

# Billboard

NEWSPAPER  
In this issue, new design,  
new features, new charts

New Home Video, Video  
Music departments  
See pages 26, 31

Expanded and improved  
Hot 100 with sales &  
airplay features  
See pages 68, 69

VOLUME 96 NO. 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 20, 1984/\$3.50 (U.S.)

## Merger Extension Asked Warner, PolyGram Seek More Time

BY BILL HOLLAND

WASHINGTON Warner Communications and PolyGram Records lawyers have asked the Federal Trade Commission administrative law judge hearing the FTC's case against the merger of the two majors' recorded music interests for a month's extension of the three-week recess. It was due to end Oct. 9.

Administrative Law Judge Miles J. Brown, at presstime, had not granted the extension motion, filed Oct. 4, but is expected to do so as soon as he receives opposing counsel's filings. There is a possibility that the length of the recess may not be one month, according to sources.

Warner, PolyGram and FTC lawyers were to meet Tuesday (9) morning to resume the administrative litigation proceeding here which began last month. But the meeting was cancelled pending the

extension motion.

The recess and the extension came at the request of the proposed merger partners in order to reevaluate their position in light of a Sept. 14 preliminary injunction imposed  
*(Continued on page 72)*

## U.S. Continues Look at MTV

WASHINGTON The Justice Department continues to investigate the possibility of antitrust violations between record companies and MTV over exclusive agreements for music videos. The agency, however, has yet to use the civil demand powers Congress has granted it that are the equivalent of subpoenas, according to a spokesman.

The Justice Department probe first came to light last month following  
*(Continued on page 72)*

## The New Billboard

WE'VE CHANGED, and it shows. With this issue, Billboard offers new features, new departments, new charts and an entirely new graphic approach. Our goal: to improve the quality and presentation of the tremendous volume and variety of information which appears each week. In other words, to make this magazine easier and faster to read for you, the busy and time-conscious reader. The highlights:

- Two new editorial departments, Home Video and Video Music, expanded from one previous department;

*Editorial, page 10.*

- New columns in the News, Retailing and Pro Audio/Video departments;
- Expansion of the Hot 100 chart, with additional, separate

*(Continued on page 73)*

## Optimistic Plans CHAINS GET JUMP ON YULE PROGRAMS

BY EARL PAIGE

LOS ANGELES Buoyed by sales strength in recent quarters, major record/tape chains are ahead of schedule in mapping their fourth quarter holiday season programs. A survey of key chain executives indicates that most major webs have tendered advertising proposals to vendors considerably earlier than in the past.

Fueling that momentum is confidence that the upcoming holiday period will emerge as one of the strongest since 1978, the industry's high-water mark for seasonal purchases. Respondents mention both the encouraging gains seen for that interval last year and a strong and varied array of current and forthcoming product as additional indicators.

Further prompting the early delivery of ad proposals, according to

several sources, is the diversification of store inventories, particularly in the home video end, requiring involvement with a greater number of vendors and more intricate planning.

Not all chains have finalized plans, and others remain reluctant to spell out too much of their seasonal strategy this far in advance. But at Record Bar, marketing director Michael Vassen reports, "We're locked in. There's not a whole lot we could change at this point" if knowledge of what other chains are plan-

*(Continued on page 78)*

## New Turner Music Channel: Accent on Hits

BY PAUL GREIN

LOS ANGELES Turner Broadcasting's Cable Music Channel, which is set to bow Friday, Oct. 26, plans to compete against MTV by playing the hits and eliminating "fringe" and "offensive" videos that might alienate viewers in the 25-34 age bracket.

John McGhan, the channel's vice president of programming, says it will also differ from MTV in that it will be live, which will allow its DJs (there will be no on-air VJs, he says) to take requests and to announce news, sports and weather.

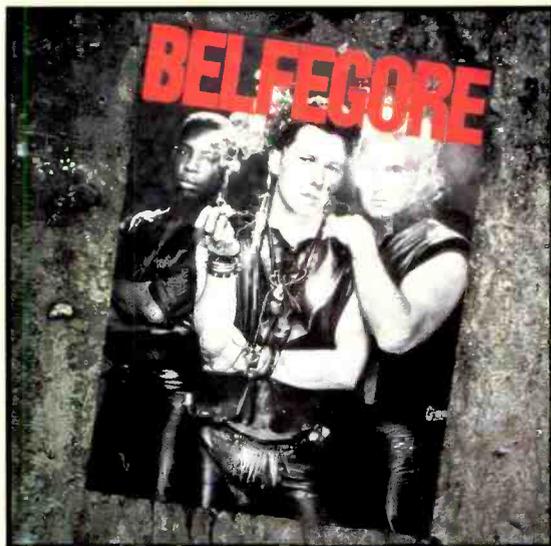
"We're going to play the most popular music that people want to see and hear," McGhan says. "That's the bottom line. We're colorblind. And we're going to eliminate the negatives. I think Twisted Sister is fun, but many people find videos like theirs offensive. When  
*(Continued on page 72)*

## EMI MEET Menon Upbeat About U.S., Int'l Growth

BY ADAM WHITE

NEW YORK This summer, spokesmen for Thorn EMI in London denied that the conglomerate would be selling off its EMI Music division (Billboard, Aug. 11). It's a chore they've been obliged to handle more than once since Thorn and EMI merged at the end of 1979.

Two weeks ago in New York, EMI Music chairman and chief executive Bhaskar Menon strongly reiterated the same point: "The music business is an important, integral part of Thorn EMI's future, keyed  
*(Continued on page 72)*



Look for the video "All That I Wanted," directed by Academy Award winning director Zbigniew Rybczynski, on MTV. BELFE-GORE's debut album (BELFEGORE 60378), available on Elektra Music Cassettes and Records.



THE JUDDS: "WHY NOT ME," their new single, their new album. Billboard's Breakthrough Artists and CMA Horizon Award winners of 1984.



# THIS YEAR'S BEST SOUNDTRACK ALBUM FROM "THIS YEAR'S BEST FILM!"

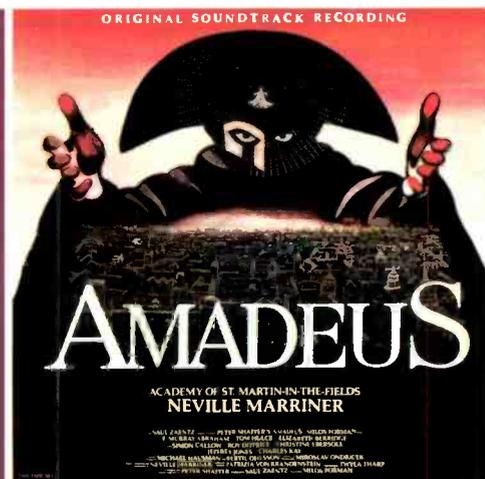
— LIZ SMITH, *Syndicated columnist*

## ACADEMY OF ST. MARTIN-IN-THE-FIELDS NEVILLE MARRINER

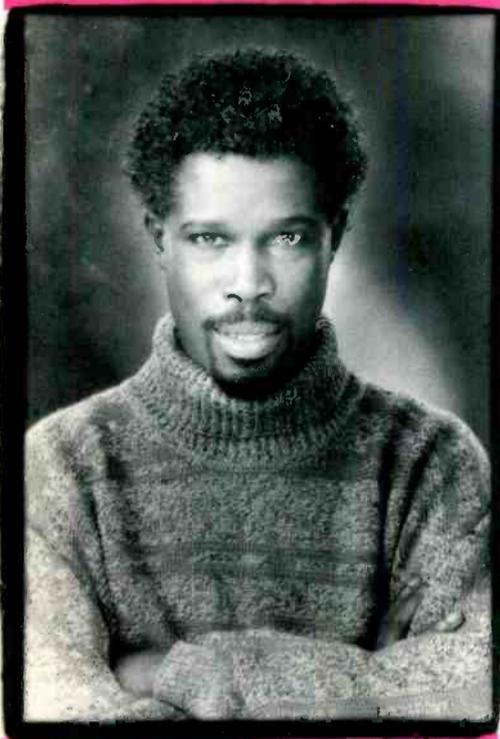


A TWO-RECORD SET ALSO AVAILABLE ON CASSETTE AND COMPACT DISC.

WAM-1791



ADVERTISEMENT



**Billy Ocean.**

has the year's crossover smash, the # 1 single "Caribbean Queen (No More Love One The Run)." And here comes the next hit, "Loverboy.\*" Both are from his exploding lp **Suddenly.**

IST-9270

JL8-8213



Produced by Keith Diamond  
Engineered by Bryan "Chuck" New  
Management: Laurie Jay  
Published by Zomba Enterprises Inc./Wilkesden Music Inc.  
\*Executive Producer: Robert John "Mutt" Lange

# THE OCEAN THAT'S SWEEPING ACROSS AMERICA



**ARISTA**

On Jive Records and Cassettes,  
distributed by Arista.

# AES Meet Hits Upbeat Note

## 76th Gathering Is Largest to Date

BY STEVEN DUPLER

**NEW YORK** The largest Audio Engineering Society (AES) convention to date drew to a close here Thursday (11) on an upbeat note. Exhibitors generally agree that floor traffic and business were good, and conference attendees got the chance to see several exciting products make their North American debuts.

The AES governors also voted on the new convention/exhibition policy for North America, and in a unanimous decision agreed to limit convention/exhibitions to one per year, beginning in 1986. The governors also agreed to poll AES exhibitors annually to learn their views on future exhibition policies.

While final attendance figures for the 76th AES convention are not yet in, the visual evidence pointed to a high number of attendees. More important, the quality of those attendees seemed very strong. One console manufacturer said that even though the AES is traditionally not a strong selling show, his company wrote more than a quarter

of a million dollars worth of orders in a single day.

Ian Jones of Britain's HHB Hire and Sales Ltd., which recently pacted with Amek Consoles Inc. to distribute its CLUE system for the Sony PCM-F1 and 701, said that almost all the people who stopped by for a demonstration of the computer editing and logging system were serious potential customers. While no orders were written during the show, Jones said he expected Amek to sell "quite a few" of the \$8,000 systems in the period immediately following the convention.

Products making their North American debut included Neve's Necam 96 computer automation system and the control portion of the DSP digital disk mastering console. The Necam 96, first seen at last June's APRS in London and again at the IBC in Brighton last month, expands Neve's automated fader control to 96 positions. The 96 system also features completely free grouping and intelligent roll-back with updates, as well as a high degree of user interfaceability, with a dedicated keyboard and color

monitor. The 96 is compatible with Necam I and II, though it offers greatly expanded storage capability compared to those systems.

The DSP shown is set for a 1985 delivery to London's Tape One studios. Tape One already has a DSP digital tape transfer console in operation, which is said to be performing very well since its installation last spring.

Studer Revox America showed its D820 digital two-channel DASH recorder for the first time in this hemisphere, with Studer's Dr. Roger Lagadec giving a wry presentation on the philosophical differences

(Continued on page 76)

## Third Quarter Earnings Jump For CBS Inc.

**NEW YORK** Spurred by its records and broadcast groups, CBS Inc. last week posted third quarter earnings of \$48.8 million, a hike of 46% over the same quarter of '83. Revenues for the year to date were \$3.58 billion, up 15% from 1983, producing a net income of \$176.3 million, up 60% over last year.

Profits for the records group rose 52% to \$16.3 million during the third quarter. Julio Iglesias, Quiet Riot, Bruce Springsteen and Cyndi Lauper were among the artists credited with the group's strong showing.

The broadcast group also contributed strongly to the company's quarter, showing profit and revenue increases of 34% and 16% respectively.

Profits for the publishing group increased 24% on a revenue gain of 10%. Despite a revenue increase of 41%, the Columbia group posted an estimated loss of \$8.3 million as a result of continued losses in the musical instrument business and problems with the company's video game line.

For CBS stockholders, the quarter produced a net income of \$1.64 per share, a rise of 46% over the third quarter of 1983.



**Songwriter Soiree.** CBS Records turns out the brass band for the Nashville premiere of the Willie Nelson/Kris Kristofferson movie "Songwriter." Awaiting the first reviews, from left, are CBS Nashville senior vice president and general manager Rick Blackburn, Columbia senior vice president/general manager Al Teller, Nelson, CBS Records Group president Walter Yetnikoff, CBS Branch Distributing senior vice president/general manager Paul Smith, Kristofferson, and the film's director, Alan Rudolph.

## U.S., U.K. Firms Dominate VIDCLIP FEST DRAWS 2,000

BY TONY SEIDEMAN

**ST. TROPEZ** High enthusiasm for the medium, tempered by continuing uncertainty over the creation of a viable financial base for the fledgling video clip industry, characterized the first International Music Video Festival held in this French resort, Monday through Thursday (8-11).

In a gathering dominated by American and British product, there were signs that the record industry may not have to carry the major financial burden of clip production for as long as had been feared, since clip programmers now show increasing acceptance of the principle of payment by use.

Attendance at the event topped the 2,000 mark, according to the or-

ganizers. More than 350 firms and 40 countries were represented.

The festival centered on the screening and judging of more than 500 video clips, video documentaries, long-form music videos and video commercials, and a series of four seminars dealing with the creative, technical and fiscal aspects of the industry's development.

Media interest in the awards, given in a large number of categories, was high, with French television channel TF-1 broadcasting the awards ceremony live and a number of television crews, including one from British pop show "The Tube," present at the event.

However, of more import to participants were the prospects for doing business at the festival. And in this area both organizers and regis-

trants admitted to some disappointment with the video clip industry, which seems unable at this stage to generate enough market interest to support the business side of the festival.

Indeed, executives agreed that any limitations of the festival were less a function of organizational problems than the underdeveloped structure of the clip industry itself. As the festival's director of marketing, Christophe Blum, admitted: "This year, St. Tropez looked much like the video clip industry—that is to say, confused, complex and relatively unstructured. For the moment, there are no rules and there is no real market."

As a reflection of how far music videos are from becoming a self-

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**CHARTS** ▶6/Chartbeat: Several veteran acts are getting a second wind on the pop charts. Tina Turner and the Everly Brothers are the most dramatic examples, but the phenomenon also extends to Kiss and Chicago.

Albums	Singles
49 Black	20 Adult Contemporary
71 Bubbling Under	50 Black
46 Country	54 Black Radio Action
59 Classical	55 Black Retail Action
64 Hits of the World	71 Bubbling Under
58 Jazz	42 Country
22 Midline	44 Country Radio Action
18 Rock Tracks	45 Country Retail Action
75 Top 200	56 Dance/Disco
<b>Video/Computer</b>	64 Hits of the World
25 Computer Software	68 Hot 100
27 Videocassette Rentals	16 Hot 100 Radio Action
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**\$77.6 Million Liabilities**

**CHAPTER XI FOR K-TEL**

BY JOHN SIPPEL

LOS ANGELES Overburdened by a recent, quick call on \$12 million in loans from four banks and a very restricted cash flow (Billboard, Oct. 13), K-tel filed Oct. 5 in Minneapolis to reorganize under Chapter XI of the Bankruptcy Code.

A pioneer in applying direct marketers' tv advertising techniques to recordings available at retail, K-tel declared assets of \$42.1 million and liabilities of \$77.6 million, including secured debts of \$16.5 million.

"We've had tremendous support from suppliers and licensors, as well as our employees," states Mickey Elfenbein, executive vice president in charge of U.S. operations for the Winnipeg-based firm. "With their continued support, we will make it through this crucial period. The banks have more than adequate collateral for our loans.

"Our core of business—music, home video and computer software—has been, is and will be profitable," says Elfenbein. "Our problems stem from diversification. In 1979, we entered real estate. Although not a bad business, it does not generate positive cash flow. With respect to our oil and gas in-

terests, that business deteriorated rapidly, and we lost millions."

K-tel has continually sold off real estate and is now attempting to liquidate its oil and gas interests. The firm would like to sell off its Candlelite Marketing wing, on which K-tel wrote off almost \$16 million in the year ended June 30, 1984, Elfenbein says.

Elfenbein says 240 payroll checks, which had bounced a week before, have been covered, and the U.S. employee base is intact. Product shipments, which were back ordered during the resultant layoff last week, will be made up quickly, he adds.

"We warned our suppliers and licensors that our numbers would not be good," Elfenbein asserts. "We have been paying our bills around the world. Our yearly royalties to licensors and publishers are between \$25 million and \$35 million, and our manufacturing costs worldwide are \$15 million to \$20 million."

The annual report for the year ending June 30, 1984, showed net sales, excluding discontinued operations, were \$130,089,000, down 6.4% from the prior year, due to the influence of the strong U.S. dollar on the foreign market. Net sales for

fourth quarter were \$20,512,000, up 5% from last year.

Candlelite lost \$7,424,000 for the quarter and \$15,857,000 for the year, the report continued. The final net loss from continuing operations for the year was \$17,405, compared to a \$4,817,000 loss for fiscal 1983. For the final quarter, the 1984 fiscal loss was \$14,325,000, compared to \$5,908,000 last year. Total net loss for the year was \$33,262,000, contrasted to \$4,031,000 in the prior year. Total net loss for the quarter was \$21,749,000, compared to \$5,919,000 last year.

K-tel International, Commonwealth Advertising and Candlelite Marketing are listed in the reorganization. The filing did not involve K-tel Software, K-tel Entertainment, K-tel Petroleum, K-tel Development, Software Screen or any foreign subsidiaries.

K-tel founder/president Phil Kives emphasizes that the focus in reorganization will be home entertainment. "The consumer entertainment segment lost \$5,821,000 this year compared to \$4,678,000 earned last year, but this year included substantial losses and start-up costs on video games," Kives says.



**Taxing Invasion.** IRS Records chairman Miles Copeland, center, leads staffers on a raid of one of A&M's recent sales meetings in Los Angeles. With the help of IRS president Jay Boberg, left, and a bodyguard, Copeland forced all A&M personnel to don General Public T-shirts for the duration of the attack.

**Executive Turntable**

**RECORD COMPANIES.** John Schoenberger is appointed vice president of album promotion at MCA Records, Los Angeles. He was director of national album promotion.

Laurel Sylvanus is named manager of videotape operations for Warner Bros. Records in Los Angeles. She was sales controller at Slash.

Diane Pickard leaves her post as national public relations director for Philadelphia's Philly World label. Linda Porcarelli fills the slot, and Pickard has yet to announce future plans.

**PUBLISHING.** New York's Entertainment Music Co. ups Madeleine Marshall to director of publishing. She was publishing administrator.

Kathleen Wendell joins F.M. Music in Los Angeles as executive administrator. She was copyright manager at Island Music.

Aida Gurwicz moves up to vice president of marketing at Carl Fischer Inc. in New York. She was marketing manager

**Agreement Stalls Video Imports**  
*Sales of Japanese 'Supergirl' Cassettes Halted*

BY FAYE ZUCKERMAN

LOS ANGELES Sales of Japanese home video imports of "Supergirl" came to a halt Wednesday (10) after the film's U.S. home video distributor, International Video Entertainment, and Tri-Star Pictures reached an unusual agreement with the only retailer believed to have secured copies of the movie. It is not scheduled for U.S. theatrical release until Nov. 21.

According to the retailer, Meir Hed of Videotheque, Tri-Star has agreed to purchase the store's remaining 16 copies of "Supergirl" for \$190 each, totalling \$3,060. Hed says that he paid \$90 for each videocassette, and sold six for less than \$150.

The agreement also requires that the major Los Angeles film company open an account with Videotheque and make substantial purchases there. "In return, we plan to devote our window to Tri-Star's

next video release, 'The Natural,' Hed says. Tri-Star was unavailable for comment.

By his own admission, Hed contends that his pact with Tri-Star "comes nowhere near solving the parallel imports problem." However, Tri-Star is the first American company to make efforts to halt trade for a parallel import.

Videotheque carries at least six home video titles that are not yet available in the U.S. The most notable is "Gone With The Wind," a Japanese import currently being sold nationwide. Because of prior arrangements with CBS, MGM/UA Home Entertainment cannot release the home video version of the 1939 classic until 1990.

Retailer Hed says he cooperated with Tri-Star and IVE after the firms explained the impact his sales of "Supergirl" would have on the theatrical release of the movie. IVE, which paid \$3 million for the American and Canadian rights to the long-

awaited film, fourth in the "Superman" series, will launch its home video version in April.

"'Gone With The Wind' is a different story," Meir notes. "'Supergirl' has incredible commercial value, and has not yet been fully exploited. Film connoisseurs primarily buy 'Gone With The Wind.'"

Hed adds that he will continue to sell imports. Other titles that fall into this category, he says, include Roman Polanski's "Repulsion" and "Cul-De-Sac," the Frank Sinatra musicals "High Society" and "Anchors Aweigh," and Federico Fellini's "Casanova."

IVE's executive vice president Andy Stern pledges that the company will "pull out all the stops to halt any illegal sales of its titles" in future. "It cost us a lot of money to solve the 'Supergirl' situation," he concedes. "We decided not to take legal action this time because of Meir's willingness to cooperate swiftly."

Stern says he had lawyers working "around the clock" since Oct. 6, when he heard from a trade reporter that the film was being imported.

Meir declined to identify the L.A. importer who supplied the videotapes, manufactured by Japan's Pony Video. But he assures that the importer has been stopped.

It's estimated that "Supergirl" was sold and rented through Videotheque's two Los Angeles stores for more than 72 hours.

One major local retailer, asking not to be identified, suggests that were home video companies to make "a big deal" in his stores, he would stop. But at present, he says, "It's ridiculous not to sell an import when everyone else in town is."

KIRK LAPOINTE

**Montreal Shows Sell Out**  
**Frankie Goes to North America**

MONTREAL Promoter Rubin Fogel says he's never seen anything like it. On the basis of two singles, no album, no concert reviews and spotty airplay at the FM level, he has sold out two shows, Oct. 31-Nov. 1, for the North American debut of Frankie Goes To Hollywood.

Fogel-Sabourin Productions is staging the shows at the 800-seat Le Spectrum, and Fogel says he is expecting "nothing short of hysteria" to accompany the group's first show.

"Halloween night, what do you expect?," he said last week. Shows are also planned Nov. 2-3 for Toron-

to's Concert Hall, one week after the album "Welcome To The Pleasure Dome" is issued in Canada.

The band's "Relax" last month surpassed gold and is on its way to platinum, as is "Two Tribes." But videos of both songs have been censored by the Ontario Censor Board.

There were only a few radio spots to announce the date, but lines quickly formed when tickets went on sale Oct. 3. Fogel reportedly hired a man to masquerade as Ronald Reagan and disburse jellybeans to those waiting in line.



SCHOENBERGER WHITE BRUMMEL SOKOLOV

**VIDEO/PRO EQUIPMENT.** Leonard White is appointed president, consumer products division, at CBS/Fox Video in New York. He was the firm's senior vice president of North American sales and marketing.

Roxanne Brown joins Worldvision Enterprises in New York as director of sales and marketing for its home video division. She was a sales executive at Viacom International.

David Bursteen is appointed director of sales for Essex Video in Northridge, Calif. He was sales manager at Atom Home Video.

Kiyoshi Seki succeeds the retiring Keiichi Takeoka as president of Matsushita Electric Corp. of America, the Panasonic, Quasar and Technics parent in Secaucus, N.J. Seki was president of National do Brasil, Ltda.

The JVC Corp. appoints Larry Boden special products manager for professional audio equipment in Elmwood Park, N.J. He was an engineer at the company's cutting center in Hollywood.

Dolby Laboratories makes two appointments in its San Francisco headquarters. Sam Chavez is upped to cinema products administrator. He continues as cinema applications engineer. And George Douglas is upped to technical services administrator. He was a field systems engineer.

Lexicon, Waltham, Mass., names Lance Korthals director of marketing and sales. He had held the same post for dbx Inc.

Linda Jeffers and Jan Mullen have joined the staff at I Contact, the recording engineer referral service, in New York.

**VIDEO MUSIC.** Bill Brummer is named programming director for WTBS Atlanta's weekend video music show, "Night Tracks." He was the program's associate director.

MTV Networks, New York, ups Tom Lucas to director of marketing for its second music service, VH-1. He was director of regional operations and director of sales and marketing planning.

**RELATED FIELDS.** Diane Sokolow becomes executive vice president of Motown Productions in New York, where she will spearhead the company's film tv and theatre activities. She was vice president, East Coast productions, for Warner Bros.

Scott Dewees joins Shore Bros. in Los Angeles as an associate. Before moving to the production financial services company, he was with A&M.

# LISTEN UP!



**Mr. T** is taking his crusade against evil to the street with his hot new album, "Mr. T's Commandments."

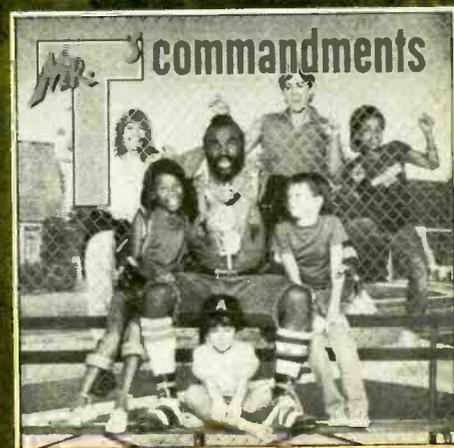
*It's a Positive revelation! Messages that millions of young Mr. T worshippers can benefit from, all tied together by the street rhythms of the '80s!*

*Join The Airplay Team, and get behind the hit music that'll make you proud to be in the business!*

**THERE'S NEVER BEEN ANYONE LIKE MR. T! THERE'S NEVER BEEN ANY ALBUM LIKE "MR. T'S COMMANDMENTS"! INCLUDING THE SINGLE THAT'S LIGHTING UP PHONES LIKE A CHRISTMAS TREE:**

**"MR. T'S COMMANDMENT" ON COLUMBIA RECORDS AND CASSETTES. ®**

Front Cover Photography: Dominick Back Cover picture furnished by Shelley Adelman and Mike Moshontz.



FC 39596

## Conspiracy, Embezzlement ROCSHIRE PAIR PLEADS GUILTY

BY JOHN SIPPEL

LOS ANGELES Clyde L. (Rocky) Davis and his wife, Shirley J. Davis, co-principals of the now-defunct Rocshire Records combine, pleaded guilty Oct. 1 to all counts of conspiracy and embezzlement filed against them by the U.S. District Attorney's office here in Federal District Court. Federal Judge Francis Whelan will sentence the two Nov. 6.

In an information filed Sept. 20 by Assistant U.S. Attorney Fred Heather, the Davises were accused of conspiring against, and embezzling from, the Hughes Aircraft employees' medical fund, siphoning \$12,077,649 from 1980-84. Mrs. Davis, working as a group insurance analyst for Hughes, allegedly made out more than 1,600 checks to a fictitious "Dr. C.L. Davis Jr." in payments of bogus claims she then charged to the fund. The government contends that the more than \$12 million was used to maintain cash flow in Rocshire's record label and studio operations in Orange County.

An Orange County Superior Court suit, filed earlier by the aircraft firm, claimed that Mrs. Davis diverted more than \$3 million from the fund to her husband, who plowed it into the Rocshire venture (Billboard, Aug. 18).

### New York NARAS Holds CD Seminar

NEW YORK A seminar on Compact Disc, probing its impact on manufacturer, retailer, studio and producer, will be held here Wednesday (17) under auspices of the New York chapter of NARAS.

Industry executives who will participate include Jerry Shulman of CBS, Emiel Petrone of PolyGram, Robin Ahrold of RCA, Mark Finer of Sony, Jack Renner of Telarc, Paul Sloman of Atlantic's recording studio, Dave Grusin of GRP, Bob Menasche of Record World Stores and Leslie Rosen of the Compact Disc Group. GRP's Larry Rosen will chair the event.

Seminar venue is RCA Studio B at 110 W. 44th St. The event, one among a continuing series of educational seminars held by the local NARAS chapter, convenes at 6 p.m.

### Agreement Reached MCA Plans Doors Video

LOS ANGELES MCA Home Video concluded an agreement Monday (8) with the surviving three members of the Doors for a projected long-form video program, now in production.

The package, being produced by George Paige, will encompass archival footage, including complete song performances from various U.S. and European concerts and television appearances by the rock quartet, along with documentary material. In assembling the program, Paige is sifting through an estimated 400 hours of film and videotape from the band's private archives.

The government charged Mrs. Davis with 10 individual counts of embezzling and converting to her own use Hughes checks ranging from \$4,881 to \$8,978 from August, 1980 to July, 1984, and with one conspiracy count. Clyde Davis is accused in the conspiracy count and in five embezzlement counts. Each count in the filing carries a maximum penalty of a \$10,000 fine and/or a prison term of five years.

Further details of the case—specifically, the financial predicament of Rocshire Records when the embezzlement charges were laid against Mrs. Davis by Hughes Aircraft—are evidenced in depositions taken by Bob Long and Bob Crockett of Latham & Watkins, counsel for the plaintiff.

According to Carole Ann Wilson, who identified herself as a CPA employed by Rocshire, for the year ending Dec. 31, 1982, the books showed loans of \$1,615,264.60, while the following fiscal/calendar year end showed loans of \$7,176,023.46. Prior court records indicate that money poured into the firm came almost completely from checks illicitly made out to "Dr. C.L. Davis Jr.," cashed by Clyde Davis.

According to Wilson, gross income for year-end 1982 was \$78,850, while 1983 generated \$342,707 for the Rocshire complex, which included a studio and travelling sound set-up for concerts, publishing and the record label wing. Expenses were \$484,482 for 1982 and \$4,222,723 for 1983, producing losses of \$405,831 and \$3,880,216, respectively.

A cursory rundown of a printout of all cashed checks from a six-month operational period in 1984 showed a preponderance of expenditures related to promotions. The Rocshire operation was unusually structured, with a four-person promotional corps in the Anaheim office, along with approximately 15 full-time regional and local people.

In their depositions, several individuals, including label president Gary R. Davis and chief of creative affairs Bud Samuels, told of being hoodwinked by Clyde Davis, who claimed to be an internationally known inventor of video games like "Devils And Dungeons" and a "nuclear welder" who made \$30,000 per day repairing cracks in atomic-powered submarines. Gary Davis stated that Clyde Davis duped him into lending him \$15,000 in July, and also into supplying his credit card so

that the Rocshire chairman could buy \$25,000 worth of furniture. Both loans were not repaid.

Rocshire billed \$1.4 million in its first year with MCA Distributing, Davis said in his deposition. He said he was paid \$1,150 weekly with a promise that when the label became profitable, he would get 10% of the profits.

Depositions from Gary Davis, national promo chief Roy Chiovari and Samuels indicated that frantic efforts to make Rocshire an employee-owned firm when Hughes Aircraft sued over the alleged embezzlement would have made Chiovari the new head of the operation.



Top imposters. BMI's Del Bryant and Phil Graham undergo the ZZ Top transformation at a recent party in Houston. Shown from left are Graham, ZZ Top's Dusty Hill, Bryant and the group's Billy Gibbons.

## CHARTBEAT

by Paul Grein



**YOU CAN NEVER** count anyone out in pop music. Just ask **Tina Turner**, who's in the midst of the most dramatic comeback of the past decade. Or **the Everly Brothers**, whose new album "EB 84" jumps into the top 50 this week.

Numerous other acts on this week's charts are enjoying, if not full-fledged comebacks, at least sustained career recoveries.

Consider **Kiss**, whose new album, "Animalize," leaps 20 notches to number 26. As such, it's almost certain to become the band's first top 20 album since the platinum "Dynasty" five years ago.

And the band from the Windy City has also gotten their second wind. "**Chicago 17**" jumps six points to number 13, on the strength of the group's smash second single, "Hard Habit To Break."

A few years ago, both acts appeared to be spent. But they both rallied with their last albums: Kiss returned to the top 25 and gold with "Lick It Up," and Chicago made it back to the top 10 and platinum with "Chicago 16."

Several other acts whose careers had dipped in the early '80s are doing better these days. **Elton John's** new album "Breaking Hearts" went gold in a fraction of the time it took his two previous releases, "Jump Up" and "Too Low For Zero."

And all seven singles released from those albums have made the top 30, giving Elton his longest string of consecutive top 30 hits since his heyday in the mid-'70s, when he collected 17 in a row.

**Rod Stewart** also has reason to be pleased. His latest single, "Some Guys Have All The Luck," jumps to number 14 this week. Coming on the heels of the number six smash "Infatuation," this marks the first time in Stewart's long career that he's scored top 15 hits back-to-back.

**David Bowie**, whose career hit a prolonged lull in the late '70s and early '80s, is successfully following his re-emergence last year. Bowie's new album, "Tonight," debuts at number 35 this week, while the first single, "Blue Jean," moves up to number 16 on the Hot 100.

**Stevie Wonder** is also making a robust return to the top of the charts. "I Just Called To Say I Love You" holds at No. 1 on the pop, black and dance charts, and holds at No. 1 in Britain for the sixth straight week. This ties Lionel Richie's recent smash "Hello" as the longest-running No. 1 British hit in Motown history.

The point of all this is inescapable: Many acts get cold, but few get frozen. And even those that do can always thaw out. (You can't expect profundities from a columnist on deadline.)

**PRINCE REPORT:** Prince's "Purple Rain" soundtrack holds at No. 1 for the 12th straight week, tying "Grease" as the longest-running No. 1 soundtrack since "Saturday Night Fever," which had 24 weeks on top in 1978.

Prince also has two singles simultaneously in the top 10 for the second time this year. The "Purple Rain" title track leaps nine points to number nine, while "Let's Go Crazy" drops to number five. In early September, "Let's Go Crazy" was in the top 10 at the same time as the platinum smash "When Doves Cry."

**Michael Jackson** also did this twice last year, with "Billie Jean" and "Beat It" in April and "Say Say Say" and "P.Y.T." in November.

**POINTER FACTS:** The Pointer Sisters' "I'm So Excited" (Planet) jumps three points to number 10, becoming the trio's third top 10 hit of the year. That's as many top 10 hits as the Pointers had earned in their entire career up until this year.

Their pre-'84 top 10 hits were "Fire," "He's So Shy" and "Slow Hand." Preceding "Excited" into the top 10 earlier this year were "Automatic" and "Jump (For My Love)."

The Pointers' "Break Out" album dips to number 11 this week, but that is more a reflection of gains made by a few albums that were below it than of any tapering off in its own strength.

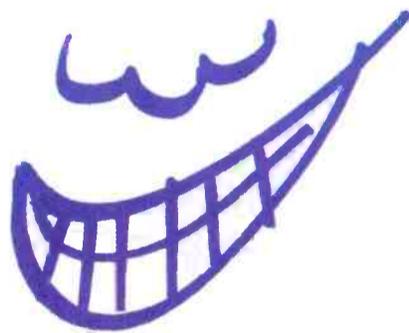
### Career Comeback Update: Pop music veterans are getting their second wind

**JACKSONS FOR DAYS:** For the second week in a row, there are four hits by members of the Jackson family in the top 20 on the black singles chart. **Rebbie Jackson's** "Centipede" jumps to number seven, **Janet Jackson's** "Don't Stand Another Chance" jumps to nine, **the Jacksons' "Torture"** dips to 14 and **Jermaine Jackson's "Dynamite"** dips to 16.

**WE GET LETTERS:** Alan Kaltman of New Jersey notes that while **Frank Sinatra** didn't receive label billing, he was the lead vocalist on **Tommy Dorsey's** "I'll Never Smile Again," which hit No. 1 in 1940. That would give him a 27-year span of No. 1 hits, topping **Stevie Wonder's** 21-year span reported last week. We'll let you decide if the Dorsey hit should count.

David Dana-Bashian notes that **John Waite's** "Missing You" was the first single to have just one week on the Hot 100 since **Billy Joel's** "Tell Her About It" exactly one year before. He adds that that's the longest stretch in which every No. 1 record was No. 1 for more than one week since 1968-69.

And Cynan Rees of New York and Ken Breistein of Canoga Park, Calif. point out that **Huey Lewis & the News** have peaked at number six with three singles, not four as we reported recently. The group's 1982 hit "Do You Believe In Love" peaked at seven.



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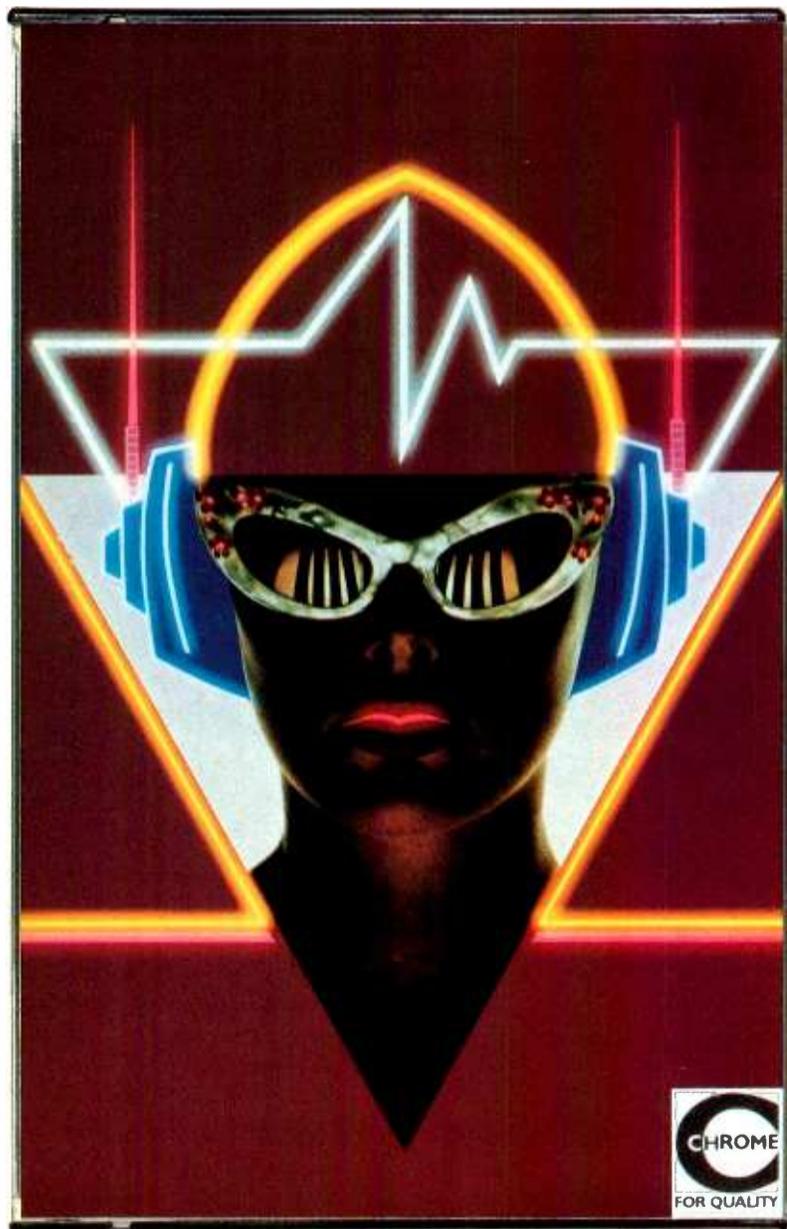
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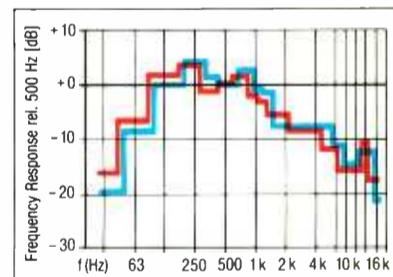
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SPECIAL REPORT: G/A/S MARKETS

...newslines...

**MUSIKLADEN AXED?:** Its importance as a television vehicle in Germany rivals that of "Solid Gold" in the U.S. or "Top Of The Pops" in the U.K., but it appears that the Nov. 29 edition of Mike Leckebusch's monthly music showcase "Musikladen" will be its last. Though ratings remain good at around six million, the program's originating station, Radio Bremen, wants to start a new youth-orientated prime-timer, mixing politics with music. Whether Leckebusch stays on is uncertain.

**CORLEY CHARTS:** Al Corley's "Square Rooms," co-written with producer Harald Faltermeyer and recorded in Munich, was snapped up by Phonogram's new MD Louis Spillmann. Released throughout Europe by PolyGram, it is charting in Germany and Switzerland. Also out is Corley's new album, featuring mostly self-penned tunes.

**CHARTBEAT:** German music has regained some of the ground it lost last year in the national sales charts, commanding 40% of the LP top 20, though only two of Germany's top 20 singles are home-grown. Primarily responsible for the domestic mini-boom is EMI's Walter Puetz, paced by rockers Herbert Groenemeyer and Klaus Lage. CBS and Ariola are also ruling big chunks of the charts. But the six major labels in Hamburg have only two albums and five singles in the charts.

In Switzerland, Billboard's Pierre Haesler notes that last year's introduction of private broadcasting has not changed Anglo-American domination of the domestic charts, which are currently paced by George Michael, Stevie Wonder and Ray Parker Jr. Latest music trends in London and New York sometimes fall flat in the Alps, but established U.K. acts like Mike Oldfield, Jethro Tull and Queen have loyal followings. Chart stays by Swiss artists remain the exception.

In Austria, Manfred Schreiber observes that while international product controls the charts and at least 70% of sales, local artists are enjoying unusual prominence: EMI's Kurb Guber Band leads the Austrian singles scene, while Wolfgang Ambron (PolyGram) leads albums and PolyGram's S.T.S. topped both charts recently.

JIM SAMPSON

VCR Price War Seen

Philips Calls for Japanese Cutback

BY WILLEM HOOS

**AMSTERDAM** If the import of Japanese-manufactured VCRs into Europe is not drastically cut back, by even as much as 40%, then a potentially damaging new price war is likely to hit the video industry, according to Philips.

This follows the news that Japan's Ministry of International Trade & Industry (MITI) has requested Japanese VCR manufacturers to cut back exports of finished machines to European Economic Community countries by 10% (Billboard, Oct. 13). This would not affect unassembled kits.

Now the Dutch multinational has issued a formal statement here that Japan is expected to export 3.95 million VCRs to Europe this year, under the terms of EEC/MITI agreements finalized in 1983, with 600,000 knock-down kits for assembly to add to the tally.

Says Philips: "That figure was based on the expectation that the overall number of VCRs sold in Europe would be 6.3 million units this year. Now it's clear that this expectation and projection is far too optimistic. In the U.K. alone, it's now expected that the sale of VCRs will be down by at least 700,000 units this year.

"Based on all these estimates, it would seem the total number sold in Europe this year will be around 4.5 million, not that original 6.3 million. On that basis, the maximum importation of Japanese VCRs here

should be around 2.5 million. That's a cutback of near 40%, rather than the gentle trim requested by MITI. A 10% cut just is not enough."

Japan's VCR exports reached an all-time high of 1.99 million units in August. It's less than a year since the monthly export figure reached the one million mark. However, exports to the EEC have fallen by an estimated 12% since last year, while those to the U.S., now seemingly the world's most energetic video marketplace, have soared.



**East Meets West.** CBS/Sony chairman Toshio Ozawa, left, presents David Coverdale of Geffen act Whitesnake with a gold plaque for the group's "Slide It In" album in Tokyo.

American Participation Strong

Record Attendance Seen at 10th Vidcom

This story prepared by Derry Hall in Paris and Nick Robertshaw in London.

**PARIS** Celebrating its 10th year, Bernard Chevry's annual Vidcom marketplace in Cannes, which was set to begin Saturday (13) and run through Wednesday (17), seems set to match last year's record attendance of 12,000 participants from over 60 countries.

According to the organizers, the number of software programming companies at the market will be up by 70 to more than 480, with American participation especially strong. A 15% increase in the number of U.S. exhibitors in the Nouveau Palais is forecast, and a 10% rise in those attending without a booth.

Their interest covers the three main areas of feature films, where Telefilm, Cannon and Cinevid are among the newcomers; broadcast tv programming, where Telepictures and Metromedia are among the most prominent names; and special interest material, including music.

Most major Stateside studios will be represented, and despite shortages of suitable material, activity in the acquisition and sale of movie rights is expected to be intense.

Music programming should dominate the special interest area, says Chevry: "It's clear that music video is moving out of its promotional stage into a new phase that will generate fresh forms of entertainment designed specially for retail and going well beyond current clip formats."

This view seems borne out by corporate reactions to the St. Tropez video clip event taking place immediately before Vidcom. Some producers, among them Embassy Home Entertainment, are treating the event as a serious opportunity to buy and sell. Embassy is sending both European president Alan Kaup and newly appointed acquisitions director Robert Blay, son of Andre Blay. Others, like Britain's Videofarm Music, are planning a low-key presence as observers and

saving their heavy guns for Vidcom. But the majority, among them Picture Music International and PolyGram Music Video, take the view that their resources cannot stretch to corporate representation at two similar events only a few days apart.

Vidcom itself will be divided into three sections. Vidcom International is the program market proper, and now covers the negotiation of software rights for home video and all ancillary markets worldwide including cable and satellite. Vidcom Institutional is the hardware aspect of the event, incorporating teletext and computer-assisted learning facets, while Vidcom Mijid, whose introduction in 1983 coincided unluckily with the crash of the video game market, reappears this year as a focus for home computer software action.

The organizers say Mijid will be particularly valuable for British and American companies in the field, giving them an opportunity to arrange effective European distribution in territories just moving out of the video game phase before local origination or piracy can take hold.

One of two key Mijid seminars, set to be held Sunday (14), was to deal with this question of distribution, largely from the point of view of how the home computer industry can avoid the problems home video has been through. The other, set for Saturday, was headed "Crossing the border with software" and examined current and future trends.

As always, a wide range of topics is being discussed in Vidcom seminars and conferences, with sessions every afternoon on made-for-home video programming. Speakers at the latter include RCA's Tom Keeling, Cinetel's Paul Herzberg, and Richard Lauber of Fox Lauber.

Also as always, a number of major companies will use the occasion to mount internal meetings.

(Continued on page 65)

Joint Import License for Records, Tapes in Britain

BY PETER JONES

**LONDON** In a bid to cut out confusion and inconsistencies in a system which had required record/prerecorded cassette importers here to deal with two licensing bodies, the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS) are introducing a joint import license.

Thus far, importers have had to seek permission from both organizations to transact legal import business. And it's long been acknowledged that the situation whereby one can authorize importation of a title and the other oppose it isn't in the interests of any of the parties concerned.

The MCPS, representing publishers who handle the interest of composers, has an import license scheme which requires stamps to be fixed to records to show the license has been formally granted. And BPI, on behalf of the record compa-

nies, has since 1980 carefully monitored imports.

The new license covers both copyright areas and will constitute import permission by both record companies and publishers. Licenses, says BPI, will be issued for records lawfully manufactured outside the European Economic Community which are not, at the time of entry, in the catalog of any BPI member company.

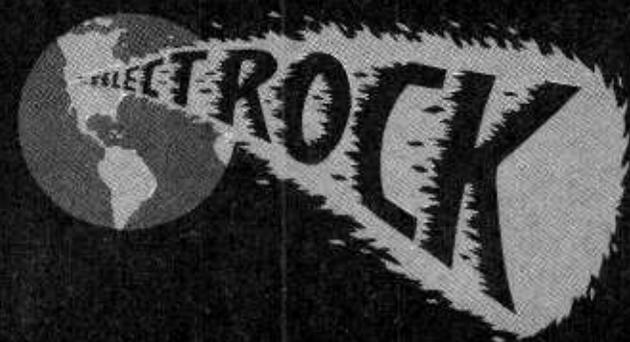
They'll also be issued for "special formats" of titles which are in a member company's catalog, provided the individual label has given written permission.

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*Editorial*

# A NEW LOOK AT COMMUNICATION

The more things change, the more they stay the same. With this redesigned issue of Billboard—the first such change in many years—we believe we've covered both sides of that coinage. Not as a de facto result, but through an extensive evaluation process aimed at retaining what our readers have told us were the essential strong points of our editorial thrust, while adapting them to changes in the music and home entertainment marketplace.

For example, it is no longer enough to state that Billboard covers video. The concurrent and dynamic growth of home video and video music, two industries that are altering the sight and sound of entertainment, demands the departmental delineation introduced this week.

Likewise, it is no longer enough to chart the hits. The new Radio Singles Action and Retail Singles Ac-

tion features are intended to provide more specific indicators of programmer and merchandiser response to new product in pop, black and country formats.

The same need for more sophisticated market information dictates the expansion of Billboard's three primary singles charts, now offering separate sales-only and airplay-only data each week.

Amid these improvements, certain familiar priorities remain intact. This publication's emphasis on the news of music and home entertainment does not change. In a creative but volatile environment, the availability of up-to-the-moment information can mean the difference between efficiency and waste, profit and loss.

In that news-oriented spirit are two new columns, which will focus respectively on developments in Compact Disc ("On The Beam")

and promotional activity at retail ("Counter Intelligence"). They join other recently introduced features with similar goals, among them "Grass Route," reporting news of the indie label/distributor sector, and "On Target," probing consumer attitudes and buying patterns.

We have discussed the content changes in the magazine first, because they could be easily overshadowed by the new "packaging." And, overdue as a new graphics treatment was, it would have limited value if not undertaken with evolution in content. Indeed, a primary objective of the new design is to communicate more effectively the distinctions among the diverse industries Billboard serves, as well as their vital relationships.

For instance, all chart information has a consistent typographic treatment, with variations employed to reflect differences in con-

tent. In more standard editorial material, informational listings have similar typography regardless of where they appear. Within individual features, our effort has been to make information more accessible through the use of subheads and other graphic devices.

In general, we have sought to make the tremendous volume and variety of information in Billboard as immediately recognizable and digestible as possible.

The word "communication" has become something of a cliché in recent times, although the process of communication itself remains at the core of successful, profitable business. We believe that the new Billboard conveys information more effectively than the old. You can ensure that it will continue to do so with response and feedback. Please communicate!

ADAM WHITE, EDITOR-IN-CHIEF

*Alternative Media*

## WHERE THE MUSIC STILL MATTERS

BY ROBERT HABER

Much is being written about the high cost of developing and breaking new artists, with the expense of music videos and independent promotion cited most often as the major villains. But while the price of these marketing tools is high (and sure to stay that way), many record companies continue to overlook meaningful and far more cost efficient alternatives.

There is a very strong segment of the music industry where the music still matters, where you don't need combinations of video programming, strong indie promotion and/or contemporary hit radio to achieve success.

This alternative or progressive media network, consisting mostly of college radio stations, the few remaining progressive AORs, mom-and-pop retail outlets, the clubs and the alternative press, have consistently been able to pick tomorrow's hits and hit groups far in advance of their more commercial brethren.

Acts like the Clash, the Go-Go's, Joe Jackson, Romeo Void, the Talking Heads, the Pretenders, U2 and R.E.M., to mention just a few, topped alternative media charts months and even years before their commercial breakthroughs. If this entire network begins to buzz on a record, it can and does move product. It may happen on a smaller scale, take a longer period of time, but success on this level has proven time and again to be a strong indicator that more commercial success will follow.

College radio has become a springboard, and a record that stays top 10 on the college charts for six or more weeks almost al-



### 'Record companies have always had a love-hate relationship with college radio'

Robert Haber is president of CMI Media, Albertson, N.Y., publisher of *The New Music Report* and *Progressive Media*.

ways reaches and climbs the commercial charts. And college airplay alone can sell 25,000 to 50,000 copies of a record.

Because they don't have to answer to anyone but themselves—or worry about ratings—the alternative network listens to music with their own ears, unfettered by demographic filters. As a result, they have become the ideal venue for testing baby acts, developing existing acts and, perhaps, reestablishing former stars. Usually, if you can't achieve success on the alternative level you can't achieve it on any level.

Today's college radio broadcasters aren't crusading idealists. Nor are they the remnants of hippiedom. They understand the realities. They also listen for personal pleasure and can be valuable predictors of tomorrow's trends.

"Roxanne," by the Police, was a top three record in the alternative media as early as 1978, a year before it broke on progressive radio, and four years before the group broke through on commercial radio. The Talking Heads had four top 10

albums in this arena before "Burning Down The House" broke the commercial barrier.

If anything good came out of the dark days of the music industry, it was the emergence of this alternative media network as a positive programming and sales force. Record companies have always had a love-hate relationship with college radio.

Back in the euphoric days of 1978-79, record companies were firmly convinced that they had discovered the Midas touch. Each week they would throw out a lot of records, most of which sounded alike, looking for gold or platinum. Six weeks later, if the record hadn't happened, it was on to the next release. With hit records selling in the millions, there was little incentive to develop new acts.

At the same time, a new generation of listeners was becoming bored with the available music and went looking for something new. They found it in a group of innovative bands who had been playing in virtual obscurity in clubs across the country.

Most of these groups toured extensively, playing wherever they could. They took advantage of college radio for airplay and interviews. They visited stores to sign autographs. And they toured and toured.

And then a strange thing happened. Gradually, the days, weeks and months of effort began to pay off. Through these new avenues of exposure, they began to sell records, and these sales continued to grow. College radio, the alternative media and specialty retailers became important tools in artist development. Since they were out of the mainstream, they could play and promote the music they enjoyed.

They could appeal to a core group of fans, active listeners interacting with active media to support viable new music. Much of their public were disenchanted renegades from AOR radio, who resented the loss of spark and spontaneity and the tighter station playlists.

There is no bigger thrill than in discovering a hit first, and many hit records today get their first buzz in the clubs. While no one knows for sure what impels someone finally to buy a recording, it generally takes a number of impressions. Each impression on the club or college radio station level is a building block in constructing the awareness factor.

Too often, past and present, we've substituted flash for substance. Fortunately, record buyers, radio and programmers with nothing to prove aren't fooled. They want to be told a record is great, but they also want it to be true.

Better than anyone else, the alternative media understands that when all is said and done, it's still the music that matters.

with BTO. And here he is again. The media, the charts can't keep him down.

Robert Seif  
Redwood City, Calif.

*Letters to the Editor*

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

**WELCOME BACK, RANDY**

With all the publicity generated by and for Michael Jackson this past year, a remarkable occurrence has happened with very little media attention given it: Bachman Turner Overdrive is back.

Randy Bachman has a good new rock'n'roll album out. Here is a musician who has run the gauntlet on more than one occasion, and has made it to the top twice, with two different bands. In the late '60s it was with the Guess Who, in the '70s

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Entertainer of the Year: Alabama



Song of the Year: "Wind Beneath My Wings"  
Larry Henley (co-writer: Jeff Silbar)



Male Vocalist of the Year: Lee Greenwood



Vocal Duo of the Year:  
Willie Nelson (with Julio Iglesias)



Vocal Group of the Year: The Statlers



Instrumental Group of the Year: Ricky Scaggs' Band



Country Music Hall of Fame: Floyd Tillman



Instrumentalist of the Year: Chet Atkins



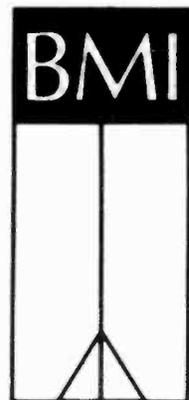
Horizon Award: The Judds (Wynonna & Naomi)



Country Music Hall of Fame: Ralph Peer

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# 'Mighty 690' Goes 'XTRA Gold'

## Oldies Replacing Top 40 At San Diego AM

BY THOMAS K. ARNOLD

SAN DIEGO XTRA-AM (The Mighty 690), San Diego's only AM top 40 station, is changing to an oldies format on Saturday (20) in an effort to draw in older demographics, according to general manager John T. Lynch.

Lynch, who is also vice president of Noble Multimedia Communications, which owns XTRA, says the change is being made so that Noble can market XTRA in combo with Los Angeles easy listening outlet KJOI-FM, which the San Diego firm recently purchased for more than \$18 million.

"It's designed to complement KJOI as much as anything else," says Lynch, noting that XTRA-AM's traditionally strong Tijuana-based 50,000-watt signal easily penetrates both the San Diego and Los Angeles markets. "The numbers with the top 40 format have actually been very good, but they're not saleable," Lynch says of the teen-oriented station, which in the past has been teamed in combo sale with XTRA-FM, new music-formatted 91X.

"We recognize the changing demographics of the audience, and we want to take advantage of it," says Lynch. "Plus, we want to maximize

the potential of the station; it reaches Los Angeles, and I want to make it a full regional radio station. The Los Angeles numbers [of XTRA] have been declining, and this is one way to get back on the road to success."

Lynch stresses that the station, which is dropping the "Mighty 690" moniker in favor of "Xtra Gold," is not adopting a traditional oldies format. Instead, he says, the station will broadcast a mix of "light gold" songs from the '60s to the present.

"It's not so much the year as it is the sound," he says. "If anybody saw the movie 'The Big Chill,' we're trying to reach those people. We have done extensive research to determine, number one, who will listen to AM radio, and after isolating the demographics, which are basically 35- to 49-year-olds, we executed a series of mass music tests to find out what music these folks want to listen to.

"We came up with a blend of oldies but nothing from the '50s, so as a consequence, we've done away with songs from that time. If you listen to our station in Los Angeles, many of the instrumentals on KJOI will be featured on XTRA in their original vocal form. The stations will complement each other very well."

Lynch says research for the new

change was performed by Bob Harper, a former Noble associate who now runs his own San Diego-based consultancy. Jim Richards will remain as program director, with Jim LaMarca, who hosts a six-hour oldies show, "Nostalgic Rock," on 91X, is stepping in as music director. No changes in air personnel will be announced until after Nov. 1, Lynch says, stressing that the station will not adopt a personality approach.

"We want this to be an AM that sounds like an FM. We're going to compete on a music basis, just like KJOI does," Lynch says.



**Babes In Arms.** Crystal Gayle introduces her daughter Catherine Claire to WHN New York personnel backstage at the Garden State Art Center in New Jersey. Pictured from left are program director Joel Raab, air personality Dan Taylor, Gayle and daughter, and music director Pam Green.



**WARNING:** The statement you're about to read contains a 1% margin of error (but those are still better odds than Arbitron will probably give you, so even if you're not a betting person, read on). **Mark Driscoll** is the new operations manager for WAPP New York. The longtime top 40 programmer has yet to tell current boss **Ken Wolt** (who's also his former boss from WBBF Rochester) that he's leaving Indy's Apple (WZPL Indianapolis) for the Doubleday outlet at this writing, so we're not 100% sure, but we'll buy it.

This just in: KZZP Phoenix PD **Charlie Quinn** has been tapped to program CBS's WHTT Boston... Moving over to Cleveland for a minute, one thing that is for sure is the appointment of WSNY Columbus PD **Harry Lyles** as program director of **Mike McVay's** Magic (WMJI). He replaces **Dave Popovich**, who landed a job across town as PD of competing WLTF. And now a rumor from the friendly folks at Nationwide: Unofficial word is that \$45 million will net the insurance company a West Coast-based broadcasting company. While you're thinking about that, we'll put your mind at ease about another Cleveland rumor, that of WMMS switching formats (if you can call it a format.) What the outlet is in the process of doing is switching its reporting status from AOR to top 40 to more closely match what they've been doing on the air for some time now. After all, "The Buzzard" is presenting the Michael Jackson concert.

If WMMS is in fact in the top 40 arena (and short of classical, they might fit every category), then WGCL's newly appointed PD **C.C. Matthews** is arming himself. At least that's what our Dallas ears tell us. Seems Matthews had an extra jingle cut to the tune of "Bye Bye Blackbird." The words, however, were "Bye Bye Buzzard."

**BACK TO INDY:** The Monday (15) sign-on of WTPI is a given. Almost eight years to the day after WIPE-FM signed off, adult contemporary 'TPI—programmed by **Mark Edwards**, who also handles mornings—surfaces in its place. WNDE's **Steve Miller** follows Edwards in middays, with WFBQ's **Steve Cooper** in afternoons, followed by WNAF's **Paul Poetee** in evenings, WENS's **Jennifer Carr** in nights and WNDE's **Mike O'Brien** in overnights. Needless to say, there weren't any moving expenses involved.

Across town at WIRE, **Barney Pip** is not doing traffic anymore. Seems he couldn't get into Beech Grove (most folks have trouble getting out). Speaking of WIRE, we've got two other things to tell you: **David Brandeburg** has been named GSM, and Network Indiana has been sold. Brandeburg was the Southwest regional director for the RAB. Network Indiana was bought by the Indiana Pacers. Pacer play-by-play voice **Bob Lamey**, by the way, is now doing those honors for the new Indianapolis Colts, along

with Channel 13's **Don Hein**. (**Jerry Baker** was slated to do that, but he opted for life off the road and continues on **Gary Todd's** morning show on WIBC, which carries both teams.) Pacer action is now handled by former Channel 6 sportscaster **Ken Double**.

**ALL-AROUND GREAT** guy lands great gig, as WNBC New York's **Johnny Dark** returns to Boston (where he previously worked at WRKO), doing middays on CBS's WHTT. Interestingly, the appointment was made by exiting PD **Rick Peters**, who left for Fort Lauderdale's WSRF and WSHE, which Dark programmed in the late '60s and early '70s.

Over in Philly, WYSP ups **Harvey L. Ostroff** to general sales manager, following **Richard Marks'** move to the GM post. Meanwhile, midday lady **Anita** now chairs the morning drive honors, as **Steveski** (Steve Sutton) moves into middays.

It's official. The papers are signed, and Broad Street Communications Corp. is now a wholly owned subsidiary of Clear Channel... Less stellar than that \$26 million deal, but important to Z-1490's Rockford listeners nonetheless, is the word that **Jack Boston** has come on board doing middays. According to operations manager **Brian Wright**, Boston, who has worked at just about every Rockford outlet we've heard of, joined WGEZ because he missed radio so much (he's also an actor with several stage and screen credits to his name) "and because we paid him

### Is WZPL's Driscoll moving to WAPP as operations manager

unbelievable money for this market." (That's WGEZ Beloit, Wis., and should the last sentence be even half true, you might want to remember the call letters.)

**RATHER DO** weekends in Daytona Beach? Solid Gold 1590 has become AM 16, and PD **John Barrett** is looking for help. He doesn't want you to call and audition over the phone, however, so send a tape to WZIP, Box 4010, Daytona Beach, Fla. 32021. Returning to the air on GM **Frank Canale**, who will handle afternoons, and **Jeff Lewis**, who is back in action doing swing.

WBBF Rochester assistant news director **Kevin Hamilton** becomes news director at Manchester, N.H.'s WGIR... **Sharon Maeda** is upped to chief executive officer of the Pacifica Foundation.

What did **Adam Clayton Powell III** do before he purchased KDIA? Interestingly enough, the son of the famous civil rights activist has spent his whole career in radio and television news, with CBS and New York's WINS to his credit, and he's ready to put it to work in the Bay Area once the sale of the Oakland urban AM is approved and all-news KFYI debuts.

And speaking of men in the news, if you haven't heard, **Paul Drew** is putting all his hotlining experience to work from his RKO days. Seems the programming vet has been tapped to head America's first propaganda station. (Though some parents may have claimed "Boss Radio" 93 KHJ fit that description, we're talking official here: Radio Marti.)

Continued on page 19

## Peterson Media Services Eyes AOR, Top 40 Clients

LOS ANGELES Veteran programmer Al Peterson is striking out on his own with the formation of Playa Del Ray-based Peterson Media Services.

With a background including programming stints at AOR-formatted WQXM and WYNF Tampa, as well as Rochester's WMJQ, Peterson will cater to AOR and top 40 clientele. "Even though I still believe in their distinct differences," says Peterson, "the fact is that today's listener tends to listen to both formats, so that alone creates a similarity between the two.

"If you start with the assumption that people are basically button-pushers, you'll have a healthier perspective of the marketplace," he continues. "The days of listeners dying for their favorite station are over, if they ever did exist."

Peterson sees today's radio climate as closer to "the days when AOR sprang up—catering to disenfranchised top 40 listeners who wanted to hear groups like Creedence Clearwater Revival, but weren't crazy about Brenda & the Tabulations," than to the loyalty inspired by AOR outlets in the late '70s. He contends that the basic personality of the listeners has not and will not change.

"It's not the personality involved in listening attitudes that made the

difference as much as it is what was available," he says. "All formats go through an ebb and flow, and right now top 40 is riding a very strong high tide."

With initial client announcements pending, Peterson says his philosophy is that "bigger isn't always better. I'm looking for a small list of quality clients. Over the past three years I've worked with stations on a national level, and I sense there is still a great need among radio managers for someone to advise them on a day-to-day basis, giving them hands-on attention.

"The key to a successfully consulting relationship is determined by the chemistry between the people charged with creating the direction of the station. My platform for this company is to always have the time to devote to each client's needs." The company is located at 6615 Pacific Ave., Playa Del Ray, Calif. 90293; (213) 305-7137.

### RAB Focuses On Department Stores

NEW YORK The latest self-help package from the Radio Advertising Bureau is centered on increasing radio's share of the advertising dollars spent by department and specialty stores.

The three-part kit includes "Marketing, Media Mix And Your Margin: Radio's Selling Equation," a cassette exploring the sales problems big department stores face; a copywriting guide to producing creative commercials entitled "Sounds Of Success".

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## CMJ MUSIC MARATHON & THE 1984 NEW MUSIC AWARDS

### Schedule of Events CMJ Music Marathon

Plus! Spotlight on Urban/Contemporary—Presented in association with **PRO** 

Thursday, Nov. 8 Kickoff Showcase at The Ritz

10:15 PM What Is This, 11:30 PM Red Hot Chili Peppers, 12:45 AM John Jarrett's Tribe

Friday, Nov. 9—Saturday, Nov. 10

Keynote Address by Peter Wolf!

#### PANELS & MODERATORS

The Urban/Contemporary "Street Music" Promotion  
& Marketing Campaign

Brad LeBeau, PRO MOTION, New York

The Purpose of College Radio

Jim Cardillo, WNYU, New York

New Music Radio: What Next?

Mark Josephson, Rockpool, New York

The Impact of Rock Journalism

Charts, Trades and Tips

Steve Feinstein, Radio & Records, Los Angeles

Urban/Contemporary Producers and Remixers Panel

Video's Role in the Music Industry

Alternative Media Networking

Rob Burr, QL Records, Coral Gables, FL

Marketing Non-Rock Music

Reggae Music: The Harder It Comes

Amy Wachtel, The Reggae Route

Careers In The Music Industry

The Producers Panel

The Artist Panel

Dusty Street, KROQ, Los Angeles

The Future of Rock Media

Mike Harrison, KMET, Los Angeles

Rock Radio as a Progressive Force  
Norm Winer, WXRT, Chicago  
College Radio Programming  
Scott Byron, CMJ New Music Report  
Urban/Contemporary Radio Programmers Caucus  
Future Directions of Album Radio  
Steve Smith, Album Network, Los Angeles  
Independent Label Survival and Expansion  
Howie Klein, 415 Records, San Francisco  
College Radio Promotion  
Karen Glauber, A&M Records, New York  
AOR Promotion  
Bill Bennett, Epic Records, New York

### The 1984 New Music Awards

Starring Al Franken, Master of Ceremonies

Plus Live Performances by Let's Active and more to be announced

Friday, Nov. 9, Studio 54, New York City

Cocktails 7:00 PM, Dinner Banquet 8:00 PM, New Music Awards Ceremony 9:45 PM sharp

Plus showcases, parties, special events and club passes to CBGB's, Trax, Danceteria, Irving Plaza, Kamakaze, Tramps, The Ritz and more to be announced.

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(Includes entrance to all Marathon and Awards events EXCEPT Awards dinner banquet and cocktail party.)

\_\_\_\_\_ \$100 Awards dinner banquet, cocktail party and ceremony ONLY—does not include Marathon

\_\_\_\_\_ \$160 Combination Registration, Marathon, Awards ceremony and Awards dinner banquet/cocktail party

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Mail to CMJ Music Marathon, c/o CMI Media, 834 Willis Avenue, Albertson, NY 11507.

For more information on showcasing, panels, exhibition space, hospitality suites and advertising contact:

Joanne Abbot Green  
516-248-9600

Convention events and personnel subject to change.

*AC Format Discarded*

# Shreveport's KROK-FM Goes Country

SHREVEPORT "Sounds like Shreveport-Bossier . . . Sounds like a winner" is the new slogan sported by this city's newest country outlet, KWKH-FM. The switch away from KROK-FM's adult contemporary format and call letter designation came for several reasons, not the least of which is the high regard for country music shown by KWKH owner Great Empire Broadcasting Inc., the largest independently owned chain of country music radio stations in the world.

"Great Empire has always felt a deep commitment to country music," says KWKH-AM-FM general

## Dahl, Meier Back On Air At WLS-AM

CHICAGO Steve Dahl and Garry Meier are back on the air, albeit unwillingly. The bad-boy WLS-FM Chicago afternoon personality and his sidekick debuted on the AM band on Oct. 10, after a District Court judge found their WLS contract to be valid.

Ironically, Dahl and Meier had staged a walkout from their shift Sept. 17 (Billboard, Sept. 29), protesting the move from the solid FM (at a 3.5 in the spring Arbitron) to the lowly rated AM facility (then at a 2.7)—yet days after their debut, the summer book was released, showing both facilities neck and neck. WLS-FM has a 2.8, while the AM is just a tenth of a point behind at a 2.7.

Seeing the switch as a move down, the pair attempted to have their contract declared invalid as a result of the change. Dahl had said that the contract, as they understood it, bound them to WLS-FM alone. However, Chief Judge Frank J. McGarr of the U.S. District Court (Northern District of Illinois, Eastern division) declared the contract to be in order, according to WLS general manager John Gehron.

Gehron adds that, contrary to reports, the pair were not given a raise to return to their shift. Admitting the return was less than gracious, he says their evident bitterness and resultant irreverence "did not particularly" bother him. "That's what we expect from Steve and Garry," he adds.

MOIRA McCORMICK

manager Gene Dickerson about the chain's 10 properties, all of which are now exclusively country. They include KFDI-AM-FM Wichita, KTTS-AM-FM Springfield, Mo., WOW-AM-FM Omaha and KRBQ-AM-FM Denver, in addition to the Shreveport facilities, which serve as the home of the long-running "Louisiana Hayride."

"But the overwhelming consideration to return to KWKH-FM," Dickerson says, "is the fact that the youth market is so fragmented. In order to own a significant share of the market, you've got to make an abnormal investment in promotion and marketing." The station, which signed on in 1948, simulcast KWKH-AM's country programming until its 1972 switch to album rock as KROK. In 1979, the station was repositioned adult contemporary.

The move to country puts KWKH-AM-FM in direct competition with KRMD-AM-FM, but Dickerson says the decision was not a response to KRMD's combo sale. "KRMD-AM is a Class IV station," he notes. "Their FM, like ours, is a Class C. Our AM, however, is a Class II 50 kw clear channel. Looking at the July/August Birch figures, KWKH-AM had a 9.7. KRMD-

AM had a 2.0, and their FM was at a 6.4."

Combined at an 8.4, then, KWKH-AM still leads the marketplace. Last spring's Arbitron, while showing a more favorable picture for KRMD (a combined 11.8), still shows KWKH-AM strong at a 7.8.

KROK, on the other hand, at a 6.7 in the Birch is well behind the market's No. 1 outlet, KMBQ, which has a 17.7 in its AOR format. It's also behind both urban stations (KOKA has a 12.4 and KDKS a 14.9).

The switch was the logical choice, says Dickerson, adding that the station will take a more modern stance than its AM counterpart. "The emphasis will be on music, unlike KWKH-AM, which is a full-service facility with large blocks of agriculture, news, play-by-play sports and other features. It targets a 25-54 audience, while the FM will be going for 18-49.

"We won't go back as far on the music on the FM, but we won't be afraid to play artists with roots in traditional country. We'll have about three minutes of news an hour, and we'll do traffic, but the station will be programmed primarily for the entertainment value of the music."

## Lochridge Leaving ABC Named VP/GM of NBC's The Source

BY KIM FREEMAN

NEW YORK Something is definitely brewing at ABC Radio Networks, where Willard Lochridge leaves his post as vice president of special programming to join NBC Radio Networks as vice president/general manager of The Source.

Lochridge joined ABC's network division in 1980 as vice president of Contemporary Networks. In 1982, he switched to vice president of the ABC Youth Networks, moving to his most recent post there this April.

Cutbacks in ABC's long-form programming have been rumored, but an ABC spokesperson claims, "We are not aware of any reductions in the 1985 special programming

schedule." The spokesperson says that Lochridge's move has been in the works for the last two weeks, but that a replacement has not yet been named.

Assuming his Source post next Monday (22), Lochridge fills a void created with Meredith "Meddy" Woodyard's resignation approximately two months ago. Woodyard had held the VP/GM position since June 1983.

In another ABC move, the network's Talkradio hosts Ira Fistell and Ray Briem will return to local KABC Los Angeles to man the night shift slots as of Jan. 1. On that date, the show will originate from ABC's new digital studios in New York.

## Federal Court Ruling WNYC Loses Night Appeal

NEW YORK In what has to be one of history's longest radio-related court battles, WNYC-AM here has lost its second appeal to continue broadcasting at night. Owned by the city of New York, WNYC's 6 to 10 p.m. broadcasting has interfered with that of WCCO Minneapolis, the dominant Class IA clear channel station on the 830 frequency.

WCCO has contested WNYC-AM's interference since 1954, and on Sept. 21, a Federal Appeals Court in Washington, D.C. backed an earlier FCC decision in barring WNYC-AM from broadcasting at night. The New York outlet was then given 90 days to comply with the order or file another appeal. At

presstime, WNYC's general manager Mary P. Nichols was conferring with the city's Corporation Counsel on what action to take.

In a recent press conference, New York Mayor Ed Koch said that "whatever steps are appropriate should be taken" to insure WNYC's continued nighttime broadcast. The station's fare during that time slot includes the award-winning children's program "Small Things Considered," public affairs programming, talk shows, classical music and drama, the loss of which, Mayor Koch said, "would be a great tragedy to the people of New York."

KIM FREEMAN

# Billboard RADIO AWARDS RULES

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

### BILLBOARD RADIO AWARDS 1984 ENTRY FORM

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

CATEGORY ENTERING: (check one only)

\_\_\_\_\_ STATION OF THE YEAR  
 in present format since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

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

\_\_\_\_\_ PERSONALITY OF THE YEAR  
 daypart \_\_\_\_\_ since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ INTERNATIONAL PERSONALITY OF THE YEAR  
 military \_\_\_\_\_ commercial \_\_\_\_\_  
 market: \_\_\_\_\_ daypart \_\_\_\_\_

\_\_\_\_\_ FEATURED PROGRAMMING  
 station produced \_\_\_\_\_ syndicator/network produced \_\_\_\_\_

#### MARKET INFORMATION:

(American entrants state Arbitron market served and size)  
 MAJOR 1-30 # \_\_\_\_\_ market \_\_\_\_\_  
 MEDIUM 31-100 # \_\_\_\_\_ market \_\_\_\_\_  
 SMALL 101-over # \_\_\_\_\_ market \_\_\_\_\_  
 (Canadian applicants state market and metro population: \_\_\_\_\_)

\_\_\_\_\_ contemporary hit/ adult contemporary  
 \_\_\_\_\_ urban/black  
 \_\_\_\_\_ country  
 \_\_\_\_\_ AOR  
 \_\_\_\_\_ MOR/nostalgia  
 \_\_\_\_\_ miscellaneous (please describe): \_\_\_\_\_

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

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ords and catalogs, push your artists or negotiate distribution rights. Be there if you want to meet with music video service companies at MIDEM's show within a show—MIDEM Video Clip. Be there to see the latest innovations in studio equipment hardware. And be there to see the second International Radio Program Market—MIDEM-Radio, following its acclaimed introduction last year!

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BB MID VAR

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

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**REGION 1**  
CT,MA,ME,NH,NY State,RI,VT

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**JULIAN LENNON**  
VALOTTE

**PAUL McCARTNEY**  
NO MORE LONLEY TEARS

**WFLY** Albany/Troy, NY  
**WGUY** Bangor, ME  
**WIGY** Bath, ME  
**WHTT** Boston, MA  
**WXKS-FM (KISS-108)** Boston, MA  
**WBEN** Buffalo, NY  
**WKBW** Buffalo, NY  
**WNYS** Buffalo, NY  
**WERZ** Exeter, NH

**WTIC** Hartford, CT  
**WFEA** Manchester, NH  
**WKCI (KC-101)** New Haven, CT  
**WJBQ** Portland, ME  
**WSPK** Poughkeepsie, NY  
**WPRO-FM** Providence, RI  
**WMJQ** Rochester, NY  
**WPXY** Rochester, NY  
**WGFN** Schenectady, NY  
**WRCK** Utica Rome, NY

**NATIONAL**  
178 REPORTERS

	NEW ADDS	TOTAL ON
<b>HUEY LEWIS AND THE NEWS</b> WALKING ON A THIN LINE CHRYSLIS	82	84
<b>HONEYDRIPPERS</b> SEA OF LOVE ESPARANZA	47	104
<b>JOHN WAITE</b> TEARS EMI-AMERICA	40	40
<b>JULIAN LENNON</b> VALOTTE ATLANTIC	39	39
<b>PAUL McCARTNEY</b> NO MORE LONELY NIGHTS COLUMBIA	37	140

**REGION 6**  
AL,AR,LA,MS,West TN,TX

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**PAUL McCARTNEY**  
NO MORE LONELY NIGHTS

**JOHN WAITE**  
TEARS

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

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

**REGION 2**  
D.C.,DE,MD,NJ,NY Metro,PA,WV

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**JULIAN LENNON**  
VALOTTE

**JOHN WAITE**  
TEARS

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

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

**REGION 4**  
IL,IN,KY,MI,OH,WI

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**HONEYDRIPPERS**  
SEA OF LOVE

**DAN HARTMAN**  
WE ARE THE YOUNG

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

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

**REGION 7**  
AZ,Southern CA,CO,HI,Southern NV,NM,UT

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**HONEYDRIPPERS**  
SEA OF LOVE

**JOHN WAITE**  
TEARS

**KDZA** Pueblo, CO  
**KRSP (Rock 103)** Sal: Lake City, UT  
**KSDO-FM (KS-103)** San Diego, CA  
**KSLY** San Luis Obispo, CA  
**KIST** Santa Barbara, CA  
**KHYT** Tucson, AZ  
**KRQQ-FM** Tucson, AZ  
**KTKT** Tucson, AZ

**KKXX** Bakersfield, CA  
**KIMN** Denver, CO  
**KOAO** Denver, CO  
**KPKE** Denver, CO  
**KLUC** Las Vegas, NV  
**KIIS** Los Angeles, CA  
**KKHR** Los Angeles, CA  
**KOPA** Phoenix, AZ  
**KZZP** Phoenix, AZ  
**KFMY** Provo, UT

**REGION 3**  
FL,GA,NC,SC,East TN,VA

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**HONEYDRIPPERS**  
SEA OF LOVE

**JOHN WAITE**  
TEARS

**WISE** Asheville, NC  
**WQXI-FM (94-Q)** Atlanta, GA  
**WVEE (V-103)** Atlanta, GA  
**WZGC (Z-93)** Atlanta, GA  
**WBQQ-FM** Augusta, GA  
**WSSX** Charleston, SC  
**WBCY** Charlotte, NC  
**WCKS (CK-10)**1 Cocoa Beach, FL  
**WNOK-FM** Columbia, SC  
**WNFI (I-100)** Daytona Beach, FL  
**WDCG (G-105)** Durham/Raleigh, NC  
**WFLB** Fayetteville, NC  
**WRQK** Greensboro, NC

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

**REGION 5**  
IA,KS,MN,MO,NE,ND,OK,SD

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**HONEYDRIPPERS**  
SEA OF LOVE

**JOHN WAITE**  
TEARS

**KFYR** Bismarck, ND  
**KFMZ (Stereo 98)** Columbia, MO  
**KHK** Davenport, IA  
**KMGK (Magic 93)** Des Moines, IA  
**WEBC-AM** Duluth, MN  
**KQWB** Fargo, ND  
**KKXL** Grand Forks, ND  
**KRNA** Iowa City, IA  
**KABQ (Q-104)** Kansas City, MO  
**KDWB-AM/FM** Minneapolis, MN

**WLOL-FM** Minneapolis, MN  
**KJYO** Oklahoma City, OK  
**KQKQ** Omaha, NE  
**KKLS-FM** Rapid City, SD  
**KKRC** Sioux Falls, SD  
**WHTR** St.Louis, MO  
**KDVV** Topeka, KS  
**KAYI** Tulsa, OK  
**KRAV** Tulsa, OK  
**KFMW** Waterloo, IA  
**KEYN-FM** Wichita, KS

**REGION 8**  
AK,Northern CA,ID,MT,Notrern NV,OR,WA,WY

**HUEY LEWIS AND THE NEWS**  
WALKING ON A THIN LINE

**HONEYDRIPPERS**  
SEA OF LOVE

**CULTURE CLUB**  
THE WAR SONG

**KOSO** Modesto, CA  
**KIDD** Monterey, CA  
**KMJK** Portland, OR  
**KWOD** Sacramento, CA  
**KSKD** Salem, OR  
**KITS** San Francisco, CA  
**KPLZ** Seattle, WA  
**KUBE** Seattle, WA  
**KNBQ** Tacoma, WA  
**KSFN** Woodland, CA

**KYYA** Billings, MT  
**KBBK** Boise, ID  
**KTRS** Casper, WY  
**KMGX** Fresno, CA  
**KYNO-FM** Fresno, CA  
**KWSS** Gilroy, CA  
**KGHO** Hoquaim, WA  
**KOZE** Lewiston, ID  
**KHOP** Modesto, CA

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

## NATIONAL

195 REPORTERS

NUMBER REPORTING

CYNDI LAUPER	ALL THROUGH THE NIGHT	PORTRAIT	49
PAUL McCARTNEY	NO MORE LONELY NIGHTS	COLUMBIA	41
PRINCE	PURPLE RAIN	WARNER BROS.	35
CULTURE CLUB	THE WAR SONG	VIRGIN/EPIC	28
LIONEL RICHIE	PENNY LOVER	MOTOWN	23

### REGION 1

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

**PAUL McCARTNEY**  
NO MORE LONELY NIGHTS

**CYNDI LAUPER**  
ALL THROUGH THE NIGHT

**CULTURE CLUB**  
THE WAR SONG

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

### REGION 3

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

**CULTURE CLUB**  
THE WAR SONG

**PRINCE**  
PURPLE RAIN

**SAMMY HAGAR**  
I CAN'T DRIVE 55

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

### REGION 5

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

**PRINCE**  
PURPLE RAIN

**SAM HAGAR**  
I CAN'T DRIVE 55

**CYNDI LAUPER**  
ALL THROUGH THE NIGHT

- Brown Bros. One-Stop Minneapolis, MN
- CML One Stop St. Louis, MO
- Camelot Wichita, KS
- Dart One-Stop Minneapolis, MN
- Great American Music Golden Valley, MN
- Hastings Lawton, OK
- Music Vision St. Ann, MO
- Musicland Minneapolis, MN
- Musicland Minneapolis, MN
- Musicland St. Louis, MO
- Record Bar Norman, OK
- Record Bar Cedar Rapids, IA
- Record Shop, The Edina, MN
- Streetside Records St. Louis, MO

### REGION 7

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

**TINA TURNER**  
BETTER BE GOOD TO ME

**PAUL McCARTNEY**  
NO MORE LONELY NIGHTS

**PRINCE**  
PURPLE RAIN

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

### REGION 2

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

**PAUL McCARTNEY**  
NO MORE LONELY NIGHTS

**CYNDI LAUPER**  
ALL THROUGH THE NIGHT

**PRINCE**  
PURPLE RAIN

- A-1 One Stop New York, NY
- All-Service One-Stop Union, NJ
- Alpha New York, NY
- Alwic Records Elizabeth, NJ
- Benel Dist. (Crazy Eddie's) Bronx, NY
- C&M 1-Stop Hyattsville, MD
- Eastern One-Stop Philadelphia, PA
- El Roy Enterprises Roslyn, NY
- Gallery of Sound Wilkes-Barre, PA
- Harmony Music Bronx, NY
- J&R Music World New York, NY
- JEK Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Music Factory Brooklyn, NY
- Musical Sales 1-Stop Baltimore, MD
- Musicden Edison, NJ
- National Record Mart Pittsburgh, PA
- Oasis Pittsburgh, PA
- Oasis Bethel Park, PA
- Peaches Rockville, MD
- Record & Tape LTD. Washington, DC
- Richmond Bros. 1-Stop Pennsauken, NJ
- Sam Goody Baltimore, MD
- Sam Goody Philadelphia, PA
- Sam Goody Valley Stream, NY
- Seasons Four Records Hyattsville, MD
- Shulman's Rec. Co. Cinnaminson, NJ
- Tape King One Stop Hillside, NJ
- The Wiz Brooklyn, NY
- Tower New York, NY
- Universal One-Stop Philadelphia, PA
- Waxie Maxie Washington, DC
- Wee Three Philadelphia, PA
- Win 1-Stop Long Island City, NY

### REGION 4

IL,IN,KY,MI,OH,WI

**CYNDI LAUPER**  
ALL THROUGH THE NIGHT

**LIONEL RICHIE**  
PENNY LOVER

**CULTURE CLUB**  
THE WAR SONG

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

### REGION 6

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

**PAUL McCARTNEY**  
NO MORE LONELY NIGHTS

**CYNDI LAUPER**  
ALL THROUGH THE NIGHT

**CULTURE CLUB**  
THE WAR SONG

- Budget Corpus Christi, TX
- Camelot N. Richland Hills, TX
- Camelot Little Rock, AR
- Camelot Piano, TX
- Central-South One-Stop Nashville, TN
- Disc Records El Paso, TX
- Discount Records Nashville, TN
- H.W. Daily Houston, TX
- Hastings Arlington, TX
- Hastings Austin, TX
- Hastings Houston, TX
- Hastings San Antonio, TX
- Hastings Tyler, TX
- Melody Shop Dallas, TX
- Music City One-Stop Nashville, TN
- Musicland Birmingham, AL
- Peaches Memphis, TN
- Poplar Tunes Memphis, TN
- Star Records El Paso, TX
- Sunbelt Music 1-Stop Dallas, TX
- Texas Record & Tape Houston, TX
- Western Merchandisers 1-Stop Houston, TX
- Wherehouse Records Metairie, LA

### REGION 8

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

**.38 SPECIAL**  
TEACHER, TEACHER

**LIONEL RICHIE**  
PENNY LOVER

**CYNDI LAUPER**  
ALL THROUGH THE NIGHT

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

## TOP ROCK TRACKS

				Compiled from national album-oriented radio airplay reports.	
	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE
					ARTIST LABEL
1	1	1	8		JOHN CAFFERTY AND THE BEA ON THE DARK SIDE SCOTTI BROS.
2	2	6	6		U2 PRIDE (IN THE NAME OF LOVE) ISLAND
3	3	3	6		DAVID BOWIE BLUE JEAN EMI-AMERICA
4	5	8	6		SURVIVOR I CAN'T HOLD BACK SCOTTI BROS.
5	11	16	4		.38 SPECIAL TEACHER TEACHER MCA
6	4	4	18		BRUCE SPRINGSTEEN COVER ME COLUMBIA
7	14	25	4		TOMMY SHAW GIRLS WITH GUNS A&M
8	6	2	10		THE FIXX ARE WE OURSELVES MCA
9	8	11	9		JOHN WAITE TEARS EMI-AMERICA
10	17	23	6		SCANDAL FEATURING PATTY SMYTH BEAT OF A HEART COLUMBIA
11	15	22	5		KISS HEAVEN'S ON FIRE POLYGRAM
12	12	13	11		SAMMY HAGAR CAN'T DRIVE '55 Geffen
13	9	7	13		HONEYMOON SUITE NEW GIRL NOW WARNER BROS.
14	10	9	10		BILLY IDOL FLESH FOR FANTASY CHRYSALIS
15	13	10	10		KROKUS MIDNIGHT MANIAC ARISTA
16	21	35	5		ZEBRA BEARS ATLANTIC
17	7	5	13		LINDSEY BUCKINGHAM GO INSANE ELEKTRA
18	26	34	3		DARYL HALL & JOHN OATES OUT OF TOUCH RCA
19	22	21	5		STEVE PERRY STRUNG OUT COLUMBIA
20	39		2		BOB SEGER & THE SILVER BULLET BAND UNDERSTANDING CAPITOL
21	23	29	6		ELTON JOHN WHO WEARS THESE SHOES? Geffen
22	18	28	5		PRINCE AND THE REVOLUTION PURPLE RAIN WARNER BROS.
23	47		2		RODGER HODGSON HAD A DREAM A&M
24	29	20	8		DIO MYSTERY WARNER BROS.
25	36	43	5		DOKKEN INTO THE FIRE ELEKTRA
26	19	15	11		BILLY SQUIER ALL NIGHT LONG CAPITOL
27	28	30	6		ROD STEWART SOME GUYS HAVE ALL THE LUCK WARNER BROS.
28	25	32	5		IRON MAIDEN TWO MINUTES TO MIDNIGHT (1 2") CAPITOL
29	RE-ENTRY				MOLLY HATCHET SATISFIED MAN EPIC
30	33	36	4		EDDIE MONEY I'M MOVIN ON POLYDOR
31	43		2		THE HONEYDRIPPERS ROCKIN' AT MIDNIGHT ATLANTIC
32	38	42	5		TINA TURNER BETTER BE GOOD TO ME CAPITOL
33	34	18	18		JOHN WAITE MISSING YOU EMI-AMERICA
34	16	19	6		DAVE EDMUNDS SOMETHING ABOUT YOU COLUMBIA
35	31	31	6		DENNIS DEYOUNG DESERT MOON A&M
36	20	17	11		ROMEO VOID A GIRL IN TROUBLE COLUMBIA
37	24	12	21		THE CARS DRIVE ELEKTRA
38	44	46	3		RATT WANTED MAN ATLANTIC
39	NEW ▶				PAUL MCCARTNEY NO MORE LONELY NIGHTS COLUMBIA
40	RE-ENTRY				JETRO TULL LAP OF LUXURY CHRYSALIS
41	32	26	18		SCANDAL THE WARRIOR COLUMBIA
42	NEW ▶				PETER WOLF I NEED YOU TONIGHT EMI-AMERICA
43	NEW ▶				THE CARS HELLO AGAIN ELEKTRA
44	48		2		DAVID BOWIE NEIGHBORHOOD THREAT EMI-AMERICA
45	30	24	11		PRINCE AND THE REVOLUTION LET'S GO CRAZY WARNER BROS.
46	NEW ▶				CYNDI LAUPER ALL THROUGH THE NIGHT PORTRAIT
47	42	40	9		WHITESNAKE LOVE AIN'T NO STRANGER Geffen
48	46		3		TWISTED SISTER I WANNA ROCK ATLANTIC
49	NEW ▶				HONEYMOON SUITE BURNIN' IN LOVE COLUMBIA
50	NEW ▶				JULIAN LENNON VALOTTE ATLANTIC

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

- POP SINGLES—10 Years Ago**
- Nothing From Nothing, Billy Preston, A&M
  - Then Came You, Dionne Warwick & the Spinners, Atlantic
  - You Haven't Done Nothin', Stevie Wonder, Tamia
  - I Honestly Love You, Olivia Newton-John, MCA
  - Jazzman, Carole King, Ode
  - The Bitch Is Back, Elton John, MCA
  - Never My Love, Blue Swede, Capitol
  - Can't Get Enough, Bad Company, Swan Song
  - Steppin' Out (Gonna Boogie Tonight), Tony Orlando & Dawn, Bell
  - Love Me for A Reason, Osmonds, MGM
- POP SINGLES—20 Years Ago**
- Do Wah Diddy Diddy, Manfred Mann, Ascot
  - Dancing In The Street, Martha & the Vandellas, Gordy
  - Oh, Pretty Woman, Roy Orbison, Monument
  - We'll Sing In The Sunshine, Gale Garnett, RCA Victor
  - Last Kiss, J. Frank Wilson & the Cavaleers, Joesie
  - Remember (Walkin' In The Sand), Shangi-Las, Red Bird
  - A Summer Long, Chad Stuart & Jeremy Clyde, World Artists
  - It Hurts To Be In Love, Gene Pitney, Musicor
  - When I Grow Up To Be A Man, Beach Boys, Capitol
  - Let It Be Me, Betty Everett & Jerry Butler, Vee Jay
- TOP LPs—10 Years Ago**
- Not Fragile, Bachman-Turner Overdrive, Mercury
  - Can't Get Enough, Barry White, 20th Century
  - Back Home Again, John Denver, RCA
  - If You Love Me Let Me Know, Olivia Newton-John, MCA
  - Welcome Back, My Friends, To The Show That Never Ends—Ladies & Gentlemen Emerson, Lake & Palmer, Manticore
  - So Far, Crosby, Stills, Nash & Young, Atlantic
  - Wrap Around Joy, Carole King, Ode
  - Body Heat, Quincy Jones, A&M
  - Holiday, America, Warner Bros.
  - Anka, Paul Anka, United Artists
- TOP LPs—20 Years Ago**
- The Beatles—A Hard Day's Night, Soundtrack, United Artists
  - Something New, Beatles, Capitol
  - Everybody Loves Somebody, Dean Martin, Reprise
  - People, Barbra Streisand, Columbia
  - How Glad I Am, Nancy Wilson, Capitol
  - Peter, Paul & Mary In Concert, Warner Bros.
  - All Summer Long, Beach Boys, Capitol
  - Hello Dolly!, Original Cast, RCA Victor
  - The Impressions Keep On Pushing, ABC-Paramount
  - Getz-Gilberto, Stan Getz & Joao Gilberto, Verve
- Country Singles—10 Years Ago**
- I See The Want-To In Your Eyes, Conway Twitty, MCA
  - I Overlooked An Orchid, Mickey Gilley, Playboy
  - Bonaparte's Retreat, Glen Campbell, Capitol
  - Woman To Woman, Tammy Wynette, Epic
  - A Mi Esposa Con Amor, Sonny James, Columbia
  - Love Is Like A Butterfly, Dolly Parton, RCA
  - Mississippi Cotton, Charley Pride, RCA
  - Please Don't Stop Loving Me, Porter Wagoner & Dolly Parton, RCA
  - I Honestly Love You, Olivia Newton-John, MCA
  - Boney Fingers, Hoyt Axton, A&M
- Soul Singles—10 Years Ago**
- Do It ('Till You're Satisfied), B.T. Express, Scepter
  - Higher Plane, Kool & the Gang, De-Lite
  - Papa Don't Take No Mess Part I, James Brown, Polydor
  - Let's Straighten It Out, Latimore, Glades
  - You Haven't Done Nothin', Stevie Wonder, Tamia
  - Skin Tight, Ohio Players, Mercury
  - Ain't Nothing Like The Real Thing, Aretha Franklin, Atlantic
  - Careful Man, John Edwards, Aware
  - Can't Get Enough Of Your Love Babe, Barry White, 20th Century
  - Party Down, Little Beaver, Cat

## Promotions

### EGG DROP SOUP?

**KIMN** Denver (contemporary)  
Contact: Rhonda Sheya  
As mentioned several times before in this column, the best promotions are often the ones that provide as much entertainment for those not participating as for those unfortunate who sign up for the challenge. Here the idea, for the seventh year running, is that contestants must catch an egg—unbroken—which is being dropped from the top of the Dome Tower (that's 29 floors up in downtown Denver).

Each year, KIMN listeners outdo themselves in designing devices that will accomplish the feat. The only rule imposed by the station is that the egg-catching contraptions must be held in one hand. The real catch to the catch, however, is that the prize is relatively small: \$2,000 to be split among any and all who manage not to scramble said eggs as hundreds of listeners encourage from the sidelines.

### STARDUST MEDLEY

**WPEN** Philadelphia (nostalgia)  
Contact: Mark Lipsky or Marjorie Glass

A year ago last week, WPEN morning man Joe Niagra wandered through the record library of this nostalgia outlet to discover more than a handful of very diverse versions of Hoagy Carmichael's "Stardust." Since the song has been voted No. 1 among WPEN listeners for the last two years, and has turned out to be perhaps the most recorded pop song in history (more than 2,000 versions ranging from the very popular Artie Shaw to the extremely obscure Notre Dame Marching Band), Niagra instituted a daily feature: the Stardust Countdown.

Each morning at 8:15, Niagra aired a different version of "Stardust," and on last week's first anniversary he came full circle back to

the WPEN favorite by Shaw. (That's 262 versions, if you're counting.) Since the countdown has gained so much attention, Niagra plans to make it a permanent part of the program, airing even more versions every Wednesday at 8:15.

Since many nostalgia buffs are very vocal about their knowledge of the music, this type of feature brings stranger versions out of the woodwork and gives such loyal listeners a chance to be a part of the station.

### MOVIE MADNESS

**WZUU** (Z-95) Milwaukee (contemporary)

Contact: Dave Jonassen  
In a mutually beneficial co-promotion, Malrite's WZUU has teamed up with the local United Artists Theatres in a weekly promotion slated to run through the end of 1985. Four large theatre complexes are involved in the concept, termed "Late Nite Madness," whereby listeners will be treated (though the bulk will have to pay) to Friday and Saturday midnight showings.

The promotion began this weekend, and the theatres have already distributed 5,000 commemorative patches to patrons over the last several weeks. Resembling the typical backstage pass, they carry a movie discount coupon on the peel-away paper, with the front of the pass highlighting Z-95's "Summer of '84" events, including concerts and promotions.

UA has placed a major cash schedule on the station and has agreed to feature the Z-95 logo in its weekly local newspaper ads. Additionally, Z-95 has been given display space at all the theatres involved.

The benefits to the station are obvious: a tie-in with an event desirable to the target audience and a great deal of free visibility in other media.

ROLLYE BORNSTEIN

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## VOX JOX

Continued from page 12

And now for the ironic side of the news: One of the more attractive points about Doubleday's future acquisition, New York's country-formatted WHN (Billboard, Oct. 13), lies in the fact that WHN, when combined with the new approach of WAPP, could produce a winning 25-34 combination (at least that's what Doubleday is hoping). The most obvious target is, of course, Z-100, and therein lies the ironic part: The 100.3 frequency at which Z-100 now resides in New Jersey is the former home of WHN-FM.

The FM station was operated from 1941 until 1959, when then-owner Loew's decided to return the FM license (back then it was broadcasting from Palisades Amusement Park) to the FCC because of the bandwidth's limited future.

Other notable moves in WHN's history included the firing of **Major Bowes** (yes, the original "Amateur Hour" MC was WHN PD in the '30s—until that fateful day when he strolled up to work only to find his office furniture out on the street) and **Peter Tripp's** colorful top 40 career, which we won't rehash here. Suffice it to say, **Gary Stevens** has bought a legend.

**MORNING MAN** makes good as **KLAV Las Vegas' Jack London** adds to his on-air duties, becoming station manager of the adult top 40 outlet headed by president **Morgan Skinner**.

Into the **KFWB Los Angeles** news director slot slides **Jeri Love**, who also serves as president of the **Black Journalists Assn. of Southern California**... Morning news anchor **Lisa Glasberg's** on the move again.

This time it's out of New York's **WPIX** and into **WNEW-FM**, where she returns to the AOR format she knows best.

Meanwhile, down the coast a bit, the switch away from news/talk on **WRC Washington** has made several good folks available. One of them, 11-year **NBC vet Richard Day**, joins **Baltimore's WCBM** as afternoon news anchor.

Moving into the **WRIF Detroit** director of advertising and promotion spot is **Dave Scott**. The former **WMJC Motor City** personality and **WLLZ promotion** and on-air person has a tough act to follow, as **Julie Finkel** leaves to pursue personal interests.

If promotion is your thing, you may want to consider one of New York's top-rated outlets, **ABC's WPLJ**. They're looking for a publicist to fill **Debra Stein's** former post, so if you're interested, send a resume pronto to promotion director **Russ King**.

**Q-107 (WRQX) Washington** promotion director **Marty Wall** has his hands full these days, as the station has given away the first of 15 **Fieros** in the "Q107 Fiero Fantasy," the biggest car giveaway in the city's history. The first winner, a maintenance mechanic, was the 107th caller on **Elliott & Woodside's** morning show.

Meanwhile, down in **Charlotte**, **WBCY** was claiming to be conducting the biggest payoff in local radio history, but before the **Jefferson-Pilot** outlet managed to hand out \$500, **Randy Kabrich's WROQ** doled out \$100 bills at the rate of two an hour, winding up the weekend with **Stan Kaplan's** checkbook about \$10,000

shorter than when it began.

**Donna Halper's** busy these days. Not only has the Boston-based consultant signed on **Saginaw's** oldies outlet, **WSAM**, but she's also in the process of taking **AC-formatted WDOT Burlington** country.

**Bob Linder**. Check it out for yourself at (201) 328-ROCK). Linder also tells of the recent **Southside Johnny** concert which drew tons of people and one **Bruce Springsteen**, who claims the biggest challenge of the '80s was finding **Morristown**.

**MOVING UP** from **Aurora, Ind.'s WSCH** is **Jerry Dale**, who joins **Falmouth, Ky's WOIK**... Doing weekends these days on **Bill O'Shaughnessey's WVOX New Rochelle** is **Anne Leighton**... Happy anniversary to the **Connecticut School of Broadcasting**. Started in 1964 by former **Hartford** personality **Dick Robinson** while he was programming **WARE** (in—ware else?—Ware, Mass.), the 20-year-old school now has three locations: **Farmington, Stratford and West Palm Beach**.

Upped to news director for **Daytona's I-100 (WNFI)** is **Sandra Rhodes**... Signing up with **Klemm Media** is **WWYZ Waterbury/Hartford**... Filling out your 1985 convention calendar yet? **IBS**, the **Intercollegiate Broadcasting System**, has just announced this year's dates. Held once again at the **Washington Hilton**, the confab takes place **March 15-17**.

**North Jersey's WDHA** is redecorating. Nice new studios with beige floor-to-ceiling carpeting, great equipment and a hot concert line—the best one around, promises **GM**



Ah So. Scott Kenyon, right, host of **Drake Chenault's "Best Hits Of America,"** answers questions on the American music scene for his Japanese listeners from his home in **Los Angeles**. Eavesdropping is **Steve Sohma** of the **Totsu Co.**, which distributes the program in **Japan**.

### PLJ Playlist Policy

## Berger Sets Record Straight

**NEW YORK** **WPLJ** New York program director **Larry Berger** has issued a statement to record companies reiterating the station's long-standing policy of airing each record on its playlist at least three times a day.

Claiming that he "knows" other stations are guilty of "paper adds" or so-called "lunar airplay" (one play a day), **Berger** says the letter's intent was to re-establish the actual value of landing a disk on **WPLJ's** list.

"It's a policy that has been in existence since the format changed. It's a philosophy of mine that dates

back to our **AOR** days," says **Berger**. "I've always felt if you're going to play a record, play it enough for it to have an impact."

"But I've taken a lot of heat from record people which has been unwarranted a lot of the time. They'll claim something is getting airplay on other stations," but often the airplay is non-existent or very limited, **Berger** contends. "This is just a statement pointing out our strength. It places a value on our playlist, beyond the ratings."

**WPLJ** is currently number three here, behind **Z-100 (WHTZ)** and **Kiss (WRKS)**.

Dear Bill,

Thanks for all the good times, and for this benefit in particular.

Many thanks to the Bay Area Music and Video Communities! Everyone's encouragement and generosity made **A Tribute to Bill Graham**, September 29, 1984 a smashing success!

The Mill Valley Film Festival  
and  
Marin Video Archives

## Featured Programming

**THEATER NUTS** have more sweets than candy in store for them this Halloween, as UNICEF (the United Nations' Childrens Fund) gears up for its third annual live radio drama. An adaptation of four stories from Ray Bradbury's "The October Country" collection, the 90-minute program airs Oct. 31 at 7 p.m. Pacific time and 10 p.m. Eastern time. Financed by a yet-unannounced national sponsor, the program is available on a barter basis via Westar's 1 and 3 satellite systems or the Satcom 1-R. The drama will be uplinked by **IDB Communications Group** of Los Angeles, whose president **Jeffrey Sudikoff** will act as executive producer.

Broadcast live in front of an invitation-only audience at the Directors' Guild of America in Hollywood, the program's cast includes June Lockhart of tv's "General Hospital," Lynn Redgrave, Casey Kasem and Gary Owens. Aside from providing quality theatre, IDB spokesman and UNICEF volunteer **Matt Tombers** says the program will serve as a national platform for the organization's efforts to aid the approximately 40,000 children who die annually from malnutrition and hunger. Those interested in carrying the show should call **Lee Wade** at (213) 222-1196.

**KFML GREAT FALLS**, **WCMB Harrisburg**, and **WVOC Columbus, Ga.** become the first stations to pick up **Drake-Chenault's "Lite Country,"** a format which incorporates a few pop tunes to tap country fans of the post-World War II generation. The program is available as a syndicated package or can be interfaced into a cart operation with Drake-Chenault's Playlist Plus computer music system.

CBS Radio's "**Top 40 Satellite Survey**" reaches the 100-station mark, as **WKTU New York** and **KMEL San Francisco** come aboard.

**MJI BROADCASTING** continues its series of metallic promotions, this time rewarding a "Metalshop" listener with a guitar once used and now autographed by Dokken axeman **George Lynch**. Following the release of the group's "Tooth And Nail" album, details on the "Why I Would Fight Tooth And Nail For A Dokken Guitar" contest will air on Metalshop's Oct. 19 and 26 segments. The latter show will feature an interview with Lynch.

Last week, we omitted the phone number for **Broadcast Productions East**, producer of "Rock N Roll Rarities." It is (516) 286-8125.

**THE RAB, NEW YORK**, appoints two regional directors: **Raymond Holbrook** for the Northeast and **Fred Standridge** for the Southwest. Holbrook was general manager of **WTCK Lexington, Ky.** Standridge, who was a sales manager for **Blair/RAR** in Dallas, replaces **David Brandeburg**, who leaves to join **WIRE Indianapolis** as general manager. In addition, **Frederick Hannaham Jr.** and **Allisa Fried** join the RAB's communications division as a staff writer and production coordinator respectively. Hannaham was an assistant account executive at **Tempo Advertising**. Fried comes from **Floor Covering Weekly**, a Hearst publication, where she was assistant production manager.

KIM FREEMAN

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.

Oct. 15, **R.E.M.**, Guest DJ, P.F.M., one hour.

Oct. 15, **Adam Ant**, Rock Over London, Radio International, one hour.

Oct. 15, **Tommy Shaw of Styx**, **Timothy B. Schmit of the Eagles**, Rockline, Global Satellite Network, 90 minutes.

Oct. 15-21, **Cars**, Innerview, Inner-View Network, one hour.

Oct. 15-21, **Lacy J. Dalton**, Live From Gilley's, Westwood One, one hour.

Oct. 15-21, **One Way**, Special Edition, Westwood One, one hour.

Oct. 15-21, **Cars**, Off The Record Special, Westwood One, one hour.

Oct. 15-21, **Juice Newton**, Pop Concert, Westwood One, one hour.

Oct. 15-21, **Tammy Wynette**, **John Anderson**, **Razzy Bailey**, **Country Music Month Special**, **Country Closeup**, Narwood Productions, one hour.

Oct. 15-21, **Mel Torme part two**, The Music Makers, Narwood Productions, one hour.

Oct. 19, **Quiet Riot**, Supergroups, ABC Rock Radio Network, 90 minutes.

Oct. 19-21, **Top 10 Duos**, **Top 30 USA** hosted by **M.G. Kelly**, RadioRadio, CBS, three hours.

Oct. 19-21, **Top 40 Satellite Survey** hosted by **Dan Ingram**, RadioRadio, CBS, three hours.

Oct. 19-21, **Romantics**, Star Talk, IRAP Productions, 90 minutes.

Oct. 19-21, **Missing Persons**, **Captured Live!**/P.G. Productions, RKO Radioshows, one hour.

Oct. 19-21, **Jerry Lee Lewis**, **Rare & Scratchy Rock 'N Roll**, Program Service Group, three hours.

Oct. 19-21, **Sammy Hagar**, **David Bowie**, Rock Album Countdown, Westwood One, two hours.

Oct. 19-21, **Genesis**, Superstars Rock Concert, Westwood One, 90 minutes.

Oct. 19-21, **Videos**, **Videos**, **Videos**, Rock Chronicles, Westwood One, one hour.

Oct. 19-21, **Songs About Cockroaches**, Dr. Demento, Westwood One, two hours.

Oct. 19-21, **Ray Price**, Solid Gold Country, United Stations, three hours.

Oct. 19-21, **Johnny Lee**, The Weekly Country Music Countdown, United Stations, three hours.

Oct. 19-21, **Neil Diamond**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 19-21, **Scandal** featuring **Patty Smyth**, **Rick Dees' Weekly Top 40**, United Stations, four hours.

Oct. 19-21, **Sy Oliver**, The Great Sounds, United Stations, four hours.

Oct. 19-25, **Motorhead**, Metalshop, MJI Broadcasting, one hour.

Oct. 20, **Moe Bandy**, **Joe Stampley**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 20, **Ringo's Yellow Submarine**, ABC FM Network, one hour.

Oct. 20-21, **Shirelles**, Music & Memories, Strand Broadcast Services, one hour.

Oct. 20-21, **Billy Joel**, **Shelley Fabares**, Supertracks, Creative Radio Network, three hours.

## Billboard® ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart.

	76 REPORTERS	NEW ADDS	TOTAL ON
<b>PAUL MCCARTNEY</b> NO MORE LONELY NIGHTS	23	47	
<b>AL JARREAU</b> AFTER ALL	15	30	
<b>WHAM</b> WAKE ME UP BEFORE YOU GO-GO	11	48	
<b>THE HONEYDRIPPERS</b> SEA OF LOVE	9	16	
<b>CINDI LAUPER</b> ALL THROUGH THE NIGHT	9	26	

<b>WSKY</b> Asheville, NC
<b>WRMM</b> Atlanta, GA
<b>WSB</b> Atlanta, GA
<b>KEYI</b> Austin, TX
<b>WBAL</b> Baltimore, MD
<b>WBFR</b> Baltimore, MD
<b>WAFB</b> Baton Rouge, LA
<b>WLTT</b> Bethesda, MD
<b>WJBC</b> Bloomington, IL
<b>KBOI</b> Boise, ID
<b>WBEN</b> Buffalo, NY
<b>WGR</b> Buffalo, NY
<b>KTWO</b> Casper, WY
<b>WVAF</b> Charleston, WV
<b>WBT</b> Charlotte, NC
<b>WYEN</b> Chicago, IL
<b>WKRC</b> Cincinnati, OH
<b>WLLT</b> Cincinnati, OH
<b>WZZP</b> Cleveland, OH
<b>WMJI</b> Cleveland, OH
<b>WTVN</b> Columbus, OH
<b>KMGC</b> Dallas, TX
<b>WLAD</b> Danbury, CT
<b>WHIO</b> Dayton, OH
<b>KHOW</b> Denver, CO
<b>KRNT</b> Des Moines, IA
<b>WOMC</b> Detroit, MI
<b>WRIE</b> Erie, PA
<b>WEIM</b> Fitchburg, MA
<b>WWDE</b> Hampton, VA
<b>WTIC</b> Hartford, CT
<b>WENS</b> Indianapolis, IN
<b>WSLI</b> Jackson, MS
<b>WIVY</b> Jacksonville, FL
<b>KMJJ</b> Las Vegas, NV
<b>KOST</b> Los Angeles, CA
<b>WRKA</b> Louisville, KY
<b>WHAS</b> Louisville, KY
<b>WMAZ</b> Macon, GA
<b>WIBA</b> Madison, WI
<b>WRVR</b> Memphis, TN
<b>WAIA</b> Miami, FL
<b>WTMJ</b> Milwaukee, WI
<b>WISN</b> Milwaukee, WI
<b>WCCO</b> Minneapolis, MN
<b>WLTE</b> Minneapolis, MN
<b>KWAV</b> Monterey, CA
<b>WHYH</b> Montgomery, AL
<b>WLAC</b> Nashville, TN
<b>WCTC</b> New Brunswick, NJ
<b>WPIX</b> New York, NY
<b>KLTE</b> Oklahoma City, OK
<b>KOIL</b> Omaha, NE
<b>KOY</b> Phoenix, AZ
<b>KKLT</b> Phoenix, AZ
<b>WWSW</b> Pittsburgh, PA
<b>KEX</b> Portland, OR
<b>KGW</b> Portland, OR
<b>WPRO</b> Providence, RI
<b>WPTF</b> Raleigh, NC
<b>WRVA</b> Richmond, IN
<b>WHAM</b> Rochester, NY
<b>KQSW</b> Rock Springs, WY
<b>WSGW</b> Saginaw, MI
<b>KSL</b> Salt Lake City, UT
<b>KFMB</b> San Diego, CA
<b>KFMB</b> San Diego, CA
<b>WGY</b> Schenectady, NY
<b>KIXI</b> Seattle, WA
<b>WCLR</b> Skokie, IL
<b>KKPL</b> Spokane, WA
<b>KSO</b> St. Louis, MO
<b>KKJO</b> St. Joseph, MO
<b>WIFI</b> Tampa, FL
<b>WVWM</b> Toledo, OH
<b>KRAV</b> Tulsa, OK

FOR WEEK ENDING OCTOBER 20, 1984

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## HOT ADULT CONTEMPORARY

				Compiled from national radio airplay reports.		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	10	I JUST CALLED TO SAY I LOVE YOU	MOTOWN 1745 Weeks at No. One: 2 STEVIE WONDER	
2	4	4	6	WHAT ABOUT ME?	RCA 13899 KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM	
3	3	3	11	HARD HABIT TO BREAK	FULL MOON/WARNER BROS. 7-29214 CHICAGO	
4	2	1	12	DRIVE	ELEKTRA 7-69706 THE CARS	
5	7	12	6	LEFT IN THE DARK	COLUMBIA 38-04605 BARBRA STREISAND	
6	6	8	9	IN THE NAME OF LOVE	POLYDOR 881221-7/POLYGRAM RALPH MCDONALD & BILL WITHERS	
7	14	22	3	PENNY LOVER	MOTOWN 1762 LIONEL RICHIE	
8	11	11	7	SHINE SHINE	MCA 52443 BARRY GIBB	
9	12	13	7	ON THE WINGS OF A NIGHTINGALE	MERCURY 880213-7 /POLYGRAM THE EVERLY BROTHERS	
10	15	19	6	DESERT MOON	A&M 2666 DENNIS DEYOUNG	
11	8	7	11	MISSING YOU	EMI-AMERICA 8212 JOHN WAITE	
12	19	23	7	CARIBBEAN QUEEN	JIVE/ARISTA 1-9199 BILLY OCEAN	
13	13	14	10	THE LUCKY ONE	ATLANTIC 7-89636 LAURA BRANIGAN	
14	18	21	5	WHO WEARS THESE SHOES?	GEFFEN 7-29189/WARNER BROS. ELTON JOHN	
15	16	18	7	NOBODY LOVES ME LIKE YOU DO	CAPITOL 540 ANNE MURRAY & DAVE LOGGINS	
16	5	5	12	TURN AROUND	COLUMBIA 38-04541 NEIL DIAMOND	
17	9	9	13	IF THIS IS IT	CHRYSALIS 4-42803 HUEY LEWIS & THE NEWS	
18	22	24	5	SPECIAL GIRL	CAPITOL 5398 AMERICA	
19	21	25	7	LUCKY STAR	SIRE 7 29177/WARNER BROS. MADONNA	
20	27	33	3	WAKE ME UP BEFORE YOU GO-GO	COLUMBIA 38-04552 WHAM	
21	25	34	3	OUT OF TOUCH	RCA 13916 DARYL HALL & JOHN OATES	
22	26	28	4	REAL LIFE	A&M 2672 SERGIO MENDEZ	
23	10	10	12	YOU WERE MADE FOR ME	GEFFEN/NETWORK 7-29257/WARNER BROS. IRENE CARA	
24	17	6	16	LEAVE A TENDER MOMENT ALONE	COLUMBIA 38-04514 BILLY JOEL	
25	33		2	NO MORE LONELY NIGHTS	COLUMBIA 38-04581 PAUL MCCARTNEY	
26	20	15	18	STUCK ON YOU	MOTOWN 1746 LIONEL RICHIE	
27	23	17	9	THERE GOES MY BABY	GEFFEN 7-29291/WARNER BROS. DONNA SUMMER	
28	31	44	3	MOONLIGHT LADY	COLUMBIA 38-04645 JULIO IGLESIAS	
29	30	31	8	I'M SO EXCITED	PLANET 13857 /RCA POINTER SISTERS	
30	NEW			AFTER ALL	WARNER BROS. 7-29262 AL JARREAU	
31	24	16	16	ALL OF YOU	COLUMBIA 38-04507 JULIO IGLESIAS & DIANA ROSS	
32	37		2	ALL THROUGH THE NIGHT	PORTRAIT 37-04639 /EPIC CYNDI LAUPER	
33	28	20	18	WHAT'S LOVE GOT TO DO WITH IT	CAPITOL 5334 TINA TURNER	
34	29	26	23	IF EVER YOU'RE IN MY ARMS AGAIN	ELEKTRA 7-69728 PEABO BRYSON	
35	34	30	17	HOLD ME	ASYLUM 7-69720 /ELEKTRA TEDDY PENDERGRASS WITH WHITNEY HOUSTON	
36	NEW			IT AIN'T ENOUGH	EMI-AMERICA 8236 COREY HART	
37	38	41	3	THE REAL END	WARNER BROS. 7-29191 RICKIE LEE JONES	
38	NEW			LOVE SONGS ARE BACK AGAIN	RCA 13866 BAND OF GOLD	
39	NEW			SEA OF LOVE	ESPERANZA 7-99701 /ATCO THE HONEYDRIPPERS	
40	40	37	6	THE LAST TIME I MADE LOVE	A&M 2656 JEFFERY OSBORNE & JOYCE KENNEDY	

Products with the greatest airplay this week. Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. Seal for sales of one million units.



**Domingo Draw.** CBS Masterworks' Placido Domingo does an autograph session at one of the Record Factory's San Francisco locations. Standing behind the singer from left are CBS branch sales manager Larry Golinski, CBS Masterworks Western regional director Roger Holdridge, chain graphic artist Harry Rossitt, CBS salesman Ed Gertler, Factory advertising director Joyce Castagnola, store manager Ron McFee, KKHI San Francisco's Len Matson and store chain classical specialist Dave Lassen.

## Counter Intelligence

**IVY LEAGUE IMAGE:** Although Ithaca, N.Y. is 200 miles from New York City, the Manhattan skyline is clearly visible when you stand on College Ave. Your view of it, however, is exactly the same as that of Glenn Miller, the artist who painted the graffiti-style Manhattan skyline that graces the window of Rebob Records, Renee Baum and Bob Kaputkin's independent store a block from Cornell Univ.

"It's a quality-of-life display," says Baum. "We want people to take notice of the shop, but we don't want to be gimmicky or just do a 'Victory' is here' display." Adds Kaputkin: "We're a classy store."

The skyline display, which also features an imposing sunglassesed face, is the first of two displays by Miller, who has also designed graffiti images and artwork for the television show "Fame," and worked for New York's East Village Eye. The second Rebob window features wild dogs, bottles, bones and lightning bolts.

"It's kind of hard to relate to any specific style of music," notes Baum, although a reverse color scheme will be used in the store's opposite window as a backdrop for LPs. "I feel a window that's artwork is worth looking at. Besides, the graffiti artists aren't painting on buildings in Ithaca yet, so we might as well give them our window."

Although the windows are primarily an image campaign for the store, Rebob finds it hard to stock the kind of hip-hop product that would naturally accompany such a display. "Labels like Personal and Quality have consistent hits, but distributors outside of New York City don't seem to have them," says Baum. "We have to come down to New York to find them."

Rebob has opened wholesale accounts with a couple of specialty retailers in Manhattan and has even bought titles off the floor in other stores. Kaputkin has never been satisfied with the service he gets from the large urban wholesalers.

"There's a hierarchy," he says, "and we're at the bottom. Since we order in twos and three's and some other store will order in 25s, the other store will get picked first. I understand that, but if I don't get a good fill, I won't order."

Having to personally look for titles in the racks of New York retail and one-stop operations isn't exactly cost effective. "Sometimes we don't even make money on it," admits Baum. But like their window display, Rebob's service is viewed as a quality-of-life move with longterm business ramifications.

"We've found that when people know you went to New York to find something for them," says Baum, "they bring in 10 friends."

**METAL WARS IN THE MOTOR CITY:** Up in Detroit the rule seems to be, "As goes radio, so goes retail."

Sam Miltrom at Sam's Jams, a 3,500 square foot indie outlet in its sixth year, says that the decision of local alternative rocker WLBS to go top 40 has "kind of killed sales" for vanguard rock acts (although he adds he has ordered "real heavy on U2").

Now Miltrom is throwing his support behind WLLZ, the Lee Arnold-piloted rock station with a renegade image. The station has been giving a lot of play to new heavy metal acts in an attempt to get an upper hand on its competitors, and Miltrom says the result is "rock wars with real metal. The stations are welcoming it with open arms."

Sam's Jams has installed a separate metal section with close to 1,000 albums, and has gotten into co-promotions with WLLZ in support of free concerts by new metal artists like Lita Ford and Talas. "We've been taking local ads in Metro Times promoting the albums and concerts," he says. "The indies are playing a greater and greater role in influencing the majors, especially in terms of metal. If we believe in the record, we have even spent our own money on an indie."

(Continued on page 24)

# MPAA ON VIDEO PIRACY

## Greater Dealer Understanding Called For

BY EARL PAIGE

**LOS ANGELES** To dealers alarmed at a perceived upswing in videocassette piracy (separate story, page 26), security officials at the Motion Picture Assn. of America (MPAA) have their own prescription: the need for broader dealer understanding of this problem, as well as greater involvement in policing possible infractions.

Ironically, the MPAA itself downplays the likelihood of a recent dramatic increase in video piracy, despite the outspoken concerns of some retailers. MPAA film security director Richard Bloeser theorizes that some allegations may have less to do with actual product pirating than with friction between dealers.

"There are a lot of rumors out there," acknowledges Bloeser. "All too often, it's jealousy or harassment, with some dealer angry at a new competitor." Although the MPAA official says there is some

evidence of an increase in this traditional threat to legitimate sales, he maintains that dealers need to examine the mechanics of enforcement and prosecution before leaping to dramatic conclusions.

In particular, Bloeser suggests that dealers are often unaware of the long, intricate procedures MPAA agents must follow to launch probes. Mentioning a store against which MPAA took action in Phoenix, Bloeser says, "Before we could reach any final stage, the dealers were already calling us. They expect action the next day."

A second problem for Bloeser and his group here, including executive director Ewing Layhem and assistant director Bill Andrews, is the dealers' frequent reticence in supplying evidence against suspected pirates. "They always say they have to make a living [in their town] and don't want to be the one who finks on a suspect store," Bloeser notes.

Another element MPAA investigators seek is for dealers to provide "specific information, not rumor. Have they actually seen a suspicious cassette?" For example, Bloeser denies reports of substantive piracy of "Indiana Jones And The Temple Of Doom," as asserted during a recent meeting in Anaheim (Billboard, Oct. 6). "We haven't seen the evidence," he says.

To illustrate the hurdles facing investigators, Bloeser outlines typical requirements. A first and critical step is that MPAA agents must now purchase or rent eight suspect cassettes within 180 days. They can be derived from any title.

"We next have to present our case to the FBI, and the FBI has to coordinate our findings," he explains. Federal investigators must then file an affidavit for a search warrant. Next, the U.S. Attorney's office must develop a review before a search warrant can finally be drawn up and presented to a U.S. magistrate or judge.

Following execution of a search warrant and the actual seizure of the suspect goods, a prosecution summary report has to be developed. "This can take several months," Bloeser notes. "There can be a lot more leads to run down."

Investigators must then return to the U.S. Attorney to determine if there is enough evidence to go before a grand jury. Those proceedings must return a bill of indictment. "then [comes] a bench warrant, the arrest, and it goes to trial," Bloeser explains. "Some cases can go three years."

According to Bloeser, pursuing civil prosecution rather than criminal action can be even more involved. Among the key differences: Investigators have to obtain 10, not eight pieces of suspect goods. Moreover, there must be an example

(Continued on page 25)

## Record Factory Colma Unit Places Accent On Vid Rental

**SAN FRANCISCO** When 32-unit Record Factory's Colma store reopened last week following a two-day hiatus for expansion work, it became the chain's eighth store in video rental and underscored a major consideration for that product category: inventory depth.

According to marketing vice president Bob Tolifson record/tape chains continuing to push into video rental soon discover how quickly customers can move through the stock. "The more depth, the more rentals," says Tolifson, who adds that the Colma unit expanded as a result of several adjustments.

A primary adjustment was to add space, formerly used as an office area, to the actual store. "We discovered that there has to be major space allocation for the library stock," says Tolifson, indicating that stores may initially focus too much on display area considerations.

Serendipitously, more display space opened up in the Colma store when computer software was discontinued. Ticket sales were also relocated, and new fixtures were added. Like record/tape chains everywhere, Record Factory is in the midst of remodeling many of its units while it continues to add new stores. The Colma store was one of the first to add video rental and sales. A stock reportedly valued at \$100,000 was installed in August, 1983.

Stores now carrying video are sprinkled through the Bay Area: San Rafael, Modesto, Geary St. (downtown San Francisco), Pleasant Hill, Fremont, Menlo Park and San Jose, where a store opens next week. The chain's targeting 10 video outlets this Christmas and 24 by next Christmas.

The intensive capital investment needed to build a unit's inventory isn't the only reason Tolifson contends stores have to open gradually. It also takes months to work out all the bugs, he adds.

Record Factory just installed its own mainframe computer and hopes to integrate video rental as soon as possible. "We're hoping this can happen soon, but it could be several months," he reports. A new video rental card is also expected to be ready, possibly in two weeks.

The Bay Area market also continues to be one of the most competitive regions in video rental. Record Factory is maintaining the \$2 rental price, but does more free movie offers, thanks in part to its steady expansion.

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# ON TARGET

BY MIKE SHALETT

In writing this column we often draw upon data from our most recent survey. Having conducted Street Pulse Group consumer surveys for the past 18 months, we thought it was time to look at the "big picture" and search for any important trends that our record consumers have been revealing to us over time. For the points of reference, we will look at five different surveys conducted over the past year and a half.

It didn't take us very long to discover that the gender of record buyers has been changing. In the summer of 1983, 54.3% of the record buyers we surveyed were males. That figure rose to 58.1% in the winter of last year and contin-

ued a steady rise to a lofty 65.1% this fall.

Women currently represent 34.8% of our sample, which is significantly higher than the role they played in the purchasing of prerecorded music 10 years ago. However, their percentage of participa-

sic trailed by a scant 1%. Hard rock was the favorite of 19.6% of our consumers. New wave took over as the leader in the winter of 1983, and though it is still the musical preference of 29.2% of the sample, hard rock is now the second most popular, coming in with

## 18 months later, a look at the 'big picture'

tion is falling.

Is there other data that correlates to the increase in males? We think so. In the summer of 1983, soft rock was the music most favored by record buyers. Nearly 30% of our sample indicated it was their favorite. New wave/new mu-

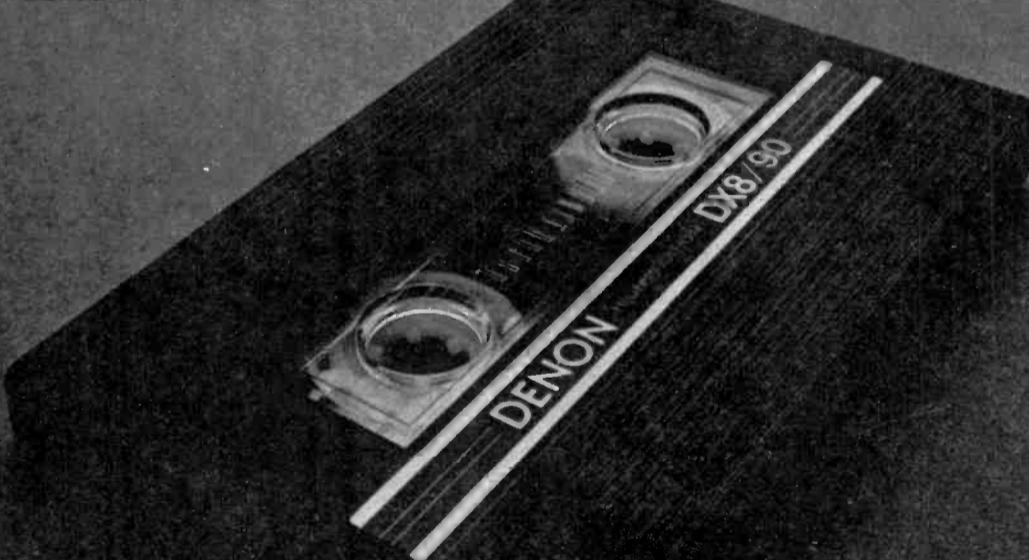
26.9%.

Hard rock has jumped almost six percentage points in the last six months. Soft rock and new wave/new music have remained on an even pace. This would indicate that there has been an influx of new  
*(Continued on opposite page)*

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

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

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



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FOR WEEK ENDING OCTOBER 20, 1984

**Billboard**

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## TOP MIDLINE ALBUMS

Compiled from national retail store and one-stop sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
			(ORIG. YEAR RELEASED)	LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	63	ELTON JOHN	(1974) MCA 37215	Weeks at No. One: 17 ELTON JOHN'S GREATEST HITS
2	2	63	THE WHO	(1971) MCA 37217	WHO'S NEXT
3	3	61	ELTON JOHN	(1977) MCA 37216	ELTON JOHN'S GREATEST HITS VOL. II
4	4	121	BILLY JOEL	(1974) COLUMBIA PC 32544 /CBS (1974)	PIANO MAN
5	6	55	AEROSMITH	(1980) COLUMBIA PC 36865	GREATEST HITS
6	7	69	STEELY DAN	(1977) MCA 37214	AJA
7	5	119	DAVID BOWIE	(1972) RCA AYL1-3843	THE RISE AND FALL OF ZIGGY STARDUST
8	9	103	DON MCLEAN	(1971) UNITED ARTISTS LN 10037	AMERICAN PIE
9	8	51	RICK SPRINGFIELD	(1982) RCA AYL1-4767	SUCCESS HASN'T SPOILED ME YET
10	10	105	JOE JACKSON	(1979) A&M 3187	LOOK SHARP!
11	12	61	LYNYRD SKYNYRD	(1973) MCA 37211	PRONOUNCED LEH-NERD SKI-NERD
12	14	49	JIMMY BUFFETT	(1977) MCA 37150	CHANGES IN LATITUDES, CHANGES IN ATTITUDES
13	11	113	THE WHO	(1978) MCA 37003	WHO ARE YOU
14	17	69	JEFF BECK	(1975) EPIC PE 33409	BLOW BY BLOW
15	13	111	THE WHO	(1970) MCA 37000	LIVE AT LEEDS
16	15	103	THE PRETENDERS	(1981) SIRE SIRE 3563	EXTENDED PLAY
17	16	29	JACKSON FIVE	(1971) MOTOWN M5-201 /MCA	GREATEST HITS
18	21	25	RUSH	(1975) MERCURY SRM1-1046	CARESS OF STEEL
19	22	21	STEELY DAN	(1972) MCA 37040	CAN'T BUY A THRILL
20	23	115	THE MONKEES	(1976) ARISTA AL5-8061	THE MONKEES' GREATEST HITS
21	19	83	ELVIS COSTELLO	(1978) COLUMBIA 35331	THIS YEAR'S MODEL
22	18	25	MARVIN GAYE	(1976) MOTOWN M5-191	GREATEST HITS
23	20	29	RUSH	(1975) MERCURY SRM1-1023	FLY BY NIGHT
24	24	63	STEELY DAN	(1980) MCA 37220	GAUCHO
25	26	89	SPYRO GYRA	(1979) INFINITY 37148	MORNING DANCE
26	29	21	STEPPENWOLF	(1973) MCA 37049	16 GREATEST HITS
27	28	53	AEROSMITH	(1975) COLUMBIA PC-33479	TOYS IN THE ATTIC
28	25	25	MARVIN GAYE	(1973) MOTOWN M5-192	LET'S GET IT ON
29	30	65	JUDAS PRIEST	(1977) COLUMBIA PC-34787	SIN AFTER SIN
30	27	25	RUSH	(1974) MERCURY SRM1-1011	RUSH
31	32	85	BOZ SCAGGS	(1980) COLUMBIA PC-36841	HITS
32	33	117	DAN FOGELBERG	(1974) EPIC PE 33137	SOUVENIRS
33	34	51	JUDAS PRIEST	(1983) RCA AYL1-4747	SAD WINGS OF DESTINY
34	37	13	JEFF BECK	(1976) EPIC PE 33849	WIRED
35	38	9	QUINCY JONES	(1981) A&M SP 3248	THE DUDE
36	35	21	PSYCHEDELIC FURS	(1981) COLUMBIA PC 37339	TALK TALK TALK
37	39	13	THE GUESS WHO	(1971) RCA AYL1-3662	THE BEST OF THE GUESS WHO
38	31	47	MICHAEL JACKSON AND THE JACKSON 5	(1983) MOTOWN M5-312	GREAT SONGS & PERFORMANCES
39	43	9	THE GO GO'S	(1982) I.R.S. SP 75031	VACATION
40	44	9	MARVIN GAYE	(1971) MOTOWN M5-339	WHAT'S GOING ON

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.  
▲ RIAA seal for sales of one million units.

## ON TARGET

Continued from opposite page

there has been an influx of new record buyers, and our belief is that this accounts for the jump in males.

Another indicator of this growing trend is the increase of 16- to 18-year-old record buyers. In the summer of 1983 they represented 22.3% of all record consumers. There has been a steady increase throughout this year, with the most recent figure reaching 27.7%.

The 19- to 24-year-old record buyers have remained constant. Eighteen months ago they represented 30.0% of our buyers; currently, they represent 29.2%. The dropoffs occurred in the under-15-year-olds and in the age demographic between 31-35. Record buyers over the age of 25 represented 31.7% of the record buyers in the summer of '83. Currently, they make up 28.4% of our total sample.

Much has been said regarding the radio format fortunes of the past 18 months. How has the record consumer reacted? In our June, 1983 survey, 42.1% of our consumers indicated an AOR station as their preference, while 26.2% chose a contemporary-formatted outlet. In the winter of '83, top 40 closed the gap to within five percentage points, and it remained there through the spring. This summer, however, AOR rose again as the most popular format among record buyers. It currently holds a 46.3% to 27.5% lead over contemporary radio.

There has been a quantum increase in the amount of record consumers who now have access to, and watch, MTV. Eighteen months ago, a majority of our sample did not have access to the cable music channel. Today, MTV viewers are in the majority.

This is also indicated in the area of influences over purchases. MTV has shown a major increase in its influence over record buyers. Radio, on the other hand, exerts less of an influence currently than it did in June of '83, according to our record

"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.

buyers. That summer, radio was a stimulus for purchase for 81.8% of our sample. This September, 74.3% noted radio as an influence over the records they bought.

There has been a steady increase in the influence that browsing in-store has in regard to purchases. Newspapers, which only influenced 8.0% of our record buyers in the first summer's sample, have fallen steadily.

Not surprisingly, consumers have indicated an increased preference for purchasing in the cassette configuration. Eighteen months ago, 22.7% of our sample indicated they purchased cassettes as opposed to LPs. That number has risen to 26.6%.

All of this information would lead us to believe that there are good times ahead for the record business. It wasn't that long ago that we worried that young teenagers were pumping away record dollars on video games. The data illustrates that hard rock plays a significant role in the current increase in males and 16- to 18-year-olds.

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

### POPULAR ARTISTS

**ANDERSON, LAURIE**  
United States Live  
LP Warner Bros. 1 25192 (5) (WEA)/NA  
CA 4 25192/NA

**GOLDEN EARRING**  
Something Heavy Going Gown  
LP 21823 717 1 (PolyGram)/\$8.98  
CA 823 717 4/\$8.98

**GIBB, BARRY**  
Now Voyager  
LP MCA MCA 5506/\$8.98  
CA MCAC 5506/\$8.98

**GRAPHIC**  
People In Glass  
LP Dolphin DLP 2005/\$8.98

**KAMAHL**  
Peace On Earth  
LP Attic/\$9.98

**LOS LOBOS**  
How Will The Wolf Survive  
LP Warner Bros. 1 25177 (WEA)/\$8.98  
CA 4 25177/\$8.98

**MEN WITHOUT HATS**  
Where Do The Boys Go?  
LP MCA MCA 5487/\$8.98  
CA MCAC 5487/\$8.98

**SCHNEIDER, FRED, & THE SHAKE SOCIETY**

LP Warner Bros. 1 25158 (WEA)/\$8.98  
CA 4 25158/\$8.98

**THE SMITHS**  
LP Sire 1 25191 (WEA)/\$8.98  
CA 4 25191/\$8.98

**VARIOUS ARTISTS**  
Revenge Of The Killer B's. Vol. II  
LP Warner Bros. 1 25068 (WEA)/\$8.98  
CA 4 25068/\$8.98

**VARIOUS ARTISTS**  
Wild Life Soundtrack  
LP MCA MCA 5523/\$8.98  
CA MCAC 5523/\$8.98

**WILLIAMS, LEONA**  
Someday When Things Are Good  
LP Mercury 822 424 1 (PolyGram)/\$8.98  
CA 822 424 4/\$8.98

**XTC**  
The Big Express  
LP Geffen GHS 24054 (WEA)/\$8.98  
CA MSG 24054/\$8.98

### BLACK

**DEODATO**  
Motion  
LP Warner Bros. 1 25175 (WEA)/\$8.98  
CA 4 25175/\$8.98

**DREAMBOY**  
Contact  
LP Qwest 1 25163 (WEA)/\$8.98  
CA 4 25163/\$8.98

**PARLIAMENT**  
Greatest Hits  
LP Casablanca 822 637 1 (PolyGram)/\$5.98  
CA 822 637 4/\$5.98

**HILL, Z.Z.**  
Bluesmaster  
LP Malaco 7420/\$8.98

### JAZZ

**ABERCROMBIE, JOHN**  
Night  
LP ECM 1 25009 (WEA)/\$9.98  
CA 4 25009/\$9.98

**ARMSTRONG, LOUIS**  
Louis And The Big Bands  
LP Swing SW 8450/\$5.98

**COLEMAN, BILL**  
Blowing For The Cats  
LP DRG SL 5200/\$8.98  
CA SLC 5200/\$8.98

**DAVIS, ANTHONY**  
Middle Passage  
LP Gramavision GR 8401 (PolyGram)/\$9.98  
CA GRC 8401/\$9.98

**JACK DEJOHNETTE'S SPECIAL EDITION**  
Album Album  
LP ECM 1 25010 (WEA)/\$9.98  
CA 4 25010/\$9.98

**SANBORN, DAVID**  
Live  
LP Warner Bros. 1 25150 (WEA)/\$8.98  
CA 4 25150/\$8.98

**PAGE, SID, & DAVID SHELANDER**  
Odyssey  
LP Bainbridge BT 6257/\$8.98  
CA BTC 6257/\$8.98

**SNOW, VALAIDA, & ORCHESTRAS**  
Swing Is The Thing  
LP Swing SW 8455/56/\$10.98

**VARIOUS ARTISTS**  
Jazz In The Thirties  
LP Swing SW 8457/58/\$10.98

# New Releases

### COUNTRY

**JONES, GEORGE**  
Salutes Hank Williams  
LP Mercury 822 646 1 (PolyGram)/\$5.98  
CA 822 646 4/\$5.98

**WILLIAMS, HANK**  
Rare Takes and Radio Cuts  
LP Polydor 823 695 1 (PolyGram)/\$8.98  
CA 823 695 4/\$8.98

### COMPACT DISC

**ANKA, PAUL**  
21 Golden Hits  
CD RCA PCD1 2691/no list

**ARMSTRONG, LOUIS**  
CD Verve 823 446 2 (PolyGram)/no list

**BACH**  
Organ Chorales  
Marie-Claire Alain  
CD Erato ECD 88030 (RCA)/no list

**BENSON, GEORGE**  
CD Verve 823 450 2 (PolyGram)/no list

**BERLIOZ**  
Symphonie Fantastique  
National Orch. of France; Conlon, cond.  
CD Erato ECD 88028 (RCA)/no list

**BIZET**  
Carmen Soundtrack Highlights  
Placido Domingo, Faith Esham, etc;  
National Orch. of France; Maazel, cond.  
CD Erato ECD 88041 (RCA)/no list

**BOWIE, DAVID**

**Hunky Dory**

CD RCA PCD1 4623/no list

**Station To Station**  
CD RCA PCD1 1327/no list

**Changesonebowie**  
CD RCA PCD1 1732/no list

**CANADIAN BRASS**  
Christmas With The Canadian Brass  
CD Red Seal RCD1 4132 (RCA)/no list

**CHABRIER**  
España  
National Orch. of France; Jordan, cond.  
CD Erato ECD 88018 (RCA)/no list

**COMO, PERRY**  
CD RCA PCD1 0972/no list

**THE COMPLETE BALLET MUSIC OF MONTEVERDI**  
English Baroque Soloists; Eliot Gardiner, cond.

CD Erato ECD 88032 (RCA)/no list

**DENVER, JOHN**  
John Denver's Greatest Hits, Vol. II  
CD RCA PCD1 2195/no list

**EVERLY BROTHERS**  
EB 84

CD Mercury 822431 2 (PolyGram)/no list

**FIELDS, RICHARD "DIMPLES"**  
MMM  
CD RCA PCD1 5169/no list

(Continued on page 61)

**FEATURES OF THE WEEK**

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# NOW PLAYING

by Faye Zuckerman

**NEWLY FORMED Uptown Software** is touting a unique niche for its home computer software, which it describes as adult-oriented social computer games. The new publisher of adult entertainment says it is focusing on "intelligent play" and designing computer software to be played by several people, rather than single users like most entertainment software today.

One industry analyst, who asked not to be identified, contends that Uptown's products and the recent plethora of computer trivia programs are part of a new genre of software aimed toward young urban professionals, or "yuppies." He adds, "Yuppie software is rapidly becoming the next big fad."

But, according to a spokesman for Uptown, based in Boston, "We are trying to meet the tastes of a virtually untapped market." Company president **Sheila Dubman** adds, "Our games are devoted to those who desire an intellectual outlet for their competitive spirit. We get a lot of people who say to us, 'I hate computers!'"

The first adult-oriented product to be released is "Compuzzler," a crossword puzzle game. Each puzzle contains 35% blackout squares, no two-letter words and outstanding clues.

For those who are not good at solving crossword puzzles, the program comes with a peek mode. Each disk contains 70 puzzles sized 15 by 15 squares.

**WHOOPS:** K-mart and IBM took center stage recently when a Wall Street Journal article erroneously reported that the retail giant was

finalizing a contract to begin selling the IBM's PCjr in its stores.

The reports set off a plethora of speculations from industry analysts, as well as numerous denials from both IBM and K-mart. A spokesman for the retailer says, "It's simply not true."

Market researchers for **Creative Strategies and Talmis** contend that it would be nearly impossible for K-mart to sell Junior, given its current price point. Only if IBM drops the price would a mass merchandiser setting be appropriate for PCjr, they agree.

Last fall, when IBM initially rolled out Junior, it had planned to

tion where they bought their hardware."

**PRICING CONFUSION:** In an attempt to bring home management software into family computing circles, **McGraw-Hill Software** has dropped the price on "1st Database Software Series" to \$29.95 from \$49.95 suggested retail. It is pushing the home application package with the line: "For the price of a video game, the computer user can have a powerful database program that organizes, manages and retrieves information."

Although the price of the home version was reduced by \$20, the



## Adult-oriented games from Uptown Software

sell the machine only through mass merchant outlets, and not its network of authorized dealers. But the computer giant switched marketing strategies for the machine, deciding that its dealers "were better equipped to handle the machine," according to an IBM spokeswoman.

**Sears, Target and K-mart** have wanted to pick up IBM and Apple computer products, believing that computer sales would greatly increase if the more expensive and powerful machines were treated as mass sales items. Sears and Target are each starting to sell Apple and IBM software. According to **Jim Adams**, computer software buyer for the more than 200 Target stores, "Customers tend to purchase software at the same loca-

same program geared to the business community has not come down in price. It is still selling for \$49.95 and contains identical features. McGraw-Hill was unavailable for comment on this discrepancy.

Both programs include filing, printing and income tax record keeping. They are available for Apple, IBM and TRS-80 computers.

**BOOKSTORES:** The 860 Walden bookstore chain has picked up **Word Publishing's Lifeware**, a line of computer games based on the "Chronicles Of Narnia," by **C.S. Lewis**. His books "The Lion, The Witch And The Wardrobe" and "The Voyage Of The Dawn-Treader" are the basis for the games.

## COUNTER INTELLIGENCE

(Continued from page 21)

Giving his market the once-over, Miltrom credits CBS and WEA with "being on their toes the most here," accounting for approximately 70% of Sam's Jams' total new album sales. "They're the most aggressive merchandising and sales-wise. They have the best product and programs."

Miltrom has also beefed up his black music section since the shuttering of Cal Simpson's Bad chain. "We hope to fill part of that void," he says. "We already do about 35% of our sales in black music. He had a nice operation; I'm sorry to see him go."

**MOR AT MODELL'S:** A couple of months ago, Warren Rossman, who heads up Tape King's six leased record shops in the Modell's Department Stores on Long Island, told us that his outlets' ability to sell MOR titles was being overlooked by suppliers, noting that he couldn't remember the last time he'd seen any merchandising material from his branch reps.

Things have changed. "I've gotten a lot of support on new releases and a hell of a lot of display material from Capitol," he says. CBS is running a display contest with his managers in support of Bruce Springsteen, and Rossman says the effect on morale is tremendous.

"This has gotten my managers so up," he says. "There was a while when we had nothing in the way of support material. Now the stores are getting display material drop shipped again, and we've gotten Modell's to allow us to hang posters from the ceiling, which we never could before."

Since his departments are part of a discount store and rely to a large extent on selling to homeowners who came in to buy lawnmowers, MOR has always been a key ingredient in Rossman's product mix. And the lack of MOR support materials has always been a pet peeve. But even that's looking up.

"The change isn't radical," says Rossman. "But we just got our first-ever Barbra Streisand displays."

**REMEMBER TO CHECK YOUR MAIL (ORDER):** Direct mail is sales too. But Jimmy Eigo, who owns Daybreak Express, the Brooklyn-based mail order jazz specialist, says the mail order end of the record business needs more direct contact with manufacturers.

Since it's harder for a specialized mail order operation to buy in quantity, Daybreak Express rarely qualifies for deals. But Eigo does print an annual catalog listing hundreds of labels and thousands of titles.

"It's like a jazz record department in your mailbox," he says of the catalog and monthly supplements, which go to 7,000 customers. "I don't expect heavy-duty bucks from a manufacturer, but I could use a couple of thousand OJC catalogs from Fantasy with my name on it, the way it's been done for a retailer like J&R Music World. Wouldn't it be worth it for those catalogs and lists to go to all the in-between places that a mail order business gets?"

### VID COST EFFECT?

As home video manufacturers go on pushing for more sales from retail, they go on "penalizing the dealer for stocking in the depth that sales require," claims Kim Workman, sales representative at Independent Video Souce, Bellevue, Wash.

"These dealers move to lay out hard cash. The manufacturers seem to forget that 90% of the small video specialty stores are on COD," Workman states. "Often there are 10% restocking requirements. We buy from WEA, and they have a restocking plan every six months." Workman's firm leases movies all over the country on a revolving plan. **Edited by FRED GOODMAN**

## VIDEO PIRACY

(Continued from page 21)

brand from each of the 10 MPAA members.

Another time-consuming step is the need for review by counsel at each MPAA member company before a lawyer is finally hired in the area where the civil case will be filed. "A petition is drawn up, the court is asked to develop a writ of seizure, this is executed by a U.S. marshal, and we go into a series of hearings and pleadings," says Bloeser.

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FOR WEEK ENDING OCTOBER 20, 1984

# Billboard TOP COMPUTER SOFTWARE

## NEW ON THE CHARTS

Compiled from national retail store sales reports.

ENTERTAINMENT	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
1	1	40	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•						
2	2	48	FLIGHT SIMULATOR	Microsoft	Simulation Package						•				
3	4	20	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•					
4	6	10	SARGON III	Hayden	Chess Program		•			•					
5	5	41	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•						
6	10	4	RAID OVER MOSCOW	Access	Strategy Game					•					
7	7	3	ARCHON II	Electronic Arts	Strategy Arcade Game			•	•						
8	8	3	TRANSYLVANIA	Penguin	Adventure Game		•	•	•	•	•				
9	13	5	SKY FOX	Electronic Arts	Fantasy Role-Playing Game		•								
10	15	2	MILLIONAIRE	Bluchip	Stock Market Simulation Game		•			•	•		•	•	•
11	9	51	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•							
12	17	54	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•								
13	11	39	BEACH-HEAD	Access	Strategy Arcade Game			•	•						
14	14	3	ULTIMA III (ORIGIN SYSTEM)	Origin systems	Fantasy Role-Playing Game										
15	12	2	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game		•	•	•						•
16	RE-ENTRY		ZORK I	Infocom	Fantasy Adventure Strategy Game		•	•	•	•				•	•
17	NEW ▶		BEYOND CASTLE WOLFENSTEIN	Muse	Arcade War Game		•	•	•						
18	NEW ▶		ZAXXON	Synapse	Arcade War Game				•						
19	NEW ▶		MURDER BY THE DOZEN	CBS	Mystery Game		•	•	•						•
20	RE-ENTRY		BRUCE LEE	Data Soft	Adventure Game		•	•	•						

EDUCATION	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
1	1	55	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•					
2	2	36	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•						
3	3	17	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		•			•	•				
4	4	38	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		•	•	•						
5	5	11	KOALA PAD TOUCH	Koalo Technologies Corp.	Graphic generator for home computers		•	•	•	•					
6	RE-ENTRY		AGENT U.S.A.	Scholastic Inc.	Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults.		•	•	•	•					
7	7	3	ALPHABET ZOO	Spinnaker	Educational Program designed to help children ages 3-8 learn their alphabet.		•	•	•	•					
8	NEW ▶		SUCCESS WITH MATH: ADDITION/SUBTRACTION	CBS	A teacher created Math tutorial program for students 7 to 10 years old.		•	•	•	•					
9	NEW ▶		IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem solving and sharpens the mind of the player. (10 to adult) while they search for The Most Amazing Thing.		•	•	•	•					
10	6	2	SAT	CBS	Educational Program designed to help prepare for the SAT exam.		•			•	•				

HOME MANAGEMENT	WKS. ON CHART			TITLE	Publisher	Remarks	SYSTEMS	Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
	THIS WEEK	LAST WEEK													
1	1	55	PFS;FILE	Software Publishing	Information Management System		•				•			•	
2	2	55	BANK STREET WRITER	Broderbund	Word Processing Package		•	•							
3	3	47	DOLLARS AND SENSE	Monogram	Home Financial Package		•				•				
4	6	13	PRINT SHOP	Broderbund	At Home Print Shop		•								
5	4	55	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•	•
6	5	5	NEW PAPER CLIP	Batteries Included	Word Processing Package								•		
7	7	8	THE CONSULTANT	Batteries	Database								•		•
8	NEW ▶		PFS;WRITE;	Software Publishing Company	Word Processing Package		•				•				•
9	NEW ▶		CLICK ART	T Maker Graphics	Graphic Image Portfolio										•
10	8	2	MULTIPLAN	Microsoft	Electronic Spread Sheet Program		•			•	•			•	•

**MILLIONAIRE**  
Entertainment #10

Author Jim Zuber does not guarantee one will become a millionaire after mastering his stock market simulation game, "Millionaire." But, by his own admission, he assures that intermediate players will become more knowledgeable about the stock market and "will not make the blunders often exhibited by first-time investors."

The two-year-old product has reportedly sold more than 50,000 copies. Most of those sales occurred in the last few months, says Bob Slapin for Blue Chip Software, the title's publisher. It costs between \$39 and \$59 suggested retail.

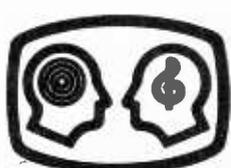
"Millionaire" is one of several entertainment titles that could also be considered educational. "It can help a player understand the market and the appropriate times to buy and sell," says Zuber, who contends that he based the game on his own personal blunders in the market.

"I also spent 10 years working for a \$500 million conglomerate," he says. "My primary job there was to design a method to explain extremely technical concepts to my subordinates. That's why, I feel, my experiences with the market were easily translated onto a computer."

Game action centers on 91 weeks of stock market prices. Initially, each player is given about 14 weeks of past stock information on which to base buying and selling behavior. During the simulation, news messages based on actual stock movements flash by and aid in determining when to buy or sell.

FAYE ZUCKERMAN

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# SHARP INCREASE IN PIRACY?

## Dealers, Suppliers Disagree on Scope of Problem

This story prepared by Tony Seideman in New York and Earl Paige in Los Angeles.

NEW YORK Video piracy is sparking disagreement among manufacturers, distributors and retailers, with many store owners saying they are seeing a sharp increase in illegal copying, and suppliers saying such activity is stable or declining.

"I haven't heard or even been aware of an upsurge in video piracy," says Richard Blosser of the

Motion Picture Assn. of America's film security office. Video piracy levels have remained at "about the same" levels they've stayed at for the last couple of years, he says: approximately 5%-10% of the retail market.

Many retailers disagree. Competition by stores both selling and renting illegally duplicated home video product is almost rampant, says John Pough of Videocassettes Unlimited, Santa Ana, Calif.

The piracy Pough and other retailers point to takes two forms, they say. The first, and best known, is that of illegal duplication of features not yet released on videocassette, such as "Return Of The Jedi," or "Indiana Jones And The Temple Of Doom."

But retailers say another form of piracy is on the rise and doing them harm: the running off of extra copies of a title by video stores too cash poor or unwilling to lay out the dollars to fill their rental inventories.

"It's basically brand new stores or stores in trouble," says Pough, who as Video Software Dealers Assn. vice president has been making inquiries around the country. "Almost every dealer I talk to knows one or two stores involved," he claims.

According to Pough, dealers are as resigned about the problem as they are angry. Other retailers agree.

"You get callous after a while," says Gail Pierce of the Brandon, Fla. Video Exchange Unlimited. "You get used to hearing about it." Although she crusaded against piracy when she first opened her store, she says, by now she's almost numb to the problem, helping investigators but doing little to spark new efforts.

Pough's survey shows that un-

scrupulous dealers run off six or more copies of a hot title and add it to their rental libraries or sales stock, creating what he calls an "underground" video economy. Besides undermining the health of video stores attempting to compete with legal product, he says, such efforts erode the sell-through market.

"This may be the hidden monster behind why the studios charge we are not selling as much product as we should," Pough claims.

Backing Pough's statements up are reports from store owners about a new form of video piracy that is popping up: video duplication for consumers. Pierce calls it "blank tape plus \$10," while retailers report the going rate may be as high as \$20 in some areas. Increasingly, she says, "people have stores dupe off copies for them."

"It's real hard to compete with that," she says, and with stores running off extra copies for their sale and rental inventory. Equally difficult is pinpointing those outlets that are in the "underground" business.

"You'd have to know what you're looking for; a normal customer would not know a copy from an original," she says. Even though she has her customers aware that piracy is a big concern of hers, she notes, they can't tell when they get illegitimate product.

One aspect of the piracy problem is that of shopkeepers' reluctance to blow the whistle on a suspect store. This is cited by Jay Gruenwald of Prime Time Home Video in Apple Valley and Desert Knolls, Calif. Gruenwald spoke up at the recent meeting of the Video Retailers Assn. in Anaheim, complaining that suspect copies of "Splash," which has been out for some time on videocassette, have been showing up in his market.

(Continued on page 27)

# Strong Interest Seen In Play-Only Tape Machines

NEW YORK The videocassette play-only machine has arrived on the U.S. market. And according to the company that's selling it, consumer interest is strong despite the fact that the unit is intended as a rental item for video stores.

The unit is being marketed by PortaVideo Inc., and is being sold in two different forms: with a special carrying case at a wholesale price of \$299, and without the outer shell at a wholesale \$260. The VHS unit is probably the least expensive machine of its format on the market.

Funai, a Japanese electronics firm, is supplying the hardware, says PortaVideo chairman and chief

executive officer Ted Thrush, who claims the cost savings involved in making a play-only machine come to \$30-\$35.

"We designed it initially for the rental market," aiming at video specialty stores as the key outlets, he says. The first shipments of machines arrived in the U.S. at the end of July, with the units officially going on sale in early September.

Three shipments of 3,000 units apiece have sold so well, PortaVideo says, that the firm has decided to start importing its play-only units in lots of 6,000 units. Thrush says that with the sales figures achieved so far, PortaVideo hopes to sell 200,000 units by the end of 1985.

PortaVideo has shifted its sales efforts from targeting solely at video stores to trying to achieve sales in the entire marketplace by signing up "top established photo and department store rep" agencies, says Thrush.

Even though the machines he is selling are relatively simple, with only two video heads and few of the special features most midline and high-end machines now sport, Thrush predicts that consumer interest will remain strong.

## ITA Releases New Directory

NEW YORK The International Tape/Disc Assn. (ITA) has published the 1984 edition of the ITA International Source Directory, listing all the products and services offered by the trade organization's 450 member companies throughout the world.

Major headings in the 60-page publication include manufacturers of blank audio and video tapes; pre-recorded videotape producers and distributors; manufacturers of computer tapes and floppy disks; makers of manufacturing supplies and components for magnetic media; and facilities, including audio and videotape duplication.

ITA member companies have already received the directory, which may also be obtained for free by non-members based in the U.S., Canada, or Mexico who request it on letterhead stationery. Non-member companies from outside these countries must pay \$4.50 to cover postage.

Billboard



VIDEO MUSIC CONFERENCE

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FOR WEEK ENDING OCTOBER 20, 1984

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# TOP VIDEODISKS

THIS WEEK			LAST WEEK			WKS. ON CHART			Compiled from national retail store sales reports.				
1	2	3	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price				
1	2	6	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98				
2	6	4	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98				
3	3	5	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95				
4	1	8	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95				
5	4	9	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	CED Laser	19.98 39.98				
6	9	3	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	29.95 39.95				
7	5	11	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95				
8	7	15	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98				
9	RE-ENTRY		CHRISTINE ▲	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED Laser	29.95 29.95				
10	RE-ENTRY		SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98				

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

"A new force is about to strike video sales."

CBS  
FOX  
VIDEO

# 'Bodybuilder to the Stars' In Small-Screen Workout

BY FAYE ZUCKERMAN

LOS ANGELES Ask Jake Steinfeld, "the bodybuilder to the stars," about his profession, and he tells of a list of clients that include Harrison Ford, Morgan Fairchild, Margot Kidder, Priscilla Presley and Linda Gray.

He boasts of working out Steven Spielberg three times a week. And he openly discusses plans to set up offices in London, New York City and Las Vegas.

But what he will not reveal is how much he charges Spielberg, Ford, Kidder or the others for 30-minute workouts in their homes. Undoubtedly the price is high. So to find out why this 26-year-old has become the craze for many well-known Hollywood personalities, most of us will have to wait until Nov. 8, when MCA Home Video releases Steinfeld's \$39.95 "Body By Jake: Don't Quit" exercise videotape.

Steinfeld says he is excited about his new video. But he claims to be even more ecstatic about the "workout album" he recently produced for MCA Records.

The exercise album, "Don't Quit," features the music of Michael Sembello ("Flashdance"), Bobby Caldwell and Joseph Williams. "The record essentially acts as a soundtrack to my video," Steinfeld explains.

For the first single off the album, MCA has produced a promotional video directed by Tom Kennedy, themed around a beach town that Steinfeld "gets into shape." His advice for the townspeople is "Don't quit."

MCA Home Video and MCA Records are planning various cross-promotions for the album and video. One campaign centers on a contest in which the grand prize is a week-long workout with Steinfeld in Los Angeles.

In addition to various posters and point-of-purchase materials to promote the exercise video, November will see Steinfeld touring the U.S. making personal appearances at stores. "I also plan to do the tv talk show circuit," he says.

But can Steinfeld's exercise videotape gain sales momentum, given the plethora of workout tapes already on retailers' shelves and the fact that celebrities like Raquel Welch and Lyle Alzado are rolling out workout products? Steinfeld counters that his hour-long high-gloss video will become popular by "word of mouth." He adds, "Besides, I don't think people like to work out while watching the beauti-

ful people. It's intimidating.

"My video is straightforward. It contains no gimmicks. It's a simple 20- to 30-minute workout containing sections for beginners, intermediates and experts."

## PIRACY

(Continued from page 26)

Gruenwald claims he didn't intend to get involved until he talked to Pough at the meeting. "John has convinced me to come forward. This [piracy] is a problem of the whole industry. I have been hearing of movies without stickers, on plain black cassettes, for a long time," he says.

Manufacturers say that it is areas such as Gruenwald's where the most piracy is occurring. MGM/UA Home Video's vice president of sales Saul Melnick says that he "hasn't heard about" much piracy lately, but that what he has heard about is going on in "small stores and probably rural areas."

According to Shirley Puruch of Video Consultants of Arizona, piracy is more frequent than it might at first seem because it occurs on a one-store-at-a-time basis. Her scenario: "What happens is these dealers record a hot title, 10-20 copies, and then once its shelf life is depleted they erase the tape and copy a newer title."

Another Arizona retailer also says she's seeing a lot of piracy. According to Sherrie Burke of Plaza Video, Phoenix, "I've had 20-30 Beta covers [empty boxes] stolen from my displays in the past week or so. I know damn well where they're going to end up."

## Toy Tie-In For 'GI Joe' Title

NEW YORK Family Home Entertainment, International Video Entertainment's children's label, is cross-merchandising Hasbro GI Joe toys with the first title in its GI Joe children's videocassette series.

Through an agreement with Family, Hasbro is making a special shipment of toy units in order to meet the November release of Family's animated "GI Joe, A Real American Hero." Family hopes that the bonus toy will then make the 100-minute videocassette, which at \$39.95 is priced same as the company's regular children's video features, more attractive as a holiday gift item.

FOR WEEK ENDING OCTOBER 20, 1984

Billboard

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# TOP VIDEOCASSETTES RENTALS

			Compiled from national retail store rental reports.				Year of Release	Format	Rating
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	5	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	
2	2	4	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	
3	3	5	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	
4	4	11	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	
5	17	2	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	
6	NEW ▶		YENTL	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	
7	6	16	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	
8	5	4	ICEMAN ▲	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	
9	8	18	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta	
10	9	8	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	
11	10	13	BLAME IT ON RIO ▲	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	
12	31	2	ICE PIRATES	MGM/UA Home Video MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta	
13	11	20	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta	
14	12	14	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	
15	7	11	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	
16	13	12	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta	
17	15	7	HOTEL NEW HAMPSHIRE ●	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta	
18	20	19	SILKWOOD	Abc Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	
19	14	7	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta	
20	22	45	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS	
21	NEW ▶		SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	
22	NEW ▶		HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta	
23	18	8	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	
24	16	5	THE DRESSER ▲	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta	
25	19	24	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	
26	25	27	SUDDEN IMPACT ▲ ◆	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sandra Locke	1983	R	VHS Beta	
27	NEW ▶		GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	
28	35	18	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta	
29	26	4	WEEKEND PASS ●	Crown Pictures Vestron 5045	Chip McAllister Peter Ellenstein	1984	R	VHS Beta	
30	21	8	HARD TO HOLD ●	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta	
31	29	31	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	
32	32	25	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	
33	23	7	RECKLESS ●	MGM/UA Home Video MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta	
34	NEW ▶		UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta	
35	27	12	VERTIGO ●	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	
36	33	6	WHERE THE BUFFALO ROAM	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	VHS Beta	
37	28	22	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	
38	24	21	REAR WINDOW ●	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	
39	34	9	HARRY AND SON ▲	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta	
40	30	19	CHRISTINE ▲	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	

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# THIRTY YEARS AGO THE PARTYING BEGAN... IT HASN'T STOPPED YET.

## Rock and Roll THE EARLY DAYS

AN ARCHIVE FILM PRODUCTION



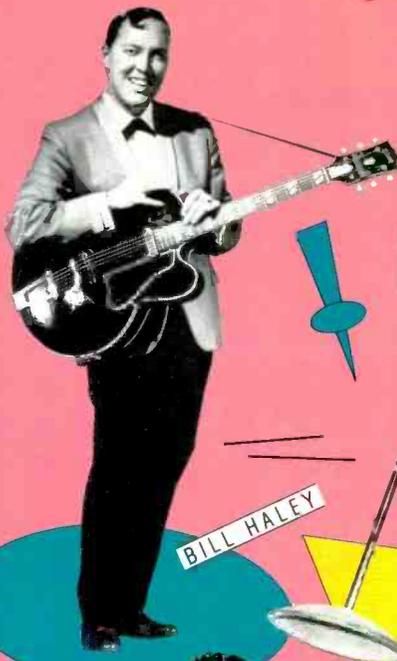
CHUCK BERRY



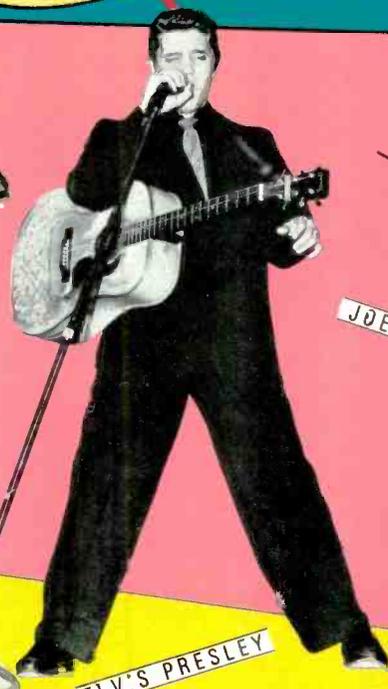
FATS DOMINO



BUDDY HOLLY



BILL HALEY



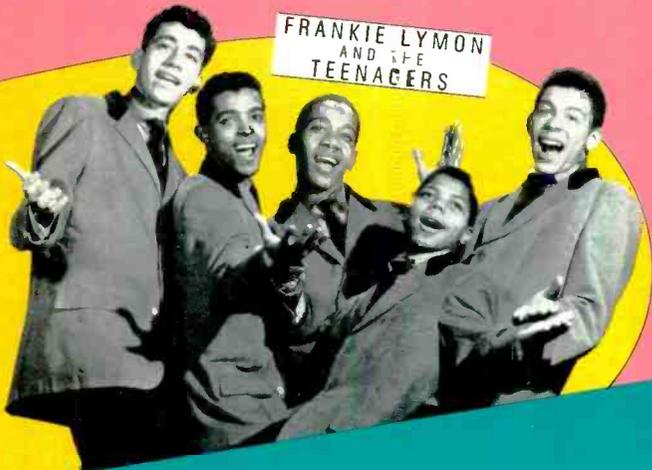
ELVIS PRESLEY



JOE TURNER



THE EVERLY BROTHERS



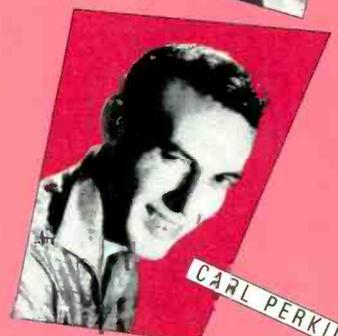
FRANKIE LYMON  
AND THE  
TEENAGERS



LITTLE RICHARD



JERRY LEE LEWIS



CARL PERKINS

**T**hey broke the rules. They fused black rhythm and blues with white hill-billy and pop music. They sparked a cultural revolution that would continue for decades. Suddenly, music belonged to the kids.

This is how rock and roll began. This is history in the making.

Through rare film footage, **ROCK AND ROLL: THE EARLY DAYS** takes you back to the legendary performances, the bobby-soxed fans, the outraged grown-ups, the movers and shakers of the early days.

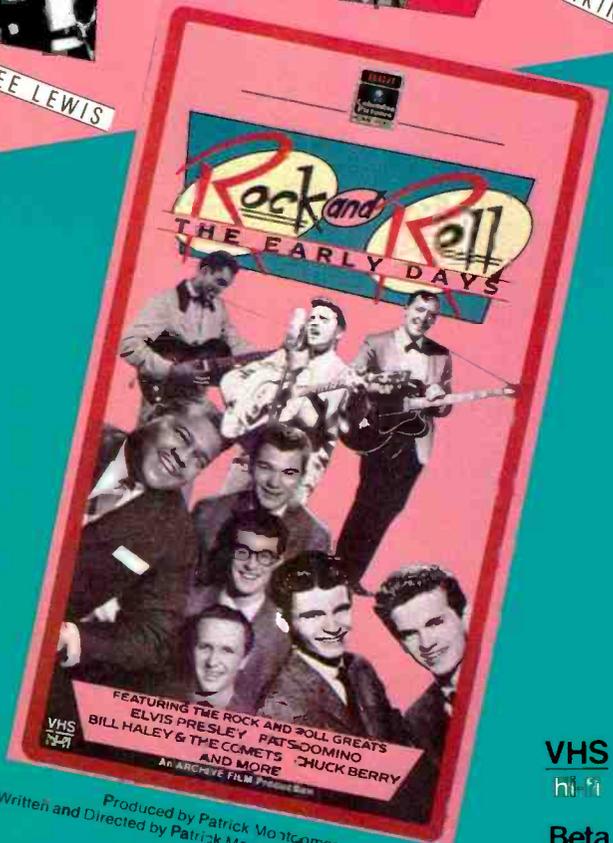
Rock and roll is alive today, but it will never happen like this again.



### AVAILABLE ON VIDEOCASSETTE

RCA/COLUMBIA PICTURES HOME VIDEO, 2901 W. ALAMEDA AVE., BURBANK, CA. 91505 POP HOTLINE 1-800-RCA/CPHV(722-2748)

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FEATURING THE ROCK AND ROLL GREATS  
ELVIS PRESLEY PAT'S DOMINO  
BILL HALEY & THE COMETS  
AND MORE CHUCK BERRY

Produced by Patrick Montgomery  
Written and Directed by Patrick Montgomery and Pamela Page

VHS  
hi-fi

Beta  
hi-fi

FOR WEEK ENDING OCTOBER 20, 1984

Billboard

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## TOP VIDEOCASSETTES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
2	2	6	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
3	3	127	JANE FONDA'S WORKOUT ▲ ◆	Karl Video Corporation KVC-RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
4	4	4	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
5	7	44	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95 39.95
6	6	11	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95 79.95
7	5	18	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley Maclaine Debra Winger	1983	PG	VHS Beta	39.95 39.95
8	9	17	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95 29.95
9	15	2	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
10	11	4	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98 29.98
11	14	2	YENTL	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98 79.98
12	10	31	THE JANE FONDA'S WORKOUT CHALLENGE ●	Karl Video Corporation-RCA KVC/RCA 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
13	8	42	MAKING MICHAEL JACKSON'S THRILLER ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
14	32	2	1984 SUMMER OLYMPICS HIGHLIGHTS ●	ABC, Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
15	12	14	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98 29.98
16	34	16	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95 29.95
17	17	8	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95 79.95
18	13	16	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95 79.95
19	39	17	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95 29.95
20	16	27	SUDDEN IMPACT ▲ ◆	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95 79.95
21	35	85	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95 39.95
22	31	56	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95 39.95
23	29	16	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95 29.95
24	33	11	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95 79.95
25	37	8	HARD TO HOLD ●	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta	69.95 69.95
26	18	20	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95 79.95
27	23	3	ICEMAN ▲	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95 69.95
28	22	65	DURAN DURAN ●	Thorn/EMI Tvd Thorn/EMI Tvd 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
29	24	22	REAR WINDOW ●	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95 59.95
30	30	37	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Association 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
31	NEW ▶		SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta	79.95 79.95
32	25	16	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95 29.95
33	38	19	SILKWOOD	Abc Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russel	1983	R	VHS Beta	79.95 79.95
34	NEW ▶		RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta	59.95 59.95
35	27	13	BLAME IT ON RIO ▲	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	No listing
36	26	43	RISKY BUSINESS ▲ ◆	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.95 39.95
37	20	3	ON THE WATERFRONT	RCA/Columbia Pictures Home Video 10458	Marlon Brando Lee J. Cobb	1954	NR	VHS Beta	59.95 59.95
38	19	31	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95 39.95
39	40	12	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta	59.98 59.98
40	21	12	VERTIGO ●	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95 59.95

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## Slow but Steady Growth Seen for Jazz Programming

BY FRED GOODMAN

NEW YORK The smattering of home video manufacturers who have taken an interest in jazz product expect a slow but dependable market to develop.

That was the message conveyed here Sept. 28 when the Jazz Times Convention presented a panel on the future of jazz in home video. Joining moderator Larry Adler of the Maryland-based Adler Video Marketing were jazz video producer Mark Lawrence and John O'Donnell, director of video software operations for Sony Corp.

"There is a long, steady growth period ahead for jazz videos," said O'Donnell. "But you can't expect a Michael Jackson phenomenon for this genre." Claiming that Sony already has "probably the largest number of jazz videos on the market," O'Donnell added that the firm is planning to release approximately 20 more jazz titles in the coming year.

O'Donnell painted the future market as a mix of conceptual and historical films. "We expect to see vintage footage reaching the marketplace in the future," he said. Pointing to older market demographics for the jazz consumer—O'Donnell estimated that the under-24-year-old comprises only 6% of the jazz video market while accounting for 41% of the pop market—he suggested that conceptual videos which allowed both intent and casual viewing could be very popular.

Adding to O'Donnell's comments on conceptual jazz videos was Mark Lawrence, a video director whose free-form graphics accompany Weather Report's music on a Sony video. Lawrence predicted that the suitability of jazz for conceptual videos will result in "a longer shelf life for jazz videos over pop."

Despite the optimism, moderator

Adler added a tempering note that the jazz video market is "still very selective and small," with the sale of a couple of thousand copies of a title still considered a success. Additionally, he called the necessary rights clearance procedures "a mammoth project," and said raising funds to finance jazz videos is still a tough proposition.

Looking towards the future of marketing jazz videos, O'Donnell said Sony is "looking for a catalog to market through direct mail. The state of retail makes it difficult, and our commitment is to get a good catalog and exploit it through an 800 number."

## CBS/Fox Sets 'Romper Room' Interactive Titles

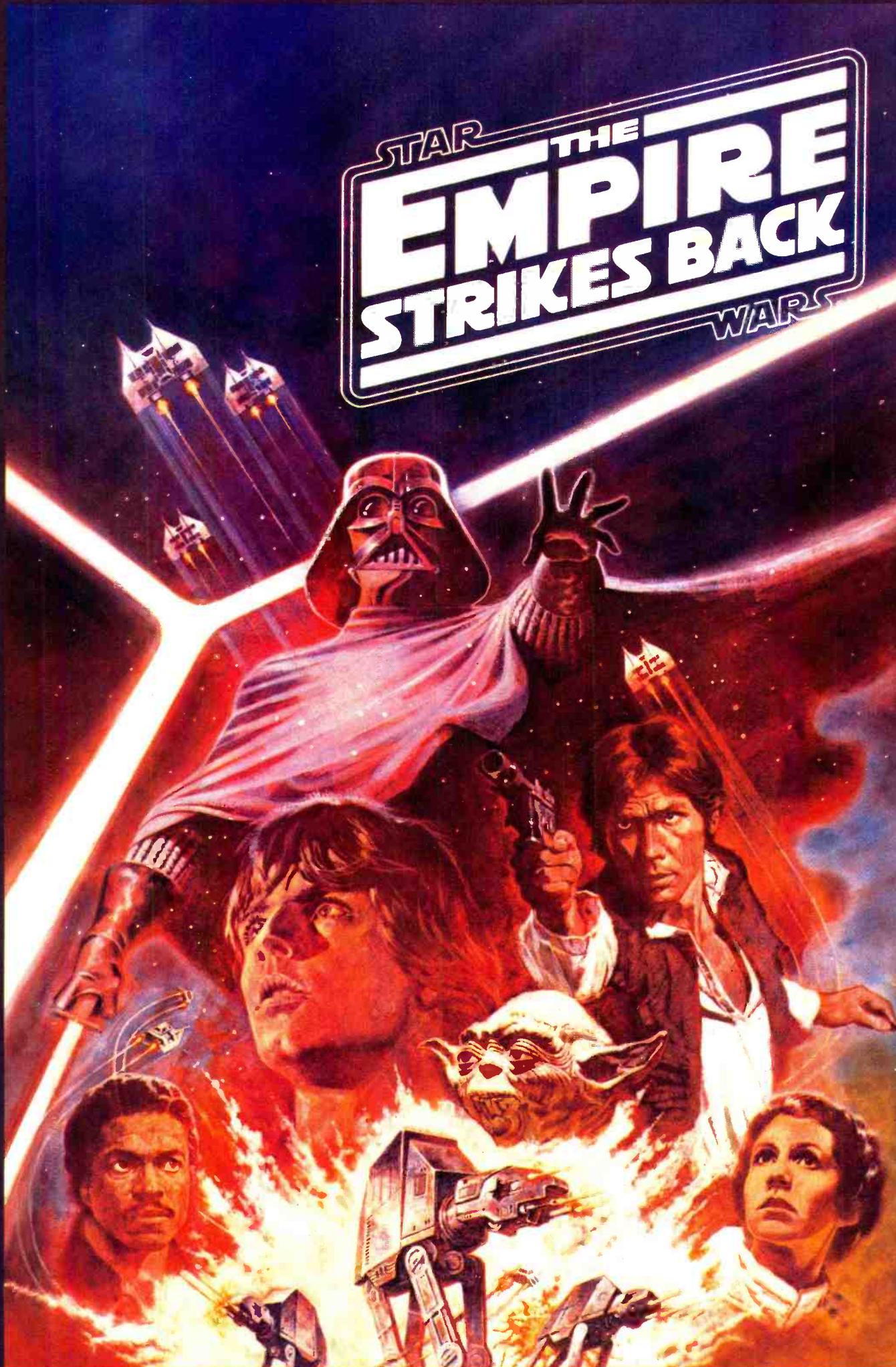
NEW YORK CBS/Fox Video is launching a new children's video line with the Oct. 30 release of four "Romper Room" interactive videocassettes, produced in cooperation with the National Education Assn.

The tapes, which are priced at \$19.98 apiece, are the first from the CBS/Fox Children's Video label as well as the first to be endorsed by NEA, which served as consultant, co-producer and editor. NEA further provided an educational consultant, together with a panel of teachers who evaluated the work at the start and finish of the production.

The "Romper Room" videocassettes consist of selected footage from "Romper Room" programming. CBS/Fox says that similar acquisitions are being planned for future children's video release.

"Something hot is about to strike your star-struck customers."

CBS FOX VIDEO



Don't be struck Empire-less.  
Order before October 17th.

# Local Clip Shows Building Wide Audience

BY TONY SEIDEMAN

**NEW YORK** The population of local video clip programs is booming with a wide variety of shows on broadcast and cable outlets finding substantial audiences and financial stability.

In a spectrum that ranges from half-hour weekly clip compilations to local television stations that broadcast music videos 24 hours a day, clips have created a permanent and evidently profitable place for themselves.

"The local shows are starting to pick up a wide audience," says Laurel Sylvanus, manager of videotape operations at Warner Bros. Records. "Otherwise they wouldn't be

able to survive."

"We're seeing an explosion of music video in all formats," says Mort Nasater of the Assn. of Music Video Broadcasters. Besides a sharply increasing population of daily and weekly programs on conventional broadcast outlets, he notes, many television stations broadcasting virtually nothing but music videos are going on the air. So far about a dozen music-video-only stations have gone on line, he says, with as many as 40 likely to be in operation by the end of next year.

The music video stations that have gone into operation are broadcasting on either UHF or low power tv formats. Although the oldest is only a little over a year old, Nasater claims that a couple of them are in the black already. "Local advertising is exactly what these guys can get that the national networks can't," he says.

Although MTV provides time for cable systems to insert ads, few exploit the opportunity, and the fact that it is rare for more than half of the households in a given community to sign up for cable limits the audience reach and advertiser revenue of cable systems.

Video executives back up reports of growth in the number of 24-hour video music outlets. "Every day I find out about a new one," says Harvey Leeds, director of video promotion for Epic Records.

At the same time that music video is helping to create entire new video venues, existing television stations are sparking a "flood" of new clip shows, executives say. Even the shows that go under don't seem to slow the growth pace. "For every one that bites the dust there are about 10 more that take its place," says Capitol's national director of press and artist development Michelle Peacock.

The flow of new programs is so great that a number of labels are becoming increasingly strict about which outlets they'll service. "There are more and more requests," says Robin Sloane, Elektra's director of video. "It's a flood, but we're evaluating them very slowly and individually now. We want to be sure that the show is the context where we would want our videos placed."

At Epic, Leeds now requires that new shows send sample reels, while Warner Bros.' Sylvanus has sent out in-depth questionnaires, and will service only those outlets which return them. Use of the forms has cut the number of outlets Warners

serviced to under 100, she says, but the figure has quickly climbed back to more than 120, and she expects to be servicing "hundreds" of shows in the future, as more programs agree to tell the label who they are and how they operate.

Sloane says the local long-form music video shows are most active "out west," especially in the plains states. And the connection between the video shows and local radio outlets has grown so tight, she says, that "the local promotion people want to get involved."

One reason local promotion departments are asking for more involvement in video is the increasing number of links between important radio stations and video shows. Although radio and video shows have long been tied together in major markets, radio-connected programs now operate in communities of almost any size.

And the ties often involve more than just locally created shows. The syndicated show "This Week's Music," one of the survivors in a market that saw several dropouts this summer, has "sister radio stations in the top five markets," says program and marketing director Marcus Peterzell.

"People like Scott Shannon [of New York's WHTZ] are making it happen here," he says. "This Week's Music" is a "strip" show, meaning that it is designed to be run five days a week. The program

(Continued on page 32)

## 26 More Weeks For L.A. Show

**LOS ANGELES** Ratings success has earned "Video Beat," Blade-Rocker Productions' half-hour music magazine aired weekly on KTLA-TV here, a second 26-week run.

When the show premiered on March 17, it was the third highest-rated program in the 10:30 a.m. slot, posting a 3.6 Arbitron rating and a 17 market share. Since then ratings have continuously increased, boosting the station's two following music shows in both ratings and share.

"Video Beat" is co-hosted and co-produced by KROQ-FM personality Richard Blade, who shares the host spot each week with a different rock star guest. The program combines music video clips with artist interviews and music news.



**Spock Bops.** Leonard Nimoy makes his first music video appearance in the Bangles' clip "Going Down To Liverpool," piloting the all-woman group on a voyage to where no man has gone before: nowhere. Here director Tamar Simon Hoffs gives Nimoy some navigational instructions.

## New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artist, title, album (where applicable)/label, producer/production house, director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036

### AZTEC CAMERA

**All I Need Is Everything**  
Knife/Sire  
WhyB2 Films  
Geoffrey Llewellyn Jones

### BAD MANNERS

**My Girl Lollipop**  
Forging Ahead/Portrait  
Steve Kahn  
Steve Kahn

### BANANARAMA

**The Wild Life**  
The Wild Life Soundtrack/MCA  
Jerry Kramer & Associates  
Norman Seefe

### BELFEGORE

**All That I Wanted**  
Belfegore/Elektra  
Big Z Productions  
Zbigniew Rybczynski

### PAT BENATAR

**We Belong**  
Tropico/Chrysalis  
Callner And Shapiro  
Mary Callner

### BLACK 'N BLUE

**Hold On To 18**  
Black 'N Blue/The David Geffen Co.  
Beth Broday  
Rob Quartley

### BOBBY CALDWELL

**Don't Quit**  
Body By Jake/MCA  
Automation Pictures & Body By Jake Inc.  
Tom Kennedy

### CULTURE CLUB

**The War Song**  
Waking Up With The House On Fire/Epic/Virgin  
MGMM  
Russell Mulcahy

### RONNIE JAMES DIO

**Mystery**  
The Last Line/Warner Bros.  
Francie Moore  
Leslie Libman

### DOKKEN

**Into The Fire**  
Tooth And Nail/Elektra  
MGMMO  
David Mallet

### ROD FALCONER

**Only So Much Time**  
Bruce Taylor & Jeff Mandell/Interdimensional Tele-wave  
Rod Taylor

### THE FIXX

**Less Cities, More Moving People**  
Phantoms/MCA  
The Doppelganger Video Co.  
Jeannette Obstoj

### LITA FORD

**Dressed To Kill**  
Dancin' On The Edge/ Mercury/PolyGram  
Beth Broday/Fusion Film  
Mark Rezka

### BARRY GIBB

**Shine, Shine**  
Now Voyager/MCA  
Green Back Films  
Storm Thorgerson

### EDDY GRANT

**Boys In The Street**  
Going For Broke/Portrait  
Limelight  
Steve Barron

### SAMMY HAGAR

**Can't Drive 55**  
VOA/The David Geffen Co.  
Beth Broday  
Gil Bettman

### HONEYDRIPPERS

**Sea Of Love**  
Honeydrippers Volume One/Atlantic  
Haggie & Bung Productions/Brill Brothers  
Derek Burbidge

### HONEYMOON SUITE

**New Girl Now**  
Honeymoon Suite/Warner Bros.  
Tony Tobias/Don Berry Media  
Chris Terry

### RICKIE LEE JONES

### The Real End

The Magazine/Warner Bros.  
Rickie Lee Jones  
Larry Bridges

### JULUKA

**Fever**  
Stand Your Ground/Warner Bros.  
Melissa Stokes  
Clive Richardson

### CHAKA KHAN

**I Feel For You**  
I Feel For You/Warner Bros.  
Sandra Harper/Tri-Plane Films  
Jane Simpson

### KISS

**Heaven's On Fire**  
Animalize/Mercury/PolyGram  
John Weaver/Keefco  
David Lewis

### MALCOLM McLAREN

**Madame Butterfly**  
Madame Butterfly/Island  
Terrence Donovan Productions  
Co-Directed by: Terrence Donovan & Malcolm McLaren

### BOB MARLEY

**Waiting In Vain**  
Legend/Island  
Island Pictures Ltd.  
Don Letts

### MEN WITHOUT HATS

**Where Do The Boys Go?**  
Where Do The Boys Go?/MCA  
GLO Productions  
Tim Pope

### CINDI MIZELLE

**This Could Be The Night**  
Beat Street Soundtrack/Atlantic  
Harry Belafonte & David V. Picker/Seiniger  
Bloon Productions for Orion Pictures

### STEVE MORSE

**Cruise Missile**  
The Introduction/Elektra/Musician  
Cooper & Copp  
Valerie Belsky

### ALICIA MYERS

**You Get The Best From Me (Say, Say, Say)**  
I Appreciate/MCA  
Jill McDonald, John Callas/Exposure Productions  
Yuri Sivolop

### QUIET RIOT

**Party All Night**  
Condition Critical/Pasha  
Tim Clawson/Limelight  
Chris Gabrin

### RATT

**Wanted Man**  
Out Of The Cellar/Atlantic  
Alexis Omettchenka/Pendulum

### ALFONSO RIBEIRO-(The Tap Dance Kid)

**Dance Baby**  
Prism/Island

(Continued on page 34)

**Billboard**



**VIDEO MUSIC CONFERENCE**  
Nov. 15-17, 1984  
Sheraton Premiere Hotel  
Universal City, California



**Birthday Congratulations.** MTV topper Bob Pittman, right, congratulates "Friday Night Videos" producer Dick Ebersole at a party at Manhattan's Private Eyes celebrating the first anniversary of the NBC video music show. (Photo: Chuck Pulin)

## With NYU Arts School

## RCA Sponsoring Clip Scholarship

**NEW YORK** RCA Video Productions is creating what is probably the first video music scholarship.

Working in cooperation with the New York Univ. School of the Arts, the company will be sponsoring a competition which will see undergraduate students creating videos for three different new RCA bands.

One video for each song will get made, says RCA Video Productions manager of marketing and promotion Laura Foti. Students will submit concepts and storyboards by the end of the fall semester, she says, meaning a due date around mid-December.

NYU professor Charles Milne, RCA vice president of programming and production Chuck Mitch-

ell, RCA Records a&r vice president Gregg Geller and MTV's Gail Sparrow will be among the judges.

Money will be given to the students in January, with videos due in late May or early June. A symposium is scheduled at which the awards will be presented and the relationship between business, art and music video clips discussed.

In fact, says Foti, the entire program will be concerned with teaching students how to "integrate the business element with the art." In order to get their dollars, students will have to submit a budget, showing where they're going to use the money and demonstrating the efficiency with which they'll utilize RCA's gift.

**MTV PROGRAMMING**

NEW VIDEOS ADDED

- BANGLES "GOING DOWN TO LIVERPOOL" COLUMBIA
- PAT BENATAR "WE BELONG" CHRYSALIS
- BLANCMANGE "THAT'S LOVE THAT IS" SIRE/WARNER BROS.
- JAMES BROWN & AFRIKA BAMBAATAA "UNITY" TOMMY BOY
- EDDY GRANT "BOYS IN THE STREET" PORTRAIT/CBS
- HUNTERS & COLLECTORS "THE SLAB" WHITE LABEL/SLASH
- STEVE MORSE BAND "CRUISE MISSILE" ELEKTRA/MUSICIAN
- POLICE "SYNCHRONICITY" A&M
- DIANA ROSS "SWEEP AWAY" RCA
- RUSH "THE ENEMY WITHIN" MERCURY
- JERMAINE STEWART "THE WORD IS OUT" ARISTA
- MARIA VIDAL "BODY ROCK" EMI AMERICA
- STEVIE WONDER "I JUST CALLED TO SAY I LOVE YOU" MOTOWN

HEAVY ROTATION

- BANANARAMA "CRUEL SUMMER" MERCURY
- DAVID BOWIE "BLUE JEAN" EMI AMERICA
- LINDSEY BUCKINGHAM "GO INSANE" ELEKTRA
- JOHN CAFFERTY & THE BEAVER BROWN BAND "ON THE DARK SIDE" SCOTTI BROS./CBS
- CARS "DRIVE" ELEKTRA
- CARS "HELLO AGAIN" ELEKTRA
- CHICAGO "HARD HABIT TO BREAK" WARNER BROS.
- CULTURE CLUB "THE WAR SONG" VIRGIN/EPIC
- DENNIS DE YOUNG "DESERT MOON" A&M
- FIXX "ARE WE OURSELVES" MCA
- GLENN FREY "SMUGGLERS BLUES" MCA
- SAMMY HAGER "I CAN'T DRIVE 55" GEFFEN
- DARYL HALL & JOHN OATES "OUT OF TOUCH" RCA
- HONEYDRIPPERS "SEA OF LOVE" ESPERANZA/ATLANTIC
- HONEYMOON SUITE "NEW GIRL NOW" WARNER BROS.
- BILLY IDOL "FLESH FOR FANTASY" CHRYSALIS
- JACKSONS "TORTURE" EPIC
- JEFFERSON STARSHIP "LAYIN' IT ON THE LINE" RCA
- ELTON JOHN "WHO WEARS THESE SHOES" GEFFEN
- KROKUS "MIDNIGHT MANIAC" ARISTA
- MADONNA "LUCKY STAR" SIRE/WARNER BROS.
- PAUL MC CARTNEY "NO MORE LONELY NIGHTS" COLUMBIA
- NIGHT RANGER "WHEN YOU CLOSE YOUR EYES" CAMEL/MCA
- STEVE PERRY "STRUNG OUT" COLUMBIA
- POINTER SISTERS "I'M SO EXCITED" RCA
- PRINCE "LET'S GO CRAZY" WARNER BROS.
- QUIET RIOT "PARTY ALL NIGHT" PASHA/CBS
- SHEILA E. "THE GLAMOROUS LIFE" WARNER BROS.
- RICK SPRINGFIELD "BOP 'TIL YOU DROP" RCA
- ROD STEWART "SOME GUYS HAVE ALL THE LUCK" WARNER BROS.
- DONNA SUMMER "THERE GOES MY BABY" GEFFEN
- .38 SPECIAL "TEACHER TEACHER" CAPITOL
- TINA TURNER "BETTER BE GOOD TO ME" CAPITOL
- VAN HALEN "HOT FOR TEACHER" WARNER BROS.
- WHAM "WAKE ME UP" COLUMBIA
- PETER WOLF "LIGHTS OUT" EMI AMERICA
- YES "IT CAN HAPPEN" ATCO

MEDIUM ROTATION

- BAD MANNERS "MY GIRL LOLLIPOP" EPIC
- BLACK N' BLUE "HOLD ON TO 18" GEFFEN
- RONNIE JAMES DIO "MYSTERY" WARNER BROS.
- DOKKEN "INTO THE FIRE" ELEKTRA
- DAVE EDMUNDS "SOMETHING ABOUT YOU" COLUMBIA
- FACE TO FACE "UNDER THE GUN" EPIC
- FRANKIE GOES TO HOLLYWOOD "TWO TRIBES" ISLAND
- BARRY GIBB "SHINE SHINE" MCA
- GO-GO'S "YES OR NO" IRS
- GOLDEN EARRING "LONG BLOND ANIMAL" 21/POLYGRAM
- GRIM REAPER "SEE YOU IN HELL" RCA
- HERBIE HANCOCK "HARDROCK" COLUMBIA
- HANOI ROCKS "UP AROUND THE BEND" EPIC
- COREY HART "IT AIN'T ENOUGH" EMI AMERICA
- IRON MAIDEN "2 MINUTES TO MIDNITE" CAPITOL
- JERMAINE JACKSON "DYNAMITE" ARISTA
- JETHRO TULL "LAP OF LUXURY" CHRYSALIS
- RICKIE LEE JONES "THE REAL END" WARNER BROS.
- KISS "HEAVEN'S ON FIRE" MERCURY
- JOHN LENNON "EVERY MAN HAS A WOMAN" POLYDOR
- NAKED EYES "(WHAT) IN THE NAME OF" EMI AMERICA
- BILLY OCEAN "CARIBBEAN QUEEN" JIVE/ARISTA
- RATT "WANTED MAN" ATLANTIC
- RED ROCKERS "EVE OF DESTRUCTION" COLUMBIA
- LIONEL RICHIE "PENNY LOVER" MOTOWN
- ROMEO VOID "A GIRL IN TROUBLE" COLUMBIA
- SCORPIONS "I'M LEAVING YOU" MERCURY
- STONE FURY "BREAK DOWN THE WALLS" MCA
- SURVIVOR "I CAN'T HOLD BACK" SCOTTI BROS./CBS
- TALKING HEADS "ONCE IN A LIFETIME" SIRE/WARNER BROS.
- THOMPSON TWINS "YOU TAKE ME UP" ARISTA
- TWISTED SISTER "I WANNA ROCK" ATLANTIC
- U2 "PRIDE" ISLAND
- XAVION "EAT YOUR HEART OUT" ASYLUM/MIRAGE
- ZEBRA "WAIT UNTIL THE SUMMER'S GONE" ATLANTIC

LIGHT ROTATION

- ALL I NEED IS EVERYTHING AZTEC CAMERA WARNER BROS.
- HAND CLAPPIN' BACKSTERS A&M
- THE WILD LIFE BANANARAMA MCA
- ALL THAT I WANTED BELEFEGORE ELEKTRA
- SOLIDARITY BLACK UHURU ISLAND
- AMERICA BOBBY & THE MIDNITES COLUMBIA
- THE LUCKY ONE LAURA BRANIGAN ATLANTIC
- ECSTASY OF FLIGHT CHRIS DE BURGH A&M
- KISS ME RED DREAMS COLUMBIA
- STRUT SHEENA EASTON EMI AMERICA
- HEAVEN MUST BE THERE EUROGLIDERS COLUMBIA
- CRAZY OVER YOU JOOLS HOLLAND IRS
- I WANT YOU BACK HOODOO GURUS A&M
- BURN FOR YOU INXS ATCO
- HELL IS ON THE RUN JAKATA MOROCCO/MOTOWN
- BABYLON JUSTINE JOHNS ARTIST INTERNATIONAL
- I FEEL FOR YOU CHAKA KHAN WARNER BROS.
- TURN YOUR HEART AROUND KEATS EMI AMERICA
- WHERE DO THE BOYS GO MEN WITHOUT HATS MCA
- NO GUARANTEES NOBODY'S CAPITOL

This report does not include videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

**LOCAL CLIP SHOWS**

(Continued from page 31) contains about four videos an episode. Many local shows contain far more.

"A lot of the local shows have gone two hours," says Island Records' Chris Puskiewicz. But the greater amount of time the shows are devoting to video doesn't mean they'll take more risks, say video

promotion executives, who characterize most local broadcast shows as being almost totally hit-oriented. "I see the penguins lining up and playing nothing but the hits," says Epic's Leeds.

But Leeds does see some potential for a widening exposure for some product. Some of the shows have been programming "a lot of lo-

cal music, and supporting a lot of local artists," he says.

"Every city has a video show," says Sylvanus. With new 24-hour music channels planned by MTV, Turner Broadcasting and Discovery, "a lot of the shows are now incorporating MOR-oriented formats," she says. "If they've got a half-hour pop show, they now want to start up a half-hour country program," or shows in other music formats.

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# Flying High...

## MTV Adds & Rotation

As of 10/3/84

HEAVY ROTATION (maximum 4 plays a day):

- Bananarama, "Cruel Summer," London
- David Bowie, "Blue Jean," EMI America
- Lindsey Buckingham, "Go Insane," Elektra
- John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.
- \* Cars, "Drive," Elektra
- Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
- \* Dennis DeYoung, "Desert Moon," A&M
- Fixx, "Are We Ourselves," MCA
- Glenn Frey, "Smuggler's Blues," MCA
- Sammy Hagar, "I Can't Drive 55," Geffen
- \* Daryl Hall & John Oates, "Out Of Touch," RCA
- Honey Drippers, "Sea Of Love," Esparanza/Atlantic
- Honeymoon Suite, "New Girl Now," Warner Bros.
- \* Billy Idol, "Flesh For Fantasy," Chrysalis
- \* Jacksons, "Torture," Epic
- Jefferson Starship, "Lay It On The Line," Grunt/RCA
- \* Elton John, "Who Wears These Shoes," Geffen
- Krokus, "Midnight Maniac," Arista
- Madonna, "Lucky Star," Sire
- Paul McCartney, "No More Lonely Nights," Columbia
- Night Ranger, "When You Close Your Eyes," Camel/MCA
- \* Steve Perry, "Strung Out," Columbia
- Pointer Sisters, "I'm So Excited," RCA
- Prince, "Let's Go Crazy," Warner Bros.
- Sheila E., "Glamorous Life," Warner Bros.
- Rick Springfield, "Bop 'Til You Drop," RCA
- Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
- Donna Summer, "There Goes My Baby," Geffen
- \* .38 Special, "Teacher, Teacher," Capitol
- Tina Turner, "Better Be Good To Me," Capitol
- Van Halen, "Hot For Teacher," Warner Bros.
- Peter Wolf, "Lights Out," EMI America
- \* Yes, "It Can Happen," Atco

\* Produced by Picture Music International



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(Continued from page 31)

Fraker Productions Inc.  
John Fraker

**SCRITTI POLITTI**  
**Wood Beez**  
TBS/Warner Bros.  
Aidabra Productions  
John Scarlett-Davis

**ROD STEWART**  
**Some Guys Have All The Luck**  
Camouflage/Warner Bros.  
Jerry Kramer & Glenn Goodwin  
Wayne Isham & Jerry Kramer

**SURVIVOR**  
**I Can't Hold Back**  
Vital Signs/Scotti Bros.

Bill Little  
Bob Radler

**JETHRO TULL**  
**Lap Of Luxury**  
Under Wraps/Chrysalis Records  
R. Style  
M. Brady  
**U2**

**Pride (In The Name Of Love)**  
Unforgettable Fire/Island  
Windmill Lane Productions  
Barry Devlin

**WANG CHUNG**  
**Don't Be My Enemy**  
Points On The Curve/The David Geffen Co.  
Simon Fields  
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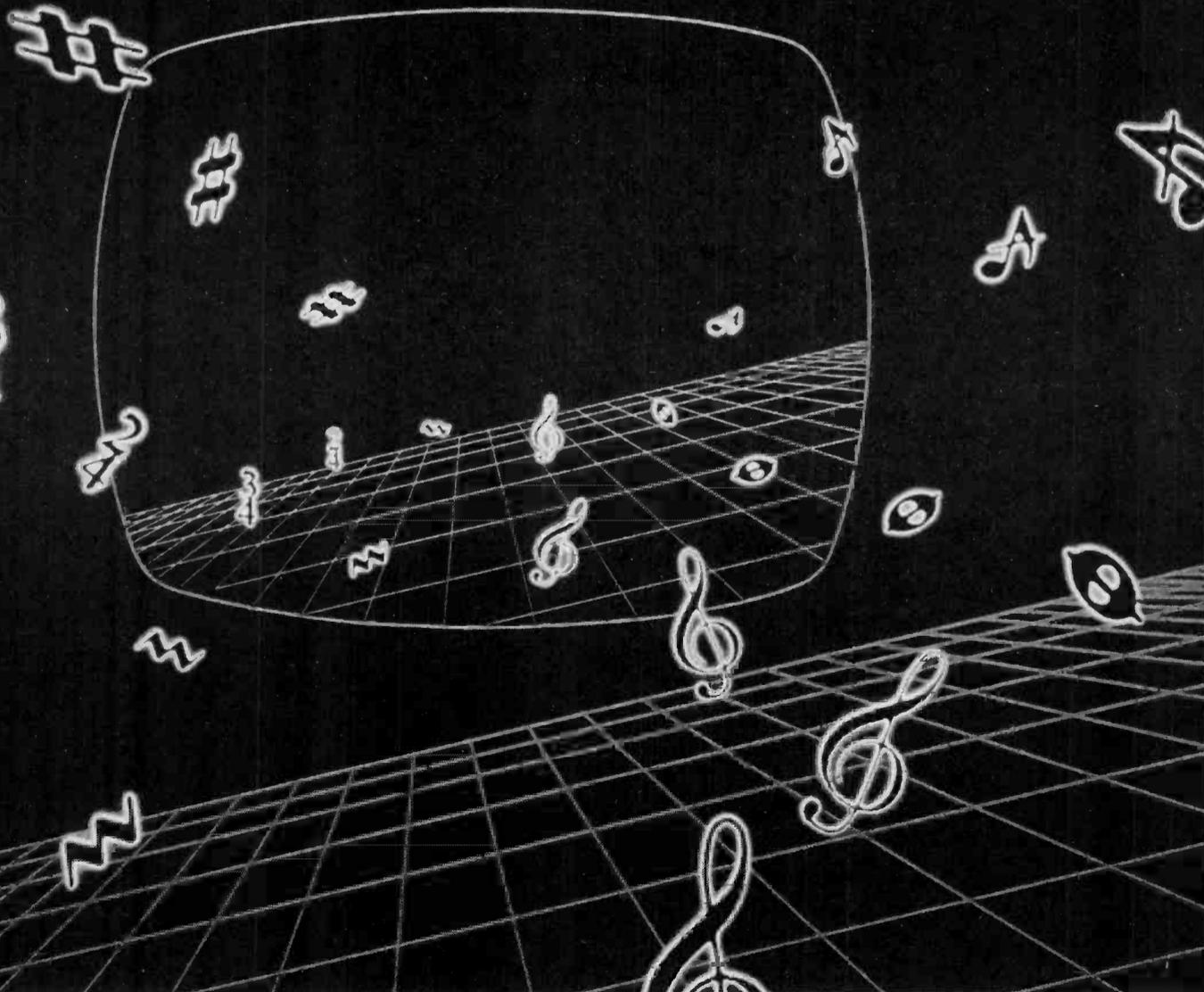
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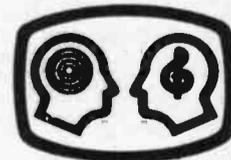
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**Lights, Camera, Digital.** The projection room of the Samuel Goldwyn Theatre in Beverly Hills looks more like the control room of a sophisticated studio, as engineers ready two Sony 3324 digital multitrack recorders for a screening of Giorgio Moroder's revised version of Fritz Lang's "Metropolis." The benefit screening for the Academy of Motion Picture Arts & Sciences was the first public performance where first generation digital sound was synchronized with a motion picture.

## Skycam Eyes Billy Squier Concert

### New Camera Gives New Angles To Varied Venues

BY FAYE ZUCKERMAN

LOS ANGELES Billy Squier was not the only act taking center stage during the performer's Sept. 21 concert at Philadelphia's Spectrum. Vying for the spotlight was the innovative Skycam, a suspended camera guided along four wires by computers that can swoop vertically and horizontally at an unprecedented 27 miles per hour.

For the Skycam's inventor Garrett Brown, a veteran cinematographer, the camera's debut filming of a rock concert was a success. "I was more surprised than anyone else there when the audience (estimated at 22,000) gave a standing ovation for the camera," when the 16mm lightweight Panavision dropped to within five feet of the crowd, he says.

But, by his own admission, the camera's rollout has been fraught with technical problems and a long list of cancellations. "Not only did I have to bail out of filming Twisted Sister, but both the Olympics and the entire NBA season, among others. We are talking about millions of dollars in fees."

Why did Brown, best known for his Steadicam invention, allow NFL Films to use Skycam for this concert when other, more prestigious rock acts had requested the year-old flying camera?

"I'm certainly not a rock'n'roll aficionado," he says. "The Spectrum is considering buying one. We are talking about \$1.8 million in development costs, and I would like to make a sale."

The Skycam can hold any 35mm or 16mm camera that weighs less than six pounds. NFL Film's Richard DeFrenes is credited with devising a stripped-down lightweight 16mm Panavision for the Billy Squier concert.

Essentially, two joysticks control Skycam's movements, which are computer-generated. "It's like playing a video game," Brown says.

NFL Films, which recently started filming music videos, paid \$16,000 to rent Skycam equipment. The entire concert reportedly cost less than \$350,000 to film.

Explains Alan Saperstein, who took charge of the eight-camera shoot for NFL Films: "Skycam provided unique camera angles and greatly enhanced the final project. It could fly low and then reel back up to the highest tier in the concert hall."

Examples of Skycam's capabilities can be viewed later this month, when a performance video from the concert makes its way to MTV. The featured song is "All Night Long," off Squier's Capitol album "Signs Of Life."

And later this fall, NFL Films will shoot Cyndi Lauper in Houston, Saperstein says. "We plan to use the

Skycam. Lauper runs through the audience during her concerts, and the camera will be ideal for capturing her."

Additional examples of Skycam's 35mm filming prowess will be viewed in two upcoming major motion pictures, "Birdie" and "Sluggers' Wife." Saperstein is hoping

that the film will provide added evidence of Skycam's attributes.

The NFL has not yet sanctioned the camera for filming its games, he says. But, he adds, he has already lensed two games with the camera, and after doing a successful third, he expects to get recognition from the football league.

## Audio Track

New York

**JOHN BENITEZ** is at Sigma Sound with engineer **Michael Hutchinson**, preparing a dance remix of **Melissa Manchester's** "Thief of Hearts" for a film soundtrack of the same name. Benitez also continues work on **Maria Vidal's** solo album for EMI America there. Hutchinson is at the board with help from **Melanie West**. TVI Records president **Tony Valor** is also there, producing label act **Fantasy's** forthcoming single "Let It Rock." J.C. Daugherty is engineering... **Rick Derringer** is producing tv personality **David Gruen** at Skyline and Planet. **Jake Hooker** is executive producer, with **Tommy Edmonds** at the board... Composer **Mikel Rouse** is completing **A Walk In The Woods'** next record at **Bisi Studios**. **Martin Bisi** at the board.

Los Angeles

**CANADIAN SINGER Sari Featherstone** is at **Wally Heider's** facility, working on a **Front Street Records** project with producer **Hummie Mann**. **Dave Bianco** is at the board.

Other Cities

**RCA ACT Eurythmics** are spending the month in Nassau, at **Island's Compass Point**... Several projects are underway at the **Bennett House** in Franklin, Tenn. **Dan Fogelberg** is working on his next Epic project, with producer **Marty Lewis** doubling at the board. **Van Stephenson** is working on demo tapes. **Pam Mark Hall** is in with producer **Keith Thomas** and engineer **Danny Hilley**. And **Jim DuBois** is handling overdubs for **Restless Heart's** next project. **Scott Hendricks** is co-producing and manning the board.

## Sound Investment

BY STEVEN DUPLER

A weekly feature spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.

**THE RANCH**, A 24-track New York-based studio, had gotten more than a few good years out of its MCI console. But studio president Andy Parks felt it was time to look around for a replacement.

"It was old," he says. "We needed automation, and we needed much greater flexibility." Parks knew inside what he wanted when he set out to pick a new board, but his requirements would have been difficult to describe to an audio dealer's salesman.

"It's not just the construction or the quality of the circuitry," he argues. "There's a little magic in there that you can't put your finger on."

Since alchemy and metaphysics are notoriously poor disciplines to employ when shopping for sophisticated electronic equipment, Parks decided to hold a "showdown at The Ranch."

"We were badly in need of a new console, and I did quite a bit of research to locate a few that seemed likely possibilities," he says. "Then we decided the only way to really

check them out was to ask the manufacturers to send us sample modules that could be hooked into our patch bay for testing.

"Well, Harrison and Amek complied with our request for a module and Trident did, too. MCI, however, refused, although to our way of thinking, they were still involved in our testing because our old console was an MCI," adds Parks.

Parks says the Amek 2500 was the clear winner in The Ranch's

### The Ranch likes Amek's 'magic'

test, although he also gives the Harrison high marks. "The Harrison board blew away our old MCI; it was much cleaner, glassier and clearer. But when we wired in the Amek module, it smoked the Harrison, and that was even before we touched any equalization.

"The Amek is a truly musical console. If MCI had Neve build a board for them, it might turn out like this Amek."

The Amek 2500, in a 36-by-24 configuration, is the first in New York, a fact that worked to The Ranch's advantage when working out a purchasing arrangement with the manufacturer.

"When we decided to purchase the board, we found that it was not as yet available in New York," says Parks. "So we bought it direct from Amek in the U.K., who really took great pains to make sure it was installed and set up properly."

Parks won't divulge the price he paid to acquire the board direct from the manufacturer, but he does mention that the arrangement he made with Amek allows The Ranch to be used as a sort of demo center, where Amek can have potential customers come to see the 2500 in a working studio environment.

Service and maintenance are provided by Martin Audio, the large New York-based pro audio dealer, which now handles the Amek line.

(Continued on page 36)

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## Video Track

New York

**SONY VIDEO SOFTWARE OPERATIONS** took charge of production for a "how-to" breakdance vid-

eocassette that was lensed at **Shuzan Studio** here. "Breakin' In The USA" is 50 minutes long.

"Today In Music History," 30-second spots destined for network and

pay television, emphasize the use of DVE and ADO post-production equipment, says producer **Billy Miller**. **National Video Center** took charge of post for the tv fillers, already distributed in 85 markets. Another series of music history "Rock Moments" will be released in Janu-

ary. Post-production will also occur at NVC, produced by **Man In The Moon Productions**, which is co-owned by **Miller**, **Bobby Schiffman** and **Geoffrey Minte**.

**VCA Teletronics Center Stage's** Paint Box was used to create the lead-ins for "The Making Of The

Cars," premiered on MTV. USA Network's "Night Flight" also used the facility's Paint Box for special effects. **Maureen Nappi** designed most of the images.

Other Cities

**THE DALLAS POST PRODUCTION CENTER** played host for post-production work on **Leon Russell's** latest video clips and two one-hour specials for **Dej Productions**, "Rock Revolution" and "Heavy Metal." For Russell's clips "Good-time Charlie's Got The Blues" and "Rock And Roll Part Of My Heart," editor **Richard Gillespie** explains, "it was tricky because of timing the visuals to keep the storyline consistent." A **CMX 3400** editing system and **Grass Valley 300-3B** switchers were used for the **Paradise** recording artist's videos. Look for a cameo by **Willie Nelson** in the productions, directed and produced by **Mike Griffin**.

As for the two one-hour specials, **Dale Thorn** edited both, as well as a one-hour tv special for **Waylon Jennings**. Feature artists include **Talking Heads**, **AC/DC** and **Black Sabbath**. **Dej Productions** is considering a series of monthly music specials that will be edited at the Dallas-based facility.

**The San Diego Sports Arena** will see filming Dec. 4-5 for an upcoming **Cinemax** concert special by **Rod Stewart**. **Carolyn Raksin** will direct for **Company III Ltd.**

U.K.

**PRODUCER/DIRECTOR STEVE KAHN** used a 15-person British crew for "My Girl Lollipop" by **Portrait** act **Bad Manners**. Ironically, a set fashioned after an American soda shop was created in London for the clip, in which **Buster Bloodvessel**, the band's lead singer, was cast as soda jerk. The 16mm shoot also included a 10-piece band and 25 dancers. The film was transferred to one-inch at **Panavideo**.

Vienna in the year 1951 was recreated by **Philip Davey** on location in **Glasgow** for **Robin Gibb's** "Secret Agent," on **Polydor** in Europe and **Mirage/Atlantic** in the U.S. **Keefco** produced the clip. **Keefco** also took charge of "So Close" for **Flying Pickets**, off the "Lost Boy" album on **Ten/Virgin Records**. The video is said to be reminiscent of a '60s tv variety show.

FAYE ZUCKERMAN

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

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## Sound Investment

(Continued from page 35)

According to **Parks**, **Amek** "made a deal with **Martin** and paid them to be our service representative.

"It's a good relationship," he says. "We do quite a bit of business with **Martin**; we've bought all our outboard gear from them."

The **Ranch** has been in business about four years, and books 24-track time at about \$115 per hour, with rates lowered accordingly for bulk bookings.



**Cub Crusader.** A&M artist Tommy Shaw plays the National Anthem at Chicago's Wrigley Field prior to one of the ball club's early bids to capture the National League pennant. Where was he when they needed him in San Diego?

## Via New Album Warwick Renews Ties With Manilow, Bacharach

BY PAUL GREIN

LOS ANGELES Dionne Warwick's seventh Arista album, "Run To Me," marks her reunion with Barry Manilow, who produced her platinum, Grammy-winning Arista debut, "Dionne."

This album, due for release later this month, is also set to include a track composed and produced by Burt Bacharach, marking the first time Bacharach and Warwick have worked together since he and Hal David produced her first album for Warner Bros. in 1972.

And it may include one or more of Warwick's three contributions to "The Woman In Red" soundtrack, which was written and produced by Stevie Wonder.

It would be only fair for Warwick to borrow a song or two from "The Woman In Red" for her own album: After all, she brought Wonder into the project.

Warwick says her involvement in the film began when music consultant Steve Keator approached her about singing the title song.

"I asked to see the film," she remembers, "and at the screening, Gene [Wilder, the film's star] asked if I knew Lionel [Richie]. He asked if I'd approach Lionel about doing

the title song as a duet.

"So I had a meeting with Lionel, and he said yes, schedule permitting. Well, of course his schedule never permits. So I had to let Gene know that Lionel wasn't available. He asked who else I'd feel comfortable with, and I said Stevie Wonder.

"I'd never recorded with Stevie before, but he'd written a song for my 'Friends In Love' album. I feel like Steveland is one of my kids. He has practically grown up around me since the age of 12. His first job abroad was with me at the Olympia Theatre."

Warwick says she's talking to Bacharach about the possibility of a joint summer tour, in the wake of their reunion on the track "Finders Of Lost Love," the theme to an Aaron Spelling tv show. Bacharach co-wrote the song with his wife Carole Bayer Sager; Warwick sings it in a duet with Luther Vandross.

Prior to this recording date, Warwick and Bacharach hadn't spoken for 11 years, she says. "It was a very emotional reunion," she says. "We understand the circumstances that tore us apart and have brought us back together. The reason we were able to work together again is that we never really went for each other's throats; we just quietly parted."

Bacharach and Warwick met in 1959 and worked together for 13 years. "Burt has always been in my estimation one of the innovators musically, and he will continue to be," she says. "He may have gotten sidetracked and led off the path of what was so lucrative for him in trying to compete with what was happening musically, as opposed to staying in his realm and letting them come to him, as they were."

Warwick makes it clear that she could never make the same mistake. "I will always be true to me," she says. "I'm not going to jump into the arena with Donna Summer. She owns that arena, just as I feel I own the realm that I happen to be in."

Warwick says she's on the road about 26 weeks a year, a sharp reduction from the 40 weeks of past years.

"I was constantly on the road,  
(Continued on page 40)

## More Music on 'Entertainment Tonight' Exposure to New Audiences Enticing Rock Artists

BY PAUL GREIN

LOS ANGELES Now in its fourth season, "Entertainment Tonight" is incorporating more music in its program mix than ever before. The show and its weekend edition, "Entertainment This Week," are seen on 151 stations across the U.S., covering more than 94% of the country.

This translates to a combined total of more than 13 million households, or 19 million viewers, according to Paramount, which produces both shows.

Clay Smith, the show's music segment producer, says their music coverage is faster and more thorough than before.

"The music element of this show has never been neglected," he emphasizes. "But now there are more opportunities to implement music on the show. The number of interviews we run may be the same as two years ago, but now we also run music videos over the closing credits, and after our countdown of the top five hits on one of the key charts

every Friday.

"We also have the 'E.T. Digest,' in which we report what happened that day. We're able to identify what videos are being released to stores, and what albums and singles are being released. We're even able to announce tour itineraries."

Smith sees several reasons for this stepped-up music coverage. "There's more excitement and enthusiasm in general about what's happening in music right now, and that's translated into more music coverage on our show," he says. "There's a lot more for us to pick and choose from.

"And I think the show has a better handle on what's happening in music than it did when I first started with it two years ago. We're spotting trends quicker, which thrills me. It's wonderful to be able to go into the producer [Jack Reilly] and say, 'Such-and-such an act is really starting to make waves, and I think we ought to jump on it,' as we did with Frankie Goes To Hollywood."

The show has also recently aired

interviews with Bruce Springsteen and Rod Stewart, superstars who generally shy away from tv appearances. Smith says he sees the stigma attached to rock artists appearing on tv fading.

"I think that's starting to break down," he says. "I think video has helped some of these artists not be so reluctant about putting themselves in front of a camera. Through video, they're getting more comfortable being on tv, and maybe the thought of coming on 'Entertainment Tonight' or any tv show isn't as scary to them as maybe it was."

While the show frequently airs clips from music videos, they're most often just 30 to 45 seconds. The show aired videos in their entirety twice, when it obtained the broadcast debuts of Bruce Springsteen's "Dancing In The Dark" and the Jacksons' "Torture."

"For obvious reasons we can't do that a lot just because of the nature of the show," Smith says. "It moves so quickly from subject to subject, it

(Continued on page 40)

### Platinum Soundtrack

## Cafferty's Beaver Brown Cruising

BY ETHLIE ANN VARE

LOS ANGELES Many musical careers have been launched by a hit movie. But it's rare that a band can skyrocket to the top 10 on the coat-tails of a flop. Still, that's what has happened to John Cafferty & the Beaver Brown Band.

"Eddie & the Cruisers," starring Michael Paré as an early-60's rocker, was released to poor response in the summer of 1983. The soundtrack album by Beaver Brown sold a reported 175,000 copies and fell from the charts. When "Eddie & the Cruisers" was picked up by cable tv in July, 1984, orders for the album picked up simultaneously.

Soon, the soundtrack was getting air- and videoplay to such an extent that the film itself was put back into theatrical release on the strength of the music. The soundtrack album is now platinum.

"When I saw our name on top of the Rock Tracks chart in Billboard,"

says bandleader John Cafferty, "it was like—you know how, as a joke, someone will put their name in the headline of a fake newspaper? That's what it looked like. I thought someone made it up. There's our name at No. 1, with all these famous people under it."

John Cafferty & the Beaver Brown Band (simply "Beaver Brown" until they were signed) have been together for 12 years, playing bars and colleges around New England but never before coming close to a record deal. On the strength of their work in "Eddie & the Cruisers"—on which Cafferty sang everything and wrote all the originals—the group was signed by CBS-distributed Scotti Brothers.

"Our own album ('Tough All Over') was scheduled to come out in June," says Cafferty, "but it was delayed until July because there were a lot of releases in June. Then HBO showed 'Eddie & the Cruisers,' the soundtrack started selling

like hotcakes, and they decided to wait until September. By September, 'Eddie & the Cruisers' was gold, so they decided to wait until October. By October, the record was platinum. Now they're talking about sometime after the first of the year."

The main challenge for CBS will be educating record buyers that this Cafferty fellow is the voice that was coming out of Michael Paré's mouth. Thanks to an extensive advertising and promotional campaign which included pulling videos featuring clips from the movie and replacing them with hasty concert footage of Beaver Brown, the label has begun to change people's perceptions.

The group's top 20 single, "On The Dark Side" was a song Cafferty wrote specifically for a scene in the film. Other tunes, like "Tender Years" and "Wild Summer Nights," had been in the Beaver Brown rep-

(Continued on page 40)

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# Talent in Action

**RICK SPRINGFIELD  
COREY HART**

Forum, Inglewood, Calif.  
Tickets: \$15, \$12.50

RICK Springfield's sold-out show here Oct. 6 was polished to perfection, but a little pat and predictable. On a sparse, high-tech stage adorned with ramps and three video screens, Springfield delivered a squeaky-clean 90-minute performance to an equally squeaky-clean audience.

The show opened with an eerie moon suspended in space on the video screens. As smoke rolled over the darkened set, Springfield emerged in a bright shroud of white fog, recalling visions of Pink Floyd. But he quickly altered the alien mood with the rocking tunes "Don't Walk Away" and "Living In Oz," his gregarious smile and Townshend-like guitar beatings bringing the audience to its feet for a bopping evening.

Springfield moved quickly from one song to another without much conversation with the audience, which squealed each time a tantalizing word was spoken to them.

His smooth use of lighting and videos was most effective on "Bop Till You Drop," where videos displayed factory workers moving in high-speed time to funk rhythms while the singer charioted across the stage on a miniature robot tractor that puffed smoke.

But for all his fine-tuned antics, Springfield's performance lacked a certain passion. Only when he slowed down the tempo and sang a solo ballad at the piano, "My Father's Chair," did emotion come through. As he sang the lament about his father's death (complete with computerized purple lights), the video screens portrayed old family photos, giving the show a needed personal edge.

Revitalized from that cathartic pause, Springfield launched into "Human Touch," jumping from speaker cabinet to speaker cabinet and throwing in some sexy gyrations to the glee of the audience.

Opening for Springfield was Corey Hart, whose sincere, boyish gestures dominated his 50-minute show. As he flung about the stage, it got a little too melodramatic when he ended each song with a heart-clutching final pose. But he needed some of this exaggerated movement to make up for the shy, retiring seven-piece band he was carrying. The only other member to offer

some showmanship was guitarist Andy Barnett.

Surprisingly, most of the tunes had an undercurrent of Reggae, with Hart often resembling a young Sting, especially with his call-and-response vocals.

The highlight of the set, of course, was Canadian Hart's chart-busting "Sunglasses At Night." Wearing shades and stripped down to a T-shirt, Hart grabbed a willing girl out of the audience and had her dance and sing the chorus of the song along with him. The charismatic Hart has all the makings of a pop star, verified by the crowd's high-pitched screams when he exclaimed, "I'm 22!"

JILL RICHMOND

**MOSE ALLISON**  
Vine Street Bar & Grill,  
Hollywood  
Tickets: \$9, \$7

BY BUILDING its booking policy around vocal jazz, the Vine Street Bar & Grill has found a viable niche in Los Angeles' live jazz scene. Evidence of the venue's rapid acceptance by acts as well as patrons can be seen in the frequent return visits by veteran jazz artists, as was the case with the Sept. 15 show by Mose Allison, who has appeared more often here within the last year than he had in the region for years.

By now, the charms of this Tupelo, Miss. pianist, singer and songwriter are fully established. A deft, post-bop stylist whose early work focused primarily on his instrumental prowess, Allison has evolved over the past three decades into a compelling song stylist, fusing his jazz technique with strong blues feeling and structure.

The Vine Street engagement showed him in reliably good form, working with drummer John Dents and bassist Bob Harrison. Starting with an extended uptempo instrumental, he turned to a series of virtual signature tunes: Percy Mayfield's "Lost Mind," here taken at a brisker pace; his own "Wild Man On The Loose," typically funny, bracingly fast; "One Of These Days," another classic original; and a superb rendition of Ellington's "Do Nothing 'Til You Hear From Me," which fit Allison's style seamlessly.

Other familiar pieces were offered, but each was given fresh conviction. That verve offset Allison's apparent decision to sidestep the more recent songs from his brief tenure with Elektra/Musician. Although that label's own tenuous fate now leaves Allison's contractual status open to question, there's little doubt that this "jazz sage," as Atlantic dubbed him during his years with that label, is still a savvy, sensitive performer.

SAM SUTHERLAND

**ART ENSEMBLE OF CHICAGO**  
Irving Plaza, New York  
Tickets: \$12

THERE'S probably no adequate way of classifying the Art Ensemble of Chicago. The group's own motto, "Great black music, ancient to the future," despite its somewhat grandiose tone, may be as good a way as any.

For lack of a better word, the Art Ensemble, which is currently celebrating its 20th anniversary, plays

(Continued on opposite page)



**Bopper Rick.** RCA artist Rick Springfield entertains the crowd during one of his three sold-out shows at Radio City Music Hall in New York. (Photo: Chuck Pulin)



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DIANA ROSS	Radio City Music Hall New York	Sept. 19-25	\$1,757,550 \$30/\$25/\$20	64,614 11 sellouts	In-House
PETER ALLEN	Carnegie Hall New York	Sept. 20-27	\$451,851 \$30-\$20	17,556 seven sellouts	Radio City Music Hall Prods. Inc.
DIANA ROSS	Civic Auditorium Pittsburgh	Oct. 7	\$252,573 \$17.50/\$15.50	14,715 (16,000)	In-House
ALABAMA BILL MEDLEY	Mississippi Coliseum Jackson	Oct. 5-6	\$249,156 \$13.50	18,456 two sellouts	Keith Fowler Prods./Salem Spirit
KENNY ROGERS EDDIE RABBITT HELEN REDDY	Reunion Arena Dallas	Sept. 30	\$222,921 \$16.50/\$13.50	13,876 (15,711)	C.K. Spurlock
DIANA ROSS	Memorial Auditorium Buffalo	Oct. 6	\$218,949 \$15.50/\$13.50	14,773 (17,913)	John Scher Presents/Festival East Presents
ROD STEWART	The Omni Atlanta	Sept. 28	\$201,817 \$15/\$13.50	13,646 (14,632)	Alex Cooley/Southern Promotions/ Brass Ring Promotions
GRATEFUL DEAD	Charlotte (N.C.) Coliseum	Oct. 5	\$171,463 \$13.50	12,701 sellout	Beach Club Concerts/Monarch Entertainment Bureau
KENNY ROGERS EDDIE RABBITT HELEN REDDY	Hirsch Memorial Coliseum Shreveport	Sept. 28	\$145,871 \$16/\$13.50	9,516 sellout	C.K. Spurlock
THOMPSON TWINS A FLOCK OF SEAGULLS	Fair Grandstand Del Mar, Calif.	Sept. 30	\$144,214 \$16.50/\$15/\$13.50	10,894 (13,419)	Fahn & Silva Presents
KENNY ROGERS EDDIE RABBITT HELEN REDDY	Memorial Coliseum Jacksonville	Sept. 25	\$141,608 \$16/\$13.50	9,224 sellout	C.K. Spurlock
ALABAMA	The Centriplex Baton Rouge	Sept. 29	\$139,412 \$12.50	11,153 sellout	Keith Fowler Promotions/ Salem Spirit
KENNY ROGERS EDDIE RABBITT HELEN REDDY	Municipal Auditorium Mobile	Sept. 27	\$135,199 \$16/\$13.50	8,778 (10,116)	C.K. Spurlock
DIANA ROSS	War Memorial Syracuse	Oct. 4	\$132,175 \$15.50/\$13.50	8,801 sellout	John Scher Presents
DIANA ROSS	War Memorial Rochester, N.Y.	Oct. 3	\$129,765 \$16.50/\$13.50	8,248 (9,121)	John Scher Presents
ALABAMA	Humphrey Coliseum Starkville, Miss.	Oct. 4	\$127,656 \$13.50	9,456 sellout	Keith Fowler Promotions/ Salem Spirit
RUSH FASTWAY	War Memorial Rochester	Oct. 4	\$126,539 \$13.50/\$12.50	10,200 sellout	John Scher Presents
ROD STEWART	Charlotte (N.C.) Coliseum	Oct. 3	\$120,366 \$13.50	8,916 (12,900)	Beach Club Concerts
ROD STEWART	Greensboro (N.C.) Coliseum	Oct. 2	\$118,759 \$13.50	8,797 (11,999)	Beach Club Concerts
ALABAMA	Pine Bluff Area Arkansas	Sept. 30	\$107,784 \$13.50	7,984 sellout	Keith Fowler Promotions/ Salem Spirit
CHICAGO ALAN KAYE	Civic Arena Pittsburgh	Oct. 2	\$101,232 \$13.75	8,011 sellout	In-House/Twin Lion
JEFFERSON STARSHIP BILLY SATELLITE	Lakeland Civic Center Florida	Sept. 29	\$96,775 \$12.50	7,742 (10,000)	Beach Club Concerts
RUSH FASTWAY	Dayton (Ohio) Arena	Oct. 6	\$91,025 \$12.50	7,282 (10,500)	Sunshine Promotions
RUSH FASTWAY	Ohio Center Columbus	Oct. 7	\$87,668 \$13.50	6,534 sellout	Sunshine Promotions
ALABAMA	Civic Center Beaumont, Tex.	Sept. 28	\$87,345 \$13.50	6,470 sellout	Keith Fowler Promotions/ Salem Spirit

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

## Variety Artists Agency: 10 Years Old & Growing

BY MOIRA McCORMICK

CHICAGO Variety Artists International, which recently celebrated its 10th anniversary, books more than 4,000 live shows per year, 10 times the number with which it started out.

Variety Artists and its "farm team" agency Excelsior Talent handle almost 70 acts between them. Variety represents such established national talent as Tom Waits, Commander Cody, Pure Prairie League, Koko Taylor, "Weird Al" Yankovic, Leon Redbone, Jerry Jeff Walker, Doc Severinsen & Xebro and the Suburbs, while Excelsior's ranks are populated by local and up-and-coming performers such as the Wallets, Limited Warranty, B.B. Spin, Sussman Lawrence and the Flamin' Ohs.

"Some borderline-national artists

are on both rosters," notes Singer, adding that, when sufficient notoriety is achieved by a particular act, it switches representation to Variety exclusively.

According to Singer, Variety Artists started out "under fairly negative circumstances" as a buy-sell operation called Variety Theater. Singer began converting to a self-sufficient agency with the signing of country rockers Pure Prairie League, changing Variety Theater's name to Variety Artists International Inc.

Pure Prairie League alone, however, "wasn't enough to sustain us," Singer recalls. "We were pretty proficient in the middle-agent area, and continued to middle for other agencies until little by little our roster built and the middling stopped."

A year after Variety opened its

offices in Minneapolis, a West Coast office was installed. Now headed by vice president Bob Engel, the L.A. headquarters has afforded Variety the vital proximity to record companies, agents and managers that has helped it stay in business.

Variety's roster is heavy on established country/folk/singer/songwriter acts and light on new music, with a few notable exceptions (the Suburbs, the Wallets). But, notes vice president Rod Essig, "Trends go full circle. When new music was hot, you couldn't give away acts like John Prine, Three Dog Night and Rare Earth."

"But the average concertgoer's age is increasing. Thirty-five-year-olds are buying tickets now; they saw David Bromberg and Arlo Guthrie in college, and they want to see them again."

## Talent in Action

(Continued from opposite page) jazz. And somewhat surprisingly, at their Sept. 22 Irving Plaza performance, they played a substantial amount of music that would comfortably conform to all but the most conservative listener's definition of that term.

The quintet flat-out swung more than it usually does, with bassist Malachi Favors Maghostut and drummer Famoudou Don Moye giving the lie to those who think that just because you play free means you can't also keep a steady beat. And saxophonists Joseph Jarman (whose tenor playing provided some of the most heated moments of the set) and Roscoe Mitchell, along with trumpeter Lester Bowie (arguably the most inventive player in the quintet, and certainly the wittiest), all had moments of jam-session fervor and melodic sweetness that wouldn't have seemed out of place in Birdland 30 years ago.

At the same time, the show featured plenty of the Art Ensemble's trademark exploratory collective improvisation, including some atmospheric and totally captivating five-way percussion exchanges. There were also a few resolutely free-form passages—an unaccompanied Mitchell soprano sax solo was particularly noteworthy—and quite a bit of the eerie noisemaking and bizarre theatricality that help make the Art Ensemble unique.

Opening for the Art Ensemble was electric guitarist Vernon Reid, leading a trio that veered rather confusingly between free jazz and heavy metal, with a lot of not entirely euphonious stops in between.

PETER KEEPNEWS

JIM GLASER

*Mama Wynette's East, Atlanta  
Admission: \$5*

AS SOON AS Glaser took the stage Sept. 17, one fact became readily apparent: Unlike the somewhat out-dated "outlaw" image projected by his brothers, Tompall and Chuck, Jim exudes the persona of a gentlemanly country-pop balladeer.

Riding on the crest of a wave which has swept him to the top of the country chart with his latest hit, "You're Getting To Me Again," Glaser and his band were not wanting for material. In fact, this was, to a large extent, a greatest-hits set, with supremely accurate, harmony-rich renditions of his recent chart successes for Atlanta-based Noble Vision Records.

You'll never hear Glaser sing a true cheating song, never see him get mad. His signature songs—"You Got Me Running," "When You're Not A Lady," "Man in The Mirror" and "You're Getting To Me Again"—are superbly crafted pop tunes of either boundless love or sensitive, introspective hurt.

Country music is full of guys with a string of hits who never seem to break out of the roadhouse or the opening act trap. Time will tell whether Glaser will be able to expand his singles base to become the lady-killing country-pop idol his mentors would like him to be, or if his often blunt material will deny him the true, broad-based support usually clinchable only by force of personality.

RUSSELL SHAW

BY HARRY WEINGER

NEW YORK Arista recording artist Kashif says he has reached the halfway mark of a grand five-year plan.

Current projects for the New Music Group, the in-demand production company he heads, include pre-production on the next Kenny G album. Kashif is acting as executive producer, while Charles Brathwaite is being brought in to produce. Kashif also recently completed three tracks for Whitney Houston's forthcoming Arista album.

Kashif isn't stopping there. He oversees the careers of singer/songwriter LaLa and Newport News group—the Wootens. Both appear in support of other Kashif-produced tracks, and through his ef-

orts have been signed to Arista. Their debut albums are set for release next January.

Kashif is also at work writing his third solo album. And he's hustling around the country on tour in support of his current bulleted album, "Send Me Your Love." Kashif is headlining mostly 3,000-seat halls through February, with occasional "guest appearances" in larger venues opposite established stars.

It's all fitting neatly into a timetable laid out by Kashif, along with management company Hush Productions, at the very start of his solo career.

"All of this is to build up equity in my company," Kashif says. "I'm very happy with the direction of things right now. I think, though, that I can do even better with my solo records."

This activity sometimes prevents the B.T. Express alumnus from accepting attractive offers. Kashif says he was invited to produce the forthcoming George Benson album as a return favor for creating the guitarist's black radio hit "Inside Love (So Personal)," but had to decline because Benson's studio time conflicted with Kashif's own album.

In addition, he had hoped to work with Al Jarreau on the singer's next project. Instead, as Kashif was readying "Send Me Your Love," he called Jarreau with an offer of his own.

"I said, 'Hey, Al, since I can't do your album, why don't you help me with mine?'" Jarreau appears as a guest vocalist on "Edgartown Groove," a jazzy, nearly wordless homage of sorts to a Martha's Vine-

yard vacation town.

Kashif also acts as a design consultant to Synclavier. He's an avid user of the company's system for stage and studio work. Nearly all of the background vocals and accents heard on tour are computer-generated, and are "stored" by an assistant from the original master recordings. The sounds are then recalled via keyboards. The software and packaging is engineered by Synclavier, while Kashif suggests practical uses for music applications.

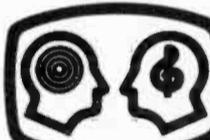
"We come up with a need for certain kinds of instrumentation," he says, "and physical capability isn't always there. Their engineers and I aren't sitting around dreaming up gadgetry."

## Springsteen Gets Noticed In Pa.

HARRISBURG, Pa. State Representative Corrae F. Stevens has announced that he will introduce a resolution in the state House of Representatives to "officially proclaim" Bruce Springsteen as the "Boss of rock'n'roll."

The resolution will honor Springsteen for "concern and compassion for the young people of Pennsylvania and throughout the country," Rep. Stevens said. It will also cite the singer/songwriter's six sold-out concerts in early September at Philadelphia's 19,500-seat Spectrum, and the "positive" contributions the shows made to the state's economy, according to Rep. Stevens.

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**Leon Russell Back On Scene**

BY KIP KIRBY

NASHVILLE After more than three years out of the public eye, Leon Russell is back. The singer/songwriter has set up Leon Russell Enterprises to house his reactivated Paradise Records label, a new publishing and video division, and his booking and management operation.

Russell's first album release on Paradise is a rock'n'roll project, "Solid State," featuring nine songs he wrote with his co-producer Doug Snider. Russell flew to Dallas to shoot two concept videos for the album's initial singles, "Good Time Charlie's Got The Blues" and "Rock'n'Roll Part Of My Heart." The videos were produced and directed by Mike Griffin and feature cameo appearances by Willie Nelson.

The second album is traditional country, showcasing Russell as his alter ego Hank Wilson. Entitled "Hank Wilson's Back, Vol. 11," it's a sequel to Russell's highly successful 1975 country package, "Hank Wilson's Back." The first single from the album is a Nelson/Russell duet, "The Wabash Cannonball."

The game plan calls for other artists to be added gradually to the Paradise roster. The Burrito Brothers are currently recording a new album for Paradise, using Russell's multi-track Paradise Studio. All label product is distributed through

Cue, a division of Chicago's MS Distributing.

Following Russell's move to Nashville in 1981, he and manager Bobby Roberts began setting up Leon Russell Enterprises, now located in a 7,500 square foot warehouse complex in nearby Hendersonville, Tenn. It boasts a 3,700 square foot soundstage, full audio/video capabilities and \$1.5 million in equipment, according to Roberts.

The operation encompasses Blue Eagle Artists Management, which handles Russell, the Burrito Brothers and Billy Chinnock; Blue Eagle Artists Corp., Russell's booking division; Paradise Video; Paradise Recording Studio; and five publishing companies: Young Carney, Teddy Jack Music, Sugaree Songs, Blue Eagle Music and Tina Rose Music. The latter four companies are named after Russell's children.

There are nine writers signed to the publishing division, including John Beland of the Burrito Brothers. Young Carney is Russell's first ASCAP company; he left BMI after a 20-year affiliation and recently signed with ASCAP in Nashville. The current Tom Jones single, "All The Love Is On The Radio," was co-written by Russell.

Roberts notes that the main thrust of his effort is to make audiences aware of Russell again. He says that the lapse in momentum suffered by the artist during his "exile period" has had an adverse

effect on his career.

"The key in this industry is consistency," he explains. "You have to keep product going out on a regular basis. There's been a lull in Leon's career, so we're concentrating on letting people know that he's active now."

Roberts acknowledges that his 42-year-old artist has enjoyed a certain enigmatic mystique throughout his career, compounded by the fact that he rarely does interviews. Roberts says he is trying to turn this reclusiveness into an asset by careful selection of media outlets on which to expose Russell. One of these was "Late Night With David Letterman" two months ago.

The singer recently embarked on a month-long tour of theatres and clubs. Several dates, such as his Las Vegas appearance at Caesar's Palace, will pair him with headliner Hank Williams Jr. About 70% of Russell's dates, says Roberts, are in theatres and large clubs.

Capitalizing on Russell's split musical personality—he's Hank Wilson for country projects, Leon Russell for rock ones—Roberts is coordinating two distinct marketing campaigns behind Russell's two current albums.

Russell serves as the company's chairman of the board, Roberts is president, and Richard Perna, who handles all publishing and licensing agreements, is vice president.

**'ENTERTAINMENT TONIGHT'**

(Continued from page 37)

never stops. It's like a rollercoaster. I think if you used full clips on a regular basis, it would tend to slow the pace of the show."

Smith says the show airs an average of one music story a day. He adds that the most common types of story are news pieces followed by artist profiles, lifestyle pieces about an artist's hobbies or activities and compilation pieces, which generally feature three speakers on the same subject. Recent compilations dealt with rock drummers, German acts, women in heavy metal and acts going solo.

"E.T." pieces generally run up to three minutes. Smith adds that they occasionally, but rarely, do two-parters. One upcoming two-parter is on Daryl Hall & John Oates.

time in the history of the show that both of the show's key music staffers have had extensive record company backgrounds. Smith formerly worked at Arista in a&r and at PolyGram and Casablanca in a&r administration. Jon Konjoyan, the show's

newly appointed music researcher, formerly worked at A&M and RSO as a national promotion director.

Smith adds that the show is perhaps the only source of music news and information for millions of consumers. "People watch this show who maybe haven't bought a record in years," he says. "They're not going to turn on 'Friday Night Videos' or MTV, yet they do watch 'Entertainment Tonight.'"

"The artist knows what a massive audience we reach. It's something-for-everybody, which makes this show so exciting. You are bound as a viewer to be exposed to music that you wouldn't ordinarily listen to or know about. We have a wonderful opportunity to expose product and artists to people who ordinarily might not be exposed to them."

Paramount's research also indicates that the show is seen in every top 50 market in the U.S. and in 90 of the top 100 markets. It is also aired in 14 Canadian markets.

KIP KIRBY

**DIONNE WARWICK**

(Continued from page 37)

and I grew tired of it," she says. "I'm physically tired of the road. This summer we tried something new which I fell in love with: We went out on weekends and hung during the week. I finally got to sleep in my own bed and get to know the people that live in my home."

Warwick has been booked by Regency since February. Before that, she was without an agent for three years, two of which were handled in-house by her manager of the past two years, Joe Grant.

While Warwick appears to be unusually self-reliant and self-aware, she says she'd never consider managing herself. "Me manage me—are you kidding?" she exclaims. "I could never take care of me. I don't think anyone is really capable of managing himself."

"An artist is supposed to stand apart from the business aspect. I'm included on everything that comes across the table; however, when it comes to actual dealings with the promoter or the theatre, I want Joe to handle it. I don't want to have anything to do but show up and sing."

Warwick says her top professional priority now is to become an ac-

trix. "My partner Tamara Rand and I have a production company for tv and film, and we're in the process of creating scripts and treatments for me and presenting them to different studios."

Warwick has done guest shots on such tv programs as "The Rockford Files" and "Switch," but she says it's only in the last four or five years that acting has become her top priority.

"I'm not going to be Bette Davis, that's for sure," she says. "But I know I can handle the comedy and drama in a role like the early Katharine Hepburn."

**BEAVER BROWN**

(Continued from page 37)

ertoire for years. Indeed, it was because Cafferty's real-life sound fit the imagined persona of Eddie that the Rhode Island veterans were given the film assignment in the first place.

"We were playing in Greenwich Village about six years ago," recalls Cafferty, "and [producer] Kenny Vance was there that night. We never met him; he never came backstage or anything. But six years later, when he got the job as music producer for the movie, he remembered us. It just goes to show you, you gotta be good every night, 'cause you never know who's in the audience."

Vance also produced Beaver Brown's upcoming album (bassist Pat Lupo, drummer Kenny Jo Silva, guitarist Gary Gramolini, keyboardist Robert Cotoia and saxophonist Michael Antunes complete the lineup), which Cafferty says will stretch a bit from the roots-rock feel of the soundtrack. The band is signing to William Morris and will embark on its first national tour shortly.

"I think we'll be headlining smaller places," says Cafferty. "That's what we're experienced at." With a top 10 album under his belt, doesn't he look forward to headlining arenas? "I haven't thought that far in advance," he grins. "I mean, if we can go into town and play in front of, like 300 people, I'm happy."

Cinderella-like success hasn't gone to Cafferty's head, or his pocketbook, at this point. In fact, visions of glory and glamor never motivated this working-class band, he claims. Even after 12 years of never landing a recording contract, he says, the group never thought about breaking up.

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**First Impressions.** Mercury/PolyGram artist Butch Baker fills a surprise request from Ralph Emery during a recent appearance on "Nashville Now." With help from guitarist Hoot Hester, left, Baker delivers his impressions of Elvis Presley and Willie Nelson.

## ASCAP Honors Chappell

### Black, Rocco, 'We've Got Tonight' Also Win Awards

BY EDWARD MORRIS

NASHVILLE Just when it seemed as though its losses in three other categories might be signalling an end to Alabama's prize-winning magic, the RCA group made Country Music Assn. history here Monday (8) by winning that organization's entertainer of the year award for the third consecutive time.

The 18th edition of the nationally televised show was broadcast from the Grand Ole Opry House stage. Kenny Rogers served as host.

For the second straight season, MCA's Lee Greenwood took the top male vocalist prize, and his labelmate Reba McEntire walked away with the female vocalist award. Mercury Records veterans the Statlers took the vocal group hon-

ors, marking the ninth time that quartet has earned the honor.

Willie Nelson, who was in town to promote his new movie, "Songwriter," accepted the vocal duo award on behalf of Julio Iglesias and himself. The two introduced their version of "To All The Girls I've Loved Before" at last year's awards ceremonies and watched the Columbia single go to the top of the country charts earlier this year.

RCA mother-daughter act the Judds, whose second single, "Mama He's Crazy," reached No. 1, picked up the CMA Horizon award for "most significant creative growth."

Veteran guitarist Chet Atkins, characterizing himself as "the luckiest guy in the world," won the instrumental award—the seventh time Atkins has enjoyed such luck. The Ricky Skaggs Band, for the second straight year, copped instrumental group honors.

Capitol Records' Anne Murray took to the stage twice, to accept awards for single of the year ("A Little Good News") and album of the year ("A Little Good News"). Song of the year honors went to Larry Henley and Jeff Silbar for "Wind Beneath My Wings."

Recording and publishing pioneer Ralph Peer was inducted into the Country Music Hall of Fame. MCA artist Bill Monroe presented the plaque to Peer's son, Ralph Peer II. Songwriter Floyd Tillman was also named to the Hall of Fame and managed to weave one of his best-known song titles into his acceptance speech by telling the crowd, "I love you so much it hurts."

Prior to the beginning of the broadcast, Red O'Donnell, longtime columnist and entertainment reporter for The Nashville Banner, was honored as the CMA's journalist of the year.

The evening boasted two particularly sentimental moments. Speaking live from her home, where she is recuperating from injuries received in a car accident last month, Barbara Mandrell thanked everyone for their concern and support and said that on this evening she was just another country music fan.

And a regal Loretta Lynn, still recovering from the death of her oldest son, came onstage to pay a simple and moving tribute to her old friend and mentor, Ernest Tubb, who died Sept. 6. Lynn sang Tubb's theme song, "Walkin' The Floor Over You."

Seemingly the most exciting part of the show came when Lionel Richie strolled out of the wings to join Kenny Rogers in singing "Lady," the hit Richie both wrote and produced for Rogers. The crowd gave this newcomer to country music (via his recently charted "Stuck On You") a standing ovation.

## Gillespie in Spotlight at SESAC Awards

NASHVILLE The mood was intimate at the 20th annual SESAC Country Music Awards ceremonies, held at the Hermitage Hotel here Thursday (11). The organization scaled down its guest list to approximately 200 songwriters, artists, publishers and executives, who participated in the festivities.

For the second year in a row, Jerry Gillespie captured four of the night's awards. He received his SESAC trophies for his George Jones song, "One Of These Days But Not Tonight," co-written with Stan Webb; "I'll Get You Back," recorded by Charly McClain and co-written by K. T. Oslin; "We Just Gotta Dance," performed by Karen Taylor-Good; and "She's Ready For Someone To Love Her," cut by the Osmonds. All songs were published by Somebody's Music/Welk Music Group.

For the first time, SESAC presented a special tribute to its writers and publishers for video performances of their music which ob-

(Continued on page 73)

## ASCAP Honors Chappell

### Black, Rocco, 'We've Got Tonight' Also Win Awards

BY KIP KIRBY

NASHVILLE Chappell / Intersong Music Group-USA was named ASCAP's top country publisher of the year at the 22nd annual ASCAP Country Music Awards, held Wednesday (10) at the Opryland Hotel here.

Charlie Black and Tommy Rocco tied as ASCAP's country writers of the year with four awards each. Chappell/Intersong won its accolade as top publisher by racking up nine awards.

"We've Got Tonight," written by Bob Seger, published by Gear Publishing Co. and performed by Kenny Rogers and Sheena Easton, walked away with top honors as ASCAP's most performed country song of the year.

More than 800 industry notables attended the 70-year-old performing rights society's black-tie gala and watched ASCAP president Hal David and Southern director Connie Bradley present plaques to writers and publishers whose 79 songs were

its most performed country compositions of 1983. These included 22 No. 1 country songs.

Video clips of the five most performed country tunes were shown during the awards banquet. The five songs were "I.O.U.," "Shame On The Moon," "Stranger In My House," "You And I" and the overall winner, "We're Got Tonight."

This year's ASCAP awards featured newly designed lucite design for country song, country songwriter and country publisher categories.

A special presentation was made to honor eight ASCAP standards: "Always," "Any Day Now," "Danny's Song," "Don't It Make My Brown Eyes Blue," "Faded Love," "Let It Be Me," "The Gambler" and "You Needed Me."

Multiple songwriter award winners this year included John Bettis, Charlie Black, Rory Bourke, Earl Thomas Conley, Glenn Frey, Don Henley, Wayland Holyfield, Don King, Pat McManus, Bob Morrison, Dave Robbins, Mike Reid, Tommy Rocco, Bob Seger and Jeff Silbar.

Multiple publisher award winners were April Music, Bibb Music Publishers, Blue Moon Music, CBS-U Catalog, Cass County Music, Chappell/Intersong Music Group-USA, Colgems-EMI Music, Cottonpatch Music, Cross Keys Publishing Co., Dejamus, Gear Publishing Co., Ides Of March Music, Jack And Bill Music, Kings X Music, Lodge Hall Music, Mallven Music, Rare Blue Music, Red Cloud Music, Southern Nights Music Co. and WB Gold Music Corp.

In addition to the award winners who flew in for the ceremonies, scheduled guests at the ASCAP soiree included Bob Seger, the Oak Ridge Boys, Ronnie Milsap, Lee Greenwood, Ricky Skaggs and Michael Martin Murphey.

ASCAP board members who attended with president Hal David included Sal Chiantia, Sidney Herman, Chuck Kaye, Buddy Killen, Irwin Robinson, Wesley Rose and Michael Stewart. From ASCAP's New York offices, those slated to

(Continued on page 47)

## 'Islands in the Stream' Tops List of BMI Winners

BY KIP KIRBY

NASHVILLE A total of 106 writers and 90 publishers of 86 songs received BMI citations of achievement at the performing rights organization's 30th annual BMI Awards banquet Tuesday (9).

Writers Barry Gibb, Maurice Gibb and Robin Gibb of the Bee Gees and publisher Gibb Brothers Music won the 16th annual Robert J. Burton Award for their most performed BMI country song, "Islands In The Stream."

Lewis Anderson was named top BMI country songwriter of the year with four citations. He was followed by Kerry Chater and Rafe VanHoy, who each earned three citations.

Two BMI citations apiece when to Deborah Allen, John Anderson, Jeff Crossan, Dean Dillon, Bob DiPiero, Rhonda Fleming-Gill, Barry Gibb, Maurice Gibb, Robin Gibb, Merle

Haggard, Larry Henley, Dennis Morgan, J.P. Pennington, Ronnie Rogers, Hank Williams Jr. and Mark Wright.

Tree Publishing Co. and the Warner Group tied for top honors as BMI's publisher of the year, winning eight citations each. Tree and Warner were followed by the Welk Group with six citations; Old Friends Music and Shade Tree Music, sharing four awards apiece; and Algee Music Corp., John Anderson Music Co. and VanHoy Music, with three citations each.

Winners of two citations each were Acuff-Rose Publications, ATV Group; Briarpatch Music, DebDave Music, Gibb Brothers Music, Irving Music, Land Of Music Publishing, Posey Publishing, Royalhaven Music and Tom Collins Music Corp.

BMI honored 10 of this year's award winning compositions for previous awards. Third-time win-

ners were "Dream Baby (How Long Must I Dream)" (1971, 1972); "I'm Movin' On" (1950, 1951) and "Save The Last Dance For Me" (1979, 1980).

Second awards went to "Lonely Women Make Good Lovers" (1973), "More And More" (1955), "Personally" (1983), "Singing The Blues" (1957), "Swingin'" (1983), "Tell Me A Lie" (1975) and "That's The Way My Love Goes" (1974).

BMI president Ed Cramer and Frances Preston, vice president of BMI's Nashville offices, were scheduled to be assisted in presenting the Robert J. Burton Award by BMI senior vice president Theodora Zavin. All BMI winners received special black and gold lapel pins depicting the number of BMI awards they have earned over the years. Cumulative recipients included Merle Haggard with 51 awards and the team of Dennis Morgan and

Rhonda Fleming-Gill with 34 awards each.

As in past years, the BMI Awards banquet was held under a giant yellow-and-white striped tent decorated with flowers and candles behind BMI's Music Row offices. In addition to key BMI executives who flew in for the event, the black-tie gala drew numerous celebrities, top executives and media figures.

Among those who were to participate in this year's celebration were Dolly Parton, Waylon Jennings, Willie Nelson, Marie Osmond, Nicolette Larson, Kris Kristofferson, members of the Oak Ridge Boys, Alabama, Exile and Larry Gatlin & the Gatlin Brothers.

As guests departed, they were treated to a glittering fireworks display spelling out the name of the most performed BMI song, "Islands In The Stream."

Citations of achievement were

awarded on the basis of broadcast performances for the period from April 1, 1983 to March 31, 1984.

A complete list of all BMI award winners follows.

**ALL MY LIFE**—Van Stephenson, Warner House Of Music

**AMARILLO BY MORNING**—Paul Fraser, Terry Stafford, Cotillion Music Inc., Terry Stafford Music Co.

**AMERICAN MADE**—Bob DiPiero, Combine Music Corp.

**BABY I LIED**—Deborah Allen, Rafe VanHoy, Posey Publishing, Unichappell Music Inc., VanHoy Music

**BABY, WHAT ABOUT YOU**—Josh Leo, Wendy Waldman, Cotillion Music Inc., Elektra/Asylum Music Inc., Moon And Stars Music, Mopage Music

**BLACK SHEEP**—Robert Altman, Danny Darst, Al Gallico Music Corp., Algee Music Corp., John Anderson Music Co. Inc.

**BURIED TREASURE**—Barry Gibb, Maurice Gibb, Robin Gibb, Gibb Brothers Music

**C.C. WATERBACK**—Merle Haggard, Shade Tree Music Inc.

(Continued on page 45)

FOR WEEK ENDING OCTOBER 20, 1984

Billboard

# HOT COUNTRY SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	13	I DON'T KNOW A THING ABOUT LOVE JIMMY BOWEN/WARNER BROS. 7-29227	CONWAY TWITTY
2	4	5	12	IF YOU'RE GONNA PLAY IN TEXAS H.SHEDD/RCA 13840	ALABAMA
3	5	6	14	THE LADY TAKES THE COWBOY EVERYTIME ♦ LARRY GATLIN & GATLIN BROS. BAND LARRY GATLIN/COLUMBIA 38-04533	LARRY GATLIN & GATLIN BROS. BAND
4	6	9	10	CITY OF NEW ORLEANS C.MOMAN/COLUMBIA 06371	WILLIE NELSON
5	8	11	13	I'VE BEEN AROUND ENOUGH TO KNOW JIMMY BOWEN/MCA 52407	JOHN SCHNEIDER
6	9	12	11	GIVE ME ONE MORE CHANCE B.KILLEN/EPIC 34-04567	EXILE
7	11	14	14	SHE SURE GOT AWAY WITH MY HEART J.ANDERSON/WARNER BROS. 7-29207	JOHN ANDERSON
8	1	2	14	UNCLE PEN RICKY SKAGGS/SUGAR HILL/EPIC 34-04527	RICKY SKAGGS
9	10	13	13	(YOU BRING OUT) THE WILD SIDE OF ME K.LEHNING/EMI AMERICA 8220	DAN SEALS
10	13	16	10	PLEDGING MY LOVE B.AHERN/WARNER BROS. 7-29218	EMMYLOU HARRIS
11	15	19	10	FOOL'S GOLD J.CRUTCHFIELD/MCA MCA 52426	LEE GREENWOOD
12	14	17	12	WOMAN YOUR LOVE B.MEVIS/COLUMBIA 38-04466	MOE BANDY
13	17	20	11	ONE TAKES THE BLAME J.KENNEDY/MERCURY 880-130-7	THE STATLER BROTHERS
14	16	18	12	ROCK & ROLL SHOES B.SHERRILL/COLUMBIA 38-04531	RAY CHARLES WITH B.J. THOMAS
15	19	23	9	YOU COULD'VE HEARD A HEART BREAK J.BOWEN/WARNER BROS. 7-29206	JOHNNY LEE
16	3	3	14	TO ME TOM COLLINS/MCA 52415	BARBARA MANDRELL & LEE GREENWOOD
17	20	24	8	YOUR HEART'S NOT IN IT B.MONTGOMERY/COLUMBIA 38-04578	JANIE FRICKE
18	21	27	8	PRISONER OF THE HIGHWAY R.MILSAP/RCA PB-13847	RONNIE MILSAP
19	23	26	9	PINS & NEEDLES R.SKAGGS/MCA/CURB 52432	THE WHITES
20	7	8	13	SECOND HAND HEART G.MORRIS/WARNER BROS. 7-29230	♦ GARY MORRIS
21	24	28	8	MAGGIE'S DREAM D.WILLIAMS/MCA 52448	DON WILLIAMS
22	26	31	7	CHANCE OF LOVIN' YOU N.LARKIN/RCA 13877	EARL THOMAS CONLEY
23	25	29	8	TOO GOOD TO STOP NOW J.BOYLAN/EPIC 34-04563	MICKY GILLEY
24	28	30	10	GOODBYE HEARTACHE E.KILROY/RCA 13850	LOUISE MANDRELL
25	29	34	7	NOBODY LOVES ME LIKE YOU DO J.E.NORMAN/CAPITOL 5401	ANNE MURRAY & DAVE LOGGINS
26	30	33	9	RADIO LAND J.E.NORMAN/LIBERTY 1523	MICHAEL MARTIN MURPHY
27	18	10	14	WHAT WOULD YOUR MEMORIES DO BLAKE MAVIS/COMPLEAT 126/POLYGRAM	VERN GOSDIN
28	32	36	7	P.S. I LOVE YOU J.KENNEDY/MERCURY 880-216-7	TOM T. HALL
29	34	41	5	SHE'S MY ROCK B.SHERRILL/EPIC 34-04609	GEORGE JONES
30	35	39	6	GOD WON'T GET YOU M.POST/RCA 13883	DOLLY PARTON
31	36	43	5	I LOVE ONLY YOU M.MORGAN/WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
32	12	1	15	EVERYDAY R.CHANCEY/MCA 52419	♦ THE OAK RIDGE BOYS
33	38	48	5	WORLD'S GREATEST LOVER D.BELLAMY/MCA/CURB 52446	THE BELLAMY BROTHERS
34	40	46	6	WISHFUL DRINKIN' M.BOGDAN/MCA 52452	ATLANTA
35	27	15	18	I COULD USE ANOTHER YOU EDDY RAVEN/RCA 13839	EDDY RAVEN
36	41	47	6	IT'S A BE TOGETHER NIGHT J.E.NORMAN/VIVA 7-29187	FRIZZELL & WEST
37	44	51	4	AMERICA J.BRIDGES/RCA 13908	WAYLON JENNINGS
38	43	49	5	SOME HEARTS GET ALL THE BREAKS CHUCKO II/EPIC 34-04586	CHARLY MCCLAIN
39	48	63	3	WHY NOT ME B.MAHER/RCA/CURB 13923	THE JUDDS
40	45	54	4	DOES FORT WORTH EVER CROSS YOUR MIND J.BOWEN/MCA 52458	GEORGE STRAIT
41	46	58	2	THE BEST YEAR OF MY LIFE E.RABBITT/WARNER BROS. 7-29186	EDDIE RABBITT
42	42	45	7	WHEN THE WILD LIFE BETRAYS ME J.BOWEN/MCA 52438	JIMMY BUFFETT
43	22	22	11	A SWEETER LOVE (I'LL NEVER KNOW) J.CRUTCHFIELD/MCA 52394	BRENDA LEE
44	49	60	4	DIAMOND IN THE DUST B.MONTGOMERY/COLUMBIA 38-04610	MARK GRAY
45	51	56	5	TURN ME LOOSE E.GORDY, JR./RCA 13860	♦ VINCE GILL
46	31	7	16	TURNING AWAY J.BOWEN/WARNER BROS. 7-29254	CRYSTAL GAYLE
47	54	64	3	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT J.BOWEN/WARNER/CURB 7-29184	♦ HANK WILLIAMS JR.
48	55	59	5	WHATEVER TURNS YOU ON K.LEHNING/EPIC 34-04590	KEITH STEGALL
49	53	62	5	DON'T YOU GIVE UP ON LOVE N.WILSON/RCA 13862	STEVE WARINER
50	50	52	6	THAT'S EASY FOR YOU TO SAY R.PEOPLES/MERCURY 880-192-7	KATHY MATTEA

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
51	58	73	3	CROSSWORD PUZZLE T.COLLINS/MCA 52465	BARBARA MANDRELL
52	39	42	6	MAMA SHE'S LAZY PINKARD/WARNER BROS. 7-29205	PINKARD AND BOWDEN
53	62		2	HOW BLUE H.SHEDD/MCA 52468	REBA MC ENTIRE
54	33	21	15	LET'S CHASE EACH OTHER AROUND THE ROOM M.HAGGARD/EPIC 34-04512	MERLE HAGGARD
55	65		2	THE BOYS NIGHT OUT B.MEVIS/COLUMBIA 38-04601	MOE BANDY AND JOE STAMPLEY
56	61	72	4	ON THE WINGS OF A NIGHTINGALE D.EDMUNDS/MERCURY 880-213-7	THE EVERLY BROTHERS
57	59	69	4	HOME AGAIN M.MASSER/ELEKTRA 7-69697	JUDY COLLINS & T.G. SHEPPARD
58	63	71	5	GETTIN' OVER YOU D.SCHAFFER/TEXAS 5557	MASON DIXON
59	67	77	3	JAGGED EDGE OF A BROKEN HEART G.DAVIES/RCA 13912	GAIL DAVIES
60	77		2	GOT NO REASON NOW FOR GOIN' HOME R.REEDER/MCA/CURB 52457	GENE WATSON
61	66	75	4	TURN ME TO LOVE N.WILSON/RCA 13810	KEITH WHITLEY
62	47	25	14	TONIGHT I'M HERE WITH SOMEONE ELSE JIM ED NORMAN/WARNER BROS. 7-29225	KAREN BROOKS
63	68	83	3	LEONA R.SCRUGGS/CAPITOL/CURB 5403	SAWYER BROWN
64	<b>NEW</b>			YEARS AFTER YOU B.LOGAN/MCA 52470	JOHN CONLEE
65	37	32	12	I'VE ALWAYS GOT THE HEART TO SING THE BLUES J.CRUTCHFIELD/RCA 13851	BILL MEDLEY
66	57	37	12	KNOCK ON WOOD T.BROWN/MCA 52421	RAZZY BAILEY
67	74	82	3	I'M GLAD YOU COULDN'T SLEEP LAST NIGHT J.MORRIS/EVERGREEN 1025	NARVEL FELTS
68	52	38	10	RIDE 'EM COWBOY R.LANDIS/CAPITOL 5379	JUICE NEWTON
69	60	40	19	YOU'RE GETTIN' TO ME AGAIN DON TOLLE/NOBLE VISION 105	♦ JIM GLASER
70	<b>NEW</b>			HEARTACHE AND A HALF R.VAN HOY/RCA 13921	DEBORAH ALLEN
71	82		2	ROSE OF MY HEART R.ALBRIGHT/EPIC 34-04628	JOHNNY RODRIGUEZ
72	70	44	18	I GOT A MILLION OF 'EM B.KILLEN/EPIC 34-04499	RONNIE MCDOWELL
73	64	55	14	STUCK ON YOU L.RICHIE/MOTOWN 1746	LIONEL RICHIE
74	56	35	15	DREAM ON TEXAS LADIES A.DIMARTINO/MOON SHINE 3030	REX ALLEN JR.
75	<b>NEW</b>			RESTLESS HEART R.LANDIS/RCA 13907	JUICE NEWTON
76	<b>NEW</b>			LOVE AND LET LOVE S.MACLELLAN/AMOR 1002	DANNY SHIRLEY
77	<b>NEW</b>			THE RIVER'S SONG M.POST/RCA 13913	JOEY SCARBURY
78	<b>NEW</b>			THE GIRL MOST LIKELY TO B.MONTGOMERY/CLEVELAND INTERNATIONAL 38-04608/COLUMBIA	B.J. THOMAS
79	71	57	17	EVENING STAR/MIDSUMMER NIGHTS B.GIBB/RCA 13832	KENNY ROGERS
80	72	76	4	ALL HEAVEN IS ABOUT TO BREAK LOOSE T.ROCCO/COMPLEAT 129/POLYGRAM	ZELLA LEHR
81	<b>NEW</b>			OLD MEMORIES ARE HARD TO LOSE J.FULLER/CAPITOL 5404	KIMBERLY SPRINGS
82	73	61	18	FAITHLESS LOVE HAROLD SHEDD/ATLANTIC AMERICA 7-99768	GLEN CAMPBELL
83	75	53	9	IT'S GREAT TO BE SINGLE AGAIN B.SHERRILL/COLUMBIA 38-04553	DAVID ALLAN COE
84	83	81	4	SOMEBODY'S BACK IN TOWN A.PERKINS/SUGARHILL 4105	CHRIS HILLMAN
85	80	67	8	ALL THE LOVE ON THE RADIO G.MILLS/MERCURY 880-173-7	TOM JONES
86	69	50	18	WAY BACK B.LOGAN/MCA 52403	JOHN CONLEE
87	78	74	10	TELL 'EM I'VE GONE CRAZY T.WEST/MCA MCA 52433	ED BRUCE
88	76	65	20	ONLY A LONELY HEART KNOWS TOM COLLINS/MCA 52397	BARBARA MANDRELL
89	85	78	10	ALL I WANNA DO (IS MAKE LOVE TO YOU) E.PRESTIGE/WARNER BROS. 7-29226	BANDANA
90	81	66	18	HE BROKE YOUR MEM'RY LAST NIGHT N.WILSON/MCA 52404	REBA MCENTIRE
91	90	89	6	WHAT'S GOOD FOR THE GOOSE J.CRUTCHFIELD/PERMAN 82006	DOTTIE WEST
92	89	88	8	THE FIRST TIME M.MORGAN/ATLANTIC AMERICA 7-99717	MCGUFFEY LANE
93	87	84	7	WE JUST GOTTA DANCE G.PERRY/MESA 1117/NSD	♦ KAREN TAYLOR-GOOD
94	79	68	20	LET'S FALL TO PIECES TOGETHER R.BAKER/MCA 52392	GEORGE STRAIT
95	93	85	11	SO CLOSE M.DANIEL/MERCURY 880-055-7	THE WRIGHT BROTHERS
96	92	92	21	SOMEWHERE DOWN THE LINE JIM ED NORMAN/WARNER BROS./CURB 7-29369	T.G. SHEPPARD
97	96	96	22	IF ALL THE MAGIC IS GONE B.MONTGOMERY/COLUMBIA 38-04464	MARK GRAY
98	98	93	12	IT'S YOU ALONE G.DAVIES/WARNER BROS. 7-29219	GAIL DAVIES
99	88	87	20	TENNESSEE HOMESICK BLUES M.POST/RCA 13819	DOLLY PARTON
100	91	90	20	THE POWER OF LOVE N.WILSON/RCA 13821	CHARLEY PRIDE



## Talent Meet Looks At Concert Woes

BY EDWARD MORRIS

NASHVILLE Overcrowded concert markets and the small youth audience for country music were two of the bleaker themes in the otherwise upbeat Country Music Assn. Talent Buyers Seminar, held here Oct. 5-7. The event drew 408 registrants, compared to 480 last year.

"If something isn't done about overloading the markets," said Ricky Skaggs' manager, Chip Peay, "it's going to kill the business. Although we book eight months ahead, on about 75% of our shows we end up with other acts dropping in [on the market]."

"If you have two or three or four shows in a market area in a two- or three-week period," Peay continued, "there's no way the community can support them. It's usually the small act that suffers."

Peay's assessment was echoed by veteran promoter Lon Varnell, who observed, "I'm disturbed about country music, because if we're not careful, we're going to kill ourselves off. Superstars are moving in on top of the secondary acts." Varnell added that the high ticket prices some superstars demand are causing them to lose their fans.

Pollster George Gallup Jr., who gave the keynote address, drew from his firm's continuing surveys of teenage tastes the picture of a young audience only 9% of which listed country music as its favorite form.

"Teens still dominate the movie boxoffices; their purchases of recordings determine the music we hear most often; and most tv programming will not survive long without their support," Gallup contended. "But teens have also been the early innovators in use of cable tv, video recorders and portable stereos. Fewer teens are attending rock concerts, but many are watching videos on television."

Not all the news from teenland was bad for country stars, though. Of the favorite groups, the country/rock act Alabama placed fourth. Kenny Rogers placed second among male vocalists, and Barbara Mandrell registered sixth in the female vocalist category.

The artist panel, on which Peay appeared, also featured Waylon Jennings, Jim Glaser, Karen Brooks, Dickey Betts, promoter and manager Joe Sullivan and CBS Records director of product development Mary Ann McCready.

Jennings advised promoters to work more closely with record labels to gain local publicity for concerts. "We don't know what to do until you tell us," he said.

Although one promoter in the audience said that fairs which present name acts free in their grandstands are hurting his concert business, others argued that the practice helped build future audiences for the act. And Peay asserted, "The big fairs are wonderful, and I don't know where the country music business would be without them."

Jennings had the last laugh in responding to a questioner who said he was puzzled why artists want the best sound and lighting—only to ap-

(Continued on opposite page)

## Billboard HOT COUNTRY SINGLES RADIO ACTION

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



### REGION 1

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

### REGION 2

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

**JOHN CONLEE**  
YEARS AFTER YOU

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE

**REBA MC ENTIRE**  
HOW BLUE

**WPTR** Albany, NY  
**WDLW** Boston, MA  
**WYRK** Buffalo, NY  
**WOKQ** Dover, NH  
**WPOR** Portland, ME  
**WHIM** Providence, RI  
**WSEN-FM** Syracuse, NY

**WXKW** Allentown, PA  
**WCAO** Baltimore, MD  
**WHN** New York City, NY  
**WPXK** Washington, D.C.  
**WMZQ** Washington, D.C.  
**WWVA** Wheeling, WV

### REGION 3

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

**JOHN CONLEE**  
YEARS AFTER YOU

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**GENE WATSON**  
GOT NO REASON NOW FOR GOIN' HOME

**WJAZ** Albany, GA  
**WWNC** Asheville, NC  
**WPLO** Atlanta, GA  
**WGUS** Augusta, GA  
**WBQ** Bristol, VA  
**WEZL** Charleston, SC  
**WSOC** Charlotte, NC  
**WDOD** Chattanooga, TN  
**WUSY** Chattanooga, TN  
**WCOS** Columbia, SC  
**WGTO** Cypress Springs, FL  
**WFNC** Fayetteville, NC  
**WKQS** Ft. Lauderdale, FL  
**WESC** Greenville, SC  
**WIVK** Knoxville, TN  
**WCRJ** Jacksonville, FL  
**WWOD** Lynchburg, VA  
**WSM** Nashville, TN  
**WCMS** Norfolk, VA  
**WHOO** Orlando, FL  
**WWKA** Orlando, FL  
**WPAP** Panama City, FL  
**WKIX** Raleigh, NC  
**WRNL** Richmond, VA  
**WSLC** Roanoke, VA  
**WQYK** St. Petersburg, FL  
**WIRK** West Palm Beach, FL  
**WTQR** Winston-Salem, NC

### NATIONAL

127 REPORTERS

	NEW ADDS	TOTAL ON
<b>JOHN CONLEE</b> YEARS AFTER YOU MCA	51	53
<b>DEBORAH ALLEN</b> HEARTACHE AND A HALF RCA	41	42
<b>GENE WATSON</b> GOT NO REASON NOW FOR GOIN' HOME MCA/CURB	35	69
<b>REBA MC ENTIRE</b> HOW BLUE MCA	27	81
<b>MOE BANDY AND JOE STAMPLEY</b> THE BOYS NIGHT OUT COLUMBIA	25	74

### REGION 4

IL, IN, KY, MI, OH, WI

**JOHN CONLEE**  
YEARS AFTER YOU

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**THE JUDDS**  
WHY NOT ME

**WSLR** Akron, OH  
**WUSN** Chicago, IL  
**WUBE** Cincinnati, OH  
**WGAR-FM** Cleveland, OH  
**WMNI** Columbus, OH  
**WONE** Dayton, OH  
**WCXI-AM/FM** Detroit, MI  
**WWWW** Detroit, MI  
**WAXX-FM** Eau Claire, WI  
**WROZ** Evansville, IN  
**WKMF** Flint, MI  
**WGEE** Green Bay, WI  
**WFMS** Indianapolis, IN  
**WIRE** Indianapolis, IN  
**WITL** Lansing, MI  
**WAMZ** Louisville, KY  
**WTSO** Madison, WI  
**WMIL** Milwaukee, WI  
**WOSH** Oskosh, WI  
**WXCL** Peoria, IL  
**WKKN** Rockford, IL  
**WKLR** Toledo, OH  
**WTOD** Toledo, OH  
**WSDS** Ypsilanti, MI

### REGION 5

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

**JOHN CONLEE**  
YEARS AFTER YOU

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**GENE WATSON**  
GOT NO REASON NOW FOR GOIN' HOME

**KHAK** Cedar Rapids, IA  
**KFGO** Fargo, ND  
**KWMT** Fort Dodge, IA  
**KKFK** Kansas City, MO  
**WDAF** Kansas City, MO  
**WDGY** Minneapolis, MN  
**KEBC** Oklahoma City, OK  
**WOW** Omaha, NE  
**KTTT** Springfield, MO  
**KUSA** St. Louis, MO  
**WHL-FM** St. Louis, MO  
**KTPK** Topeka, KS  
**KVVO** Tulsa, OK  
**KFDI** Wichita, KS

### REGION 6

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

**JOHN CONLEE**  
YEARS AFTER YOU

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**B.J. THOMAS**  
THE GIRL MOST LIKELY TO

**KEAN-AM/FM** Abilene, TX  
**KMML** Amarillo, TX  
**KASE** Austin, TX  
**WYNK** Baton Rouge, LA  
**WZZK** Birmingham, AL  
**KOUL** Corpus Christi, TX  
**KHEY** El Paso, TX  
**KPLX** Fort Worth, TX  
**KIKK-FM** Houston, TX  
**KILT** Houston, TX  
**KLRA** Little Rock, AR  
**KLLL** Lubbock, TX  
**WMC-AM** Memphis, TN  
**WOKK** Meridian, MS  
**WKSJ** Mobile, AL  
**KNOE** Monroe, LA  
**WLWI** Montgomery, AL  
**WNOE** New Orleans, LA  
**KYXX** Odessa, TX  
**KBUC** San Antonio, TX  
**KKYX** San Antonio, TX  
**KRMD** Shreveport, LA  
**KWKH** Shreveport, LA  
**WACO** Waco, TX  
**KLUR-FM** Wichita Falls, TX

### REGION 7

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

### REGION 8

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

**JOHN CONLEE**  
YEARS AFTER YOU

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**EDDIE RABBITT**  
THE BEST YEAR OF MY LIFE

**KRST** Albuquerque, NM  
**KUZZ** Bakersfield, CA  
**KSSS** Colorado Spring, CO  
**KBRQ-AM/FM** Denver, CO  
**KLZ** Denver, CO  
**KYGO** Denver, CO  
**KVEG** Las Vegas, NV  
**KIKF** Orange, CA  
**KNIX-FM** Phoenix, AZ  
**KSOP** Salt Lake City, UT  
**KSON** San Diego, CA  
**KCUB-AM** Tucson, AZ

**KGEM** Boise, ID  
**KKBC** Carson City, NV  
**KHSL** Chico, CA  
**KUGN** Eugene, OR  
**KMAK** Fresno, CA  
**KNEW** Oakland, CA  
**KWJJ** Portland, OR  
**KRAK** Sacramento, CA  
**KGAY** Salem, OR  
**KMPS** Seattle, WA  
**KGA** Spokane, WA

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# Billboard HOT COUNTRY SINGLES RETAIL ACTION

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

REGION 1 CT,MA,ME,NH,NY State,RI,VT
<b>REGION 2</b> D.C.,DE,MD,NJ,NY Metro,PA,WV
<b>HANK WILLIAMS JR.</b> ALL MY ROWDY FRIENDS ARE COMING
<b>ANNE MURRAY &amp; DAVE LOGGINS</b> NOBODY LOVES ME LIKE YOU DO
<b>NITTY GRITTY DIRT BAND</b> I LOVE ONLY YOU
<b>Peter's One Stop</b> Norwood, MA <b>Record Town</b> Latham, NY
<b>A&amp;C Records</b> Pittsburgh, PA <b>J.E.K. Enterprises</b> Baltimore, MD <b>Kemp Mill</b> Beltsville, MD <b>Mobile Record Service</b> Pittsburgh, PA <b>Musical Sales</b> Baltimore, MD <b>Record Wagon</b> Linden, NJ <b>Universal Record One Stop</b> Philadelphia, PA
<b>REGION 3</b> FL,GA,NC,SC,East TN,VA
<b>THE JUDDS</b> WHY NOT ME
<b>TOM T. HALL</b> P.S. I LOVE YOU
<b>ANNE MURRAY &amp; DAVE LOGGINS</b> NOBODY LOVES ME LIKE YOU DO
<b>Bibb Distributors</b> Charlotte, NC <b>Dean's Record One Stop</b> Richmond, VA <b>Elkins One Stop</b> Charleston, WV <b>Franklin Music</b> Augusta, GA <b>Lieberman</b> Norcross, GA <b>One Stop Records</b> Atlanta, GA <b>Peaches Records &amp; Tapes</b> Clearwater, FL <b>Peaches Records &amp; Tapes</b> West Palm Beach, FL <b>Record Bar</b> Savannah, GA <b>Record Bar</b> Durham, NC <b>Record Bar</b> Atlanta, GA <b>Record Bar</b> Columbus, GA <b>Ripete Records</b> Fayetteville, NC <b>Sounds Familiar</b> Columbia, SC <b>Southern Music</b> Orlando, FL <b>Tracks Records</b> Norfolk, VA

NATIONAL 94 REPORTERS	NUMBER REPORTING
<b>ANNE MURRAY &amp; DAVE LOGGINS</b> NOBODY LOVES ME LIKE YOU DO CAPITOL	31
<b>TOM T. HALL</b> P.S. I LOVE YOU MERCURY	26
<b>EARL THOMAS CONLEY</b> CHANCE OF LOVIN' YOU RCA	24
<b>GEORGE STRAIT</b> DOES FORT WORTH EVER CROSS YOUR MIND MCA	21
<b>HANK WILLIAMS, JR.</b> ALL MY ROWDY FRIENDS ARE COMING WARNER BROS	18
<b>REGION 4</b> IL,IN,KY,MI,OH,WI	
<b>TOM T. HALL</b> P.S. I LOVE YOU	
<b>EARL THOMAS CONLEY</b> CHANCE OF LOVING YOU	
<b>RONNIE MILSAP</b> PRISONER OF THE HIGHWAY	
<b>Am-Bat Records</b> Cincinnati, OH <b>Arc Distributing</b> Cincinnati, OH <b>Arrow Dist</b> Beachwood, OH <b>Gemini Record</b> Cleveland, OH <b>Martin &amp; Snyder</b> Dearborn, MI <b>Music Peddlers</b> Troy, MI <b>National Record Mart</b> St. Clairsville, OH <b>National Records</b> Akron, OH <b>Northern Records</b> Cleveland, OH <b>Radio Doctors</b> Milwaukee, WI <b>Scott's 1-Stop</b> Indianapolis, IN <b>Singer One Stop</b> Chicago, IL <b>Sounds Unlimited</b> Niles, IL <b>Vine Records</b> Louisville, KY <b>Wax Works</b> Owensboro, KY	
<b>REGION 5</b> IA,KS,MN,MO,NE,ND,OK,SD	
<b>WILLIE NELSON</b> CITY OF NEW ORLEANS	
<b>ANNE MURRAY &amp; DAVE LOGGINS</b> NOBODY LOVES ME LIKE YOU DO	
<b>TOM T. HALL</b> P.S. I LOVE YOU	
<b>Lee's Records &amp; Tapes</b> Tulsa, OK <b>Lieberman</b> Kansas City, MO <b>Lieberman</b> Minneapolis, MN <b>Music City</b> Bismarck, ND <b>Musical Sales</b> Minneapolis, MN <b>Phil's One Stop</b> Oklahoma City, OK <b>Records &amp; Tapes</b> Omaha, NE <b>Uptown Records</b> St. Louis, MO	

REGION 6 AL,AR,LA,MS,West TN,TX
<b>GEORGE STRAIT</b> DOES FORT WORTH EVER CROSS YOUR MIND
<b>JOHNNY LEE</b> YOU COULD'VE HEARD A HEART BREAK
<b>BARBARA MANDRELL</b> CROSSWORD PUZZLE
<b>ABC One Stop</b> San Antonio, TX <b>Big State</b> Dallas, TX <b>Camelot Music</b> Amarillo, TX <b>Camelot Music</b> Austin, TX <b>Central South Dist.</b> Nashville, TN <b>E&amp;R One Stop</b> San Antonio, TX <b>Floyd's Wholsler Dist.</b> Ville Platte, LA <b>H.W. Daily</b> Houston, TX <b>Handleman Co.</b> Little Rock, AR <b>Hastings Records</b> Abilene, TX <b>Lieberman</b> Dallas, TX <b>Music City</b> Nashville, TN <b>Poplar Tunes</b> Memphis, TN <b>Record Bar</b> New Orleans, LA <b>Record Bar</b> Baton Rouge, LA <b>Record Bar</b> Chattanooga, TN <b>Record Bar</b> Mobile, AL <b>Record Bar</b> Odessa, TX <b>Record Service</b> Houston, TX <b>Record Shop</b> Montgomery, AL <b>Sound Shop</b> Natchez, MS <b>Sound Shop</b> Meridan, MO <b>Sound Shop</b> Bossier City, LA <b>Sound Warehouse</b> Metarie, LA <b>Southwest Wholesalers</b> Houston, TX <b>Target/Jet Co.</b> Maumelle, AR <b>The Record Shop</b> Huntsville, AL <b>Top Ten Records</b> Dallas, TX <b>Tuckers Record Shop</b> Knoxville, TN <b>United Records</b> Houston, TX <b>Western Merchandisers</b> Dallas, TX
<b>REGION 7</b> AZ,Southern CA,CO,HI,Southern NV,NM,UT
<b>REGION 8</b> AK,Northern CA,ID,MT,Northern NV,OR,WA,WY
<b>DON WILLIAMS</b> MAGGIE'S DREAM
<b>GEORGE STRAIT</b> DOES FORT WORTH EVER CROSS YOUR MIND
<b>MICHAEL MARTIN MURPHY</b> RADIO LAND
<b>Charts Records And Tapes</b> Phoenix, AZ <b>KSG Dist</b> Layton, UT <b>Mountain Coin</b> Denver, CO <b>Music Operators</b> Fullerton, CA <b>Pro One Stop</b> Tempe, AZ <b>Smash Record Dist</b> Phoenix, AZ <b>Tower</b> El Cajon, CA <b>Tower</b> El Toro, CA <b>Tower Records</b> Las Vegas, NV
<b>American Stereo</b> Springfield, OR <b>Major Dist.</b> Seattle, WA <b>Sea Port Records</b> Portland, OR <b>Tower</b> San Francisco, CA <b>Tower</b> Sacramento, CA <b>Tower</b> Stockton, CA

## TALENT BUYERS

(Continued from previous page)  
pear in clothes "you wouldn't walk down the street in." Responded Jennings, "I didn't say I'd look good; I just said I'd be there. If you think I look funny in Levis and a vest, you should see me in a tuxedo."

The marketing clinic segment of the meeting spotlighted suggestions by Lon Varnell of Varnell Enterprises, Wayne Oldham of Southern Hospitality Corp., Kathy McClintock of the Oak Ridge Boys organization and Dick Gary of The Gary Group.

"Promotion is a thinker's game," Varnell asserted. "Every artist is different and can be promoted differently." As examples of this point, Varnell noted that he gets good results advertising Lawrence Welk concerts on the obituary pages of newspapers and Liberace shows by posting handbills in beauty parlors.

Oldham, who started his chain of restaurants with the backing of singer Charlie Rich, told the registrants that their concert markets are changing constantly, and that they should be willing to put money into market research.

And, he added, it's not safe to count on the consumer's logic: "Things are not always as they are but as they are perceived to be." This dictum was demonstrated, he explained, when his "buy-one-get-one-free" hamburger promotion was far less successful than "buy-one-get-one-for-a-penny."

"Start early, stay organized and stay involved until the end," counseled McClintock to those whose business it is to fill concert halls. She said the Oak Ridge Boys had been successful in the past year in using local television stations as concert presenters, instead of relying on radio stations alone.

Gary, who works with the Oaks, Eddie Rabbitt, Crystal Gayle and other country acts, said that the two most important parts of concert promotion were packaging the date for maximum ticket value and then marketing it for maximum publicity value. He said that country acts do not generally generate walkup ticket buying, and that this has to be taken into account when a promoter is advertising.

The concluding day of the seminar featured roundtable discussion groups on marketing, record label support of talent buyers, advertising mixes, production, use of independent publicists, concessions, pricing acts, contract violations by artists, free vs. paid grandstand, country in the college market, record retailer support of talent buyers and the pros and cons of producers.

The registrants saw three showcases. Acts appearing were the Cannons, the Gairrett Brothers, Kathy Mattea, Johnny Rodriguez, Keith Stegall, Tom Wopat, Jim Glaser, the Juds, McGuffey Lane, Mark Gray, the Thrasher Brothers, Becky Hobbs, Bill Medley, Gus Hardin, the Osmond Brothers, Colleen Peterson, Ronny Robbins and Mel McDaniels.

## BMI AWARDS

(Continued from page 41)

**THE CLOSER YOU GET**—Mark Gray, J.P. Pennington, Irving Music Inc. Chinnich Publishing Inc.

**COMMON MAN**—Sammy Johns, Captain Crystal Music, Legibus Music Co., Lowery Music Co. Inc.

**DIXIELAND DELIGHT**—Ronnie Rogers, Sister John Music Inc.

**DON'T COUNT THE RAINY DAYS**—Jerry Careaga, Ensign Music Corp., Tree Publishing Co. Inc.

**DON'T YOU KNOW HOW MUCH I LOVE YOU**—Michael Stewart, Dan Williams, Kelso Herston Music

**DOWN ON THE CORNER**—John Fogerty, Jondora Music

**DREAM BABY (HOW LONG MUST I**

**DREAM)**—Cindy Walker, Combine Music Corp.

**EV'RY HEART SHOULD HAVE ONE**—Bill Shore, Royalhaven Music Inc.

**FEEL RIGHT**—Larry Byrom, Briarpatch Music, DebDave Music Inc.

**FLIGHT 309 TO TENNESSEE**—Ronnie Scott (PRS), Peso Music

**FLY INTO LOVE**—Lewis Anderson, Mark Wright, CBS Unart Catalog Inc., Land Of Music Publishing, Old Friends Music

**FOOL FOR YOUR LOVE**—Don Singleton, Black Sheep Music, Tree Publishing Co. Inc.

**FOOLIN'**—Ralph Mooney, Ace In The Hole Music

**GOIN' DOWN HILL**—John Anderson, John Anderson Music Co.

**GOING, GOING, GONE**—Jan Crutchfield, Jan Crutchfield Music

**GONNA GO HUNTIN' TONIGHT**—Hank Williams Jr., Bocephus Music Inc.

**GUILTY**—Don Reid, Harold Reid, American Cowboy Music Co.

**HANGIN' AROUND**—Janis Carnes, Elektra/Asylum Music Inc.

**HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)**—Larry Henley, Warner House Of Music

**HEY BARTENDER**—Floyd Dixon, El Camino Music Publishing

**HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)**—Larry Gatlin, Larry Gatlin Music

**HOW COULD I LOVE HER SO MUCH**—Hugh Moffatt, Atlantic Music Corp., Boquillas Canyon Music

**I.O.U.**—Kerry Chater, Vogue Music  
**I ALWAYS GET LUCKY WITH YOU**—Gary Church, Freddy Powers, Tex Whitson, Shade Tree Music Inc.

**I WONDER WHO'S HOLDING MY BABY TONIGHT**—Donnie Clark, Vickie Clark, Joe Halterman, Hall-Clement Publications, Laurel Mountain Music, Ricky Skaggs Music

**I'M MOVIN' ON**—Hank Snow, Unichappell Music Inc.

**I'M ONLY IN IT FOR THE LOVE**—Deborah Allen, Rafe VanHoy, Posey Publishing, Unichappell Music Inc., VanHoy Music

**IN TIMES LIKE THESE**—Rhonda Fleming-Gill, Dennis Morgan, Tom Collins Music Corp.

(Continued on page 46)

## ACTIONMART

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

(Continued from page 45)

**ISLANDS IN THE STREAM**—Barry Gibb, Maurice Gibb, Robin Gibb, Gibb Brothers Music  
**IT HASN'T HAPPENED YET**—John Hiatt, Bilt Publishing Co., Bug Music  
**LADY DOWN ON LOVE**—Randy Owen, Buzzherb Music, Maypop Music  
**LEAVE THEM BOYS ALONE**—Dean Dillon, Gary Stewart, Tanya Tucker, Hank Williams Jr., Forrest Hills Music Inc., Tanya Tucker Music, Tree Publishing Co. Inc.  
**LONELY WOMEN MAKE GOOD LOVERS**—Spooner Oldham, Freddy Weller, Young World Music  
**LOST IN THE FEELING**—Lewis Anderson, Old Friends Music  
**LOVE AFFAIRS**—Michael D'Abo (PRS), Michael Martin Murphey, D'Abo Songs Inc., Timberwolf Music  
**LOVE IS ON A ROLL**—Roger Cook, Roger Cook Music  
**THE LOVE SHE FOUND IN ME**—Dennis Linde, Combine Music Corp.  
**LOVE SONG**—Steve Runkle, Youngun Publishing Co.  
**LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)**—Albert Collins, Richard Penniman, Venice Music  
**MIDNIGHT FIRE**—Lewis Anderson, Dave Gibson, Old Friends Music, Silverline Music Inc.

**MORE AND MORE**—Merle Kilgore, Webb Pierce, CBS Unart Catalog Inc., Cedarwood Publishing  
**MY FIRST TASTE OF TEXAS**—Ronnie Rogers, Ed Bruce, Newkeys Music Inc., Sugarplum Music Co., Tree Publishing Co. Inc.  
**MY LADY LOVES ME (JUST AS I AM)**—Keith Stegall, Chris Waters, Blackwood Music Inc.  
**NEW LOOKS FROM AN OLD LOVER**—Red Lane, Gloria Thomas, Honey Man Publishing, Tree Publishing Co. Inc.  
**NIGHT GAMES**—Norro Wilson, Royalhaven Music Inc.  
**NOBODY BUT YOU**—J.D. Martin, MCA Inc.  
**ONE OF A KIND PAIR OF FOOLS**—R.C. Bannon, Three Ships Music, Warner-Tamerlane Publishing Corp.  
**PARADISE TONIGHT**—Bill Kenner, Mark Wright, CBS Unart Catalog Inc., Land Of Music Publishing, Receive Music  
**PERSONALLY**—Paul Kelly, Five Of A Kind Inc., Tree Publishing Co. Inc.  
**POOR SIDE OF TOWN**—Lou Adler, Johnny Rivers, Charles Koppelman Music, Jonathan Three Music Co., Martin Bandier Music  
**REASONS TO QUIT**—Merle Haggard, Shade Tree Music Inc.  
**THE RIDE**—John Detterline, Gary Gen-

try, Algee Music Corp., Newwriters Music  
**SAVE THE LAST DANCE FOR ME**—Doc Pomus, Mort Shuman, Trio Music Co. Inc., Unichappell Music Inc.  
**SENTIMENTAL OL' YOU**—Bob DiPiero, Combine Music Corp.  
**SINGING THE BLUES**—Melvin Endsley, Acuff-Rose Publications Inc.  
**SNAPSHOT**—Rhonda Fleming-Gill, Dennis Morgan, Tom Collins Music Corp.  
**SOMEBODY'S GONNA LOVE YOU**—Rafe VanHoy, Unichappell Music Inc., Van-Hoy Music  
**THE SOUND OF GOODBYE**—Hugh Prestwood, Lawyer's Daughter Music, Parquet Music Ltd.  
**STAY YOUNG**—Benny Gallagher (PRS), Graham Lyle (PRS), Irving Music Inc.  
**SWINGIN'**—John Anderson, Lionel Delmore, Hall-Clement Publications, John Anderson Music Co. Inc., Lionel Delmore Music Co.  
**TELL ME A LIE**—Mickey Buckins, Fame Publishing Co. Inc.  
**TENNESSEE WHISKEY**—Dean Dillon, Linda Hargrove, Algee Music Corp., Hall-Clement Publications  
**THAT'S THE WAY LOVE GOES**—Lefty Frizzell, Whitey Shafer, Acuff-Rose Publications Inc.  
**WAY DOWN DEEP**—Max D. Barnes,

Max Troy Barnes, ATV Music Corp., Hookit Music  
**WHATEVER HAPPENED TO OLD FASHIONED LOVE**—Lewis Anderson, Old Friends Music  
**WHY DO I HAVE TO CHOOSE**—Willie Nelson, Willie Nelson Music Inc.  
**THE WIND BENEATH MY WINGS**—Larry Henley, Warner House Of Music  
**WOKE UP IN LOVE**—J.P. Pennington, Pacific Island Publishing  
**YOU CAN'T RUN FROM LOVE**—David Malloy, Eddie Rabbitt, Even Stevens, Briarpatch Music, DebDave Music Inc.  
**YOU DON'T KNOW LOVE**—Beckie Foster, Don King Music, Songmedia, Warner House Of Music  
**YOU LOOK SO GOOD IN LOVE**—Kerry Chater, Vogue Music  
**YOU MADE A WANTED MAN OF ME**—Jeff Crossan, Tree Publishing Co. Inc.  
**YOU TAKE ME FOR GRANTED**—Leona Williams, Shade Tree Music Inc.  
**YOUR LOVE'S ON THE LINE**—Randy Scruggs, Blackwood Music Inc., Full Armor Publishing Co.  
**YOU'RE GONNA RUIN MY BAD REPUTATION**—Jeff Crossan, Tree Publishing Co. Inc.  
**YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT**—Allen Frizzell, Bo Roberts, Desert Rose Music, Ski Slope

Music  
**YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**—Kerry Chater, Dickey Lee, Hall-Clement Publications, Maplehill Music  
**YOU'VE GOT A LOVER**—Shake Russell, Shake Russell Music



**VIDEO MUSIC CONFERENCE**  
 Nov. 15-18, 1984  
 Sheraton Premiere Hotel  
 Universal City, California

FOR WEEK ENDING OCTOBER 20, 1984

# Billboard TOP COUNTRY ALBUMS

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Compiled from national retail store and one-stop sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	12	12	WILLIE NELSON COLUMBIA FC-39145	Weeks at No. One: 4 CITY OF NEW ORLEANS
2	2	3	27	ALABAMA RCA AHL-1-4939	ROLL ON
3	3	*2	18	MERLE HAGGARD EPIC FE-39364	IT'S ALL IN THE GAME
4	6	7	14	JOHN ANDERSON WARNER BROS. 25099	EYE OF THE HURRICANE
5	4	4	19	HANK WILLIAMS JR. WARNER/CURB 25088	MAJOR MOVES
6	8	11	8	BARBARA MANDRELL & LEE GREENWOOD MCA 5477	MEANT FOR EACH OTHER
7	5	5	52	RICKY SCAGGS EPIC FE-38954	DON'T CHEAT IN OUR HOMETOWN
8	9	12	8	THE OAK RIDGE BOYS MCA 5496	GREATEST HITS 2
9	7	6	50	GEORGE STRAIT MCA 5450	RIGHT OR WRONG
10	10	10	27	MICKY GILLEY & CHARLY MCCLAIN EPIC FE-39292	IT TAKES BELIEVERS
11	13	14	19	LEE GREENWOOD MCA 5488	YOU'VE GOT A GOOD LOVE COMIN'
12	11	8	26	BARBARA MANDRELL MCA 5474	CLEAN CUTS
13	12	9	34	THE JUDDS RCA/CURB MHL-1-8515	THE JUDDS - WYNONNA & NAOMI
14	17	18	20	RONNIE MILSAP RCA AHL-1-5016	ONE MORE TRY FOR LOVE
15	15	17	23	LARRY GATLIN & THE GATLIN BROS. BAND COLUMBIA FC-39291	HOUSTON TO DENVER
16	16	16	23	THE STATLER BROTHERS MERCURY 818-652-1	ATLANTA BLUE
17	22	26	7	JOHN SCHNEIDER MCA 5495	TOO GOOD TO STOP NOW
18	18	22	23	CONWAY TWITTY WARNER BROS. 25078	BY HEART
19	14	13	66	EARL THOMAS CONLEY RCA AHL-1-4713	DON'T MAKE IT EASY FOR ME
20	19	19	47	JIM GLASER NOBLE VISION NV-2001	THE MAN IN THE MIRROR
21	24	28	4	EXILE EPIC FE-39424	KENTUCKY HEARTS
22	21	15	19	DON WILLIAMS MCA 5493	CAFE CAROLINA
23	20	21	26	GARY MORRIS WARNER BROS. 25069	FADED BLUE
24	25	25	6	JANIE FRICKE COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
25	26	20	50	CRYSTAL GAYLE WARNER BROS. 23958	CAGE THE SONGBIRD
26	23	23	14	NITTY GRITTY DIRT BAND WARNER BROS. 25113	PLAIN DIRT FASHION
27	45	3	3	JIMMY BUFFET MCA/CURB 5512	RIDDLES IN THE SAND
28	34	40	13	THE WHITES MCA 5490	FOREVER YOU
29	29	30	9	CHARLY MCCLAIN EPIC FE-39425	CHARLY
30	27	29	14	MOE BANDY AND JOE STAMPLEY COLUMBIA FC-39426	THE GOOD OL' BOYS - ALIVE AND WELL
31	32	33	26	ATLANTA MCA MCA 5463	PICTURES
32	33	34	57	THE KENDALLS MERCURY 812-7791-1	MOVIN' TRAIN
33	30	32	18	THE BELLAMY BROTHERS MCA/CURB 5489	RESTLESS
34	28	27	21	DAVID ALLAN COE COLUMBIA FC-39269	JUST DIVORCED
35	43	46	83	ALABAMA ▲ RCA AHL-1-4663	THE CLOSER YOU GET
36	35	37	13	SOUNDTRACK RCA ABL-1-5032	RHINESTONE
37	36	36	9	RAY CHARLES COLUMBIA FC-39415	FRIENDSHIP
38	39	42	10	MICKY GILLEY EPIC FE-39324	TOO GOOD TO STOP NOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
39	41	49	24	VERN GOSDIN COMPLEAT CPL-1-1008	THERE IS A SEASON
40	40	47	135	WILLIE NELSON ▲ COLUMBIA FC 37951	ALWAYS ON MY MIND
41	38	35	12	GLEN CAMPBELL ATLANTIC/AMERICA 90164	LETTER TO HOME
42	44	39	41	JOHN CONLEE MCA 5434	IN MY EYES
43	31	24	45	EXILE EPIC B6E-39154	EXILE
44	37	31	54	ANNE MURRAY CAPITOL ST12301	A LITTLE GOOD NEWS
45	42	38	40	HANK WILLIAMS JR. WARNER/CURB 23924	MAN OF STEEL
46	48	45	13	KAREN BROOKS WARNER BROS. 1-25051	HEARTS ON FIRE
47	47	53	337	WILLIE NELSON ▲ COLUMBIA JC 35305	STARDUST
48	49	51	23	KATHY MATTEA MERCURY 818-560-1	KATHY MATTEA
49	54	55	136	ALABAMA ▲ RCA AHL-1-4229	MOUNTAIN MUSIC
50	52	56	161	WILLIE NELSON ▲ COLUMBIA KC 237542	GREATEST HITS
51	53	58	48	WILLIE NELSON COLUMBIA FC-39110	WITHOUT A SONG
52	55	59	90	WILLIE NELSON & MERLE HAGGARD ▲ EPIC FE 37958	PANCHO & LEFTY
53	46	41	12	WAYLON JENNINGS RCA AHL-1-5017	NEVER COULD TOE THE MARK
54	51	44	14	EDDY RAVEN RCA AHL-1-5040	I COULD USE ANOTHER YOU
55	50	43	39	THE STATLER BROTHERS MERCURY 812-184-1	TODAY
56	56	48	48	THE OAK RIDGE BOYS MCA 5455	DELIVER
57	61	64	15	MCGUFFEY LANE ATLANTIC/AMERICA 90155	DAY BY DAY
58	60	66	20	B.J. THOMAS COLUMBIA FC-39337	SHINING
59	NEW			EDDIE RABBITT WARNER BROS. WB 25151	THE BEST YEAR OF MY LIFE
60	NEW			JOHNNY LEE WARNER BROS. 25125	WORKIN' FOR A LIVIN'
61	66	57	77	JOHN CONLEE MCA 5406	JOHN CONLEE'S GREATEST HITS
62	63	65	22	THE WRIGHT BROTHERS MERCURY 818-654-1	EASY STREET
63	65	67	90	HANK WILLIAMS JR. ELEKTRA/CURB 60193/	HANK WILLIAMS, JR.'S GREATEST HITS
64	59	61	24	MEL TILLIS MCA 5472	NEW PATCHES
65	NEW			TOM T. HALL MERCURY 822-425-1	NATURAL DREAMS
66	58	60	48	EMMYLOU HARRIS WARNER BROS. 23961	WHITE SHOES
67	73	71	31	DON WILLIAMS MCA 5465	THE BEST OF DON WILLIAMS VOL. 3
68	68	62	20	BILL MEDLEY RCA MHL-8519	I STILL DO
69	69	63	20	GEORGE JONES EPIC FE-39002	YOU'VE STILL GOT A PLACE IN MY HEART
70	57	52	8	CHARLEY PRIDE RCA AHL-1-5031	POWER OF LOVE
71	72	74	51	JANIE FRICKE COLUMBIA FC-38730	LOVE LIES
72	75	75	18	LOUISE MANDRELL RCA AHL-1-5015	I'M NOT THROUGH LOVING YOU YET
73	62	54	20	MARK GRAY COLUMBIA B6C-39143	MAGIC
74	67	68	11	JUICE NEWTON RCA AFL-1-4995	CAN'T WAIT ALL NIGHT
75	64	50	25	REBA MCENTIRE MCA 5475	JUST A LITTLE LOVE

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

## ASCAP AWARDS

(Continued from page 41)

participate were Gloria Messinger, managing director; Paul S. Adler, director of membership; Karen Sherry, director of public relations; Toni Winter, executive secretary to Hal David; Lisa Schmidt, East Coast regional director of repertory; and Ken Sunshine, assistant director of public relations. Slated to attend from the West Coast was Todd Brabec, Western regional executive director.

Those joining Connie Bradley in the planning and preparation of the evening were Merlin Littlefield, associate director; Bob Doyle, Nashville director of membership; Judy Gregory, Nashville director of writer/publisher administration; Suzanne Lee, Pat Wood, Bobbi Duty, Charline Wilhite and Eve Vaupel.

ASCAP annually honors its country music writers and publishers whose songs have been the most performed during the past year. Award recipients are determined by the number of performance credits accrued from Jan. 1, 1983 to Dec. 31, 1983. Writer of the year and publisher of the year awards go to the individual writer and publisher receiving the highest number of awards.

A complete list of all ASCAP award winners follows.

**AFTER THE LAST GOODBYE**—George Pearce, Rick Hall Music

**ALL MY LIFE**—Dave Robbins, Jeff Silbar, WB Gold Music Corp.

**ALWAYS**—Irving Berlin, Irving Berlin Music Corp.

**AMERICAN MADE**—Pat McManus, Music City Music Inc.

**ANY DAY NOW**—Burt Bacharach, Bob Hilliard, Chappell/Intersong Music Group-USA

**BABY I LIED**—Rory Bourke, Chappell/Intersong Music Group-USA

**BREAK IT TO ME GENTLY**—Diane Lampert, Joe Seneca, MCA Inc.

**DANNY'S SONG**—Kenny Loggins, Gnosso Music

**DON'T COUNT THE RAINY DAYS**—Wayland Holyfield, CBS-U Catalog Inc., Ides Of March Music

**DON'T IT MAKE MY BROWN EYES BLUE**—Richard Leigh, CBS-U Catalog Inc.

**EVERYBODY'S DREAM GIRL**—Dave Robbins, WB Gold Music Corp.

**EV'RY HEART SHOULD HAVE ONE**—Byron S. Gallimore, Dejamus Inc.

**FADED LOVE**—Bob Wills, John Wills, Chappell/Intersong Music Group-USA

**A FIRE I CAN'T PUT OUT**—Darrell Statler, Music City Music Inc.

**THE GAMBLER**—Don Schlitz, Writer's Night Music

**GOIN' DOWN HILL**—X. Lincoln, Song Of Cash Inc.

**HANGIN' AROUND**—Rick Carnes, Chip Hardy, Refuge Music

**HARD CANDY CHRISTMAS**—Carol Hall, Daniel Music Ltd., MCA Inc., Shukat Music (a division of The Shukat Co. Ltd.)

**HEARTACHE TONIGHT**—Glenn Frey, Don Henley, Bob Seger, John David Southern, Cass County Music Co., Gear Publishing Co., Ice Age Music, Red Cloud Music Co.

**HE'S A HEARACHE (LOOKING FOR A PLACE TO HAPPEN)**—Jeff Silbar, WB Gold Music Corp.

**HIGHWAY 40 BLUES**—Larry E. Cordle, Amanda-Lin Music, Jack And Bill Music Co.

**HOLD ON**—Rick Clark, Rick Clark Music, Tricia Music

**HOLDING HER AND LOVING YOU**—Walt Aldridge, Tom Brasfield, Rick Hall Music

**I HAVE LOVED YOU GIRL (BUT NOT LIKE THIS BEFORE)**—Earl Thomas Conley, Blue Moon Music, Equestrian Music

**I LOVE HER MIND**—David Bellamy, Bellamy Brothers Music, Famous Music Corp.

**I.O.U.**—Austin Roberts, Chriswald Music, Hopi Sound Music, MCA Inc.

**I'M ONLY IN IT FOR THE LOVE**—Kix Brooks, Golden Bridge Music

**IN THE MIDDLE OF THE NIGHT**—Bob Corbin, Sabal Music Inc.

**INSIDE**—Mike Reid, Lodge Hall Music

Inc.  
**JOSE CUERVO**—Cindy Jordan, Easy Listening Music Corp., Galleon Music Inc.

**LADY**—Lionel B. Richie Jr., Brockman Music

**LET IT BE ME**—Gilbert Beaud (SACEM), Manny Kurtz, Pierre Leroyer (SACEM), MCA Inc., Rachel Victorine Zauoi (SACEM)

**A LITTLE GOOD NEWS**—Charlie Black, Rory Bourke, Tommy Rocco, Bibo Music Publishers, Chappell/Intersong Music Group-USA

**LOOKIN' FOR LOVE**—Wanda Mallette, Bob Morrison, Patti Ryan, Southern Nights Music Co.

**LOVE IS ON A ROLL**—John E. Prine, Big Ears Music Inc., Bruised Oranges

**THE LOVE SHE FOUND IN ME**—Bob Morrison, Southern Nights Music Co.

**LOVE WILL TURN YOU AROUND**—Kenny Rogers, Lion's Mate Music Co.

**NEW LOOKS FROM AN OLD LOVER**—Lathan Hudson, Petewood Music Co. Inc.

**NIGHT GAMES**—Blake Mevis, G.I.D. Music Inc.

**NOBODY BUT YOU**—John Jarrard, The Alabama Band Music Co.

**OH BABY MINE (I GET SO LONELY)**—F.D. Ballard, Edwin H. Morris & Co. Inc.

**ONE OF A KIND PAIR OF FOOLS**—John Bettis, John Bettis Music

**OUR LOVE IS ON THE FAULT LINE**—Reece Kirk (APRA), Almo Music Corp.

**OVER YOU**—Austin Roberts, Colgems-EMI Music Inc.

**PANCHO AND LEFTY**—Townes Van Zandt, CBS-U Catalog Inc., Columbine Music Inc.

**POTENTIAL NEW BOYFRIEND**—Stephen Kipner, April Music Inc., Stephen A. Kipner Music

**QUEEN OF HEARTS**—Hank DeVito, Drunk Monkey Music

**SAVE ME**—Mervyn G. Fletcher (PRS), Douglas J. Flett (PRS), Rare Blue Music Inc.

**SCARLET FEVER**—Mike Dekle, Welbeck Music Corp.

**SHAME ON THE MOON**—Rodney Crowell, Coolwell Music, Granite Music Corp.

**SHE BELIEVES IN ME**—Steve Gibb, Jack And Bill Music Co.

**SHINE ON (SHINE ALL YOUR SWEET LOVE ON ME)**—Johnny MacRae, Bob Morrison, Southern Nights Music Co.

**SLOW BURN**—Charlie Black, Tommy Rocco, Bibo Music Publishers, Chappell/Intersong Music Group-USA

**SLOW HAND**—John Bettis, Sweet Harmony Music Inc.

**SOMEBODY'S GONNA LOVE YOU**—Don Cook, Cross Keys Publishing Co. Inc.

**SOMEBODY'S KNOCKIN'**—Ed Penney, Chiplin Music Co.

**SOUNDS LIKE LOVE**—Charlie Black, Tommy Rocco, Bibo Music Publishers, Chappell/Intersong Music Group-USA

**STRANGER IN MY HOUSE**—Mike Reid, Lodge Hall Music Inc.

**TAKE IT TO THE LIMIT**—Glenn Frey, Don Henley, Randy Meisner, Cass County Music Co., Nebraska Music, Red Cloud Music Co.

**TELL ME A LIE**—Barbara Wyrick, Rick Hall Music

**THANK GOD FOR KIDS**—Eddy Raven, Milene Music Inc.

**TOO HOT TO SLEEP**—John Bettis, WB Music Corp.

**VELVET CHAINS**—Kevin Welch, Cross Keys Publishing Co. Inc.

**WE'VE GOT TONIGHT**—Bob Seger, Gear Publishing Co.

**WHEN I'M AWAY FROM YOU**—Francis John Miller (PRS), Rare Blue Music Inc.

**WHEN YOU'RE NOT A LADY**—Pat McManus, Lefty Pedroski, Colgems-EMI Music Inc., Tiny Tiger Music

**WHY DO WE WANT (WHAT WE KNOW WE CAN'T HAVE)**—Don King, David G. Woodward, Jack And Bill Music Co., King's X Music, Reba McEntire Music, Multimuse

**WILD MONTANA SKIES**—John Denver, Cherry Mountain Music

**THE WIND BENEATH MY WINGS**—Jeff Silbar, WB Gold Music Corp.

**WITH YOU**—Ron Muir, Cross Keys Publishing Co. Inc., Ron Muir Music

**WITHOUT YOU**—Thomas Evans, Peter William Ham, Apple Publishing Ltd. (PRS)

**YOU AND I**—Frank Myers, Cottonpatch Music, Mallven Music

**YOU DON'T KNOW LOVE**—Don King, King's X Music, Multimuse

**YOU LOOK SO GOOD IN LOVE**—Glen

Ballard, Rory Bourke, Chappell/Intersong Music Group-USA, MCA Inc.

**YOU NEEDED ME**—Randy Goodrum, Chappell/Intersong Music Group-USA, Ironside Music

**YOU PUT THE BEAT IN MY HEART**—Rick C. Giles, Don Pfrimmer, Cottonpatch Music, Dejamus Inc., Mallven Music

**YOUR LOVE SHINES THROUGH**—Wayland Holyfield, Gary Nicholson, CBS-U Catalog Inc., Cross Keys Publishing Co. Inc., Ides Of March Music

**YOUR LOVE'S ON THE LINE**—Earl Thomas Conley, April Music Inc., Blue Moon Music

**YOU'RE NOT LEAVIN' HERE TONIGHT**—Charlie Black, Tommy Rocco, Bibo Music Publishers, Chappell/Intersong Music Group-USA



**Plans For Global Assault.** Bobby Bare, left, and Jim Halsey, president and chief executive officer of the Jim Halsey Company discuss major appearance opportunities for Bare, who has entered into a booking agreement with Halsey's company.

# NASHVILLE SCENE

by Kip Kirby



**EXCUSE US**, but did we miss something? While our backs were turned, did rock'n'roll slip into Nashville and walk off with both BMI's and ASCAP's most performed country song of the year awards?

As David Letterman would say, it was *un-believable* but true. It was also, as far as we can determine, the first time that such a dual kayo by pop writers has dominated the two biggest country awards dinners of the year.

**Barry, Maurice and Robin Gibb**, best known as the Bee Gees, triumphed at BMI's awards banquet last Tuesday night for their crossover **Kenny Rogers/Dolly Parton** smash, "Islands In The Stream." The following night, Detroit rocker **Bob Seger** was victorious for "We've Got Tonight," named ASCAP's top country song of the year. Curiously, Seger's hit was also a Kenny Rogers duet, this time with Scottish-born pop vocalist **Sheena Easton**.

As a sidelight, we also noticed that one of ASCAP's top five most performed country award winners this year was "Shame On The Moon," a Bob Seger hit that scored on both pop and country charts (it was written by **Rodney Crowell**). So it was certainly Seger's year in Nashville.

Since crossover airplay is figured in when the performing rights organizations tally up individual country credits, it's probably not surprising that "We've Got Tonight" and "Islands" could sweep the major honors. But it is noteworthy that it happened simultaneously with both licensing societies in the same year. And it proves once again that when it comes to country, crossover counts—a lot.

**THE WEEK** started off in high style when CBS hosted its annual President's Party on Sunday evening, preceded by the national premiere of "Songwriter," the new **Willie Nelson** movie starring **Kris Kristofferson**, **Lesley Ann Warren** (playing a country singer) and **Melinda Dillon** (looking far different from her role as the mother in "Close Encounters Of The Third

Kind" several years ago).

Nelson and Kristofferson were both present at the premiere, along with the director, Alan Rudolph, and the producer, Sydney Pollack. Pollack has worked with Nelson before; he produced "Honeysuckle Rose" and both directed and produced "Electric Horseman" with Robert Redford and Jane Fonda, which had a Willie Nelson soundtrack and featured Nelson in a small role. So he's no stranger to country music.

Heavy rain dampened clothes and fan attendance at the premiere, but country celebrities

sic.

However, it wasn't spandex that caused an about-face by the CMA Awards production office, which had asked the Judds to fill in at the last moment, apparently to balance out a predominantly male show made more so by the cancellation of recuperating **Barbara Mandrell**.

For two days, the Judds worked on their costumes and rehearsed "Had A Dream (For The Heart)" with their band. Then, as suddenly as their prospective Awards Show offer had materialized, it evaporated with another call from producer

## Rockers walk off with BMI, ASCAP awards

turned out for the event in good spirits. Among those present at the screening and/or the CBS party were **Tammy Wynette**, **Karen Brooks**, **John Schneider** and wife **Tawny**, **Waylon Jennings** and **Jessi Colter**, **Rodney Crowell** and **Rosanne Cash** (who was sporting a very short reddish blond haircut), **Mark Gray**, **Emmylou Harris**, **Chet Atkins**, newly signed CBS artist **Carl Jackson**, **Janie Fricke** and **John McEuen** of the **Nitty Gritty Dirt Band** (certainly one of country music's most colorful and amusing personalities).

**Keith Stegall** was the featured entertainment at the post-premiere party, hosted by CBS Records Nashville and CBS Records Group president **Walter Yetnikoff**.

"Songwriter" is a production of Tri-Star, a joint venture among CBS, Columbia Pictures and HBO. Tri-Star's first film release was Robert Redford's "The Natural" earlier this year.

**THE JUDDS** scored high marks for their performance at this year's Talent Buyers Seminar, but critical reaction to their overnight fondness for spandex. Not only are **Naomi** and **Wynonna** both wearing it these days, but **Naomi** has apparently taken to dancing all around the stage in a manner observers say is distracting and unrelated to the absorbing purity of their mu-

Bob Precht's office.

What had happened, we understand, is that the Judds were being added in **Michael Martin Murphey's** place. And since Murphey had been booked to perform "Radio Land" for more than a month, he understandably wasn't eager to vacate his slot.

**WILLIE NELSON** and **Kris Kristofferson** weren't the only ones to hold a press conference during the CMA Week festivities. One night after their "Songwriter" press chat, **Kenny Rogers** and **Dolly Parton** held their own conference just prior to the CMA Awards Show at the Opry House. They talked about their dual collaboration: on the Dec. 2 CBS-TV special, "Kenny And Dolly: A Christmas To Remember," and on their holiday album, "Once Upon A Christmas," which RCA hopes will ship platinum when it's released later this month.

Perhaps the most startling news to come out of the press conference was the announcement that beginning New Year's Eve at The Forum in Los Angeles, **Rogers** and **Parton** will begin doing concerts together. Dates are being finalized, but it's expected that this will be a major tour—and of course, it's Dolly's first since she stopped all public performances for health reasons more than a year ago.

BMA Executive Director

## Ware's Departure Raises Questions

BY NELSON GEORGE

NEW YORK There is some dispute over the conditions surrounding the exit of executive director George Ware from the Black Music Assn. (Billboard, Oct. 13).

A BMA press release states that Ware "is stepping down from that post," has "agreed to serve" on the board of directors, and will work with the six-year-old trade organization as a special consultant. But Ware says he "was asked to step down" and "demanded that I have a right to a seat on the board" after his work for the BMA during the past three years.

Ware says he was "shocked" when he was asked to leave and hasn't given up his efforts to reclaim the executive directorship. He

notes that newly elected BMA president Ewart Abner plans to continue the Capitol Hill lobbying effort started by Ware at the recently concluded BMA conference (Billboard, Oct. 6).

According to the BMA, "The changes in the BMA's national office have been instituted by the board in order to better position the organization for continued growth." Though based in Los Angeles, Abner, a consultant to Stevie Wonder, will assume responsibility for activities at the BMA's national office in Philadelphia.

Along with Abner's election to the BMA presidency, Jack Gibson, publisher of Jack The Rapper, was named vice president, Atlantic/Columbia vice president Hank Caldwell was named treasurer, and Irene Ware, general manager of Mobile's WGOK, was named secretary. Chairman of the board is Solar Records president Dick Griffey. Co-founders Kenny Gamble of Philadelphia International Records and Ed Wright, president of GEI Communications, are also board officers.

BMA board members include Tabu Productions president Clarence Avant, MCA Records vice president Jheryl Busby, musician Dr. Donald Byrd, PolyGram senior vice president Harold Childs, Warner Bros. vice president Tom Draper, RIAA president Stan Gortikov, Columbia Pictures general manager Bob Holmes, A&M Records vice president Step Johnson, CBS Re-

ords vice president LeBaron Taylor, and RCA regional promotion manager and BMA New York chapter head Hilda Williams.

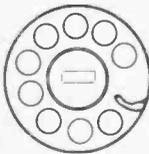
Also members of the BMA board are Capitol Records vice president Varnell Johnson, RCA division vice president Make Kidd, Elektra/Asylum chairman Bob Krasnow, Motown senior vice president Miller London, Radio & Records urban music editor Walt Love, WKXI music director Tommy Marshall, KACE program director Alonzo Miller, Elektra/Asylum vice president Greg Peck, CBS vice president Vernon Slaughter and Stevie Wonder.



**Beer Buddies.** Allen Toussaint, left, meets with Bobby Womack at the SeaSaint studio in New Orleans, where Womack was recording a commercial for Stroh's beer.

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## THE RHYTHM & THE BLUES

by Nelson George



**BLACKS AND ROCK'N'ROLL**, for reasons that had more to do with marketing than history or music, were regarded as mutually exclusive terms after Jimi Hendrix's death in 1971. According to FM programmers and a shameful number of rock historians, the connections between Chuck Berry, Little Richard and later Hendrix, rhythm & blues, and "mainstream" rock didn't matter and certainly weren't worth acknowledging (though white rock stars like Mick Jagger, John Lennon, and today, Peter Wolf did). The '70s were a good time for musical separatists, and one of their chief victims was an integrated Atlanta-based rock band called Mother's Finest.

"I remember once when we opened for Black Sabbath," says Joyce Kennedy, once lead singer of Mother's Finest and now a solo artist on A&M, "and as soon as the lights came up and the audience saw us they started throwing things at us. After that we became more discriminating about who we went out with."

Not every audience was that intolerant. During the band's 12-year history it opened successfully for head-bangers of the ilk of Humble Pie, Molly Hatchet and Aerosmith.

Mother's Finest, which featured two blacks (Kennedy and her husband Glen Murdock) and a basically white backing band, enjoyed album sales as high as 400,000 units, Kennedy says, but it could never overcome the prejudice working against it. "We would usually get a positive response," she says. "In the Southeast we had a strong following. But eventually we had too many people in the band, and our record companies [Epic and Atlantic] pulling us in different creative directions.

"Record companies felt we had to try to appeal to a predominantly black audience. There was no market for a fusion of white and black as there is today."

Ironically, Mother's Finest broke up in 1981, the same year Prince released his trend-setting "Dirty Mind," the album that anticipated the current spate of black and white pop fusion records (David Bowie's "Let's Dance," Peter Wolf's "Lights Out," Diana Ross' "Swept Away"). "By that time we were worn out on each other and what we were trying to do," says Kennedy. She stayed home for a year, did a brief tour of Europe, and then moved from Atlanta to Los Angeles, where she made friends with Jeffrey Osborne, a relationship that led to her A&M contract and the top 10 black duet "The Last Time We Made Love."

That beautiful MOR ballad is a long way from Mother's Finest's hard rock ditties, but her husky voice sounds quite at home. In fact, it is the mellower side two of her solo debut album "Looking For Trouble," not the synth-funk of the Leon Sylvers-supervised side one, on which she sounds most comfortable.

Kennedy's next single, "Stronger Than Before," written by Bruce Roberts, Burt Bacharach and Carole Bayer Sager, is in a similar vein. The same song is on Chaka Khan's new "I Feel For You," and it'll be interesting to compare interpretations, since Kennedy and Khan share a similar gutsy vocal style.

Because of her rock background, A&M is striving to

build Kennedy's image with black consumers. Last weekend in Philadelphia, Kennedy did cross-promotions-with-Ebony's Fashion Fair Cosmetics at two Gimbels outlets. Fashion Fair, owned by Johnson Publishing, bought time on WDAS to promote Kennedy's appearances. At each stop Kennedy was interviewed by WDAS air personality Dyana Williams.

**SHORT STUFF:** David Ritz, co-author of Ray Charles' critically acclaimed autobiography "Brother Ray," has a massive biography of Marvin Gaye coming out next spring from McGraw-Hill. Contrary to

### Joyce Kennedy finds a mellower groove

some published reports, Ritz says his book "is not an expose or an 'Indecent Exposure'-type book." Instead, says Ritz, a friend and collaborator during the last years of Gaye's life, it's "an artistic appreciation" of Gaye's music that doesn't shy away from the darker side of the singer's personal life, "but doesn't exploit it, and instead attempts to explain it." . . . Daryl Hall & John Oates' authorized biography, "Dangerous Dances" by Nick Tosches (St. Martin's Press), features several early-'60s pictures of Hall, then a member of a white Philadelphia vocal group called the Temptones, with their idols the Temptations. Hall tells the humorous story of the late Paul Williams taking the struggling Temptones down to South Street and buying its members magenta sharkskin suits . . . Jeffrey Osborne and Patrice Rushen are in the midst of a national tour, playing medium-sized concert venues.

Two New York 12-inches of note: "Funky Thang" by Dawn Lewis on Dalmatian Records, 353 W. 48th Street, and "U Have The Money" by Princess Flash (a.k.a. soap opera actress Shelia Spencer) & Fierce on Hot Shot Records, 1842 Second Ave. . . . "Truly For You," the first single from the Temptations' 31st album, features new lead singer Ollie Woodson, who co-wrote the tune along with original Temp Otis Williams. The production was handled by two ex-Earth, Wind & Fire guitarists, Al McKay and Ralph Johnson . . . The 12-inch version of "Purple Rain" is backed by "God," one of Prince's favorite subjects. Both are found on purple vinyl . . . On the heels of their duet "All Of You," Lillo Thomas and Melba Moore will be busy and visible in coming weeks. Thomas has just embarked on a Southern and Midwestern tour, and Moore will be seen as part of CBS's "American Portrait" series of one-minute spots in celebration of the Statue of Liberty's 100th birthday, profiling different unsung heroes. Moore will talk about Dorie Miller, a mess hall cook who helped defend America at Pearl Harbor, winning the Navy Cross for his efforts. Moore's next album is being recorded in New York with Paul Laurence Jones, Keith Diamond and Reggie Lucas all producing tracks. The album will be more adult-oriented than the singer/actress' recent releases.



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# Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	SALES		HOT BLACK POSITION
		TITLE	ARTIST	
1	-	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	-	SWEPT AWAY	DIANA ROSS	3
3	-	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	4
4	-	I FEEL FOR YOU	CHAKA KHAN	2
5	-	CARIBBEAN QUEEN	BILLY OCEAN	6
6	-	THE LAST TIME I MADE LOVE	J. KENNEDY & J. OSBORNE	11
7	-	COOL IT NOW	NEW EDITION	5
8	-	THE MEDICINE SONG	STEPHANIE MILLS	8
9	-	YOU, ME AND HE	MTUME	15
10	-	YOU GET THE BEST FROM ME	ALICIA MYERS	10
11	-	CENTIPEDE	REBBIE JACKSON	7
12	-	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER	19
13	-	THE GLAMOROUS LIFE	SHEILA E.	39
14	-	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	13
15	-	DYNAMITE	JERMAINE JACKSON	16
16	-	DON'T STAND ANOTHER CHANCE	JANET JACKSON	9
17	-	JUST THE WAY YOU LIKE IT	THE S.O.S. BAND	20
18	-	JUNGLE LOVE	THE TIME	12
19	-	TORTURE	JACKSONS	14
20	-	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	17
21	-	BETTER BE GOOD TO ME	TINA TURNER	18
22	-	THERE GOES MY BABY	DONNA SUMMER	22
23	-	PRETTY MESS	VANITY	21
24	-	GHOSTBUSTERS	RAY PARKER JR.	25
25	-	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	32
26	-	I OWE IT TO MYSELF	PRIME TIME	28
27	-	8 MILLION STORIES	KURTIS BLOW	45
28	-	LUCKY STAR	MADONNA	43
29	-	GET OFF (YOU FASCINATE ME)	PATRICE RUSHEN	29
30	-	TAKE A CHANCE	NUANCE FEATURING VIKKI LOVE	30

THIS WEEK	LAST WEEK	AIRPLAY		HOT BLACK POSITION
		TITLE	ARTIST	
1	-	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	-	I FEEL FOR YOU	CHAKA KHAN	2
3	-	COOL IT NOW	NEW EDITION	5
4	-	SWEPT AWAY	DIANA ROSS	3
5	-	CENTIPEDE	REBBIE JACKSON	7
6	-	JUNGLE LOVE	THE TIME	12
7	-	DON'T STAND ANOTHER CHANCE	JANET JACKSON	9
8	-	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	4
9	-	YOU GET THE BEST FROM ME	ALICIA MYERS	10
10	-	THE MEDICINE SONG	STEPHANIE MILLS	8
11	-	IN THE NAME OF LOVE	RALPH MACDONALD WITH BILL WITHERS	13
12	-	OFF AND ON LOVE	CHAMPAIGN	23
13	-	TENDERONI	LEON HAYWOOD	24
14	-	TORTURE	JACKSONS	14
15	-	YOU'RE MY CHOICE TONIGHT	TEDDY PENDERGRASS	17
16	-	BETTER BE GOOD TO ME	TINA TURNER	18
17	-	PRETTY MESS	VANITY	21
18	-	PURPLE RAIN	PRINCE AND THE REVOLUTION	27
19	-	SOLID	ASFORD AND SIMPSON	26
20	-	CRUSHED	THE CONTROLLERS	35
21	-	CARIBBEAN QUEEN	BILLY OCEAN	6
22	-	FRIENDS/FIVE MINUTES OF FUNK	WHODINI	32
23	-	SLOW DANCIN'	PEABO BRYSON	38
24	-	SLIPPERY PEOPLE	THE STAPLE SINGERS	31
25	-	THE LAST TIME I MADE LOVE	J. KENNEDY & J. OSBORNE	11
26	-	I OWE IT TO MYSELF	PRIME TIME	28
27	-	SHOW ME	GLEN JONES	33
28	-	GET OFF (YOU FASCINATE ME)	PATRICE RUSHEN	29
29	-	I CAN'T FIND	SMOKEY ROBINSON	41
30	-	THERE GOES MY BABY	DONNA SUMMER	22

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## BLACK SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS.	8
CAPITOL	7
ARISTA	6
COLUMBIA	6
MOTOWN	6
RCA	6
MCA	4
A&M	3
ATLANTIC	3
EPIC	3
PRIVATE I	3
TABU	3
ELEKTRA	2
JIVE/ARISTA	2
MERCURY	2
PHILLY WORLD	2
TOTAL EXPERIENCE	2
4TH & B'WAY	1
ALLEGIANCE RECORDS	1
ASYLUM	1
AWARD	1
CASABLANCA	1
CBS ASSOCIATED	1
FREAKBEAT	1
GEFFEN	1
GOLDEN BOY/QUALITY	1
GORDY	1
HODISK	1
LONDON	1
MODERN	1
NEIGHBOR	1
ERSONAL	1
POLYDOR	1
POP ART	1
PROFILE	1
QWEST	1
RED LABEL	1
SIRE	1
SOLAR	1
SOUND TOWN	1

## BLACK SINGLES A-Z (LISTED BY TITLE)

TITLE	Writer(s)	Publisher - Licensing Org.	Sheet Music Dist.
17	R. James	Stone City, ASCAP/Jay Warner, ASCAP	
30	DAYS	J.B. Moore D. Simmons L. Smith	(Protones, ASCAP/Origin, ASCAP/J.B., ASCAP/Rush Groove/ASCAP)
8	MILLION STORIES	W. Waring K. Blow D. Harris S. Breck	(Kuwa, ASCAP)
93	A NIGHT WITH THE BOYS	B. Garrett M. Malamet	(Creative Entertainment, BMI)
76	AFTER ALL	A. Jarreau J. Graydon D. Foster	(Aljarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)
34	ARE YOU THE WOMAN	Kashif	(Kashif)
68	BECAUSE OF YOU	C. Yarbrough A. Peoples	(Temp, BMI)
18	BETTER BE GOOD TO ME	Knight Chinn Chapman	(Chinnichap, ASCAP/Land Of Dreams, ASCAP/Arista, BMI)
50	BLACK BUTTERFLY	B. Mann C. Weil	(Dyad, BMI)
69	BLOODSTONE'S PARTY	R. Wilson	(Triple Three, BMI/Blackwood, BMI)
6	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	K. Diamond B. Ocean	(Willessden/Zomba)
7	CENTIPEDE	M. Jackson	(Mijac, BMI/Warner-Tamela, BMI)
87	CHANGE (WE GO THROUGH)	M. Dowling, R. Dowling	(Clarkjay, BMI/Specifically, BMI)
72	C.O.D.	J. Mtume Tawatha	(Mtume, BMI/Do Drop, BMI)
59	COMPUTER AGE (PUSH THE BUTTON)	M.B. Cenac	(Wicked Stepmother, ASCAP/Wedot, ASCAP)
5	COOL IT NOW	Branntley Timas	(New Generation, ASCAP)
35	CRUSHED	M. Watson	(Platinum Star, BMI)
83	DON'T GIVE UP	T. Comer & Crosswinds	(Gone Fishin', ASCAP)
9	DON'T STAND ANOTHER CHANCE	M. Jackson J. Barnes	(Vabritmar, BMI/Ram Wave, ASCAP)
40	DON'T STOP	D. Sembello D. Batteau	(No Pain No Gain ASCAP/Unicity ASCAP/David Batteau ASCAP)
16	DYNAMITE	A. Goldmark B. Roberts	(Nonpareil/BMI/Broozertoons/BMI)
98	EGYPT, EGYPT	Egyptian Lover	(Tpyge)

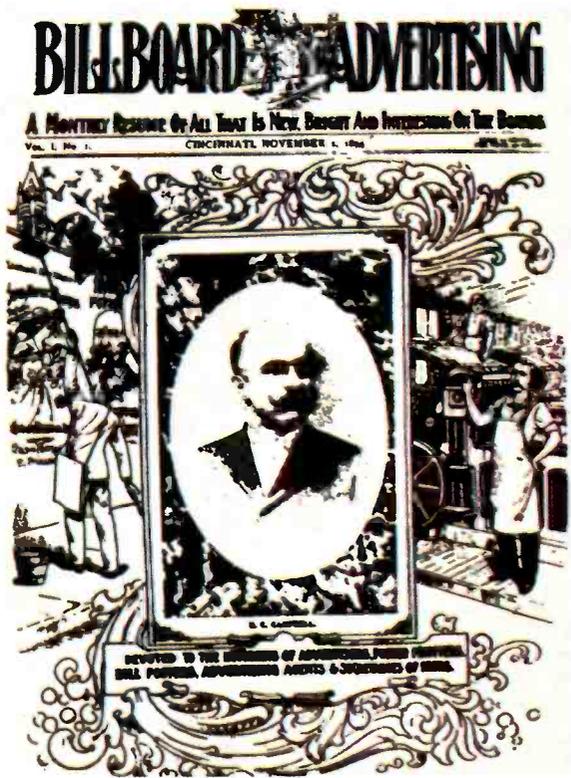
100	FOX TRAPPIN'	L. Davis L. Hayes L. Oandridge	(Najuma, BMI/Busim, BMI)
65	FRAGILE...HANDLE WITH CARE	J. Harris, III T. Lewis	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
32	FRIENDS/FIVE MINUTES OF FUNK	J. Hutchins L. Smith	(Zomba, ASCAP)
29	GET OFF (YOU FASCINATE ME)	P. Rushen G. Albright	(Baby Fingers, ASCAP/Sel Mar, ASCAP/Freddie Dee, BMI)
25	GHOSTBUSTERS	R. Parker, Jr.	(Golden Touch, ASCAP/Raydiola, ASCAP)
92	GIVE ME THE DANCE	R. Roeder J. Thomas	(Award Masters, BMI)
74	GO ON AND CRY	O. Burnette, II	(BIG TRAIN, ASCAP)
79	GOTTA GET YOU HOME TONIGHT	M. Horton	(Philly World, BMI/Great Alps, BMI)
52	HARMONY	Wiz	(Arrival, BMI/Alma, BMI)
60	HOT POTATO	A. Bayyan L. Jackson	(Amirful, ASCAP/Larry-Lou, BMI/LaToya, BMI)
41	I CAN'T FIND	W. Robinson	(Bertam, ASCAP)
91	I DON'T PLAY THAT	H. Banks C. Brooks	(Backlog, BMI)
2	I FEEL FOR YOU	Prince	(Controversy, ASCAP)
1	I JUST CALLED TO SAY I LOVE YOU	S. Wonder	(Jobete, ASCAP/Black Bull, ASCAP)
28	I OWE IT TO MYSELF	J. Hamilton M. Haynes T. Rabb	(Temp, BMI)
73	I PROMISE (I DO LOVE YOU)	J. Stanton	(Rashida, BMI)
55	I WISH YOU WOULD	J. Brown N. Bennett	(Truma, BMI/Jocelyn Brown, BMI)
57	I WONDER	P. Brown R. Saulsberry	(Peter Brown, ASCAP/Rod Saulsongs, ASCAP)
81	I'M GIVIN' ALL MY LOVE	T. Wells J. King J. Williams	(Philly World, BMI/Heart to Heart, ASCAP)
13	IN THE NAME OF LOVE	R. MacDonald W. Salter B. Withers	(Antisia, ASCAP/Bleumig, ASCAP)
58	I'VE BEEN WATCHING YOU (JAMIE'S GIRL)	R. Hall R. Irving III	(Raha, BMI/Vitasis, BMI)
78	JAILHOUSE RAP	K. Blow L. Smith D. Reeve	(Amber Pass, BMI/Too-Much, BMI/Kuwa, ASCAP/Fools Prayer, BMI)
80	JAZZY LADY	R. Fields, B. Wilson	(Dat Richfield Kat. BMI/Songs Can Sing, ASCAP)
12	JUNGLE LOVE	M. Day J. Johnson	(Tionna, ASCAP)
48	JUST FOR THE NIGHT	K. Carter P. Leonard B. Gaitsch	(Unison, ASCAP/Edge of Fluke, ASCAP/Outer Snake,

20	JUST THE WAY YOU LIKE IT	T. Lewis J. Harris III	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
49	LET IT ALL BLOW	K. Harrison B. Harris	(Jobete, ASCAP/Dazzle, ASCAP)
4	LET'S GO CRAZY	Prince And The Revolution	(Controversy, ASCAP)
53	LOOK THE OTHER WAY	E. Isley	(April, ASCAP/JJI, ASCAP)
89	LOVE EMERGENCY	Not Listed	(Lawrence Goodman, ASCAP/Pop Art, ASCAP)
43	LUCKY STAR	Madonna	(Wb, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)
37	MAKE MY DAY	Lakeside	(Lakesound, ASCAP/Jay Warner, ASCAP)
75	MR. T'S COMMANDMENTS	P. Henderson L. Armor	(April, ASCAP/Monster, ASCAP)
95	NEXT LOVE	D. Williams G. Duke	(Black Eye/wb/Mycenae, ASCAP)
62	NO	P. Richmond	(Earlock, BMI/Sweet Bernadette, BMI)
23	OFF AND ON LOVE	Champaign	(Walkin, BMI)
77	OOHH	M. Adams D. Webster C. Carter K. Nash	(Slave Song, ASCAP/Major Toms, BMI)
64	OUT OF TOUCH	D. Hall J. Oates	(Hot-Cha, BMI/Unichappell, BMI)
94	PARTYLINE	R. Muller	(One To One, ASCAP)
44	PENNY LOVER	L. Richie B. Harvey-Richie	(Brockman, ASCAP)
61	PHOTOGENIC MEMORY	J. Knight D. Sigerson L. Clarke	(Almo, ASCAP/Crimco, ASCAP/Great Theater Of Oklahoma, ASCAP/Lillie's, ASCAP)
84	PHYSICAL LOVER	C. Boone H. Boone E. Boone	(Stud Rico, ASCAP/Avante Garde, ASCAP)
21	PRETTY MESS	Vanity	(Jobete, ASCAP/WolfToons, ASCAP)
27	PURPLE RAIN	Prince And The Revolution	(Controversy, ASCAP)
96	RE-RON	G. Scott-Heron	(Brouhaha, ASCAP)
90	SECRET FANTASY	M. Starr	(Maurice Starr, ASCAP)
86	SELF CONSCIOUS	C. Favors P. Mozeby H. Mozeby	(W. Dozier (Missing Publishers)
82	SET IT OUT	B. Nazarian D. Bradley A. Phillips	(Personal ASCAP/Beezer ASCAP)
47	SEX O MATIC	Bar-kays A.A. Jones	(Warner-Tamela/Bar-kays, BMI)
46	SEX SHOOTER	Apollonia 6	(Girlsongs, ASCAP)
33	SHOW ME	LaLa G. Jones	(New Music Group, BMI/Mca, BMI)
31	SLIPPERY PEOPLE	D. Byrne T. Weymouth C. Frantz	

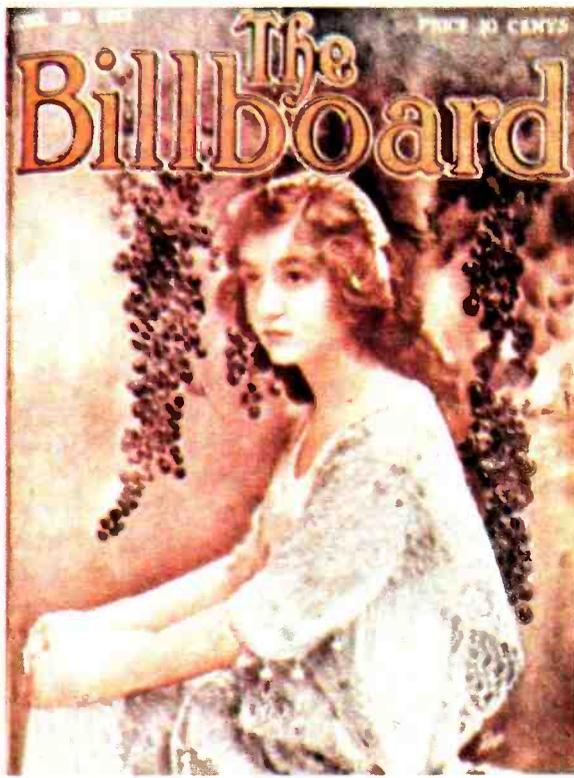
J. Harrison	(Index, ASCAP/Bleu Disque, ASCAP/Wb, ASCAP)		
38	SLOW DANCIN'	P. Bryson	(Warner Bros., ASCAP/Peabo, ASCAP)
26	SOLID	N. Ashford V. Simpson	(Nick-O-Val, ASCAP)
54	SOMEDAY	Junior Nightingale	(Junior, prs/SaMusic, PRS/Airs & Graces, ASCAP)
70	SON OF BEAT STREET	J. Byas L. Underwood	(Hargreen, BMI/Snowy Woods, ASCAP)
97	STUCK ON YOU	L. Richie	(Brockman, ASCAP)
3	SWEPT AWAY	D. Hall S. Allen	(Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI)
30	TAKE A CHANCE	R.D. Miller N. McDuffly	(Fresh Ideas, ASCAP)
42	TEARS	Force MD's R. Halpin	(T-Boy, ASCAP)
24	TENDERONI	L. Haywood	(Jim-Edd, BMI)
39	THE GLAMOROUS LIFE	Sheila E.	(Girl's Song, ASCAP)
11	THE LAST TIME I MADE LOVE	B. Mann C. Weil J. Barry	(Dyad, BMI/Steeple Chase, BMI)
8	THE MEDICINE SONG	D.H. Wolinski	(Overdue, ASCAP/WB, ASCAP)
71	THE WORD IS OUT	J. Stewart J. Lindsay G. Craig	(10 BMI/Nymph, BMI/Warner BMI)
22	THERE GOES MY BABY	B. Nelson L. Patterson	(Jot, BMI/Unichappell Music, BMI)
14	TORTURE	J. Jackson K. Wakefield	(Siggys, BMI/April, ASCAP/Lady of the Lake, ASCAP)
85	WATCH MY BODY TALK	B. Bowles B.L. Eager	(Wb, ASCAP/Bowles & Eager, ASCAP/Lindee, ASCAP)
51	WE DON'T WORK FOR FREE	C. Savage M. Glover	(Sugar Hill, BMI)
67	WHAT ABOUT ME?	K. Rogers D. Foster	(Lionsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI)
19	WHAT'S LOVE GOT TO DO WITH IT	T. Britten G. Lyle	(Chappell, BMI/Rondor, BMI/Goodsingle, BMI/Irving, ASCAP)
99	WHEN DOVES CRY	Prince	(Controversy, ASCAP)
66	YOU ARE THE ONE	B. Williams	(Screen Gems, EMI/Beau Williams, BMI)
10	YOU GET THE BEST FROM ME	K. McCord A. Hudson	(Perk's, BMI/Duchess, BMI)
15	YOU, ME AND HE	J. Mtume	(Mtume, BMI)
88	YOU TURN ME ON	R. James	(Stone City, ASCAP/Jay Warner, ASCAP)
56	YOUR LOVE'S GOT A HOLD ON ME	T. Allen P. Lawrence III	(Bush Burnin', BMI/Johnnie Mae, ASCAP)
17	YOU'RE MY CHOICE TONIGHT (CHOOSE ME)		

- L. Vandross M. Miller (April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)

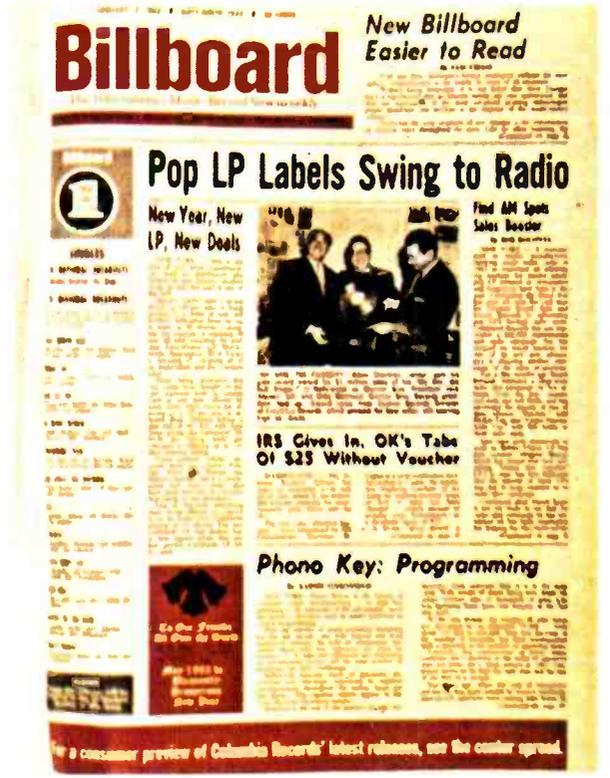
# WHAT'S



1894

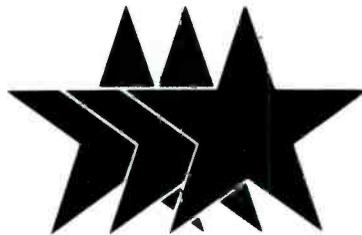


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**1984**

**In this issue!**

## Concert Promoters' Concerns Aired

WASHINGTON The BMA's panel on concert promotion at its recent convention here ended with its seven participants agreeing to meet again in the near future to help the organization move toward a plan for aiding black concert promoters.

However, that spirit of cooperation and unity was not always apparent during the session itself. Richard Johnson, a William Morris agent, offered the comment that the black promoters' biggest enemy was national tour promoters, who "destroy our [the Morris agency's] ability to work with local promoters and develop relationships with them that we need to book lesser artists." National promoters also endanger his agency's role in booking tours, Johnson said, since the national promoter can argue the act doesn't need a booking agent anymore.

That position was aggressively attacked by promoter Lee King, who claimed national promoters were a "monster" created by artists and agencies like William Morris because of the dollars they guarantee them. "The 'biggest problems are greed and racism, not necessarily in that order,'" King said. In particular, he blasted Lionel Richie for "turning his back on the black community" and the Jacksons tour, calling it "the biggest joke in history."

Both acts, he maintained, involved insufficient numbers of blacks in their lucrative national tours. Superstar black acts have "crossed so far over we're being crossed out," the Mississippi-based promoter charged.

Jesse Bosman, a New York promoter who serves on the community relations team that reaches out to blacks in each market the Jacksons appear in, said his strategy for involving himself in the Jacksons' tour began a year ago with plans for boycotts and picketing. Bosman, who has picketed outside Radio City Music Hall for its alleged failure to use black promoters, said he knew "that one thing black artists don't like is negative publicity" and used that fact to his advantage.

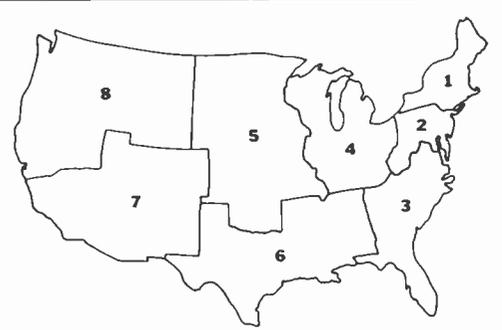
Johnson, King, publicist Howard Bloom and Washington promoter Darrell Brooks all said the final decision rests with the artists themselves about tour promotion. Johnson cited the example of Al Jarreau as an artist coming to his management and asking that black promoters be used on his recent tour. However, the overall tone of King's and Brooks' remarks was that black artists must be held accountable by blacks in the industry for being loyal to their community.

## Billboard HOT BLACK SINGLES RADIO ACTION

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

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		NATIONAL 88 REPORTERS		NEW ADDS	TOTAL ON
<b>REGION 1</b> CT,MA,ME,NH,NY,State,RI,VT		AL JARREAU AFTER ALL WARNER BROS	28	28	30
<b>REGION 2</b> D.C.,DE,MD,NJ,NY,Metro,PA,WV.		LIONEL RICHIE PENNY LOVER MOTOWN	26	26	54
AL JARREAU AFTER ALL		DENIECE WILLIAMS BLACK BUTTERFLY COLUMBIA	25	25	52
SLAVE OOOHH		ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY LOOK THE OTHER WAY CBS ASSOCIATED	24	24	52
DENIECE WILLIAMS BLACK BUTTERFLY		SLAVE OOOHH ATLANTIC	23	23	28
<b>REGION 3</b> FL,GA,NC,SC,East TN,VA		<b>REGION 4</b> IL,IN,KY,MI,OH,WI			
WILD Boston, MA		ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY LOOK THE OTHER WAY			
WKND Hartford, CT		LIONEL RICHIE PENNY LOVER			
WNHC New Haven, CT		AL JARREAU AFTER ALL			
WDKX-FM Rochester, NY		WBMX Chicago, IL			
WWIN-FM Baltimore, MD		WGCI-FM Chicago, IL			
WXVY Baltimore, MD		WJPC Chicago, IL			
WRKS New York, NY		WBLZ Cincinnati, OH			
WNJR Newark, NJ		WCIN Cincinnati, OH			
WDAS-FM Philadelphia, PA		WDMT Cleveland, OH			
WUSL Philadelphia, PA		WJMO Cleveland, OH			
WAMO Pittsburgh, PA		WZAK Cleveland, OH			
WHUR Washington, D.C.		WDAO Dayton, OH			
<b>REGION 3</b> FL,GA,NC,SC,East TN,VA		WDRQ Detroit, MI			
AL JARREAU AFTER ALL		WGPR Detroit, MI			
LIONEL RICHIE PENNY LOVER		WJLB Detroit, MI			
SLAVE OOOHH		WLUM Milwaukee, WI			
WAOK Atlanta, GA		WKWM Grand Rapids, MI			
WIGO Atlanta, GA		WTLC Indianapolis, IN			
WVEE Atlanta, GA		WLOU Louisville, KY			
WPAL Charleston, SC		WNOV Milwaukee, WI			
WWWZ Charleston, SC		<b>REGION 5</b> IA,KS,MN,MO,NE,ND,OK,SD			
WGIV Charlotte, NC		LIONEL RICHIE PENNY LOVER			
WPEG Charlotte, NC		DENIECE WILLIAMS BLACK BUTTERFLY			
WRBD Ft. Lauderdale, FL		TOM BROWNE SECRET FANTASY			
WJAX-AM/FM Jacksonville, FL		KPRS Kansas City, MO			
WPDQ Jacksonville, FL		KAEZ Oklahoma City, OK			
WEDR Miami, FL		KMJM St. Louis, MO			
WQOK Nashville, TN		WESL St. Louis, MO			
WVOL Nashville, TN		WZEN St. Louis, MO			
WOWI Norfolk, VA		<b>REGION 6</b> AL,AR,LA,MS,West TN,TX			
WRAP Norfolk, VA		MTUME C.O.D.			
WORL Orlando, FL		ERNIE ISLEY, CHRIS JASPER, MARVIN ISLEY LOOK THE OTHER WAY			
WPLZ Petersburg, VA		LIONEL RICHIE PENNY LOVER			
WANT Richmond, VA		WXOK Baton Rouge, LA			
WEAS Savannah, GA		WATV Birmingham, AL			
WRXB St. Petersburg, FL		WENN Birmingham, AL			
WWDW Sumter, SC		KCOH Houston, TX			
WANM Tallahassee, FL		KMJQ Houston, TX			
WQKS Williamsburgh, VA		WJMI Jackson, MS			
WWIL Wilmington, NC		WKXI Jackson, MS			
WAAA Winston-Salem, NC		KLAZ Little Rock, AR			
		KRNB Memphis, TN			
		WDIA Memphis, TN			
		WHRK Memphis, TN			
		WLOK Memphis, TN			
		WBLX Mobile, AL			
		WYLD-AM/FM New Orleans, LA			
		KHYS Port Arthur, TX			
		KAPE San Antonio, TX			
		KOKA Shreveport, LA			
		KZEY Tyler, TX			
		<b>REGION 7</b> AZ,Southern CA,CO,HI,Southern NV,NM,UT			
		<b>REGION 8</b> AK,Northern CA,ID,MT,Northern NV,OR,WA,WY			
		DENIECE WILLIAMS BLACK BUTTERFLY			
		TOM BROWNE SECRET FANTASY			
		AL JARREAU AFTER ALL			
		KDKO Denver, CO			
		KACE Los Angeles, CA			
		KDAY Los Angeles, CA			
		KGFJ Los Angeles, CA			
		KJLH Los Angeles, CA			
		KUKQ Phoenix, AR			
		XHRM San Diego, CA			
		KDIA Oakland, CA			
		KSOL San Francisco, CA			



## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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

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

- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE:  
Billboard Chart Research  
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1515 Broadway  
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# Billboard HOT BLACK SINGLES RETAIL ACTION

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

## SOUL REISSUES

(Continued from page 49) features flops and B sides in addition to hits.

"I strive to include recordings that will mean something to modern audiences, socially and musically," explains White. "It's not nostalgia for nostalgia's sake."

Securing obscure repertoire, by name artists as well as by lesser-known musicians, is frequently a challenge. Says Kent's Armstrong: "We experience around a 65% to 70% fill when it comes to getting master tapes" from the U.K. Majors or their U.S. parents. When some masters cannot be located, the decision is whether to remove them from a compilation, or dub from disk.

The latter is a common course, confirm Armstrong, Fisher and Joop Visser, managing director of Charly Records. Adds Visser, "It took WEA U.K. about a year to get the tapes for our first batch of Atlantic albums, and we still had to dub some tracks."

The Charly chief notes that the composition of the label's Atlantic reissues was the subject of talks with Andrew Lauder of Demon Records, which was also licensing Atlantic repertoire from WEA. "Before the deal, we discussed with Andrew what material we each wanted to go for," explains Visser. The result: complementary, rather than competitive, albums for both labels.

"The market may be growing, but it's not so large that any label can afford to duplicate tracks and irritate consumers," observes Fisher, one of a number of consultants whose repertoire knowledge augments that of the indie labels' own staff. Fisher's partner in R&B Music Consultants, Roger St. Pierre, is another, as are Clive Anderson, Ray Topping and Clive Richardson.

### NATIONAL 132 REPORTERS

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### REGION 6 AL,AR,LA,MS,West TN,TX

<b>TINA TURNER</b> BETTER BE GOOD TO ME
<b>THE STAPLE SINGERS</b> SLIPPERY PEOPLE
<b>CULTURE CLUB</b> THE WAR SONG

All South Distributors New Orleans, LA  
Big State Distributors Dallas, TX  
Bowie's Records Baton Rouge, LA  
Brown Sugar New Orleans, LA  
Curly Dallas, TX  
Disc Records Houston, TX  
Discount Records Nashville, TN  
H&W Records Dallas, TX  
Kings Record Mart Dallas, TX  
Mushroom New Orleans, LA  
Music Center, One Stop Birmingham, AL  
Peaches Memphis, TN  
Peaches New Orleans, LA  
Pop Tunes Memphis, TN  
Poplar Tunes Memphis, TN  
Reses Records Dallas, TX  
Sam's Records Dallas, TX  
Select-O-Hits Memphis, TN  
Sound Warehouse Metairie, LA  
Southern Records New Orleans, LA  
Stans Record Service Shreveport, LA  
Sun Belt Music Dallas, TX  
Tape City U.S.A. Metairie, LA  
Tucker's Record Shop Knoxville, TN  
United Records Houston, TX  
Warehouse Metairie, LA

### REGION 4 IL,IN,KY,MI,OH,WI

<b>LIONEL RICHIE</b> PENNY LOVER
<b>TINA TURNER</b> BETTER BE GOOD TO ME
<b>STEVIE WONDER</b> I JUST CALLED TO SAY I LOVE YOU

Angott Detroit, MI  
Central One Stop Columbus, OH  
Cleveland One Stop Cleveland, OH  
Color Rite Records Chicago, IL  
Damon's Detroit, MI  
Detroit Audio Detroit, MI  
Eklund Enterprises Kansas City, MO  
Filmore Records Cleveland, OH  
Fletchers One Stop Chicago, IL  
Gemini One Stop Cleveland, OH  
Grapevine Records Flint, MI  
Greater Detroit Detroit, MI  
Kendricks Records Detroit, MI  
Mainstream Records Milwaukee, WI  
Metro Music Chicago, IL  
Music Master Chicago, IL  
Musicland Southfield, MI  
Northern Records Cleveland, OH  
Old Town Record Shop Hamtramck, MI  
Professionals Detroit, MI  
Radio Doctors Milwaukee, WI  
Record Center Cleveland, OH  
Record Den Cleveland, OH  
Record Rendezvous Cleveland, OH  
Singer One Stop Chicago, IL  
Sound Asylum Toledo, OH  
Sounds Good Chicago, IL

### REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT

### REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

<b>TINA TURNER</b> BETTER BE GOOD TO ME
<b>PRINCE AND THE REVOLUTION</b> PURPLE RAIN
<b>DAZZ BAND</b> LET IT ALL BLOW

Circles Phoenix, AZ  
City One Stop Los Angeles, CA  
Flipside Records Los Angeles, CA  
Integrity Gardenia, CA  
Jazz City Los Angeles, CA  
Malt Shop Denver, CO  
Music Brokers Los Angeles, CA  
On Target San Diego, CA  
Riverwood Music Inglewood, CA  
Sun State Los Angeles, CA  
Tower San Diego, CA  
Uncle Jam's Los Angeles, CA  
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA  
Leopold Records Berkley, CA  
Leopold Records San Jose, CA  
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
Tower San Francisco, CA  
Wauzi Records San Francisco, CA

### REGION 1 CT,MA,ME,NH,NY State,RI,VT

### REGION 2 D.C.,DE,MD,NJ,NY Metro,PA,WV

**PRINCE AND THE REVOLUTION**  
PURPLE RAIN

**JANET JACKSON**  
DON'T STAND ANOTHER CHANCE

**TINA TURNER**  
BETTER BE GOOD TO ME

Cambridge One Stop Boston, MA  
Cavages Cheektowaha, NY  
Easy One Stop N. Quincy, MA  
Mass One Stop Boston, MA  
Skippy White's Stoughton, MA

A-1 One Stop New York, NY  
Al Wicke Records Elizabeth, NJ  
Broadway Record Museum Camden, NJ  
C&M Distributors Hyattsville, MD  
Disc-O-Mat New York, NY  
Harmony Music New York, NY  
J&R Music World New York, NY  
Kemp Mill Beltsville, MD  
King James Records Philadelphia, PA  
P & L Records Philadelphia, PA  
Record & Tape Ltd. Washington, DC  
Record And Tape Collector Baltimore, MD  
Record Outlet Pittsburgh, PA  
Richman Brothers Pennsauken, NJ  
Sabins Records Washington, DC  
Sam K Records Washington, DC  
Serenade Records Washington, DC  
Sound Of Market Philadelphia, PA  
Stratford Garden City, NY  
The Wiz Washington, DC  
The Wiz Brooklyn, NY  
Tower New York, NY  
Universal One Stop Philadelphia, PA  
Vogels Elizabeth, NJ  
Waxie Maxie Washington, DC  
Webb's Dept.Store Philadelphia, PA  
Wins Records Long Island City, NY  
Your Record Shop Baltimore, MD

### REGION 3 FL,GA,NC,SC,East TN,VA

**PRINCE AND THE REVOLUTION**  
PURPLE RAIN

**THE DAZZ BAND**  
LET IT ALL BLOW

**FORCE MD'S**  
TEARS

Album Den Richmond, VA  
Bibb Distributors Charlotte, NC  
Cais Records Jacksonville, FL  
D.J. Records Jacksonville, FL  
Frankie's Got It Norfolk, VA  
Goldmine Records Atlanta, GA  
Nova Dist. Inc. Norcross, GA  
One Stop Records Atlanta, GA  
Peppermint Records Atlanta, GA  
Pritchetts St. Petersburg, FL  
Record Boutique Winston-Salem, NC  
Rudy's Records & Tapes Miami, FL  
Sound Express Atlanta, GA  
Southern Music Orlando, FL  
Specs Music Hialeah, FL  
Tara Records Atlanta, GA  
Tidewater One Stop Norfolk, VA  
Tropical Records Miami, FL

### REGION 5 IA,KS,MN,MO,NE,ND,OK,SD

**CHAKA KHAN**  
I FEEL FOR YOU

**THE DAZZ BAND**  
LET IT ALL BLOW

**LIONEL RICHIE**  
PENNY LOVER

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Hudson's Embassy St. Louis, MO  
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Billboard



## VIDEO MUSIC CONFERENCE

Nov. 15-17, 1984  
Sheraton Premiere Hotel  
Universal City, California

# dance TRAX

by Brian Chin



(A&M). Uptempo material here, played by a top-notch group of West Coast sessioners, often has a rockish feel, either rhythmic (the

ducer John Benitez developed as a club DJ. With writing and studio help from Madonna, John Robie, Nile Rodgers and others, the EP

## David Bowie is rocking; so is Jeffrey Osborne

Some new albums: David Bowie's "Tonight" (EMI America) isn't nearly as groove-oriented as his previous "Let's Dance"; instead, it's mainstream rock'n'roll, with several cuts that merit eventual club mix. Our favorites: the up-

tempo "Neighborhood Threat," the soul-rock "Tumble And Twirl," and Bowie's incisive remake of an obscure Chuck Jackson record, "I Keep Forgetting." Those who miss Nile Rodgers' touch should await Duran Duran's upcoming album,

which Rodgers is producing... Jeffrey Osborne, who's quietly become one of the major multi-format names in pop over the last year, clearly had further MTV breakthrough on his mind throughout the making of "Don't Stop"

title track) or melodic (the outstanding machine-beat "The Borderlines").

Jellybean's "Wotupski!?" (EMI America), a five-cut EP with an album's worth of music, squarely hits the young following that pro-

touches bases for mainstream black radio ("Compromise"), top 40 ("Sidewalk Talk") and hardcore clubgoers ("Dancing On The Fire" and a jazzy remake of Cat Stevens' prescient "Was Dog A Doughnut")

*Continued on opposite page*

FOR WEEK ENDING OCTOBER 20, 1984

Billboard

# HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	SWEPT AWAY (12 INCH) RCA PW13865	DIANA ROSS
2	5	8	6	I FEEL FOR YOU (12 INCH) WARNER BROS. 0-20249	◆ CHAKA KHAN
3	2	3	8	LET'S GO CRAZY/EROTIC CITY (12 INCH) WARNER BROS. 0-20246	◆ PRINCE & THE REVOLUTION
4	8	9	7	SLIPPERY PEOPLE (12 INCH) PRIVATE 1 429-05078	THE STAPLE SINGERS
5	4	4	8	WOOD BEEZ/ABSOLUTE (12 INCH) WARNER BROS. 0-20225	◆ SCRITTI POLITTI
6	6	7	8	TWO TRIBES (12 INCH) ZTT/ISLAND 0-96931 /ISLAND	◆ FRANKIE GOES TO HOLLYWOOD
7	13	21	6	TUCH ME (ALL NIGHT LONG) (12 INCH) KN/PERSONAL KN1001 /PERSONAL	WISH FEATURING FONDA RAE
8	18	31	5	BLUE JEAN/DANCING WITH THE BIG BOYS (12 INCH) EMI-AMERICA V-7838	◆ DAVID BOWIE
9	7	6	8	IN THE EVENING (12 INCH) NEW YORK MUSIC CO. NYM-11	SHERYL LEE RALPH
10	10	12	7	THE LUCKY ONE (12 INCH) ATLANTIC 0-86925	◆ LAURA BRANIGAN
11	9	10	7	TORTURE (12 INCH) EPIC 49-05075	◆ THE JACKSONS
12	12	19	8	HONEY TO A BEE (12 INCH) ELEKTRA 0-66944	TINA B.
13	3	1	8	THE MEDICINE SONG (12 INCH) CASABLANCA 880 180-1 /POLYGRAM	◆ STEPHANIE MILLS
14	19	32	5	STRUT (12 INCH) EMI-AMERICA V-7837	SHEENA EASTON
15	15	15	8	WHAT KIND OF GIRL (12 INCH) IMPORT	APB
16	25	45	4	BODY ROCK (12 INCH) EMI-AMERICA V-7836	MARIA VIDAL
17	11	13	9	LIGHTS OUT (12 INCH) EMI-AMERICA V-7834	◆ PETER WOLF
18	26	41	5	A GIRL IN TROUBLE (IS A TEMPORARY THING) (12 INCH) COLUMBIA 44-05103	ROMEO VOID
19	22	29	5	JUNGLE LOVE (12 INCH) WARNER BROS. A-2194 (PROMO)	THE TIME
20	14	14	8	UNDER THE GUN (12 INCH) EPIC 49-05033	FACE TO FACE
21	21	26	7	FLESH FOR FANTASY (12 INCH) CHRYSALIS 4V9-42810	◆ BILLY IDOL
22	30	58	4	PRETTY MESS MOTOWN 1752MF	◆ VANITY
23	23	24	8	DON'T STAND ANOTHER CHANCE (12 INCH) A&M SP-12105	JANET JACKSON
24	41	3	3	OUT OF TOUCH (12 INCH) RCA PW13917	◆ DARYL HALL & JOHN OATES
25	34	49	4	I'M GIVIN' ALL MY LOVE (12 INCH) PHILLY WORLD 0-96924 /ATLANTIC	TERRI WELLS
26	17	17	7	NEXT LOVE (12 INCH) COLUMBIA 44-05043	DENIECE WILLIAMS
27	40	57	4	HAND ON MY HEART (12 INCH) IMPORT	SHRIEKBACK
28	49	3	3	SEXOMATIC (12 INCH) MERCURY 880 255-1	THE BAR-KAYS
29	43	61	4	VICIOUS (12 INCH) GARAGE ITG-201 /ISLAND	BLACK MAMBA
30	36	37	5	HIEROGLYPHICS/PRIVATE WORLD (12 INCH) MERCURY 880 138-1 /POLYGRAM	THE VELS
31	16	5	9	SET IT OUT (12 INCH) PERSONAL P49811	MIDWAY
32	52	3	3	DON'T BE MY ENEMY/WAIT (12 INCH) GEFEN 0-20252 /WARNER BROS.	WANG CHUNG
33	NEW			(LOVE IS JUST) THE GAME (12 INCH) COLUMBIA 44-05102	PETER BROWN
34	27	27	7	MISSING YOU (12 INCH) EMI-AMERICA V-7833	◆ JOHN WAITE
35	35	44	8	IN THE RIVER (12 INCH) VIRGIN/EPIC 49-05070 /EPIC	I-LEVEL
36	45	51	4	CENTPEDE (12 INCH) COLUMBIA 44-05047	REBBIE JACKSON
37	66	3	3	SOMEBODY (12 INCH) LONDON 882 008-1	JUNIOR
38	38	40	6	HOT POTATO (12 INCH) PRIVATE 1 429-05074	LA TOYA JACKSON
39	39	52	8	WHERE DO THE BOYS GO (12 INCH) MCA 23513	MEN WITHOUT HATS
40	24	11	8	RELEASE THE TENSION (12 INCH) 4TH & BROADWAY BWAY 405 /ISLAND	CIRCUIT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (CONFIG.) LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
41	37	38	7	TASTE SO GOOD (12 INCH) PROFILE PR07052	FILE 13
42	53	3	3	TOGETHER IN ELECTRIC DREAMS (12 INCH) EPIC AS-1937 (PROMO)	GIORGIO MORODER & PHIL OAKLEY
43	NEW			THE WORD IS OUT (12 INCH) ARISTA AD1-9273	◆ JERMAINE STEWART
44	29	16	8	CRUEL SUMMER (12 INCH) LONDON 810 291-1 /POLYGRAM	◆ BANANARAMA
45	20	20	8	DYNAMITE (12 INCH) ARISTA AD1-9222	◆ JERMAINE JACKSON
46	63	3	3	FRIENDS/FIVE MINUTES OF FUNK (12 INCH) JIVE JD1-9227 /ARISTA	WHODINI
47	61	3	3	AFTER THE DANCE (12 INCH) EPIC 49-05084	KRYSTOL
48	NEW			WAKE ME UP BEFORE YOU GO-GO (12 INCH) COLUMBIA 44-05049	◆ WHAM
49	62	3	3	BETTER BE GOOD TO ME (12 INCH) CAPITOL V-8609	◆ TINA TURNER
50	28	28	8	I CAN'T TAKE IT (12 INCH) COTILLION 0-86922 /ATLANTIC	JANET WRIGHT
51	NEW			RAIN (12 INCH) POLYDOR 880 291-1	DRAGON
52	47	47	5	BOP TIL YOU DROP (12 INCH) RCA PW13868	RICK SPRINGFIELD
53	55	3	3	TAKE A BITE (12 INCH) BLACK SUIT BS-003	EVE ELEKTRO
54	44	39	8	GIRLS, GIRLS (AH-AH-HI) (12 INCH) NEXT PLATEAU NP50022	SOLO
55	31	18	9	NO FAVORS (12 INCH) MCA 23506	TEMPER
56	NEW			BAJA (12 INCH) PERSONAL/OH MY OM4005	MASCARA
57	NEW			THE WAR SONG (12 INCH) VIRGIN/EPIC 49-05107	◆ CULTURE CLUB
58	60	64	4	SING YOUR OWN SONG/TIME BOMB (12 INCH) MEGATONE MT-125	JEANIE TRACY
59	59	60	8	ONE HOT NIGHT (12 INCH) PRISM ITP 204 /ISLAND	PURE ENERGY
60	NEW			COVER ME (12 INCH) COLUMBIA 44-05087	BRUCE SPRINGSTEEN
61	58	59	4	ONCE IS NOT ENOUGH (12 INCH) OH MY/PERSONAL OM4010 /PERSONAL	OH ROMEO
62	42	30	9	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) (12 INCH) JIVE JD1-9215 /ARISTA	◆ BILLY OCEAN
63	NEW			REACH FOR LOVE (12 INCH) A&M SP-12106	MARCEL KING
64	32	22	8	YOU GET THE BEST FROM ME (12 INCH) MCA 23511	ALICIA MYERS
65	51	53	4	I WISH YOU WOULD (12 INCH) VINYL DREAMS VND-D03 /PRELUDE	JOCELYN BROWN
66	33	23	8	NIGHTTIME (12 INCH) SVENGALI SR8403	PRETTY POISON
67	NEW			BULLISH (12 INCH) A&M SP-12110	HERB ALPERT TIJUANA BRASS
68	46	25	8	THE MEXICAN (12 INCH) EMI-AMERICA V-7831	JELLYBEAN
69	NEW			DON'T TELL ME (12 INCH) SIRE A-2179 (PROMO)/WARNER BROS.	BLANCMANGE
70	54	54	4	REACH OUT (EVERLASTING LOVER) (12 INCH) PRELUDE PRLD-683	UNLIMITED TOUCH FEATURING AUDREY WHEELER
71	64	42	8	I NEED A MAN IN MY LIFE (12 INCH) JIVE JD1-9247 /ARISTA	KATIE KASSON
72	50	33	9	SHE-BOP (12 INCH) PORTRAIT 49-05011	◆ CYNDI LAUPER
73	65	50	9	RELEASE YOURSELF (12 INCH) NIA NI-1241	ALEEM
74	56	35	7	(WHAT) IN THE NAME OF LOVE (12 INCH) EMI-AMERICA V-7832	NAKED EYES
75	72	72	18	THE GLAMOROUS LIFE (12 INCH) WARNER BROS. 0-20251	◆ SHEILA E.
76	69	66	9	DANCING IN THE DARK (12 INCH) COLUMBIA 44-05028	◆ BRUCE SPRINGSTEEN
77	70	70	4	GUNSMOKE BREAKOUT (12 INCH) JIVE/ELECTRO JED1-9228 /ARISTA	WILLEDEN-DODGERS
78	48	34	8	HEAD OVER HEELS CAPITOL B-5392	ILLUSTRATED MAN
79	75	73	8	THE MORE YOU LIVE, THE MORE YOU LOVE (12 INCH) JIVE JD1-9221 /ARISTA	A FLOCK OF SEAGULLS
80	77	71	8	MADE IN THE U.S.A. (12 INCH) RCA/AUTOMATIC PW13852	I.R.T.

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**DANCE TRAX**

*Continued from opposite page*  
 ... The "Body Rock" soundtrack (EMI America) contains a couple of real aces, we thought: David Lasley's "Teamwork," electro/high energy with an especially full-bodied lead vocal, and Laura Branigan's "Sharpshooter," another inevitable Euro-flavored winner produced by her usual band of L.A. collaborators.

**SINGLES:** Alphaville's "Big In Japan," an import sleeper that recently hit the U.K. pop chart, has been released here through Atlantic. The cut reminds us of classy downtempo sides like Gazebo's "I Like Chopin" and Dhoo's "Walkin'," but with a much stronger dance kick ... **John Rocca's** "Once Upon A Time" is even speedier in feel than "I Want It To Be Real," his last chart-topper, but has the best, freshest melody of all. Streetwise released the cut domestically last week with a new U.S. edit; we must say that the im-

port on Beggar's Banquet made a shrewd move in distilling all the special effects in one four-minute version, preserving the musicality of the long vocal mix.

Remixes and repressings: **Herbie Hancock's** "Metal Beat" (Columbia 12-inch), a long break with fragmented vocal effects, has been re-mixed by **Francois Kevorkian** ... From the second "Beat Street" album, Atlantic has pressed two cuts in a back-to-back 12-inch promo: **Lala's** "Into The Night" is a strong midtempo smoker, and **Jazzy Jay's** "Son Of Beat Street" suggests that evil Gremlin voices may replace the Smurf as a vocal effect ... **Rick James'** laid-back "You Turn Me On," which co-stars **Bruni Pagan**, is now available in vocal/instrumental versions on Gordy 12-inch ... **Rusty Garner** of Endless Music has redone **Sam Harris'** Motown single "Sugar Don't Bite" with greater dance structure and special effects; the remix will ship immediately.

**NOTES:** We can't let the top 10 pop success of **Billy Ocean's** "Caribbean Queen" go unmentioned upon; the record is one of the truly rare club/black radio crossovers to go the distance this year without having some kind of movie tie-in or major name credibility. Its success is only fair compensation for Ocean, whose early 1981 Epic hit "Nights (Feel Like Gettin' Down)" was one of the very first (therefore, almost totally undocumented) import retail smashes in the new British invasion of America ... **APB's** charted import, "What Kind Of Girl," will be released domestically by Sleeping Bag Records of New York ... There's yet another **Prince** 12-inch now on sale, the full version of the climactic title song from "Purple Rain," pressed on purple vinyl. The short non-LP flip side is "God."

**A COUPLE OF IMPORTS:** Malcolm McLaren's newest pair of strange bedfellows consists of hip-hop, girl-group and opera. "Madam Butterfly" (Charisma/U.K.) is an adaptation of the well-known aria from Puccini's opera, sung mainly by two female vocalists, with recitative from McLaren. The record has been a repeated sellout on import, says one New York retailer; its overall effect is not unlike tuning the radio between a classical and an urban station and hearing leakage from both. It is said that this may be McLaren's last record ever ... **Alison Moyet's** new CBS single, "All Cried Out"/"Steal Me Blind," isn't really in a dance groove, but is still a catchy, beautifully sung pair of songs.



**Going Solo.** Janet Wright celebrates the release of her first Cotillion single, "I Can't Take It," at a party in New York. Shown from left are Wright, Capitol promo man Rob Butler and his charge Tina Turner, Cotillion music director Maye James and Betty Bissman of Colette Productions.

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**TOP JAZZ ALBUMS**

Compiled from national retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	SPYRO GYRA MCA 2-6893	Weeks at No. One: 7 ACCESS ALL AREAS
2	5	7	SADAO WATANABE ELEKTRA 60371-1	RENDEZVOUS
3	3	48	DAVID SANBORN WARNER BROS. 23906-1	BACKSTREET
4	4	15	DAVE GRUSIN GRP A-1006	NIGHT LINES
5	2	15	MILES DAVIS COLUMBIA FC-38991	DECOY
6	6	7	RAMSEY LEWIS COLUMBIA FC 39326	THE TWO OF US
7	8	7	HERBIE HANCOCK COLUMBIA FC 39478	SOUND SYSTEM
8	10	7	FRANK SINATRA QWEST 25145-1/WARNER BROS.	L.A. IS MY LADY
9	9	68	WYNTON MARSALIS COLUMBIA FC 38641	THINK OF ONE
10	NEW		WYNTON MARSALIS COLUMBIA FC 39530	HOT HOUSE OF FLOWERS
11	7	17	PATRICE RUSHEN ELEKTRA 60360-1	NOW
12	14	97	GEORGE WINSTON WINDHAM HILL C-1025 /A&M	DECEMBER
13	16	7	GEORGE WINSTON WINDHAM HILL C 1012 /A&M	AUTUMN
14	15	21	GEORGE HOWARD TBA TB 201/PALO ALTO	STEPPIN' OUT
15	17	7	STEVE MORSE BAND MUSICIAN 60369-1/ELEKTRA	THE INTRODUCTION
16	12	58	HERBIE HANCOCK ● COLUMBIA FC 38814	FUTURE SHOCK
17	11	31	EARL KLUGH CAPITOL ST-12323	WISHFUL THINKING
18	18	23	PAT METHENY ECM 25004-1/WARNER BROS.	REJOICING
19	22	25	STEPS AHEAD MUSICIAN 6035-1/ELEKTRA	MODERN TIMES
20	13	25	THE CRUSADERS MCA 5429	GHETTO BLASTER
21	19	15	TYZIK POLYDOR 821605-1Y-1/POLYGRAM	JAMMIN' IN MANHATTAN
22	21	17	LEE RITENOUR ELEKTRA 60358-1	BANDED TOGETHER
23	23	46	LINDA RONSTADT ▲ ASYLUM 60260/ELEKTRA	WHAT'S NEW
24	24	32	ANDREAS VOLLENWIEDER CBS FM 37827 CAVERNA MAGICA (... UNDER THE TREE-IN THE CAVE ...)	
25	20	13	VARIOUS ARTISTS A&M SP-6600 THAT'S THE WAY I FEEL NOW - A TRIBUTE TO THELONIOUS MONK	
26	26	5	CHUCK MANGIONE COLUMBIA FC 39479	DISGUISE
27	NEW		PAT METHENY GROUP ECM 25000-1/WARNER BROS.	FIRST CIRCLE
28	29	7	HERB ALPERT & THE TIJUANA BRASS A&M SP-5022	BULLISH
29	25	25	STANLEY CLARKE EPIC FE 38688	TIME EXPOSURE
30	31	35	KENNY G. ARISTA AL8-8192	G FORCE
31	27	13	MICHAEL HEDGES WINDHAM HILL WH-1032/A&M	AERIAL BOUNDARIES
32	NEW		ELLA FITZGERALD AND DUKE ELLINGTON VERVE 3286/POLYGRAM ELLA AT DUKE'S PLACE	
33	35	25	BRANFORD MARSALIS COLUMBIA FC 38951	SCENES IN THE CITY
34	49	3	AZYMUTH MILESTONE M-9128 /FANTASY	FLAME
35	NEW		MAX ROACH & CECIL TAYLOR SOUL NOTE 1100/1 /POLYGRAM HISTORICAL CONCERTS	
36	40	39	PIECES OF A DREAM ELEKTRA 60270	IMAGINE THIS
37	41	120	GEORGE WINSTON WINDHAM HILL C-1019 /A&M	WINTER INTO SPRING
38	47	3	STAN GETZ/CHARLIE BYRD VERVE UMJ 3158/POLYGRAM	JAZZ SAMBA
39	39	5	MODERN JAZZ QUARTET PABLO TODAY D-2312-142	ECHOES
40	42	78	JARREAU ● WARNER BROS. 23801-1	JARREAU

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**JAZZ BLUE NOTES**  
by Sam Sutherland & Peter Keepnews



ARE YOU READY for some good news about jazz radio for a change? There was some emanating from the recent Jazz Times Convention in New York (Billboard, Oct. 13).

Billboard's Kim Freeman reports that a panel on programming moderated by Ricky Schultz of Word Of Mouth Marketing offered some encouraging words. "Jazz is no longer the dirty four-letter word it was a few years back," Schultz said. "Where there was once a prejudice against instrumentals, all of a sudden jazz is cool."

Schultz attributed this change of fortune to the sophisticated tastes of the growing "yuppie" demographic, and to the influx of jazz block programming on stations with other formats. He supported his optimism by noting that WQXI Atlanta's "Jazz Flavors" can now be heard for four hours five nights a week and five hours on Sunday, and that KIFM San Diego's "Lights Out San Diego" has jumped from a two-hour Sunday night program to regular evening fare.

Buttressing Schultz's upbeat attitude was the presence on the panel of Felix Grant, the veteran Washington broadcaster who was recently dismissed from his familiar position at WMAL (Billboard, Sept. 8), but has resurfaced as a weekend man on WWRC.

Schultz ended the session by warning attendees not to be afraid of the word "commercial," and recommended that programmers play cuts from at least 20 of the albums on Billboard's jazz chart.

NEW JERSEY'S William Paterson College has for some time had one of the better jazz programs in academia, under the direction of bassist Rufus Reid. Now the college is expanding its music program, offering a Bachelor of Music degree with a specialization in music management and tracks in both jazz and classical music.

The new program is under the direction of Stephen Marcone, who held a similar position at Syracuse Univ. It offers a variety of internships to qualified students.

Meanwhile, the college's fall series of jazz events is getting off to an auspicious start Oct. 28 with a workshop and lecture/demonstration by Colloquium III, a trio consisting of percussionists Horacee Arnold, Freddie Waits and Kenwood Denard.

Among other noteworthy accomplishments, William Paterson College presented a rare concert away from Weather Report by saxophonist Wayne Shorter a few years back. Its next Jazz Room concert series kicks off Dec. 2.

**Some good news about radio**

JAZZ ENTHUSIASTS in London have a new venue and will be getting another one soon, Billboard's Mike Hennessey reports.

Bassist/entrepreneur Peter Ind opened his Bass Clef Club on Sept. 1, and so far he's been wooing listeners with a broad booking policy that emphasizes jazz, Latin and African genres but also extends to soul, rock, funk and even occasional classical events. Ticket prices range from \$1.50 to \$6, with concessions for members.

The 200-capacity club is part of the premises of Ind's newly extended Wave Studios. It incorporates a dance floor, bar, restaurant and a mixing console for in-house recording.

Meanwhile, the National Jazz Center is nearing completion in London's Covent Garden area, with the organizers appealing for an additional \$160,000 on top of the \$1.55 million already pledged by a variety of donors.

The extra funding will permit the final conversion of the old warehouse building housing the Center, which will have a 400-seat auditorium, a library, a rehearsal room and other facilities when it opens. That event is now slated for February.

**GOSPEL LECTERN**  
by Bob Darden



IF IT'S TRUE, it ain't braggin'. The copy in the full-page color advertisement in Billboard's gospel music special (Sept. 29) reads, "They have written 400 songs, sold four million albums, played in concert to six million people and received a gold record, two Grammys and 13 Doves. Their style has changed, but the basic message has remained the same. And 23 years down the road, they are still considered THE LEADERS in Christian music."

If you haven't guessed by now, the copy is referring to Bill & Gloria Gaither, the Bill Gaither Trio and the New Gaither Vocal Band.

The heart of the entire operation is the annointed songwriting talents of Bill and Gloria and songs like "Because He Lives," "He Touched Me," "Let's Just Praise The Lord," "The King Is Coming," "There's Something About That Name"—and 395 more.

Through the years, however, the Gaithers have become something more than just inspired songwriters. They have become the focal point of a major empire in Chris-

tian music, a multi-faceted array of services and companies that rivals many of the mid-sized religious labels in scope and vision.

Earlier this summer, the Gaithers opened up their headquarters in scenic Alexandria, Ind.—affectionately known as "Alex" to longtime residents. What visitors saw was an impressive complex of 10 Christian music-related companies.

**Bill and Gloria Gaither: more than just songwriters**

They are:

- Alexandria House, the largest single source of sacred printed music in the country, according to the Gaithers, and the sole selling agent for 15 publishers around the world. The Crystal Cathedral Choral Music Library includes a number of anthems and choral collections distributed by Alexandria House.
- Ariose Music Group, which also has an office in Nashville, exploits copyrights and works with

songwriters.

- The Gaither Music Co. manages the giant catalog of songs written by Bill and Gloria and has produced a number of choral projects, including "Alleluia"—which became the album "Alleluia—A Praise Gathering For Believers," one of the first gospel albums to be certified gold back in 1977.

- The Bill Gaither Trio, which includes Gary McSpadden, four backup vocalists and an eight-piece band, has toured internationally for 20 years. Artists like Amy Grant, Sandi Patti and Larnelle Harris have all opened for the Gaither Trio.

- The New Gaither Vocal Band includes Bill Gaither, Gary McSpadden, Jon Mohr and Larnelle Harris. Their most recent re-

lease is "A New Point Of View."

- Pinebrook Recording Studios recently opened a third studio, a 24-track facility that has attracted secular country star Janie Fricke, various film scoring projects and contemporary Christian artists like Sandi Patti, Joe English, DeGarmo & Key and others.

- Printer Zink was originally created to service printing music for distribution but soon began work-

(Continued on page 71)

FOR WEEK ENDING OCTOBER 20, 1984

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## TOP CLASSICAL ALBUMS

Compiled from national retail store and one-stop sales reports.

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE		ARTIST
				LABEL & NUMBER/DISTRIBUTING LABEL	Weeks at No. One: 6	
1	1	13		Mama	LONDON 411 959	Pavarotti (Mancini)
2	2	63		Haydn/Hummel/L. Mozart: Trumpet Concertos	CBS MASTERWORKS IM 37846	Marsalis, National Philharmonic Orch. (leppard)
3	3	31		Pachelbel: Canon/Fasch: Trumpet Concerto	RCA FRL 1 5468	Paillard Chamber Orchestra
4	8	104		Bach: Goldberg Variations	CBS IM 37779	Glenn Gould
5	6	7		Songs Of Ernesto Lecuona	CBS FM 38828	Domingo
6	4	13		Come To The Fair	ANGEL DS 38097	Te Kanawa
7	5	7		Sunday In The Park With George	RCA HBC1 5042	Original Broadway Cast
8	9	5		Boulez Conducts Zappa-The Perfect Stranger	ANGEL DS 38170	(Boulez)
9	7	47		Strauss: Four Last Songs	PHILIPS 6514 322	Jessye Norman (Masur)
10	11	31		Bolling: Suite For Cello and Jazz Piano Trio	CBS M 39059	Bolling, Yo-Yo Ma
11	16	5		Ghena Dimitrova-Opera Arias	ANGEL 38074	Dimitrova
12	12	31		Handel: Water Music	DGG ARCHIV 410 525	English Concert (Pinnock)
13	NEW			Vivaldi: The Four Seasons	L'OISEAU LYRE 410 126	Academy Of Ancient Music (hogwood)
14	17	7		Mozart: Eine Kleine Nachtmusik	LONDON 411 720	Academy Of Ancient Music (hogwood)
15	20	454		Jean-Pierre Rampal & Claude Bolling: Suite For Flute & Piano	CBS MASTERWORKS M 33233	Jean-Pierre Rampal & Claude Bolling
16	22	5		Rachmaninoff: Piano Concerto #2	CBS IM 38672	Licad (Abbado)
17	14	47		Bach: Unaccompanied Cello Suites	CBS IM 37867	Yo-yo Ma
18	15	11		Haydn: 3 Concertos	CBS IM 39310	Marsalis, Ma, Lin
19	NEW			Mozart's Music From Film Amadeus	PHILIPS 412 244	Neville Marriner
20	13	57		Nocturne	RCA ARL 1-4810	James Galway
21	26	7		Greatest Hits of 1720	CBS MX 34544	Philharmonia Virtuosi (Kapp)
22	18	13		Mahler: Symphony #4	LONDON 410 188	Te Kanawa, Chicago Symphony Orch. (Solti)
23	24	100		Beethoven: Cello Sonatas #'s 3 & 5	CBS MASTERWORKS IM 39024	Yo Yo Ma, Emanuel Ax
24	19	254		Pachelbel: Kanon	RCA AGL1 5211	Paillard Chamber Orchestra
25	NEW			Mozart: Requiem	L'OISEAU LYRE 412 711	Hogwood
26	28	11		Bizet: Carmen	ERATO 75113	Domingo
27	10	9		Pachelbel: Canon	DG 413 3091	Berlin Philh. (Karajan)
28	23	9		Brass In Berlin	CBS IM 39035	The Canadian Brass
29	25	77		Canteloube: Songs Of The Auvergne	LONDON LDR 71104	Te Kanawa, English Chamber Orch. (Tate)
30	NEW			Gershwin: An American In Paris	ANGEL DS 38130	Gershwin w/ The Labeque Sisters
31	29	17		Vivaldi: The Four Seasons	CBS MASTERWORKS MY 38478	Zukerman
32	NEW			Greatest Hits: The Canadian Brass	RCA ARL 1-4733	The Canadian Brass
33	NEW			Wendy Carlos: Moonscapes	CBS M 39340	Wendy Carlos
34	32	2		Delibes: Lakme (Lombard)	SERAPHIM S60386	Various Artists
35	NEW			Love Is . . . .	PHILIPS 412 270	Jose Carreras
36	NEW			Chopin/Saint-Saens: Piano Concertos	CBS 39153	Licad (Previn)
37	21	7		Music Of The XXXIIIrd Olympiad	COLUMBIA BJS 39322	Various Artists
38	37	7		Sousa: Marches	LONDON 410 290	Philip Jones Brass Ensemble
39	27	13		Brahms/Schoenberg: Piano Quartet	VOX CUM LAUDE VCL 90066	Baltimore Symphony (Commissiona)
40	31	37		Dvorak: Symphony No. 9 ("New World")	LONDON 410-116-1	Chicago Symphony Orch. (Solti)

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.  
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# CLASSICAL KEEPING SCORE

by Is Horowitz



IN AN UNUSUAL CASE of commercial sponsorship, the European division of Hewlett-Packard has launched a recording program in cooperation with Erato Records, the French company distributed here by RCA Records. The entire project is dedicated to the memory of Ernest Ansermet, the Swiss Conductor whose centenary was observed last year.

A curious twist is that the first 6,000 copies of each recording will be distributed free in Europe by Hewlett-Packard as a form of cultural promotion. This phase of the release is spread over a six-month period, after which the recordings will be marketed by Erato in its normal manner.

The album series, to be known as "Interfaces," will encompass repertoire ranging from the Romantic period through contemporary electronic music. First

## Hewlett-Packard links with Erato

disk out is a coupling of the two Mendelssohn viola quintets, played by the Viotti Quartet with Gerard Causse. This will be followed by albums of Debussy and Honegger chamber music. The fourth record contains works by Iannis Xenakis.

The program will continue for at least three years, says John Clavel, communications manager of Hewlett-Packard, Europe. Among upcoming projects, he cites an album of Pergolesi music played by Claudio Scimone on the harpsichord, and a set of Gottschalk piano pieces with Noel Lee the soloist.

The Xenakis album is to be followed by others making use of computer technology, with one a year in this category anticipated. Hewlett-Packard considers this especially appropriate since it is a leading manufacturer of computer hardware. The company is head-

quartered in Geneva, where Ansermet developed the Orchestre de la Suisse Romande into one of the industry's major recording orchestras.

No dates have yet been set by RCA here for domestic release of the Interfaces material.

In another, unrelated RCA action involving Erato material, the U.S. company has prepared a special one-hour tape plugging the soundtrack recording of the Francesco Rosi film of "Carmen." Commentator Martin Bookspan is host and intersperses a number of interviews with stars Julia Migenes-Johnson and Placido Domingo among the substantial excerpts from some of the opera's key scenes.

Radio use of the tape has already begun, says RCA's Susan Elliott, with a number of airings timed to coincide with the film's opening in various cities. Copies are available to any interested stations, she says.

CELLIST YO-YO MA will be the soloist in a recording of the Strauss "Don Quixote" with the Boston Symphony under Seiji Ozawa that's soon to go before the CBS microphones. The principals played the work several times during a recent European tour, and the piece is also scheduled for performances in New York later this month. None can complain of inadequate rehearsal time.

Now that Telarc has completed recording the five Beethoven piano concertos with Rudolf Serkin and the Boston under Ozawa, it's preparing to release all five on three LPs or three CDs. Concertos Nos. 1 and 2 will be available only in the complete set; the other concertos are also available singly. Telarc is continuing its active recording program with the Atlanta Symphony led by Robert Shaw, but the orchestra is also due to appear on disks bearing the Pro Arte logo. Nothing less than the Beethoven Ninth, together with the Choral Fantasy, is in the works.

# LATIN NOTAS

by Enrique Fernandez



HOW IS THE Latin market doing? Well, if the high life is a measure of success, it's certainly doing much, much better. Gone are the days when a Latin promoter could hire a suite at an indifferent hotel, set up a modest bar and cater a few snacks from a friend in the restaurant business in order to introduce an artist to the press. Upscale is the order of the day.

over the Spanish-speaking world by his label, Ariola, at a sumptuous Mexican luncheon *por la ley*, held at Atlantic City's Tropicana Hotel.

And Jose Jose is not a crossover artist like Julio Iglesias or Menudo with a need to impress the mainstream media. Such fetes were held within the Latin entertainment community.

There's a lesson here for anyone

## Judging by the parties, business is looking up

Though elegant Latin restaurants like New York's Toledo and Victor's Cafe are still popular winning-and-dining spots, these days you're more likely to meet Latin recording artists at the Plaza, the Waldorf, Tavern On The Green or some trendy downtown club.

Take Jose Jose. Last month he hosted a large press dinner at Tavern On The Green to introduce his film "Gavilan o Paloma." Later that week, *El Azteca* was showered with gold records from all

thinking of plunging into the Latin market. It may still be at the ground-floor level, but it's no longer cheap. Ask any Latin promoter, label representative or promotion director, or artist manager.

IT'S AN exciting market. That's what drew David Forman, who had worked with mainstream labels, to recording and distributing Spanish-language music with his new label, Clasica Moderna-Sonido y Vision.

Forman is zeroing in on that much-sought-after Latin youth market. "The kids have no place to go after Menudo," he points out, "so they switch to Anglo radio."

Clasica Moderna is starting out with a Mexican-American group from Texas, currently based in San Francisco, called Zermar. Their thing is Spanish-language rock, and their first album is being produced by the label's a&r director, Tim Gorman.

"Everything we learned in the Anglo business we want to use in the Hispanic market," says Forman about his team, which also includes general manager Pascuale Martin. And, he adds, he hopes his label will help Latin musicians bring it all back home.

Clasica Moderna will release the Zermar album early next year. The label plans to do its own promotion, including a contest to find a young woman to star in one of the group's videos. And distribution deals are being sought. The label can be reached at 615 South Catalina Ave., Suite 329, Redondo Beach, Calif. 90277. Phone: (213) 540-4443.

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**State Honor.** Allen Toussaint, right, is honored with the Louisiana Dept. of Culture's "Award of Excellence" during a recent performance at the Fairmont Hotel in New Orleans. Making the presentation was state governor Edwin Edwards.



**Welcome Aboard.** Quincy Jones and his publishing division's professional manager, Jaymes Foster-Levy, greet three newcomers signed to Jones' production arm: Clif Magness, Glen Ballard and Brock Walsh. Pictured from left are Magness, Foster-Levy, Walsh, Ballard and Jones.



**The Glamorous Life.** Author Mr. Bonzai points out the best part of his new book, "The Studio Life," to Devo's Mark Mothersbaugh and Phil Proctor of the Firesign Theatre. The book was launched at a recent party in Hollywood.



**Worldly Matters.** International representatives of Arista Records met in Manhattan last month to discuss marketing strategies for current and upcoming label releases. Here the group is welcomed by Arista executive VP and general manager Sal Licata, center (with jacket).



**Getting Together In Gotham.** EMI Music held its international management conference at New York's Hilton Hotel Sept. 24-27, attended by more than 80 company executives.

- Far left photo: The new staff of Manhattan Records is welcomed by conference chairman Rupert Perry and Capitol executive VP Dennis White. From left are Gerry Griffith, Bruce Garfield, Paula Scher of Mantel, Koppell & Scher, Stephen Reed, Sari Becker, Bruce Lundvall, Perry, Stan Snyder and White.

- Left photo: EMI Music chairman Bhaskar Menon chats with Duran Duran's John Taylor. Latter played the band's new single, "Wild Boys," for conference delegates.

- Below left photo: Angel recording artist Itzhak Perlman was honored by a conference luncheon. From left are (standing) Bhaskar Menon, (seated) Peter Andry and Perlman. Andry is director and general manager of EMI's international classical division.

- Below right photo: Helmut Fest, director of a&r/marketing for EMI Music/Europe & International, greets Diana Ross in appropriate fashion during the conference's closing night dinner.



In memory of

Dan Moran

August 27, 1944 - October 21, 1983

*Bromo Distributors of Dallas, Inc.*

# HITS of the WORLD

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## CANADA (Courtesy Of The Record) As of 10/15/84

SINGLES	
1	MISSING YOU JOHN WAITE EMI AMERICA/CAPITOL
2	I JUST CALLED TO SAY I LOVE YOU ELTON JOHN GEFLEN/WEA
3	THE WARRIOR SCANDAL COLUMBIA/CBS
4	LET'S GO CRAZY PRINCE & THE REVOLUTION WARNER BROS./WEA
5	WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL
6	GHOSTBUSTERS RAY PARKER JR. ARISTA/POLYGRAM
7	TORTURE JACKSONS EPIC/CBS
8	DRIVE CARS ELEKTRA/WEA
9	SHE BOP CYNDI LAUPER COLUMBIA/CBS
10	DYNAMITE JERMAINE JACKSON ARISTA/POLYGRAM
11	WE'RE NOT GONNA TAKE IT TWISTED SISTER ATLANTIC/WEA
12	BLUE JEAN DAVID BOWIE EMI AMERICA/CAPITOL
13	THE GLAMOROUS LIFE SHEILA E. WARNER BROS./WEA
14	IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON ELEKTRA/WEA
15	SOME GUYS HAVE ALL THE LUCK ROD STEWART WARNER BROS./WEA
16	COVER ME BRUCE SPRINGSTEEN COLUMBIA/CBS
17	WAKE ME UP BEFORE YOU GO GO WHAM! COLUMBIA/CBS
18	ROUND AND ROUND RATT ATLANTIC/WEA
19	NEW FLESH FOR FANTASY BILLY IDOL CHRYSALIS/MCA
20	SAD SONGS (SAY SO MUCH) ELTON JOHN GEFLEN/WEA
ALBUMS	
1	PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS./WEA
2	BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA/CBS
3	TINA TURNER PRIVATE DANCER CAPITOL
4	JULIO IGLESIAS 1100 BEL AIR PLACE COLUMBIA/CBS
5	HUEY LEWIS & THE NEWS SPORTS CHRYSALIS
6	TWISTED SISTER STAY HUNGRY ATLANTIC/WEA
7	CARS HEARTBEAT CITY ELEKTRA/WEA
8	10 SCANOAL WARRIOR COLUMBIA/CBS
9	JOHN WAITE NO BRAKES EMI AMERICA/CAPITOL
10	8 CYNDI LAUPER SHE'S SO UNUSUAL EPIC/CBS
11	11 RATT OUT OF THE CELLAR ATLANTIC/WEA
12	NEW DAVID BOWIE TONIGHT EMI AMERICA/CAPITOL
13	13 ELTON JOHN BREAKING HEARTS GEFLEN/WEA
14	14 ZZ TOP ELIMINATOR WARNER BROS./WEA
15	18 FIXX PHANTOMS MCA
16	16 IRON MAIDEN POWERSLAVE CAPITOL
17	12 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN/QUALITY
18	15 VARIOUS ARTISTS GHOSTBUSTERS SOUNDTRACK ARISTA/POLYGRAM
19	NEW U2 THE UNFORGETTABLE FIRE ISLAND/MCA
20	NEW STEVIE WONDER THE WOMAN IN RED SOUNDTRACK MOTOWN/QUALITY

## AUSTRALIA (Courtesy Kent Music Report) As of 10/15/84

SINGLES	
1	2 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	1 CARELESS WHISPER GEORGE MICHAEL EPIC
3	3 GHOSTBUSTERS RAY PARKER JR. ARISTA
4	4 PRIDE U2 ISLAND
5	5 MISSING YOU JOHN WAITE EMI AMERICA
6	8 DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
7	7 LEGS ZZ TOP WARNER BROS.
8	6 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER INTERFUSION
9	9 PASSENGERS ELTON JOHN ROCKET
10	12 LET'S GO CRAZY PRINCE & REVOLUTION WARNER BROS.
11	19 SHE BOP CYNDI LAUPER PORTRAIT
12	16 DRIVE CARS ELEKTRA
13	10 JUMP POINTER SISTERS PLANET
14	18 BLUE JEANS DAVID BOWIE EMI AMERICA
15	20 YOU THINK YOU'RE A MAN DIVINE SHAKE
16	11 I CAN DREAM ABOUT YOU DAN HARTMAN MCA
17	NEW AGADOO BLACK LACE EMI
18	13 BURN FOR YOU INXS WEA
19	14 NO SECOND PRIZE JIMMY BARNER MUSHROOM
20	15 TWO TRIBES FRANKIE GOES TO HOLLYWOOD ISLAND
ALBUMS	
1	1 JIMMY BARNES BODYSWERVE MUSHROOM
2	5 BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
3	3 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
4	7 ZZ Top ELIMINATOR WARNER BROS.
5	2 VARIOUS HITS HUGE '84 CBS
6	4 DAVID BOWIE TONIGHT EMI AMERICA
7	8 U2 UNDER A BLOOD RED SKY ISLAND
8	6 RODNEY RUDE LIVE EMI
9	9 TINA TURNER PRIVATE DANCER INTERFUSION
10	11 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
11	13 LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
12	10 VARIOUS 1984 THE MUSIC EMI
13	15 THE VERY BEST OF KIM WILDE Rak
14	12 INXS THE SWING WEA
15	14 ELTON JOHN BREAKING HEARTS ROCKET
16	NEW CARS HEARTBEAT CITY ELEKTRA
17	17 U2 WAR ISLAND
18	18 SPANAU BALLET PARADE CHRYSALIS
19	19 MADONNA SIRE
20	NEW COLD CHISEL TWENTIETH CENTURY WEA

## BRITAIN (Courtesy of Music & Video Week) As of 10/13/84

This Week	Last Week	SINGLES
1	1	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER Motown
2	3	THE WAR SONG CULTURE CLUB VIRGIN
3	NEW	FREEDOM WHAM! EPIC
4	2	GHOSTBUSTERS RAY PARKER JR. ARISTA
5	15	DRIVE CARS ELEKTRA
6	28	NO MORE LONELY NIGHTS PAUL MCCARTNEY PARLOPHONE
7	6	WHY? BRONSKI BEAT FORBIDDEN FRUIT
8	4	PRIDE U2 ISLAND
9	21	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILIP OAKLEY Virgin
10	8	PURPLE RAIN PRINCE & REVOLUTION WARNER BROS.
11	5	LOST IN MUSIC SISTER SLEDGE COTILLION
12	9	IF IT HAPPENS AGAIN UB40 DEP INTERNATIONAL
13	NEW	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
14	10	LOVE KILLS FREDDIE MERCURY CBS
15	13	APOLLO 9 ADAM ANT CBS
16	38	MISSING YOU JOHN WAITE EMI AMERICA
17	7	BLUE JEAN DAVID BOWIE EMI AMERICA
18	11	CARELESS WHISPER GEORGE MICHAEL EPIC
19	12	A LETTER TO YOU SHAKIN' STEVENS EPIC
20	NEW	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG CBS
21	32	SKIN DEEP STRANGLERS EPIC
22	22	SMOOTH OPERATOR SADE EPIC
23	14	BIG IN JAPAN ALPHAVILLE WEA
24	17	EAST OF EDEN BIG COUNTRY MERCURY
25	16	AGADOO BLACK LACE FLAIR
26	18	DR. BEAT MIAMI SOUND MACHINE EPIC
27	25	MR. SOLITAIRE ANIMAL NIGHTLIFE ISLAND
28	19	HAMMER TO FALL QUEEN EMI
29	29	THE MEDICINE SONG STEPHANIE MILLS CLUB
30	20	HUMAN RACING NIK KERSHAW MCA
31	23	MADAM BUTTERFLY MALCOLM McLAREN CHARISMA
32	27	HOT WATER LEVEL 42 POLYDOR
33	24	MASTER AND SERVANT DEPECHE MODE Mute
34	NEW	MODERN GIRL MEAT LOAF ARISTA
35	NEW	ALL CRIED OUT ALISON MOYET CBS
36	26	TESLA GIRLS OMD VIRGIN
37	33	SELF CONTROL LAURA BRANIGAN ATLANTIC
38	NEW	COVER ME BRUCE SPRINGSTEEN CBS
39	30	PASSENGERS ELTON JOHN ROCKET
40	31	LIKE TO GET TO KNOW YOU WELL HOWARD JONES WEA
ALBUMS		
1	NEW	U2 THE UNFORGETTABLE FIRE ISLAND
2	3	SADE DIAMOND LIFE EPIC
3	1	DAVID BOWIE TONIGHT EMI AMERICA
4	2	STEVIE WONDER THE WOMAN IN RED MOTOWN
5	4	VARIOUS NOW THAT'S WHAT I CALL MUSIC III VIRGIN
6	6	ZZ TOP ELIMINATOR WARNER BROS.
7	7	SISTER SLEDGE WE ARE FAMILY COTILLION
8	5	DEPECHE MODE SOME GREAT REWARD MUTE
9	8	TINA TURNER PRIVATE DANCER CAPITOL
10	9	PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
11	10	QUEEN THE WORKS EMI
12	13	LIONEL RICHIE CAN'T SLOW DOWN MOTOWN
13	21	VARIOUS ALL BY MYSELF K-TEL
14	NEW	LEVEL 42 TRUE COLOURS POLYDOR
15	20	VARIOUS NIGHT MOVES K-TEL
16	NEW	VARIOUS HITS, HITS, HITS TELSTAR
17	19	MICHAEL JACKSON THRILLER EPIC
18	16	BOB MARLEY & WAILERS LEGEND ISLAND
19	12	HEAVEN 17 HOW MEN ARE B.E.F.
20	14	SPANAU BALLET PARADE REFORMATION
21	15	AZTEC CAMERA KNIFE WEA
22	31	ELTON JOHN BREAKING HEARTS ROCKET
23	22	HOWARD JONES HUMAN'S LIB WEA
24	18	NIK KERSHAW HUMAN RACING MCA
25	24	LAURA BRANIGAN SELF CONTROL ATLANTIC
26	17	VARIOUS STREET SOUNDS ELECTRO 5 STREET SOUNDS
27	23	IRON MAIDEN POWERSLAVE EMI
28	NEW	MISS RANDY CRAWFORD-GREATEST HITS K-TEL
29	27	QUEEN GREATEST HITS EMI
30	25	U2 UNDER A BLOOD RED SKY ISLAND
31	11	KISS ANIMALIZE VERTIGO
32	NEW	GARY MOORE WE WANT MOORE! 10
33	26	BILLY JOEL AN INNOCENT MAN CBS
34	28	TOM ROBINSON HOPE AND GLORY CASTAWAY
35	35	BRUCE SPRINGSTEEN BORN IN THE U.S.A. CBS
36	30	POINTER SISTERS BREAK OUT PLANET
37	32	JULIO IGLESIAS 1100 BEL AIR PLACE CBS
38	33	VARIOUS GHOSTBUSTERS ARISTA
39	NEW	UB40 LABOUR OF LOVE DEP INTERNATIONAL
40	NEW	RICKIE LEE JONES THE MAGAZINE WARNER BROS.

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/15/84

SINGLES	
1	1 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/RCA
2	3 NEVERENDING STORY LIMAH EMI
3	2 MASTER & SERVANT DEPECHE MODE MUTE/INTERCORD
4	5 CARELEIE, IRGENDWO, IRGENDWANN NENA CBS
7	9 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER CAPITOL/EMI
8	8 SUCH A SHAME TALK TALK EMI
9	11 WHY BRONSKI BEAT METRONOME
10	15 CHINESE EYES FANCY METRONOME
11	10 PEOPLE FROM IBIZA SANDY MARTON ARIOLA
12	7 REACH OUT GIORGIO MORODER CBS
13	12 PRECIOUS LITTLE DIAMOND FOX THE FOX CBS
14	14 SQUARE ROOMS AL CORLEY MERCURY/PHONOGRAM
15	13 SMALLTOWN BOY BRONSKI BEAT METRONOME
16	NEW SMOOTH OPERATOR SADE EPIC/CBS
17	17 KALIMBA DE LUNA BONEY M HANSA/ARIOLA
18	16 MANNER HERBERT GROENEMEYER EMI
19	NEW SHE BOP CYNDI LAUPER EPIC/CBS
20	NEW DISCO BAND SCOTCH 6 MIKULSKI
ALBUMS	
1	2 SADE DIAMOND LIFE EPIC/CBS
2	1 HERBERT GROENEMEYER 4630 BOCHUM EMI
3	4 DEPECHE MODE SOME GREAT REWARD MUTE/INTERCORD
4	3 STEVIE WONDER THE WOMAN IN RED MOTOWN/RCA
5	6 TINA TURNER PRIVATE DANCER CAPITOL/EMI
6	13 LIMAH DON'T SUPPOSE EMI
7	9 TALK TALK IT'S MY LIFE EMI
8	5 MIKE OLDFIELD DISCOVERY VIRGIN
9	7 JULIO IGLESIAS 1100 BEL AIR PLACE CBS
10	8 KLAUS LAGE BAND SCHWEISSPERLEN MUSIKANT/EMI
11	16 DAVID BOWIE TONIGHT EMI
12	11 ART GARFUNKEL MY BEST CBS
13	NEW ALPHA VILLE FOREVER YOUNG WARNER/WEA
14	10 IRON MAIDEN POWERSLAVE EMI
15	NEW AUDREY LANDERS WO DER SUEWIND WEHT ARIOLA
16	17 ROGER WHITTAKER EIN GLUECK AVON
17	NEW JENNIFER RUSH CBS
18	14 SPLIFF SCHWARZ AUF WEISS CBS
19	NEW PRINCE & REVOLUTION PURPLE RAIN WARNER BROS./WEA
20	NEW BILLY IDOL REBEL YELL CHRYSALIS/ARIOLA

## JAPAN (Courtesy Music Labo) As of 10/15/84

SINGLES	
1	1 HOSHIKUZU NO STAGE CHECKERS CANYON/YAMAHA
2	2 YAMATONADESHIKO SHICHIHENGE KYOKO KOIZUMI VICTOR/BURNING
3	NEW BERANME DANDY SHIBUGAKITAI CBS-SONY/JOHNNY'S
4	5 LA VIE EN ROSE KOJI KIKKAWA SMS/WATANABE
5	9 VIRGIN BLUE SALLY PHONOGRAM/JCM-NIHONGOINO-ON
6	3 EIEN NI HIMITSUSA MASAHIKO KONDO CANYON/JOHNNY'S
7	NEW AISHUJOUHUKU YUU HAYAMI TAURUS/SUN-JCM
8	6 SAIAI YOSHIE KASHIWABARA PHONOGRAM/YAMAHA
9	7 KOI HAZIMEMASHITE YUKIKO OKADA CANYON/SUN
10	10 NAKANAIDE HIROSHI TACHI FUN HOUSE/JCM-ISHIHARA
11	4 JIKKAI AKINA NAKAMORI WARNER-PIONEER/MC CABIN-NTV-KITTY
12	11 NANIWABUSHIDAYO JINSEI WA TOMOE KIMURA VICTOR/KAYO-SHINEI
13	14 NAGARAGAWA ENKA HIROSHI ITSUKI T.J.C./TV ASAHI-RFMP-SOUND 1
14	13 NANIWABUSHIDAYO JINSEI WA TAKASHI HOSOKAWA COLUMBIA/JCM-BURNING
15	8 ZENRYAKU MICHIO NO UEYORI ISSUIFUUBI T.J.C./TOKUMA-ISSEIFUUBI
16	16 MIDORINOHIBI OFF COURSE FUN HOUSE/FAIRWAY-PMP
17	15 MOMOIRO TOIKO MARIKO TAKAHASHI VICTOR/BURNING
18	12 MOSHIKASHITE PART 2 SACHIKO KOBAYASHI & KATSUHIKO MIKI WARNER-PIONEER/DAICHI ONGAKU
19	17 NYUANSE SIMASYO MIYUKI KOSAKA POLYDOR/SUN
20	NEW KITANO HOTARU SHINICHI MORI VICTOR/MORI-BURNING-ARROW ACE
ALBUMS	
1	NEW KOJI KIKKAWA LA VIE EN ROSE SMS
2	1 MARIKO TAKAHASHI TRIAD VICTOR
3	3 HIROSHI TACHI IN THE MOOD FUN HOUSE
4	2 SOUNDTRACK GHOSTBUSTERS ARISTA/PHONOGRAM
5	4 DAVID BOWIE TONIGHT TOSHIBA-EMI
6	6 SOUNDTRACK FOOTLOOSE CBS-SONY
7	NEW STEVIE WONDER THE WOMAN IN RED VICTOR
8	8 REIMI R COLUMBIA
9	5 MOMOKO KIKUCHI OCEAN SIDE VAP
10	7 SOUTHERN ALL STARS NINKIMONO DE IKOU VICTOR/AMUSE
11	15 SHEENA EASTON PRIVATE HEAVEN TOSHIBA-EMI
12	9 ASAMI KOBAYASHI CRYPTOGRAPH CBS-SONY
13	12 YASUHIRO SUZUKI HELLO AGAIN FUN HOUSE
14	14 TAKESHI ITO DEAR HEARTS CBS-SONY
15	10 ISSEI FUUBI MICHIO GA ORETACHI NO SE WO OSHITA T.J.C.
16	13 NENA ?(QUESTION MARK) EPIC-SONY
17	11 CHECKERS ZETTAI CHECKERS CANYON
18	NEW PRINCE & REVOLUTION PURPLE RAIN WARNER-PIONEER
19	16 SOUNDTRACK STREETS OF FIRE VICTOR
20	NEW TULIP TULIP 8.11 PACODA FUN HOUSE

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/13/84

SINGLES	
1	2 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN
2	1 CARELESS WHISPER GEORGE MICHAEL EPIC
3	4 HOT WATER LEVEL 42 POLYDOR
4	5 ON THE WINGS OF A NIGHTINGALE EVERLY BROS. MERCURY
5	6 WHY BRONSKI BEAT LONDON
6	3 DR. BEAT MIAMI SOUND MACHINE EPIC
7	8 IF IT HAPPENS AGAIN UB40 VIRGIN
8	NEW PRIDE U2 ISLAND
9	7 MAKE ME CRY ROBERTO JACKETTI & SCOOTERS CARRERE
10	NEW BLUE JEAN DAVID BOWIE EMI BOVEMA
ALBUMS	
1	1 SADE DIAMOND LIFE EPIC
2	2 PRINCE & REVOLUTION PURPLE RAIN WARNER BROS.
3	4 TINA TURNER PRIVATE DANCER EMI BOVEMA
4	5 STEVIE WONDER THE WOMAN IN RED MOPTOWN
5	3 SPANAU BALLET PARADE Chrysalis
6	NEW EVERLY BROTHERS EB 84 MERCURY
7	8 ROBERTO JACKETTI & SCOOTERS TIME CNR
8	10 DIANA ROSS SWEPT AWAY CAPITOL
9	NEW U2 THE UNFORGETTABLE FIRE ISLAND
10	NEW DAVID BOWIE TONIGHT EMI

## ITALY (Courtesy Germano Ruscitto) As of 10/8/84

ALBUMS	
1	NEW LUCIO DALLA VIAGGI ORGANIZZATI RCA
2	NEW POOH ALOHA CGD-MM
3	7 VARIOUS FREEWAY NO.2 WEA
4	1 ANTONELLO VENDITTI CUORE HEINZ/RICORDI
5	16 JEAN MICHEL JARRE SYNTHESIS POLYGRAM
6	4 VASCO ROSSI VA BENE VA BENE COSI CAROSELLO
7	5 VARIOUS MIXAGE NO. 3 BABY/CGD-MM
8	3 VARIOUS FESTIVAL BAR 84 RICORDI
9	2 BOB MARLEY & WAILERS LEGEND RICORDI
10	10 VARIOUS BREAKING POLYGRAM
11	8 GIANNA NANNINI PUZZLE RICORDI
12	6 FABIO CONCATO POLYGRAM
13	17 RON I GRANDI SUCCESSI SIGLAQUATTRO/RCA
14	9 TALK TALK IT'S MY LIFE EMI
15	11 VARIOUS DEE-JAY STAR '84 FIVE/CGD-MM
16	19 MIKE OLDFIELD DISCOVERY VIRGIN
17	NEW SPANAU BALLET PARADE RCA
18	NEW JULIO IGLESIAS 1100 BEL AIR PLACE CBS
19	NEW BRUCE SPRINGSTEEN BORN IN THE USA CBS
20	13 VARIOUS CANZONI PER L'ESTATE NO. 3 RICORDI

## Taiwan Seen Making Pop Progress

BY HANS EBERT

HONG KONG Taiwan is progressing "very quickly" in the areas of pop a&r and creativity, according to Norman Chang, head of PolyGram's operations in Southeast Asia.

He adds: "There have been many talented new artists coming through in the past year or so, and the most encouraging aspect is that they're selling in Malaysia, Singapore and Hong Kong as well as in their own territory."

The most successful recent export from Taiwan has been Julie Sue, once the resident singer at the Hong Kong Hilton, her soundtrack album for the Mandarin movie

"Papa, Can You Hear Me Sing?" is setting new sales highs in Taiwan.

Says Chang: "The album sold more than 200,000 units in Taiwan and another 150,000 in Singapore and Malaysia. The Mandarin market is very small in Hong Kong, but even so it produced sales in excess of 100,000."

But Chang concedes that the big problem facing the Taiwanese record industry is piracy, "which has gone from bad to worse." He adds: "The main offenders aren't just into piracy anymore. They are counterfeiting, copying recording company labels, sleeves, everything. Counterfeit product is increasingly hard to pick out, and it sells at a slightly lower price than the real thing."

The Taiwanese government, short of staff, has problems in countering the pirate trade, Chang says. "PolyGram, however, has been in talks with other record companies there," he adds, "and there's a chance we'll set up our own private law enforcement syndicate. Counterfeiting is, we estimate, robbing the legitimate trade of up to 30% of its turnover potential."

"Taiwan is nevertheless a viable market in the sense that it is the center, the focal point, of all creativity in Mandarin music," he continues. "Some 90% of all Mandarin repertoire in Southeast Asia originates there. The territory has introduced more new singers and composers than any other country in the region."

"Taiwan missed out on the '60s, but now it's trying to make up for lost time. Young people are running the record companies now, and the music is more rock-oriented than even in Hong Kong."

## Portuguese Record Industry Welcomes New Pop Chart

BY FERNANDO TENENTE

LISBON A new deal between the Portuguese record industry and the state television channel, after years of what amounted to an atmosphere of mutual non-cooperation, includes the use of the first "credible" pop charts compiled in this territory.

With the disagreements finally ending and ties between the two greatly improved, the record industry sees real hope for a turnaround in the crisis situation here, which saw national sales down 30% in the first quarter of 1984 (Billboard, May 26).

A weekly television pop showcase, "Discos no Top," started on national television this month. It had been a major record industry gripe that tv presentation of music bore little relation to the current top sellers and did not reflect the most important new releases.

The national chart is being compiled by computer company Micro-Soft, based on returns from some 300 retail outlets across the country. As a guideline, the main record companies are supplying GPPFV,

the Portuguese IFPI group, with lists of new releases considered to have particular sales appeal.

That there is, at long last, a believable chart is of great satisfaction to record companies, not least because it will enable a&r men to chart the acceptance levels of new releases.

Within the television/record industry deal, it's been agreed that "Discos no Top" will mention all records in the top 20 single and album charts each week, and that each show will feature a minimum of five top singles and five tracks from the best-selling albums.

## New CD Players From Matsushita

TOKYO Matsushita Electric has introduced two new Compact Disc players here, increasing its CD hardware lineup to eight models.

The SL-PJ2 retails at the yen equivalent of \$405 and the SL-P3 at roughly \$430. Both players have fine focus laser pickups and crystal windows so the Compact Disc can be seen from the front and from above. Each has a 10-key remote control accessory.

## EMI Making History With First All-Australian CD

SYDNEY EMI Records is releasing the first Compact Disc of an entirely Australian performance and composition. Released simultaneously with cassette and vinyl disk versions, "Carnarvon" by Andrew Thomas Wilson highlights this country's firm acceptance of the CD format.

One of only three speculative projects undertaken by EMI's autonomous Studio 301 complex (the other two being direct-to-disk albums by Kerrie Biddell and Asfar), "Carnarvon" is a uniquely Australian piece of textured harmonic music, with acoustic instruments such as cymbals, Indian bells, guitars and saxophones fed through computerized synthesizers.

Studio 301 general manager Steve Shurtz says: "Having advanced the state of recording art by embracing digital technology here, we see the Wilson project as a unique opportunity to use equipment and skills to advance the state of aesthetics."

Quality standards employed on the project have been extremely high. Originally scheduled for July 20 release, the work is finally reaching the market on Oct. 20. The maxi-cut vinyl disk was rejected in the test pressing stage on five occasions. The XDR cassette release presents the entire 45-minute per-

formance uninterrupted on one side of the tape. Without facilities for local production, the CDs were manufactured in Japan.

Scottish-born Wilson was inspired to write "Carnarvon" after visiting the spectacular Carnarvon Gorge in South Eastern Queensland, sometimes referred to as Australia's Grand Canyon, in 1980.

Advanced digital recording facilities are now also available in Australia at the vast AAV studio complex in Melbourne. The company has installed a Sony PCM 3324 digital multi-track recorder, a Sony PCM 1610 digital mastering system and a PCM F-1 digital audio processing unit.

AAV lays claim to being the first studio in Australia to produce a fully digital series of singles and video clips. Fable Records artist Vanessa Venning has had three tracks released both on videocassette and as multi-track digital singles.

Computer Software Chart Every Week In Billboard

## Solid Gold in Trouble

### Debt-Plagued Label Seeks CBS Deal

BY KIRK LAPOINTE

TORONTO The future of Solid Gold Records remained in doubt last week, as negotiations for the outright purchase by CBS Records Canada of the debt-plagued independent label continued.

Solid Gold's head offices were closed and telephones disconnected as executives huddled to try to close a deal which would see Solid Gold creditors appeased and the label roster moved to CBS. Neither side would publicly comment, but a statement on the progress of negotiations was expected late in the week.

Solid Gold has had an unparalleled history of strong-selling artists in Canada. The label's roster now includes Headpins, Bill Henderson & Chilliwack, Holly Woods & Toronto, the Good Brothers, the Pukka Orchestra and a new signing, Alex Machin & Champion.

CBS took over distribution of Solid Gold from A&M in Canada over the last year and bolstered the label with a healthy cash advance. But MCA's decision in the U.S. not to release recent Chilliwack and Toronto product, coupled with declining sales in Canada, was pivotal to the company's troubles.

## PRO Honors Leonard Cohen At 16th Annual Awards

TORONTO Leonard Cohen has been awarded the Wm. Harold Moon Award by the Performing Rights Organization of Canada Ltd. (PRO) for international contributions as a Canadian composer and author.

At its 16th annual awards ceremony, the organization presented PRO awards to the songwriters and publishers of the 10 most performed pop songs, three country songs and three French-language songs.

Meanwhile, "Islands In The Stream," written by the Gibb brothers and performed by Kenny Rogers and Dolly Parton, was honored as the most performed foreign song licensed by PRO Canada. And Bryan Adams was the most-honored artist of the Canadians.

Adams' "Cuts Like A Knife" and "This Time," both co-written with Jim Vallance, were given awards, as was "Straight From The Heart," written with Eric Kagna.

Pierre Marchand won for "Everytime I See Your Picture I Cry," recorded by Luba, while Ivan Doroschuk won for "Safety Dance," the international hit by Men Without Hats.

Bill Henderson and Brian MacLeod of Chilliwack were honored for "Watcha Gonna Do," and Paul Hyde and Bob Rock of the Payola\$ were given awards for "Never Said I Loved You." Other winners included David Roberts for "Anywhere

You," Arnold Lanni for Sheriff's "When I'm With You," and Gary Brown and Andy MacLean for the Tenants' "Sheriff."

Ed Molyski won for "Cowboy From The 40s," Marie Bottrell was honored for "Does Your Heart Still Belong To Me," and Carroll Baker was given an award for "Love Hangover" in the country category.

French-language material honored was Michel Pepin's "Lovely Lou," Marie-Michelle Desrosiers' "Plus Fort," written by Sege Laporte, Estelle Reich, Jean-Francois William and Marc Desjardins, and Belgazou's "Talk About It," written by Mirielle Jacques and Andre Vincelli.

Jean Coulthard was recognized by the organization for her contributions to concert music, pianist Oliver Jones was cited for contributions to jazz, and Patricia Cullen received the film award.

KIRK LAPOINTE

Videodisk Top 20 Chart Every Week In Billboard



Much More Music. Rush's Geddy Lee joins the celebrations in Toronto surrounding Canada's first all-music, 24-hour video channel, MuchMusic. Shown with him is the channel's Jeanne Beker.

## ALBUMS

**SPOTLIGHT** Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

**PICKS** new releases predicted to hit the top half of the chart in the format listed

**RECOMMENDED** Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Reviews are coordinated by Sam Sutherland at Billboard 9107 Wilshire Blvd.

Beverly Hills, Calif. 90210 (telephone: 213-273-7040); and by Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 (telephone: 212-764-7427)

Country albums should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

## POP

### PICKS

#### GENERAL PUBLIC

... all the rage  
PRODUCER: Not listed  
I.R.S. SP 70046

The grass-roots acceptance for the late, great English Beat should translate to a waiting audience for this spinoff ensemble, fronted by former Beat mainstays Dave Wakeling and Ranking Roger. The self-produced tracks mark a further evolution beyond their old band's two-tone, neo-ska base, mapping out a well-developed, danceable pop hybrid that still makes room for social comment between more conventional fare.

#### ELVIS PRESLEY

A Golden Celebration  
PRODUCERS: Various  
RCA CPM6-5172

Rarely does a collection yield so many historic moments of musical greatness as this six-disk boxed commemorative package, a true collectible that carries a corresponding \$50 tag. It spans the King's earliest 1954 Sun Records outtakes; 1956 tv appearances (with dialog intact) with Milton Berle, Steve Allen, the Dorsey Brothers and Ed Sullivan; and the singer's 1968 Burbank sessions for his NBC-TV "comeback" special. Rarest are tapes discovered after Presley's death at Graceland.

### RECOMMENDED

#### MATTHEW WILDER

Bouncin' Off The Walls  
PRODUCERS: Peter Bunetta, Rick Chudacoff  
Private I FZ 39879 (CBS)

Wilderness's flexible pop sense veers from his earlier rock-powered base to effective, r&b-inflected techno-pop; that thrust shines most on the title track.

#### RAMONES

Too Tough To Die  
PRODUCERS: T. Erdelyi, Ed Stasium  
Sire 25187

Protean power rock from the original quartet, which sidesteps any new music dalliances to concentrate on its hammering main suit; title proves apt indeed.

#### BELFEGORE

Belfegore  
PRODUCERS: Conny Plank, Belfegore  
Elektra 60378

German trio debuts with a convincing amalgam of metal moves and techno-pop trimmings; keeps the former's

leering vocal stance, taps latter's drive.

#### PREFAB SPROUT

Swoon  
PRODUCERS: David Brewis, Prefab Sprout  
Epic BFE 39872

Beautifully crafted, beguiling set of offbeat new pop originals. No chart-topping singles here, but funny and original lyrics and a compelling beat.

#### ROD FALCONER

Rules Of Attraction  
PRODUCER: Spencer Proffer  
MCA MCA-39016

Former Floridian Rod Taylor, who launched the Falconer persona with a provocative mid-'70s career, returns with updated synthesizer weaponry; that trend consciousness is offset by much improved vocals, smart lyrics.

#### ORCHESTRAL MANOEUVRES IN THE DARK

Junk Culture  
PRODUCER: Not listed  
A&M SP-6-5027

OMD's first for A&M adds a more compelling rhythmic undertow to their once ethereal synthesized mien; trace elements of sorcery and brisk tempi should help with club play.

#### FOUR-IN-LEGIION

Four-In-Legion  
PRODUCER: Tom Werman  
CBS Associated BFZ 39577

Well-crafted if somewhat faceless power pop by new quartet with pretty boy potential for younger teens, parlayed in Indiana Jones-ed cover portraits.

#### CAPTAIN SENSIBLE

A Day In The Life Of Captain Sensible  
PRODUCER: Tony Mansfield  
A&M SP-5026

Former member of British punk outfit the Damned turned sensible with his previous single hit, "Wot," included here; set is laced with similar offbeat humor and quirky musical twists, although to lesser effect.

#### THE DEL FUEGOS

The Longest Day  
PRODUCER: Mitchell Froom  
Slash 25174 (Warner Bros.)

Vigorous rock'n'roll from a Boston quartet built around vocalists Dan and Warren Zanes; fresh, feisty rock refreshingly devoid of techno-pop mannerisms.

#### UB40

Jeffery Morgan  
PRODUCERS: UB40, Howard Gray  
A&M SP-5033

Neo-reggae octet injects vivid electronic accents to its playing but keeps its often militant topical orientation front and center; dance-oriented folks may miss the message but could rise to the rhythms.

#### THE DADS

PRODUCER: Paul Leka  
Estate Record Corp. BFZ 39608 (CBS)

Lively if calculated Virginia band brews a new pop style mixing British and soul influences a la Wham! U.K. and other English young-teen heartthrobs.

#### HIGHWAY CHILE

For The Wild And Lonely  
PRODUCERS: Shel Schellkens, Al Vandergarde  
Mirus MRG 60004 (EP)

Dutch quintet plies routine metal, strong on image but weakened by frontman Armand Vander Stigchel's wobbling lead vocals.

#### ROBERT QUINE/FRED MAHER

Basic  
PRODUCERS: Robert Quine, Fred Maher  
Editions EG EGED 36

Crack New York rock rhythm section, currently with Lou Reed's band, makes this collection of "guitars, bass and drum programs" a surprisingly evocative one; spidery rock vamps weave their own tough but dreamy ambiance.

#### THE HOODOO GURUS

Stoneage Romeos  
PRODUCER: Alan Thorne  
A & M SP-5012

Solid rock from a young quartet clearly influenced by pre-synth rock.

## SPOTLIGHT

#### BARBRA STREISAND

Emotion  
PRODUCERS: Various  
Columbia OC 39480



Streisand's first studio album since 1980's "Guilty" utilizes nine different producers, yielding a broad range of styles from lush orchestral pop to rock. The common thread holding the set together is Streisand's sense of adventure and imagination. The first single, "Left In The Dark," may be a bloated melodrama in the worn Jim Steinman formula, but there are a half dozen real gems offered elsewhere here. Three of the best cuts were produced by Maurice White, while two others mark collaborations with John Cougar Mellencamp and Kim Carnes. The album's classiest cut is "Here We Are At Last," which Streisand wrote and produced with Richard Baskin.

## NEW AND NOTEWORTHY

#### THE TEXTONES

Midnight Mission  
PRODUCERS: Brad Gilderma, Barry Goldberg  
Gold Mountain GM-86010 (A&M)

One of Los Angeles' earliest post-punk bands gets its belated major label debut, with a revamped and strengthened quintet boasting sax and keyboards (via Tom Junior

Morgan) and powerful drumming (by Phil Seymour). The focal point, though, is lanky guitarist/songwriter Carla Olson, whose ragged but right vocals carry more topical weight than expected. It's sturdy, guitar-sparked rock with its classic '60s influences worn proudly.

## BLACK

### PICKS

#### APOLLONIA 6

Apollonia 6  
PRODUCERS: Apollonia 6, The Starr Co.  
Warner Bros. 25108

With Apollonia Koterio taking over from Vanity, the distaff vocal trio spun off earlier from Prince's Twin Cities pop/rock/funk stronghold is otherwise on track with its teddy-bare, sex'n'shake strategy. More serious-minded auditors may fret at the upfront titillation, but the Revolution's sultry playing and some truly funny lyric asides should build on the group's "Purple Rain" cameo.

#### THE FORCE MD'S

Love Letters  
PRODUCERS: Various  
Tommy Boy TBLP 1003

Doo-wop hip-hop from a Staten Island vocal quintet which tailors the classic street corner sound to fit the present urban musical scene. The concept works better than might be expected, at times approximating the Philly sound of the '60s and '70s. Best tracks: "Tears" and "Let Me Love You."

### RECOMMENDED

#### FREDDIE MCGREGOR

Across The Border  
PRODUCER: Freddie McGregor  
RAS 3009

Reggae vocalist with strong crossover potential for both rock and AC fans. Album also mixes in traditional roots sound with more commercial fare. Standout single candidate: "Can't Get You Out Of My Mind."

#### THE DAZZ BAND

Jukebox  
PRODUCERS: Reggie Andrews, Bobby Harris  
Motown 6117ML

This crossover crew has a new hit, "Let It All Blow," which sets the pop-funk tone here. Ballads including "Heartbeat" and "I've Been Waiting" ring tempo changes, but most cuts are socko and supercharged.

#### Z.Z. HILL

Bluesmaster  
PRODUCERS: Tommy Couch, Wolf Stephenson  
Malaco 7420

More hearty, hard-boiled contemporary blues in this latest posthumous set, apparently just before Hill's untimely passing.

## COUNTRY

### PICKS

#### WILLIE NELSON & KRIS KRISTOFFERSON

Songwriter  
PRODUCER: Booker T. Jones  
Columbia FC 39531

Both Nelson and Kristofferson penned new originals for this eponymous soundtrack package, but they chose to go the lightweight route rather than come up with true classics. Like the film itself, the songs are cute but fairly inconsequential, disappointing in light of their authors' stature as songwriters and ironic in view of the title. Most interesting: Nelson's "Who'll Buy My Memories," Kristofferson's "Crossing The Border" and two duets.

## JAZZ-FUSION

### PICKS

#### SHADOWFAX

The Dreams Of Children  
PRODUCER: Chuck Greenberg  
Windham Hill WH-1038

Their reactivation as Windham Hill's first amplified ensemble led to a groundswell of sales and airplay on their last album, and this new set should clear new hurdles at jazz and college radio thanks to a deft balance between thoughtful melodic elements and atmospheric percussion. As before, the interplay between reeds, keyboards, guitar and violin yields a rich but gentle alternative to more high-powered fusioners.

#### QUEST

Quest  
PRODUCERS: Various  
Palo Alto PA 8061

This eponymous debut finds journeyman players Dave Liebman (reeds), Richie Beirach (piano), George Mraz (bass) and Al Foster (drums) teaming in a blue-chip acoustic jazz lineup, reminiscent of Steps Ahead's first. A self-produced package originally released by Trio in Japan, the set is at once uncompromised and accessible; although cut in 1981, it should cause ripples with current jazz programmers and fans.

### RECOMMENDED

#### DIRTY DOZEN BRASS BAND

My Feet Can't Fail Me Now  
PRODUCER: George Wein  
George Wein Collection/Concord Jazz GW-3005

Actually an octet, this New Orleans band unleashes a funky, feverish style steeped in Second Line struts and Caribbean rhythms fresh, lively, original.

#### PHIL WOODS & CHRIS SWANSEN

Piper At The Gates Of Dawn  
PRODUCERS: Phil Woods, Chris Swansen  
Sea Breeze SB 2019

Woods' usual acoustic orientation makes this pairing with Swansen's synthesizers a fresh surprise; Wood's regular quartet, vocalist Kim Parker and a program dominated by Charlie Parker signatures add to the appeal.

#### JAMAALADEEN TACUMA

Renaissance Man  
PRODUCER: Jamaaladeen Tacuma  
Gramavision GR 8308

Tacuma's stunning bass chops and wide-ranging grasp of styles make the title a ripe one. Side one features his regular ensemble, Jamaal the reverse offers exciting partnerships with Ornette Coleman, David Murray and even a string quartet. Superb Teldec DMM pressing.

#### FREE FLIGHT

Beyond The Clouds  
PRODUCER: Stanley Clarke  
Palo Alto PA 8075

Revamped quartet keeps the spotlight on Jim Walker's classical flute and piccolo but adds synthesizer sweep (courtesy of Mike Garson) and pop syncopation, emphasized by producer Clarke.

#### RANDY MORRIS

Conversations With Myself  
PRODUCER: Randy Morris  
Allegro AR1894

Slick packaging, meditative compositions make this pianist's self-produced debut another chapter in the George Winston cloning visible elsewhere. Pitch accordingly.

## SINGLES

**PICKS** new releases with the greatest chart potential

**RECOMMENDED** records with potential for significant chart action

**NEW & NOTEWORTHY** highlights new and developing acts worthy of attention

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review

Reviews are coordinated by Nancy Erlich at Billboard 1515 Broadway

New York, N.Y. 10036 (telephone: 212-764-7311)

Country singles should be sent to: Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37203 (telephone: 615-748-8100)

## POP

### PICKS

#### SCANDAL featuring PATTY SMYTH

Hands Tied (4:07)  
PRODUCER: Mike Chapman  
WRITERS: M. Chapman, H. Knight  
PUBLISHERS: Makiki/Arista, ASCAP  
Columbia 38-04650

Slow power-rock tune starts out on a high emotional plane and then builds; a much rougher sound than their well-polished "Warrior."

### RECOMMENDED

#### QUEEN

Hammer To Fall (3:37)

FOR WEEK ENDING OCTOBER 20, 1984

# Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	-	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	-	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN	2
3	-	DRIVE	THE CARS	6
4	-	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	5
5	-	HARD HABIT TO BREAK	CHICAGO	3
6	-	LUCKY STAR	MADONNA	4
7	-	THE GLAMOROUS LIFE	SHEILA E.	11
8	-	MISSING YOU	JOHN WAITE	12
9	-	COVER ME	BRUCE SPRINGSTEEN	7
10	-	I'M SO EXCITED	POINTER SISTERS	10
11	-	BLUE JEAN	DAVID BOWIE	16
12	-	WAKE ME UP BEFORE YOU GO-GO	WHAM	13
13	-	PURPLE RAIN	PRINCE	9
14	-	ON THE DARK SIDE	JOHN CAFFERTY & THE BEAVER BROWN BAND	8
15	-	ARE WE OURSELVES?	THE FIXX	15
16	-	SHE BOP	CYNDI LAUPER	17
17	-	CRUEL SUMMER	BANANARAMA	27
18	-	WHAT'S LOVE GOT TO DO WITH IT	TINA TURNER	29
19	-	THE WARRIOR	SCANDAL FEATURING PATTY SMYTH	25
20	-	IF THIS IS IT	HUEY LEWIS AND THE NEWS	35
21	-	SWEPT AWAY	DIANA ROSS	21
22	-	STRUT	SHEENA EASTON	22
23	-	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	14
24	-	I FEEL FOR YOU	CHAKA KHAN	24
25	-	BETTER BE GOOD TO ME	TINA TURNER	23
26	-	WHEN YOU CLOSE YOUR EYES	NIGHT RANGER	49
27	-	OUT OF TOUCH	HALL & OATES	26
28	-	DESERT MOON	DENNIS DEYOUNG	19
29	-	BOP 'TIL YOU DROP	RICK SPRINGFIELD	20
30	-	WHO WEARS THESE SHOES?	ELTON JOHN	18

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	-	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1
2	-	HARD HABIT TO BREAK	CHICAGO	3
3	-	LUCKY STAR	MADONNA	4
4	-	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN	2
5	-	LET'S GO CRAZY	PRINCE AND THE REVOLUTION	5
6	-	ON THE DARK SIDE	JOHN CAFFERTY & BEAVER BROWN BAND	8
7	-	COVER ME	BRUCE SPRINGSTEEN	7
8	-	DRIVE	THE CARS	6
9	-	PURPLE RAIN	PRINCE	9
10	-	SOME GUYS HAVE ALL THE LUCK	ROD STEWART	14
11	-	WHO WEARS THESE SHOES?	ELTON JOHN	18
12	-	I'M SO EXCITED	POINTER SISTERS	10
13	-	WAKE ME UP BEFORE YOU GO-GO	WHAM	13
14	-	THE GLAMOROUS LIFE	SHEILA E.	11
15	-	DESERT MOON	DENNIS DEYOUNG	19
16	-	BOP 'TIL YOU DROP	RICK SPRINGFIELD	20
17	-	MISSING YOU	JOHN WAITE	12
18	-	SWEPT AWAY	DIANA ROSS	21
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21	-	ARE WE OURSELVES?	THE FIXX	15
22	-	I FEEL FOR YOU	CHAKA KHAN	24
23	-	BLUE JEAN	DAVID BOWIE	16
24	-	SHE BOP	CYNDI LAUPER	17
25	-	OUT OF TOUCH	HALL & OATES	26
26	-	THE WARRIOR	SCANDAL FEATURING PATTY SMYTH	25
27	-	THERE GOES MY BABY	DONNA SUMMER	33
28	-	WHAT ABOUT ME?	K. WITH KIM CARNES & J. INGRAM	28
29	-	FLESH FOR FANTASY	BILLY IDOL	32
30	-	PENNY LOVER	LIONEL RICHIE	30

## HOT 100 SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	11
WARNER BROS.	10
EMI-AMERICA	9
ATLANTIC	6
MCA	6
A&M	5
ARISTA	5
CAPITOL	5
MOTOWN	5
RCA	5
ELEKTRA	4
CHRYSALIS	3
GEFFEN	3
EPIC	2
MERCURY	2
PORTRAIT	2
SCOTTI BROS.	2
CAMEL/MCA	1
CAPITAL	1
CASABLANCA	1
ES PARANZA	1
FULL MOON/WARNER BROS.	1
ISLAND	1
JIVE/ARISTA	1
LONDON	1
PLANET	1
POLYDOR	1
PRIVATE I	1
QWEST	1
SIRE	1
TSR	1
VIRGIN/EPIC	1

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## HOT 100

A-Z (LISTED BY TITLE)

TITLE - Writer(s) (Publisher - Licensing Org.) Sheet Music Dist.	(Irving, BMI/Adams Communications, Proc/Calypro Toonz, BMI)	(Controversy, ASCAP) WBM	(Street Talk, ASCAP/Phosphene, BMI/Billym, BMI)	(Blackwood, BMI/Multi-level, BMI/Janiceps, BMI)
40 A GIRL IN TROUBLE (IS A TEMPORARY THING) - D. Iyall P. Woods P. Zaccavone D. Kahne (Talk Dirty, BMI/Bug, BMI/See Squared, BMI)	32 FLESH FOR FANTASY - Idol Stevens (Boneidol, ASCAP/Rare Blue, ASCAP/Rock Steady, ASCAP)	70 LOVE KILLS - F. Mercury G. Moroder (Moroder, BMI/Queen, BMI)	22 STRUT - C. Dore J. Littman (Ackee, ASCAP) WBM	65 WE'RE NOT GONNA TAKE IT - D. Snider (Zomba, ASCAP) HL
74 AFTER ALL - A. Jarreau J. Graydon D. Foster (A. Jarreau, BMI/Garden Rake, BMI/Foster Frees, BMI)	66 GHOSTBUSTERS - R. Parker, Jr. (Golden Torch, ASCAP/Raydiola, ASCAP) CPP	86 LOVE SONGS ARE BACK AGAIN - Various (Various Publishers)	72 STUCK ON YOU - L. Richie (Brockman, ASCAP) CLM	28 WHAT ABOUT ME? - K. Rogers D. Foster R. Marx (Loinsmate, ASCAP/Security Hogg, ASCAP/Foster Frees, BMI) CAP/CLM/PPP
88 ALL I NEED - C. Magnus G. Ballard D. Pack (Yellow Brick Road, BMI/Mca, ASCAP/Art Street, BMI)	47 GIRLS WITH GUNS - T. Shaw (Tranquility Base/ASCAP/Almo, ASCAP) CPP/ALM	77 MIDNITE MANIAC - M. Storace F. Von Arb (Geffen/BMI/Warner-Tamerlane, BMI/Krokus, BMI) WBM	51 SUGAR DON'T BITE - B. Roberts D. Weiss (Broozertones, BMI/Donna Weiss, BMI)	81 (WHAT) IN THE NAME OF LOVE - R. Fisher P. Byrne (Almo, ASCAP) CPP/ALM
93 ALL OF YOU - T. Renis C. Weil J. Iglesias (Elettra, ASCAP/Ewald Corp., ASCAP/Dyad, BMI/BrainTree, BMI) CPP	39 GO INSANE - L. Buckingham (Now Sounds, BMI) CPP	12 MISSING YOU - J. Waite C. Sandford M. Leonard (Hudson Bay, ASCAP/Paperwaite, ASCAP/Fullwater, BMI/Markmeem, BMI) HL	82 SUNGLASSES AT NIGHT - C. Hart (Crescent, ASCAP/Harco, ASCAP)	29 WHAT'S LOVE GOT TO DO WITH IT - T. Britten G. Lytle (Chappell, ASCAP/Irving ASCAP/Good Single, BMI) CPP/ALM/CHA/HL
31 ALL THROUGH THE NIGHT - J. Shear (Funzalo, BMI/Jutres, BMI)	76 HADADREAM (SLEEPING WITH THE ENEMY) - R. Hodgson (Unichord, ASCAP/Almo, ASCAP)	98 NEW GIRL NOW - D. Grehan (Screen Gems-emi, BMI/Auto Tunes, BMI)	21 SWEPT AWAY - D. Hall S. Allen (Hot Cha, BMI/Fust Buzza, BMI/Unichappell, BMI) CHA/HL	96 WHEN DOVES CRY - Prince (Controversy, ASCAP)
15 ARE WE OURSELVES? - Curbin, West, Oram, Woods Greenall Brown	69 HANDS TIED - M. Chapman H. Knight (The Makiki, ASCAP/Arista, ASCAP)	38 ON THE DARK SIDE - J. Cafferty (Aurora Film Partners, BMI/John Cafferty, BMI/Warner-Tamerlane, BMI)	43 TEACHER TEACHER - Adams Vallance (Irving, BMI/Adams Communications, Proc/Calypro Teenz, BMI) CPP/ALM	49 WHEN YOU CLOSE YOUR EYES - J. Blades A. Fitzgerald B. Gillis (Kid Bird, BMI/Rough Play, BMI) HL
23 BETTER BE GOOD TO ME - Knight Chinn Chapman (Chinnichap, BMI/Land Of Dreams, ASCAP) CPP	3 HARD HABIT TO BREAK - S. Kipner J. Parker (April, ASCAP/Stephen A. Kipner, ASCAP/MCA/ASCAP) CPP/ABP	60 ON THE WINGS OF A NIGHTINGALE - P. McCartney (MPL Communications, ASCAP) MPL/HL	61 TEARS - V. Cusano A. Mitchell (Streetbeat, BMI/Warner-Tamerlane, BMI/Ten Speed, BMI)	18 WHO WEARS THESE SHOES? - E. John B. Taupin (Intersong, ASCAP) CHA/HL
16 BLUE JEAN - D. Bowie (Jones, ASCAP) HL	67 HEAVEN'S ON FIRE - P. Stanley D. Child (Kiss, ASCAP/Desmobile, ASCAP)	26 OUT OF TOUCH - D. Hall J. Oates (Hot-Cha, BMI/Unichappell, BMI) CHA/HL	56 THE ALLNIGHTER - G. Frey J. Tempchin (Red Cloud, ASCAP/Night River, ASCAP) WBM	84 YOU TAKE ME UP - T. Bailey A. Currie J. Leeway (Zomba) HL
48 BODY ROCK - S. Levay J. Bettis (Chilly D, ASCAP/John Bettis, ASCAP/WB, ASCAP)	85 HIGH ENERGY - I. Levine F. Trench (Ryan's Song, ASCAP)	30 PENNY LOVER - L. Richie B. Harvey-Richie (Brockman, ASCAP) CLM	11 THE GLAMOROUS LIFE - Sheila E. (Gir's Song, ASCAP)	
20 BOP 'TIL YOU DROP - R. Springfield (Vogue, BMI) CLM	95 I CAN DREAM ABOUT YOU - D. Hartman (Multi-level, BMI) CPP	91 PRETTY MESS - Vanity B. Wolfer (Jobete, ASCAP/WolfToons, ASCAP) CPP	63 THE LAST TIME I MADE LOVE - B. Mann C. Weil J. Barry (Dyad, BMI/Steeple Chase, BMI)	
54 BOUNCING OFF THE WALL - M. Wilder (Streetwise, ASCAP/Buchu, ASCAP)	42 I CAN'T DRIVE 55 - S. Hagar (WB, ASCAP/The Nine, ASCAP) WBM	9 PURPLE RAIN - Prince (Controversy, ASCAP) WBM	44 THE LUCKY ONE - B. Roberts (Roliram, BMI/Lorimar, BMI) CPP	
71 CAN'T LET GO - J. Esposito A. Willis (Off Backstreet, BMI/Streamline Moderne, BMI/Beanery, BMI/Finger, BMI)	36 I CAN'T HOLD BACK - F. Sullivan J. Peterik (Rude, BMI/Easy Action, ASCAP/WB, ASCAP) WBM	97 ROCK ME TONITE - B. Squier (Songs Of The Knight, BMI)	78 THE MEDICINE SONG - D.H. Wolinski (Overdue, ASCAP/WB, ASCAP)	
2 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) - K. Diamond B. Ocean (Willessden/Zomba) CPP	24 I FEEL FOR YOU - Prince (Controversy, ASCAP) WBM	90 SATISFIED MAN - T. Deluca T. Jans (Irving, BMI/Cavesson, ASCAP/Merit, ASCAP)	99 THE REAL END - R.L. Jones (Easy Money, ASCAP)	
73 CENTIPEDE - M. Jackson (Mijac, BMI/Warner-Tamerlane, BMI) WBM	1 I JUST CALLED TO SAY I LOVE YOU - S. Wonder (Jobete, ASCAP/Black Bull, ASCAP) CPP	68 SAY HELLO TO RONNIE - J. Street, D. Perica (Bright Smile, ASCAP/Under The Clock, ASCAP/Strike Zone, ASCAP)	34 THE WAR SONG - Culture Club (Virgin, ASCAP)	
45 COOL IT NOW - V. Brantley R. Timas (New Generation, ASCAP)	55 I NEED YOU TONIGHT - P. Wolf P. Bliss (Park, ASCAP)	46 SEA OF LOVE - Khoury Baptiste (Fort Knox, BMI)	25 THE WARRIOR - H. Knight M. Gilder (The Makiki, BMI/Arista, BMI/Red Admiral, BMI) CPP/CLM	
7 COVER ME - B. Springsteen (Bruce Springsteen, ASCAP) CPP	80 I WANNA ROCK - D. Snider (Zomba, ASCAP/Snider, ASCAP)	89 SEX SHOOTER - Apollonia 6 (Girlsongs, ASCAP)	33 THERE GOES MY BABY - B. Nelson L. Patterson G. Treadwell (Jot, BMI/Unichappell, BMI) CHA/HL	
27 CRUEL SUMMER - T. Swain S. Jolley Bananarama (MCA, ASCAP)	94 IF EVER YOU'RE IN MY ARMS AGAIN - M. Masser T. Snow C. Weil (Almo, ASCAP/Prince Street, ASCAP/Snow, BMI/Dyad, BMI) CPP/ALM	59 SHANGRI-LA - S. Miller K. Lewis (Sailor, ASCAP/Silk Stocking, BMI)	52 TORTURE - J. Jackson K. Wakefield (Sigg, BMI/April, ASCAP/Lady of the Lake, ASCAP) CPP	
19 DESERT MOON - D. DeYoung (Grand Illusion, ASCAP/Almo, ASCAP) CPP/ALM	35 IF THIS IS IT - J. Coffa H. Lewis (Hulex, BMI/Red Admiral, BMI) CLM	17 SHE BOP - C. Lauper S. Lunt G. Corbett R. Chertoff (Relia, BMI/Noyb, BMI/Perfect Punch, BMI/Hobbler, ASCAP) HL	79 TWO TRIBES - Gill Johnson O'toole (Perfect Songs, BMI/Island, BMI)	
75 DON'T STOP - D. Sembello B. Bateau (No Pain No Gain, ASCAP/Unicity, ASCAP/David Bateau, ASCAP)	10 I'M SO EXCITED - A. Pointer J. Pointer R. Pointer T. Lawrence (BrainTree, BMI/Till Dawn, BMI/Blackwood, BMI) CPP/CLM	62 SHINE SHINE - B. Gibb M. Gibb G. Bizter (Gibb Bros., BMI/Unichappell, BMI) CHA/HL	64 VALOTTE - J. Lennon J. Clayton C. Morales (Charisma, ASCAP/Chappell, ASCAP)	
6 DRIVE - R. Ocasek (Ric Ocasek, ASCAP/Lido, ASCAP) WBM	92 IN THE NAME OF LOVE - R. MacDonald W. Satter B. Withers (Antisia, ASCAP/Bleuign, ASCAP) CPP/ALM	100 SLOW DANCIN' - P. Bryson (Warner Bros., ASCAP/Peabo, ASCAP) WBM	13 WAKE ME UP BEFORE YOU GO-GO - G. Michael (Chappell, ASCAP) CHA/HL	
58 DYNAMITE - A. Goldmark B. Roberts (Nonpareil, BMI/Broozertones, BMI) HL	37 IT AIN'T ENOUGH - C. Hart (Crescent, ASCAP/Harco, ASCAP)	14 SOME GUYS HAVE ALL THE LUCK - J. Fortgang (Kirshner, ASCAP/April, ASCAP) CPP/ABP	53 WALKING ON A THIN LINE - A. Pessis K. Wells (Endless Frogs, ASCAP)	
83 EDGE OF A DREAM - Adams Vallance	50 LEFT IN THE DARK - J. Steinman (Lost Boys, BMI) HL	41 STRUNG OUT - S. Perry C. Krampf B. Steele	87 WANTED MAN - Crosby Peary Cristofanelli (Time Coast, BMI/Wrightsong, BMI/Ratt Music, BMI) CHA/HL	



**Double Your Pleasure.** Andy Hernandez (a.k.a. Coati Mundi) of Kid Creole & the Coconuts poses with ex-Miss America Suzette Charles, right, and her mother during a party at Manhattan's Jerry's Supper Club.



**Motels Tell All.** Currently working on their fifth album for Capitol, Motels members take a break to appear on Lou Simon's syndicated radio show "Live At The Record Plant." Simon, center, is shown here with Motels' madame Martha Davis and her entourage.



**Coming Of The Shrew.** Vanity meets with the Motown crew while promoting her "Wild Animal" album in New York. Shown from left are the label's East Coast regional sales manager Worthy Patterson, Vanity, and Motown's national album director Peter Napiello and national director of artist relations Corb Donohue.



**Ghosts At The Machine.** New Edition members watch as Ray Parker Jr. busts the ghosts from their "Mr. Telephone Man" track, which Parker wrote and produced for New Edition's self-titled MCA debut album. Standing from left are Ricky Bell, Ronnie DeVoe, Michael Bivins, Robert Brown and Ralph Tresvant.

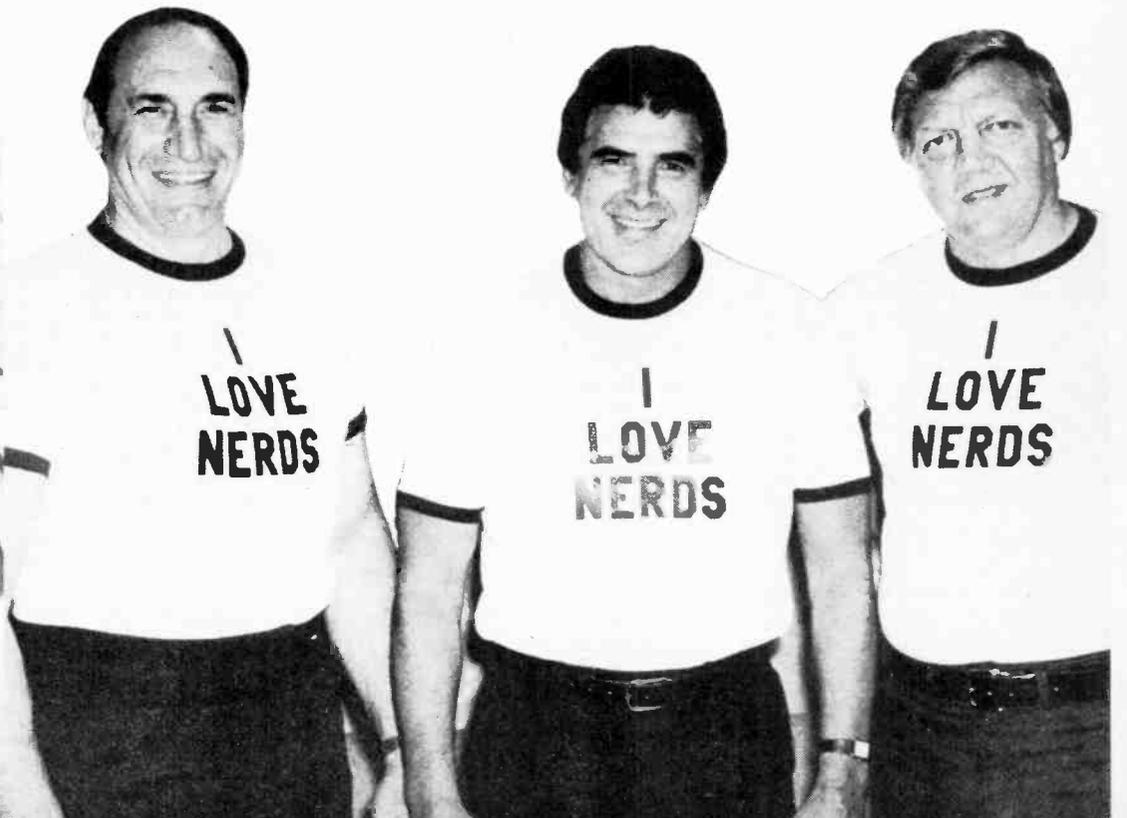


**Golden Gate Blues.** Participants in the 12th annual San Francisco Blues Festival pose for a photo after performing for more than 8,500 people at the two-day event. Standing from left are guitarist artist Son Seals, Bon Ton West booking agent Ice Cube Slim, the festival's producer Tom Mazzolini, Japanese artist Toru Oki and Rounder artist Marcia Ball.

**The Nerd Herd.** Scotti Brothers principal Ben Scotti, center, poses with friends who've made the unlikely transition from football stars to nerds. He's pictured here with former Chicago Bear Rick Casaras, right, and Washington Redskin Fran O'Brian, while promoting the release of the "Revenge Of the Nerds" soundtrack on Scotti's label.



**Hugh Highlights.** Harry Belafonte visits with Hugh Masekela backstage at New York's S.O.B.'s after the trumpeter's show, which featured selections from his current Jive/Arista album "Techno Bush." Pictured from left are Arista's r&b product management director Kenneth Reynolds, Belafonte and Masekela.



## Calendar

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.*

### OCTOBER

- Oct. 13-17, **Vidcom**, Palais des Festivals, Cannes, France.
- Oct. 15-17, second **International Conference on the Future of Optical Memories, Videodisks & Compact Discs to the Year 2000**, Loews Summit Hotel, New York.
- Oct. 16-17, **New Videotex Conference**, Plaza Hotel, New York. (617) 542-6828.
- Oct. 18-21, **National Assn. for Campus Activities Upper Midwest Regional Conference**, Holiday Inn-Nicollet Mall, Minneapolis. (701) 777-3926.
- Oct. 19, **Radio-Television News Directors Assn.'s conference**, Sheraton Centre Hotel, New York City. (202) 737-8657.
- Oct. 19-21, **Independent Distributors Conference**, Eden Roc Hotel, Miami Beach, Fla.
- Oct. 19-21, **1984 Steelband Festival's preliminary competitions**, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.
- Oct. 21-24, **National Assn. For Campus Activities East Coast Regional Conference**, Grossinger's, Catskill Mountains, N.Y. (803) 782-7121.
- Oct. 23-24, **Financial Management Seminar For Broadcasters**, Hyatt Regency O'Hare, Rosemont, Ill. (212) 689-1776.
- Oct. 24-25, **Ohio Assn. of Broadcasters Fall Convention**, Hyatt Regency, Capitol South, Columbus. (614) 228-4052.
- Oct. 24-26, **New Mexico Cable Television Assn. convention**, Santa Fe Hilton, Santa Fe, N.M. (505) 983-5885.
- Oct. 25-28, **National Assn. For Campus Activities New England Regional Conference**, Boston Marriott Copley Place, Boston. (803) 782-7121.
- Oct. 26-28, **National Assn. For Campus Activities Wisconsin Regional Conference**, Univ. of Wisconsin/Whitewater. (803) 782-7121.
- Oct. 28-30, **Iowa Cable Television Assn. annual meeting**, Airport Hilton, Des Moines. (515) 842-7202.
- Oct. 29-30, **1984 Steelband Festival semi-finals**, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.
- Oct. 29-31, **Rackjobbers Conference**, La Posada, Scottsdale, Ariz.
- Oct. 29-Nov. 1, third annual **Comdex/Europe**, RAI Congress & Exhibition Centre, Amsterdam. (617) 449-6000.
- Oct. 30-Nov. 1, **Atlantic City Cable Show**, Atlantic City Convention Center, Atlantic City, N.J. (609) 848-1000.
- Oct. 31-Nov. 2, **One-Stop Conference**, LaPosada Hotel, Scottsdale, Ariz. (609) 424-7404.

### NOVEMBER

- Nov. 1-4, **National Assn. For Campus Activities Great Lakes Regional Conference**, Seven Springs Mountain Resort, Champion, Pa. (803) 782-7121.
- Nov. 1-4, 15th annual **Loyola Radio Conference**, Hotel Continental, Chicago. (312) 670-3116.
- Nov. 2-9, 27th annual **International Film & TV Festival of New York**, Sheraton Centre Hotel, New York. (212) 246-5113.

## New Companies

- Country Gold Talent**, formed by Epic artist George Jones for booking. Responsible agent is Brenda Sherrick. 4101 Lone Oak Rd., Nashville, Tenn. 37215; (615) 292-5816.
- Carib Enterprises**, an agency to help package and promote Caribbean artists. 2307 Clarendon Rd., Suite 14, Brooklyn, N.Y. 11226; (212) 469-6365.
- Bratton & White Publishing**, an affiliate of Jas Star Records, formed by Loretta Bratton and Sandra K. White. 23 W. 73rd St., New York, N.Y. 10023; (212) 678-7454.
- Inter/Soul Promotions** has established a gospel and video division. First promotional endeavor is the Andrae Crouch album "No Time To Lose." 2287 Lothrop, Detroit, Mich. 48206; (313) 894-0710.
- F.M. Records Inc.**, formed by
- Frank Musker and Evros Stakis. First acts signed are Jon Close, Elizabeth Lamers and UROK. 8420 Ridpath Dr., Los Angeles, Calif. 90046; (213) 654-1021.
- Richman Top Ten**, a discount retailer offering records, videos and books. 776 Main St., Rt. 6A, Box 911, Dennis, Mass. 02638; (615) 385-4526.
- Significant Sound Productions**, formed by James Resua and Craig Wood, consisting of Fabydoo Records and Prittippuddipo Publishing. 444 Hudson St., Suite H29, New York, N.Y. 10014.
- Alexander Janoulis Productions**, a video and record production company, formed by Scoop Sutton, Judy Cohn and Aleck Janoulis. First project is an album by the Chesterfield Kings. 26 17th St. at Peachtree, Atlanta, Ga. 30309; (404) 872-4000.

## Lifelines

### BIRTHS

Boy, Christopher Adam, to **Rick and Jane Painter**, Sept. 20 in Orlando. He is director of Heartland Artist Agency and producer of the Bach Entertainment Network.

Girl, Megan, to **Larry Ahearn and Mary Ann Morris**, Sept. 21 in Los Angeles. He is general manager of Avalon Attractions.

Boy, Paul, to **Jan and Iovana Hammer**, Sept. 29 in Carmel, N.Y. He is a recording artist, producer and film composer.

Girl, Bridget Marie, to **Kevin and Diane Wild**, Sept. 30 in Burlington, Iowa. He is manager of the Musicden store at the Westland Mall there.

### DEATHS

**John M. Devany Jr.**, 68, Sept. 11 in Philadelphia. He was senior representative for ASCAP's East Coast radio and television division. He is survived by his wife and son.

**Robert E. Golden**, 93, Sept. 30 in Philadelphia. His Bob Golden Orchestra was one of the best-known society orchestras in the Philadelphia/Long Island areas in the '20s and '30s. Golden also served as director of music for WOO Philadelphia and later became the first music director of WCAU Philadelphia.

**Teddy Reig**, 65, Sept. 29 in Teaneck, N.J. A former a&r executive with Savoy and Roulette Records and a co-founder of the Roost label, Reig also worked in a managerial capacity with Count Basie until 1970.

## Bubbling Under

### THE TOP 200 ALBUMS

- |     |                           |                           |                       |
|-----|---------------------------|---------------------------|-----------------------|
| 201 | THE RED HOT CHILI PEPPERS | THE RED HOT CHILI PEPPERS | EMI-AMERICA ST-1712   |
| 202 | JOHN ANDERSON             | GREATIST HITS             | WARNER BROS. 25169-1  |
| 203 | IRON MAIDEN               | PIECE OF MIND             | CAPITOL ST-12274      |
| 204 | RED ROCKERS               | SCHIZOPHRENIC CIRCUS      | COLUMBIA BFC 39281    |
| 205 | THE SWIMMING POOL Q'S     | THE SWIMMING POOL Q'S     | A&M SP-5015           |
| 206 | JELLYBEAN                 | WOTUPSKI                  | EMI-AMERICA MLP-19011 |
| 207 | SOUNDTRACK                | BODYROCK                  | EMI-AMERICA ST-17141  |
| 208 | IRON MAIDEN               | NUMBER OF THE BEAST       | CAPITOL ST-12202      |
| 209 | JANEY STREET              | HEROES, ANGELS & FRIENDS  | ARISTA AL 8-8219      |
| 210 | REBBIE JACKSON            | CENTIPEDE                 | COLUMBIA BFC-39238    |

### THE HOT 100 SINGLES

- |     |                            |                            |                                       |
|-----|----------------------------|----------------------------|---------------------------------------|
| 101 | SO FINE                    | MARC ANTHONY THOMPSON      | WARNER BROS. 7-29175                  |
| 102 | IN THE AIR TONIGHT         | PHIL COLLINS               | ATLANTIC 7-73231                      |
| 103 | JUNGLE LOVE                | THE TIME                   | WARNER BROS. 7-29181                  |
| 104 | MOONLIGHT LADY             | JULIO IGLESIAS             | COLUMBIA 38-04645                     |
| 105 | YOU GET THE BEST FROM ME   | ALICIA MYERS               | MCA 7-29257                           |
| 106 | SOLID                      | ASHFORD AND SIMPSON        | CAPITOL 5397                          |
| 107 | SPECIAL GIRL               | AMERICA                    | CAPITOL 5398                          |
| 108 | NOBODY LOVES ME LIKE YOU   | ANNE MURRAY & DAVE LOGGINS | CAPITOL 5401                          |
| 109 | YOU WERE MADE FOR ME       | IRENE CARA                 | GEFFEN/NETWORK 7-29257 (WARNER BROS.) |
| 110 | DON'T STAND ANOTHER CHANCE | JANET JACKSON              | A&M 2660                              |

# ...newsline...

**THE 27TH ANNUAL GRAMMY** ceremonies will be telecast by CBS-TV on Tuesday, Feb. 26. Pierre Cossette Productions is again handling the three-hour awards show for the National Academy of Recording Arts & Sciences. It will be broadcast live from the Shrine Auditorium in Los Angeles.

**THE NARM SCHOLARSHIP DEADLINE** is Oct. 31. Member companies' employees, their spouses and children are eligible for the six scholarships of \$4,000, \$6,000 and \$8,000 currently available. Selected by a committee composed of regular NARM members, based on academic record and financial need, the winners will be announced at the Scholarship Foundation Dinner at the 1985 NARM Convention, March 29-April 2.

**MERGER AND ACQUISITION ACTIVITY** in the leisure and entertainment industry increased 17% in 1983, as reported by W.T. Grimm & Co., a merger and acquisition consultant, in its 1983 Mergerstat Review. Leisure and entertainment industry deals rose from 42 in 1982 to 49 last year. Grimm is a Chicago-based company.

**THE CINEMAX MUSIC SPECIAL**, "Album Flash: Sheena Easton," outperformed the three commercial networks and attracted more viewers than HBO in HBO/Cinemax households on Saturday, Sept. 8, according to the company. It derives these results from a Nielsen-conducted telephone coincidental survey.

**SONY CORP.** more than tripled its consolidated net profit for the May-July quarter of its fiscal year. In releasing the results in Tokyo, the firm attributed the upturn to "brisk exports, especially to the U.S." Profits were reported at \$78.2 million, compared with \$25.1 million for the same period in the previous year.

**VIACOM ENTERPRISES** has acquired world distribution rights to the third in "The Gambler" television trilogy starring Kenny Rogers. The deal also covers rights for the singer's upcoming special with Dolly Parton. Both will be aired domestically on CBS.

## WASHINGTON AREA

### VSDA Arm Holds Elections

**NEW YORK** More than 150 video dealers attended the first meeting of the National Capital chapter of the Video Software Dealers Assn. (VSDA), covering the Washington, Maryland and Virginia area, Sept. 25.

Elected president of the new chapter was T. Anthony Ray, vice president of sales and marketing at MS Co. of Baltimore. Al Coccio of

Channel 3 Connection, Laurel, Md., was selected as vice president, and Steve Gaffigan of Video Village, Rockville, Md., was named secretary/treasurer.

The meet also saw the formation of four committees. A legislative committee will be chaired by Tom Mollica of Baltimore's Home Video Services, with Lou Kaufman of Montgomery Video in Olney, Md. serving as vice chairman. A membership committee will be chaired by Barry Cohen of The Videophiles, Baltimore; media relations will be chaired by Janet Simmons of the Video Outlet in Rockville, Md., and Gaffigan will chair the 1985 VSDA Convention committee.

### LECTERN

*Continued from page 58*  
ing with other clients in the music industry, along with outside clients, including a number of Indiana colleges and universities.

- The high-flying Songbird Inc. was also established to service the Gaither Music Co., but is available for leasing by outside organizations. Songbird features a Piper Cheyenne II turbo-prop.

- Spring House Associates promotes all tours for the Bill Gaither Trio, the New Gaither Vocal Band and many of Sandi Patti's concerts. It also coordinates the annual Praise Gathering For Believers, now in its 10th year in Indianapolis.

- Stage II Productions provides sound, lights, stages and coaches for the various Gaither incarnations and has been used by the Imperials, Ray Stevens, Amy Grant—even groups like the Southern Baptist Convention and the Indianapolis Symphony Orchestra.

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## TURNER MUSIC CHANNEL

(Continued from page 1)  
you play them you hurt yourself."

McGhan says he hopes to appeal to the full 12-to-34 pop audience, and is confident the channel will find acceptance with 25-plus viewers.

"We won't offend them," he says. "You can put it on like you put on a radio and just leave it. I remember about a year before MTV went on the air, Bob Pittman said to me that you turn on tv for companionship. We want to make the channel the kind of companion you'd want in your house any time of day, and not think this companion is too loud or has purple hair." Bob Pittman is MTV's chief operating officer.

"People over the age of 25 haven't cared too much about music video," McGhan acknowledges, "but that may be because of the way it has been presented to them in the past. If we can change that environment, we may attract them in numbers that heretofore haven't been experienced."

"In fact, in recent months MTV has attracted a larger 25-plus audience than they had in the past—though a lot of that has to do with the fact that video producers and directors are giving us something much more worth watching, as opposed to just this electronic wallpaper of squiggly lines." McGhan, who says he expects to have an audience of five million on opening day, has a background of 15 years in radio. And he's bringing many radio philosophies to the programming of the channel. In fact, he boasts: "It'll be the best radio station you ever heard; it just so happens there's pictures."

McGhan notes that the fact that the programming is live will add to that radio sensibility. "If they make a mistake, that's how it goes out," he says. "I find that spontaneity attractive."

McGhan adds that that quality of looseness is what will set the channel apart from MTV. "We're going to attempt to be less stiff and predictable, and more casual and fun," he says. "This is really a more shirt-

sleeves operation. We're based in a house in Hollywood, not a high-rise in Manhattan. Romeo Void came by to do an interview yesterday; we did it on our front porch."

McGhan is predictably critical of the exclusivity agreements which MTV has struck with five key record companies, arguing that they deny artists exposure on other channels and don't necessarily result in increased exposure on MTV.

"If Rod Stewart and Cyndi Lauper's record companies have made arrangements to provide their latest videos to MTV on an exclusive basis, and knock us out of playing them for a good five months, all that means is that five million people aren't going to see Cyndi Lauper or Rod Stewart," he says.

Of those agreements, McGhan further says: "MTV is trying to hold on to all of the pie for as long as they can. They're going to run out of money before they run out of competitors. They can't do that forever. Two or three other channels are coming on in the next three years. There's room enough for all of them."

McGhan says he's sometimes frustrated by "MTV putting sticks in our spokes." Specifically, he charges that MTV has discouraged such acts as Rod Stewart, the Thompson Twins and Billy Ocean from cutting IDs for the channel.

"They won't do IDs for us because Les Garland [MTV's vice president of programming] has told them that if they participate for Ted Turner in any way, shape or form they're going to be cut off at MTV." (Garland's office denied the charge.)

McGhan tends to cast the battle against MTV in David and Goliath terms. "We don't even have furniture in our offices, and we're going to be on the air in two weeks," he says. "We're 17 people who just came together 10 days ago, and the average age is 26."

The crew was assembled by Scott Sassa, who was executive producer of Turner's "Night Tracks" and is

now vice president of operations and general manager for the Cable Music Channel. The channel's look is being supervised by creative director Bill Chapman, who was brought in from Turner headquarters in Atlanta.

McGhan's background is in album rock programming. He started at WCMF Rochester, and moved on to WGRO Buffalo and WDVE Pittsburgh, both owned by Taft. He then became the first director of programming for the Source network, and director of programming for Rolling Stone Productions. From there he went to "Friday Night Videos," which he co-created and co-produced with Dick Ebersol.

## EMI MEET

(Continued from page 1)  
to its longterm strategy, and all of our people recognize that."

Menon was speaking after his division concluded a four-day senior executive conference at the New York Hilton, Sept. 24-27. The participants included members of EMI Music's worldwide management board, and regional and national chiefs of its operating companies in more than 30 countries.

Speculation in Britain about the viability of Thorn EMI's music arm has generally coincided with the release of financial data. The most recent rumors followed results showing a substantial decline in division profits for the year ended March 31, 1984. Thorn EMI chairman Peter Laister said the figures were "disappointing" in his July report to shareholders. At the company's annual general meeting in September, however, he stated that its North American music interests would perform far better in the current financial year's second half.

There has been a need for EMI Music to assess the new dynamics of the international marketplace, agrees Menon, with specific reference to the impact of technology. "The traditional record business is undergoing a radical change," he says. "In particular, it's acquiring a unique and strong visual personality. So it's a question of not just how we can cope with this change, but how we can avail ourselves of new opportunities."

The EMI Music chief stresses the company-wide optimism apparent during the four-day New York conclave, while noting that it "probably" should have been held six or

## MERGER EXTENSION

(Continued from page 1)  
by the Ninth Circuit Court of Appeals. The court ruled that the FTC had "met its burden of demonstrating a likelihood of success" in its separate California court case to prevent the merger, and granted the injunction pending the expedited completion of the proceedings in Washington.

Warner lawyers say they need the extension in order to look over "alternatives" for such an expeditious "result-oriented" presentation in order to comply with the Appeals Court order. Lawyers at the FTC say they are puzzled by the motion for an extension because it lengthens the delay the Appeals Court ruling wished to avoid by its order for an "expedited" Washington proceeding.

## MTV PROBE

(Continued from page 1)  
lowing a separate suit filed against MTV in a federal court in Los Angeles by Discovery Music Network. That suit charges the pioneering 24-hour music service with restraint of trade and unfair competition (Billboard, Sept. 29).

"We're just starting to take a look right now, looking at contracts and so on," the spokesman says. As to how Justice had received contracts, the spokesman says that the department has not yet issued Civil Investigative Demands (CIDs), which are the legal equivalent of

subpoenas, while declining to say whether the networks or record companies volunteered the contracts.

On the question of whether Justice officials have talked with record company officials about the exclusivity deals, he says that such discussions are "still down the road."

The probe, according to Justice officials, began in August, preceding the suit filed by Discovery. There is no word from Justice on when it might be completed.

BILL HOLLAND

eight months ago. The source, in part, of that optimism: recent U.S. developments such as the hot Capitol-EMI America chart streak, the imminent debut of Manhattan Records (Billboard, Sept. 29) and appointments designed to galvanize specific repertoire areas, among them Jim Foglesong in country and Brown Meggs in classical.

"Nowhere is the music market as encouraging as it is in the U.S.," says Menon, but he suggests that "recovery . . . is an underlying factor" around the globe, despite ongoing problems in certain key territories. "All of the restraining factors on growth and profits continue, such as home taping, but our experience at present is one of optimism."

To maintain momentum, EMI must remain "broad-based" in artists and repertoire, emphasizes Menon. "This is a \$4 billion business in the U.S. If it were a \$20 billion business, it would be possible to concentrate on a particular market segment. This not being so, it is mandatory that we strengthen and develop every type of repertoire: country, classical, black music. This, coupled with a proper mix of established and developing artists, is our only source of prosperity."

"The proper mix" was underscored during the New York meeting in workshops, panel discussions and product presentations, notes the EMI Music chairman. There were individual sessions devoted to country music, helmed by Foglesong, president of Capitol Records' Nashville division; Latin, presented by Rafael Gil, director of Latin American a&r and marketing; jazz, guided by Manhattan/Blue Note president Bruce Lundvall; and classical, fronted by Peter Andry, director and general manager of EMI's international classical wing; Wilfried Jung, regional director for EMI Music/Central Europe; and Brown Meggs, president of Angel Records.

The agenda featured no specific session on black music, though it's known that this will be an EMI priority in the months ahead. One goal of Manhattan Records is to attract and develop just such talent, new and established. Says Menon, "I regard it as the music that the majority of people around the world demand. The company has to be strong in this area."

As to whether a highly visible black executive—such as Capitol had in the mid '70s in Larkin Arnold (now at CBS)—is desirable, he notes, "It obviously helps to have a tremendous internal executive force in any area. But it also depends on

the effectiveness of the systems in place to deliver the product to market."

Other conference sessions focused on manufacturing and distribution, new technologies, new business development and magnetic media products and publishing, as well as worldwide marketing of international repertoire, the exchange of local repertoire between markets, and the impact of video music.

Menon points to the development by Thorn EMI, with partners, of its European rock video enterprise, the Music Channel. This system's "Music Box" programming is expected to reach one million homes in Europe by the end of the year, and three million by April. "This is a remarkably extensive footprint into several countries," comments Menon. "Obviously nowhere is it as focused as MTV, but everyone senses it offers some important and exciting possibilities that are just becoming apparent."

On the subject of prerecorded video software, Menon notes that EMI Music companies have the capacity to distribute and—without much retooling—manufacture home video products. He evinces some reservations about the growth rate of this industry, however, based on unanswered questions about software programming origination, and how committed music merchandisers are to developing this area.

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## THE NEW BILLBOARD

(Continued from page 1)

sales and airplay information, and the re-introduction of A-Z listings;

- New Radio Singles Action and Retail Singles Action features for pop, black and country product.

Many of these content and graphic improvements are to take advantage of computer-technology printing, to which Billboard is converting. This is particularly so in charts, where the emphasis is on a consistent, identifiable approach to common components.

The Hot 100, for example, is expanded to a two-page spread containing all the previously available information, plus separate 30-position charts of singles by sales only and airplay only. There is also a label share of chart based on the number of titles. The same approach is extended to the black and country singles charts, making these more comprehensive than at any time in Billboard's history.

Of related interest are new Radio and Retail Singles Action features, designed to track what releases are generating the most market activity nationally and regionally. This embraces pop, black and country product, culled from information reported by radio stations and retail/one-stop accounts nationwide. In fact, details of those reporters appear as part of the new feature.

Another addition to the Hot 100, Hot Country Singles, Hot Black Singles and Hot Dance/Disco charts: a symbol to indicate the availability of a promotional video clip for the

song.

As with charts, Billboard's editorial content has been consolidated and reorganized in line with our increasingly diverse coverage, and to emphasize readability and consistency of presentation.

To expand and enhance the magazine's coverage of the video business, two new departments have been created from one. Home Video will report all aspects of the manufacture, marketing and sale of pre-recorded video software and related products. This section will carry our established videocassette (sales and rental) and videodisk charts.

Video Music will cover all aspects of the creation, distribution and programming of music on video—that is, video as a promotional vehicle for records and as programming material for television, clubs and other exhibition outlets. This new department debuts with one particularly important feature: a weekly listing of new promotional clips produced by record companies.

In our Retailing department, a new column designed to report merchandisers' diverse and innovative promotional activities is introduced, under the name "Counter Intelligence." The MTV playlist, previously in this department, moves to Video Music.

"On The Beam" is a new column devoted to news and analysis of developments in Compact Disc software and hardware; it will appear weekly in the News pages. "Audio Track" and "Video Track" are new-

comers modeled on the previous "Studio Track" column. As the name suggests, these will document production news from audio and video facilities at home and abroad; they appear in the Pro Audio/Video department.

In addition to these more obvious elements, virtually every typographic and content aspect of the magazine has been scrutinized, with improvements resulting across the board. Features like Boxscore and MTV Programming may not look as before, but they do look, and read, better.

Last but hardly least: our reorganized table of contents, which will appear on page three each week. Not only is this a comprehensive guide to the location of charts and editorial departments throughout the magazine, but it also offers summaries of key news stories that appear in those departments. As with all the improvements, we hope this "one-stop" of information as to what's in the magazine and where it is will contribute to our goals of making Billboard easier and faster to read than it's ever been in its 90-year history.

What you see and what you read is the result of nearly a year's worth of arduous evaluation and re-evaluation of what is in the best interests of Billboard's readers. The graphics expertise was provided by Bob Fillie of Graffiti Graphics in collaboration with Billboard's entire editorial, chart and advertising staffs.

## SESAC AWARDS

(Continued from page 41)

tained national exposure through MTV, CMTV, HBO, Showtime and/or "Night Tracks."

The three songs honored with SESAC's new video excellence award were "We Just Gotta Dance," written by Jerry Gillespie and recorded by Karen Taylor-Good; "Grandma Got Run Over By A Reindeer," written by Randy Brooks and performed by Elmo & Patsy; and "She's Ready For Someone To Love Her," written by Jerry Gillespie, Tommy Rocco and Charlie Black and cut by the Osmonds.

Song of the year honors went to "Grandma Got Run Over By A Reindeer," which also earned a writer of the year award for composer Randy Brooks.

Barbara Mandrell was named SESAC's 1984 "ambassador of country music." Mandrell, who won her first national award at a SESAC banquet for her album, "Best Of Barbara Mandrell," was unable to attend due to her recent accident.

Glenn Ray's "I Just Came Home to Count The Memories," published by Contention Music, was inducted into the SESAC Hall of Fame.

This year's awards ceremonies were hosted by SESAC chairman and president A. H. Prager, with C. Dianne Petty, vice president and director of country music. Other executives in attendance were Vincent Candler, executive vice president; vice presidents Jim Black and Charles Scully; and J. Darryl Hudleston, Betty Swink and Ginger Forstman of the SESAC Nashville office.

A complete list of SESAC country awards follows.

Best album cut: "Night By

Night," written by Susan Longacre, Gary Prim and Quentin Powers, recorded by Ronnie Milsap, published by Somebody's Music/Welk Music Group, Bibo Music Publishers/Screen Gems-EMI Music Inc.

Vista award: George Jones, for his recordings of "One Of These Days But Not Tonight," written by Jerry Gillespie and Stan Webb, published by Somebody's Music/Welk Music Group; "Burning Bridges," written by Walter Scott, published by Sage & Sand Music/Merit Music Corp.; and "From Strangers To Lovers To Friends," written by Glenn Ray and Hillman Hall, published by Gator Music, Inc. and Leahrae Music Inc.

Most promising country writer: Stan Webb.

Best country album; "The Woman In Me," by Charly McClain, featuring "I'll Get You Back," written by Jerry Gillespie and K. T. Oslin, published by Somebody's Music/Welk Music Group and Mazdu Music.

Song of the year: "Grandma Got Run Over By A Reindeer," written by Randy Brooks, published by Kris Publishing Co., recorded by Elmo & Patsy.

Country music writer of the year: Randy Brooks.

Ambassador of country music: Barbara Mandrell.

Video excellence award: "We Just Gotta Dance," written by Jerry Gillespie, published by Somebody's Music/Welk Music Group, recorded by Karen Taylor-Good; "Grandma Got Run Over By A Reindeer," written by Randy Brooks, published by Kris Publishing Co., recorded by Elmo & Patsy; and "She's Ready For Someone To Love Her," written

by Jerry Gillespie, Tommy Rocco and Charlie Black, published by Somebody's Music/Welk Music Group, Bibo Music Publishers and Chappell Music Inc., and recorded by the Osmonds.

Hall of Fame award: "I Just Came Home To Count The Memories," written by Glenn Ray, published by Contention Music.

Journalistic achievement award: Robert K. Oermann and Sandy Neece, The Nashville Tennessean.

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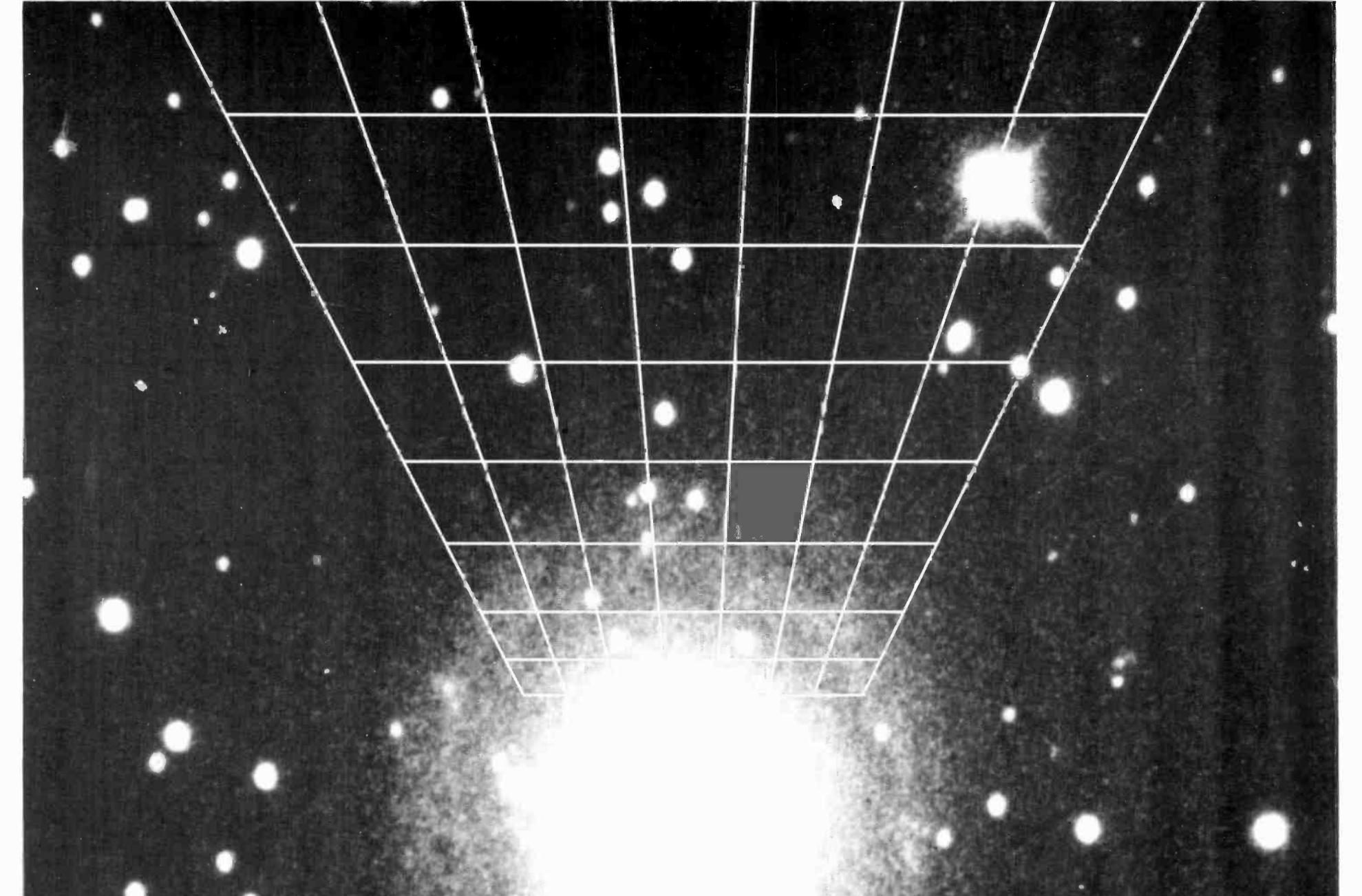
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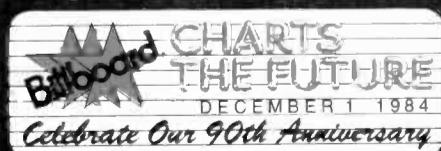


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**90th ANNIVERSARY ISSUE Issue date: December 1, 1984**

# TOP 200 ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	15	PRINCE AND THE REVOLUTION ▲ WARNER BROS. 25110-1	PURPLE RAIN Weeks at No. One: 12
2	2	2	18	BRUCE SPRINGSTEEN ▲ COLUMBIA PC 38653	BORN IN THE U.S.A.
3	3	4	19	TINA TURNER ▲ CAPITOL ST-12330	PRIVATE DANCER
4	4	3	55	HUEY LEWIS AND THE NEWS ▲ CHRYSALIS FV 41412	SPORTS
5	5	5	29	THE CARS ▲ ELEKTRA 60296	HEARTBEAT CITY
6	6	6	8	JULIO IGLESIAS COLUMBIA QC 39157	1100 BEL AIR PLACE
7	12	18	5	STEVIE WONDER MOTOWN 6108ML	THE WOMAN IN RED-SOUNDTRACK
8	10	10	60	MADONNA ▲ SIRE 1-23867/WARNER BROS.	MADONNA
9	7	7	50	LIONEL RICHIE ▲ MOTOWN 6059 ML	CAN'T SLOW DOWN
10	9	9	24	JOHN CAFFERTY & THE BEAVER BROWN B. ▲ EDDIE & THE CRUISERS/SOUNDTRACK SCOTTI BROS. BIZ 38929/EPIC	
11	8	8	48	THE POINTER SISTERS ▲ PLANET BXL 1-4705/RCA	BREAK OUT
12	11	14	44	CYNDI LAUPER ▲ PORTRAIT BFR 38930/EPIC	SHE'S SO UNUSUAL
13	19	22	21	CHICAGO ▲ FULL MOON/WARNER BROS. 1-25060	17
14	13	13	31	RATT ▲ ATLANTIC 80143	OUT OF THE CELLAR
15	14	11	15	JOHN WAITE ● EMI/AMERICA ST-17124	NO BRAKES
16	15	15	49	NIGHT RANGER ▲ CAMEL/MCA 5456	MIDNIGHT MADNESS
17	17	17	12	SCANDAL FEATURING PATTY SMYTH ▲ COLUMBIA FC 39173	WARRIOR
18	18	19	16	TWISTED SISTER ▲ ATLANTIC 80156	STAY HUNGRY
19	20	20	7	THE FIXX MCA 5507	PHANTOMS
20	25	31	9	BILLY OCEAN JIVE/ARISTA JL 8-8213	SUDDENLY
21	21	24	4	IRON MAIDEN CAPITOL ST-12321	POWER SLAVE
22	16	12	12	BILLY SQUIER ▲ CAPITOL ST-12361	SIGNS OF LIFE
23	23	23	14	JACKSONS ▲ EPIC QE 38946	VICTORY
24	24	25	13	THE TIME ▲ WARNER BROS. 25109-1	ICE CREAM CASTLE
25	22	16	16	SOUNDTRACK ▲ ARISTA AL8-8246	GHOSTBUSTERS
26	46	117	3	KISS MERCURY 822495-1/POLYGRAM	ANIMALIZE
27	27	21	39	VAN HALEN ▲ WARNER BROS. 1-23985	1984
28	29	39	4	DIANA ROSS RCA AFL1-5009	SWEPT AWAY
29	26	26	79	ZZ TOP ▲ WARNER BROS. 1-23774	ELIMINATOR
30	30	30	21	BANANARAMA LONDON 820036-1/POLYGRAM	BANANARAMA
31	31	38	47	BILLY IDOL ▲ CHRYSALIS FV 41450	REBEL YELL
32	32	27	15	ELTON JOHN GEFEN GHS 24031	BREAKING HEARTS
33	33	32	17	ROD STEWART ▲ WARNER BROS. 25095-1	CAMOUFLAGE
34	28	28	16	SHEILA E. WARNER BROS. 1-25107	THE GLAMOUROUS LIFE
35	NEW ▶			DAVID BOWIE EMI-AMERICA SJ-171138	TONIGHT
36	36	36	7	KROKUS ARISTA AL8-8243	THE BLITZ
37	39	47	5	KENNY ROGERS RCA AFL1-5043	WHAT ABOUT ME
38	38	40	26	LAURA BRANIGAN ▲ ATLANTIC 80147	SELF CONTROL
39	35	33	62	BILLY JOEL ▲ COLUMBIA QC 38837	AN INNOCENT MAN
40	40	43	5	DONNA SUMMER GEFEN GHS 24040/WARNER BROS.	CATS WITHOUT CLAWS
41	41	42	5	THE TALKING HEADS SIRE 25121-1/WARNER BROS.	STOP MAKING SENSE
42	42	34	15	COREY HART EMI-AMERICA ST-17117	FIRST OFFENSE
43	43	44	11	SAMMY HAGAR GEFEN GHS24043/WARNER BROS.	VOA
44	52		2	THE EVERLY BROTHERS MERCURY 822431-1	EB 84
45	45	45	8	LINDSEY BUCKINGHAM ELEKTRA 60363	GO INSANE
46	37	35	11	PETER WOLF EMI-AMERICA SJ-17121	LIGHTS OUT
47	NEW ▶			U2 ISLAND 9023/ATCO	THE UNFORGETTABLE FIRE
48	34	29	12	QUIET RIOT ▲ PASHA QZ 39516/EPIC	CONDITION CRITICAL
49	47	49	14	DIO ● WARNER BROS. 25100-1	THE LAST IN LINE
50	72		2	RICKIE LEE JONES WARNER BROTHERS 25117-1	THE MAGAZINE
51	68	125	3	DENNIS DEYOUNG A&M SP-5006	DESERT MOON
52	73	110	4	SAM HARRIS MOTOWN 9459	SAM HARRIS
53	44	37	23	JERMAINE JACKSON ▲ ARISTA AL8-8203	JERMAINE JACKSON
54	59	64	101	PRINCE ▲ WARNER BROS. 1-23720	1999
55	55	56	10	BOB MARLEY AND THE WAILERS ISLAND 90169/ATCO	LEGEND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
56	57	57	19	LOU REED RCA AFL1-4998	NEW SENSATIONS
57	49	46	18	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC FE 39304	COULDN'T STAND THE WEATHER
58	53	53	32	SCORPIONS ▲ MERCURY 814-98101/POLYGRAM	LOVE AT FIRST STING
59	48	41	32	THOMPSON TWINS ▲ ARISTA AL-8-8200	INTO THE GAP
60	60	61	8	THE S.O.S. BAND TABU FZ 39332/EPIC	JUST THE WAY YOU LIKE IT
61	54	51	15	GLENN FREY MCA 5501	THE ALLNIGHTER
62	66	67	9	HONEYMOON SUITE WARNER BROS. 25098-1	HONEYMOON SUITE
63	NEW ▶			THE HONEYDRIPPERS ES PARANZA 90220/ATCO	VOLUME ONE
64	50	50	10	SPANAU BALLET CHRYSALIS FV 41473	PARADE
65	65	68	53	SOUNDTRACK ▲ MOTOWN 6062ML	THE BIG CHILL
66	51	48	10	NEIL DIAMOND COLUMBIA QC 39199	PRIMITIVE
67	67	72	23	WHITESNAKE GEFEN GHS 4018/WARNER BROS.	SLIDE IT IN
68	70	77	9	ROMEO VOID COLUMBIA 39155	INSTINCTS
69	62	59	46	DURAN DURAN ▲ CAPITOL ST-12310	SEVEN AND THE RAGGED TIGER
70	58	54	9	RICK JAMES GORDY 6095GL/MOTOWN	REFLECTIONS
71	71	73	7	THE OAK RIDGE BOYS MCA 5496	GREATEST HITS, VOL. 2
72	74	88	5	VANITY MOTOWN 6102 ML	WILD ANIMAL
73	NEW ▶			SHEENA EASTON EMI-AMERICA ST-17132	A PRIVATE HEAVEN
74	78	78	9	GRIM REAPER RCA NFL1-8038	SEE YOU IN HELL
75	75	76	8	STEPHEN STILLS ATLANTIC 80177	RIGHT BY YOU
76	76	85	19	TEDDY PENDERGRASS ● ASYLUM 60317	LOVE LANGUAGE
77	77	79	5	MTUME EPIC FE 39473	YOU, ME AND HE
78	56	55	96	MICHAEL JACKSON ▲ EPIC QE 38112	THRILLER
79	79	80	7	JOYCE KENNEDY A&M SP-4996	LOOKIN' FOR TROUBLE
80	81	81	25	R.E.M. LR.S. SP-70044/A&M	RECKONING
81	87	101	3	W.A.S.P. CAPITOL ST-12343	W.A.S.P.
82	85	86	18	RUN-D.M.C. PROFILE PRO 1202	RUN D.M.C.
83	83	83	7	NAKED EYES EMI-AMERICA ST-17116	FUEL FOR FIRE
84	86	91	5	ZEBRA ATLANTIC 80159	NO TELLING LIES
85	63	63	54	MOTLEY CRUE ▲ ELEKTRA 60289	SHOUT AT THE DEVIL
86	61	52	10	Y&T A&M SP-5007	IN ROCK WE TRUST
87	92	70	26	STEVE PERRY ▲ COLUMBIA FC 39334	STREET TALK
88	91	93	12	BANGLES COLUMBIA BFC 39220	ALL OVER THE PLACE
89	90	90	7	BARBARA MANDRELL/LEE GREENWOOD MCA 5477	MEANT FOR EACH OTHER
90	93	96	15	SPYRO GYRA MCA 2-6983	ACCESS ALL AREAS
91	116		2	DOKKEN ELEKTRA 60376	TOOTH & NAIL
92	120		2	QUEENSRYCHE EMI-AMERICA ST-17134	THE WARNING
93	98	74	7	NEWCLEUS ▲ SUNNYVIEW SUN 4901/BECKET	JAM ON REVENGE
94	64	60	19	JEFFERSON STARSHIP GRUNT BXL1-4921/RCA	NUCLEAR FURNITURE
95	103	128	4	JIMMY BUFFETT MCA 5512	RIDDLES IN THE SAND
96	96	95	105	LIONEL RICHIE ▲ MOTOWN 6007 ML	LIONEL RICHIE
97	80	58	36	SOUNDTRACK ▲ COLUMBIA JS 39242	FOOTLOOSE
98	100	71	12	WILLIE NELSON COLUMBIA FC 39145	CITY OF NEW ORLEANS
99	69	69	10	HELIX CAPITOL ST-12362	WALKING THE RAZOR'S EDGE
100	84	65	19	PEABO BRYSON ELEKTRA 60362	STRAIGHT FROM THE HEART
101	NEW ▶			JEFFREY OSBORNE A&M SP-5017	DON'T STOP
102	129		2	PAT METHENY GROUP ECM 25008-1/WARNER BROS.	FIRST CIRCLE
103	102	104	37	ALABAMA ▲ RCA AHL1-4939	ROLL ON
104	122		2	VARIOUS ARTISTS POLYDOR 823490-1/POLYGRAM	EVERY MAN HAS A WOMAN
105	134		2	WYNTON MARSALIS COLUMBIA FC29530	HOT HOUSE FLOWERS
106	109	122	7	LUCIANO PAVAROTTI LONDON 411959-1/POLYGRAM	MAMMA
107	88	92	14	KASHIF ARISTA AL8-8205/RCA	SEND ME YOUR LOVE
108	95	66	12	LITA FORD MERCURY 818864-1M-1/POLYGRAM	DANCIN' ON THE EDGE
109	97	62	21	SOUNDTRACK ▲ POLYDOR 821919-1/POLYGRAM	BREAKIN'
110	114	129	9	SOUNDTRACK COLUMBIA JS 39526	METROPOLIS

○ Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units.

# On the Beam

A weekly column focusing on developments in Compact Disc hardware and software.

**TRIPLE PLAY:** Software vendors' ongoing efforts to tighten up their release windows for both analog and digital configurations are apparently bearing fruit, with WEA, for example, at last ready to ship its first simultaneous release for an album in LP, cassette and Compact Disc. **Alan Perper**, who had earlier confided hopes that the latest Rickie Lee Jones album might arrive in triplicate, reports that the new **Madonna** album will now be WEA's first triple threat.

There's apparently symbolic value in the move as well: Perper contends that the effect of the move is pumping orders on the package out of proportion to CD's actual share of market. "The guys are out in the field soliciting in all configurations, and it's a bombshell—based on early orders, it should double if not triple initial sales."

Other majors haven't been napping, given the increasing viability of the 30-day window for LPs—an interval that **PolyGram's Emiel Petrone** feels is equivalent to true simultaneous issue in terms of dealer and consumer perception. Still, Petrone notes current talks with PolyGram's Hannover production plant as well as imminent internal meetings to further accelerate timing.

**MARKET UPDATE:** To those hardware dealers still inclined to apologize for the shortage of available CD software, fresh retail evidence might suggest a more upbeat stance. A recently concluded survey of Billboard's retail research panel mirrors the digital configuration's rapid penetration of the account base, with a 121-respondent cross-section of national dealers reporting 85% of their stores carrying CDs.

**IN-STORE RAPPORT:** Cross-merchandising efforts tying the once coolly distant audio dealer and record/tape account continue, as do trade education efforts. Sony's provocative direct marketing offer on lowballed CBS titles may be capturing headlines, but other promotional liaisons are evident between other

firms.

**Technics**, which has already partnered with WEA during the second phase of the **Compact Disc Group's** program of player price breaks for prospective software dealers, is already involved in a consumer promotion with **CBS, PolyGram, Telarc** and **RCA**. Purchasers of new Technics Compact Disc units may receive free CD titles from the first three labels, along with a free disk and membership in RCA's Compact Disc Club, when returning a proof-of-purchase coupon to a central fulfillment center. Program, which began Sept. 1 and runs through Dec. 31, offers the Jacksons' "Victory" (Epic), "Flashdance" (Casablanca), a Telarc sampler and any of several RCA titles.

Polygram is also involved in new marketing tie-ins with **Magnavox**, as well as a 16-market dealer education drive being coordinated by **Sanyo**. Latter hardware giant is building the road trip around its System 1540 merchandising kit, to be offered during seminars for audio dealers. PolyGram will supply its "Hear The Light" promotional CDs, with the software titan's regional staff to attend those huddles.

**RANDOM BITS:** Key record/tape chains offering Compact Discs continue to carve out larger departments as the available catalog expands. Among bullish CD boosters drawing approving smiles from vendors is **Tower**, rumored to have 70 linear feet devoted to the configuration in its new **Lincoln Center** location in Manhattan. With a new month-long CD push touted in the chain's Pulse tabloid, the push is evident in other Tower stores, too. The **Sunset Strip** landmark has further expanded its CD section, relocated its step-up bins for push titles, and moved out all of its classical stock to the equally upscale classical CD section at the all-classical annex across the street. The chain is also one of many currently parlaying vendor price breaks into sale pricing and accompanying promotion... The Wall Street Journal had mostly purple prose for CDs in its Oct. 3 look at the market, recounting industry projections of \$200 million in combined disk and player sales for this

year, noting the entry of younger CD consumers, and crediting the new format with buffering the decline in album unit shipments reported by the RIAA for 1983... A more thoughtful look at the future of Compact Disc technology can be found in the most recent issue of

**Grammy Pulse**, the bi-monthly newsletter of the National Academy of Recording Arts & Sciences (NARAS). The August/September edition finds **Jac Holzman**, Elektra Records founder and current Panavision chairman, flexing his role as "chief technologist" for Warner Communications, including a refreshing concession that consumers' home taping perceptions must now be recognized as a market given—an issue vital in assessing the future interplay between CD and emerging Digital Audio Tape (DAT) formats. The same feature also spotlights the views of **Stan Cornyn**, WCI's senior vice president, Record Group, who offers equally provocative views on CDs in terms of both current and future applications.

Edited by SAM SUTHERLAND

## In-Car CD: Pioneer Beats Sony To Punch

**TOKYO** Pioneer became the first Japanese company to market an in-car Compact Disc player Thursday (11), just 10 days before Sony is set to introduce its models. Both companies intend to market their in-car equipment in the U.S. before the end of the year (Billboard, Oct. 13).

The Pioneer models are the wider (180mm) CDX-1 and the CDX-E1. Both retail at a yen equivalent of some \$400 in Japan, compared to the Sony CDX-5, which will cost around \$5 more. In January, Pioneer will start marketing its CDX-P1 model with preamplifier, which will retail here at around \$445.

Advertising for the Pioneer launch has stressed that the models are designed to withstand shocks, vibrations and temperature extremes in car usage. All three lines have search and repeat functions, and there's a dust prevention slot. The computer and control sections, including power source, are in a stowed-away unit.



**Lee's Love Life.** Brenda Lee cavorts with friends Bob Beckham, center, and Ron Chancey during a meeting of the NARAS Nashville chapter, at which the organization honored the star with the Governor's Award.

Computer Software Chart Every Week In Billboard

## Grass Route

A weekly column focusing on the activities of independent labels and distributors.

BY KIM FREEMAN

**AS WOMEN BEGIN** to move up the executive ladder at several major labels (especially in video departments), it's worth noting an equivalent, if slightly less glamorous, movement on the independent level. The best example of this is the **Women's Independent Label Distribution Network (WILD)**. Comprised of nine distributors located throughout the country, the professional organization sells and promotes product from more than 100 primarily women's labels.

The network was originally formed in the mid-'70s to distribute the feminist logo **Olivia**, which other distributors were ignoring at the time. One of WILD's founders, **Betsy York**, who owns **Boston's Women's Music Distribution Co.** and is marketing vice president at **Oakland, Calif.'s Redwood Records**, says the organization has since grown "from a cause to a business."

While she admits that during WILD's early years, she and the other women involved "took a while to learn our chops," York now maintains that the organization has earned a strong reputation among retailers for paying bills and delivering product on time.

WILD's purpose is twofold: creating opportunities for females both as businesswomen and as artists. The organization's members meet formally at the annual **National Women's Music Festival** in Indiana, but York says the group's success comes from a constant communications link which enables WILD to promote records in all parts of the country. Last year, WILD's collective sales figures passed the 200,000-unit mark, with a \$2 million gross in record sales.

Another WILD founding member, **Terri Grant**, who runs **Golden**

**Rod Distribution** in Lansing, Mich., says the last 10 years have seen a shifting of priorities among many women's labels. While some, like **Berkeley's Pleiades**, have stuck to their feminist roots, others have broadened their audience by signing more mainstream and less political artists. For example, **Olivia's** sister logo **Second Wave** is now releasing its first video, "Under Cover Of Darkness" by former disco star **Alicia Bridges**. And **Redwood** is expanding its roster with a step toward the "new song" movement, which York defines as "people finding their worth."

Grant stresses that WILD's policy is not exclusively feminist, noting that many of its labels have signed male artists. She says

WILD's criterion in picking up a label or product for distribution is that the material is not "offensive to women on a political or moral level." Those wishing to contact WILD should call its press contact, **Denise Notzon** at (415) 527-7545.

**SEEDS & SPROUTS:** The **Vidcom** label, (214) 881-1981, enters the **Black Singles** chart this week with **Tony Comer & Crosswinds'** "Don't Give Up" at 83. **Neighbor**, (800) 241-6151, follows three notches behind with the **Bronner Brothers'** "Self Conscious."

### AES MEET

(Continued from page 3)

between the Swiss company's approach to the DASH format guidelines and Sony's approach.

According to **Lagadec**, the Studer machine is the "only truly up-to-date digital two channel recorder," and Sony's guidelines for DASH are "too restrictive." (A story on Lagadec's comments will appear in next week's Pro Audio/Video Section.)

As far as convention policy, the AES board of governors voted unanimously to hold only one convention/exhibition per year, and to alternate between East and West Coast locations for the show, beginning in 1986. In 1985, however, two full AES conventions will be held, one in the spring on the West Coast and the next in New York in the fall. This will hold true only for 1985.

Last spring's AES international conference/exhibition was marked by complaints from many of the exhibitors who said that the industry

could not support two product exhibition shows per year, in light of all the other trade shows that manufacturers had to attend (Billboard, May 26). The board of governors' vote reflected their awareness of this dissatisfaction, and the need to respond to it.

The one sour note sounded by some of the exhibitors was a feeling that the AES may have outgrown the somewhat limited loading dock and floor space facilities provided by the Hilton here, and that a new location, preferably a large convention center, would be more appropriate. Although exhibitors were given an extra day for set-up this year, and the AES and Atlantic Services made extra efforts to alleviate some of the problems experienced during last year's load-in, some exhibitors still suggested that a larger, more convenient facility should be designated for the next convention held here.

### VIDCLIP FEST

(Continued from page 3)

supporting industry, as both broadcast programming and home video software, **Blum** added that next year's St. Tropez event will be more of a general video music market than a video clip festival.

Those who came to St. Tropez looking to make acquisitions were generally disappointed. Most people came not knowing quite what to expect, said **Embassy's Robert Blay**. But, he added, "It has proved hard to make contacts, and this does not seem to be an event at which to make acquisitions."

Said **David Bean**, president of **Pacific Arts Video Records**: "It is mostly clips that are not available for licensing or commercial exploitation. Record companies holding rights to most video clips are reluctant to let them go."

While American home video rights remain a confused tangle, the worldwide programming situation does offer growing opportunities for recoupment of costs.

**Marcus Bicknell**, director of marketing for Europe-wide network the

Music Channel, said that the service is now paying on average \$250 per clip, per showing, on its Music Box transmission and expects to pay 15% of its total gross revenue in the coming year to clip rights holders. Meanwhile, on the American front, word was that at least one record label had begun negotiation for payment from **Ted Turner's** new **Cable Music Channel**.

Assistance in preparing this story provided by **Nick Robertshaw** and **Derry Hall**.

The final day's seminar, presented jointly by **Billboard** and **French retail chain FNAC**, dealt specifically with the issue of remuneration for the public performance of video clips.

The festival was also the setting for a meeting of the **World Video Council**, the representative body of **IFPI's** video division, at which a call was made for a royalty on blank tape to compensate video rights owners for home copying.

FOR WEEK ENDING OCTOBER 20, 1984

# TOP 200 ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
111	121		2	STEPHANIE MILLS CASABLANCA 822421-1/POLYGRAM	I'VE GOT THE CURE
112	110	108	41	PRINCE WARNER BROS. BSK 3601	CONTROVERSY
113	89	89	9	BRUCE COCKBURN GOLD MOUNTAIN GM8002 /A&M	STEALING FIRE
114	82	82	8	HERBIE HANCOCK COLUMBIA FC 39478	SOUND SYSTEM
115	<b>NEW</b>			TOMMY SHAW A&M SP-5017	GIRLS WITH GUNS
116	99	75	16	BOX OF FROGS EPIC BFE39327	BOX OF FROGS
117	104	97	29	THE GO GO'S I.R.S. SP-70041/A&M	TALK SHOW
118	<b>NEW</b>			BARRY GIBB MCA 5506	NOW VOYAGER
119	111	102	82	JULIO IGLESIAS COLUMBIA FC 38640	JULIO
120	124	127	64	JEFFREY OSBORNE A&M SP-4940	STAY WITH ME TONIGHT
121	106	84	8	FRANK SINATRA QWEST 25145-1/WARNER BROS.	L.A. IS MY LADY
122	115	115	60	HERBIE HANCOCK COLUMBIA FC 38814	FUTURE SHOCK
123	108	99	16	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 39429	GOODBYE CRUEL WORLD
124	144	162	4	SURVIVOR SCOTTI BROS. FZ 39578/EPIC	VITAL SIGNS
125	125	134	22	PSYCHEDELIC FURS COLUMBIA BFC 39278	MIRROR MOVES
126	135		2	NEW EDITION MCA 5515	NEW EDITION
127	127	132	3	MEN WITHOUT HATS MCA 5487	FOLKS OF THE 80'S
128	101	103	8	STEVE MORSE BAND MUSICIAN 60369/ELEKTRA	THE INTRODUCTION
129	141	150	6	BLACK 'N' BLUE GEFEN GHS 24041/WARNER BROS.	BLACK 'N' BLUE
130	94	94	8	SOUNDTRACK VIRGIN/EPIC SE 39600	ELECTRIC DREAMS
131	107	87	9	A FLOCK OF SEAGULLS JIVE/ARISTA JL 8-8250	THE STORY OF A YOUNG HEART
132	136	130	163	VAN HALEN WARNER BROS. BSK 3075	VAN HALEN
133	137	135	56	LINDA RONSTADT ASYLUM 60260/ELEKTRA	WHAT'S NEW
134	140	142	47	YES ATCO 90125	90125
135	139	141	64	BILLY IDOL CHRYSALIS PV-44000	DON'T STOP
136	105	105	38	THE PRETENDERS SIRE 1-23980	LEARNING TO CRAWL
137	142	165	4	SOUNDTRACK ATLANTIC 80158	BEAT STREET II
138	112	98	19	SOUNDTRACK MCA 5492	STREETS OF FIRE
139	162	166	5	JACK WAGNER Q WEST 25089-1/WARNER BROS.	ALL I NEED
140	155		2	DAVE EDMUNDS COLUMBIA FC39273	RIFF RAFF
141	153	157	46	U2 ISLAND 90127/ATCO	UNDER A BLOOD RED SKY
142	146	146	109	BILLY SQUIER CAPITOL ST-12146	DON'T SAY NO
143	164		2	RALPH MACDONALD POLYDOR 823323-1/POLYGRAM	UNIVERSAL RHYTHM
144	145	145	7	CHERRELLE TABU BFZ 39144/EPIC	FRAGILE
145	154		2	TWISTED SISTER ATLANTIC 80074	YOU CAN'T STOP ROCK 'N' ROLL
146	150	155	7	RAMSEY LEWIS/NANCY WILSON COLUMBIA FC 39326	THE TWO OF US
147	152	156	7	VARIOUS ARTISTS DOMINION MUSIC 2320	ELECTRIC BREAKDANCE
148	148	152	6	CHUCK MANGIONE COLUMBIA FC 39479	DISGUISE
149	149	149	9	ORIGINAL BROADWAY RECORDING RED SEAL/RCA HBC1-5042	SUNDAY IN THE PARK WITH GEORGE
150	170		2	PRINCE WARNER BROS. BSK 3478	DIRTY MIND
151	118	120	22	INXS ATCO 90160	THE SWING
152	157	160	5	PETER TOSH EMI-AMERICA ST-17126	CAPTURED LIVE
153	143	144	9	RAIL EMI-AMERICA MLP 19010	RAIL
154	161	173	4	METALLICA MEGAFORCE 769 /IMPORTANT	RIDE THE LIGHTNING
155	158	148	542	PINK FLOYD HARVEST ST-11163/CAPITOL	DARK SIDE OF THE MOON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
156	113	114	51	CULTURE CLUB VIRGIN/EPIC QE 39107	COLOUR BY NUMBERS
157	160	138	65	MIDNIGHT STAR SOLAR 60241/ELEKTRA	NO PARKING ON THE DANCE FLOOR
158	156	154	69	THE POLICE A&M SP-3735	SYNCHRONICITY
159	163	143	97	BILLY IDOL CHRYSALIS FV41377	BILLY IDOL
160	133	133	21	SOUNDTRACK ATLANTIC 80154-1	BEAT STREET
161	126	100	9	HERB ALPERT TIJUANA BRASS A&M SP-5022	BULLISH
162	119	106	18	PATRICE RUSHEN ELEKTRA 60360	NOW
163	<b>NEW</b>			CHAKA KHAN WARNER BROS. 25162-1	I FEEL FOR YOU
164	123	116	52	HUEY LEWIS AND THE NEWS CHRYSALIS FV41340	PICTURE THIS
165	132	109	35	BON JOVI MERCURY 814982-1M1/POLYGRAM	BON JOVI
166	<b>NEW</b>			PHIL COLLINS ATLANTIC 16029	FACE VALUE
167	130	113	51	JOHN COUGAR MELLENCAMP RIVA RVL-7504 /POLYGRAM	UH-HUH
168	117	107	14	FASTWAY COLUMBIA BFC 39373	ALL FIRED UP
169	147	147	45	MOTLEY CRUE ELEKTRA 60174	TOO FAST FOR LOVE
170	128	111	35	WANG CHUNG GEFEN GHS-4004/WARNER BROS.	POINTS ON A CURVE
171	131	123	25	RUSH MERCURY 818476-1/POLYGRAM	GRACE UNDER PRESSURE
172	<b>NEW</b>			SUMMERS & FRIPP A&M SP-9-5011	BEWITCHED
173	175	177	7	SOUTHSIDE JOHNNY & THE JUKES MIRAGE 90186/ATCO	IN THE HEAT
174	174	180	79	QUIET RIOT PASHA BFZ-38443/EPIC	METAL HEALTH
175	181	184	17	RATT TIME COAST TC2203/ENIGMA	RATT
176	173	175	78	SOUNDTRACK CASABLANCA 8114921/POLYGRAM	FLASHDANCE
177	178	183	31	HOWARD JONES ELEKTRA 60346	HUMAN'S LIB
178	138	121	13	LAKESIDE SOLAR 60355/ELEKTRA	OUTRAGEOUS
179	172	176	37	SHANNON MIRAGE 90134-1/ATCO	LET THE MUSIC PLAY
180	185		2	SOUNDTRACK/RICK SPRINGFIELD RCA ABL1-4935	HARD TO HOLD
181	177	159	9	JULIO IGLESIAS COLUMBIA KC2 39570	IN CONCERT
182	159	161	54	THE FIXX MCA 5419	REACH THE BEACH
183	166	139	17	CHRIS DEBURGH A&M SP5002	MAN ON THE LINE
184	151	151	6	CHEQUERED PAST EMI-AMERICA ST-17123	CHEQUERED PAST
185	190		2	KURTIS BLOW MERCURY 822420-1/POLYGRAM	EGO TRIP
186	192	163	90	DEF LEPPARD MERCURY 8103081/POLYGRAM	PYROMANIA
187	<b>NEW</b>			VARIOUS ARTISTS WINDHAM HILL WH 1015 /A&M	SAMPLER '84
188	193		2	AZTEC CAMERA SIRE 1-25183/WARNER BROS.	KNIFE
189	<b>NEW</b>			DAZZ BAND MOTOWN 6117ML	JUKEBOX
190	165	118	29	JOE JACKSON A&M SP-5000	BODY AND SOUL
191	189	195	125	DURAN DURAN CAPITOL ST-12211	RIO
192	194	167	67	NIGHT RANGER CAMEL 5460	DAWN PATROL
193	171	140	30	BERLIN GEFEN GHS 4025/WARNER BROS.	LOVE LIFE
194	188	192	10	JANE FONDA COLUMBIA CX2 39287	NEW AND IMPROVED WORKOUT
195	168	119	15	DIFFORD & TILLBROOK A&M SP4985	DIFFORD & TILLBROOK
196	195	197	20	LEE GREENWOOD MCA 5488	YOU'VE GOT A GOOD LOVE COMIN'
197	167	169	50	BILLY SQUIER CAPITAL ST-12217/CAPITOL	EMOTIONS IN MOTION
198	197	164	27	IRON MAIDEN CAPITOL ST-15017	MAIDEN JAPAN
199	186	189	3	LILLO CAPITOL ST-12346	ALL OF YOU
200	176	178	3	EMMYLOU HARRIS WARNER BROS. 25161-1	PROFILES II - THE BEST OF EMMYLOU HARRIS

## TOP 200 ALBUMS A-Z (LISTED BY ARTISTS)

A Flock Of Seagulls 131	Culture Club 156	Howard Jones 177	Lee Greenwood 196	Peter Wolf 46	Sheila E. 34	The S.O.S. Band 60
Alabama 103	Cyndi Lauper 12	Huey Lewis And The News 4, 164	Lillo 199	Phil Collins 166	Soundtrack 25, 65, 97, 109, 110, 130, 137, 138, 160, 176	The Talking Heads 41
Aztec Camera 188	Dave Edmunds 140	Inxs 151	Linda Ronstadt 133	Pink Floyd 155	Soundtrack/Rick Springfield 180	The Time 24
Bananarama 30	David Bowie 35	Iron Maiden 21, 198	Lionel Richie 9, 96	Prince And The Revolution 1	Southside Johnny & The Jukes 173	Thompson Twins 59
Bangles 88	Dazz Band 189	Jack Wagner 139	Lita Ford 108	Psychedelic Furs 125	Spandau Ballet 64	Tina Turner 3
Barbara Mandrell/Lee Greenwood 89	Def Leppard 186	Jacksons 23	Lou Reed 56	Queensryche 92	Spyro Gyra 90	Tommy Shaw 115
Barry Gibb 118	Dennis DeYoung 51	Jane Fonda 194	Luciano Pavarotti 106	Quiet Riot 48, 174	Stephanie Mills 111	Twisted Sister 18, 145
Berlin 193	Diana Ross 28	Jefferson Starship 94	Madonna 8	R.e.m. 80	Stephen Stills 75	U2 47, 141
Billy Idol 31, 135, 159	Difford & Tillbrook 195	Jefferson Starship 94	Men Without Hats 127	Rail 153	Steve Perry 87	Van Halen 27, 132
Billy Joel 39	Dio 49	John Cafferty And The Beaver Brown Band 10	Michael Jackson 78	Ralph MacDonald 143	Stevie Ray Vaughan & Double Trouble 57	Vanity 6, 72
Billy Ocean 20	Dokken 91	John Cougar Mellencamp 167	Midnight Star 157	Ramsey Lewis/Nancy Wilson 146	Stevie Wonder 7	Various Artists 104, 147, 187
Billy Squier 22, 142, 197	Donna Summer 40	John Waite 15	Motley Crue 85, 169	Ratt 14, 175	Survivor 124	W.A.S.P. 81
Black 'N' Blue 129	Duran Duran 69, 191	John Cougar Mellencamp 167	Mtume 77	Rick James 70	Teddy Pendergrass 76	Wang Chung 170
Bob Marley And The Wailers 55	Elvis Costello & The Attractions 123	John Cougar Mellencamp 167	Neil Diamond 66	Rickie Lee Jones 50	The Cars 5	Whitesnake 67
Bon Jovi 165	Emmylou Harris 200	John Cougar Mellencamp 167	New Edition 126	Rod Stewart 33	The Everly Brothers 44	Willie Nelson 98
Box Of Frogs 116	Fastway 168	John Cougar Mellencamp 167	Original Broadway Recording 149	Romeo Void 68	The Fixx 19, 182	Wynton Marsalis 105
Bruce Cockburn 113	Frank Sinatra 121	John Cougar Mellencamp 167	Pat Metheny Group 102	Run-D.M.C. 82	The Go Go's 117	Y&T 86
Bruce Springsteen 2	Glenn Frey 61	John Cougar Mellencamp 167	Patrice Rushen 162	Rush 171	The Honeydrippers 63	Yes 134
Chaka Khan 163	Grim Reaper 74	John Cougar Mellencamp 167	Peabo Bryson 100	Sam Harris 52	The Oak Ridge Boys 71	Zebra 84
Chequered Past 184	Helix 99	John Cougar Mellencamp 167	Peter Tosh 152	Sammy Hagar 43	The Pointer Sisters 11	Zz Top 29
Cherrelle 144	Herb Alpert Tijuana Brass 161	John Cougar Mellencamp 167		Scandal Featuring Patty Smyth 17	The Police 158	
Chicago 13	Herbie Hancock 114, 122	John Cougar Mellencamp 167		Scorpions 58	The Pretenders 136	
Chris Deburgh 183	Honeymoon Suite 62	John Cougar Mellencamp 167		Shannon 179		
Chuck Mangione 148		John Cougar Mellencamp 167		Sheena Easton 73		
Corey Hart 42		John Cougar Mellencamp 167				

## 'Multi-Million-Dollar Deal' Tree International Buys Buck Owens Catalogs

BY EDWARD MORRIS

NASHVILLE The Tree International publishing company here has purchased the hit-rich Blue Book and Gold Book catalogs from entertainer Buck Owens in what the buyer characterized as a "multi-million-dollar deal." Already the largest country music publisher in the world, Tree adds 2,800 songs to its collection in this purchase, 1,400 of which have been recorded.

The agreement, which grants copyright renewal rights to Tree, brings with it 60 songs that have reached No. 1 on the country chart and 30 others that have gone top 10. Songwriters represented in the catalogs include Owens, Don Rich, Johnny Russell, Merle Haggard, Bonnie Owens, Freddie Hart, Tommy Collins, Red Simpson and Nat Stuckey.

Among the best known copyrights are "Act Naturally," "Crying Time," "Easy Loving," "Fightin' Side Of Me," "Mama Tried," "Okie From Muskogee," "I've Got A Tiger

By The Tail," "(Today) I Started Loving You Again," "Swinging Doors" and "L.A. International Airport."

Tree vice president Donna Hilley says that the Blue Book buy brings her company's total of BMI awards to 376. She adds that the purchase is the most expensive Tree had made since the '60s, when it acquired the Pamper Music catalog, which contained songs by Willie Nelson, Harlan Howard, Hank Cochran, Ray Price, Chuck Howard and Ray Pennington.

Just prior to the Blue Book deal, Tree bought the catalogs of RCA artist Ed Bruce and his wife Patsy. Among the major copyrights in the Sugarplum and Calico collections are "Girls, Woman And Ladies," "Tell 'Em I've Gone Crazy," "My First Taste Of Texas," "Texas (When I Die)," "Ever, Never Lovin' You" and "Mamas Don't Let Your Babies Grow Up To Be Cowboys."

These acquisitions bring Tree's total number of songs to more than 62,000.

## Satellite Bandits Targeted House Passes Tough Cable Bill

BY BILL HOLLAND

WASHINGTON The House, in the face of Congressional adjournment, has passed a cable bill with an amendment that cracks down on backyard satellite signal bandits who intercept scrambled signals authorized for cable operators to retransmit to their subscribers.

The repercussions of the possible Senate passage of the bill might well have an impact on the direction of future home taping legislation that affects the record industry, because the amendment is focused largely on a crackdown on intercepted scrambled signals.

The amendment imposes stiff penalties not only on violators who pull down and decode signals for commercial gain, but also on those who intercept and decode the signals for their own private viewing.

Violators who use the pirated signals for commercial gain face a first-time fine of \$25,000 or a year in jail, and repeat violators \$50,000 or two years in jail. Private viewing violators face \$1,000 fines and/or six months in jail.

Sources on both sides of the aisle say that the Senate has agreed to the bill, and predicted passage when it was due to come to the Senate side in conference report late Thursday (11).

The bill, a compromise version of one introduced by Rep. Albert Gore Jr. (D-Tenn.) that would have exempted all backyard dish owners from the penalties, makes it a violation of the law for home dish owners to intercept unscrambled signals in any community where a legitimate marketing system (an operator and subscribers) is already in place.



**Mann's Fans.** Songwriter Barry Mann, left, poses with ATV Music's Linda Perry and Steve Love during BMI's recent "Million Airst" luncheon, where authors whose songs have been broadcast more than a million times in the U.S. were honored.

# INSIDE TRACK

RCA, in line with the continuing trend to lower Compact Disc prices, has cut all A&M titles in the configuration to \$10, including that label's distributed lines, such as Windham Hill. The new policy, effective Oct. 1, boosts return privileges from 10% to 25%... Pioneer radio programming pundit Paul Drew, who's been in independent consultancy in L.A., is reported moving to Washington, D.C., where he would work in global programming for federally funded overseas radio.

CONTEMPORARY RECORDS, reported in Track months ago to be negotiating to join the Fantasy family of labels, will do just that soon. The label, founded by the late Lester Koenig, has been frozen in estate proceedings. At presstime, Track confirmed that an L.A. probate court approved the Fantasy purchase. More details follow in next week's Blue Notes column... Former Apex-Martin Distributing of New Jersey principals Joe Martin and Jerry Cohen have formed New Marketing in Miami. The brothers will rep audio accessories makers.

NAPOLEON'S GROCERY, the gourmet retail food store concept recently instituted by the Record Bar chain with a Charlotte mall outlet, bowed its second location in Northgate Mall, Durham, Sunday (14)... At presstime, Gwen Kessler of Tara Distributing, Atlanta, confirmed that Randy Sanders had anked his general manager post to launch a distributorship of his own there. Kessler is not filling his slot... Track just learned that one time West Coast industry vet Bernie Sparago has moved east to take a regional sales post with IJE, parent of Kid Stuff Records. Tom Colley, who had been with the Jerry Weiner-Irv Schwartz kid-disk line, has left his job with IJE as Southwest regional director.

CHARLEY AND ROSEMARY HALL, now have all three sons in the industry. The longtime RCA Southern regional nabob has son Tom as director of the Baltimore Choral Art Society, Chip as a supervisor for Tur-tles' records chain, and Jim as an Arista regional rep out of Atlanta... Grapevine has all employees of the five Atlanta stores sold by Scott Young to Camelot Enterprises (Billboard, Oct. 13) remaining. Young himself is going on a month's hiatus to plan his future. His brother, Dennis, also leaves the industry temporarily.

THE name of the Marv Helfer-Rip Pelley complex, H&H, in Tarzana has been changed to Record Directions Inc. The firm's latest effort is behind Static Buster, a static eliminator for computers... The 150-person turnout for the first meeting of VSDA's newest region-

### CHAINS' YULE PLANS

(Continued from page 1)

ning was a factor. Typifying inventory diversity, Record Bar's eight-page gift guide will for the first time carry product on both front and back. Also new will be music video, via Warner Home Video's "Purple Rain." Personal stereo will be featured on the cover and throughout, "not isolated in one section as before."

Set to hit Thanksgiving week, the guide has been increased in circulation from an estimated 1.2 million households to 2.2 million, Vassen says. It will be sent via direct mail and newspaper inserts.

Further illustrating the general attitude toward this season, Record Bar's theme is "Make It Music," which Vassen says is more "blunt than our traditional Christmas message last year."

While contending that Tower Records/Tower Video stores "will be doing basically the same things as last year," Stan Goman, division manager of the record/tape operation, sees CD coming on strong this Christmas in Tower's 34 units.

"It was 10% of our business last month," he says, following a promotion in September. "We now consider it as a standard configuration. In

all our ads and promotions it is mentioned along with everything else."

A recognition that fourth quarter strategies should be "more efficient" as the record/tape business continues to rebound helps explain why chains are planning earlier, says Bill Rees, marketing vice president at 160-unit Camelot Enterprises, North Canton, Ohio.

"We have the dates and we know the products," says Rees, offering that vendors reflect the same optimism in clearing proposals. Camelot, too, is broadening newer categories, adding two Crown units and a pair of Unitech models to the basic JVC and Grand Prix lineup in its personal stereo selection. A year ago, only Grand Prix was carried.

Also reflecting the diversity of product, Licorice Pizza will mount "a diverse campaign," says Randy Gerston of the 34-unit chain, who demurs at spelling out details now. The strength of prerecorded music cassettes will figure in the overall strategy, he admits, because of recent campaigns.

Licorice's "buy three and get the next for \$1" promotion is set for a Halloween event, and the chain just came off another sale in which 4,000 cassette storage bases were given

al chapter, National Capitol, surprised many. Baltimore distribution exec Tom Ray of M.S. Co. was chosen topper. Among its first four committees are one to shepherd VSDA's national confab there Aug. 25-28 at the Washington Sheraton and another on local statutes, including adult zoning in northern Virginia.

LATEST on the possible relocation of the Summer CES to New York City has the Electronics Industries Assn. now mulling the move there from Chicago in 1986... Exercise expert Jack LaLanne finally joins the home videocassettes trend with "Jack LaLanne's First Videocassette"... At presstime ex-VSDA president Frank Barnako was slated to appear on the Larry King radio show, carried on the 260-station Mutual network, Friday (12)... John Cassetta describes the split of Alpha Distributing, New York (Billboard, Oct. 13), as "an amicable parting." Alpha, chaired by Nick Apostoleris with Cassetta as president, will stick strictly to singles and cassette rackjobbing. Spinoff firm, headed by Nick Campanella and Murray Viscoso, will be an indie distributor.

CHRYSALIS Records has a few wrinkles in its release of Pat Benatar's "Tropico." The LP will retail at \$8.98, with the tape at \$9.98—the label's first chrome cassette. Three weeks later comes the CD at a \$15.98 suggested list. A 10% discount will be available on the initial cassette orders in lieu of a return accrual a la CBS's \$9.98 chrome releases... Steve De Vre, who recently shuttered Apex-Martin, the Plainfield, N.J. one-stop for WIN's Sam Weiss, has relocated to L.A.

BOBBY "Boris" Pickett has his third album in 22 years, this time on Easy Street. Label sales boss Walt Maguire brought in all three releases. In 1962, the L.A.-based part-time actor did "Monster Mash," which hit No. 1 on Billboard's charts. Maguire re-released the record in 1973, when it peaked at No. 10 in the U.S. and sold more records than it had in 1962. The Easy Street issue, distributed by Peter Pan, is "Monster Rap."

FRANCIS FORD COPPOLA reportedly has engineered a film exchange with the U.S.S.R. By offering prints of his entire cache of films, he received pristine copies of Sergei Eisenstein's "The Battleship Potemkin," "Alexander Nevsky" and "Ivan The Terrible I and II." Coppola mulling the titles for home video release... Walt Disney Home Video reportedly hit another pre-order high with its 389,000-order Christmas promotion... Track erred! The MTM Music Group opened its office at 1207 17th Ave. South, Nashville, with Tommy West at the tiller. Edited by JOHN SIPPEL

away in two weeks.

"We have a good year going, and the customers are still coming in," says Alan Schwartz, advertising director at 34-unit Music Plus, summing up the bullish mood developing.

### Bugs at Work

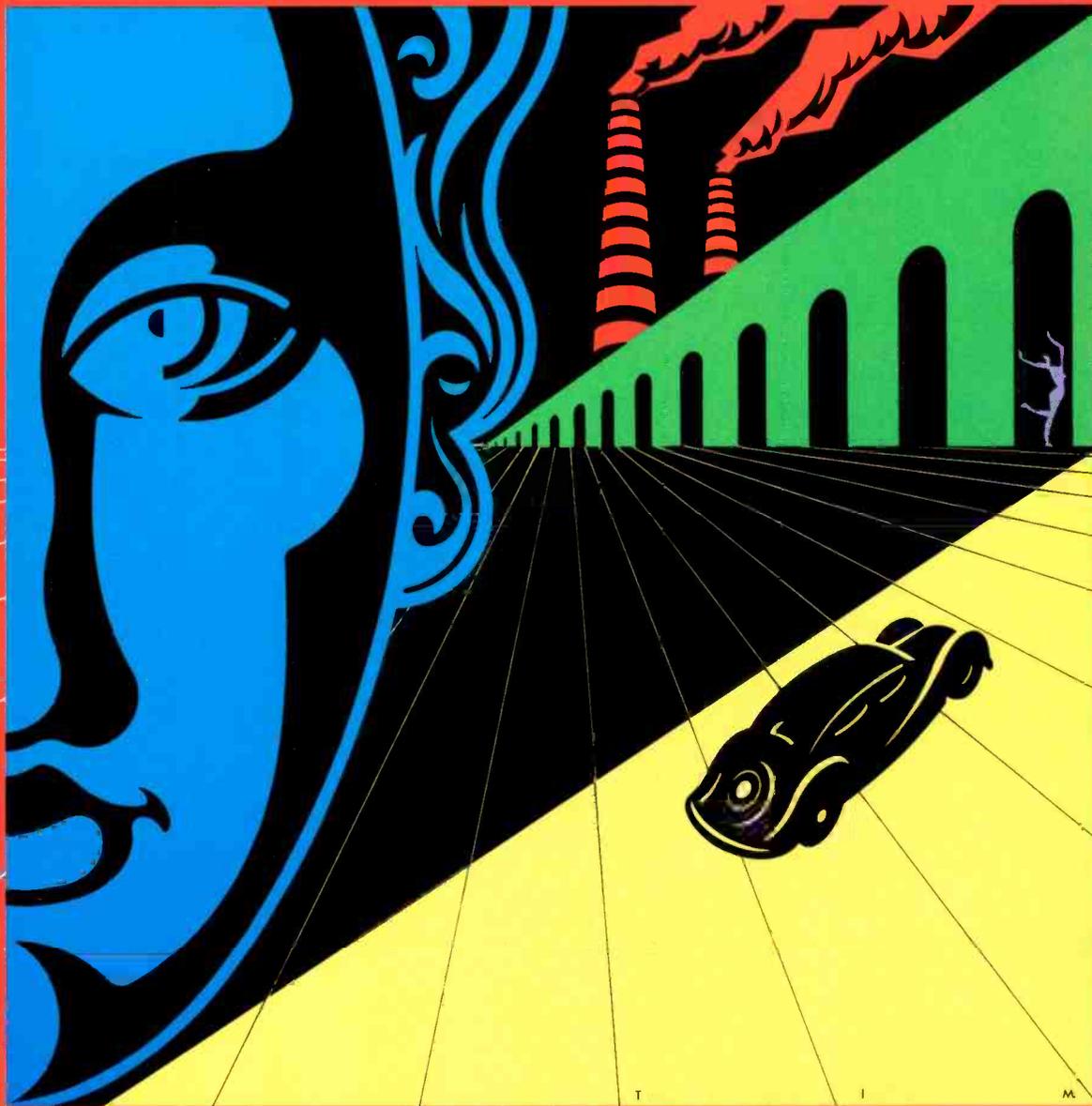
New graphics and content are not the only changes taking place at Billboard. Our chart database is being transferred from one computer system to another. This has affected some of the chart improvements.

At presstime, we were aware of the following: suggested list prices do not appear on the Top 200, Country and Black Album charts; where there is more than one producer of a title on either Hot Country Singles or Hot Black Singles, only the first name appears.

We're sorry for any inconvenience this may cause, and expect to have the bugs worked out by next issue.

# STATE-OF-THE-HEART ROCK AND ROLL

Steve Miller has always been in the vanguard of recording technology. As a producer, he has set trends with his innovative studio techniques, his combination of guitar wizardry and layers of shimmering vocal harmonies. ITALIAN X RAYS, the new album from the Steve Miller Band, goes a step further, adding an entirely new dimension to the Miller mix of music and tech. Recorded digitally, featuring digital, computer and electronic instrumentation, ITALIAN X RAYS is Miller's most adventurous record yet. Which isn't to say that it turns away from the qualities which have perennially kept Steve Miller at the top of the charts; because at its core, ITALIAN X RAYS is based on the same heartfelt, irresistible pop melodies that have become Miller's trademark. This time, you'll just have a lot more fun finding them. You might even want to try a pair of Italian X Ray specs.



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## ITALIAN X RAYS

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