two of this music's most popular attractions.



DOG DAY AFTERNOON—RCA executives welcome newly signed Canadian artist Gary O' to the label while discussing his label debut album "Strange Behavior." Pictured with Nipper from left are branch marketing/national accounts director Peter Jones, national album promotion director Alan Wolmark, Gary O', U.S.A. and Canada division vice president John Ford, and a&r division vice president Gregg Geller.

Rockamerica Panelists Say Video Clubs Steal Material

• Continued from page 4

that his firm has been moving into the ambient video business as well, with a library of about 70 hours worth of programming.

Charges for the VPI programming are \$200 per hour for half-inch videocassettes and \$250 for three-quarter-inch. VPI's footage is also divided thematically, into such categories as "Beefsteak Brigade."

Telegenics, Rockamerica's chief competitor, has also moved into the ambient video business, contracting with Zoom Video for its footage.

All of those working at the club level at the panel said they were glad the footage was available, but felt that until heavy enforcement of anti-

piracy laws begins it is doubtful any firms will be able to pry payment loose from nightclubs for ambient footage. Stealing the footage is just too easy and too much cheaper, they maintained.

One panelist did comment that one of the kinds of video that excited his audience the most was simply aiming a camera at the audience and letting the dancers watch themselves move. "People love to watch themselves dance," he said.

At the same time that the club panelists were looking for good video to play with their music, they were complaining that the clips they did use have poor sound quality. "Sound for video is a very long, painful story," said Francis Milano, president of Analogique, a sound consulting firm.

Many of the duplication firms the networks use are accustomed to making cassettes for use on network television, where audio quality doesn't matter as much, and this fact is reflected in the low audio quality of the video masters they produce, he said.

Adding to the problem, he said, is that the audio quality on the standard VHS VCRs that many clubs use is "just that of a Walkman," and a poorly kept one at that. Standard VHS audio is "worse than a badly maintained cassette machine," Milano said, making the bad audio that comes off the masters sound even worse at many venues.

Rightsong Music In Ratt Publishing Deal

NEW YORK—Ratt, the Atlantic label's hot rock act, has signed a co-publishing deal for the U.S. and Canada with Rightsong Music, a BMI affiliate of Chappell/Intersong Music Group.

The group's self-penned songs are published by Ratt Music and Time Coast Music. "Round And Round," Ratt's top 10 single, is marketed in single sheet form by Hal Leonard, exclusive print distributor for Chappell/Intersong.

ELECTION RESULTS

New Chicago NARAS Officers

CHICAGO—The Chicago chapter of the National Academy of Recording Arts & Sciences (NARAS) has elected officers and governors for the 1984-85 year.

New officers include president Robin McBride of Bird Productions; first vice president Marty Feldman, owner of Paragon Studios, who is also to serve as Chicago's representative on the national tv committee; second vice president Linda Mensch of the recently formed entertainment law firm Linda S. Mensch & Associates; third vice president Jay B. Ross, of Ross & Associates; secretary Chuck Thomas of MasterSource Productions; and treasurer Hank Neuberger, chief engineer of Chicago Recording Co. studios (CRC).

National NARAS representatives from Chicago include national vice president Mensch, national trustee Feldman, first alternate trustee Wilbur Jun Mhoon of Private I Records, and third alternate trustee Bruce Iglauer, president of Alligator Records.



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DJ Pool Dances Its Way Into Midwest Nightclubs

By MOIRA McCORMICK

CHICAGO—A Minneapolis-based dance record pool has circumvented a lack of major-label promotional product by acting as a wholesale buying service for its two dozen club accounts.

According to founder Brad Theissen of the 18-month-old Twin Cities Nightclub DJs Assn. (TCNDJA), "Our pool exists to serve several dozen clubs in the Midwest which, for a host of reasons, don't have a chance at getting the few promo pieces that filter their way into this market. We're active in sales as well as promotion."

For a monthly rental fee, which Theissen says "goes no higher than \$25," TCNDJA provides accounts with all new hit product. Average expenditure per account runs about \$75 per month for 25-30 pieces, he says.

TCNDJA has established working relationships with several Twin Cities

'Music History' Spots Set For 100 TV Stations

NEW YORK—RCA Records introduced the first 33 1/3 LP on Sept. 17, 1931. On this date in 1984, "Today In Music History" will begin broadcasting its 30-second television spots of such bits of music trivia.

About 100 independent stations across the U.S. will carry the documentary-style program inserts. Each describes events of importance throughout the music industry that occurred on that day. The format is similar to "This Day In Sports."

Produced by Man In The Moon Productions, "Today In Music History" will draw from many sources, including Billboard charts, "Who's Who In Rock Music," photos from Rolling Stone and rare live footage from the archives of collector/researcher James Kambach.

"Today In Music History" is distributed by Select Media, New York, and is expected to reach an audience of 30 to 40 million. A similar program focusing solely on rock music is scheduled for January release.

LINDA FRIDY

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
107	107	37	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA	●	8.98	
108	98	12	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP	●	8.98	
109	101	24	DAVID GILMOUR About Face Columbia FC39296	CBS	●	8.98	
110	109	36	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●	8.98	BLP 31
111	113	82	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
112	100	17	NIK KERSHAW Human Racing MCA 39020	MCA	●	8.98	
113	112	80	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
114	116	117	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
115	114	24	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98	
116	111	163	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲	8.98	
117	108	22	TONY CAREY Some Tough City MCA 5464	MCA	●	8.98	
118	119	61	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
119	117	26	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA	●	8.98	BLP 22
120	118	8	EURHYTHMICS Touch Dance RCA LPL1-5086	RCA	●	6.98	
121	115	15	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS	●	8.98	
122	NEW ENTRY		RICK JAMES Reflections Gordy 6095GL (Motown)	MCA	●	8.98	
123	124	19	THE CRUSADERS Ghetto Blaster MCA 5429	MCA	●	8.98	BLP 36
124	179	2	HELIX Walking The Razor's Edge Capitol ST-12362	CAP	●	8.98	
125	110	11	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA	●	8.98	
126	127	11	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS	●	8.98	
127	NEW ENTRY		A FLOCK OF SEAGULLS The Story Of A Young Heart Jive/Arista JL 8-8250	RCA	●	8.98	
128	129	9	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS	●	8.98	
129	120	19	BAR-KAYS Dangerous Mercury 818478-1 (PolyGram)	POL	●	8.98	BLP 25
130	NEW ENTRY		HERB ALPERT TIJUANA BRASS Bullish A&M SP-5022	RCA	●	8.98	
131	134	6	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL	●	8.98	
132	132	7	JUICE NEWTON Can't Wait All Night RCA AFL1-4995	RCA	●	8.98	CLP 52
133	136	89	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●	8.98	
134	128	56	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 44
135	126	13	ROGER The Saga Continues Warner Bros. 1-23975	WEA	●	8.98	BLP 23
136	140	44	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS	●	8.98	

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
137	141	534	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
138	NEW ENTRY		PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	
139	143	155	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
140	160	2	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS	●	8.98	
141	130	11	ROGER GLOVER Mask 21 Records TI-9009 (PolyGram)	POL	●	8.98	
142	133	9	RATT Ratt Time Coast TC2203 (Enigma)	IND	●	6.98	
143	NEW ENTRY		FRANK SINATRA L.A. Is My Lady QWest 25145-1 (Warner Bros.)	WEA	●	9.98	
144	105	13	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA	●	8.98	BLP 67
145	157	4	BANGLES All Over The Place Columbia BFC 39220	CBS	●	8.98	
146	150	71	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲	8.98	
147	146	86	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲	8.98	
148	151	56	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS	●	8.98	
149	145	44	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
150	152	68	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
151	NEW ENTRY		BILLY OCEAN Suddenly Jive/Arista JL 8-8213	RCA	●	8.98	
152	153	59	NIGHT RANGER Dawn Patrol Cameo/MCA 5460	MCA	●	8.98	
153	149	38	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
154	159	70	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
155	NEW ENTRY		GRIM REAPER See You In Hell RCA NFL1-8038	RCA	●	8.98	
156	144	10	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 39371	CBS	●	8.98	
157	147	12	RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP	●	8.98	
158	142	34	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●	8.98	BLP 29
159	176	4	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND	●	8.98	
160	NEW ENTRY		ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA	●	9.98	
161	156	21	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	▲	8.98	
162	148	22	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP	●	8.98	BLP 42
163	NEW ENTRY		ROMEO VOID Instincts Columbia BFC 39155	CBS	●	8.98	
164	165	2	INXS INXS Atco 90184	WEA	●	8.98	
165	166	68	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA	●	9.98	
166	137	6	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA	●	8.98	
167	121	21	TALK TALK It's My Life EMI-America 17113	CAP	●	8.98	
168	172	5	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)	WEA	●	8.98	

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
169	171	80	JOURNEY Frontiers Columbia QC 38504	CBS	▲	8.98	
170	135	6	SOUNDTRACK Rhinstone RCA ABL1-5032	RCA	●	8.98	CLP 35
171	173	4	DREAM SYNDICATE Medicine Show A&M SP-64990	RCA	●	6.98	
172	139	21	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA	●	8.98	
173	154	9	SMOKEY ROBINSON Essar Tama 6098TL (Motown)	MCA	●	8.98	BLP 48
174	162	13	GEORGE WINSTON Autumn Windham Hill WH 1012 (A&M)	RCA	●	9.98	
175	NEW ENTRY		JULIO IGLESIAS In Concert Columbia KC2 39570	CBS	●	8.98	
176	123	20	PAUL YOUNG No Parlez Columbia BFC 38976	CBS	●	8.98	
177	178	41	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98	
178	155	29	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 49
179	175	53	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
180	181	9	MILES DAVIS Decoy Columbia FC38991	CBS	●	8.98	
181	185	3	MAMA'S BOYS Mama's Boys Jive/Arista JL8-8218	RCA	●	8.98	
182	NEW ENTRY		SOUNDTRACK Metropolis Columbia JS 39526	CBS	●	8.98	
183	188	33	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA	●	16.98	
184	190	118	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲	8.98	
185	187	12	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA	●	8.98	CLP 7
186	NEW ENTRY		BRUCE COCKBURN Stealing Fire Gold Mountain GM8002 (A&M)	RCA	●	8.98	
187	192	19	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP	●	8.98	
188	NEW ENTRY		BOBBY AND THE MIDNITES Where The Beat Meets The Street Columbia BFC 39276	CBS	●	8.98	
189	184	7	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP	●	8.98	BLP 57
190	NEW ENTRY		RAIL Rail EMI-America MLP 19010	CAP	●	6.98	
191	189	18	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA	●	8.98	
192	NEW ENTRY		HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1	RCA	●	8.98	
193	186	19	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS	●	8.98	
194	194	4	SCORPIONS Best Of Scorpions Vol. 2 RCA AFL1-5085	RCA	●	8.98	
195	191	42	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	●	8.98	BLP 66
196	183	4	JOHNNY WINTER Guitar Slinger Alligator AL 4735	IND	●	8.98	
197	180	24	ANNE MURRAY A Little Good News Capitol ST-12301	CAP	●	8.98	CLP 9
198	196	39	.38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98	
199	169	24	CAMEO She's Strange Atlanta Artists 814-984-1 (PolyGram)	POL	●	8.98	BLP 27
200	174	22	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	9.98	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Alabama	80	Dio	23	Iron Maiden	187	Midnight Star	89	Roger	135	Spyro Gyra	59
Herb Alpert Tijuana Brass	130	Dream Syndicate	171	Jacksons	7	Motley Crue	50, 107	Rolling Stones	91	Billy Squier	12
Art Of Noise	92	Duran Duran	27, 113, 114	Jermaine Jackson	46	Anne Murray	197	Romeo Void	163	Van Stephenson	66
Russ Ballard	157	Shella E.	43	Joe Jackson	57	Willie Nelson	81	Linda Ronstadt	76	Rod Stewart	21
Bananarama	52	Dennis Edwards	119	Michael Jackson	33, 144, 116	Juice Newton	132	Run-D.M.C.	79	Style Council	172
Bangles	145	Eurythmics	62, 120	Rick James	122	Night Ranger	17, 152	Rush	71	Talk Talk	167
Bar-Kays	129	Face To Face	126	Jefferson Starship	35	O'Bryan	101	Patrice Rushen	75	Thompson Twins	37
Berlin	94	Fastway	63	Billy Joel	24	Billy Ocean	151	Scandal featuring Patty Smyth	25	Time	32
Bobby And The Midnites	188	Flock Of Seagulls	127	Elton John	20, 179	One Way	100	Scorpions	29, 150, 194	Tina Turner	4
Bon Jovi	86	Jane Fonda	140, 184	Howard Jones	99	Original Broadway Cast	183	Shannon	96	Twisted Sister	18
Box Of Frogs	45	Lita Ford	82	INXS	78, 164	Original Broadway Recording	160	Frank Sinatra	143	U2	153
Laura Branigan	28	Glenn Frey	39	Journey	169	Jeffrey Osborne	134	Slade	83	Van Halen	11, 139
Brothers Johnson	105	Genesis	149	Judas Priest	104	Alan Parsons Project	115	SOUNDTRACKS:		Luther Vandross	191
Peabo Bryson	49, 189	David Gilmour	109	Kashif	60	Teddy Pendergrass	48	Against All Odds	200	Various Artists	97, 191
Cameo	199	Roger Glover	141	Nik Kershaw	112	Steve Perry	34	Beat Street	44	Stevie Ray Vaughan & Double Trouble	36
Tony Carey	117	Go Go's	41	Kick Axe	128	Pink Floyd	137	Big Chill	93	John Waite	22
George Carlin	159	Sammy Hagar	55	Earl Klugh	162	Pointer Sisters	10	Eddie And The Cruisers	19	Wang Chung	56
Cars	5	Eddy Grant	74	Patti LaBelle	158	Police	118	Flashdance	38	Roger Waters	121
Chicago	53	Lee Greenwood	185	Lakeside	16	Pretenders	85	Footloose	154	Whitesnake	40
Bruce Cockburn	186	Grim Reaper	155	Cyndi Lauper	16	Prince	1, 54, 138	Ghostbusters	75	Deniece Williams	95
Elvis Costello & The Attractions	64	Sammy Hagar	55	Huey Lewis & The News	2, 136	Psychedelic Furs	88	Hard To Hold-Rick Springfield	161	Hank Williams, Jr.	102
Crusaders	123	Daryl Hall & John Oates	177	Little Steven	108	Quiet Riot	15, 146	Karate Kid	131	George Winston	174, 165
Culture Club	65, 147	Herbie Hancock	90	Nick Lowe	156	R.E.M.	61	Metropolis	182	Johnny Winter	196
Miles Davis	180	Corey Hart	42	Madonna	26	Rail	190	Peter Wolf	31	Yes	106
Chris DeBurg	72	HoneyMoon Suite	125	Mama's Boys	181	Ratt	9, 142	Paul Young	176	ZZ Top	13
Def Leppard	98, 111	Human Racing	125	Bob Marley & The Wailers	103	Low Reed	67	Y&T	58		
Depeche Mode	168	Billy Idol	14, 133, 148	John Cougar Mellencamp	77	Lionel Richie	8, 87	Spandau Ballet	84		
Neil Diamond	51	Julio Iglesias	69, 175	Sergio Mendes	70	Smokey Robinson	173	Spill Enz	166		
Diffo & Tilbrook	73	James Ingram	195			Rockwell	178	Bruce Springsteen	3		

'GOOD TIME TO DO NOTHING'

ATV's Trust Counsels Caution, Not Optimism

By SAM SUTHERLAND

LOS ANGELES—To Sam Trust, president of the ATV Music Group, current music industry trends inspire caution, not self-congratulation.

"I think this is a wonderful time to do nothing," Trust caustically observes. "I think those people who are out spending, trying to cash in on new technology, will get their fingers burned."

For Trust, the brave new world of cable and pay tv, prerecorded home video software and such newer potential music usages as computer software carry potential risks as well as possible new income.

Music video, the most widely touted component of the revitalized market for record and tape sales, has yet to prove its ultimate role, in Trust's view. "I acknowledge the contribution that MTV has made to the business of music," he says. "But like a new drug that seems promising, we still don't know what the longterm effects will be."

Trust is among those who question whether music video's marketing sizzle may be at the expense of a song's artistic and commercial durability. "I think the value of a song for most listeners rests with the individual concept that each listener can bring to that song," he contends. "What happens if you paint that song on their eyes—if you dictate that concept?"

"When you influence an industry to think that the only way you'll get a hit is to hit the public over the head with it, it will be like a wonder drug: Its effect will ultimately be shorter-lived." Trust says he worries that while video clips may help break new songs more rapidly, the longterm catalog value of a copyright—the traditional benchmark for a valuable copyright—may be undermined.

Apart from the still unresolved issue of how to structure profit participation in future music video programs, music video also strikes the veteran music publisher as an open question for career development. And, on that topic, he's at least as critical of the general thrust in music publishing today.

"Publishers who see declining revenues from recordings and print music are now jumping into the area of background rights," he notes, alluding to the recent spate of new deals linking established music publishers with television and film production entities.

"I'm not saying they're wrong. We don't have the money to get into that

ball game anyway. But it's an area I consider banking publishing, where you get a huge advance and receive a small percentage to generate cash."

That such a development may endanger full-service publishing operations is reinforced, in Trust's view, by the proliferation of "pocket administrative companies" which enable songwriters and composers to retain greater ownership, but may in fact represent a step backward in terms of longterm benefit. "None of them are doing anything creative, exciting or positively exploitative for their clients."

Yet another new avenue for copyright exploitation posing mixed blessings for Trust is computer usage. With the explosion in microcomputer usage in the home and office, Trust worries that publishers may not protect their interests adequately.

"There are computer systems using the screen as a graphic display for musical material," he notes. "There's a question as to whether that application is a print or mechanical one, because the information only appears on the screen for an instant."

Not all of the problems facing publishers are tied to new technology, however. Trust candidly assesses the print music field as troubled: "Folios aren't selling even a fraction of what they were five years ago. But one thing that's still healthy is that a good song can still go on to sell handsomely."

He hints that the drop in print sales potential for many current hits may reflect a market where style and production can mask weak material. "The one stable area throughout all of this is country music," he asserts, "because country is still about songs, first and foremost. The longest-lived country stars, in terms of their commercial acceptance, are still there because they can pick good songs."

Thus, Trust says he's "watching and waiting to see what develops," a posture reinforced by the long shadow of the Buffalo Broadcasting anti-blanket licensing decision, which he says "has set such a crimp in this industry that even a favorable decision will be a setback at this point."

An ominous side effect of that conflict, he adds, is the recent emergence of new background music firms offering "cheap, license-free copyrights . . . All it's done is lower the quality of music."

Country Success: J. Ross Felton, VP of Price Broadcasting, is eyeing more supercountry jamborees after he staggered the industry with 57,000 ticket-buyers for his eighth annual Jamboree In The Hills, July 14-15. The alfresco country summit, priced at \$40 for the two days or \$25 per, had 13 major names, all literally headliners (Billboard, July 28). Price, which operates WWVA Wheeling, the country citadel for four decades, holds the supershow at St. Clairsville, Ohio, near Wheeling. Felton hopes to stage similar extravaganzas around the country in 1985.

Speaking of country, Track conversed with one-time Fred Foster associate, Bob Beckham, laboring in his 19th year as Combine Music chief. Beckham confirms that several parties, including the Welk Music Group, are in the bidding. He refutes rumors that the Federal District Bankruptcy Court in Nashville, where Foster's personal bankruptcy petition is pending, has ordered any liquidation of Combine assets . . . **Good News:** Stan Lewis, who's been over some bumpy fiscal roads, shows good comeback signs with forthcoming single and album releases by the likes of Leomie Boyd, Artie (Bluesboy) White, John Lee Hooker, Mickey Gilley, B.B. King and Willie Nelson on his Shreveport-based family of labels.

New estimates have consumer electronics retailers accounting for \$20 billion of the \$29 billion in U.S. sales projected for 1984. Radio Shack's \$3 billion paces the field, with Sears second at \$2 billion . . . While we're on Sears, the giant's giant mail order catalog for fall/winter has the CD player reduced \$100 to \$499.99. We suspect it's a better quality player, too. The catalog legend describes features like "memory, clear and 16 program keys that allow you to make 16 selections, front-mounted LED display indicates selections being played." Unit has the same dimensions and weight as the one offered in the prior tome.

Getting back to consumer electronics estimates, computer specialty stores maintain a substantial lead in moving computer software. Software specialists and mass merchandisers emerging as the new challengers . . . Track mislabeled Video Theater Inc., the kiosk-for-malls concept, as "Record Theatre" last issue . . . Readers inquired why the FBI might be interested in the alleged embezzlement involvement (Billboard, Aug. 11). The contention of Hughes Aircraft involves siphoning funds from an employees' benefit division of the firm, the medical benefits wing, to Roeshire Records. Such charges can be scrutinized by a federal agency under the Employee Relevant Income & Security Act, which places such suspected embezzlement into the realm of federal surveillance.

To avoid confusion, Family Home Entertainment has changed its overall monicker to International Video Entertainment. Thus, it will continue its new Family Home label for one of its divisions, and the IVE name will hover over the likes of Monterey Home Video and USA Home Video . . . RCA Records reported to have shelled out more than \$160,000 for Rick Springfield's video clip, "Bop 'Til You Drop." Fee was stiff because the production was staffed with Lucasfilm Ltd. fulltimers on hiatus.

Jamar Records, just releasing "Bite It," by Drum, a Hartford, Conn. black music group, is Marshall Chess back again. He's operating from his manse in Phoenicia, N.Y. Label's named after his three-year-old son . . . The expensive foldout the Columbia Record & Tape Club put in last week's TV Guide offers any 11 selections from over

250 album titles for one cent if you buy four selections each of the next three years at regular price . . . Navarre Distributing, the Crystal, Minn. operation of Eric Paulson, is now racking the 39 Bell catalog showrooms with computer software and CDs and racking computer software for the 50 Shopko mass merchandise outlets out of Green Bay, Wisc. . . Capitol acquired the music from "Teachers," an MGM/UA flick produced by one-time rock palace manager/personal manager Aaron Russo. Package set for Sept. 21 release has ZZ Top, Bob Seger, the Motels, Night Ranger, Freddie Mercury, .38 Special Joe Cocker, Ian Hunter, Roman Holliday and Eric Martin & Friends.

Tommy Silverman, taking a page from the Ertegun brothers, opened his own recording studio in his Upper East Side Gotham City home . . . Gossips say Manhattan is the name of new Capitol/EMI New York-based label headed by Bruce Lundvall . . . Artist manager John Apostles is coming next month with Phoenix Records, with Alpha Distributing, New York, handling nationally. First release is Gary Bonds' "Standing In The Line Of Fire," produced by Steve Van Zandt. For Bonds buffs: The sleeve on Bruce Springsteen's "Cover Me" single shows The Boss on the hood of a '64 Chevy Impala convertible, a gift from Bonds for Springsteen's production on his last two albums . . . Track has found out that when Montgomery Ward shucked its record departments, United Records & Tapes had 19 departments and Handleman approximately 300 departments.

Watch for a great new act from Rick James. It's Process & The Doo-Rags, a black combo he found in his native Buffalo and recorded in his studio home there . . . Mike Lewis, the Peaches manager in the Tommy Heiman days, has just petitioned for personal bankruptcy in Macon, Ga., where he operates one Dreamboat Annie's store. He expects a bailout from an interested local business bigwig . . . Track's mad at Lennie Silver. The Buffalo Baron neglected to send an invite to his annual picnic Aug. 19, and we never got the gold key to his new Phoenix hideaway . . . Pace Univ. of New York City has named Marv Wolfberg, PolyGram U.S. treasurer, an instructor in a course in managerial accounting this coming semester.

Dave Brubeck just penned the soundtrack from an Agatha Christie flick, "Ordeal By Innocence," starring Donald Sutherland and the delectable Faye Dunaway . . . If you dig a new Palos Verdes rock group, By Popular Demand, and you think the female singer looks familiar, it's because she's Kristie Noonan, daughter of Billboard's Tom . . . Guys like Bill Biggs, WEA's Atlanta branch manager, and some of his crew won't show up until late at the Record Bar's Hilton Crew convention, it's because WEA's Henry Droz is putting on his annual corral of the key WEA personnel in Phoenix Sept. 8-11 . . . ASCAP staging an Oct. 27 session on "Burning Issues Of The Copyright Controversy" at the UCLA Extension. The program, which will include SAG President Ed Asner, Naomi Gurian of the Writers' Guild of America, attorney Jay Cooper and songwriter Tom Snow, runs all day and costs \$15. Call (213) 825-9064 for details . . . Even though Bill Spitalsky left Spring Records after 15 years, he'll be back in the industry working the indie promo scene in the Apple.

Edited by JOHN SIPPEL

Sound Shop Chain Readies Computer Ordering

By JOHN SIPPEL

LOS ANGELES—The 46 Sound Shops plan to order albums, singles and accessories from their Central South Music Sales base in Nashville through on-line computer terminals.

The Sound Shops' electronic ordering approach, due for implementation Oct. 1, differs from that introduced almost two years ago by Dave Burke and Terry Cooper of the Midwest Recordland chain, where stores wand specially-prepared individually bar-coded tear tags as purchases are made.

Each Sound Shop will have a Victor computer terminal and keyboard, on which store managers, will type essential information from specially prepared tear-tags on goods for which the manager requires replenishment. In both the Recordland and Sound Shop systems, data is accumulated during the work day, with the home computer calling during the night to pick up individual store data.

Central South's Randy Davidson started researching electronic trans-

mission systems 18 months ago with his in-house programmer, John Jones.

Sound Shops will locate computers upfront near the registers, so the persons making the sale or the managers have easy access to the keyboard. Essential coded information from the tear-tag is keyed into the computer, where it is stored for nightly transmission to the Qantel home-base computer.

The store computer then automatically alphabetizes and puts the items for replenishment in numerical order and individually lists the four key types of merchandise: LPs, singles, cassettes and accessories. When the store order has been received by Nashville, the Qantel informs the individual store of its backorder that same evening.

Davidson emphasizes that his reorder system places responsibility for the number of units for replenishment with the store manager. "Our home office-generated tear tags provide recent sales information, showing the date and units in the store's

last reorder. To safeguard the accuracy of the order, when the label and number of the item are typed, the computer automatically registers the artist's name and album or single title."

Each morning when the Central South warehouse crew arrives, each store's computer-generated tear-tags for mounting on merchandise from the warehouse await them. The warehouse carries 55,000 different items from among the LP, cassette, single and accessories inventoried there.

Central South's buyers are assisted each morning by receiving computer-printed sheets showing lists of product on backorder. Central South's one-stop customers, too, are notified immediately of numbers out of stock as operators take their orders.

The first Sound Shop went on line May 1. There are now 30 of the 46 stores on line. The electronic concept will link stores as distant as Nacoches, Tex. to the west, Stewart, Fla. to the south and Bedford, Ind. to the north with Nashville.



THE RUSSELL HUSTLE—ASCAP executives welcome Leon Russell to the Society while previewing videos from his latest album "Solid State" at a party in New York. Seated at the piano from left are associate ASCAP director Merlin Littlefield, Russell and ASCAP membership rep Bob Doyle. Standing behind them are Richard Perna, left, of Russell's publishing company, and Russell's manager Bobby Roberts.

PRESENTS

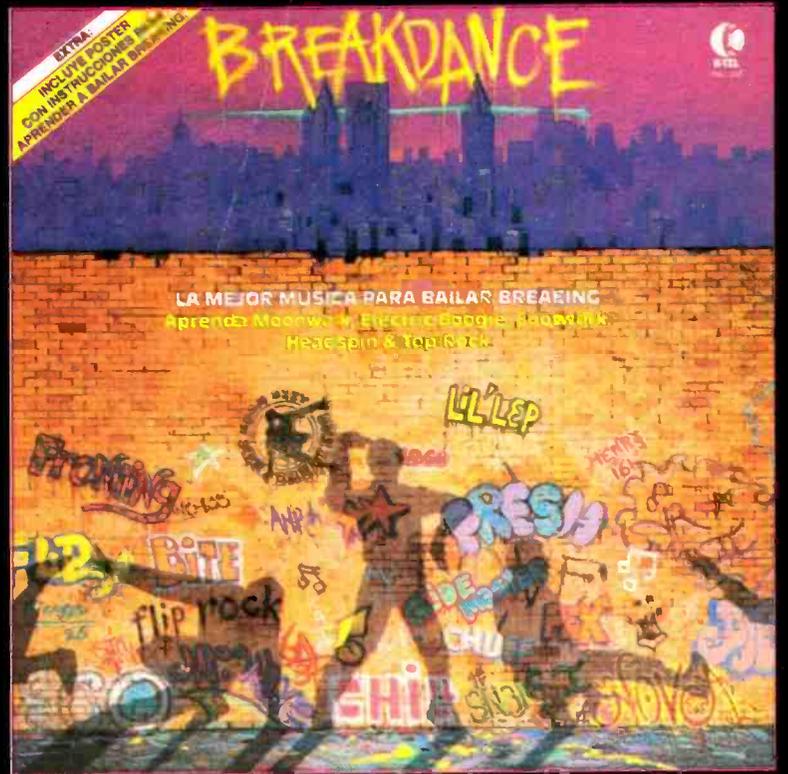
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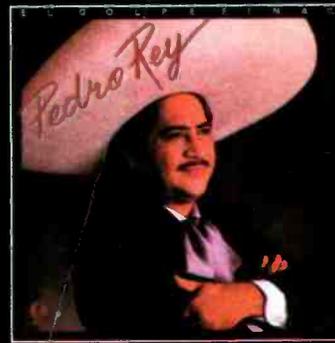
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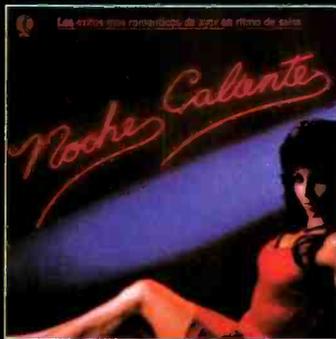
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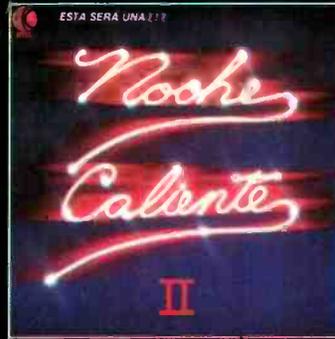
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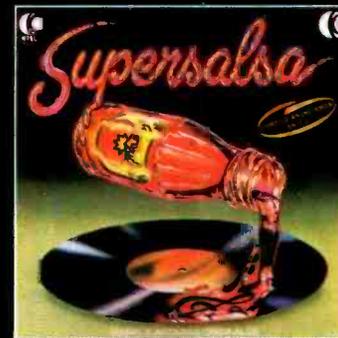
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