

# Billboard

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## PERMANENT 7% DISCOUNT CBS/Fox Video Sets Rack-Only Program

By TONY SEIDEMAN

NEW YORK — CBS/Fox Video has become the first U.S.-based home video major to create a standard rackjobbing price program, risking the wrath of traditional distributors by offering a permanent 7% discount on selected non-theatrical product.

Lieberman Enterprises has accepted the CBS/Fox terms, and has begun a program which will soon see the video manufacturer's product racked in 40 mass merchandise outlets, reports Harold Okinow, president of the rackjobber.

The current video retail/distribution network has not been terribly supportive of the genres involved in the rackjobbing program, claims Len White, CBS/Fox vice president of sales and marketing. He describes video specialty efforts with children's, music and how-to programming as "less than enthusiastic," and says that although he believes the video specialty store will always hold the "first edge" in the video marketplace, it is time to give alternative sales outlets a chance.

According to White, the terms

CBS/Fox is offering racks are:

- A permanent 7% discount on the wholesale price of all CBS/Fox Video children's, musical and how-to product. Feature films will not be included in the program at present.

- Through the end of 1984, rackjobbers will have returns privileges on 10% of children's titles, 15% of music titles, and 25% of how-to titles. CBS/Fox's normal return rates are 5% for children's music and 25% for how-to.

- CBS/Fox will ship product freight prepaid to rackjobbers on orders of 70 pieces or more. Product goes out freight prepaid to standard distributors on orders of just one title.

No other home video manufacturers appeared ready to follow CBS/Fox's lead, although virtually all admit that discussions are now in progress.

"At this point, we're in the middle of negotiations with most of the major rackjobbers," says MGM/UA Home Video national sales manager

(Continued on page 66)

## INDIES EXPRESS CONCERN

# 12-Inchers: Majors Move In

By FRED GOODMAN

NEW YORK—A glut of product and increasingly conservative club DJs are combining to give major labels the upper hand in the 12-inch single market.

Despite the strong showing of select artists like Newcleus, Jocelyn Brown and Shannon, the street-sharp independents who invented the 12-inch game are finding themselves with a shrinking field. Major labels that once shied away from extended

singles for fear they would cut into album sales are now exploiting the 12-inch configuration with a passion, using it to extend the lives of successful singles and introduce new artists.

This week's club-based Billboard Dance/Disco Top 80 chart finds just three independent singles in the top 20, a massive reversal of fortunes when compared with the 50% share enjoyed by the indies just two years ago.

"The majors are totally into the dance business now," says Cory Rob-

bins, president of New York-based Profile Records. "It's starting to bother us. We're doing well, but they're all rap records and we're having problems getting a hit with a non-rap record."

"Some of our past hits like 'I Specialize In Love' came in here as masters," Robbins continues. "They don't come in anymore. Given the choice, most producers would rather go with a major because of the money and prestige."

Nor are the majors limiting themselves to traditional dance music when it comes to picking a 12-inch. "It seems like everything is on a 12-inch now," notes Robbins. "Labels used to fear a 12-inch would hurt LP sales, but now you see album artists releasing them because it helps them have bigger hits."

Such was the case for Chrysalis recording group Huey Lewis & the News, according to Danny Glass, national director of promotion for the CBS-distributed label.

"We gave people the extended mix and it expanded the records' run," says Glass. "We got a third more sales on Huey through urban con-

(Continued on page 66)

## Ward's Seen Dropping Music

By JOHN SIPPEL

LOS ANGELES—Montgomery Ward & Co., a longtime citadel of record/tape retailing, appeared ready to phase out its prerecorded music inventory late last week.

Informed industry sources report that Stephen Pistner, chief executive officer of Ward's, personally ordered the elimination of record departments within the national chain. He was said to be irritated over the low margins of profit in relation to the square footage occupied by records and tapes.

A Ward's spokesman reacted to inquiries with the following statement: "We do not make comments regarding plans for individual lines of merchandise, nor do we make comment on rumors. This has been long-standing policy."

Two major rack suppliers to Ward's, United Records & Tapes and Handleman Co., provided no further information, since United chief Alan Wolk could

(Continued on page 69)



**SHE'S HOT!** The *L.A. Times* says she "melts vinyl." *People* magazine calls her a "peerless live performer." *US* says she's the "grittiest rock and roll singer in the world." And *Rolling Stone* gave her new album four stars. **TINA TURNER, PRIVATE DANCER (ST-12330), NO. 1 IN THE BLACK MUSIC CHART!** Available on Album and XDR Cassettes from Capitol. (Advertisement)

## —Inside Billboard—

- **GROCERY STORES' VIDEO COMMITMENT** is growing. Many of the grocery chains that once tested the sale of prerecorded video software have now begun to move it into a higher percentage of their stores. Page 3.

- **HOME ENTERTAINMENT CHAINS** in the Los Angeles area are looking for ways to tie marketing to the upcoming Olympics, despite restrictions on advertising themes and graphics portraying the games. Page 3.

- **THE "FOOTLOOSE" SOUNDTRACK**, which has spawned six top 40 singles, was among the pleasant surprises of the first half of the year. There were plenty of disappointments, too; a look at six months' worth of hits and misses begins on page 3.

- **VOYAGER COMMUNICATIONS**, formed two years ago by Carl Venters, has acquired Wilson, N.C.'s WVOT and WXYX, and Venters has big plans for WXYX, with an eye on the Raleigh/Durham market: a power boost, new call letters and a switch from country to AOR. Radio, page 12.

- **CANADIAN RADIO STATIONS** located in Windsor, near Detroit, may be getting a break from the Canadian government. The federal broadcast regulator appears ready to loosen rules in an effort to make it easier for the Windsor outlets to compete with U.S. stations. Page 4.

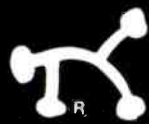
- **POLYGRAM PRESIDENT JAN TIMMER** is angry over an FTC lawyer's suggestion that PolyGram's U.S. operation should seek to merge with Capitol or MCA instead of Warner Communications' recorded music division. Page 3.



**WOW (PB6034)** "Let there be no ambiguity on this subject. WOW is the finest (heavy rock album) since *Pyromania*." (*Kerrang Mag.*) Wendy O. Williams' debut solo album featuring "It's My Life" exploding on MTV and major video outlets nationwide. Heavy duty high resolution A.O.R. production by Gene Simmons of Kiss. Already wowing 'em on WNEW-FM, KLOS, KMET, WYST, WBCN, WMMS, WBAB, and many more. Available on Passport records and tapes. (Advertisement)

(Advertisement)

Great New  
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**PABLO  
RECORDS**



**"SUNRISE"**

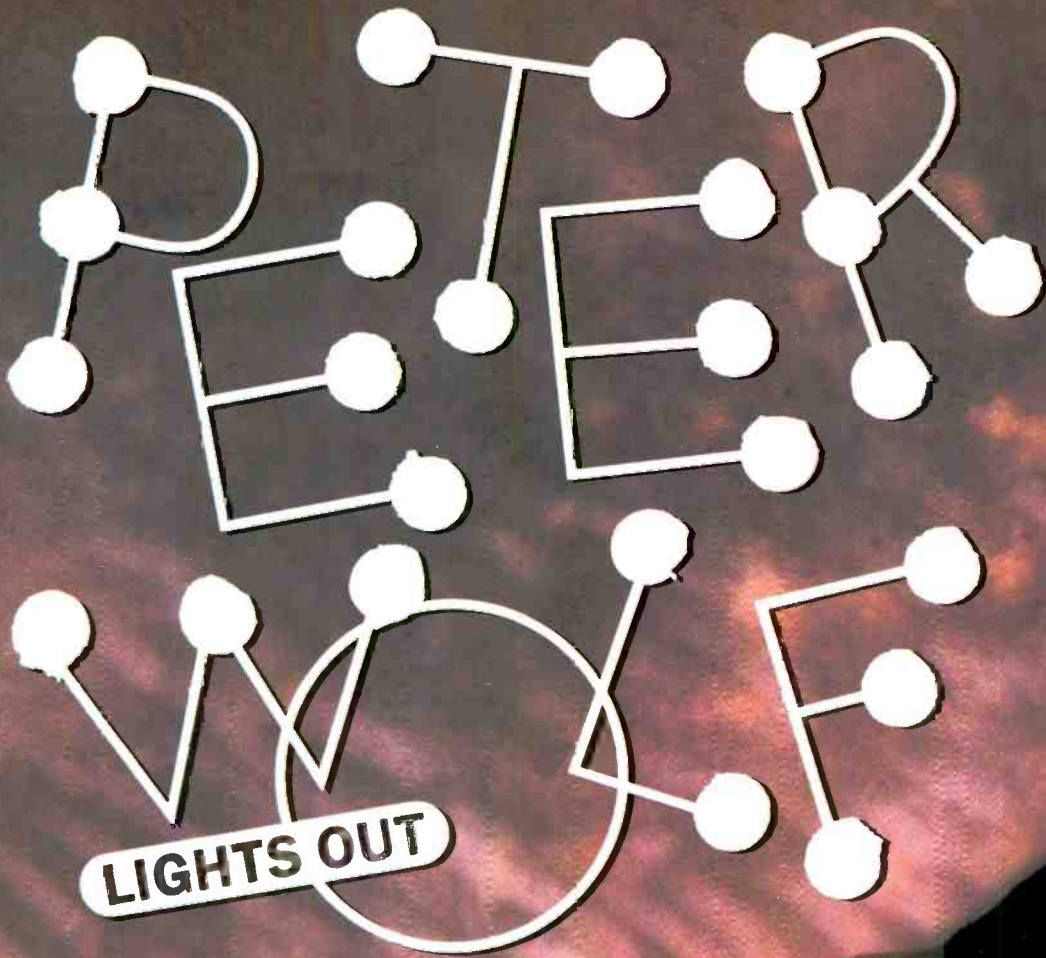
PABLO TODAY 2312-143

**Paulinho da Costa**  
—including the hit single

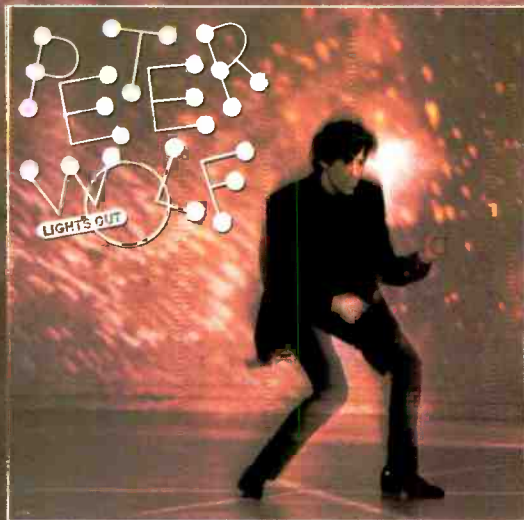
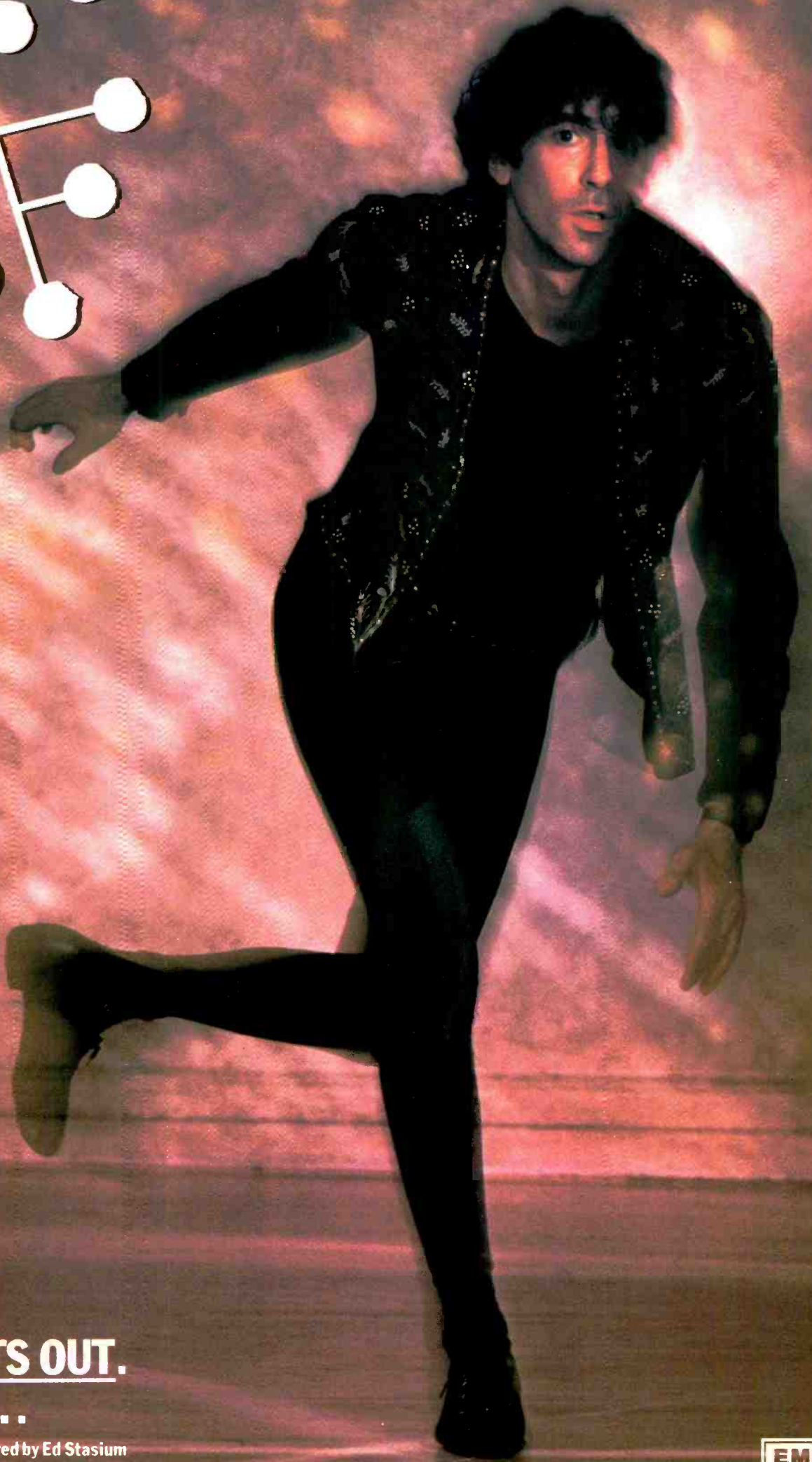
**"YOU'VE GOT A  
SPECIAL KIND OF LOVE"**

S 312-143

# The Lone Wolf



On His Own...



The album and single. **LIGHTS OUT.**  
The party has begun...

Produced and Arranged by Michael Jonzun and Peter Wolf / Engineered by Ed Stasium  
Available on EMI America Records & High-Quality XDR<sup>®</sup> Cassettes.

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**DANCE PARTNERS**—Fixx members Cy Curnin, left, and Jamie West-Oram vie for Tina Turner's attention after making guest appearances in two videos from her current Capitol album, "Private Dancer."

## L.A. Chains Find Ways To Connect With Olympics

By EARL PAIGE

LOS ANGELES—Despite restrictions on advertising themes and graphics promoting the Olympics, which begin here Saturday (28), major home entertainment chains are tying marketing to the games. An estimated 650,000 visitors are expected to help pump \$3 billion into the local economy.

"We met with the Los Angeles Olympic Organizing Committee ruling board," says Mike Pompei of Tower Records, in an effort to iron out various limitations. Also emphasizing the need for an indirect promotion approach is Randy Gerston, advertising director at Licorice Pizza.

At the same time, chains here are mapping plans to avoid theft and fraud losses. Chris Siciliano, Licorice vice president for purchasing and distribution, issued a 10-page memo after attending a meeting where police predicted a total loss from theft of \$12 million per day for area merchants (Billboard, July 21).

The promotional restrictions, says Pompei, area advertising coordinator for Tower's five Los Angeles and three Orange County units, "make it

very tricky. You can't use the Olympics rings logo. You can't even refer to 'Olympic Games' because of all the official sponsor restrictions."

One chainwide emphasis Tower is going with is Maxell's "Go For The Gold" blank tape promotion. Curiously, the Olympics has no official blank tape sponsor, with Fuji garnering the photo rights and Sanyo the VCR nod, while chains here anticipate huge gross increases in blank videotape (Billboard, June 9).

Licorice designed a two-by-three-foot poster map that Gerston claims avoids a direct Olympics reference. The map-poster will be featured Aug. 5 as the back page of Calendar, the Los Angeles Times' entertainment section.

"Our advertisements carry the theme 'Out Of Town Special,' and we use a screen over a background of suitcases," Gerston says.

As with Maxell's promotion theme, other products allow for tangential approaches. One is Epyx's \$30 computer title "Summer Games." Radio spots here have trail-

(Continued on page 69)

## Groceries On Video Bandwagon

### Distrib, Dealers Welcome Chains' New Involvement

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

NEW YORK—Grocery store video is exploding, as many of the chains which were once testing software have begun to move prerecorded cassettes into a higher and higher percentage of their stores.

In the Midwest, supermarket giant Kroger has put video departments into the 18 outlets around its home town of Cincinnati. On the West Coast, such major chains as Vons, Alpha-Beta and Smith Food-King have increased their involvement. In the East, Pathmark has reportedly finished testing and started carrying video in a number of its stores, and Shopwell has put video into five of its Food Emporium outlets.

East Texas Periodicals pioneered putting video into grocery outlets. Company president Ron Eisenberg says that he is currently serving 400 outlets. That number is "expanding at the rate of 10-20 stores a month," he says.

At Commtron, one of the nation's largest video distributors, West Coast sales rep Jay Gordon says that grocery video is having a "tremendous impact."

In his market, Alpha-Beta, Safeway and Vons are among the chains carrying video. "It's making a tremendous amount of money for those people because it's constant high volume turnover," he says.

According to Gordon, "A lot of stores that picked a site because it was next to a supermarket are now screaming the blues." But Gordon's was virtually the only negative voice among those surveyed, with distributors and video specialty stores alike describing the supermarket entry as a true boom for the home video business as a whole.

"You're going to a different consumer," says East Texas Periodicals' Eisenberg. The grocery store audience is "100% women and primarily hits," he says. Studies have shown that males have traditionally dominated the prerecorded videocassette marketplace.

Further helping the video specialty

store is the depth of its library. The average grocery outlet he stocks carries about 400 titles, Eisenberg says. Video specialty stores usually carry 1,500 or more.

And while all of the consumers going into a video specialty store already have a VCR, most grocery store customers do not. Many grocery stores rent VCRs along with their cassettes, introducing neophytes to the new entertainment genre.

Even home video specialty dealers located across the street from grocery and convenience stores that rent movies are unconcerned. Dick Weich of Arm Chair Video in Lutz, Fla., a suburb of Tampa, notes that he is next door to a Winn-Dixie store and "I get a lot of business from them."

## PolyGram Chief Timmer Blasts FTC Suggestion

LONDON—PolyGram president Jan Timmer has reacted strongly to the suggestion of the Federal Trade Commission's Howard Shapiro that PolyGram's U.S. operation should seek to merge with Capitol or MCA instead of Warner/Elektra/Atlantic (Billboard, July 14).

Speaking from his London headquarters, Timmer said: "I am frankly surprised to read of this suggestion being made in a country where free enterprise is supposedly held in such high esteem. I find it astonishing that any government's agency should make suggestions as to which companies would make a suitable partner for PolyGram."

Meanwhile, it is believed that, following the rejection of the initial merger plan by the German cartel office (Billboard, June 26), Warner Communications and PolyGram have submitted new proposals which attempt to overcome the problem of the proposed joint company having too great a domestic market share.

One possibility that may well have been discussed, though no confirma-

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Like others surveyed, Weich notes that convenience and grocery stores' prices usually are hardly cut-rate, and that more often than not they rent players and therefore are tapping a customer who doesn't patronize video stores. He says Winn-Dixie rents at \$3.50 a night.

However, he adds, "I hate to rent to people who are renting the players from these (grocery outlets). The machines are not maintained."

The entire Tampa area is a hotbed of grocery and convenience store video rental activity, according to John Gallagher, partner in Video Corner/Media Concepts, St. Petersburg, which is in both retail and wholesale.

In addition to Winn-Dixie, U. Save, Cash & Carry and Albertson's are all offering video, "but most just offer the hot titles," says Gallagher. "This is all on consignment. The (food) stores are interested in return on square foot, so they don't have a lot tied up in video."

To date in the Tampa area, Gallagher says, K-Mart and Zayre's have yet to offer video software rental. "When there's enough of the Media (type) \$19.95 and (home video) is a sale market, then you'll see these giant mass merchandisers move in," he predicts.

Also registering no undue alarm at the inroads of the grocery stores is Irwin Berman, general merchandise manager of four-unit Video Warehouse in Atlanta, where Kroger's super-size stores have just put in video.

"It's a free-standing revolving rack

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## 'Footloose' Heads List Of Chart Surprises

By PAUL GREIN

LOS ANGELES—Part of the fascination of the music business is its utter unpredictability. You can arm yourself with demographic research and historical precedents, but you can never be sure how a record is going to do until it's released and the public has its say.

Who, for example, could have predicted the dominance that the "Footloose" soundtrack would have on both the album and singles charts this year? "Footloose" was released at about the same time as two other contemporary music soundtracks, Casablanca's "All The Right Moves" and MCA's "D.C. Cab," but quickly outpaced them on the charts.

"All The Right Moves" peaked at number 165, and "D.C. Cab" at 186, while "Footloose" went on to spend 10 weeks at No. 1 and produce a pair of No. 1 single hits in Kenny Loggins' title track and Deniece Williams' "Let's Hear It For The Boy."

Not all projects end that happily. Consider the case of HSAS, the four-way collaboration of Sammy Hagar, Neal Schon, Kenny Aaronson and Michael Shrieve. Geffen Records hoped the union would yield another

instant "supergroup" along the lines of Asia, whose debut album for Geffen logged nine weeks at No. 1 in 1982. HSAS' album didn't come close, peaking at number 42 in May.

Here's a recap of the 10 albums that performed significantly better or worse than expected in the first half of '84. Bad news first, the disappointments.

1. "Through The Fire," Hagar, Schon, Aaronson & Shrieve, Geffen. For a group's debut album to climb to number 42 isn't bad; it's just disappointing, because greater things were expected, owing to the Asia precedent and Hagar's solo star status.

2. "Up The Creek" soundtrack, Pasha/CBS. This was producer Spencer Proffer's followup to Quiet Riot's "Metal Health," which reached No. 1 last November. But "Creek" fell 184 notches short of that plateau, and disappeared from the chart altogether after just three weeks.

3. "Windows And Walls," Dan Fogelberg, Full Moon/Epic. This album went gold and reached the top 15, which is good by most anyone's standards, but marked a dropoff for Fogelberg, whose five previous albums all went platinum.

4. "The Works," Queen, Capitol. Queen's first album for Capitol peaked at number 23, a notch lower than their last album for Elektra, "Hot Space." The first single, "Radio Ga-Ga," also performed less well than "Body Language," the first single from the last album.

5. "Hysteria," the Human League, A&M and "Beauty Stab," ABC, Mercury. Blame the sophomore jinx for the relatively disappointing performance of these followup albums to critically acclaimed and strong-selling debut collections.

6. "Caught In The Act/Live," Styx, A&M. Styx broke a string of five consecutive top 10 platinum albums with this double live collection, which didn't go gold or crack the top 30. Together with a lackluster performance by Dire Straits' "Alchemy," this dramatizes growing consumer indifference to the live format.

7. "Chicago 17," Chicago, Full Moon/Warner Bros. "Chicago 16" went top 10 and platinum in 1982. This followup peaked at number 37 a few weeks ago, suggesting that the

(Continued on page 72)



**HITS**—"Footloose," on Columbia. The soundtrack to Kevin's movie brought home the Bacon. Huey Lewis & the News' "Sports," on Chrysalis. This one created countless new "Sports" fans.



## EASING OF CANADIAN RULES SEEN

## Windsor Stations May Get Break

By KIRK LaPOINTE

WINDSOR—The federal broadcast regulator may be about to loosen rules to allow Windsor radio stations special status among Canadian broadcasters in order to stem the flow of Canadian listeners to American radio stations. The Canadian Radio-Television & Telecommunications Commission (CRTC) has taken the unusual step of suddenly adjourning special hearings into the plight of Windsor broadcasters, indicating that such a change is in the works.

Three days of hearings concluded abruptly July 6 when the commission decided it would not hear license renewal bids by three private broadcasters. Rather, the CRTC is taking evidence it heard from the hearings, using it to issue a public notice in the next few weeks, and allowing the broadcasters to change their renewal applications to adhere with the changed regulations.

After it heard an earful from two broadcasters, the Ontario government and a recording studio suggesting that rules have stifled Windsor stations' attempts to compete with their deregulated Detroit counterparts, it appears that the commission will relax constraints in such key areas as content quotas, spoken word and enrichment.

That all spells music to the ears of Windsor broadcasters CKWW, CKLW, CFX-FM and CJOM-FM, the four private licensees in the border town, which have paid dearly for complying with commission rules in

the form of lowered ratings.

A key to persuading the CRTC to adjourn and redesign the rules was a Joint Communications study commissioned by the Ontario government and presented at the hearings.

Among other things, the Toronto consultant firm found that listeners believe FM is for music and AM is for talk—something CRTC regulations have failed to create. Joint also found that a startlingly high 80% of Windsor residents it considered

## CANADIAN PLATINUM

## Culture Club, Scorpions Score

TORONTO—Current successes in Canada for Culture Club and the Scorpions are having residual benefits. June certifications by the Canadian Recording Industry Assn. (CRIA) show that Culture Club's debut album, "Kissing To Be Clever," has tagged along with "Colour By Numbers" to eclipse triple platinum, while the Scorpions' "Love At First Sting" went platinum in June and pulled the earlier "Blackout" with it.

Platinum albums are awarded in Canada for sales of 100,000 units.

CRIA certified 15 records in all during the month, an indication that sales are slow, even for superstars. The Culture Club album, Duran Duran's "Seven And The Ragged Tiger" and Roger Whittaker's "Greatest Hits" all surpassed the 300,000 mark, while Eurythmics' "Touch" broke the double-platinum barrier,

"heavy" radio listeners tuned to Detroit stations, and that the flood of new listeners for U.S. stations is most prevalent among listeners under 24.

Joint even went so far as to say that the Canadian licensing renewal process is too open. It said U.S. competitors can scrutinize the intentions of their Canadian counterparts easily by examining the public record and promise-of-performance documents

(Continued on page 72)

the only other disk to hit the multi-platinum plateau.

"Into The Gap" by the Thompson Twins went platinum in June, even though CRIA said it qualified a month earlier. Rush's "Grace Under Pressure" went gold and platinum in the month, while the two Scorpions records held the other two awards for sales of 100,000 units.

Simple Minds scored two gold awards in June, for their new "Sparkle In The Rain" album and last year's "New Gold Dream." Rick Springfield's "Hard To Hold" and the "Heartbreakers" various-artists disk also went gold, as did the Rush album and "Cabbage Patch Dreams," the first certified record for the Parker Bros. label.

Duran Duran's "The Reflex" was certified as a gold single.

## Meshel Maps Publishing Savings

## Arista Music Chief Plans Cut In Administrative Fees

By SAM SUTHERLAND

LOS ANGELES—By 1985, Arista Music chief Billy Meshel expects to reduce the administrative fees for foreign exploitation of Arista copyrights to as little as 10% of revenues instead of an average of 25%, thanks to new subpublishing agreements reflecting Meshel's historical resistance to unnecessarily costly, front-loaded deals.

By foregoing big advances, new and imminent pacts with international licensees are squeezing that administrative overhead to what Meshel believes will be the lowest average cost attained by any major music publisher. His 1985 deadline is only the latest innovation for Meshel, recently named president of the Arista Music Publishing Group (Billboard, July 14) after serving as its senior vice president and general manager since the unit's formation in 1977.

Both on his own and as a founding

member of the now defunct Organization of Creative Music Publishers (OCMP), the former songwriter has been both an advocate for independent publishers and a frank critic of publisher/writer relationships as they've evolved in recent years.

Characteristic of that stance is his emphasis on pursuing a wide array of different deals with writers, where he avoids relying on massive advances. Like other publishing peers, he contends runaway advances have, in the past, injured longterm performance for both parties.

"The front loading of those deals was the demise of a lot of artists who could've made it otherwise," he asserts. "The cost of those deals was so high, all you could do was staff up—you couldn't actually spend more money to insure you'd make money."

That concern for promotion and marketing also prompted Meshel to address the question of exploitation during negotiation, essentially divert-

ing advance dollars to marketing funds which could be used during actual exploitation of a writer's work. Meshel counselled writers to follow this path at a time when the music industry's well-publicized market ills made his proposed reduction of advance monies a tough sell.

"Times were tough, and for writers as well," he recalls. "But writers had to tighten their belts, too. If all a writer wants is short-term money, then he can still go for the big advances elsewhere."

Meshel's Arista blueprint has also attempted to speed up payment and streamline exploitation by creating direct links with each licensed sub-publisher. "We're probably the only serious, major music publishing company that will be paying our subpublishers 10% on each original version of a copyright," he claims.

"Each territory reports directly to us now. There is no system of companies I'm aware of that pays directly in this respect. Direct payment means more money to us, and nowadays, for a songwriter to know that for each \$1 earned in another territory, 90 cents will come to him is an achievement. I'd guess the average elsewhere is closer to 75 cents."

On covers, he adds, the licensee's take will rise to 40%, with the remainder going to Arista. New publishing deals have been negotiated with all of Arista's subpublishers during the past two years, with new contracts going into effect in January of next year.

"The subpublishers felt this was rather worthwhile, because with interest rates what they are, the advances they had to pay for older deals were becoming an issue," he adds. "Now they don't have to expose" (Continued on page 72)



CRYSTAL CAREER—Sylvie Vartan accepts a crystal award for worldwide career sales exceeding 20 million records from RCA president Bob Summer, while her husband Tony Scotti, chairman of the board of Scott Bros., looks on.

## Executive Turntable

David Horowitz has joined MTV Networks Inc., formerly the Warner Amex Satellite Entertainment Co., as president and chief executive officer. The company is comprised of two cable programming services, MTV: Music Television and Nickelodeon. Robert Pittman remains executive vice president and chief operating officer, while John A. Schneider has resigned as president to pursue private business opportunities. Horowitz previously served as co-chief operating officer and a member of the Office of the President of Warner Communications Inc., where he guided WCI's recorded music division and cable activities, including a role in the development of MTV and Nickelodeon.

## Record Companies

Two appointments have been made at CBS/Records Groups' Columbia House division in New York. Diane Aronow is named vice president of marketing. She was vice president of clubs marketing. And Sharon Kuroki is upped to vice president of music club marketing. She was director of new member acquisition's... In Los Angeles, Qwest appoints Roma Chugani as national promo-



Kuroki



Aronow



Chugani

tion director for black/urban music. She had held a similar post at Beverly Glen... Two appointments have been made a CBS Records International in New York. Terri MacMillan is named manager of contract administration. She was CRI's manager of contract clearance. And Linda Todd is appointed a&r administrator. She had held a similar post at CBS Songs.

John Schuch is named director of copyright administration for MCA in Los Angeles. He was with CBS... Atlantic makes two changes in New York. Alison Green assumes a new post as video and marketing campaign manager. She was national merchandising manager for the label. And Audrey Satterwhite is named art director. She had held the same post for CBS... Arista restructures its international department with three appointments. Rick Blaskey is named vice president of international operations. He was director of international artist development for the Ariola International Group. Eliza Brownjohn is named associate director of international operations. She had headed the international department at Chrysalis. And Kevin Keenan is upped to manager of international operations. He was administrator of that department.

Don Burkholder is appointed managing director of RCA Ltd. U.K. He was managing director of RCA's subsidiary firms in the Netherlands and Belgium... Word Records, Waco, Tex., makes two promotions. Lynn Nichols moves from director of marketing and promotion to a&r director. And Jeff Mosley is upped to director of marketing... WEA makes several branch appointments. Warren Pujdak is named branch marketing coordinator, based in New York. He was a special projects coordinator. Randy Patrick is named music sales manager in Los Angeles. He was a direct sales manager. Andrew Uterano is appointed music sales manager in New York. He was creative administrator. And Rob Sides is named local promotion representative for Elektra/Asylum in Dallas. He was a manufacturer's representative in the consumer electronics industry.

## Publishing

In Nashville, the Songwriters Guild ups Kathy Hyland to regional director. She was assistant regional director... The Multimedia Music Group, Nashville, adds Michael Heeney as creative director. He had held a similar post at Cedarwood. (Continued on page 65)

## Rosy Second Quarter For RCA

NEW YORK—RCA Corp. says its net income for the second quarter increased 75% to a new high. Earnings for the three months ended June 30 were \$109.9 million, equal to \$1.13 per common share, compared to \$62.6 million, or 56 cents per share, for the same period last year.

Sales grew to \$2.48 billion from \$2.20 billion a year ago, also reaching a new second quarter high for the company.

Although the RCA statement did not break out the showing of the Records division, the company's label apparently contributed to the rosy report. Bob Summer, RCA Records

president, commented to Billboard, "We are delighted to have participated in RCA Corp.'s second quarter." He would not elaborate further.

For the first half of 1984, net income rose to \$160.2 million, or \$1.53 per share, from \$91.6 million, or 70 cents per share a year ago. Sales for the period increased to \$4.85 billion from \$4.23 billion a year earlier.

Earnings for the first quarter of 1984 included a \$175 million special provision (\$94.5 million or \$1.15 per share after tax) for restructuring the company's discontinued videodisk operation.



**ADULT ARTWORK**—Members of Alliance group Blood On The Saddle meet at Peer Southern's West Coast office to sign their publishing agreement with the firm. Pictured from left are group members Ron Botelho and Annette Zilinskas, Nick Murray of Cynx Management, Peer Southern president Ralph Peer II, Cynx's Vicki Brooks, the group's Greg Davis, the publishing company's Lorraine Rebidas and the group's Herman Senac.



**ORIENT EXPRESS**—WEA Hong Kong recording artist and actor Lam visits the Label's New York office to display artwork for his new album. Shown from left are WEA International vice president of product administration Manfred Bormann, WEA Hong Kong marketing manager Virginia Ng, Lam, WEA International product development director Jennifer Cohen and Ahmed Tahir, WEA International's director of video operations.



**TUNING OUT**—Producer Major Bill Smith listens to the playback of "Double Dealin'," a single by his newest Le Bill Music artist Kelli.



**LABELMATES MEET**—Portrait artist Eddy Grant and Tabu's Cherelle join staff from Epic/Portrait/Associated Labels for an appearance on "The Great Record Album Collection" on New York's WOR-TV. Shown from left are the show's executive producer Terry Planell, E/P/A's East Coast publicity manager LaVerne Perry, Grant, air personality Scott Shannon (the show's host), Cherelle, E/P/A's video promotion director Harvey Leeds and production assistant Andrea Moll.



**STELLAR JOURNEY**—Members of RCA's Jefferson Starship congratulate the winner of MTV's Starship contest after a concert party on the San Francisco Bay. Shown from left are the group's Paul Kantner and Grace Slick, winner Sheila Smith and Starship's Mickey Thomas.



**NO BLUES AT JAY**—Producer/songwriter James Gadson, right, poses with Jay Warner after signing a longterm publishing agreement with the Jay Warner Music Group.



**CELEBRITY SIT-IN**—Friends of artist Keith Haring gather at New York's Paradise Garage to celebrate his birthday. Seated from left are Jeff Beck, Diana Ross, producer Nile Rodgers, Madonna, producer John Benitez and an unidentified onlooker.

## JAZZ, POP ENTER MIX

**BMI Expanding Archives' Range**

By PETER KEEPNEWS

NEW YORK—Broadcast Music Inc. (BMI) has for more than 30 years boasted an extensive classical music archives. Now the music licensing organization is extending the range of its archives to encompass jazz and popular music as well.

"So many students of music today can't be put into strict categories," says BMI president Ed Cramer in explaining the decision to broaden the archives' scope. "People are beginning to accept the fact that jazz should be treated with the same reverence as European concert music.

"Eventually, the great jazz people of today will be revered as much as the great classical artists and composers are. It's important to me that BMI acknowledge that fact."

The archives, officially known as the Carl Haverlin Collection/BMI Archives, was founded by Carl Haverlin, who served as BMI president

from 1947-63. Among the items it contains are the first edition of Handel's "Messiah," the first published opera libretto, and the first music book published in the U.S.

Since the decision about a year ago to move into other areas of music, the archives have acquired original arrangements for the big bands of Lionel Hampton and Jimmie Lunceford, the original handwritten sheet music for Paul Simon's "Mrs. Robinson," and the mute used for many years by jazz trumpeter Jonah Jones, among other items. BMI officials are currently negotiating with the estate of Charlie Parker to acquire a collection of memorabilia relating to the pioneering alto saxophonist/composer.

"We started out by asking musicians to donate material," says Cramer, who stresses that he is interested in selected, representative items and not anyone's "entire collected works." Now, he adds, "people are

starting to hear about what we're doing and are calling to volunteer things."

As an example, he cites a recent offer from jazz pianist Marian McPartland to donate some original manuscripts written for her by Alec Wilder. Noting that McPartland is not affiliated with BMI, Cramer points out, "You don't have to be a BMI affiliate to be represented" in the archives.

The Carl Haverlin Collection/BMI Archives, under the direction of curator Bud Stringfellow, is located at BMI's office at 320 W. 57th St. here. It is not open to the public, but is made available to scholars by appointment. Material from the archives is frequently sent on tour to schools and museums.



**SMALL WORLD**—French recording artists Eddy Mitchell and Richard Gachner surprised each other when they both showed up in Nashville to record their forthcoming projects for RCA and Warner Bros. France respectively. Shown from left are Gachner, local producer and writer Bryon Hill, Mitchell and singer/songwriter Pierre Papadiamandis.

## SERIES EXPANDED

**New B'way Folios From WB**

NEW YORK—Warner Bros. Publications, the print arm of Warner Bros. Music, is expanding its recently introduced series of Broadway Classics vocal selections.

The decision to add new \$6.95 list titles stems from the success of four initial folios, says Frank Military, chief of the division. They were "Girl Crazy," "Oh Kay!," "Strike Up The Band" and "Anything Goes."

"Besides," adds Military, "the writers represented in the series helped make Warner Bros. Music what it is today. We owe them this."

Other folios planned include selections from "A Connecticut Yankee,"

"Funny Face," "Naughty Marietta," "The Student Prince," "Bittersweet," "Of Thee I Sing," "Rose Marie," "Lady Be Good" and "Babes In Toyland." The latter are scores penned by such legendary Broadway writers as Rodgers & Hart, George & Ira Gershwin, Victor Herbert, Sigmund Romberg, Cole Porter, Noel Coward and Rudolph Friml.

In addition to these vintage shows, Warners has also marketed similar compendiums of more recent Broadway and off-Broadway entries, such as "42nd Street," "Little Shop Of Horrors," "Dreamgirls" and "My One And Only."

IRV LICHTMAN

**Return Engagement For Songwriters' Showcase**

By KIM FREEMAN

NEW YORK—The reincarnation of the New York Songwriters' Showcase is off to a good start, says its director Stu Greenberg, one of the founders of the original Showcase, which enjoyed a successful run at the Bottom Line from 1973-78.

Last December, Greenberg was approached by RBR Communications to reinstitute the Showcase, which began its monthly schedule in March. The event is now operated under the umbrella of RBR, which provided the front money, although Greenberg notes that the Showcase is now supporting itself.

At a fee of \$10 per song, Greenberg estimates that the Showcase receives 250 submissions per month. The tapes are reviewed by a panel consisting of Greenberg and a fluctuating assembly of publishing executives and songwriters. Past panelists have included Chappell's Bobby Cotela and March On Music's Mryna March and Susie McCusker. All entrants receive a brief critique of their work, taken from comments made during the panel.

In screening the entries, Greenberg says he listens for cover possibilities: "If I can hear somebody else recording the song, then it's effective." He notes that submissions are not limited

**For The Record**

A photo caption in the July 7 issue incorrectly identified the responsibilities of Ruby Merjan. She is director of a&r for WEA International, based in New York.

ed to any genre and typically encompass everything from r&b and jazz to pop, with a strong leaning toward folk.

Six songwriters are selected from the review to perform three compositions each at the Showcase's Folk City home, which closes its doors to the public for the night. Greenberg says the average audience consists of 150 publishing executives and music journalists. Of the first four Showcase winners, Greenberg says, two have signed their songs to publishers and two are still negotiating with a number of firms.

This month's Showcase takes place Thursday (26) and features Ellie Greenwich as one of the judges. Previous judges have included veteran songwriter Doc Pomus and Marv Goodman of Famous Music.

Greenberg and Al Altman started the original Showcase as a side venture to their careers with United Artists Records and Kamakaze Music respectively. As their job responsibilities grew, the two were unable to continue running the Showcase.

In 1980, Greenberg and Altman reunited for three years to work as independent publisher and songwriter representatives. During that period, their clientele included songwriters Stephen Bishop and Cy Coleman and the March On and Dreana Music firms. Greenberg is now employed by RBR to run the Showcase, and Altman is SESAC's West Coast representative, based in Las Vegas.

**Pop Music Vets Are Now Best Bets**

By PAUL GREIN

Much was made a year ago of "music of the '80s," as the charts were dominated by acts that emerged in this decade. Sometime between then and now the situation has changed, to the point that nine of the singles in the top 10 this week are by acts that have been collecting hits since the '60s or '70s.

Tina Turner, whose "What's Love Got To Do With It" (Capitol) surges seven points to number nine, first reached the top 40 in 1960 with "A Fool In Love." This is her second top 10 hit, following 1971's Grammy-winning "Proud Mary."

Of this week's other top 10 residents, the Jacksons first hit the top 40 in 1969 with "I Want You Back," followed by Elton John in 1970 with "Your Song" and Rod Stewart in '71 with "Maggie May."

The Pointer Sisters first cracked the top 40 in 1973 with "Yes We Can Can," followed by ZZ Top in 1975 with "Tush" and Bruce Springsteen later that same year with "Born To Run." Ray Parker Jr. first scored in 1978 with Raydio's "Jack And Jill," and Prince broke through the following year with "I Wanna Be Your Lover."

The only act in this week's top 10 to have emerged in the decade is Billy Idol, who first hit the top 40 in 1982 with "Hot In The City." His "Eyes Without A Face" dips a notch this week to number five.

The success that such acts as Cyndi Lauper, Rockwell and the Thompson Twins have enjoyed in recent months proves that there's still

**Leadbelly Fete In Shreveport**

SHREVEPORT, La.—Huddie "Leadbelly" Ledbetter, the late songwriter and folksinger, will be honored for his cultural contributions Sept. 29-Oct. 6 at the Red River Revel Arts Festival here.

Among the performers who will appear in tribute are Pete Seeger, Josh White Jr., Oscar Brand, Brownie McGee, Sonny Terry and Jean Ritchie.

The festival will mark the 95th anniversary of Ledbetter's birth. His more popular songs include "Kisses Sweeter Than Wine," "Goodnight Irene," "Cottonfields," "Rock Island Line," "Bring A Little Water Sylvie" and "Black Betty."

Admission to the festival is free.

**Chartbeat**

room for new acts to break through. But it certainly seems that veterans have a better chance at success than they did in the new music-dominated spring and summer of '83.

This week's top 10 is also noteworthy because it includes so many black pop performers. Black acts account for both of the top two positions (with Prince and Ray Parker Jr.) and five spots out of the top 10 (with those two stars joined by the Jacksons, Tina Turner and the Pointer Sisters).

★ ★ ★

Country Action: Earl Thomas Conley this week becomes the first artist to generate four No. 1 country singles from one album. "Angel In Disguise" follows "Your Love's On The Line," "Holding Her And Lov-

ing You" and "Don't Make It Easy For Me," all of which are featured on his album also titled "Don't Make It Easy For Me."

The album has been out for more than a year, and is currently listed at number five on Billboard's country album chart. It has sold in excess of 300,000 copies, according to Dave Wheeler, RCA's director of national country sales.

No artist has ever lifted four No. 1 pop hits from one album, though the Bee Gees came close, earning three No. 1 hits from two successive albums, "Saturday Night Fever" and "Spirits Having Flown." And "Fever" produced a fourth No. 1 hit in Yvonne Elliman's "If I Can't Have You."

(Continued on page 69)

**'Solid Gold' Five Days A Week**

NEW YORK—"Solid Gold," the weekly program that is probably the nation's most-seen syndicated music show, has spun off "Solid Gold Hits," a five-day-a-week program which features two performances and one video clip a day.

Where "Solid Gold" goes to about 220 stations, "Solid Gold Hits" has currently been picked up in 160 markets, and can be seen by 90% of television households, says producer Brad Lockman.

Ratings on the new show, which premiered in mid-June, have been

"so far, so good," Lockman says. Acts featured are "people who are popular now," he says. "It's just hit music, basically."

Running a half hour and produced to be seen five days a week, "Solid Gold Hits" is what the syndication industry describes as a "strip" show, designed to be run in a single time strip across a station's schedule.

Most programmers are placing "Solid Gold Hits" in an afternoon slot, says Lockman. Grant Goodeve, whose major credit is the television series "Eight Is Enough," hosts the show.

**SIX EPISODES TO RUN****MTV Airing 'Rock Influences'**

NEW YORK—MTV has picked up six episodes of a new series, "Rock Influences," and is scheduling them to run on the third Tuesday of every month.

Co-producing the show will John Scher's Monarch Entertainment Bureau's Performance Video division and Television Theater Co. Bristol-Meyers will be putting up the money for the show, using it to promote the company's Clairrol division.

"Rock Influences" is taping its episodes at Passaic, N.J.'s Capitol Theater. The first program went in the can on June 9. The show's themes will encompass the places, people and objects that have had the most impact on rock'n'roll music.

Karla DeVito will be the series hostess. Half of each program will be live concert footage, and the remaining half will include archival material and interviews.

The program's first episode aired last Tuesday (17) and headlined IRS group R.E.M. Other guests included Rick Danko, Richard Manuel and Levon Helm of the Band, Jesse Colin Young, Roger McGuinn, Richie Havens and John Sebastian.

Scher will serve as co-executive producer, while Television Theater Co. president Douglas Draper and colleague Ronald Tanet will alternate as co-executive producers. Acting as co-producers will be Performance Video head Pat Weatherford and TTC's Jonathan Stathakis.

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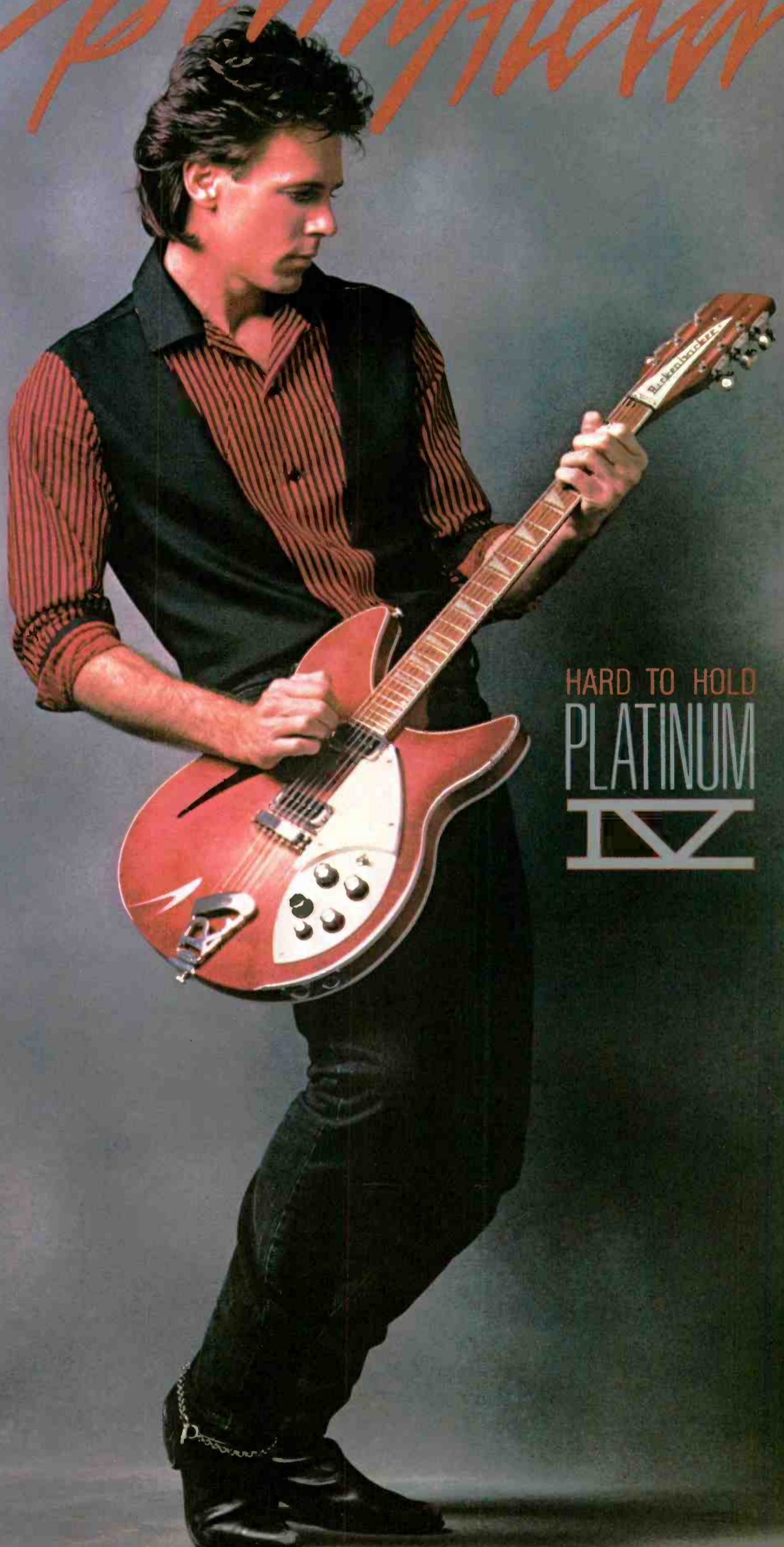


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## COUNTRY MUSIC FESTIVALS

# Marlboro Shows Blanket Europe

By JIM SAMPSON

FRANKFURT—A tobacco company has established itself as Central Europe's leading supporter of live country music and staunchest commercial tour sponsor of any kind. This year, some 80,000 fans are expected at Marlboro-sponsored country music festivals in West Germany, Holland, Switzerland and even Poland.

Now in its second year, the Polish tour is set for the first weekend in August. It is expected to attract more than 15,000 country buffs to three shows featuring 18 acts, mostly from Eastern European countries.

Following government criticism of the commercial overtones of last year's sold-out "Marlboro Country Pikknik," the event this year will be called the Mragowo Country Festival. The Marlboro-sponsored event will be held in Mragowo, just 25 miles from the Soviet border.

The several hundred apparently off-duty Russian soldiers on hand for last year's shows indicated that even in the Soviet Union there's a real interest in country music.

From the beginning in 1978, the men behind the Marlboro Country Festivals were Christian Timmer, of Philip Morris in Munich, and Frankfurt impresario Fritz Rau. "Philip Morris was the first company to realize the potential for tour sponsorship," says Rau, "and they've stayed with it ever since."

Obviously, country music is a perfect match for the brand's worldwide "Marlboro Country" slogan. But Timmer found an unusual obstacle in dealing with established country mu-

sic stars: A voluntary advertising code of the tobacco industry here prohibits the use of widely known personalities for any kind of promotion.

Explains Timmer: "I can't even consider Johnny Cash, because our research shows he's recognized by 62% of all Germans. With 42% recognition, Kris Kristofferson is out, as is John Denver with 35%." Timmer says he knows by heart the recognition quotient of 40 country names among the West German public.

Together with Rau, Timmer stages a series of concerts each year in Germany, featuring either a talent search or a multi-act bill topped by a country star from the U.S. Hoyt Axton and Waylon Jennings have toured here for Marlboro.

The idea has been so successful that Philip Morris launched Marlboro Country Festivals five years ago in Switzerland and four years ago in Holland. Finally, last year, the home office in the U.S. joined the live country bandwagon.

This year's Marlboro Country Festival in West Germany, again coordinated by Stefan Droeger of sponsorship consultant C.P.R. Creative Partners in Frankfurt, consists of 11 shows in October, each in two parts: a talent contest, followed by a concert with an established U.S. country artist, still to be named.

Philip Morris offers roughly \$110 for each musician asked to appear live during the festival, \$150 for each semi-finalist and \$185 plus a trip to Nashville for each winning musician. The firm also provides massive print advertising support, while underwriting shows' costs to keep ticket prices

low, around the \$6 mark.

About 80 acts submitted tapes for the first Marlboro talent contest in Germany six years ago. This year, there were 157 entries, 32 of which were selected by a five-man jury for the live runoffs. There's even an all-woman country band.

Juergen Kramar, head of the Country Music Assn.'s German section and a member of the jury, says this participation reflects the impact of the Marlboro Festival on the country scene in Germany. "It's clear the event has a positive influence on the live performance of country music. More people than ever are playing country in Germany, and they're for sure getting better."

"This year, there was much more modern material, less bluegrass. Alabama is obviously the favorite group here."

But Kramar has not seen this enthusiasm rub off on the record side of the business. "Country hardly ever makes the German sales charts, and it's still rare that a licensee decides to press country product locally, making most current country hits hard to find," he says.

Timmer concedes that his festival also has negligible effect on cigarette sales, adding that this was never the purpose of the event. Rather, he says, it is a good example of what consultant Droeger calls "image transfer," bolstering Marlboro's country music image. And the men behind the Marlboro Country Festival agree that the same sponsorship concept could be applied effectively by other firms in other fields of live music performance in Central European territories.



GOING BEHIND THE CURTAIN—CBS Records International president Allen Davis dedicates the newly refurbished CBS record and tape manufacturing facilities in Haarlem, Holland.

## Japanese Bar Cited For Sing-Along C'right Breach

By SHIG FUJITA

TOKYO—The Fukuoka High Court in southern Japan has ordered a snack bar owner to pay a total of \$60,000 in damages and compensation for permitting his customers to add their vocal refrain to "karaoke" sing-along tapes in breach of copyright.

The July 5 ruling was a precedent-setting decision in favor of the Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC) in that it established in law that the snack bar's proprietor, Saburo Kinoshita, had violated copyright legislation in furtherance of his own profit.

In his summation, the judge said that Article 22 of the Japanese Copyright Act had been violated when Kinoshita offered the karaoke music service to attract customers to his two bars.

JASRAC first filed suit for damages against Kinoshita in July, 1980, demanding the suspension of band and piano entertainment in the bars and payment of compensation for his failure to pay royalties. Meanwhile, Kinoshita replaced live music at one of his bars with karaoke music equipment, and JASRAC followed through with a further case alleging copyright breach.

JASRAC estimates that karaoke music facilities are currently provided at around 350,000 snack bars and similar outlets throughout Japan, and that performance royalties, if collected from all of them, would

come to some \$165 million annually. Its success in the Fukuoka case means JASRAC will step up its action against other copyright offenders.

The case has attracted substantial media attention here. The Tokyo Shimbun newspaper devoted its main editorial to the court verdict, tracking the buildup of popularity for karaoke over the past decade. The software uses instrumental tracks to accompany the buyer's own vocal efforts.

The newspaper pointed out that the snack bar owner argued in court that the customers were singing for their own enjoyment and not performing for the entertainment of others. But it supported the court's opinion that "singing to the musical backing is aimed at creating an enjoyable atmosphere and luring more customers, thereby increasing the owner's profitability."

It pointed out that karaoke establishments in Japan range from elaborate setups with stage and lighting facilities, even recording studio equipment, to tiny bars with one karaoke hardware unit.

Said the editorial: "In Japan, traditionally, there is little interest in and recognition of the copyright problem, and there are many, many cases where copyrights are treated lightly or totally ignored. This court decision can be called a valuable warning bell to society at large to recognize copyright matters."

## Steady Growth Continues In German Video Market

HAMBURG—The video side of the German home entertainment industry continues to expand at a steady and consistent pace. Estimated sales of videocassette recorders here this year are put at 1.5 million units, following the 1.4 million registered for 1983 and 1982's 1.3 million.

Video hardware has become an essential part of the stock of Germany's roughly 6,000 specialist radio and television dealers. Some 93% of those selling television sets now have a range of VCRs regularly in stock.

Some 100,000 video cameras were sold here in 1982, and the figure jumped to 120,000 last year. The German electrical dealers' trade or-

ganization looks for an even bigger percentage increase this year, following the marketplace entry of the compact camera/recorders.

Alongside national hardware statistics, there's an encouraging picture building on the software side. Some 16.7 million blank videotapes were sold here in 1982, and that figure rose to 26 million last year. The projected figure from most industry sources for 1984 is around the 32 million mark.

But there are signs of sales stagnation setting in for prerecorded videocassettes. The total sold in 1982 was 1.4 million nationally, and that rose to two million last year. But now there are clear signs of a slowdown.

## Record Attendance At North Sea Jazz Fest

By MIKE HENNESSEY

THE HAGUE—The healthy European appetite for jazz, in all its incarnations, was powerfully exemplified by the record attendance at the ninth North Sea Jazz Festival, held in the Congress Center here, July 13-15.

A total multinational audience of more than 30,000 jazz fans visited the festival to sample some 200 hours of concerts presented in 10 different locations.

Organizer Paul Acket, whose budget for this year's event was a record 2.4 million guilders (\$736,000), said that among the most encouraging as-

pects of the festival's success was the fact that there were more young people in the audiences than ever before, benefiting from a specially reduced daily ticket price of 45 guilders (\$13.80) under a Cultural Youth Passport scheme.

"We sold about 3,000 of these special tickets each day," Acket said. Normal daily ticket price was 60 guilders (\$18.40).

Major musical delights of the festival were a set by the new Miles Davis band, featuring saxophonist Bob Berg and guitarist John Schofield; two concerts by a characteristically exuberant Lionel Hampton Band; immaculate sets by a J.J. Johnson all-

star group, featuring Nat Adderley, Harold Land and Cedar Walton; vintage bebop from a Dizzy Gillespie combo that included veterans James Moody, Slide Hampton and Walter Bishop Jr. and Gillespie's latest discovery, Canadian drummer Nasyr Abdul Al-Khabyr; beautifully poised concerts from Sarah Vaughan and her trio, and exciting and colorful presentations by Miriam Makeba and her troupe of singers, dancers and musicians.

As usual, the festival offered jazz to meet all tastes, from the spirited unsophistication of the Dirty Dozen Brass Band from New Orleans to the

(Continued on page 62)

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the majors  
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discs, tapes,  
accessories,  
computer/video  
games  
—distributors  
—rack jobbers  
—one-stops  
—importers & exporters

**Home Entertainment  
Accessories**

**Videocassette  
& Videodisc**  
—hardware/software

**Compact Disc**  
—hardware/software

**Computer/Video Games**  
—hardware, software,  
accessories

**Blank Audio/Video  
Tape Product Charts  
& Supplies**

**Blank Computer Media**

**Equipment  
Manufacturers**  
—disc and tape  
—cartridge and cassette  
—tape processing,  
packaging, labeling and  
duplicating equipment  
—pro supplies and accessories

**Music Publishers**

**Sheet Music Jobbers  
& Suppliers**

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merchandise, ie t-shirts,  
buttons, posters

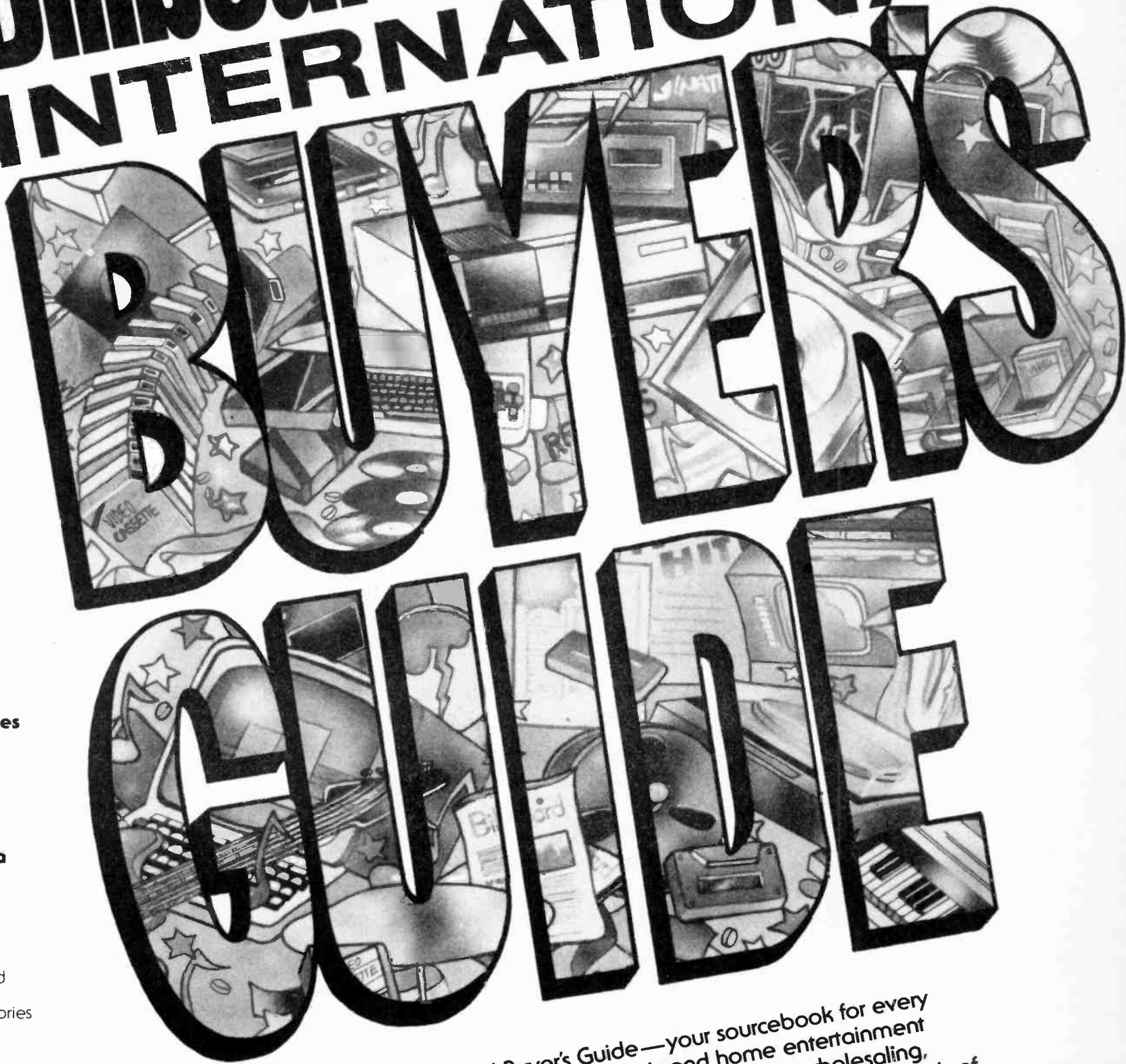
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## Venters Voyages To New Combo WXYX Getting Power Boost, New Calls, New Format

RALEIGH—"We're not picking up where WQDR left off," says Voyager Communications chairman Carl Venters about his company's second set of acquisitions, Wilson's WVOT and WXYX. The combo for years has exclusively served the small North Carolina town, but by September, WXYX will be transformed into WRDU, serving the Raleigh/Durham market with a 1,370-foot tower between Wilson and Raleigh, second only to WRAL's 2,000-foot site. In the move, Venters will take full advantage of WXYX's Class C designation, boosting the power to 100,000 watts.

"The station has been operating with 20,000 watts on a 300-foot tower," explains Venters, who plans to switch the country format to AOR. "We'll call it AOR because you have to call it something, but 'adult rock' might be a better designation. We're planning to fill a void in the market." Venters anticipates that void growing even wider in the near future, as Carolina AOR mainstay WQDR is rumored to be going country.

The history of WQDR is to some extent also the history of Carl Venters. As president of Durham Life Broadcasting, owner of Raleigh's highly successful WPTF/WQDR and WPTF-TV, Venters initiated

WQDR in January, 1973. He says it was "the first AOR station true to that classification in the country."

"I went to WRIF in Detroit, where Lee Abrams was PD, and got him to consult," Venters recalls. "He installed the 'SuperStars' format he had been working on, which ABC wouldn't let him try."

Venters left Durham Life two years ago to form Voyager with longtime Cox employee Jack McCarthy, who serves as president of the company, Voyager acquired High Point's WMFR-AM-FM, with the FM outlet becoming highly successful WMAG, one of the fastest growing outlets in the South, managed by George Francis and, utilizing George Johns' adult contemporary format.

Initially it was thought that Venters would be picking up WQDR's call letters when the station switched to country. Instead, Venters chose WRDU—the designation for the Raleigh/Durham airport, which lies between the two cities.

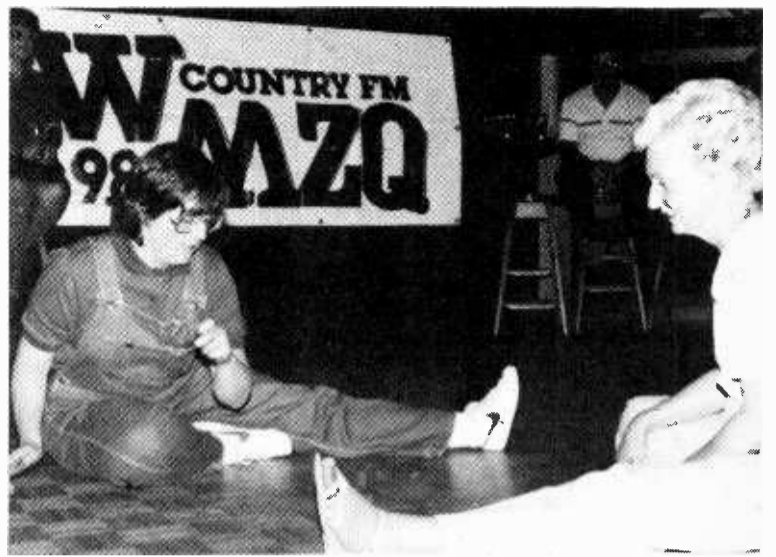
"There's a hole with WQDR dropping out of the format, but we can not afford to do heavy metal bone-jarring music in 1984. Because of that image, we really weren't interested in the call letters," Venters says.

But what if WQDR doesn't make the rumored switch? "We're pretty

sure they'll do it," says Venters. "But if they don't, the way our format is conceived, a traditional AOR won't hurt us significantly. It will require a little adjustment, but not much more."

"Burkhart/Abrams has been working with us on the new format," which Venters says will not be a Lee Abrams-type sound. "White Wine AOR would be a better description. We'll go after 18-34 females, and skew a bit higher with males, 18-44."

Joining the new outlet as VP/GM is former WQDR manager David Berry, while longtime Jack McCarthy associate Don Meineke, currently managing Cincinnati's WNOP (licensed to Newport, Ky), will come in as GSM.



**JACK OF ALL TRADES**—WAZQ Washington's Rita Bodine, left, challenges a contestant in the station's first annual Jacks Tournament. The weather-woman got to the finals before losing to a listener.

## Vox Jox

### Cap Cities' KLAC Purchase Official

By ROLLYE BORNSTEIN

After several months of speculation, it's official: A contract has been signed between Cap Cities and Metromedia for the latter to sell Los Angeles' KLAC to the former, which will keep KZLA-FM but has an oral agreement to spin off KZLA-AM. A signed contract is anticipated this week. Once the sale is approved, KLAC/KZLA will become the sole country operating unit licensed to Los Angeles.

Still at the speculation stage in L.A. is the persistent rumor that WYLD New Orleans PD Brute Bailey will join Inner City's KGFJ as PD. If it does come to pass, the successful urban programmer would also have a hand in KUTE as assistant PD.

★ ★ ★

If you were driving through Cleveland last week and happened to dial by WMJI in morning drive, you heard Mike McVay's "Magic" in person, as the consultant did a week of vacation replacement in his spare time. By the way, his company, McVay Media, just signed an agreement with country programmer Charlie Cook (KLAC, KHJ Los Angeles, WHN New York, WWVA Wheeling), who is exiting Transtar's country format to hang out his consultant shingle. In the agreement, McVay Media will market Cook's services and provide backup support in research and other areas. McVay will continue to concentrate on his AC and top 40 clients, while Cook tackles the country arena.

Speaking of McVay's AC fold, all five of his consulted stations in that format registered nice Arbitron gains. If you've stopped keeping track, the list includes KMJI Denver, WMJI Cleveland, KMGC Dallas, WRKA Louisville and WMGG Tampa, which is really more contemporary than adult.

By now you're obviously wondering what's been going on in Pittsburgh. Saul Frischling's WPNT is in the news, as the easy listening outlet

segues toward a more AC approach, with original vocals in place of the syrupy covers. And the station's acting PD, Ted Sohler, who has also been handling morning drive since his exit from Daisy (WDSY) last year, has left. Rumors have former WTKN PD Tom Darren in line, with former WWSW personality George Hart also in the running for the PD post.

Meanwhile, across town at WTAE, minor changes are in place, including more oldies and increased information commitments, while Hearst's on-air staff has been making a less than stellar tv debut. Seems WTAE-TV has cancelled the "O'Brien & Garry" Show (after 12 weeks and one joke, as our Pittsburgh correspondent calls it) and has reduced the Jack Bogut show from one hour to 30 minutes. TV has also been causing WTAE's Ted Adkins a bit of concern recently. Apparently, Adkins wrote a letter to a group trying to have the Playboy Channel banned from a suburban cable system. Adkins contended there's nothing wrong with offering a service like Playboy, since a viewer must request it in order to receive it, but unfortunately he contended it on WTAE stationery, and has since had to explain that the opinions were his and not Hearst's.

★ ★ ★

From the rumor to the confirmed stage goes Jack Taddeo, who has indeed exited Viacom (Vox Jox, July 14). The former WLAK Chicago PD becomes director of programming for "Studioline Cable Stereo," a group of nine cable audio channels slated for debut this fall uplinked from Virginia.

With Charley Lake out of Leavenworth (KZZC's city of license, not the infamous prison), WNBC New York acting PD Jim Collins takes over the PD post at Wodlinger's ZZ 99, in the Kansas City metro, which he joined as morning man mere weeks ago... Meanwhile, back at WNBC, local sales manager Peg Kelly is upped to GSM, as Jack Maloney exits.

From managing 'em to consulting 'em to selling 'em goes Burt Sherwood, who has just joined Chapman Associates' Chicago office. That leaves former partner Bill Hennes alone to continue his consultancy... Also in Chicago, Wally Phillips has done it: signed that \$4.5 million dollar contract, which runs through 1991. However, it is also written that come July '86, Phillips can vacate the WGN morning show for middays or

afternoons.

If your goal has always been to program a Doubleday station, this is your lucky day. Two, count 'em, two positions are up for grabs. In addition to Randy Kabrich's WAVA Washington post (Billboard, July 21), WAPP New York also has a vacancy. If you want to know what happened there, call former PD Joe Krause at (516) 883-2511, but if you want the job, send your convincing package of materials to Dave Martin at Doubleday's corporate headquarters. Finding their address is part one of the pre-employment screening process. Good luck.

While WAVA is still open, the PD slot at EZ's WEZR across town has been filled by B-94 (co-owned WBZZ) midday man Jeff McKay, who also served as assistant PD at the Pittsburgh outlet. In his new post he replaces Chuck Tyler, who'll remain with the chain, but should you want to reach McKay, note that he's taken on his given moniker, Jeff Balentine... Bruce Fox exits Greater Media for greener pastures. Leaving WMGK Philly, Fox now programs Trenton's WKXW.

★ ★ ★

Kid Curry exits his San Antonio PD post at Jack Roth's KITY... Across town at AOR-formatted KESI, former Love 94 (WWWL Miami) personality Bob Linden comes on board as PD, replacing Dave Christian... Over in Houston, WEBN Cincinnati mainstay Denton Marr becomes PD of KLLOL, as Blake Lawrence concentrates on his morning gig... Down the block at KRBE, Roger W.W. Garrett is back. The former KRBE PD, who split for Austin's KHFI two years ago, is back at his former post, replacing Ken Rundel, who now does middays on the AM. The AC stations, by the way, are in transition at this writing, with the AM going oldies and the FM top 40.

Up in Dallas, Ted Utz joins Q102 (KTXQ) as operations manager, Tom Owens' former post. For the past year, Ted's been ensconced as PD of Providence's WHJY... Also exiting Providence is former WSNE PD Holland Cooke, who remains with Outlet Broadcasting (WSNE's former owner), moving to Washington as operations manager of Michael Douglass' WTOP, where John Watkins remains as news director.

★ ★ ★

Upped to VP/GM at Memphis' WHBQ, filling Ron (KHJ) Thompson's shoes, is GSM Lou Murray. (Continued on page 18)

## WKQX's Chuck Morgan Moving To KIXK Dallas

By MOIRA McCORMICK

CHICAGO—Program director Chuck Morgan of WKQX (Q-101) here is set to take on PD duties at KIXK Dallas, effective Aug. 6. According to Morgan, Q-101 GM Jim Smith is to begin interviewing replacement candidates this week.

The future position of Danny Owens, who has been "sitting in the PD seat" at KIXK, will "be decided by Morgan," according to GM John Hare.

KIXK, licensed to Denton under the aegis of Hicks Communications, was purchased by ABC in January. Sale was finalized July 16. In March, the station's 1,585-foot tower was moved closer to Dallas in order to achieve signal parity with the rest of the metro area radio stations, according to Hare.

KIXK's "severe signal problem" was alleviated, says Hare, but the station's "classic contemporary hits" format was in need of revamping, as evidenced by its .6 share in the last

Arbitron book.

Dallas' relative lack of top 40 stations and Morgan's extensive top 40 experience (as announcer/music director at WKRQ and WSAI Cincinnati and WNDE Indianapolis, and as program director at WYNF Tampa, WPIX New York and most recently Q-101) have observers speculating that top 40 will be KIXK's new format.

"We haven't made a final decision," says Hare, "but it will be some form of contemporary."

"ABC is now in the process of finalizing its current market study, and from that we'll determine the direction," says Morgan. "It may be either top 40 or AC."

Morgan, who will be moving himself, his wife and three children to the Dallas area shortly, says of his new home base: "Every market has its own level of competition, but Dallas might be a hard nut to crack."

Julio Iglesias,  
Cuando no pueda  
nunca mas pensar...  
Siempre seras tú.

Dulcinea



Complete coverage of Billboard's Radio Programming Convention will appear in next week's issue.

# Radio

## 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 \_\_\_\_\_ AOR  
 \_\_\_\_\_ urban/black \_\_\_\_\_ MOR/nostalgia  
 \_\_\_\_\_ country \_\_\_\_\_ miscellaneous  
 (please describe): \_\_\_\_\_

All entries must be submitted no later than Jan. 1, 1985 to:  
 Rollye Bornstein Radio Editor  
 Billboard Magazine 2107 Wilshire Blvd. Beverly Hills, CA 90210

### \$26 MILLION DEAL

## Clear Channel Buys Broad Street

NEW HAVEN—These days, Fred Walker, president of Broad Street Communications here, is a happy man. A \$26 million deal three years in the making has been consummated, with Clear Channel Communications of San Antonio purchasing Broad Street.

Clear Channel will operate the group, which owns WELI New Haven, WQUE-AM-FM New Orleans and KTOK/KJYO Oklahoma City, as a separate unit. Walker will remain as president.

The history of Broad Street dates back to 1971, when Walker, along with chairman Richard Geismar, formed the group with the funds of a select group of institutional investors. Hartford-based Covenant Insurance was initially involved, with the Inter-

national Silver Co. (Insilco) of Meriden, Conn. coming in to replace a group of mutual funds that had rolled out in 1978. Since then, top management at both Covenant and Insilco have changed, with the chairmen of both companies retiring and their replacements less interested in a radio group as an investment.

"With that in mind," notes Walker, "for us to grow, we knew we had to do something. Our goals were to keep Broad Street together as a unit, and to allow management the room to grow and expand. The Clear Channel deal fit all our requirements, and that's why we've been pursuing it for the past three years."

Clear Channel, formed in 1972 by broadcaster John Barger and San Antonio investor L. Lowry Mays, who serves as chairman, first purchased Avco's 50,000-watt clear channel, WOAI, which it currently owns as well as San Antonio Class C FM Spanish outlet KAJA, Austin easy listening Class A FM KPEZ, KBBJ/KMOD Tulsa and KTXC/

KHYS Port Arthur, Tex.

"Both companies are very attractive," says Walker, who like Geismar has sold his financial interest in Broad Street, making Clear Channel the 100% owner of the group. "As an operating unit, every one of our properties is profitable. Even our AM in New Orleans, which recently switched to top 40, is doing well."

"It's true, you can sell without numbers. I call it cash register ratings."

Having completed the transaction on July 6, which was \$14 million cash with Clear Channel assuming liabilities of \$12 million, Walker was off to New Orleans to host the company's manager meetings at the Marriott Hotel, which for the first time included the key executives of Clear Channel.

The group was treated to the World's Fair and a Friday night banquet at Arnow's honoring two 10-year Broad Street vets, KTOK VP/GM Ken Gaines and Broad Street VP/controller Len Freeman.

## New Buyer For Philly's WHAT

PHILADELPHIA — New York communications consultant Kelly Guglielmi is now listed as the new buyer of WHAT, Dolly Banks' black/urban AM station here, which is tied to WWDB, her high-rated all-talk FM. Price tag is given as \$750,000, down from the \$1 million preliminary agreement of sale reached 16 months ago by Washington broadcaster Howard Sanders. Sanders rescinded his agreement last fall because of pressure from the National Black Media Coalition.

The group had filed a petition with the FCC to block the sale because Sanders, although black, was not a local resident. Guglielmi, who is also black, says he intends to move to Philadelphia if the sale is approved by the commission and will be president and general manager of WHAT.

Guglielmi, who helped create the Black News Network, a radio news and feature syndicate, is now vice president in charge of sales for Krypton Corp., a film library that leases its product to tv stations.

## Washington Roundup

By BILL HOLLAND

The FCC has lifted the freeze on the filing of applications for AM stations on 25 Class I-A clear channels, effective July 17.

The freeze was lifted as the result of a new AM agreement between the U.S. and Canada that solved the incompatibility between proposed assignments between the two countries. The freeze was imposed in February, 1982.

However, there is still a freeze, imposed in June, on the filing of applications on Canadian clear channels 690, 740, 860, 990, 1010 and 1580 kHz. The FCC says final action has not been taken yet for these channels.

\*\*\*

Following the FCC's recent vote not to review its decision to stay out of call letter disputes, the NAB executive committee has instructed staff to study the options of what the group can do to assist broadcasters, perhaps by acting as a clearinghouse for information, backed up by legal research and assistance.

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## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "Cruel Summer," Bananarama, London	56	77
2 "Right By Your Side," Eurythmics, RCA	51	85
3 "She-Bop," Cyndi Lauper, Portrait	49	131
4 "If This Is It," Huey Lewis & the News, Chrysalis	47	141
5 "Dynamite," Jermaine Jackson, Arista	43	113
<b>BLACK (94 Stations)</b>		
1 "The Last Time I Made Love," Joyce Kennedy & Jeffrey Osborne, A&M	31	31
2 "Dynamite," Jermaine Jackson, Arista	30	36
3 "Be A Winner," Yarbrough & Peoples, Total Experience	27	48
4 "If You're Not Here (By My Side)," Menuedo, RCA	23	36
5 "Next Love," Deniece Williams, Columbia	23	28
<b>COUNTRY (125 Stations)</b>		
1 "I Don't Know A Thing About Love," Conway Twitty, Warner Bros.	71	76
2 "Second Hand Heart," Gary Morris, Warner Bros.	45	46
3 "I Could Use Another You," Eddy Raven, RCA	42	96
4 "The Lady Takes The Cowboy Everytime," Larry Gatlin & the Gatlin Brothers, Columbia	42	82
5 "Uncle Pen," Ricky Skaggs, Epic	39	92
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Ghostbusters," Ray Parker Jr., Arista	13	30
2 "If This Is It," Huey Lewis & the News, Chrysalis	13	18
3 "Leave A Tender Moment Alone," Billy Joel, Columbia	12	54
4 "Straight From The Heart (Into Your Life)," Coyote Sisters, Morocco	9	25
5 "Alibis," Sergio Mendes, A&M	8	53





# Spring Arbitron Results

Following are 12 plus, average quarter hour, metro survey, Monday-Sunday, 6 a.m. to midnight.

Call	Format	Winter '83	Spring '84	Call	Format	Winter '83	Spring '84
<b>ATLANTA*</b>				KOA	news/talk	6.7	5.7
WKHX	country	9.2	10.1	KIMN	AC	4.7	5.2
WVEE	urban	10.8	9.6	KOAQ	contemporary	5.0	5.0
WZGC	contemporary	10.0	9.2	KMJI	AC	4.5	5.0
WQXI-FM	contemporary	8.1	9.1	KYGO	country	5.1	4.9
WPCH	easy listening	7.3	7.0	KHOW	AC	3.7	4.7
WKLS-FM	AOR	6.2	6.9	KBPI	AOR	6.0	4.4
WSB-AM	MOR	7.2	6.8	KAZY	AOR	3.8	4.2
WSB-FM	AC	4.9	4.8	KLZ	country	4.5	4.0
WAOK	black	4.0	4.6	KBCO	AOR	4.4	4.0
WRMM	AC	4.6	4.3	KPPL	AC	3.4	3.3
WIGO	black	1.5	3.1	KEZW	nostalgia	3.6	3.2
WGST	news/talk	3.9	2.9	KNUS	news	2.3	2.9
WPLO	country	2.9	2.6	KVOD	classical	3.5	2.5
WCNN	news	1.2	2.3	KDKO	urban	2.5	2.4
<b>BALTIMORE</b>				KRZN	oldies	2.6	2.0
WLIF	easy listening	8.5	8.8	KDEN	news	1.6	1.6
WBAL	AC	9.7	8.0	KBRQ-AM	country	1.1	1.6
WBSB	contemporary	6.3	7.5	KBRQ-FM	country	1.8	1.5
WIYY	AOR	6.2	6.9	<b>DETROIT</b>			
WFBR	AC	3.3	6.4	WJR	MOR	7.6	11.4
WPOC	country	6.7	6.2	WJOI	easy listening	9.1	8.4
WXYV	urban	5.6	5.3	WJLB	urban	5.7	5.9
WITH	nostalgia	3.0	4.3	WRIF	AOR	6.2	5.4
WCAO	country	3.3	4.1	WXYZ	news/talk	5.0	5.3
WYST-FM	AC	4.0	3.6	WLLZ	AOR	4.8	4.7
WMAR	contemporary	3.1	3.4	WDRQ	urban	4.3	4.6
WCBM	news/talk	3.9	3.2	WHYT	contemporary	4.2	4.6
WWIN-FM	urban	2.7	2.9	WWJ	news	5.9	4.6
WWIN-AM	black	4.1	2.6	WNIC-FM	AC	4.8	4.3
WBGR	—	1.6	2.1	WOMC	AC	4.0	4.2
WEBB	black	3.3	1.7	WCZY	contemporary	3.6	4.1
<b>BOSTON</b>				WMJC	AC	3.9	2.9
WBCN	AOR	8.2	9.0	WCXI-AM	country	3.3	2.7
WXKS-FM	contemporary	7.5	8.1	WCXI-FM	country	2.1	2.5
WBZ	MOR	8.3	7.4	WJZZ	jazz	2.0	2.5
WHDH	AC	5.7	7.2	WVWW	country	3.1	2.3
WHTT	contemporary	7.6	6.3	WQRS	classical	1.6	1.8
WEEI	news	5.3	4.8	WCHB	black	1.0	1.6
WRKO	talk	4.1	4.7	WCLS	AC	1.8	1.6
WJIB	easy listening	4.8	4.6	WGPR	urban	1.1	1.3
WVBF	contemporary	2.6	4.4	WLBS	urban	1.7	1.3
WROR	AC	5.3	3.8	<b>HOUSTON</b>			
WMJX	AC	3.8	3.5	KKBQ-FM	contemporary	8.7	10.7
WHUE-FM	easy listening	3.1	3.2	KMJQ	urban	7.8	9.1
WXKS-AM	nostalgia	1.5	3.1	KODA	easy listening	7.0	8.4
WSSH	easy listening	2.8	2.3	KSRR	AOR	6.0	7.4
WCOZ	AC	2.3	2.2	KIKK-FM	country	8.4	6.4
WAAF	AOR	1.8	2.0	KLLO	AOR	5.8	5.8
WILD	black	2.1	1.9	KILT-FM	country	5.9	4.9
<b>CLEVELAND</b>				KRBE-FM	AC	3.7	4.7
WMMS	AOR	10.0	10.4	KFMK	AC	4.7	3.8
WDOK	easy listening	9.3	8.5	KQUE	nostalgia	4.4	3.5
WZAK	urban	7.1	7.3	KTRH	news/talk	5.2	3.5
WQAL	easy listening	9.0	7.0	KLTR	AC	—	3.2
WGCL	contemporary	6.6	6.7	KPRC	news/talk	3.8	3.1
WLTF	AC	4.9	6.1	KYOK	black	.8	2.6
WMJI	AC	6.1	6.1	KKBQ-AM	contemporary	2.1	2.2
WBBG	nostalgia	6.7	5.6	KXYZ	Spanish	.8	1.8
WJW	news/talk	2.8	4.4	KILT-AM	country	2.6	1.7
WDMT	urban	3.6	4.2	<b>MILWAUKEE*</b>			
WKSW	country	4.8	4.0	WTMJ	MOR	12.5	14.7
WERE	news/talk	4.5	3.6	WEZW	easy listening	7.6	8.1
WWWE	AC	1.8	3.2	WQFM	AOR	8.5	7.2
WGAR	AC	3.4	3.1	WKTI	contemporary	6.7	7.0
WRQC	contemporary	2.0	2.1	WOKY	MOR	6.5	6.1
WABQ	black/gospel	1.6	1.8	WLUM	urban	6.2	5.5
WCLV	classical	1.7	1.7	WMYX	AC	3.8	5.1
WJMO	black	2.7	1.7	WISN	AC	4.2	4.9
WHK	country/oldies	2.2	1.5	WMIL	country	4.9	4.8
<b>DALLAS</b>				WBSC	country	4.9	4.6
KVIL-FM	AC	9.4	10.2	WNOV	urban	2.8	3.1
KKDA-FM	urban	5.9	7.1	WZUU	contemporary	3.1	3.1
KRLD	news	8.1	7.1	WEMP	oldies	1.6	2.9
KSCS	country	7.4	6.6	WMGF	AC	1.6	2.7
WBAP	country	6.9	6.3	WFMR	classical	2.1	1.8
KAFM	contemporary	5.0	5.9	WLZZ	country	2.2	1.8
KMEZ-FM	easy listening	6.2	5.9	WBTT	contemporary	1.7	1.4
KPLX	country	5.2	4.7	<b>MINNEAPOLIS*</b>			
KZEW	AOR	4.9	4.5	WCCO	MOR	20.9	19.1
KEGL	AOR	5.3	4.3	KSTP-FM	AC	10.8	11.3
KTXQ	AOR	3.8	4.0	WLOL	contemporary	7.9	11.3
KOAX	easy listening	3.0	3.4	WAYL	easy listening	7.2	7.0
KNOK	black	3.7	3.2	KEEY	country	6.7	5.9
KMGC	AC	2.6	2.9	KQRS	AOR	4.6	5.6
KAAM	nostalgia	1.2	2.1	KDWB-FM	contemporary	5.0	5.2
KLUV	AC	1.9	2.1	WLTE	AC	6.0	3.8
KFJZ	nostalgia	1.1	1.7	WDGY	country	4.4	3.7
KLIF	country	1.5	1.7	KSTP-AM	news/talk	4.2	3.5
KRQX	oldies	1.2	1.7	KJJO	oldies	2.2	2.7
KPBC	religion	.9	1.5	KTCZ	contemporary	—	2.4
<b>DENVER</b>				KLBB	nostalgia	1.8	1.7
KOSI	easy listening	9.5	9.9	WWTG	oldies	1.3	1.5
KPKE	contemporary	6.8	7.9	KDWB-AM	contemporary	1.2	1.4

## Washington Roundup

• Continued from page 13

More revising: The FCC has revised its Form 323, which is used to collect information about ownership of broadcast licensees, and follows changes in attributable interest passed by the Commission in June.

The Form 323 calls only for ownership interests of 5% or more of a corporation's voting stock for more partners. A 10% standard is reportable for passive investors. Where a single stockholder controls a corporation by more than a 50% share, other voting interests don't have to be included.

Also, licensees only have to file the form once a year, rather than every time a change occurs in ownership. However, changes in control of a licensee must be filed for the Commission's prior approval.

★ ★ ★

The Commission has denied 11 petitions asking for reconsideration of recent FCC actions eliminating the so-called suburban community policy, the Berwick doctrine and de facto reallocation policy. The first had been used in authorizing AM stations, and the other two were for authorizing AM and FM stations. The Commission decided that the policies, instead of promoting new service, simply imposed "unwarranted costs" on the broadcasters involved, as well as the public.

★ ★ ★

Kenneth Y. Tomlinson, the third Voice Of America director since President Reagan took office in 1981, has announced that he will leave VOA and return to Reader's Digest in September to become an assistant managing editor. He was with the Digest for 14 years.

Tomlinson, 39, says he will also try to establish an American constituency for VOA—to gather American support that is now lacking because U.S. citizens have never heard the giant's foreign-beamed broadcasts. He figures that this is one reason why VOA's physical plant has been allowed to deteriorate.

★ ★ ★

The NAB lost another one at the FCC. It had asked the Commission to partially reconsider its recent ruling eliminating signal coverage as a condition to including additional city identification. The new rule allows broadcasters to name any additional communities where its signal reaches, provided the community of license is named first.

The NAB countered that the change causes listeners and advertisers to place greater reliance on call letters, and that the recent call letter deregulation would cause confusion. The Commission disagreed and said station formats and IDs would serve to distinguish stations.

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## YesterHits

HITS FROM BILLBOARD 10 AND  
20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

- Annie's Song, John Denver, RCA
- Don't Let The Sun Go Down On Me, Elton John, MCA
- Rock And Roll Heaven, Righteous Brothers, Haven
- Rock Your Baby, George McCrae, TK
- Rikki, Don't Lose That Number, Steely Dan, ABC
- Feel Like Making Love, Roberta Flack, Atlantic
- The Air That I Breathe, Hollies, Epic
- Rock The Boat, Hues Corporation, RCA
- Please Come To Boston, Dave Loggins, Epic
- Call On Me, Chicago, Columbia

### POP SINGLES—20 Years Ago

- Rag Doll, 4 Seasons, Philips
- A Hard Day's Night, Beatles, Capitol
- I Get Around, Beach Boys, Capitol
- Memphis, Johnny Rivers, Imperial
- The Girl From Ipanema, Getz & Gilberto, Verve
- The Little Old Lady (From Pasadena), Jan & Dean, Liberty
- Can't You See That She's Mine, Dave Clark Five, Epic
- Dang Me, Roger Miller, Smash
- Wishin' And Hopin', Dusty Springfield, Philips
- Keep On Pushing, Impressions, ABC

### TOP LPs—10 Years Ago

- Caribou, Elton John, MCA
- Back Home Again, John Denver, RCA
- Journey To The Centre Of The Earth, Rick Wakeman, A&M
- Before the Flood, Bob Dylan/The Band, Asylum
- Diamond Dogs, David Bowie, RCA
- Buddah And The Chocolate Box, Cat Stevens, A&M
- Band On The Run, Paul McCartney & Wings, Apple
- II, Bachman-Turner Overdrive, Mercury
- On Stage, Loggins & Messina, Columbia
- Greatest Hits, John Denver, RCA

### TOP LPs—20 Years Ago

- A Hard Day's Night, Beatles, Capitol
- Hello, Dolly!, Original Cast, RCA Victor
- Hello, Dolly!, Louis Armstrong, Kapp
- Funny Girl, Original Cast, Capitol
- Getz/Gilberto, Verve
- The Dave Clark Five Return!, Epic
- Cotton Candy, Al Hirt, RCA Victor
- Barbra Streisand/The Third Album, Columbia
- The Beatles' Second Album, Capitol
- Honey In The Horn, Al Hirt, RCA Victor

### COUNTRY SINGLES—10 Years Ago

- You Can't Be A Beacon (If Your Light Don't Shine), Donna Fargo, Dot
- This Song Is Driving Me Crazy, Tom T. Hall, Mercury
- Rub It In, Billy "Crash" Craddock, ABC
- The Man That Turned My Mama On, Tanya Tucker, Columbia
- Marie Laveau, Bobby Bare, RCA
- The Grand Tour, George Jones, Epic
- As Soon As I Hang Up The Phone, Loretta Lynn, Conway Twitty, MCA
- Stomp Them Grapes, Mel Tillis, MGM
- Help Me/If You Talk In Your Sleep, Elvis Presley, RCA
- Statue of a Fool, Brian Collins, Dot

### SOUL SINGLES—10 Years Ago

- My Thang, James Brown, Polydor
- Rock The Boat, Hues Corporation, RCA
- Feel Like Making Love, Roberta Flack, Atlantic
- Rock Your Baby, George McCrae, TK
- You're Welcome, Stop On By, Bobby Womack, United Artists
- On And On, Gladys Knight & the Pips, Buddah
- Finally Got Myself Together (I'm a Changed Man), Impressions, Curtom
- Machine Gun, Commodores, Motown
- Kung Fu, Curtis Mayfield, Curtom
- My Love, Margie Joseph, Atlantic

# Spring Arbitron Results

Following are 12 plus, average quarter hour, metro survey Monday-Sunday 6 a.m. to midnight.

Call	Format	Winter '84	Spring '84	Call	Format	Winter '84	Spring '84
<b>MIAMI</b>				KYXY	AC	3.8	3.6
WHYI	contemporary	8.3	8.4	KLZZ	AC	1.5	3.5
WLYF	easy listening	8.0	7.6	KSON-FM	country	2.7	3.1
WINZ-FM	contemporary	6.7	7.5	XTRA-AM	top 40	3.8	2.9
WQBA-AM	Spanish	7.2	7.2	KBZT	AC	3.6	2.9
WINZ-AM	news	4.3	3.8	KIFM	AC	2.9	2.7
WAXY	AC	3.6	3.7	KFSD	classical	2.5	2.6
WAIA	AC	3.3	3.7	KCBQ-AM	country	2.4	2.5
WEDR	urban	3.7	3.4	KMLO	nostalgia	2.0	2.4
WRHC	religion	3.5	3.1	KEZL	nostalgia	3.1	2.0
WWJF	AC	3.5	3.1	KOGO	news	1.2	1.5
WNWS	news	4.3	3.0	<b>SAN FRANCISCO</b>			
WSHE	AOR	3.4	3.0	KGO	news	7.4	8.7
WIOD	AC	3.2	3.0	KSOL	urban	3.8	5.1
WKQS	country	3.0	2.8	KCBS	news	5.8	4.3
WCMQ-FM	Spanish	1.4	1.5	KNBR	AC	2.8	4.0
WQBA-FM	Spanish	2.5	2.7	KYUU	contemporary	3.5	3.6
WLVE	AC	2.5	2.7	KFRC	contemporary	3.1	3.4
WLQY	nostalgia	1.8	2.3	KABL-FM	easy listening	4.3	3.0
WTMI	classical	2.5	2.2	KDIA	black	2.2	3.0
WEZI	AC	2.1	2.2	KOIT-FM	easy listening	4.0	3.0
WFTL	AC	1.0	2.0	KSAN	country	3.8	3.0
WOCN	Spanish	1.9	1.9	KSFO	AC	2.6	3.0
WKAT	nostalgia	1.1	1.9	KIOI	AC	3.4	2.8
WCKO	AOR	1.3	1.7	KNEW	country	2.7	2.8
WQAM	country	1.6	1.6	KRQR	AOR	2.4	2.8
WCMQ-AM	Spanish	1.4	1.5	KABL-AM	easy listening	2.6	2.6
<b>PHILADELPHIA</b>				KBAY	easy listening	1.7	2.6
KYW	news	7.8	8.0	KITS	contemporary	2.3	2.4
WEAZ	easy listening	9.1	7.5	KBLX	black	3.0	2.3
WUSL	urban	5.0	6.2	KLOK-FM	AC	1.4	2.2
WDAS-FM	black	6.7	5.7	KFOG	AOR	1.2	2.1
WCAU-AM	news	4.1	5.6	KOME	AOR	1.4	2.0
WCAU-FM	contemporary	5.5	5.5	KWSS	contemporary	1.6	1.8
WMMR	AOR	4.7	5.5	KKHI-FM	classical	1.3	1.5
WMGK	AC	6.1	5.4	KMEL	AOR	1.6	1.4
WIOQ	contemporary	4.6	4.4	KQAK	AOR	2.1	1.4
WWDB	talk	4.6	4.4	<b>SEATTLE</b>			
WPEN	nostalgia	5.5	4.3	KIRO	news/talk	8.6	7.8
WYSP	AOR	4.1	4.1	KOMO	MOR	7.7	6.5
WIP	AC	3.7	3.3	KUBE	contemporary	5.5	6.3
WSNI	AC	2.8	3.2	KBRD	easy listening	5.8	6.2
WWSH	contemporary	2.7	2.8	KISW	AOR	3.9	4.7
WXTU	country	.6	2.6	KSEA	easy listening	4.6	4.8
WKSZ	AC	2.4	2.3	KPLZ	contemporary	3.7	4.7
WHAT	black	1.8	2.0	KIXI-AM	nostalgia	4.5	4.6
WFIL	oldies	2.0	1.8	KLSY	AC	4.5	4.2
WFLN-FM	classical	1.6	1.7	KNBQ	contemporary	4.7	3.9
WDAS-AM	black	1.6	1.6	KVI	MOR	1.7	3.4
<b>PITTSBURGH</b>				KJR	AC	2.7	3.3
KDKA	news/talk	17.5	15.5	KRPM	country	2.5	3.3
WDVE	AOR	6.4	7.9	KEZX	AC	3.2	3.2
WBZZ	contemporary	6.3	7.4	KZOK	AOR	3.7	3.2
WHTX	contemporary	5.1	6.1	KMPS-FM	country	3.9	3.0
WWSW	AC	4.5	5.7	KING-FM	classical	3.4	2.9
WAMO-FM	black	5.1	5.5	KCMS	religion	3.2	2.4
WHYW	AC	4.4	4.7	KMPS-AM	country	2.6	2.2
WTAE	AC	5.8	4.7	KIXI-FM	AC	2.3	2.1
WPNT	easy listening	4.7	4.5	KKFX	urban	1.6	1.6
WSHH	easy listening	5.3	4.5	KING-AM	news	1.9	1.5
WJAS	nostalgia	4.1	4.1	<b>TAMPA</b>			
WTKN	talk	3.8	3.4	WWBA	easy listening	15.1	13.5
WDSY	country	3.3	3.2	WRBQ-FM	contemporary	11.1	11.2
KQV	news	3.4	2.8	WQYK	country	5.8	8.7
WYDD	contemporary	2.7	2.2	WYNF	AOR	6.7	7.5
WEEP	country	2.2	1.8	WZNE	contemporary	6.0	5.6
<b>ST. LOUIS</b>				WIFI	AC	5.9	5.2
KMOX	MOR	20.6	20.2	WDAE	nostalgia	5.6	4.9
KHTR	contemporary	8.0	7.9	WSUN	country	5.0	4.8
KSHE	AOR	5.6	7.2	WTMP	black	3.2	3.3
WIL-FM	country	6.3	6.8	WFLA-AM	AC	3.9	3.2
KMJM	urban	6.8	6.2	WMGG	contemporary	2.7	3.2
KWK	contemporary	5.9	5.9	WLFW	nostalgia	2.4	3.1
KSD-FM	AC	4.7	5.7	WPLP	talk	3.6	2.9
KEZK	easy listening	7.7	5.6	WFLA-FM	AC	2.0	2.5
WRTH	nostalgia	3.5	4.5	WAVE	AC	2.3	2.2
KUSA	country	3.9	3.9	WRXB	black	1.1	1.8
KYKY	AC	3.1	3.2	WRBQ-AM	contemporary	1.1	1.7
WIL-AM	country	2.3	2.0	<b>WASHINGTON</b>			
KATZ	black	2.6	1.9	WKYS	urban	8.0	8.9
KADI	AC	2.2	1.8	WGAY-FM	easy listening	8.4	8.0
WZEN	black	1.5	1.8	WHUR	black	5.2	7.3
KXOK	talk	2.0	1.7	WMAL	MOR	9.4	7.2
<b>SAN DIEGO</b>				WRQX	contemporary	6.3	5.7
KJQY	beautiful music	7.3	8.4	WAVA	contemporary	4.3	5.6
KFMB-AM	AC	5.5	8.0	WLTT	AC	4.4	4.6
KGB	AOR	7.9	7.6	WTOP	news	3.3	4.6
KSDO-FM	top 40	5.2	6.5	WWDC-FM	AOR	5.1	4.2
XHRM	urban contemporary	4.1	5.5	WMZQ	country	4.8	3.7
KSDO-AM	news/talk	4.5	4.6	WWRC	talk	4.2	3.3
KFMB-FM	AC	4.7	4.2	WPXK-FM	country	2.3	3.0
XTRA-FM	new music	6.5	4.1	WPGC	AC	3.3	2.9
KPQP	nostalgia	4.4	4.0	WDJY	urban	2.5	2.7
				WGMS	classical	2.3	2.6
				WXTR-FM	oldies	2.7	2.5
				WASH	contemporary	2.3	2.2
				WEZR	AC	1.2	1.5

## Vox Jox

Continued from page 12

Looking for WWSH in Philadelphia? You won't find it; in its place resides WZGO, Z-106. But everything else remains the same at the Cox contemporary outlet. Over on the AM side of the band, WFIL is bringing back the "Voices Of Yesterday." We'll put money on the fact you won't be hearing Jimmy Darren in his present Jim Hilliard incarnation, but you may hear some of his old airchecks (along with such greats as George Michael and Tom Tyler) in the 20-part series airing this week. Down the dial at 950, WPEN's Bud Brees, the host of "Music & Memories," chalks up more than a few memories this week as he celebrates his 50th year in radio and fourth year as midday host on WPEN.

Celebrating his 25th year on Louisville's WHAS is the legendary Milton Metz, whose evening phone-in show "Metz Here!" is the longest-running radio show in Kentuckiana.

\*\*\*

Signal problems? They're insignificant, says KITS San Francisco PD Bob Garrett, who is gearing up for battle fueled by some positive gains in the spring Arbitron. New to the station is Garrett's former St. Louis co-worker Craig "Rock & Roll" Roberts, who'll handle 7 to midnight. Roberts, whose wife Elizabeth comes on board as promotion director, replaces Richard Sands, who segues into afternoons as Greg Roberts goes to overnights, while overnights Scott Mitchell becomes production director.

Across town at KLOK-FM, Rick

Sadle and Bill Weaver are blown away by their 57% increase (1.4 to 2.2) and say bigger things are in store at the AC outlet. Meanwhile, Randy Kabrich is more than happy about his 5.6 on Washington's WAVA. It's always nice to leave on an up note, and thanks to the Jacksons he's more than ready to leave. Seems the four people have told Randy there will be no concert, while the stadium manager claims there will be a concert, and last time we chatted, Randy wasn't sure what he was promoting, but he did know he was promoting something. Why else would the Channel 9 news crew show up to film him?

Down in Miami, Dean Goodman's enthralled about Love 94's book. The AC outlet is up 70% in adults 25-54, and has jumped from 11th to seventh in cumes. A more complete list of 12 plus numbers for the top 25 markets can be found on pages 16 and 17.

\*\*\*

George Kalman is whipping Waterbury's WNVR into shape. The former WNEW-AM New York national sales manager is a principal in the Connecticut station, programmed by Tony Osenkowsky of New Haven's WKCI and Hartford's WRCH, which airs current AC material as well as the hits of the '60s and '70s, played by the Waterbury personalities of the '60s and '70s. Doing mornings is former WDRC Hartford and WWCO Waterbury personality Dan Walker, while WWCO's Bob Ruge does middays and WWCO's "The Mad Hatter" does afternoons. Waterbury's Tom Evans does evenings, and nights are handled by Connecticut School of Broadcasting grad Glenn Richards. Overnights are

left up to "The Larry King Show."

Milwaukee radio vet turned Green Bay tv host Keith Moore is back in the beer capitol of the world, doing afternoons on country-formatted WBCS-FM. Named music director at WCBS-FM New York is WYNY's Barbara Temple.

Lots of news movement, as Rod Fritz is upped to assistant director/news and programming at Boston's WEEI Newsradio 590. WOR New York's Roger Skibenes joins WABC as morning drive news anchor. Doing morning drive news and serving as news director for KHTZ Los Angeles is Carrie York. (You may know her as Deanna Crowe from L.A.'s KLAC and KMPC). Coming in as news director for Wichita's KFH/KBRA is Michael Dean of Salina's KSAL/KYEZ. Acting news director Mark Black remains with the station.

Joining the news staff of WLTT Washington is NBR's Wendy Rieger, the local host of "Morning Edition," heard on D.C.'s WAMU. Former KEZY Anaheim news director David Hirsch joins KMET as a news assistant. Across town at KLOS, Rita Wilde now hosts the "Local Music Show," the Sunday night offering that features new local talent. Since it starts four years ago, the show has featured the Blasters, Quiet Riot, Missing Persons and Motley Crue, among others.

\*\*\*

It's Lucky 11 for Mike Joseph, as KPLZ Seattle becomes the 11th station to license the consultant's "Hot Hits!" phrase. Meanwhile, in Minneapolis, Joseph has announced the new staff for "Comfy," KMFY. The AM outlet will feature Max Gibson (Buffalo radio fans will remember him best as the infamous "Shane"), most recently of WGR; Rob Shannon from Appleton's WHBY; KWTO Springfield, Mo.'s Peter Lakin; easy listening, nostalgia and AC pro Bob Gaskins of Milwaukee's WLZZ; WFMK Lansing's Terry Schmidt; R.C. Rogers of WXMJG South Bend, and KSYN Joplin's Toby Hart.

Claude Hall grad makes good: Theron Forshee, a recent Phillips Univ. graduate, joins Oklahoma City's KAEZ-FM as an air personality, giving up a heck of a basketball career in the process. Filling JFPO's former afternoon slot on Cincy's WLYK (if you need a translation, that's Cincinnati legend

James Francis Patrick O'Neill) is WCPO-TV's Alison James.

Upped to local sales manager at Portland's KKCW is Tom Ludwig. Taking on that position at Indy's WIBC is Jack N. Marsella. You've heard KRXXV if you've ever driven from Los Angeles to Las Vegas without a tape player. Long about Baker (or anywhere else in the Mojave), KRXXV 98/99 are the only stations you're going to get on the FM band, period. Upped to vice president of Nevada sales for KRXXV is Jack Gilday, who has the task of convincing advertisers to buy a station with 100% in-car listening (28 million cars a year, 500,000 mobile listeners weekly).

## Arbitron Study Looks At Working Women

NEW YORK — Almost one-third of all women over the age of 18 are working, Arbitron says in a recent report. In February, 1984, the company estimates that there were 27.2 million working women, or 30.5% of all U.S. women, a 1.6% increase over the same period last year.

Working women are defined as those who work for 30 hours or more outside of the home. Reno heads the list with the highest percentage (43.4%). Next is Greensboro/Winston-Salem/High Point with 41.7%, and Charlotte, N.C. with 40.1%. The lowest percentage of working women is in Glendive, Mont., where only 17.7% of the female population works, according to Arbitron.

## Featured Programming

Larry King's relationship with sports is legendary, and so it is that the host of Mutual's overnight "Larry King Show" will have the opportunity to strut his stuff as a commentator for Mutual during the Los Angeles Olympics, July 28-Aug. 12. Doing three reports in morning drive and three in afternoon as a part of Mutual's regularly scheduled newscasts, King will offer personal insights into the day's events. Joining Mutual as Eastern sales manager is RKO's Peter M. Bloom.

\*\*\*

Not a network affiliate and looking for Olympic coverage? Check out the Pasadena-based Real Radio Co. John Price at (818) 795-4900 says Real Radio's "Sports Radio Network," featuring four two-minute scoreboards hourly during weekend daylight hours, is fully credentialed for the Olympics and is already filing pre-Olympic reports, available on a barter basis. He's also got a show entitled "Travel With The Stars," a weekly entertainment series hosted by Karen Sunday featuring celebrity guests. He'll fill you in on the details. But make note, everything is fed on Satcom 1R Transponder 19, Channel 18A.

\*\*\*

The United Stations announces the fall lineup for "Hot Rocks," the hour-long weekly interview show hosted by Scott Shannon and sponsored by Levi Strauss. On Aug. 25, it's John Cougar Mellencamp. On Sept. 22, it's our current fave, Huey Lewis & the News, with Missing Persons the following week, Culture Club Oct. 6, Kool & the Gang Oct. 27, and so on. If you need more info,

rattle producer Ed Salamon's cage in New York at (212) 869-7444. The United Stations are now an official part of Chicago as well, with a permanent Chi-Town office at 444 N. Michigan Ave., Suite 1080, 60611. For those of you more inclined to call, that's (312) 329-1450.

\*\*\*

Looking for quality oldies? Dallas-based TM Communications has 1,000 of them to offer you, along with facts about the artists and songs, chart information and the like, packaged slickly on 10-inch reels (Ampeg Grand Master 457 tape at 15 ips). We're talking 76 custom made vinyl storage boxes. The project is called "TMC GoldPicks" and will be available at the end of the month on a non-exclusive basis. Stereo, of course, and as for content, the target is top 40 and AC and the songs were researched by MJM Research (C.C. McCartney's company).

\*\*\*

Draper & Hampton Inc. are up to a few new projects, including their second music special sponsored by Warner Bros. Pictures. Tied in with the upcoming Clint Eastwood film, "Tightrope," a two-hour salute to the Cars, John Cougar Mellencamp and Billy Idol, including interviews about the process of making it in the competitive world of the music business, is all a part of "Rock Stars '84: Takin' It To The Top." Slated to air the weekend of Aug. 10, the show is hosted by Phil Harvey. Running the week prior, hosted by KROQ's Richard Blade, is DHI's "The Second Wave," a salute to the new generation of British music stars. Acts like Duran Duran, Thomas Dolby, Thompson Twins and Culture Club are featured in the two-hour special. For more information on those two, contact Barnett-Robbins at (818) 788-2331.

\*\*\*

Upped to director, information and public relations for ABC Radio is John Abrams. New to the ABC Direction Network is "Business Directions," a daily 90-second wrapup of the day in business hosted by Philip Greer. Fed weekdays at 5:30 p.m. and 6:06 p.m., the series commences Aug. 6. Joining Don Chevriier, Fred Wymore and Mike Barry in the coverage of the Olympics on ABC Direction is Andrea Kirby, seen in New York on WNEW-TV's 10 o'clock news. Joining Dave Lovett and Bob Fouts on ABC Entertainment's Olympic coverage is Gil Santos, of Boston's WBZ. And on ABC Information, joining Fred Manfra, Johnny Holliday and Tom McKee, ESPN's Jim Simpson also (Continued on page 19)

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**WE NEED SOME HELP**

Trying to locate publisher of this song written by C. Worrell and S. Tindall and recorded by "Versationes" circa 1960. If you know where to contact Flame Music and/or Crimson Music Records, Inc., and/or any publisher of record for "BILA" please contact:

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Billboard  
1515 B'way  
New York, N.Y. 10036

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HIGHWAY PATROL—KABC Talkradio Los Angeles staff gears up to man the highways with increased traffic coverage during the Summer Olympics. Surrounded by the station's battalion of cars and planes are KABC's West Coast vice president and regional manager Bruce Wayne, left, and vice president/general manager George Green.

Featured Programming

Continued from page 18

covers the summer events... While we're on the subject, ABC has also snagged Olympic record holder (triple jump) Willie Banks to serve as a color commentator for track and field events.

\*\*\*

Upped to assistant director/broadcast operations for CBS Radio Networks is Thomas McGinn. Upped to manager/traffic operations is Brian Cady. And upped to operations supervisor and operations coordinator respectively are Beth Robinson and Bruce Berenson...

\*\*\*

Those of you who read Joel Denver can now hear him, as host of Westwood One's newest offering, "Future Hits." Spotting the week's hottest new records and anticipated hits, as well as related music news, "Future Hits" will be fed on Satcom 1-R four times weekly (Thursday, Friday and twice on Sunday)...

\*\*\*

Z-100 New York's commercial production manager Larry Miller joins NBC's The Source as regional director of affiliate relations... Upped to director of affiliate relations for NBC Radio and Talknet is Deborah McLaughlin...

leaving Torbet is senior VP/Southern divisional manager, Atlanta office, Lou Mahacek. While he's operating his first acquisition, WXBM Pensacola, Fla., Don Hart is upped to regional manager/Atlanta. Also new to the Atlanta sales force at Torbet is D'Arcy's Mark Mayfield and J. Walter Thompson's Tricia Post.

Marketing KalaMusic's various formats is Bob Ardrey's Audrey Media... Get out your address books; Philadelphians Hillier Newmark Wechsler & Howard have moved. The new address is 250 S. 17th St., 19103...

Blair now reps La Grand Cadena Radio (a Puerto Rican network including "Salsa 63" and "Estereotempo 99")... Blair's Chet Tart has signed JAG's WROW-AM Albany to a consultancy agreement...

ROLLYE BORNSTEIN

Survey Examines AM Listening Habits

NEW YORK—Twenty-three percent of AM broadcasters recommend improvement in the delivery of AM stereo, while 26% of AM's listeners feel the same way, according to a new survey conducted by Rob Balon Associates for McGovern Guild Radio...

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

July 16-25, Genesis, Off The Record Special, Westwood One, one hour.
July 16-25, Romantics, In Concert, Westwood One, 90 minutes.
July 16-25, Phil Collins profile, Star Trak, Westwood One, one hour.
July 20-26, Ted Nugent, Metalshop, MJI Broadcasting, one hour.
July 23, Twisted Sister, Rockline, Global Satellite Network, 90 minutes.
July 23-27, Peter Wolf, Phil Collins, Inside Track, DIR Broadcasting Network, 90 minutes.
July 23-29, Joe Williams, The Music Makers, Narwood Productions, one hour.
July 23-29, John Anderson, Country Close-up, Narwood Productions, one hour.
July 23-29, Exile, The Ralph Emery Show, The Musicworks, five hours.
July 23-29, Peabo Bryson part two, Special Edition, Westwood One, one hour.
July 23-29, Duran Duran, Off The Record Special, Westwood One, one hour.
July 23-29, Jeffrey Osborne, Pop Concert, Westwood One, one hour.
July 23-29, Box Of Frogs, Rock Over London, Radio International, one hour.
July 23-29, David Gilmour, Guest DJ, P.F.M., one hour.
July 27-29, Larry Gatlin & the Gatlin Brothers Band, The Weekly Country Music Countdown, United Stations, three hours.
July 27-29, Johnny Rodriguez, Solid Gold Country, United Stations, three hours.
July 27-29, Top 30 USA hosted by M.G. Kelly, RadioRadio, CBS, three hours.
July 27-29, Top 40 Satellite Survey hosted by Dan Ingram, RadioRadio, CBS, three hours.
July 27-29, Dave Mason, Tom Rush, Don & Deanna On Blecker Street, Continuum Broadcasting Group, one hour.
July 27-29, Billy Idol, Rick Dees' Weekly Top 40, United Stations, four hours.
July 27-29, Johnny Desmond, The Great Sounds, United Stations, four hours.
July 27-29, Three Dog Night, Dick Clark's Rock Roll & Remember, United Stations, four hours.
July 27-29, Phil Collins, Superstars Rock Concert, Westwood One, 90 minutes.
July 27-29, Los Angeles Bands, Rock Chronicles, Westwood One, one hour.
July 27-29, More Requests, Dr. Demento, Westwood One, two hours.
July 27-29, Ratt, Jefferson Starship, Rock Album Countdown, Westwood One, two hours.
July 27-29, S.O.S. Band, Mtume, The Countdown, Westwood One, two hours.
July 27-29, Genesis, part one, Captured Live!, RKO Radio Network, one hour.
July 27-Aug. 2, Heavy Metal Hall Of Fame Special, Metalshop, MJI Broadcasting, one hour.
July 28, Mick Fleetwood, Music & Memories, Strand Broadcast Services, three hours.
July 28, Ringo's Yellow Submarine, ABC FM Network, one hour.
July 28, Lee Greenwood, Silver Eagle, ABC Entertainment Network, 90 minutes.
July 28, Shirelles, Solid Gold Saturday Night, RKO Radio Network, five hours.
July 28-29, Chuck Berry, Frank & Nancy Sinatra, Supertracks, Creative Radio Network Inc., three hours.
July 29, Ted Nugent, Danny Spanos, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
July 29, Pretenders, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
July 30, John Waite, Rockline, Global Satellite Network, 90 minutes.
July 30, Fixx, Rock Over London, Radio International, one hour.
July 30-Aug. 5, Charlie Daniels, Country Closeup, Narwood Productions, one hour.
July 30-Aug. 5, Stan Kenton Tribute part one, The Music Makers, Narwood Productions, one hour.
July 30-Aug. 5, Greg Kihn, Off The Record Specials, Westwood One, one hour.
July 30-Aug. 5, Thompson Twins, In Concert, Westwood One, 90 minutes.

Adult Contemporary

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists top 50 singles.

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

TOMORROW. Billboard tells you about it this November. A very important, fascinating study of where the music and home entertainment business is heading is now underway.

## Pro-Motions

**Station:** WABB Mobile (contemporary)  
**Contact:** John Bowler, operations manager  
**Concept:** Happy Hours

**Execution:** Finding something interesting to attract listeners to a station party held during "Happy Hours" (any weeknight between 4:30 and 8:30) can be tough. While some stations, like L.A.'s KIIS, conclude the week with "Weekend Warmup" parties, WABB is keeping listeners entertained at Mobile's T.P. Crockmier's with the first annual "Bring Out Your Best" Talent Search.

Contests are held each Tuesday evening, with the weekly winner receiving \$100. Viewers and participants are treated to Bud Light for 97 cents a glass and WABB "Bring Out Your Best" Talent Search T-shirts are also up for grabs.

The event continues throughout the summer, with the finale in late August to pit all the weekly winners (categories include comedy, music and magic, and contestants must limit their act to 10 minutes) in a contest netting the grand prize winner \$1,000. The real attraction for the spectators, however, continues to be the losers. Much fun can be had at the expense of the less than talented entrants, especially when fueled by a few 97-cent drinks.

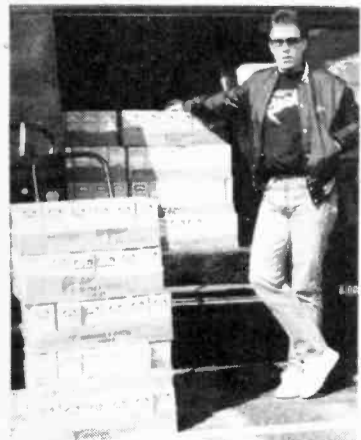
★ ★ ★

**Station:** WHTT Boston (contemporary)  
**Contact:** Rick Peters, PD  
**Concept:** Street Sheets

**Execution:** Since the beginning of top 40 in the '50s, contemporary stations have been printing weekly music surveys, hit lists, street sheets; call them what you will, the surveys have become an interesting source of revenue, promotion and goodwill. Station sales departments routinely sell the back of such sheets to clients, or offer the space as an incentive to buy ads. Then, too, stations have an excellent vehicle to promote on-air events, off-air happenings, and their image.

Utilizing its hit list for all this and more, WHTT is also using it as a vehicle to help the record industry. PD Rick Peters has sent a form letter to all the major record companies offering the back of the sheet free of charge whenever the sales department doesn't use it (in WHTT's case, that's pretty often). All that's required is camera-ready stats, 8 by 5 1/4 inches, two weeks in advance. The space is doled out on a first come, first served basis, with CBS Inc. reserving the right to refuse any copy. Additionally, Peters utilizes the sheet as an incentive in gaining accurate sales information.

As the hit list is in great demand,



**BUDGET BANQUETS—KISW** Seattle's Jim Arnold stands ready to deliver 1,000 boxes of macaroni and cheese packages to community food banks. The delicacies were left over from the station's "Trading Post" promotion.

dealers are happy to make it available in their locations. Peters is happy to provide copies to retailers, providing their reporting information is factual and timely.

★ ★ ★

**Station:** Z-99 Regina (AOR)  
**Contact:** Mike MacNaughton, PD  
**Concept:** Rock Scavenger Hunt

**Execution:** While the old concept of scavenger hunts has long since been abandoned (not only does the FCC here frown on such activity, but one broadcaster in the past had to build a city library, after the former one was decimated by teenagers following clues to the grand prize buried in one of the books), Z-99 has taken the premise a safe step further. Listeners were asked to identify and find 99 objects. The items were buried in songs Z-99 played.

Each day, three songs would air with an item beeped out. While they would be repeated during the day, they would not appear on subsequent days. At the end of the month (Z-99 held the contest in conjunction with last year's Rocktober Fest), the listener (or team) with the most correctly identified items won a trip for two to anywhere Air Canada flies.

★ ★ ★

**Station:** WBCN Boston (AOR)  
**Contact:** David Bieber  
**Concept:** Michael Jackson

**Execution:** If nothing else, the Jackson's tour will prove to be one of the best promotions of the year—especially for stations not located in tour cities. Take the case of Boston, where three selectmen vetoed the possibility of the Jacksons' playing Sullivan Stadium this summer. Quick to seize an opportunity, WBCN took out a full page ad in the Boston Globe.

Unlike several outlets which are planning to send a group of winners to a stop on the tour agenda, WBCN has come up with a more creative approach. The ad centers on a letter to the Jacksons which proposes the airing of a live broadcast of any Jacksons concert on WBCN. Offering to underwrite all expenses, abide by any prerequisites, and make the taping available to other stations, WBCN is basically saying: "We'll do what ever you want; just let us broadcast one of your concerts to New England."

The outcome is almost secondary, as the station makes it known to all its listeners that they'll go to any lengths to make this a reality. A response form at the bottom of the ad says: "Yes, I want the Jacksons to play live on WBCN 104 FM. I am sending this coupon to the staff of WBCN, who will then forward this request to the Jacksons." Fans are asked to include name, address, phone and age on the form, suitable for research compilation as well. With a headline saying "They want you to Beat It, WBCN wants you back," the ad makes a strong statement.

★ ★ ★

**Station:** WMGG Tampa Bay (contemporary)  
**Contact:** George Lowe  
**Concept:** Giggle Off

**Execution:** WMGG morning man John Lanigan, funny in his own right, is hosting the Tierra Verde Giggle Off, at which three comedians will attempt to make the WMGG listeners who show up at Le Club for the Thursday evening event giggle. The comedian receiving the greatest guffaws will receive \$10,000 in cash and prizes, as well as a national contract (for what, we're not sure). Admission is free, and Lanigan hosts.

ROLLYE BORNSTEIN

# Rock Albums & Top Tracks

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Rock Albums				Top Tracks			
This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	10	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia <span style="float:right">WEEKS AT #1 3</span>	1	7	6	SCANDAL—The Warrior, Epic <span style="float:right">WEEKS AT #1 1</span>
2	1	21	THE CARS—Heartbeat City, Elektra	2	10	4	BILLY SQUIER—Rock Me Tonite, Capitol
3	3	12	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	3	14	6	JOHN WAITE—Missing You, EMI-America
4	6	5	JOHN WAITE—No Brakes, EMI-America	4	5	9	THE CARS—Drive, Elektra
5	7	6	SCANDAL—Warrior, Epic	5	2	10	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
6	9	4	BILLY SQUIER—Signs Of Life, Capitol	6	8	7	JEFFERSON STARSHIP—Laying It On The Line, Grunt
7	8	14	RATT—Out Of The Cellar, Atlantic	7	4	14	RATT—Round And Round, Atlantic
8	12	45	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	8	3	9	CHRIS DEBURGH—High On Emotion, A&M
9	4	9	ROD STEWART—Camouflage, Warner Bros.	9	29	3	PETER WOLF—Lights Out, EMI-America
10	11	17	STEVE PERRY—Street Talk, Columbia	10	6	10	ROD STEWART—Infatuation, Atlantic
11	5	7	CHRIS DEBURGH—Man On The Line, A&M	11	32	3	SAMMY HAGAR—Two Sides Of Love, Geffen
12	15	6	TWISTED SISTER—Stay Hungry, Atlantic	12	16	7	TWISTED SISTER—We're Not Gonna Take It, Atlantic
13	19	29	VAN HALEN—1984, Warner Bros.	13	1	12	JEFFERSON STARSHIP—No Way Out, Grunt
14	28	7	ELTON JOHN—Breaking Hearts, Geffen	14	15	6	BRUCE SPRINGSTEEN—Cover Me, Columbia
15	33	39	NIGHT RANGER—Midnight Madness, MCA	15	19	12	STEVE PERRY—She's Mine, Columbia
16	10	12	SOUNDTRACK—Streets Of Fire, MCA	16	47	4	NIGHT RANGER—When You Close Your Eyes, MCA
17	20	11	WHITESNAKE—Slide It In, Geffen	17	25	9	WHITESNAKE—Slow And Easy, Geffen
18	18	4	QUIET RIOT—Condition Critical, Pasha	18	18	6	COREY HART—Sunglasses At Night, EMI-America
19	13	14	RUSH—Grace Under Pressure, Mercury	19	27	28	VAN HALEN—Panama, Warner Bros.
20	26	4	BOX OF FROGS—Box Of Frogs, Epic	20	28	5	BOX OF FROGS—Back Where I Started, Epic
21	14	22	SCORPIONS—Love At First Sting, Mercury	21	9	12	THE FIXX—Deeper And Deeper, MCA
22	21	6	COREY HART—First Offense, EMI-America	22	NEW ENTRY		HUEY LEWIS AND THE NEWS—If This Is It, Chrysalis
23	30	3	DIO—The Last In Line, Warner Bros.	23	11	18	THE CARS—Magic, Elektra
24	23	22	TONY CAREY—Some Tough City, MCA	24	22	7	TONY CAREY—The First Day Of Summer, MCA
25	35	3	GLENN FREY—The Allnighter, MCA	25	NEW ENTRY		ELTON JOHN—Restless, Geffen
26	24	7	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	26	24	7	ELTON JOHN—Sad Songs (Say So Much), Geffen
27	40	5	BILLY SATELLITE—Billy Satellite, Capitol	27	23	4	RUSH—The Body Electric, Mercury
28	22	23	THOMPSON TWINS—Into The Gap, Arista	28	34	4	FASTWAY—Tell Me, Columbia
29	29	9	LITTLE STEVEN—Voice Of America, EMI/America	29	13	16	Z Z TOP—Legs, Warner Bros.
30	16	15	Z Z TOP—Eliminator, Warner Bros.	30	20	13	THOMPSON TWINS—Doctor Doctor, Arista
31	27	12	RUSS BALLARD—Russ Ballard, EMI-America	31	40	8	THE CARS—It's Not The Night, Elektra
32	31	6	PRINCE—Purple Rain, Warner Bros.	32	30	7	BRUCE SPRINGSTEEN—No Surrender, Columbia
33	36	11	R.E.M.—Reckoning, I.R.S.	33	37	7	PRINCE—When Doves Cry, Warner Bros.
34	17	12	BILLY IDOL—Rebel Yell, Chrysalis	34	NEW ENTRY		GLENN FREY—Smuggler's Blues, MCA
35	NEW ENTRY		FASTWAY—All Fired Up, Columbia	35	NEW ENTRY		ADRENALIN—Faraway Eyes, Rocshire
36	38	6	ANDY FRASER—Fine, Fine Line, Island	36	46	6	BILLY SATELLITE—Satisfy Me, Capitol
37	NEW ENTRY		ADRENALIN—American Heart, Rocshire	37	12	12	BILLY IDOL—Eyes Without A Face, Chrysalis
38	43	4	ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	38	41	5	SCORPIONS—I'm Still Loving You, Mercury
39	NEW ENTRY		LITA FORD—Dancin' On The Edge, Mercury	39	26	12	RUSS BALLARD—Voices, EMI/America
40	25	12	CHICAGO—Chicago 17, Warner Bros.	40	21	7	QUIET RIOT—Mama, We're All Crazy Now, Pasha
41	41	6	TINA TURNER—Private Dancer, Capitol	41	NEW ENTRY		LINDSEY BUCKINGHAM—Go Insane, Elektra
42	NEW ENTRY		SOUNDTRACK—Ghostbusters, Arista	42	17	11	CHICAGO—Stay The Night, Warner Bros.
43	49	26	SOUNDTRACK—Footloose, Columbia	43	NEW ENTRY		STEVIE RAY VAUGHAN—Cold Shot, Epic
44	NEW ENTRY		INXS—The Swing, Atlantic	44	51	6	BRUCE SPRINGSTEEN—Bobby Jean, Columbia
45	32	12	VAN STEPHENSON—Righteous Anger, MCA	45	48	6	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia
46	NEW ENTRY		WANG CHUNG—Points On A Curve, Geffen	46	43	6	ANDY FRASER—Fine, Fine Line, Island
47	39	7	RED RIDER—Breaking Curfew, Capitol	47	50	9	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia
48	NEW ENTRY		LOU REED—New Sensations, RCA	48	33	8	LITTLE STEVEN—Los Desaparecidos, EMI/America
49	NEW ENTRY		DIFFORD & TILLBROOK—Difford & Tillbrook, A&M	49	49	3	RAY PARKER, JR.—Ghostbusters, Arista
50	NEW ENTRY		KICK AXE—Vices, Pasha	50	NEW ENTRY		RATT—Back For More, Atlantic
<b>Top Adds</b>				<b>Top Adds</b>			
1			QUIET RIOT—Condition Critical, Pasha	51	NEW ENTRY		ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town, Columbia
2			ADRENALIN—American Heart, Rocshire	52	NEW ENTRY		WANG CHUNG—Dance Hall Days, Geffen
3			LINDSEY BUCKINGHAM—Go Insane, Elektra (12 Inch)	53	NEW ENTRY		HONEYMOON SUITE—New Girl Now, Warner Bros.
4			SCANDAL—Warrior, Columbia	54	36	14	RUSH—Distant Early Warning, Mercury
5			NIGHT RANGER—Midnight Madness, MCA	55	35	8	STEVIE RAY VAUGHAN—Voodoo Chile (Slight Return), CBS
6			LOU REED—I Love You Suzanne, RCA (45)	56	NEW ENTRY		INXS—I Send A Message, Atlantic
7			LITA FORD—Dancin' On The Edge, Mercury	57	31	11	RED RIDER—Young Thing, Wild Dreams (Rock Me), Capitol
8			SOUNDTRACK—Ghostbusters, Arista	58	44	10	R.E.M.—South Central Rain, I.R.S.
9			INXS—The Swing, Atlantic	59	60	4	KENNY LOGGINS—I'm Free (Heaven Helps The Man), Columbia
10			WANG CHUNG—Points On A Curve, Geffen	60	55	12	MOTLEY CRUE—Too Young To Fall In Love, Elektra

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

# Retailing

## Video Rental Tax Spurs Debate

### Interpretation Argued At Meeting Of VSDA Chapter

By EARL PAIGE

FULLERTON, Calif. — A tax on home video rentals that has found one retailer assessed a whopping \$580,000 in back taxes has home video dealers in California concerned. At a July 10 meeting here, an hour-long furor erupted over interpretations of the tax.

Members of the Southern California chapter of the Video Software Dealers Assn. (VSDA) aren't just divided; the issue could put the chapter here on a collision course for the first time with a year-old rival group in Northern California.

The tax issue itself involves two questions. One is whether dealers have a choice to absorb a "use tax" on their own or instead pass the tax on to consumers as a "sales tax." The second involves the applicability of tax on video rental club membership fees.

Since a law went into effect last Sept. 1, California video retailers have had no choice but to go with the pass-along sales tax. However, Assembly Bill 2220, due for hearing next month, would allow for a choice, the VSDA group here was told by Board of Equalization staff member Paul Jungkeit.

As for the second point of contention, Jungkeit said a Board interpretation makes club fees subject to California's 6% sales tax if members enjoy discounts. "They are then part of the receipts" from rentals, he contended.

To vigorous challenges that Board interpretations "do not follow the letter of the law" and that dealers "have to wait six months before you tell us what to do," Jungkeit repeatedly begged for patience. "It's just crazy," he said of the tax confusion, urging the group to "bring your case before the Assembly."

California video dealers have gone back and forth with the Board on video rental tax here since well before 1983. At one point in July, 1982, VSDA's national office issued a legal brief to guide dealers.

Numerous dealers are hassling now over back payments, including national affiliate chain Video Station, which was assessed \$580,000 for four company-owned units. The firm is currently contesting the assessment. "I encourage you to fight it," Jungkeit told one delegate who complained of Board interpretations at the meeting, which drew an overflow crowd, causing chapter president Albert Diedrich, a local Video Station owner, to juggle the schedule.

Speaking of the division that erupted at the meeting, chapter founder and current VSDA national treasurer John Pough said that stores with large inventories end up "looking like the bad guys" to customers. He added that larger stores—including such chains as Tower Video, Warehouse and Licorice Pizza, all of which were represented at the meeting—will prefer to pass on the tax as a sales tax.

However, he noted, smaller stores can absorb the tax, paying it themselves as a use tax, and then not have to add sales tax at all. Pough's Video-cassettes Unlimited in Santa Ana is pricing rental now at \$2.12.

The chains now getting increasingly involved in video are driving the cost of rental down, said Pough, and others at the meeting agreed. "I may go to \$1.89 so I end up at \$2 flat with

the tax built in," said Pough.

Adding somewhat to the maze of confusion, according to dealers, is that in seven California counties, including Los Angeles County and several Bay Area counties, an additional half-cent is tacked on for transit revenue; chain units, of course, overlap these county boundaries.

In reference to the national scope of rental tax problems, Pough noted that New York dealers "fought this out three years ago."

That a possible separate approach to rental tax is developing in California was indicated by suburban Sacramento dealer Rodger Wadley, who publishes a commercial consumer video guide that dealers give away. He said contacts with dealers led to his discovery that they were not represented in Sacramento and to the formation a year ago of the Video Retailers Assn. of Calif. (VRAC), which is basically comprised of Northern California shopkeepers.

Wadley contended that the group, which recently dropped the "C" as it extends beyond California, has fought vigorously for the passage of A.B. 2220. He said in an interview subsequent to the meeting here that VRA's California members are not divided on the rental tax issue.

"We have the choice—use tax or sales tax—on VCRs, and in fact everything we rent: cameras, tripods, so on, everything except movies," he said.

Without mentioning VRA or its  
(Continued on page 23)



**INSANE CONTEST**—Staffers from New York's Crazy Eddie chain join folks from Sony Video Software Operations to give away a Beta Hi-Fi VCR in their jointly sponsored contest. Pictured from left are Crazy Eddie record manager Evelyn Rodrigues, Sony VSO sales manager Duncan Frederick, winner Michael Hunt, and the chain's advertising director Harry Spero and record manager Rana Fagen.

## Shipment Standardization On NARM Meet Agenda

NEW YORK—The continuing drive for industry-wide standardization of shipment forms and cartons will be the focus for the upcoming NARM Operations & Information Processing Committee Conference, slated for Wednesday, Aug. 1, at the Radisson South Hotel in Minneapolis. Also on the agenda is a discussion on the status of UPC bar coding of records and tapes, and a tour of the Musicland Group warehouse.

The session, led by committee chairman Sandra Rutledge of Record Bar, will feature several speakers, with the UPC talk led by James Nemyr of Musicland. Improving communication through the standardization of invoices, return authorizations and request-for-return forms will be covered in a discussion headed by David Borgendale of Lieberman Enterprises, also addressing standardization of carton labels and

carton count. Robert Schneider of Western Manufacturers will discuss strategies for increasing manufacturer support.

The committee will also be seeking input on future directions the committee should take in order to improve data processing, operations and warehousing operations.

A tour of the Musicland Group's warehouse will showcase the facility's laser scanner and automated diverter system.

The conference is also open to members of both the Recording Industry Assn. of America (RIAA) data processing committee and the Video Software Dealers Assn. (VSDA) UPC committee. Registration for the conference is \$75 per person. Room reservations at the Radisson are \$70 per night, and can be made through NARM's Pat Daly at (609) 424-7404.



## Dance Hall Days Mean Record Sales

By MIKE SHALETT

There's a movement afoot to re-deploy and strengthen the position of our record marketing troops on the dance club and college radio fronts. Whether due to budget realities or the ends of so-called fads, departments that helped promote these areas were severely cut back in the recent past. They're currently on the rebound, and from what we see in our latest surveys, they're right on target.

Almost 14% of the record buyers we surveyed say they find out about the music they purchase in dance clubs. As a group of consumers, these record buyers are split on their radio format favorite. A third prefer AOR radio, a quarter prefer top 40, and one-tenth list urban contemporary as their favorite. The statistic that stands out and calls for the most attention, however, shows that 14.1% prefer some form of alternative radio, whether it be college or other forms of non-commercial or public radio.

The makeup of the constituents of this group of record purchasers is two-thirds male and one-third female. That's slightly more weighted in men than our survey average of all record consumers. It's also an older crowd of people. As might be expected because of the age requirements of

"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.

some clubs, there is a smaller percentage of record buyers between the ages of 16-18, but a much higher average between 19-30. Forty-one percent of the record buyers who said they find out about records in clubs are 19-24, and 26.9% are 25-30. There is a huge dropoff in club participation after 30.

Four out of five clubgoers prefer to buy LPs rather than cassettes, and

they buy a lot of them. Nearly 65% say they purchased over six LPs in the last six months. They are not buyers of 45s but, as you might expect, they do buy 12-inch singles. Almost 80% indicated they purchased some of the extended play hits.

Where would you find them shopping? Most likely in a non-mall location. There is a big difference in their store preference as opposed to our survey average. While half of our average consumers say they prefer to shop in mall stores, only 30% of these consumers indicated a preference for shopping there.

New wave/new music is tops in the musical favorite category. Nearly 50% tag it as their music of preference, as compared to a survey average of 28.3%. Clubgoers also show a larger appetite for tuning in to MTV than the average record buyer, but in terms of their viewing habits they only tend to nibble. Light viewership from this group is the norm.

Word of mouth is another key to reaching this record buyer. They find out an awful lot about records through their friends. And when they're in your store, they will tend to browse through records quite a bit while looking for what they want.

This survey was conducted in New York, Los Angeles, Dallas, Atlanta  
(Continued on page 23)

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# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; CD—Compact Disc; CA—cassette; 8T—8-track cartridge; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

## POPULAR ARTISTS

**A FLOCK OF SEAGULLS**  
The Story of a Young Herd  
LP Jive JLS-8250 (Arista) ..... \$8.98  
CA JLC8-8250 ..... \$8.98

**BROOM, BOBBY**  
Beat Freak  
LP Arista AL8-8253 ..... \$8.98  
CA ALC8-8253 ..... \$8.98

**THE DANSE SOCIETY**  
LP Arista AL8-8218 ..... \$8.98  
CA ALC8-8218 ..... \$8.98

**DERRINGER, RICK**  
I Play Guitar  
EP Passport PB 4007 ..... \$4.98

**DIRTY LOOKS**  
Words of Steel  
LP Sticky Fingers ..... \$7.89

**FACTORY U.S.**  
Thick Pigeon  
LP FACTUS 16 (Rough Trade Inc.) ..... NA

**GORL, ROBERT**  
Night Full of Tension  
LP Elektra 1-60367 ..... \$8.98  
CA 4-60367 ..... \$8.98

**GRIM REAPER**  
See You In Hell  
LP RCA NFL1-8038 ..... \$6.98  
CA NFK1-8038 ..... \$6.98

**THE JACKSON SOUTHERNAIRES**  
Made In Mississippi  
LP Malaco MAL 4392 ..... \$8.98  
CA MAL 4392 ..... \$8.98

**JOY RIDER**  
Tired of Phoney  
LP RCA MFL1-8520 ..... \$5.98  
CA MFK1-8520 ..... \$5.98

**KROKUS**  
The Blitz  
LP Arista AL8-8243 ..... \$8.98  
CA ALC8-8243 ..... \$8.98

**LITTLE MILTON**  
Playing for Keeps  
LP Malaco MAL 7419 ..... \$8.98  
CA MAL 7419 ..... \$8.98

**OCEAN, BILLY**  
Sudden  
LP Jive JLS-8213 (Arista) ..... \$8.98  
CA JLC8-8213 ..... \$8.98

**PUBLIC IMAGE LTD.**  
This Is What You Want ...  
This Is What You Get  
LP Elektra 1-60365 ..... \$8.98  
CA 4-60365 ..... \$8.98

**STARR, JACK**  
Out of the Darkness  
LP Passport PB 6037 ..... \$8.98  
CA PBC 6037 ..... \$8.98

**STEVE MORSE BAND**  
The Introduction  
LP Elektra 1-60369 ..... \$9.98  
CA 4-60369 ..... \$9.98

**STREET, JANEY**  
Heroes, Angels & Friends  
LP Arista AL8-8219 ..... \$8.98  
CA ALC8-8219 ..... \$8.98

**TEN FROM TEXAS**  
Herd It Through the Grapevine  
LP Elektra 1-60373 ..... \$8.98  
CA 4-60373 ..... \$8.98

**THICK PIGEON**  
Two Crazy Cowboys  
LP Factory U.S. Records FACT 85 (Rough Trade) ..... NA  
CA Factus 16 ..... NA

**THORNTON, FONZI**  
Pumpin'  
LP RCA NFL1-8035 ..... \$6.98  
CA NFK1-8035 ..... \$6.98

**WYATT, ROBERT**  
1982-1984  
LP Trade 6/12 (Rough Trade Inc.) ..... NA

**X MAL DEUTSCHLAND**  
Toscin  
LP 4 A.D. (Rough Trade Inc.) ..... NA

## JAZZ

(Continued on page 46)



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The VINYL VENDORS' ad which ran in the Michael Jackson special, July 21, featured the wrong price for the VICTORY ALBUM.

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Survey for Week Ending 7/28/84

# Billboard Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Suggested List Prices LP, Cassettes, 8-Track	DIST. CO.	THIS WEEK	LAST REPORT	WEEKS ON CHART	ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Suggested List Prices LP, Cassettes, 8-Track	DIST. CO.
<b>1</b>	<b>1</b>	<b>51</b>	<b>ELTON JOHN</b> Elton John's Greatest Hits MCA 37215	1974	5.98	MCA	<b>26</b>	<b>29</b>	<b>9</b>	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	1972	5.98	MCA
<b>2</b>	<b>3</b>	<b>109</b>	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	1974		CBS	<b>27</b>	<b>17</b>	<b>13</b>	<b>MICHAEL JACKSON</b> The Best Of Motown M5-194	1975	5.98	
<b>3</b>	<b>2</b>	<b>51</b>	<b>THE WHO</b> Who's Next MCA 37217	1971	5.98	MCA	<b>28</b>	<b>32</b>	<b>103</b>	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 8061	1976	5.98	RCA
<b>4</b>	<b>4</b>	<b>107</b>	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYLI-3843	1972	5.98	RCA	<b>29</b>	<b>21</b>	<b>105</b>	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33137	1974		CBS
<b>5</b>	<b>6</b>	<b>49</b>	<b>ELTON JOHN</b> Elton John's Greatest Hits Vol. II MCA 37216	1977	5.98	MCA	<b>30</b>	<b>28</b>	<b>13</b>	<b>RUSH</b> Rush Mercury SRM1-1011	1974	5.98	
<b>6</b>	<b>7</b>	<b>43</b>	<b>AEROSMITH</b> Greatest Hits Columbia PC-36865	1980		CBS	<b>31</b>	<b>36</b>	<b>53</b>	<b>JUDAS PRIEST</b> Sin After Sin Columbia PC-34787	1975		CBS
<b>7</b>	<b>8</b>	<b>93</b>	<b>JOE JACKSON</b> Look Sharp! A&M 3187	1979	5.98	RCA	<b>32</b>	<b>38</b>	<b>41</b>	<b>AEROSMITH</b> Toys In The Attic Columbia PC-33479	1975		CBS
<b>8</b>	<b>12</b>	<b>57</b>	<b>STEELY DAN</b> Aja MCA 37214	1977	5.98	MCA	<b>33</b>	<b>35</b>	<b>77</b>	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	1979	5.98	MCA
<b>9</b>	<b>5</b>	<b>13</b>	<b>MARVIN GAYE</b> Greatest Hits Motown M5-191	1976	5.98		<b>34</b>	<b>26</b>	<b>105</b>	<b>DAN FOGELBERG</b> Netherlands Epic PE 34185	1977		CBS
<b>10</b>	<b>13</b>	<b>39</b>	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AYLI-4767	1982	5.98	RCA	<b>35</b>	<b>40</b>	<b>9</b>	<b>STEPPENWOLF</b> 16 Greatest Hits MCA 37049	1973	5.98	MCA
<b>11</b>	<b>10</b>	<b>91</b>	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	1981	5.98	WEA	<b>36</b>	<b>43</b>	<b>39</b>	<b>JUDAS PRIEST</b> The Sad Wing Of Destiny RCA AYLI-4447	1983	5.98	RCA
<b>12</b>	<b>15</b>	<b>91</b>	<b>DON McLEAN</b> American Pie United Artists LN 10037	1971	5.98	CAP	<b>37</b>	<b>42</b>	<b>73</b>	<b>BOZ SCAGGS</b> Hits Columbia PC-36841	1980		CBS
<b>13</b>	<b>9</b>	<b>17</b>	<b>JACKSON 5</b> Greatest Hits Motown 5201	1971	5.98	MCA	<b>38</b>	<b>46</b>	<b>9</b>	<b>SCORPIONS</b> Virgin Killer RCA AYLI-3659	1977	5.98	RCA
<b>14</b>	<b>16</b>	<b>101</b>	<b>THE WHO</b> Who Are You MCA 37003	1978	5.98	MCA	<b>39</b>	<b>31</b>	<b>75</b>	<b>AL GREEN</b> Greatest Hits Vol. 1 Motown 5283	1975	5.98	MCA
<b>15</b>	<b>14</b>	<b>49</b>	<b>LYNYRD SKYNRD</b> Pronounced Leh-Nerd Ski-Nerd MCA 37211	1973	5.98	MCA	<b>40</b>	<b>39</b>	<b>17</b>	<b>LYNYRD SKYNRD</b> Street Survivors MCA 37213	1977	5.98	MCA
<b>16</b>	<b>19</b>	<b>99</b>	<b>THE WHO</b> Live At Leeds MCA 37000	1970	5.98	MCA	<b>41</b>	<b>41</b>	<b>9</b>	<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC-37339	1981	5.98	CBS
<b>17</b>	<b>11</b>	<b>13</b>	<b>MARVIN GAYE</b> Let's Get It On Motown M5-192	1973	5.98		<b>42</b>	<b>44</b>	<b>5</b>	<b>ELVIS COSTELLO</b> Get Happy Columbia PC-36347	1980	5.98	CBS
<b>18</b>	<b>22</b>	<b>37</b>	<b>JIMMY BUFFETT</b> Changes In Latitudes, Changes In Attitudes MCA 37150	1977	5.98	MCA	<b>43</b>	<b>34</b>	<b>9</b>	<b>DAVID BOWIE</b> Heroes RCA AYLI-3857	1977	5.98	RCA
<b>19</b>	<b>20</b>	<b>35</b>	<b>MICHAEL JACKSON AND THE JACKSON 5</b> Great Songs & Performances Motown 5-312-ML	1983	5.98	MCA	<b>44</b>	<b>NEW ENTRY</b>		<b>JEFF BECK</b> Wired Epic PE 33849	1976	5.98	CBS
<b>20</b>	<b>24</b>	<b>17</b>	<b>RUSH</b> Fly By Night Mercury SRM1-1023	1975	5.98	POL	<b>45</b>	<b>48</b>	<b>5</b>	<b>JIMMY BUFFETT</b> Livin' & Dying In 3/4 Time MCA 37025	1974	5.98	CBS
<b>21</b>	<b>23</b>	<b>71</b>	<b>ELVIS COSTELLO</b> This Year's Model Columbia PC 35331	1978		CBS	<b>46</b>	<b>45</b>	<b>9</b>	<b>DAVID BOWIE</b> Aladdin Sane RCA AYLI-3890	1973	5.98	RCA
<b>22</b>	<b>25</b>	<b>51</b>	<b>STEELY DAN</b> Gaucho MCA 37220	1980	5.98	MCA	<b>47</b>	<b>33</b>	<b>21</b>	<b>NEIL DIAMOND</b> Gold MCA 37209	1970	5.98	MCA
<b>23</b>	<b>27</b>	<b>13</b>	<b>RUSH</b> Caress Of Steel Mercury SRM1-1046	1975	5.98		<b>48</b>	<b>47</b>	<b>9</b>	<b>LYNYRD SKYNRD</b> Second Helping MCA 37212	1974	5.98	MCA
<b>24</b>	<b>18</b>	<b>9</b>	<b>MARVIN GAYE</b> Superstar Series Vol. XV Motown M5-115	1983	5.98	MCA	<b>49</b>	<b>NEW ENTRY</b>		<b>THE GUESS WHO</b> The Best Of RCA AYLI-3662	1971	5.98	RCA
<b>25</b>	<b>30</b>	<b>57</b>	<b>JEFF BECK</b> Blow By Blow Epic PE 33409	1975		CBS	<b>50</b>	<b>37</b>	<b>17</b>	<b>TOM PETTY AND THE HEARTBREAKERS</b> Tom Petty And The Heartbreakers MCA 37143	1977	5.98	MCA

# Retailing

## National Record Mart Bestows Awards

By FRED GOODMAN

CHAMPION, Pa.—Promotions and contests have been a popular vehicle for the Pittsburgh-based National Record Mart when it comes to building a reputation as a full-line music retailer. Catalog and hit albums as well as accessories and blank tapes have all been spiffed by the 75-store chain in the last few months, and a bevy of manufacturers were on hand here July 8-11 for the outfit's annual convention to reward winners in chain-wide promotions.

According to Lance Jones, advertising director for the web, National Record Mart's success with catalog and midline promotions during the last few months will result in greater attention to second-line product.

"We had a lot of success with some of these promotions," he says. "Especially our 'Selection '84' campaign with WEA, which just blew midlines out the door." That promotion keyed

on 20 titles, inviting consumers to vote for their favorite featured WEA titles, including a dark horse candidate. "We had hoped it would kick alive our May, and it really did," Jones says. "It translated into strong sales, and we're locked into WEA for May in the future."

Aside from "Selection '84," which featured in-store voting booths for customer balloting, National Record Mart also supported catalog promotions for both CBS and IRS on \$8.98 list titles.

With awards in nine manufacturer-sponsored contests and three annual in-house competitions up for grabs, the convention's big winners were district manager Jim Rogers and store manager Sandy Vicarel. Rogers won a CD player from WEA for his work in the "Selection '84" promotion and \$100 from Capitol/EMI in a Little Steven display con-

test, and collected another \$150 by splitting first place in IRS and RCA contests with fellow district manager Elaine McKulka. Vicarel, who manages the Southern Park Mall outlet in Youngstown, Ohio, took home \$575 by placing first in the WEA contest, second in a Maxell promotion and fourth in the IRS campaign.

Recipients of National Record Mart's annual awards were manager of the year Rick Pallat of the Beechmont store in Cincinnati, district manager of the year Greg Bass, and store of the year, Altuna #64 in the Logan Valley Mall, managed by Jane Peterman.

Other winners in record company contests included Demi Davis, manager of the Summit Mall in Akron, who earned \$300 in a promotion for RCA recording artist Ronnie Milsap's "She Loves My Car" single by driving a blue Corvette onto the floor of her shop. Also taking first place in

promotions were: Nina Klein, State College, Pa., in support of Duke Jupiter on Morocco; Debbie Gregor, Uniontown, Pa., Little Steven on EMI; Rena Harris, William Penn Oasis, the Psychedelic Furs on Columbia; and Tedd Arnold, Wood Street Oasis in Pittsburgh, for IRS's various-artists promotion.

Record companies were not the whole story for National Record Mart promotions. Memorex and Savoy teamed for a "perfect pair" promotion, with first place winner Carrie Wolf of the Glenbrook Square store in Fort Wayne, Ind. receiving \$300 and a personally inscribed tape case. A BASF promotion dubbed "Catch It All" awarded a stereo system to Judy Rimer of the Warren Mall outlet in Warren, Pa., while Maxell's "Capture The Gold" contest made Gary Whitam of the Severance Center store in Cleveland \$300 richer.

## Vid Rental Tax Spurs Debate

Continued from page 21

activity, Jungkeit told the VSDA chapter here. "I don't see why you're not treated like other rental industries." He then mentioned U-Haul, alluding to yet another tangle that has clouded the video rental tax issue: the fact that video stores both sell and rent videocassettes.

Noting that U-Haul has the choice on rental tax, he added, "It typically is not selling." (Interestingly, U-Haul has recently gone into videocassette rental).

A point of confusion for some dealers is how they might handle adoption of a use tax store-absorption plan covering rental stock when copies for sale would more clearly call for the sales tax. Stores must adopt one plan or the other under A.B. 2220, according to Board of Equalization field officer John Nunes.

Nunes last year told Billboard that if California dealers did push for the tax choice, it might in some cases create havoc. He now says, "There will obviously be some transition problems."

Uncertain in the wake of the meeting here is whether Diedrich intends to take the VSDA chapter's eventual consensus to Sacramento. What is being considered by the chapter, which meets six times annually and dates back to before VSDA was formed, is convening in the Los Angeles area to further assess dealer sentiment.



Continued from page 21

and Minneapolis. We found the strongest concentration of record buyers who discover music in the clubs to be in Minneapolis, followed by New York. Both cities performed significantly above their survey average, while Dallas performed significantly below its survey average. Los Angeles and Atlanta were right in line with market expectations.

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# Video Music Programming

## MTV Adds & Rotation

As of 7/18/84

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

### NEW VIDEOS ADDED:

Russ Ballard, "Two Silhouettes," EMI America  
 Cheech & Chong, "Nadine," Orion  
 Depeche Mode, "People Are People," Sire  
 Difford & Tilbrook, "Love's Crashing Waves," A&M  
 Fastway, "Tell Me," Columbia  
 A Flock Of Seagulls, "The More You Live," Arista  
 Cyndi Lauper, "She Bop," Portrait  
 Kenny Loggins, "I'm Free," Columbia  
 Jeff Lynne, "Video," Virgin/Epic  
 Rail, "One-Two-Three-Four Rock," EMI America  
 Rush, "Body Electric," Mercury  
 Billy Satellite, "Satisfy Me," Capitol  
 J.D. Souther, "Go Ahead And Rain," Warner Bros.  
 Tracey Ullman, "Move Over Darling," MCA  
 Wendy O. Williams, "It's My Life," Passport

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

Berlin, "No More Words," Geffen  
 Bon Jovi, "She Don't Know Me," Mercury  
 Cars, "Magic," Elektra  
 Chicago, "Stay The Night," Full Moon/Warner Bros.  
 Chris DeBurgh, "High On Emotion," A&M  
 Def Leppard, "Me And My Wine," Mercury  
 Eddy Grant, "Romancing The Stone," Portrait  
 Jefferson Starship, "No Way Out," Grunt/RCA  
 Billy Joel, "Leave A Tender Moment Alone," CBS/Fox  
 Elton John, "Sad Songs," Geffen  
 Huey Lewis, "If This Is It," Chrysalis  
 Madonna, "Borderline," Sire  
 Ray Parker Jr., "Ghostbusters," Arista  
 Pointer Sisters, "Jump," Planet/RCA  
 Prince, "Let's Go Crazy," Warner Bros.  
 Prince, "When Doves Cry," Warner Bros.  
 Quiet Riot, "Mama Weer All Craze Now," Pasha/CBS  
 Ratt, "Round And Round," Atlantic  
 Slade, "My Oh My," CBS Associated  
 Billy Squier, "Rock Me Tonight," Capitol  
 Van Stephenson, "Modern Day Delilah," MCA  
 Rod Stewart, "Infatuation," Warner Bros.  
 Thompson Twins, "Doctor Doctor," Arista  
 Van Halen, "Panama," Warner Bros.  
 John Waite, "Missing You," EMI America  
 Wang Chung, "Dance Hall Days," Geffen  
 ZZ Top, "Legs," Warner Bros.

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

Bangles, "Hero Takes A Fall," Columbia  
 Berlin, "Now It's My Turn," Geffen  
 Bronz, "Send Me An Angel," Island  
 Lindsey Buckingham, "Go Insane," Elektra  
 Tony Carey, "First Day Of Summer," MCA  
 Cars, "Hello Again," Elektra  
 Eurythmics, "Right By Your Side," RCA  
 Face To Face, "10-9-8," Epic  
 Andy Fraser, "Fine Fine Line," Island  
 Roger Glover, "The Mask," 21/PolyGram  
 Go-Go's, "Turn To You," IRS  
 Sammy Hagar, "Two Sides Of Love," Geffen  
 Corey Hart, "Sunglasses At Night," EMI America  
 Dan Hartman, "I Can Dream About You," MCA  
 INXS, "I Send A Message," Atco  
 Little Steven, "Out Of The Darkness," EMI America  
 Madonna, "Lucky Star," Sire  
 Mama's Boys, "Mama Weer All Craze Now," Jive/Arista  
 Motley Crue, "Too Young To Fall In Love," Elektra  
 Night Ranger, "When You Close Your Eyes," Camel/MCA  
 Red Rider, "Young Thing, Wild Dreams," Capitol  
 Lou Reed, "I Love You Suzanne," RCA  
 Rubber Rodeo, "The Hardest Thing," Mercury  
 Scandal, "The Warrior," Columbia  
 Scorpions, "Still Loving You," Mercury  
 Rick Springfield, "Don't Walk Away," RCA  
 Style Council, "You're The Best Thing," Geffen  
 Tina Turner, "What's Love Got To Do With It," Capitol  
 Twisted Sister, "We're Not Gonna Take It," Atlantic  
 Ultravox, "Dancing With Tears," Chrysalis  
 Roger Waters, "5:01 AM (Pros And Cons Of Hitch Hiking)," Columbia  
 Whitesnake, "Slow 'n Easy," Geffen

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

April Wine, "Sons Of The Pioneers," Capitol  
 Australian Crawl, "Boys Light Up," Geffen  
 Bananarama, "Cruel Summer," London  
 Rick Derringer, "I Play Guitar," Jem  
 Ronnie Dio, "The Last In Line," Warner Bros.  
 Thomas Dolby, "Dissidents," Capitol  
 Fleshtones, "American Beat," IRS  
 Lita Ford, "Gotta Let Go," Mercury  
 Icehouse, "Taking The Town," Chrysalis  
 Karen Kamon, "Loverboy," Columbia  
 Killing Joke, "Eighties," EG  
 Howard Jones, "Pearl In The Shell," Elektra  
 Giorgio Moroder, "Reach Out," Columbia

(Continued on page 65)

# Retailing

## Now Playing

### Videodisks, Computers Get Closer

By FAYE ZUCKERMAN

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

Pioneer and JVC have started to tout home applications for connecting videodisk players to home computers. Both Japanese firms have been featuring displays of MSX computers (not yet available in the U.S.) connected to disk players at industry trade shows.

Rick Dyer, founder of RDI Video Systems Inc., is pairing laserdisk and computer technology for his flagship product Halcyon, a voice-activated interactive video system. When it ships in late fall, it will mark the first time a \$1,995 home computer/videodisk system is sold in the U.S., intitating a new home entertainment medium that could bloom into a \$7 billion industry by the mid '90s.

This figure is being predicted by TALMIS, a market research firm based in Oak Park, Ill. According to a study, "Interactive Video: A Medium Emerging," computer/disk systems and accompanying software will be a boon for the computer software industry by the end of this decade.

Pioneer's laserdisk and JVC's VHD disk system have met with success in the industrial marketplace worldwide, the companies say. Since VHD was pulled from the U.S. market in 1982, it has hit the ground running for industrial applications in Europe via JVC's joint effort with Thorn EMI and Germany's Telefunken J2T.

According to a spokesman for JVC, if its MSX computer comes to the U.S., it will likely be connected to a VHD system and contain how-to software on such topics as sports, cooking and learning a foreign language. Laser or videodisk interactive games are also likely to play a significant role in the new technology's growth.

As for the U.S. marketplace, industrial use of laserdisk/computer systems in 1983 was a \$39 million industry. Military interactive video training programs accounted for about \$25 million, while some \$5 million went toward the coin-op laserdisk arcade business.

TALMIS notes that the advantage of being able to jump to various programmed sequences based upon selected responses to questions is fueling interactive video's popularity. "Random access to information and fast response time is what will make interactive video or smart television the entertainment medium of the future," says a spokesman for the firm.

"These smart tvs will combine entertainment, information, news and education," the spokesman continues. He adds that consumer coin-op laserdisk machines will see substantial growth in the '80s. This year, interactive video will be a \$66 million industry, with \$15 million going toward the coin-op field, the study finds.

★ ★ ★

Bits and pieces: Wayne Green Software Enterprises, a software specialty store chain, has changed its name for the third time this year. The four-store software specialty chain was originally called Bits-Et-Al. Then it was called Software +, and now the company says it will be known as Instant Software... The Richardson, Tex. market research firm Future Computing Inc. has been acquired by McGraw-Hill for an un-

disclosed amount. As a wholly owned subsidiary of the giant publishing company, Future Computing plans to broaden into research for the computer peripherals and semiconductor fields. The firm rose to fame in the early '80s when it was one of the only market researchers, if not the only one, to predict that IBM's Personal Computer would be a suc-

cess... Computer Depot, which earlier this year pulled back an initial public offering, is back in the news. It has plans to sell 875,000 common shares of stock at \$10 a share. It blames the earlier false start on IBM's recent price slashes, which caused a drop in company earnings.

★ ★ ★

(Continued on page 46)

## NEW JULY RELEASES!



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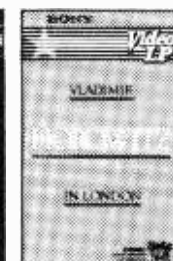
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# Billboard Computer Software

Survey for Week Ending 7/28/84

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	28	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	29	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	7	43	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	5	7	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
5	4	36	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
6	10	33	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
7	15	8	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
8	16	42	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
9	14	43	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
10	13	39	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
11	9	8	CHOPLIFTER	Broderbund	Arcade Style Game		●	●★	●					
12	17	7	ZORK II	Infocom	Adventure Style Game		●	●		●				
13	12	4	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
14	8	43	LODE RUNNER	Broderbund	Arcade-Style Game		●	●◆						
15	6	5	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
16	3	43	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
17	<b>NEW ENTRY</b>		PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
18	18	2	DEATH AT THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
19	11	7	MINER 2049ER	Micro Lab	Arcade Style Game		●			●				●
20	19	27	BEACH-HEAD	Access	Strategy Arcade Game				●					

## EDUCATION TOP 10

1	3	24	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
2	2	43	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●◆	●◆	●				
3	6	4	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.									
4	4	8	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	●◆	●◆	●				
5	7	5	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
6	5	41	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
7	1	26	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.		●		●	●				
8	10	6	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				
9	8	22	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				
10	9	8	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.				●					

## HOME MANAGEMENT TOP 10

1	3	43	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	5	43	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	2	5	APPLE WORKS	Apple-Computers Inc.	Word Processer Data Base/Spread Sheet		●							
4	<b>NEW ENTRY</b>		PRINT SHOP	Broderbund	At Home Print Shop		●							
5	4	3	NEW PAPER CLIP	Batteries Included	Word Processing Package				●★					
6	1	35	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
7	7	43	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
8	8	6	PFS: Write	Software Publishing	Word Processing Package		●			●				
9	9	33	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
10	6	34	MULTIPLAN	HesWare	Electronic Spreadsheet				●					

## New On The Charts

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



### APPLEWORKS

#### #3 Home Management

It took 14 months, longer than usual, for 42-year-old Rupert Lissner to author "AppleWorks," a word processor, database and spreadsheet rolled up into a \$250 package published by Apple Computer. Lissner explains the lengthy development time as a result of continual revisions sparked by feedback from Apple employees about ease of use: "We had many people at Apple using the program before it was even nearing completion. Throughout the entire process I had a lot of feedback."

This concern for the "human interface," as Lissner describes it, is not the only attribute that has made "AppleWorks" a runaway success. "I programmed it in Assembly language, a dying art. The people at Apple said they wanted the program to move fast." He knew, he says, that language would make data move significantly faster than if he had programmed in the more popular Pascal.

Additionally, the three applications contained in "AppleWorks"—word processing, database management and financial modeling—use similar commands. Furthermore, each application can share and exchange information or files making the software fully integrated. Only about 20 commands need to be memorized to operate the program.

According to Apple's Don Field, the company sent retailers a complimentary copy of "AppleWorks" to help generate sales. The package shipped in March. Field declines to say how many copies have sold.

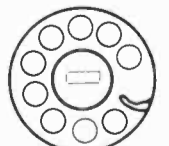
Lissner, who has been a computer scientist for 20 years, says he was confident that the program would sell well. He attributes that confidence to the fact that close attention was given to how Apple employees responded to the program they used at their work stations. He credits Don Williams with contributing to the original design of "AppleWorks."

Apple's engineer Sheri Morningstar fine tuned the program prior to its March launch. Meg Beeler wrote its software and training manual. Marilyn Clauder took charge of the manuals, and Kelly Stirn did the testing.

FAYE ZUCKERMAN

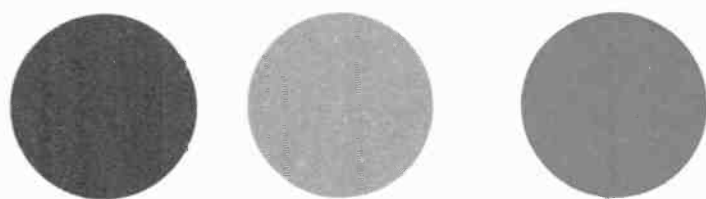
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# WHAT'S NEW?



## CED Disk Fades Into Sunset; Dealers, Distributors Cut Inventory

By TONY SEIDEMAN

NEW YORK — The CED videodisk is doing a slow fade from the home video marketplace, as video distributors abandon the format and retailers slash inventories of a product line they feel will soon be extinct.

"People are less ready to carry the same level of inventory at both the dealer and the distributor ends," admits RCA division vice president and general manager Arnold Valencia, who is heading up his firm's phaseout of CED.

Caution is the watchword with CED right now, with as few dollars as possible being risked, in an effort to avoid any damage that might be done by a sudden collapse of the format. "Everybody's playing it very hand to mouth," says Valencia.

Commtron, one of the two largest video distributors in the U.S., is "no longer distributing" CED, says national sales and marketing manager Tim Shanahan. The company has been feeling no pain over the exit, he says: "For an independent distributor, CED has never been an attractive return on your investment."

In a sale designed to clear out its inventory, Commtron has been pricing single CED disks at \$6 to retailers, and double disk sets at \$12. "It's dropped dead. We've even started a major sale and no one's buying," says one Commtron staffer.

Commtron holds about a 20% share of the U.S. video distribution marketplace. It shares the top spot with Sound Video Unlimited, which is more positive about CED than Commtron, but not much. The firm still carries the format, but "we're taking special orders only," says vice president Stan Meyers.

Sound Video Unlimited's current policy is to take "pre-orders on all new releases and buy exactly what we need," Meyers says. Pre-orders are the number of units of a title purchased by retailers before the program goes into official release.

At the Video Place chain, owner Frank Barnako says that he's chopped inventories by about two-thirds since RCA's announcement, pulling CED out of five of his eight stores. With only three outlets carrying the format, Barnako says, "I'm

more satisfied with CED today than I was six months ago," because his inventories and shelf space now far more closely match demand.

"There's a lot less coming out," says Barnako, claiming that "anything you would call a B-title or less" is no longer being pressed. "We're just buying hits. That's what our customers want to rent and buy," he says.

At New York's Video Shack, which put all of its CED disks on sale for \$9.95 at retail immediately after RCA announced it would no longer be manufacturing machines, prices have gone back up, says Marcia Kesselman—but only to \$12.95 for single disks and \$19.95 for two-disk sets. Even so, she says, "we have very few requests from consumers for them."

With CBS out of the CED videodisk pressing business (Billboard, July 21), RCA is now the only company manufacturing software for the format. Manufacturers have cut their disk orders very sharply since player production ceased, admits RCA's Valencia.

(Continued on page 32)



**OLYMPICS WINNERS**—Warner Home Video national sales chief Gary Marenzi, left, and WEA executive vice president/marketing development Russ Bach, left, flank Sal Macl of Video Visions, Charlotte, as they present him with an Olympics warmup sweater, emblematic of his winning of a round-trip for two to the forthcoming world games in Los Angeles. Other winners of the contest, which was based on exceeding sales goals, are Gil Padilla of Coast Video, Los Angeles, and Bud Dally of H.W. Dally, Houston. Winners get up to \$1,000 in airfare, deluxe accommodations for three nights, tickets to three events daily for four days, and special dining events and transportation.

## Vestron, Karl Execs Lobby Against First Sale Repeal

By EARL PAIGE

FULLERTON, Calif.—Vestron Video and Karl Home Video stepped up their attacks against repeal of the First Sale Doctrine here, reinforcing their position as the only major manufacturers to oppose its revocation.

At a July 10 meeting of the Southern California chapter of the Video Software Dealers Assn. (VSDA), Karl Home Video national director of sales Harold Weitzberg warned that video rental legislation is not in the limbo it might seem to be.

Word at the meeting was that 1985's anti-legislation strategies will have to subdue both royalty and rental proposals. According to Weitzberg, the battle will be amply seasoned with irony, as many executives of the home video firms that are pushing hardest for repeal are at best noncommittal about taking such action.

"They're on the street," Weitzberg said, commenting on the sympathy he has found in video manufacturing ranks.

The approximately 100 dealers in attendance here represented 49 stores, including such chains as Tower Video, Licorice Pizza and

Wherehouse. Delegates here indicated that a new phase of lobbying against proposed video rental legislation has begun, even though lobbying meetings organized by the Home Recording Rights Coalition (HRRCC) have tapered off since early May, when an "omnibus" copyright bill stalled in a House subcommittee.

Weitzberg alluded to that bill, saying that its cable television sections "confused the issue and worked to our advantage. It appeared video took a back seat" (to cable).

However, he added, Congressional representatives are now better informed. "This is no longer producers being cheated out of royalties, and the legislators know this," said Weitzberg. He noted that executives of Karl and Vestron had appeared at Congressional hearings.

Weitzberg touched only briefly and indirectly on any current video legislation or lobbying activity on video legislation. But several members of the local chapter and elsewhere in VSDA are speculating that the issue of a blank tape and VCR royalty will again come into the picture next year.

## MAJOR ACQUISITIONS

### High Profile For Trans World

By FAYE ZUCKERMAN

LOS ANGELES—Newly formed Trans World Entertainment has become a high profile player in the home video bidding wars here. The company has acquired director/producer Roman Polanski's "Diary Of Forbidden Dreams" and a long-form concert video by Joe Cocker, both for undisclosed amounts.

Slated for an early fall release, the Polanski film, starring Marcello Mastroianni, will be tagged at \$69.95. "Joe Cocker: Live From Tokyo" is expected to sell for \$29.95, a popular price point for long-form music titles.

Joe Fleischman, director of marketing and sales for the Hollywood firm, claims this marks one of the

first videos for Cocker, if not the first. "We decided to buy the video after canvassing distributors who reported anticipating a demand for such a video," he says.

"Diary Of Forbidden Dreams" has had a successful theatrical run in Europe, Fleischman says. When and if it will be released theatrically in the U.S. is not yet known. It may come out on videocassette before it hits the theatres, a rare occurrence for the home video industry.

The Polanski film, says Fleischman, is a visual version of a young woman's diary entries, which are themed around her escape from attackers and subsequent relationships with a group of bizarre itinerants.

Billboard Videodisk Top 20									
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Survey for Week Ending 7/28/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	17	2	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
3	NEW ENTRY		GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED	29.95
4	3	6	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
5	4	2	THE RIGHT STUFF •	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	Laser	39.98
6	2	7	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
7	5	9	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
8	NEW ENTRY		CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
9	15	7	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
10	—	29	MAKING MICHAEL JACKSON'S THRILLER	Vestron 1000	Michael Jackson	1983	NR	CED	29.95
11	7	15	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
12	11	31	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
13	19	3	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.95
14	12	24	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
15	6	2	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED	29.95
16	14	10	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
17	13	20	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
18	10	5	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
19	9	13	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
20	8	21	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95

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# Billboard Videocassette Top 40

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Survey for Week Ending 7/28/84

## RENTALS

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	2	4	THE RIGHT STUFF •	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
3	4	8	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
4	3	7	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
5	10	3	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
6	17	2	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
7	6	12	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
8	5	7	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
9	9	15	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
10	7	6	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
11	12	33	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
12	8	10	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
13	13	9	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
14	<small>NEW ENTRY</small>		BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
15	16	15	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
16	15	19	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
17	11	13	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
18	22	2	TWO OF A KIND	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
19	14	22	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
20	20	8	ANGEL •	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
21	18	5	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
22	<small>NEW ENTRY</small>		BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
23	23	32	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
24	30	2	TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta
25	24	3	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
26	19	25	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
27	25	15	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
28	36	35	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
29	26	20	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
30	33	7	THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
31	21	14	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
32	29	16	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
33	32	8	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
34	39	21	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
35	40	15	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
36	28	19	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
37	27	13	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
38	37	36	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta
39	38	65	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
40	31	42	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta

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## Video

### Big Increase Registered In Japanese VCR Exports

TOKYO—Exports of VCRs during the first six months of this year came to 9.310 million units, an increase of 50.6% over 1983's first-half total, according to statistics on customs clearances from the Japanese finance ministry.

Total value, at \$2.887 billion, was up 32.6% from the year before. Exports to the U.S. accounted for 47% of the total, and their monetary value was up 95%. Dependence on the U.S. as a VCR market is greater than ever, but Japanese manufacturers are watching production output carefully right now because they fear demand will decrease after the Summer Olympic Games in Los Angeles and the subsequent U.S. Presidential election.

Finance ministry figures show that VCR exports during June totalled 1.836 million units, up 47% from June, 1983, at a value of \$556.7 million, up 27.8%. Exports to the U.S. on a value basis were up 69%, but exports were down 9.6% to the European Economic Community countries, 10.2% to the Southeast Asia territories and 40.9% to the Middle East regions.

For the half-year, exports to the EEC were down 13.9% and exports to the Middle East were down 32.6%. Southeast Asia figures showed an upturn of just 6%.

Meanwhile, industry sources here say that VCR output in 1984 is expected to reach 25 million units by year's end, up sharply from the 20.7 million units predicted at the end of 1973. This output will far exceed the

18.22 million units produced here during 1983.

Exports of video hardware this year are also expected to increase substantially over last year's 15.24 million units, on the basis of the 9.31 million units already exported in the first six months. Exports to the U.S. alone, which totalled 6.4 million units last year, will also show a rapid upturn, say industry pundits.

### Vestron 'Making' Selling Easier

NEW YORK—Vestron Video is hooking into the Jacksons' "Victory" tour in an attempt to snare still more sales for its "Making Michael Jackson's 'Thriller'."

Current word in the industry is that the video has sold 450,000 units in the U.S. alone, and more than 750,000 units worldwide, making the \$29.95 program one of the top movers in home video history.

Among the key ingredients in the hookup are:

- A one-time 10% discount for distributors who reach their sales goals.
  - Extended dating, with one-third of payment due within 30 days of notice, the next due in 60 days, and the last third required a full 90 days after the invoice date.
- Vestron has also created new ad mats for the campaign, and plans to do a special retail mailing in order support sales. **TONY SEIDEMAN**

### BIG FIRST QUARTER DROP VCR Sales Decline In Britain

By PETER JONES

LONDON—While the video business is still a boom industry in Britain, the suspected decline in VCR sales is confirmed by new statistics which show that hardware deliveries to the retail trade fell by 44.7% in the first quarter of this year, compared with the same period of 1983.

The figures, from the British Radio & Electronic Equipment Manufacturers (BREMA), follow numbers which showed that annual deliveries in 1983 were marginally lower than those for the whole of 1982. BREMA says the six million VCRs already sold represent a U.K. market penetration of around 30%, and trade

consensus is that the saturation point is likely to be around the 50%-60% mark.

Last year, 2.16 million VCRs were delivered to retailers, compared to the 2.23 million units of 1982. This year's first quarter saw 304,000 units delivered, compared to 550,000 for the same period in 1983.

But special factors should be considered, says BREMA. There was nationwide stock reduction by retailers looking to minimize the effects of high interest rates. And some dealers held back on orders because of the imminent market debuts of new, more sophisticated and occasionally cheaper ranges of hardware.

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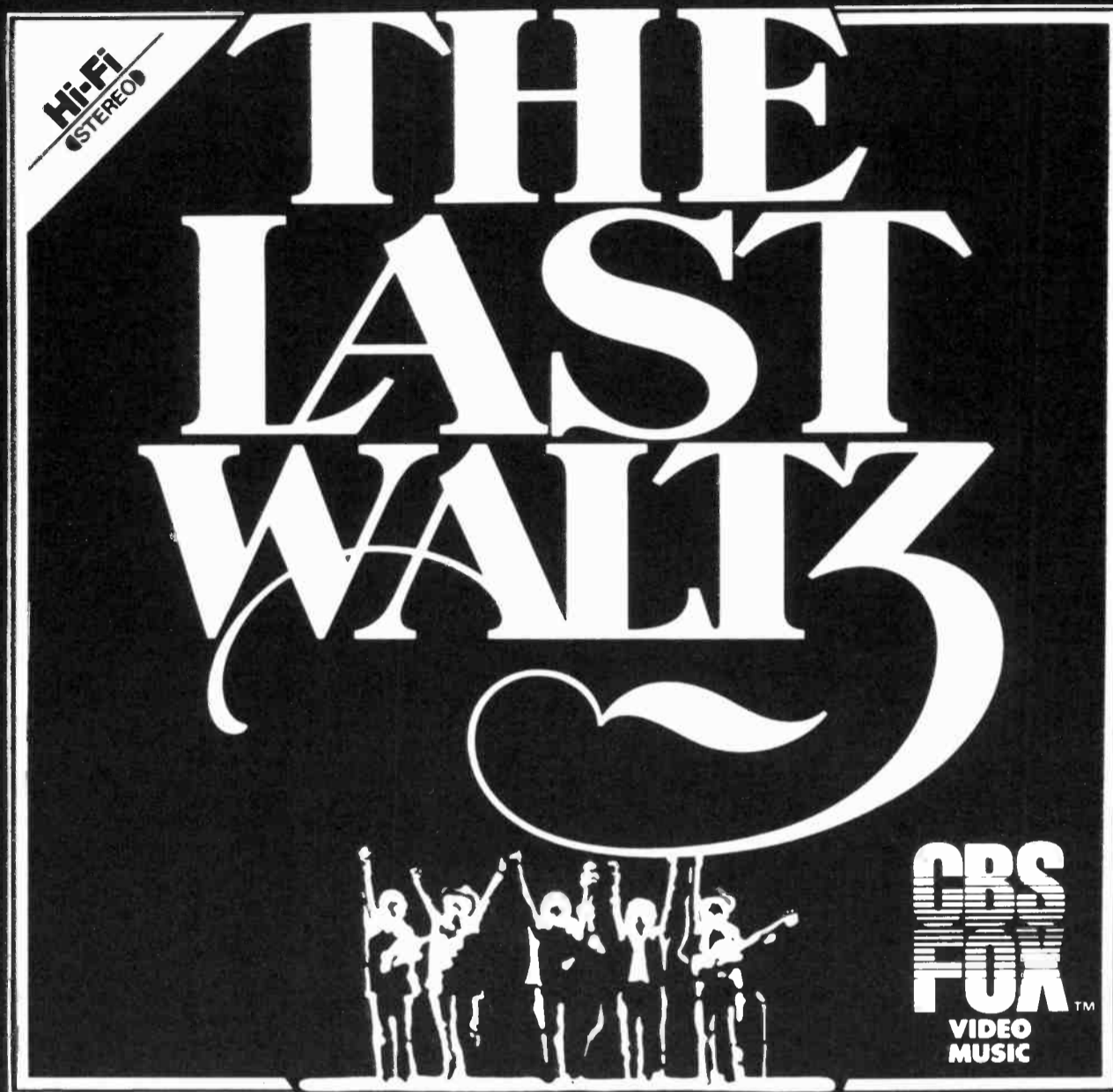


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# Billboard Videocassette Top 40

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Survey for Week Ending 7/28/84

## SALES

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaLaure Debra Winger	1983	PG	VHS Beta	\$9.95
2	2	115	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	\$9.95
3	7	30	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	\$29.95
4	5	5	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	\$29.95
5	3	32	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
6	6	8	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	\$79.95
7	4	4	THE RIGHT STUFF •	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	\$79.95
8	9	5	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	\$29.95
9	15	2	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	\$29.95
10	10	7	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	\$79.95
11	11	4	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	\$29.95
12	34	3	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	\$29.95
13	21	4	LIMITED GOLD EDITION CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	\$29.95
14	20	4	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	\$29.95
15	14	10	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	\$59.95
16	25	4	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	\$29.95
17	26	2	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	\$79.95
18			CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta	\$69.95
19	24	2	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	\$29.95
20	22	19	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	\$39.95
21	17	5	LET'S BREAK: A VISUAL GUIDE TO BREAK DANCING	Image Magnetic Associates Inc., Warner Home Video 34023	Various Artists	1984	NR	VHS Beta	\$39.98
22			BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
23	32	31	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	\$39.98
24	18	15	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	\$79.95
25			PLAYBOY VIDEO MAGAZINE VOLUME 5	CBS-Fox Video 6205	Various Artists	1984	NR	VHS Beta	\$59.98
26	23	53	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	\$29.95
27	12	25	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	\$39.95
28	13	19	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	\$59.95
29	30	7	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	\$79.95
30	19	13	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	\$59.95
31	16	73	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	\$39.95
32	29	9	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	\$39.98
33	39	10	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
34	27	16	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	\$59.95
35	8	7	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta	\$59.98
36	38	57	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
37	28	44	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
38	31	11	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	\$39.95
39	33	3	RICK SPRINGFIELD PLATINUM VIDEOS	RCA Video Productions Inc. RCA/ Columbia Pictures Home Video 91116	Rick Springfield	1984	NR	VHS Beta	\$19.95
40	36	25	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	\$79.95

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# Video

## Music Monitor

By FAYE ZUCKERMAN

Now shooting: Newly formed **Fusion** has been hard at work on three videos: Geffen's **Donna Summer** and **Black & Blue**, and MCA's **Glenn Frey**. For Summer's "There Goes My Baby," director **Ian Leech** captured a feel reminiscent of the '40s. The video was shot over a three-day period by **Lloyd Scott Davies** on 35mm. Post-production will be done at **Laube/Roth** and **Compact Video**. **Beth Broday** and **Michael Jones** produced the clip. Broday also produced **Black & Blue's** "Hold Onto 18," which was directed by Canadian **Rob Quartley**. Quartley came equipped with his own photographer, **Alar Kivillo**, who lensed the performance video with a **Louma Crane** in 16mm. **Peter Lipman** was line producer. Post-production for the \$50,000 clip will be done in Canada; a facility has not yet been chosen. As for **Frey's "Sexy Girl,"** it was shot on location at California's **Manhattan Beach**. **Duncan Gibbins** directed, **Peter Sternlight** edited and **Lipman** and **Broday** produced. Post-production was done at the **Post Group**.

Coming soon: **Pioneer's** first eight-inch laserdiscs, which will ship in early September, will include music titles by **David Bowie**, **Phil Collins**, **Sheena Easton**, **Iron Maiden** and the **J. Geils Band**. Each disk will be priced at \$10.99 with a running time of about 14 minutes. The **Bowie** eight-inch will include his clips for "Let's Dance" and "China Girl." As for **Sheena Easton**, look for "Telephone," a clip directed by **Steve Baron** that received little attention on music television channels. The popular "Freeze Frame" and "Centerfold" videos will appear on the **J. Geils Band's** disk. Also slated are **Iron Maiden's** "Flight Of Icarus" and **Phil Collins' "Through These Walls," "I Missed Again" and "You Can't Hurry Love."**

Sports videos: **NFL Films**, which entered the visual music field with the release of two videos for **Journey**, has produced a three-minute clip promoting the Olympics. The music, written by **Giorgio Moroder**, features various athletes from the American team. It's entitled "Reach Out For The Medal."

Bit happenings: **Telegenics' Tom DeIeso**, **Chris Russo** and **Stephanie Shepherd** took charge of organizing music video clips from **Cyndi Lauper**, **the Cars**, **Human League**, **Frankie Goes To Hollywood**, **the Pointer Sisters**, **Van Halen**, **the Go-Go's**, **Chicago**, "Ghostbusters" and **the Muppet Babies** into three one-hour compilation reels for July distribution. **Jane Pavlovich** edited them at **VCA Teletronics**... **VCA's** montage was used by **MTV** for a documentary on the making of the **Cars' "Hello Again,"** directed by **Andy Warhol**... **L.A.'s The Post Group** has been chosen by **Callner-Shapiro** to do post-production on a one-hour special for **MTV** by **Twisted Sister**... **24-year-old director Bud Schaezle** produced and directed **SSQ's "Synthicide"** for **EMI America**, **Ian Matthews' "Wild Places"** for **Polydor** and **Tina Turner's "What's Love Got To Do With It"** for **Capitol**... The one-year-old **High Five Productions**, started by **Univ. of Southern California** film school graduates, does post-production at **Telemation** in **Seattle**.

Album flash: **Cinemax** came to Los Angeles last week to film **Sheena Easton** for its music interview show "Album Flash," which features four video clips produced by the cable firm. **EMI America** artist **Easton** will

be plugging her new album, "A Private Heaven," due out in September. When the show airs on Sept. 7, it will contain a performance video for the songs "Strut" and "Sugar Walls" and conceptual clips for "Back In The City" and "Swear" off the new album. **Greg Sills** produced the installment at Hollywood's **Cinepro**. It was directed by **David Lewis**; **Harriet Wasserman** acted as executive producer. **Clint Dougherty** lensed the videos on 16mm. Post-production will be done at **Complete Post**.

Time after time: **Cyndi Lauper** is tired of wrestling manager **Lou Albano** continually saying he is responsible for her recent career success. She credits her manager **David Wolff** with the deed, and wants to settle the dispute over the roots of her fame once and for all. So the conflict is being decided Monday (23) via surrogate wrestlers chosen by **Lauper** and **Albano**, who played the father in **Lauper's "Girls Just Want To Have Fun"** video. **MTV** will air the match between **Albano's** surrogate **The Fabulous Moolah** and **Lauper-chosen Wendy Richter** at 10 p.m. Eastern time, live from **Madison Square Garden**. Following the match, the music show will debut the video for **Lauper's "She Bop,"** now in production and directed by **Edd Griles**, who also directed the singer's "Time After Time" clip.

Video kudos: **Rod Stewart** recently gave the music video field a shot in the arm. "Video saved the music industry. It really did," he told "Entertainment This Week." Stewart told the tv entertainment news show he sees no problems with composing a song and its visuals at the same time.

### Grundig Lends VCR Production Hand To Soviets

HAMBURG—Grundig, the West German electronics giant, is engaged in talks with Soviet officials to extend its technical know-how to the Soviet Union, enabling the production of VHS system videocassette recorders there.

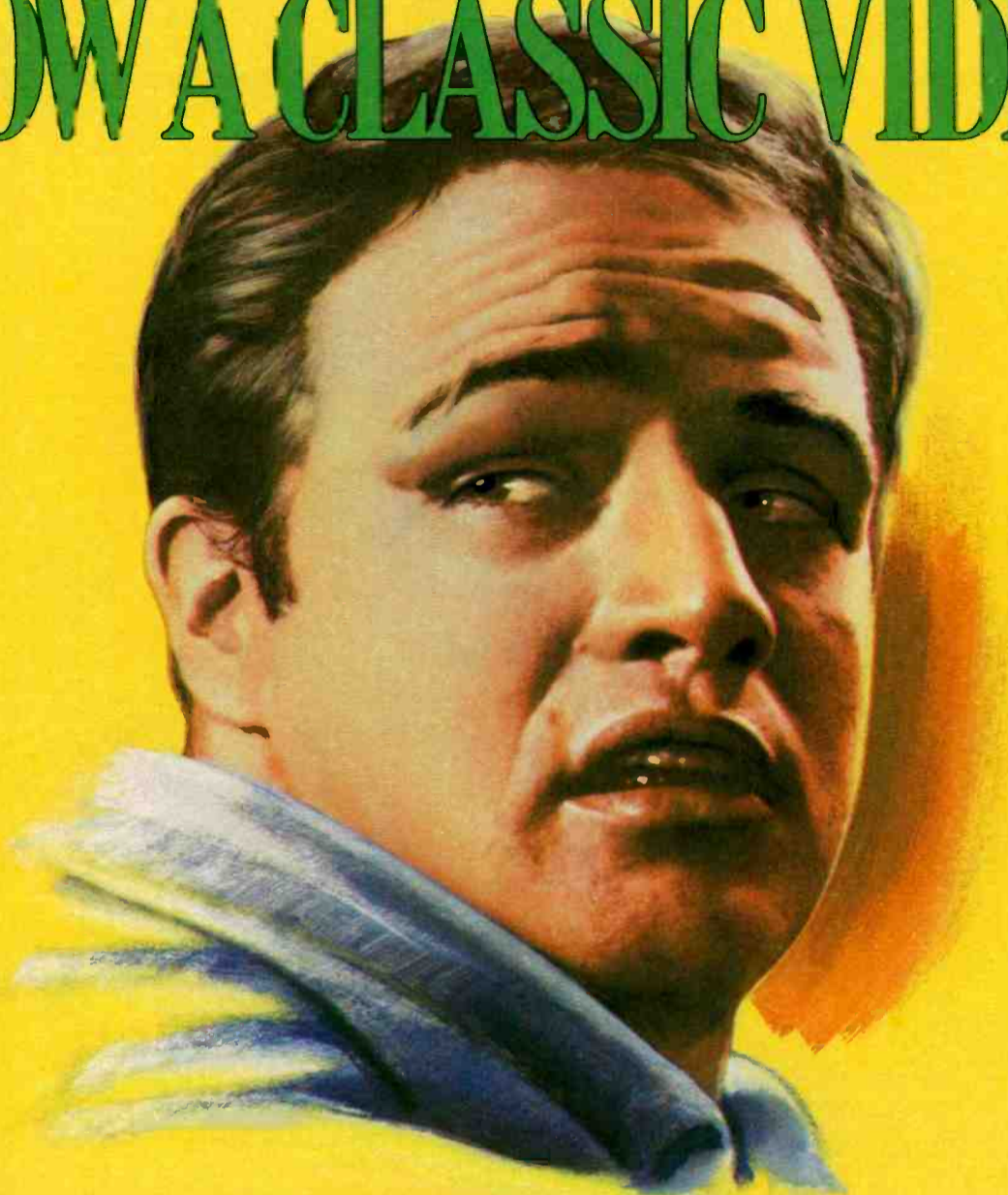
Agency stories published here and in the U.K. suggest that the Russians are also in touch with Japanese video hardware manufacturers.

It's known that the Soviet Union was initially close to producing VCRs in the V2000 system, which Grundig jointly developed with Philips. But the outstanding worldwide success of the VHS configuration has led to a switch of interest in Moscow. Grundig recently started making VHS format VCRs under a deal with **Matshushita Electric of Japan**, though stressing at the time that **V2000** would continue.



TOO COOL FOR COMFORT—Director **Martin Kahan**, right, enjoys the spotlight at **New York's LimeLight**, as **Ian Hunter** helps him celebrate his first anniversary of producing clips.

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# New Video Releases

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

**FILMS**

**BATTLEFORCE**  
Henry Fonda, Stacey Keach  
Beta & VHS Continental  
Video 1003 ..... \$39.95

**BLOODTIDE**  
James Earl Jones, Jose Ferrer  
Beta & VHS Continental

Video 1005 ..... \$39.95

**CARROT GETS ROWDIE**  
Jasper Carrott  
Beta & VHS Pacific Arts Video ..... NA

**THE HIGH CHAPARRAL**  
Leif Erickson, Cameron Mitchell,  
Henry Darrow  
Beta & VHS NTA Home Entertainment ..... NA

**THE KIDNAPPING OF THE PRESIDENT**

**Hal Holbrook, William Shatner**  
Beta & VHS Continental  
Video 1004 ..... \$39.95

**KING OF THE ROCKET MEN**  
Tristram Coffin, Mae Clark  
Beta & VHS 7322 NTA Home  
Entertainment ..... NA

**THE NEW LION OF SONORA**  
Leif Erickson, Gilbert Roland  
Beta & VHS 7450 NTA Home

Entertainment ..... NA

**RIDE THE WIND**  
Lorne Greene, Dan Blocker,  
Michael Landon  
Beta & VHS 7690 NTA Home  
Entertainment ..... NA

**SHADOW OF LIGHT**  
Bauhaus  
Beta & VHS International Video  
Music ..... \$29.95

**SPY SMASHER**  
Kane Richman, Sam Flint  
Beta & VHS 7750 NTA Home  
Entertainment ..... NA

**STANLEY**  
Animation  
Beta & VHS Image Magnetic Assoc.  
IMAV 302 ..... \$29.95

**SUDDENLY**  
Frank Sinatra, Sterling Hayden  
Beta & VHS Continental  
Video 1006 ..... \$39.95

**TILT—1001**  
Brooke Shields, Charles Durning  
Beta & Continental Video ..... \$39.95

**TO THE DEVIL... A DAUGHTER**  
Christopher Lee, Richard Widmark,  
Nastassja Kinski  
Beta & VHS Continental  
Video 1002 ..... \$39.95

**MUSIC VIDEO**

**UK/DK-A FILM ABOUT PUNKS AND SKINHEADS**  
Beta & VHS International Video  
Music ..... \$29.95

**VENTURES IN SPACE**  
NASA & THE VENTURES  
Beta & VHS Award Masters ..... \$29.95

**THE VIDEO COLLECTION, 1977-1982**  
The Stranglers  
Beta & VHS International Video  
Music ..... \$29.95

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

## CED Disk Fades Into The Sunset

Continued from page 27

Where rights owners once pressed 15,000 units of a major title, they are only doing 6,000-7,000, Valencia says. And RCA's CED sales have dropped by more than half since the company announced its exit from the format. While 13,000 units a week were selling at some periods in the first quarter, right now a good week only sees 4,000-5,000 units move out the door, he says.

That doesn't mean RCA will be making a quicker than expected exit from selling CED, says Valencia. With more than 550,000 players already sold and another 150,000 units in retail and distributor inventories, he maintains that RCA feels there will be a disk market around for some time.

"There's a sense of optimism about the fall," he claims, adding that although RCA will not be doing any national advertising, it will "continue to do all the things to bring vitality to it."

## Paramount Joins With Winkler On Child Abuse Title

NEW YORK—Paramount Home Video is joining with Henry Winkler's Fair Dinkum Productions to create a videocassette on the subject of child abuse titled "Strong Kids, Safe Kids."

Winkler will act as host, utilizing his "Fonz" character from "Happy Days." Serving as consultants to "Strong Kids, Safe Kids" will be Syracuse Univ. professor of child and family studies Dr. Sol Gordon and Children's Institute child abuse specialist Kee McFarlane.

Rick Hauser will direct the program. Paramount will act as distributor.

# The Waldorf-Astoria Grand Ballroom

301 Park Avenue at 50th Street New York City  
Friday, August 10, 1984 9:00 am to 7:00 pm

9:00 **REGISTRATION**

10:00 - 10:45 **VIDEO PERSPECTIVE**

**DANNY GOLDBERG** - Pres. Gold Mountain Records, Contemp. Music consultant, 20th Cent. Fox;  
**ARNOLD HOLLAND** - Vice Pres. Business Affairs, Program Distribution, RCA Video Productions Inc.;  
**ED STEINBERG** - Pres., Rockamerica

10:45 - 12:00 **CABLE AND BROADCAST**

**ELLEN BERKOWITZ** - Night Tracks; **DAVID BENJAMIN** - Friday Night Videos; **HOPE SMITH** - Music Channel; **TED COHEN** - Westwood One

12:00 - 12:30 **EXHIBIT BREAK**  
12:30 - 1:30 **LUNCHEON IN THE GRAND BALLROOM**

1:30 - 2:45 **PROMOTION AND PUBLICITY**

**STEVO** - Pres. Some Bizarre Records; **KRIS PUSZKIEWICZ** - National Director Video Promotion, Island Records; **MICHELLE PEACOCK** - National Video Promotion Capitol Records; **LIZ HELLER** - National Director Video Promotion, MCA; **LARRY BUTLER** - National Manager Artist, Warner Bros. L.A.; **NANCY GLUCKSMAN** - Manager Video Promotion, Chrysalis Records; **CLAY BAXTER** - Director Artist Dev., EMI Records L.A.; **DENIS McNAMARA** - P.D., WLIR-FM; **SARA SILVER** - Video Mgr., Polygram U.K.; **PAT CREED** - Radio and Club Promotion, Rockamerica

2:45 - 4:00 **DIRECTORS AND PRODUCERS**

**JON ROSEMAN** - Producer, J.R.T.V.; **TIM POPE** - Director, GLO Productions; **MARCELLO ANCIANO** - Director/Writer, Fugitive Films; **BETH B** - Independant Director; **TIM NEWMAN** - Director, Dancing Buffalo Productions; **BERNARD ROSE** - Director, Aldabra Productions; **ANDY MORAHAN** - Producer, Big Features Productions; **LYN HEALY** - Editor, Videofile Magazine. Rockamerica

4:00 - 4:15 **EXHIBIT BREAK**  
4:15 - 5:30 **CLUBS**

**FRANCES MILANO** - Acoustic Engineer; **DAVID WILDMAN** - Kennel Club; **SHELLEY HOWARD** - Metro Cabaret/Shelleyvision; **JOHN PAIGE** - Wax Museum; **DALL SPARKS** - Malarkey's; **BILL MELO** - Account Mgr., Rockamerica; **BOBBY SHAW** - Dance and Pop Promotion, Warner Bros. **STEVE TIPP** - National Promotion Mgr., Warner Bros. **BRUCE FOREST** - Better Days

5:30 - 6:45 **LONG FORM**

**JIM MERVIS** - Vismar Entertainment; **EAMONN BOWLES** - Teleculture; **SUZIE PETERSON** - MCA/Home Video; **MICHAEL WIESE** - Vice Pres. Program Dev., Vestron Video; **BOB HART** - Vice Pres. Production and Marketing, Picture Music Int'l.; **LAURA FOTI** - Director Marketing and Public Relations, RCA Video Productions

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**OTHER PANELISTS TO BE ANNOUNCED**



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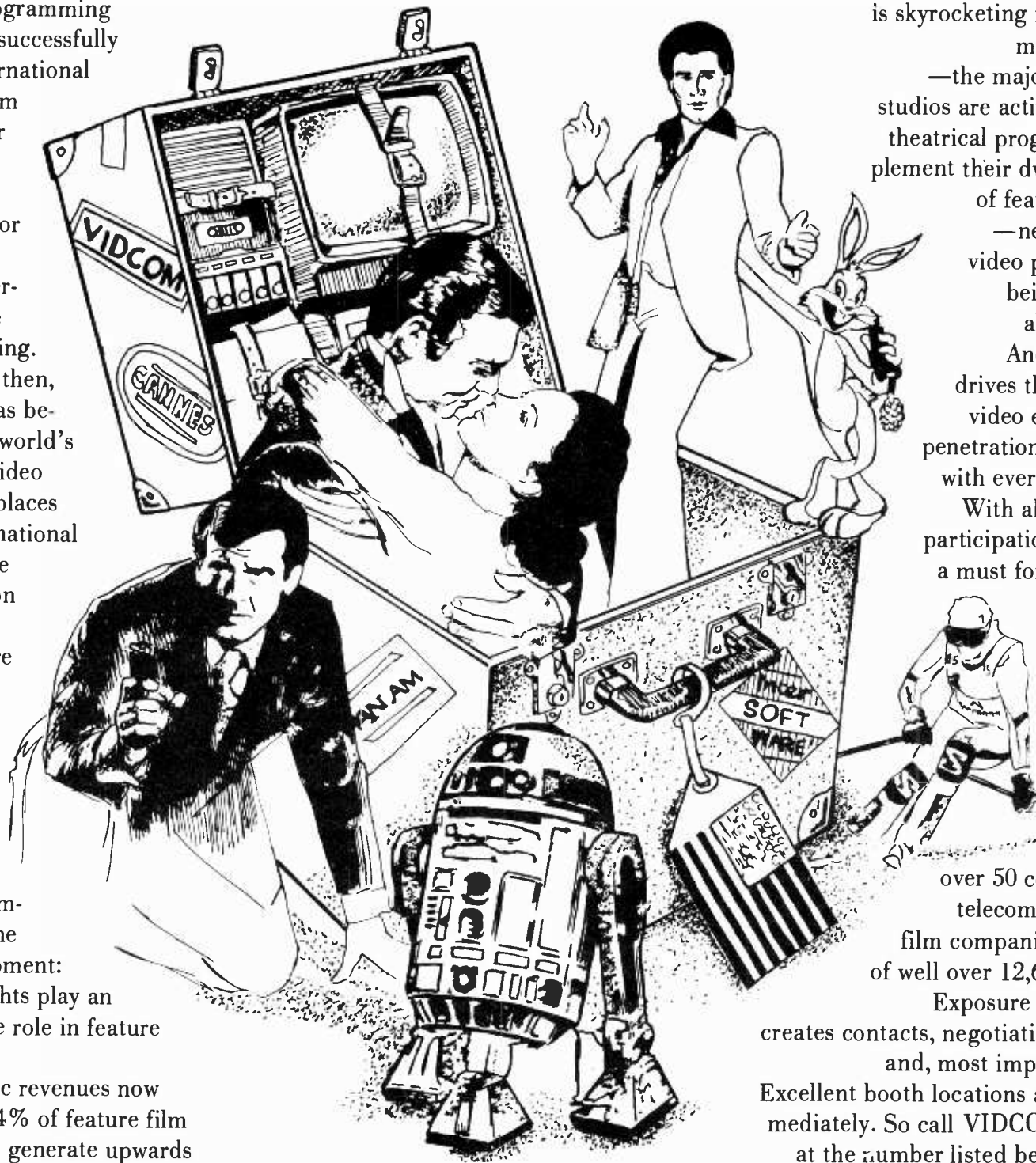
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—ancillary rights play an increasingly large role in feature film financing

—tape and disc revenues now account for 12-14% of feature film revenues and will generate upwards of 18% by 1988 (source: the Yankee Group)



—music video programming is skyrocketing in popularity and market importance

—the major motion picture studios are actively seeking non-theatrical programming to supplement their dwindling libraries of feature film releases

—new distributors of video programming are being formed on an almost daily basis.

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BB '84

# Billboard Computer Software

FOR WEEK ENDING JULY 28, 1984

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

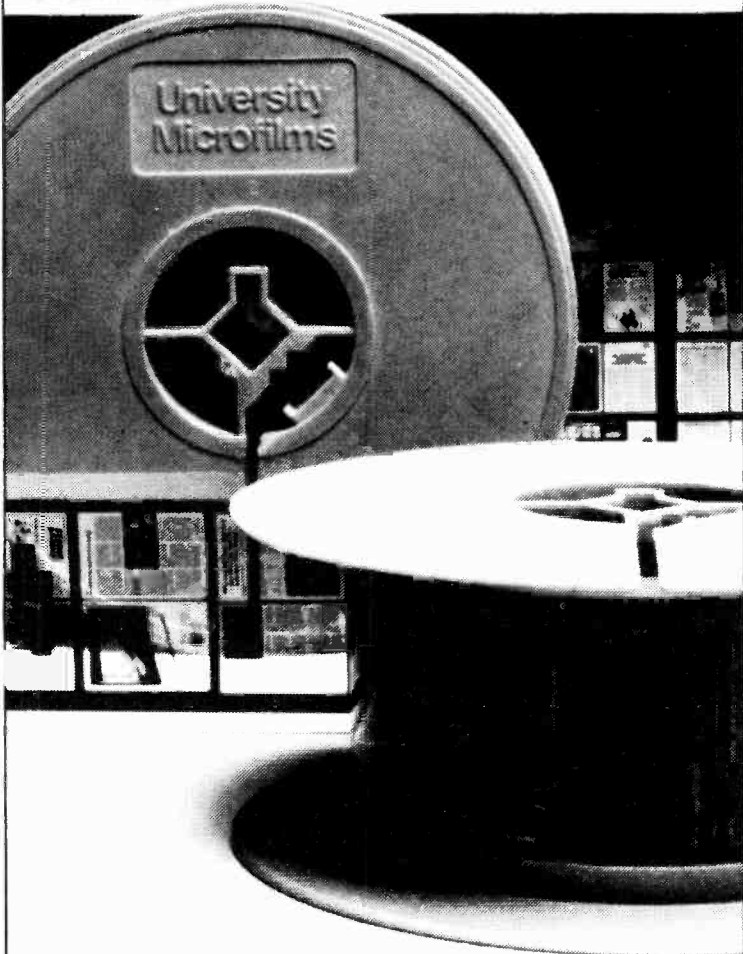
This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	28	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	29	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	7	43	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	5	7	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
5	4	36	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
6	10	33	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
7	15	8	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
8	16	42	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
9	14	43	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
10	13	39	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
11	9	8	CHOPFLIFTER	Broderbund	Arcade Style Game		●	●★	●					
12	17	7	ZORK II	Infocom	Adventure Style Game		●	●		●				
13	12	4	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
14	8	43	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
15	6	5	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
16	3	43	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
17	NEW ENTRY		PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
18	18	2	DEATH AT THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
19	11	7	MINER 2049ER	Micro Lab	Arcade Style Game		●			●				●
20	19	27	BEACH-HEAD	Access	Strategy Arcade Game				●					

## EDUCATION TOP 10

1	3	24	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	●	●	●	●					
2	2	43	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	●	◆	◆	◆	●				
3	6	4	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adult.									

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This Week	TITLE-Artist-Record Company
1	<b>WHEN DOVES CRY</b> —Prince, Warner Bros.
2	<b>JUMP (FOR MY LOVE)</b> —Pointer Sisters, RCA
3	<b>SELF CONTROL</b> —Laura Branigan, Atlantic
4	<b>THE REFLEX</b> —Duran Duran, Capitol
5	<b>BORDERLINE</b> —Madonna, Warner Bros.
6	<b>THE HEART OF ROCK'N'ROLL</b> —Huey Lewis, Chrysalis
7	<b>ROMANCING THE STONE</b> —Eddy Grant, Epic
8	<b>LEGZ</b> —ZZ Top, Warner Bros.
9	<b>MAGIC</b> —The Cars, Elektra
10	<b>DANCE HALL DAYS</b> —Wang Chung, Geffen
11	<b>DOCTOR DOCTOR</b> —Thompson Twins, Arista
12	<b>INFATUATION</b> —Rod Stewart, Warner Bros.
13	<b>HELLO</b> —Lionel Richie, Motown
14	<b>SAD SONGS</b> —Elton John, Geffen
15	<b>GHOSTBUSTERS</b> —Ray Parker Jr., Arista
16	<b>BREAKIN'...THERE'S NO STOPPIN' US</b> —Ollie & Jerry, Polygram
17	<b>STAY THE NIGHT</b> —Chicago, Warner Bros.
18	<b>OBSCENE PHONE CALL</b> —Rockwell, Motown
19	<b>I CAN DREAM ABOUT YOU</b> —Dan Hartman, MCA
20	<b>WHAT'S LOVE GOT TO DO WITH IT</b> —Tina Turner, Capitol
21	<b>PANAMA</b> —Van Halen, Warner Bros.
22	<b>BOYS DO FALL IN LOVE</b> —Robin Gibb, A&M
23	<b>WHO'S THAT GIRL</b> —Eurythmics, RCA
24	<b>JUST A LITTLE LOVE</b> —Juice Newton, RCA
25	<b>LOVE OF THE COMMON PEOPLE</b> —Paul Young, CBS
26	<b>EYES WITHOUT A FACE</b> —Billy Idol, Chrysalis
27	<b>10,9,8</b> —Face To Face, Epic
28	<b>DON'T WALK AWAY</b> —Rick Springfield, RCA
29	<b>LOVELITE</b> —O'Bryan, Capitol
30	<b>BLACK STATIONS, WHITE STATIONS</b> —M+M, RCA
31	<b>THE WARRIOR</b> —Scandal, CBS
32	<b>DON'T GO LOSE IT BABY</b> —Hugh Masekela, Arista
33	<b>99½</b> —Carol Lynn Townes, Polygram
34	<b>THE GLAMOROUS LIFE</b> —Sheila E., Warner Bros.
35	<b>ROCK BOX</b> —DMC, Profile
36	<b>LAND OF HUNGER</b> —The Earons, Island
37	<b>BRINGIN' ON THE HEARTBREAK</b> —Def Leppard, Polygram
38	<b>WHAT IS LOVE</b> —Howard Jones, A&M
39	<b>THE LEBANON</b> —Human League, Elektra
40	<b>THE GHOST IN YOU</b> —Psychedelic Furs, CBS

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THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	6	36	39	17	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	8.98	
2	3	37	35	17	JOE JACKSON Body And Soul A&M SP-5000	RCA	8.98	
3	2	38	40	7	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA	8.98	BLP 8
4	4	39	84	2	DIO The Last In Line Warner Bros. 25100-1	WEA	8.98	
5	5	40	44	7	PATRICE RUSHEN Now Elektra 60360	WEA	8.98	BLP 7
6	6	41	46	4	TWISTED SISTER Stay Hungry Atlantic 80156	WEA	8.98	
7	17	42	37	9	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA	8.98	
8	8	43	34	13	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	8.98	
9	7	44	43	42	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	8.98	
10	9	45	41	26	EURYTHMICS Touch RCA AFL1-4917	RCA	8.98	
11	12	46	45	39	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	8.98	
12	10	47	51	7	PEABO BRYSON Straight From The Heart Elektra 60362	WEA	8.98	BLP 12
13	11	48	67	3	JOHN WAITE No Brakes EMI-America ST-17124	CAP	8.98	
14	14	49	36	8	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS	8.98	BLP 15
15	15	50	53	23	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL	8.98	
16	16	51	48	13	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS	8.98	
17	18	52	50	13	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA	8.98	
					BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA	8.98	
					JULIO IGLESIAS Julio Columbia FC38640	CBS		CLP 41
					DAVID GILMOUR About Face Columbia FC39296	CBS		
					SHEILA E The Glamorous Life Warner Bros. 1-25107	WEA	8.98	BLP 25
					HERBIE HANCOCK Future Shock Columbia FC 38814	CBS		BLP 47
					COREY HART First Offense EMI-America ST-17117	CAP	8.98	
					LOU REED New Sensations RCA AFL1-4998	RCA	8.98	
					SPYRO GYRA Access All Areas MCA 2-6983	MCA	9.98	BLP 51
					DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	8.98	
					THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	8.98	
					SOUNDTRACK Star Trek III - The Search For Spock Capitol SKBK 12360	CAP	8.98	
					THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA	8.98	
					SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	8.98	
					CHRIS DEBURGH Man On The Line A&M SP5002	RCA	8.98	
					HOWARD JONES Human's Lib Elektra 60346	WEA	8.98	
					LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	8.98	
					ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS	8.98	

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81-90	cass	90	BTRK	115

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(Continued on page 40)

FOR WEEK ENDING JULY 28, 1984

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# HOT 100®

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▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

WEEK THIS	WEEK LAST	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK THIS	WEEK LAST	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK THIS	WEEK LAST	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	9	<b>WHEN DOVES CRY—Prince</b> (Prince), Prince, Warner Bros. 7-29286	34	41	3	<b>LIGHTS OUT—Peter Wolf</b> (Michael Jonzun, Peter Wolf), P. Wolf, D. Covay; EMI-America 8208	67	63	5	<b>BLACK STATIONS/WHITE STATIONS—M + M</b> (Daniel Lanois), M. Gane, J. Johnson; RCA 13824
2	3	7	<b>GHOSTBUSTERS—Ray Parker, Jr.</b> (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212	35	45	2	<b>IF THIS IS IT—Huey Lewis And The News</b> (Huey Lewis And The News), J. Colla, H. Lewis; Chrysalis 4-42803	68	NEW ENTRY	NEW ENTRY	<b>ONLY WHEN YOU LEAVE—Spandau Ballet</b> (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42792
3	2	10	<b>DANCING IN THE DARK—Bruce Springsteen</b> (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463	36	39	7	<b>THE GLAMOROUS LIFE—Sheila E.</b> (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285	69	58	6	<b>IT CAN HAPPEN—Yes</b> (Trevor Horn), Squire, Anderson, Rabin; Atco 7-99745
4	6	5	<b>STATE OF SHOCK—Jacksons</b> (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503	37	40	5	<b>THE WARRIOR—Scandal Featuring Patty Smith</b> (Mike Chapman), H. Knight, N. Gilder; Columbia 38-04424	70	NEW ENTRY	NEW ENTRY	<b>GO INSANE—Lindsey Buckingham</b> (Buckingham, Fordyce), L. Buckingham; Elektra 7-69714
5	4	13	<b>EYES WITHOUT A FACE—Billy Idol</b> (Keith Forsey), Idol, Stevens; Chrysalis 4-42786	38	38	9	<b>10-9-8—Face To Face</b> (Arthur Baker), Angelo; Epic 34-04430	71	65	12	<b>IT'S A MIRACLE—Culture Club</b> (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04457
6	10	10	<b>INFATUATION—Rod Stewart</b> (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256	39	52	2	<b>SHE BOP—Cyndi Lauper</b> (Rich Chertoff), C. Lauper, S. Lunt, G. Corbett, R. Chertoff; Portrait 37-04516(Epic)	72	66	9	<b>A LITTLE LOVE—Juice Newton</b> (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823
7	9	8	<b>SAD SONGS (SAY SO MUCH)—Elton John</b> (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.)	40	37	9	<b>BOYS DO FALL IN LOVE—Robin Gibb</b> (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb; Mirage 7-99743(Atco)	73	70	13	<b>OBSCENE PHONE CALLER—Rockwell</b> (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1731
8	8	11	<b>LEGS—Z Z Top</b> (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272	41	43	4	<b>LEAVE A TENDER MOMENT ALONE—Billy Joel</b> (Phil Ramone), B. Joel; Columbia 38-04514	74	72	15	<b>YOU CAN'T GET WHAT YOU WANT—Joe Jackson</b> (David Kershbaum, Joe Jackson), J. Jackson; A&M 2628
9	16	11	<b>WHAT'S LOVE GOT TO DO WITH IT—Tina Turner</b> (Terry Britten), T. Britten, G. Lyle; Capitol 5354	42	47	4	<b>ALL OF YOU—Julio Iglesias &amp; Diana Ross</b> (Richard Perry, Ramon Arcusa), Tony Remis, Cynthia Weil; Columbia 38-04507	75	73	23	<b>HELLO—Lionel Richie</b> (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722
10	5	14	<b>JUMP (FOR MY LOVE)—Pointer Sisters</b> (Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA)	43	33	8	<b>THE FIRST DAY OF SUMMER—Tony Carey</b> (Peter Hauke), T. Carey; MCA 52388	76	82	3	<b>YOU'RE THE BEST THING—The Style Council</b> (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29248(Warner Bros.)
11	13	9	<b>BREAKIN'... THERE'S NO STOPPING US—Ollie And Jerry</b> (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(PolyGram)	44	55	2	<b>DYNAMITE—Jermaine Jackson</b> (Jermaine Jackson), A. Goldmark, B. Roberts; Arista 1-9190	77	NEW ENTRY	NEW ENTRY	<b>IT'S A HARD LIFE—Queen</b> (Queen, Mack), Mercury; Capitol 5372
12	7	12	<b>ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson</b> (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	45	54	3	<b>WHEN YOU CLOSE YOUR EYES—Night Ranger</b> (Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis; Camel/MCA 2420	78	78	5	<b>FEELS SO REAL (WON'T LET GO)—Patrice Rushen</b> (C. Mims, Jr., F. Washington), F. Washington; Elektra 7-69742
13	17	13	<b>I CAN DREAM ABOUT YOU—Dan Hartman</b> (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378	46	48	8	<b>HOLD ME—Teddy Pendergrass And Whitney Houston</b> (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra)	79	77	4	<b>99 1/2—Carol Lynn Townes</b> (Rod Hull), J. Footman, M. Anderson; Polydor 881008-7(PolyGram)
14	11	10	<b>DOCTOR! DOCTOR!—Thompson Twins</b> (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209	47	50	4	<b>MY, OH MY—Slade</b> (John Punter), N. Holder, J. Lea; CBS Associated 4-04528(Epic)	80	NEW ENTRY	NEW ENTRY	<b>WE'RE NOT GONNA TAKE IT—Twisted Sister</b> (Tom Werman, Julia's), D. Snider; Atlantic A0156-1
15	18	6	<b>STUCK ON YOU—Lionel Richie</b> (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746	48	61	3	<b>TWO SIDES OF LOVE—Sammy Hagar</b> (Ted Templeman), S. Hagar; Geffen 7-29446(Warner Bros.)	81	88	4	<b>I DIDN'T MEAN TO TURN YOU ON—Cherelle</b> (J. Jam, T. Lewis), J. Harris, III, T. Lewis; Tabu 4-04406(Epic)
16	12	11	<b>MAGIC—The Cars</b> (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69724	49	67	2	<b>RIGHT BY YOUR SIDE—Eurythmics</b> (David A. Stewart), Lennox, Stewart; RCA 13695	82	87	2	<b>REACH OUT—Giorgio Moroder (Featuring Paul Engeman)</b> (Giorgio Moroder), G. Moroder; Columbia 38-04511
				83	NEW ENTRY	NEW ENTRY	<b>THE ONLY FLAME IN TOWN—Elvis Costello &amp; The Attractions</b> (Clive Langer, Alan Winstanley), E. Costello; Columbia EC 39429	84	75	23	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME...)</b>

18	22	12	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Wei; Elektra 7-69728	51	60	3	(Genesis, Hugh Padgham), Genesis; Atlantic 7-89656	85	NEW ENTRY	YOU WERE MADE FOR ME—Irene Cara (James Newton Howard), Cara, Brown; Geffen/Network 7-29257 (Warner Bros.)
19	25	10	SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203	52	30	21	BORDERLINE—Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354 (Warner Bros.)	86	90	I SEND A MESSAGE—INXS (Nick Launay), A. Farriss, M. Hutchence; Atco 7-99731
20	21	6	PANAMA—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250	53	27	16	TIME AFTER TIME—Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)	87	85	SIMPLE—Johnny Mathis (D. Dante), K. Stegall, M. Morrow; Columbia 38-04468
21	14	15	THE REFLEX—Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	54	42	10	DON'T WALK AWAY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13813	88	NEW ENTRY	LOVERBOY—Karen Kamon (Phil Ramone), B. Alessi, B. Alessi; Columbia 38-04474
22	24	7	I'M FREE (HEAVEN HELPS THE MAN)—Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04432	55	76	2	CRUEL SUMMER—Bananarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Bananarama; London 810127-7 (PolyGram)	89	68	SHE DON'T KNOW ME—Bon Jovi (Lance Quinn), M. Avsec; Mercury 818 958-7 (PolyGram)
23	28	7	ROUND AND ROUND—Ratt (Beau Hill), DeMartini, Pearcy, Crosby; Atlantic 7-89693	56	56	9	JAM ON IT—Newcleus (J. Webb, F. Fair), M.B. Cenac; Sunnyview 3010 (Becket)	90	NEW ENTRY	STRAIGHT FROM THE HEART (INTO YOUR LIFE)—Coyote Sisters (David J. Holman, Roger Paglia), L. Kunkel, T. Berg; Morocco 1742 (Motown)
24	20	15	DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310 (Warner Bros.)	57	44	17	LET'S HEAR IT FOR THE BOY—Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	91	89	SOMEBODY ELSE'S GUY—Jocelyn Brown (F. McFarlane, A. George, J. Brown), J. Brown; Vinyl Dreams 71 (Prelude)
25	29	5	SHE'S MINE—Steve Perry (Steve Perry, Bruce Bodnick), S. Perry, R. Goodrum; Columbia 38-04496	58	62	5	HIGH ON EMOTION—Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2643	92	79	BRINGIN' ON THE HEARTBREAK—Def Leppard (Robert John "Mutt" Lange), Clark, Willis, Elliott; Mercury 818779-7 (PolyGram)
26	26	11	ROMANCING THE STONE—Eddy Grant (Eddy Grant), E. Grant; Portrait 37-04433 (Epic)	59	46	13	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster, Full Moon; Warner Bros. 7-29306	93	74	PRIME TIME—Alan Parsons Project (Alan Parsons), Woolfson, Parsons; Arista 1-9208
27	19	15	THE HEART OF ROCK 'N' ROLL—Huey Lewis And The News (Huey Lewis and the News), J. Colla, H. Lewis; Chrysalis 4-42782	60	53	17	OH, SHERRIE—Steve Perry (Steve Perry, Bruce Bodnick), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391	94	71	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800
28	23	12	NO WAY OUT—Jefferson Starship (Ron Nevison), P. Wolf, I. Wolf; Grant 13811 (RCA)	61	57	21	SISTER CHRISTIAN—Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350	95	86	THIN LINE BETWEEN LOVE AND HATE—Pretenders (Chris Thomas), R. Poindexter, R. Poindexter, J. Members; Sire 7-29249 (Warner Bros.)
29	36	6	MISSING YOU—John Waite (John Waite, David Thoener, Gary Geresh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	62	49	15	MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376	96	80	LOVE OF THE COMMON PEOPLE—Paul Young (Laurie Latham), J. Hurley, R. Wilkins; Columbia 38-04433
30	32	5	SEXY GIRL—Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413	63	69	4	MAMA, WEER ALL CRAZEE NOW—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04505 (Epic)	97	83	THE MOMENT OF TRUTH—Survivor (Ron Nevison), B. Conti, D. Lambert, P. Beckett; Casablanca 880-053 (PolyGram)
31	31	10	ALIBIS—Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macaulay; A&M 2639	64	64	4	STILL LOVING YOU—Scorpions (Dieter Dierks), R. Schenkler, K. Meine; Mercury 880082-7 (PolyGram)	98	84	RUN, RUNAWAY—Slade (Jim Punter), N. Holder, J. Lea; CBS Associated 4-04398
32	34	4	ROCK ME TONITE—Billy Squier (Billy Squier, Jim Steinman), B. Squier; Capitol 5370	65	59	10	FAREWELL MY SUMMER LOVE—Michael Jackson (Tony Peluso, Michael Lovesmith, Steve Barri, Freddie Perren, Fonce Mizell), K. Lewis; Motown 1739	99	91	SOUTH CENTRAL RAIN (I'M SORRY)—R.E.M. (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9927 (A&M)
33	35	7	TURN TO YOU—Go-Go's (Martin Rushent), Caffey, Weidlin; I.R.S. 9928 (A&M)	66	81	3	HAPPY ENDING—Joe Jackson (Joe Jackson, David Kirshenbaum), J. Jackson; A&M 2635	100	96	BREAKDANCE—Irene Cara (Giorgio Moroder), Moroder, Cara, Huli; Network/Geffen 7-29328 (Warner Bros.)

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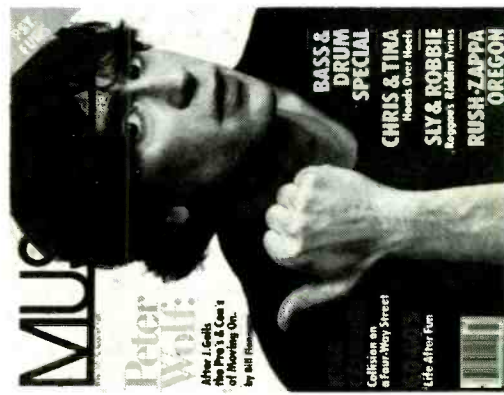




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TINA TURNER Private Dancer Capitol ST-12330	SOUNDTRACK Ghostbusters Arista AL-8-8246	MICHAEL JACKSON Thriller Epic QE 38112	ROD STEWART Camouflage Warner Bros. 25095-1	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	THOMPSON TWINS Into The Gap Arista AL 8-8200	STEVE PERRY Street Talk Columbia FC 39334	LAURA BRANIGAN Self Control Atlantic 80147	MADONNA Madonna Sire 1-23867 (Warner Bros.)	BILLY JOEL An Innocent Man Columbia QC 38837	JEFFERSON STARSHIP Nuclear Furniture Grun. BXL-4921 (RCA)	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	JERMAINE JACKSON Jermaine Jackson Arista AL-8-8203	SOUNDTRACK Streets Of Fire MCA 5492	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	ELVIS COSTELLO & THE ATTRACTONS Goodbye Cruel World Columbia FC-39429	TINA TURNER Private Dancer Capitol ST-12330	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (PolyGram)	LITTLE STEVEN Voice Of America EMI-America ST-17120	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	LINDA RONSTADT What's New Asylum 60260 (Elektra)	ALABAMA Roll On RCA AHL-4939	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	GLENN FREY The Allnighter MCA 5501	O'BRYAN Be My Lover Capitol ST-12332	PRINCE 1999 Warner Bros. 1-23720	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	INXS The Swing Atco 90160	VAN STEPHENSON Righteous Anger MCA 5482	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	NIK KERSHAW Human Racing MCA 39020	BOX OF FROGS Box Of Frogs Epic BFE 39327	SOUNDTRACK The Art Of Noise Island 90179 (Atco)	TALK TALK It's My Life EMI-America 17113	BANANARAMA Banarama London 820036-1 (PolyGram)	SHANNON Let The Music Play Mirage 90134-1 (Atco)	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	FASTWAY All Fired Up Columbia BFC 39373	ROGER The Saga Continues Warner Bros. 1-23975	THE POLICE Synchronicity A&M SP3735	ICICLE WORKS Icicle Works Arista AL 6-8202	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	SERGIO MENDES Confetti A&M SP-4984	TONY CAREY Some Tough City MCA 5464	KASHIF Send Me Your Love Arista AL-8-8205	ROGER GLOVER Mask Z1 Records TI-9009 (PolyGram)	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	LUTHER VANDROSS Busy Body Epic FE 39196	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	ART OF NOISE (Who's Afraid Of The Art Of Noise Island 90179 (Atco)	TALK TALK It's My Life EMI-America 17113	BANANARAMA Banarama London 820036-1 (PolyGram)	SHANNON Let The Music Play Mirage 90134-1 (Atco)	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	FASTWAY All Fired Up Columbia BFC 39373	ROGER The Saga Continues Warner Bros. 1-23975	THE POLICE Synchronicity A&M SP3735	ICICLE WORKS Icicle Works Arista AL 6-8202	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	SERGIO MENDES Confetti A&M SP-4984	TONY CAREY Some Tough City MCA 5464	KASHIF Send Me Your Love Arista AL-8-8205	ROGER GLOVER Mask Z1 Records TI-9009 (PolyGram)	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	LUTHER VANDROSS Busy Body Epic FE 39196	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)																																																																																																														

MUSICIAN MAGAZINE ON SALE NOW

# Peter Wolf!



## SPARS Launches New Programs Membership Drive Sets Sights On Mid-Level Studios

By KIM FREEMAN

NEW YORK—In a move to dispel its image as an elitist organization and recruit more membership from mid-level studios, the Society of Professional Audio Recording Studios (SPARS) has implemented three new programs, all targeted specifically at its constituents.

First, the society has aligned itself with International Management Communications Systems (IMC) to provide a telecommunications network to its members. Compatible with standard ASEII terminals, the network enables member subscribers to swap technical problems and solutions, access a "membership memo" and communicate via an electronic mail service capable of sending telexes, mailgrams and telegrams. In addition, a "bulletin board" will provide complete manufacturer and rental outfit catalogs.

SPARS executive director Gary Helmers says exact charges to subscribers have yet to be set, but are likely to be in the range of an initial \$35 fee for identification number, \$10 to \$15 for monthly maintenance and a \$16.50 per hour connect charge.

Helmers says a survey indicated that 70%-80% of SPARS members were already equipped to access the network. At present, 538 identification numbers have been sold.

IMC Systems was officially formed in 1983 by its president, Don Singleton, who managed international communications for the recent tours

of Elton John, David Bowie and Joe Jackson. Singleton says his company has an advantage over similar networks, like CompuServe and The Source, because of its international networking capacity. IMC currently has offices in New York, Los Angeles and London, with agents soon to be appointed in Tokyo and Sydney.

SPARS' second move is the promotion of David Teig to national coordinator for regional meetings. In his new assignment, Teig will assist in the organization and execution of regional meetings across the country. In his former post as Eastern coordinator, he was responsible for several successful New York meetings. In addition, the society is looking into a teleconferencing system whereby members can participate in all meetings by phone.

Finally, the SPARS board of directors has approved a group health insurance policy for members, a first for the society. Noting that "we want to make it economically unwise not to be a member," Helmers estimates the policy will save studios \$2,500 per year in insurance coverage.

Helmers also cites a major step in recruiting financing for the society's long-awaited testing program, which he says will "separate the men from the boys" among those wishing to enter the audio recording field. Until now, SPARS has not been able to move on the project because of the approximately \$55,000 cost involved in developing the first two phases of the test.

Helmers says a company in the recording business is "very close" to providing the development money, although he can't yet disclose its name. The exam will be designed and administered by the Educational Testing Service in Princeton, N.J. Helmers says SPARS hopes to offer the first test next spring, followed by two dates a year at at least 25 colleges across the country.

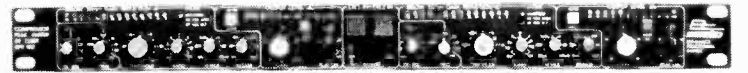
## GLi Sold By VSC Corp. To Bigg Electronics

CHICAGO—Professional sound equipment manufacturer GLi/Integrated Sound Systems Inc. has been purchased by Bigg Electronics of Melville, N.Y. from the VSC Corp. of San Francisco at a figure of "over \$1 million," according to Bigg president Norm Wieland.

Wieland, who has served as vice president and general manager of GLi for the last three years, says he formed Bigg Electronics as a holding company to purchase GLi, which is now a wholly-owned subsidiary of Bigg Electronics.

GLi, founded in 1972, manufactures and supplies professional amplifiers, mixers and equalizers primarily to discotheques, clubs and theatres, including Paul Anka's Las Vegas venue Jubilation, according to Wieland. "We are introducing a professional turntable this fall," he says.

## New Products

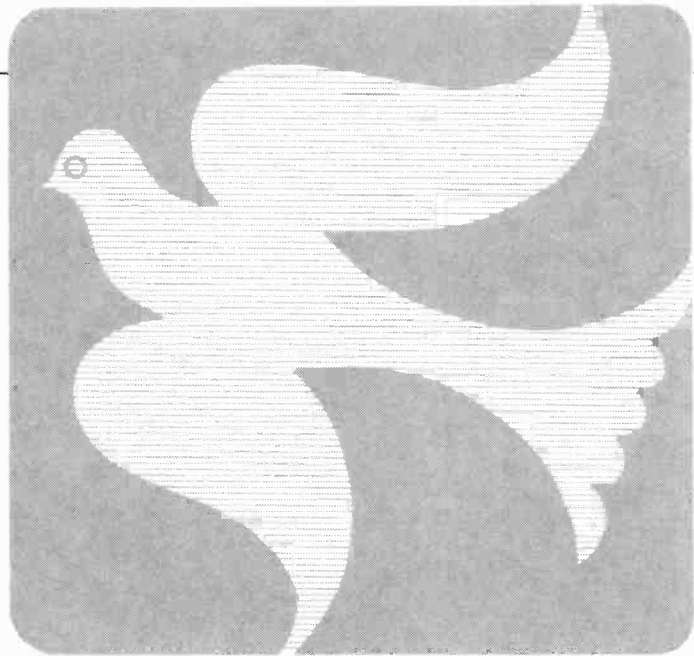


Klark-Teknik Electronics Inc., exclusive importer of Brooke Siren product range, introduces the DPR402 compressor/peak limiter/de-esser. In one standard rack-mountable case, the DPR402 combines two channels of compressor limiter, de-esser and peak limiter. The units may be used at the same time or separately. Compression ratio is variable from 1:1 to infinity, while the de-esser section is frequency selective from 700Hz to 20kHz broadband or HF with the additional facility of split-band limiting using the de-ess filters of both channels. Suggested retail is \$1395.



Nady Systems Inc. of Oakland showed three new VHF wireless microphone systems at the recent Chicago Summer NAMM expo, among which was the cost-effective 501 VHF. At a suggested retail price of \$850, the 501 system features five channels in the VHF high-band (170-216 MHz) which may be operated simultaneously without interaction. Three different transmitters are available: hand-held, lavalier or instrument. Another feature is Nady's companding circuitry, which gives the 501 a dynamic range of 120dB max SPL to A-weighted noise level.

# THE WORLD OF GOSPEL MUSIC



A Billboard Spotlight

Issue Date: September 15

On the occasion of the 20th Anniversary of the Gospel Music Association, Billboard's September 15 issue will bring you up-to-date on the hottest activity and trends in the thriving Gospel Music market . . . where the new stars are coming from . . . how Gospel labels are taking advantage of the video music boom . . . the secular connection . . . and much, much more.

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The advertising deadline for the World of Gospel Music is August 24. For more information, contact

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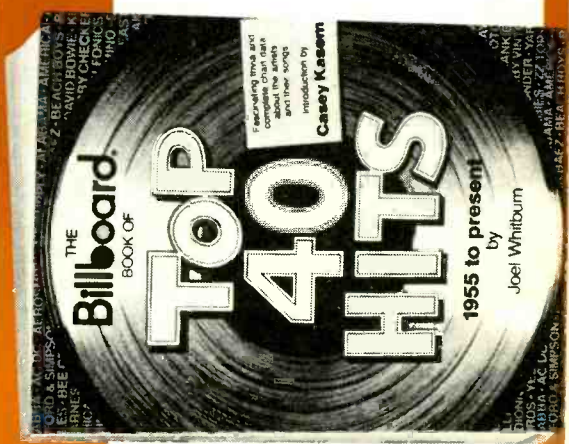
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 **Billboard**

4	4	8	FACEMAKER	Spinnaker	•	◆	◆	•	•	•
5	7	5	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	•			•	•	
6	5	41	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	•	•	•	•	•	
7	1	26	MATH BLASTER!	Davidson & Associates	•	•	•	•	•	
8	10	6	SNOOPER TROOP II	Spinnaker	•	•	•	•	•	
9	8	22	SPELLICOPTER	DesignWare	•	•	•	•	•	
10	9	8	MUSICALC 1	Waveform	•			•	•	

## HOME MANAGEMENT TOP 10

1	3	43	THE HOME ACCOUNTANT	Arrays, Inc./Continental	•	•	•	•	•	•
2	5	43	PFS:FILE	Software Publishing	•			•	•	
3	2	5	APPLE WORKS	Apple-Computers Inc.	•					
4			PRINT SHOP	Broderbund	•					
5	4	3	NEW PAPER CLIP	Batteries Included					•★	
6	1	35	DOLLARS AND SENSE	Monogram	•			•		
7	7	43	BANK STREET WRITER	Broderbund	•			•		
8	8	6	PFS: Write	Software Publishing	•			•		
9	9	33	HOMEWORD	Sierra On-Line	•			•		
10	6	34	MULTIPLAN	HesWare					•	



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## JVC ACOUSTIC DESIGN CHIEF

# Toyoshima: Japan's Studio King

By FAYE ZUCKERMAN

Education.

TOKYO — Japan's famed synthesizer band Casiopea has challenged acoustic design expert Sam M. Toyoshima to build Tokyo's first studio specifically dedicated to accommodating the idiosyncrasies of recording electronic music. With 20 years of studio building and consulting experience under his belt, Toyoshima speaks with confidence about the new undertaking.

"The synth studio will have a bigger control room than most other recording studios to house all the computer equipment," he explains. "It will be configured so that engineers and musicians can watch the monitors."

As manager of acoustic design for JVC's Victor Musical Industries Inc., Toyoshima helped mastermind the acoustics for Russia's Palace Hall, the Seoul Recording Studio in Korea and the complex of Iraq's Ministry of

Education. According to Toyoshima, his greatest accomplishment is Aoyama Studio, Japan's largest recording facility. Built in 1969 and remodeled in 1982, it contains five audio recording studios, two remixing rooms, five tape editing rooms and video post-production facilities called Video Tech. And within the massive Aoyama Studio, owned by JVC, exists Studio 401, Toyoshima's pride and joy.

Studio 401 spans nearly 180 square meters and can be divided into six separate booths. Sliding wall panels can be manipulated to give the studio either a live or dead sound. In addition, a one-of-a-kind octagonal drum booth, centrally located in the studio, lowers from the ceiling.

Toyoshima and his colleagues planned the placement of the drum booth to give musicians better control over the beat. "Rhythm is critical to a band. With the drummer in

the center, we figured there would be better control over the sound," he says.

The control room contains two 24-track Studer decks, Westlake TM-3 monitors, Amcron PSA-2x power amps, several 3M tape machines and a Solid State Logic SL-404Bg console with total recall. As far as outboard gear, it has harmonizers by Eventide and AMS, signal processors and digital delays by Korg, Roland and Lexicon, and Urei 1178 stereo compressor.

Kiyoshi Okumura, manager of sound recording for Victor Industries Inc., speaks proudly of the newly created video section, as Aoyama is the first studio to include video. The facility features Grass Valley Switchers, the CMX 340 and Ampex VTRs. At the video facility, JVC takes charge of editing VHD videodisks, prerecorded VHS videotape and promotional music clips.

## Studio Track

### NEW YORK

MediaSound is busy with several projects. The Ramones are working on a Sire album with producers Ed Stasium and Tom Erdelyi. Stasium is doubling at the board with help from Steve Rinkoff. Alan Nichols and Ralph Schukett are producing the soundtrack for Robert Altman's forthcoming film "O.C. and Stiggs" with engineer Stephan Galfas. Galfas and ex-Fixx member Alfie Agius are producing Harlequin's new album for CBS with assistant Fernando Kral. And Ray Charles is recording a new version of "America The Beautiful," to be used in conjunction with the restoration of the Statue of Liberty. Finally, Fairchild just wrapped its Gold Mountain/A&M album with producer Richie Cordell, engineer Glen Klotkin and assistants Alexander Haas and Bruce Smith.

Two albums are underway at Evergreen. Rob Stevens is mixing Anne Haigis' EMI Germany album, produced by Edo Zanki with assistance from Lothar Segeler. And Trevor Gale is producing Cookie Watkins' debut album for Cookin' Productions in association with E.T. Marshall Associates. Five projects are in progress at Blank Tapes. John Morales and Sergio Munzibai of M&M Mix

Productions are remixing Modern Romance for RCA with engineer Joe Arlotta. Johnny Dynell is working on his second album for the Acme Music Corp. with producer Nick Egan and engineer Butch Jones. Labelmate Taboo is producing its own album with help from Jones. Yvonne Turner of Streetwise Records is mixing a new single for Loleatta Hollaway, with Bob Blank engineering. And Skyy continues work on its next Salsoul album. Randy Muller and Sol Roberts are producing with John Bradley. . . . Andy Hernandez, formerly of Kid Creole & the Coconuts, is mixing material for a forthcoming film at both Planet Sound and Casa de Coati studios.

### LOS ANGELES

Five big names are laying tracks at Village Recorder. Barbra Streisand is working on her next Columbia album with producer Jim Steinman, engineer Neil Dorfman and assistant Steve Hirsch. George Benson has a Warner Bros. album in progress, with Russ Tittleman producing and Gary Ladinsky engineering with assistants Jay Willis and Cliff Jones. Bill Drescher is helping RCA's Rick Springfield produce his next single. Drescher is also at the board, with help from Jones and

(Continued on opposite page)

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## New Products



AudioSource's new RTA-One is a versatile real time analyzer that may be used either as a hand-held unit or wired into a system. It divides the frequency spectrum into 10 single-octave bands, each represented by a vertical row of nine LEDs. Controls include a power decay knob with fast and slow settings and a level control which adjusts the unit's sensitivity to correspond with the overall amplitude of sounds being monitored to assure they are read out by the display, which mirrors a 20dB span along the frequency spectrum ranging from 31.5Hz to 16kHz. Suggested list is \$199.95. AudioSource is located in Foster City, Calif.



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● *Continued from opposite page*

Hirsch. **Michael Sembello** is doing digital overdubs and mixes for his next Bossa Nova project. Willis is assisting engineer **Thom Wilson** and producer **Mark Hudson**. And Mercury act **ABC** is working with producer **Hawk Wolinski**, engineer **John Arias** and assistant Jones.

The "Blame It On The Night" soundtrack is being mixed at **Captiol** for Pentimento Productions. **Gene Taft** is producing, with **Hank Cicalo** at the board. **Tim Jackson** is at the same studio with a project for Kyd Records. **Ben Anzalone** is producing with engineer **Joe Chiccarelli** and assistant **Gene Wooley**. Also there, **Christopher Parkening** is laying guitar overdubs for his next Angel album. **Patti Laursen** is producing, with **Bob Norberg** behind the board. . . . Songwriter **Lee Curreri** is now in his own studio after laying tracks for his debut album at **Cherokee Sound**.

Five projects are underway at **Skip Saylor**. Warner Bros. group **ZIII** is mixing an EP with producers **Guy Spells**, **Michael Lee Remedios** and **Michael Wells** and engineer **Skip Saylor**. **Crosson** is cutting tracks with producers **Manny Freiser** and **John Crosson**. Saylor is again at the board, with help from **Tom McCauley**. **Shattered Faith** is mixing its first Slag Records EP. **Jorge Newbery** is producing, with Saylor at the console. Former Motown producer **Donnell Jones** is recording a gospel album by **Ed & John**, with McCauley at the board. And Saylor and McCauley are tracking tunes for the songwriting team of **Rick Boston**, **Eric Lowen** and **Dan Navarro**.

**One On One** is playing host to five artists. **Andy Johns** is producing and engineering **Fury's** debut for MCA with assistant **Dave Ahlert**. Fury's labelmate **Winston Ford** is working on his debut album with producers **Gerard McMahon** and **Joel Soifer**, with Soifer doubling at the board. **Jeff Bennet** is assisting. CBS International saxophonist **Takeshi Itoh** is recording his next album, with producer **Yasohachi Itoh**. **Suzuki** is at the board, with help from **Joey Wolpert**. **Garland Frady** is tracking songs for the Skipper logo with producer **Greg Humphrey**, engineer **Stuart Taylor** and assistant **Peter Lewis**. Finally, Soifer is producing and engineering tracks for local group **D'Bat**.

At the **Mastering Lab**, Open Sky Records producer **Martin Scot Kosins** is mastering new projects for **Loretta Swit**, **Keith & John Carradine**, a children's album for Golden Star Series, and an album by **Al Hibbler**, **Hank Jones** and **Buddy Tate** entitled "For Sentimental Reasons." **Doug Sax** is engineering them all. . . . Producer **Ray Bunch** and engineer **Doug Rider** are mixing **Phyllis St. James'** first album at **Weddington**. . . . Arista labelmates **Dionne Warwick** and **Barry Manilow** have teamed up again for Warwick's next album. Manilow is producing it at **Sunset Sound** and will appear on a duet track.

The following projects are underway at **Larabee Sound**: Fleetwood Mac member **Lindsey Buckingham** is working on an Elektra single with engineer **Gordon Fordyce**. Producer **Richard Burgess** is mixing several sides for **America's** next Capitol album. **Ed Thacker** is engineering, with help from **Sabrina Buchanek**. **Bob Siebenberg** of Supertramp is mixing a solo A&M album with producer/engineer **Tony Peluso**.

#### NASHVILLE

**Bobby Bare** is laying tracks with producer **Brien Fisher** and engineer **Ken Criblez**. Producer **Andre Montell** is mixing the **Swanee Quintet** for Nashboro and a Christmas album by the **Gospel Keynotes**. Criblez is engineering both projects. **Denny Purcell** is mastering new Columbia albums by **Shel Silverstein**, **Earl Scruggs** and **Willie Nelson**. He is also working on the **Florida Boys'** new Word album, **Orlando & Wines'** Triad album and the new **Oak Ridge Boys** record for MCA.

#### OTHER CITIES

The following projects are underway in London: **Phil Thornalley** is producing **Clint Eastwood** and **General Saint**, a British reggae act, for MCA at **RAK**. Then he will mix **XTC's** next Virgin album there. . . . **Tim Palmer** is producing **Hurrah Boys Hurrah** for EMI at **Utopia**. **Zeus B Held** is at **Wessex** producing new Magnet Records signing **This Island Earth**. **Gus Dudgeon** is producing **Adam Seymour** at **DJM**. **The Quick Organization** is producing **Sunset Gun** and **Sharon Haywood** at **Sarm West** and **RG Jones** re-

spectively. Both acts are signed to CBS U.K. **Jeremy Green** is producing **RunRig** at **Surrey Sound** for new British label Simple. **Adrian Lee** is at **Red Bus** producing **Space Monkey** for Innervision.

**Jamie Lane** and **Nick Patrick** are producing **Cafe Noir** for CBS Disques at **Studio Market** in Paris. . . . **Black Athelete** is mixing

an album at **Dragon**, Menlo Park, Calif., with **Charles Albert** at the controls. . . . In Richmond, Calif., **the Freaky Executives** are recording their Serious Production debut at **Starlight Sound**. . . . **Rough Cut** is laying tracks for an EP at **Studio A**, Dearborn Heights, Mich. **Freddie Brooks** is producing it with engineer **Eric Morgeson**. Also there, **Sid**

**Chaney** is producing **Kasino** for Rockhouse Productions, and jazz keyboardist **Lyman Woodward** is producing his own album with engineers **Jim Vitti** and **Morgeson**. . . . In Macon, Ga., **Southland** is recording its first gospel album for the Urim label at **Muscadine Studios**. **Paul Hornsby** is at the board. . . . **Model Citizen** is recording at **Pearl Sound** in

Detroit. **Ben Grosse** is producing and engineering the EP. . . . **Modern Electrics** are recording their new album at **Magnetic Studios** in Boston.

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

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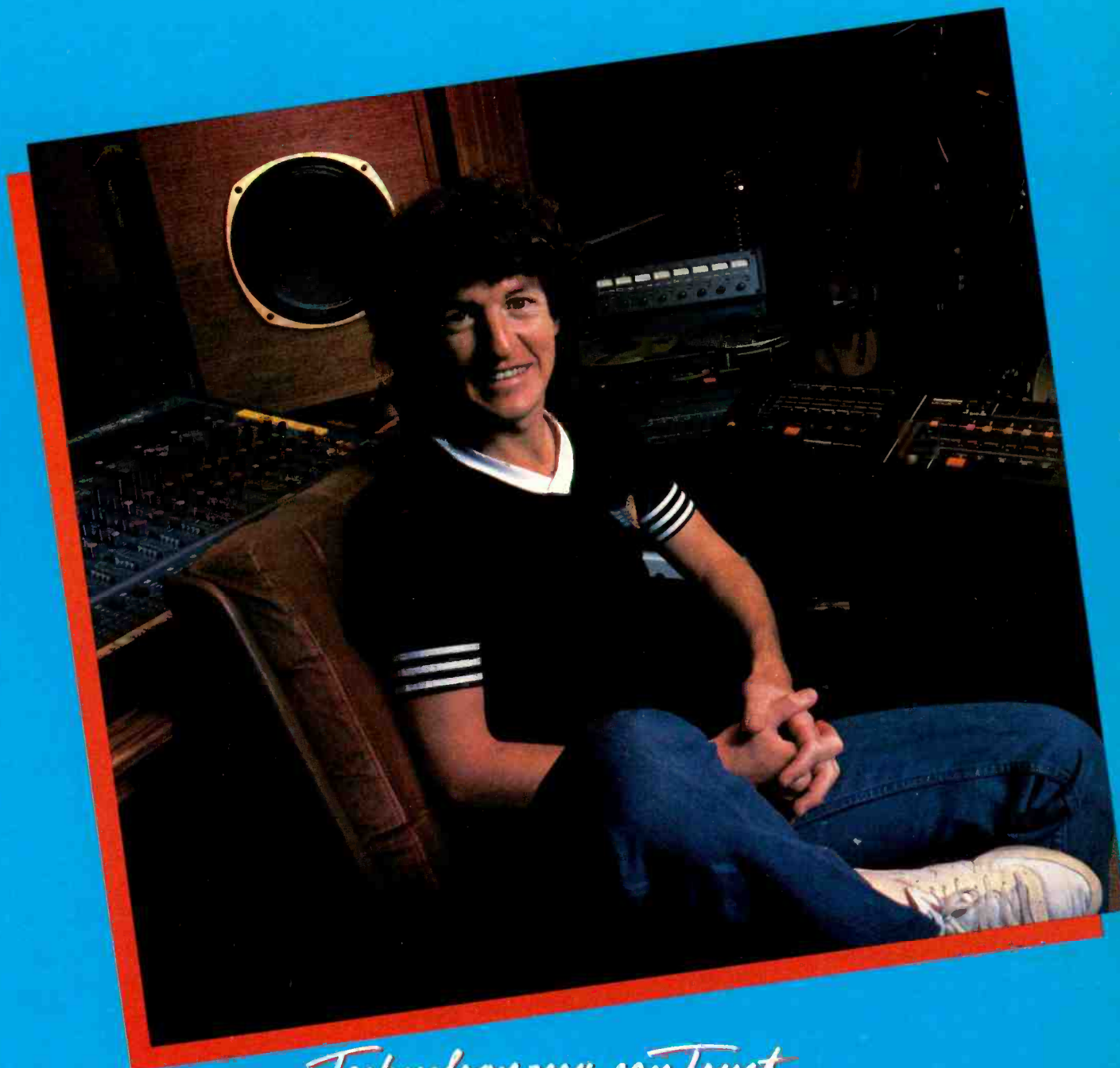
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CA ALC8-8248 .....\$8.98
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- THE MUPPETS**  
The Muppets Take Manhattan  
LP Warner Brothers 25114 .....\$8.98  
CA 25114 .....\$8.98
- ORIGINAL BROADWAY CAST**  
Sunday in the Park With George  
LP RCA HBC1-5042 .....\$9.98  
CA HBE1-5042 .....\$9.98

## COMPACT DISC

- ALABAMA**  
My Home's In Alabama  
CD RCA PCD1-3644 .....no list

- BOWIE, DAVID**  
Fame & Fashion (David Bowie's  
All Time Greatest Hits)  
CD RCA PCD1-4919 .....no list
- The Rise and Fall of Ziggy Star-  
dust & The Spiders From Mars  
CD RCA PCD1-4702 .....no list
- Young Americans  
CD RCA PCD1-0998 .....no list
- BEST OF STYX**  
CD RCA PCD1-3597 .....no list

- BIZET**  
Carmen  
CD Erato ECD-88037 (RCA) .....no list

- CANADIAN BRASS**  
Greatest Hits  
CD Red Seal RCD1-4733 (RCA) .....no list

- DENVER, JOHN'S GREATEST HITS**  
CD RCA PCD1-0374 .....no list

- GALWAY**  
Song of the Seashore & Other  
Melodies of Japan  
CD Red Seal RCD1-3534 (RCA) .....no list

- HALL, DARYL & OATES, JOHN**  
Greatest Hits-Rock & Soul, Part 1  
CD RCA PCD1-4858 .....no list

- JEFFERSON STARSHIP**  
Nuclear Furniture  
CD RCA PCD1-4921 .....no list

- MEHTA/NYP**  
Beethoven "Choral" Symphony  
CD Red Seal RCD1-5020 (RCA) .....no list

- MILSAP, RONNIE**  
Inside Ronnie Milsap  
CD RCA PCD1-4311 .....no list

- OATES, JOHN**  
See Hall, Daryl

- OLIVER**  
Original Broadway Cast Recording  
CD RCA PCD1-2004 .....no list

- POINTER SISTERS**  
Break Out  
CD RCA PCD1-4705 .....no list

- SYLVIA**  
Just Sylva  
CD RCA PCD1-4312 .....no list

- THE SOUND OF MUSIC**  
Original Soundtrack Recording  
CD RCA PCD1-2005 .....no list

- SWEENEY TODD**  
The Demon Barber of Fleet  
Street- Highlights  
CD Red Seal RCD1-5033 (RCA) .....no list

# Now Playing

• Continued from page 24

What 4,000 said: Research firm **LINK Resources Inc.** is finding that **Apple** has more of an image as a home computer supplier than its competitor **IBM**. According to a survey of 4,000 homes randomly selected across the U.S., 40% of those surveyed plan to buy Apple computers, while 25% mentioned IBM personal computers. A negligible amount brought up IBM's PCjr.

The majority showed interest in the **MacIntosh** and **Apple IIc** computer systems. They plan to use computers for home management appli-

**THE TOMITA PLANETS**  
CD Red Seal RCD1-1919 (RCA) .....no list

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

cations, mostly word processing, filing and financial planning.

Those people surveyed who already owned computers said they use their computers about two hours a day. Owners of Apple and IBM computers tend to own more peripherals and software packages than purchasers of low-end home machines like **Atari** and **Commodore** computers.

★ ★ ★

Changes: In an uncommon move for the computer software industry, **Paul L. Zuzelo**, president of **Creative Software**, sent out a tersely worded letter telling of **Elliot Dahan's** dismissal from the firm as vice president of marketing. Sources say that Dahan, who allegedly had a 7% stake in the \$4 million home computer software firm, was let go when he asked to review the company's books to see how company funds were being spent.

Zuzelo, who declines to discuss the specifics of Dahan's termination, states that the purpose of the letter was to inform the industry of personnel changes. Dahan, abashed over the mailing, is also reluctant to comment. He says that he has been discussing the incident with his lawyers.

**Creative Software** is one of the older computer software firms. Sales on its software boomed during the heyday of the now-defunct **Commodore VIC 20** computer system. It was one of the few companies to market VIC 20 product.

**Cox Enterprises**, a privately held Georgia firm, recently became a major investor in the firm. The company would not comment on Dahan's termination or the letter, deferring all telephone calls regarding the incident to Zuzelo.

★ ★ ★

New Floppies: Audiocassette maker and videocassette distributor **Certron Corp.** has started manufacturing 5.25-inch floppy disks from its newly constructed 8,000 square foot factory.

The new blank media from the \$26 million firm will be marketed under the **Certron** brand name, and will come in packages of one, two, three or 10. The 10-pack will contain a plastic floppy holder, says **Ray Allen**, senior vice president of marketing for the Anaheim firm.

Certron's floppies will come in two forms, single sided and double sided, allowing for information to be stored on both sides. The company started shipping its floppy disk line in May.

According to Allen, the firm will not make blank 3.5-inch floppies until a market develops for the medium, which is used by Apple's new **MacIntosh** computer.

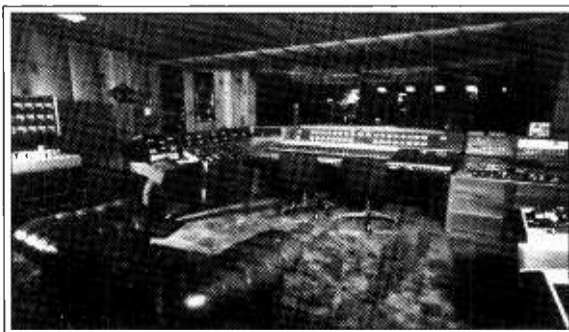
Software specialty chain **Software Galeria Inc.** has also entered the fast-growing world of blank computer media, releasing its own private label diskettes. According to **Tom Herbert**, director of marketing for the California retail chain, its floppies will be priced lower than the norm. "It will be sold in 10-packs, and will be used to support store promotions as give-aways and incentives," he says.



We would like to thank

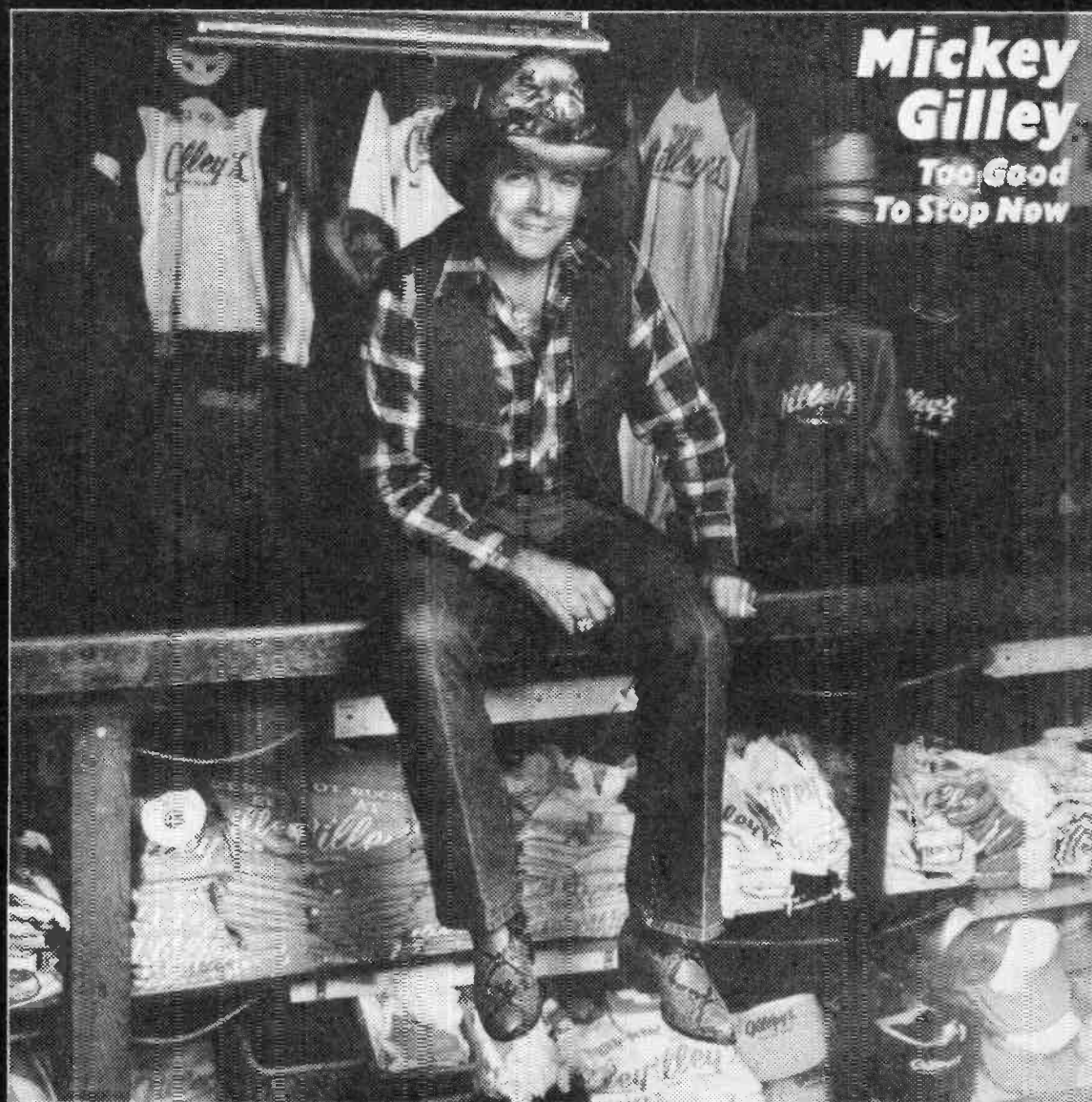
**DIO**  
**AL DI MEOLA**  
**DAN FOGELBERG**  
**AMY GRANT**  
**GLENN FREY**  
**IDLE TEARS**  
**CARL WILSON**  
**PATRICK MCJIMSEY**

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# GILLEY MOVES AHEAD!



**MICKEY GILLEY'S** new album continues his long-standing tradition of topping himself every time out!

Gilley's philosophy is to make every show better than the last...and every album his all-time finest.

On the new album, "Too Good To Stop Now," Gilley and Producer John Boylan have selected ten solid songs that Gilley makes sound as if they were written expressly for him.

"**TOO GOOD TO STOP NOW**," THE GREAT NEW ALBUM BY **MICKEY GILLEY**. PRODUCED BY **JOHN BOYLAN**

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ON **Epic** RECORDS AND CASSETTES

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# NO ONE SAID IT WOULD BE EASY...

But, in a year's time, Earl Thomas Conley  
has achieved 4 #1 Singles from one album!

"DON'T MAKE IT EASY FOR ME" contains an unprecedented FOUR #1's! — "Your Love's On The Line," "Holding Her, Loving You," "Don't Make It Easy For Me" and "Angel In Disguise."

Making SIX straight #1 Singles for Earl!

A Top 10 Album, on the charts for the last seven months and still going strong!

A Grammy nomination as "Top Male Country Vocalist, 1984," Voted Cashbox's "Best Composer/Performer of 1983," and an ACM nomination for "Best Country Vocal Performance, Male" for "Holding Her, Loving You."

Music critics rave... Stereo Review picked "DON'T MAKE IT EASY FOR ME" as one of the Top 10 LP's of the year! ...and Chet Flippo says "Earl's putting the 'guts' back into Country Music!"

"DON'T MAKE IT EASY FOR ME" is being re-stickered and new P.O.P. material highlights the FOUR #1 Singles to the consumer!

Watch for Earl's new album...  
"TREADIN' WATER" AHL1/AHK1-5175  
To be released soon!

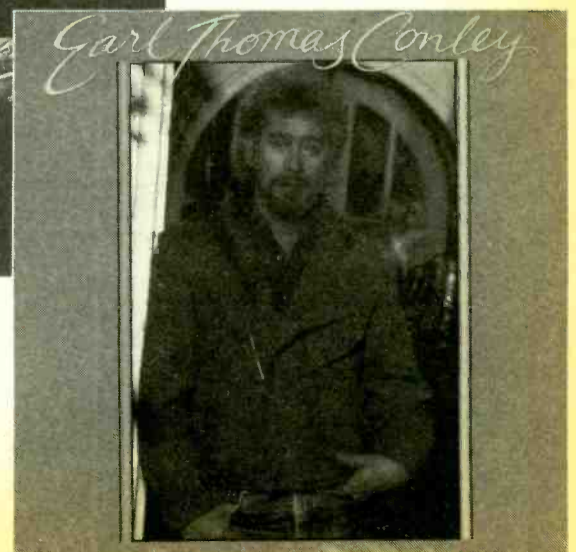
"Don't Make It Easy For Me"

AHL1/AHK1-4713

"Thanks to Radio and Retail  
for making it easy!"



Management: Georgeann Galante  
615/255-5904



## Jamboree Draws Record Crowd 57,000 Fans Flock To See Top Acts At Ohio Event

By EDWARD MORRIS

ST. CLAIRSVILLE, Ohio—Congenial weather and a roster of top country music talent lured a record-breaking 57,000 fans to Jamboree In The Hills '84 here, July 14-15. The event, held at Brush Run Park, offered 19 hours of music by 29 acts and was broadcast live on WWVA Wheeling, W. Va.

There were two last-minute cancellations: Merle Haggard withdrew because of his mother's death, and Mel Tillis because of laryngitis. Jamboree officials announced the changes at the beginning of the festival.

Janie Fricke opened the eighth annual edition of Jamboree, and the Oak Ridge Boys provided the final set. Other acts were Johnny Rodriguez, Steve Wariner, Tom T. Hall, John Hartford, Mundo Earwood, Mark Gray, Moe Bandy, Reba McEntire, Eddie Rabbitt, Earl Thomas Conley, Don Williams, Gary Morris, Bandana, Tanya Tucker, Mickey Gilley and Kippi Brannon.

Additional performers included Jamboree U.S.A. regulars Chris Day, Les Severs, Jo Ann Jones, Leon Douglas, the Short Crick Flatpickers and the Other Brothers, as well as Kevin Mabry & Liberty Street, Sweet Harmony, the Younger Brothers and Starquest talent contest winners Karen Staley and Abilene.

J. Ross Falton, vice president and general manager of Wheeling Broadcasting, which stages the Jamboree, says that ticket sales for the second day of the event were stronger than they had been in previous years. Ticket prices remained at last year's level of \$40 for both days or \$25 for a single day. There was, however, a jump in the the camping fees, from \$25 to \$30. More than 3,000 campers occupied the festival grounds this year.

## U.K. Put On The Charts At CMA Board Meeting

NASHVILLE—The recent Country Music Assn. board meeting at the Westin Copley Place in Boston took on an international slant, as the organization's international committee begins steps to inaugurate a monthly country music album sales chart in the U.K.

This proposal came as a result of the favorable response to the CMA's Market & Opinion Research International survey, conducted earlier this year, documenting the popularity of country music in Britain.

The committee will sponsor a day-long strategy session in Nashville later this summer with major label executives, U.S. and international division heads and key Nashville label executives to familiarize them with the survey's positive results.

At the CMA's July 10-12 board meeting, a recommendation was made to form two additional membership categories by splitting the present audio/video category into separate classifications of radio and video communications, and by separating the current agent/manager category into talent agent and artist manager. This recommendation requires a bylaws amendment and will be formally considered at the next board meeting, Oct. 9 in Nashville.

If approved, the recommendation will then be presented for ratification and membership vote at the annual meeting Oct. 11. It is the board's opinion that these new categories would represent growing areas of

Felton says that the Jamboree upgraded the 150-acre concert site by installing a \$40,000, six-foot-high fence around the perimeter. The move, he adds, reduced security costs by about 25%. This year's tab for security—which involved local law enforcement officers, a private agency and the Jamboree's own staff—amounted to about \$50,000, according to Felton.

Sponsors of the marathon radio broadcast of the event were Stroh's, Kroger, Coca-Cola, Red Man Chewing Tobacco, Mack Trucks, Rax, Schwartz Mobile Home Sales and Gordon's Auto Parts. Most of these sponsors also had promotional exhibits on-site. The Jamboree was not taped for future audio or video use, says Felton.

Approximately \$175,000 was spent on promoting and advertising the festival, Felton says, not including the spots carried on WWVA, an allied operation which, like the Jamboree In The Hills itself, is owned by Price Broadcasting of Utah.

In spite of the size of the crowd—about 5,000 more than last year's—medical attendants say there were no serious injuries among the 1,600 cases treated. Fewer than 40 people were sent to hospitals, according to medical services coordinator Irene Louda and most of these returned to finish out the festival.

A complete mobile field hospital was set up cooperatively at the festival by Barnsville Hospital and Martins Ferry Hospital, of Ohio, and the Ohio Valley Medical Center of Wheeling. Its around-the-clock staff included a total of 16 physicians and 30 registered nurses, all of whom donated their services.

Besides the medical personnel at the field hospital, there were 13 four-person field crews who walked among the crowd to spot those in need of attention and to summon the

country music and should be fairly represented on the CMA board.

Other businesses conducted during the meetings included an announcement that CMA membership now totals more than 8,000 for the first time, with 40 new organizational members; discussion of an expanded CMA Awards Show point-of-purchase campaign in conjunction with NARM; and approval of this year's 10 Horizon Award nominees.

More than 500 people attended a special forum entitled "The Creative Process: Making A Star In The '80s," sponsored by the CMA and the Berklee College of Music. Moderator was Larry Monroe, chairman of Berklee's performance department. Panelists included Richard Sterban of the Oak Ridge Boys; Dickey Betts of Betts, Hall, Leavell & Trucks; producer Tom Collins; publisher Bill Lowery; artist/manager Stan Moress of Scotti Bros. Artist Management; Rick Blackburn of CBS Records Nashville; and Bob Montgomery, president of Writers House Music.

On Sept. 15, the CMA will host a reception for 15 local presidents and administrators of the National Academy of Television Arts & Sciences who will be meeting in Nashville.

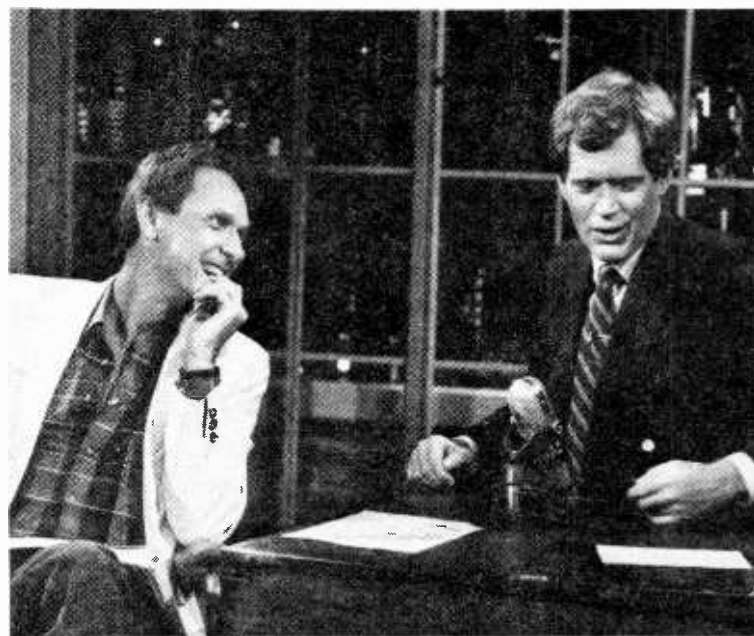
Sites for upcoming CMA board meetings are Nashville (Nov. 9), Palm Springs (Jan. 8-10), New Zealand (April 15-16), Australia (April 17-19) and Charlotte, N.C. (July 16-18).

ambulances standing by. In all, about 250 people were attached to medical services, Louda estimates. So complete was the operation that the crew cooked and served its own meals.

Crowd and personnel control within the concert area was handled mainly by Criswell Security of Wheeling, with a staff of between 85 and 90. Until this year, Criswell shared perimeter security with mounted officers from local law enforcement agencies. But the new fence, with its 12 gates, obviated the need for mounted guards, according to security chief Dan Criswell.

Control on and around the stage area was made considerably tighter this year, too, Criswell adds, primarily by a more rigid screening process and an effective system using identification bracelets. Last year between

(Continued on page 53)



M-M-M-MEL MEETS DAVID—MCA's Mel Tillis shares a laugh with talk show host David Letterman as he relates an anecdote from his autobiography, "Stuttering Boy." Tillis made the appearance during his tour of the Northeast.

## Nashville Scene

### 'Rhinestone' Words Prompt Feedback

By KIP KIRBY

Being a columnist isn't easy. Sure, it's fun expounding on various topics—but unless readers turn around and share their views afterward, it gets awfully quiet. Like tossing pebbles onto water and waiting for the ripple effect. After all, as the saying goes, "If a tree falls in the forest and no one hears it, what difference does it make?"

That's why Scene loves mail: pro mail, con mail, angry mail, congratulatory mail, mail that agrees and mail that doesn't. Mail that pats us on the back—or snaps at our heels. This week, in our Scene mailbag, we have two of the latter variety we'd like to discuss. Both stem from our recent "Rhinestone" column.

The first letter comes from music director Mack Taylor at WBYO-FM in Tallulah, La. He takes Scene to task for decrying the usage of "country and western" to refer to today's country music. Worse than that, says Taylor, we have even gone so far as "to rub salt in the wounds of many that are still trying to maintain the original traditional sound of country

music, by referring to it as 'country twang no longer heard on radio or jukebox . . .'"

He goes on to say: "That 'country twang,' as you put it, is being kept alive today, courtesy of the talents of George Strait, Ricky Skaggs, the Whites, and is still being echoed by country greats like Jones, Haggard, Vern Gosdin and others . . . Why don't you take into consideration that country and western is a far better handle than (God forbid) hillbilly music? At least Ernest Tubb thought so when he came up with the better idea back in 1945."

To that, we can only say absolutely, country and western is far preferable to a deplorable term like hillbilly music (though some of country's biggest stars still refer to themselves as hillbillies). But a further explanation may be in order here. We have never opposed the use of the term "country and western" when used correctly: when it refers to genuine western-style music. Certainly, Ernest Tubb and Bob Wills and Hank Snow performed music with honest western roots. We just think it's too often misapplied these days by the ignorati to encompass all forms of country. And there's no one who can convince us that Kenny Rogers or T.G. Sheppard or Ronnie Milsap or Charley Pride are "country and western." (Maybe Willie Nelson . . .!)

When we think of "new traditionalists" such as George Strait, Ricky Skaggs, the Whites, the Judds and so forth, somehow we never think of "country twang." Why not? Production values, of course. Merely singing traditional music doesn't qualify an artist for the Twangin' Hall of Fame. (Yodeling might.) Twang, in our lexicon,

refers more to a whole style of arrangement, production, instrumentation and vocalizing.

Ricky Skaggs may sing in the great Ralph Stanley tradition—but the man's production are pure masterpieces of modern studio technology. We know Rolling Stones diehards who think Ricky Skaggs is wonderful and buy his records. The Whites share bluegrass purity in their harmonies—but you wouldn't want to call them "country and western," would you?

For a coup de grace, Mr. Taylor gently rakes Scene over the coals for

(Continued on page 53)

## Jerry Kennedy In New Link With Welk Music

NASHVILLE—Shortly after leaving PolyGram Records to form independent J.K. Productions Inc., Jerry Kennedy has affiliated a new publishing venture with Welk Music Group in Nashville. Through the venture, Kennedy's publishing companies Yellow Jacket Music (BMI), Rebel Heart (ASCAP) and Uppercut Music (SESAC) will share copyright ownership and will be administered by Welk's Hall-Clement Publications (BMI), Jack & Bill Music (ASCAP) and Somebody's Music (SESAC) respectively.

Exclusive writers under the pact are Kennedy, Rick Peoples and Kennedy's son Gordon Kennedy. Peoples, a former assistant a&r director at Mercury, co-produced Kathy Mattea's debut album last year. Gordon Kennedy is vice president of J.K. Productions and guitarist for the contemporary Christian group Whiteheart.

## Two-Bit Contest For Box Car

NASHVILLE—MCA distribution branches are being challenged to increase their sales of three Box Car Willie albums via a contest that ties in with the lyrics of the artist's current single, "Luther."

In the song, Luther amasses a fortune by invariably opting for the quarter when pranksters offer him his choice of a quarter or a dollar. Similarly, managers of MCA branches will be offered cash prizes in the form of quarters. MCA distributes Main Street Records, Box Car Willie's label.

The albums being pushed in the contest are the current "Not The Man I Used To Be," "Best Of Box Car Willie—Vol. 1" and "Last Train To Heaven." During July, August and September, the first MCA branch to equal its total sales of Box Car Willie product since the beginning of the current distribution pact will earn a color television set and \$500 in quarters for its manager.

Second, third and fourth prizes are a color tv set and \$400, \$300 and \$200 in quarters, respectively.



STARS AND STRIPES—Singer/songwriter Kris Kristofferson joins Columbia artist Willie Nelson for a duet during Nelson's ninth Fourth of July Picnic at Austin's South Park Meadows.

*RAY CHARLES & WILLIE NELSON*

*RAY CHARLES & MERLE HAGGARD*

*RAY CHARLES & GEORGE JONES*

*RAY CHARLES & JANIE FRICKE*

*RAY CHARLES & JOHNNY CASH*

*RAY CHARLES & RICKY SKAGGS*

*RAY CHARLES & MICKEY GILLEY*

*RAY CHARLES & OAK RIDGE BOYS*

*RAY CHARLES & HANK WILLIAMS, JR.*


*RAY CHARLES & B.J. THOMAS*

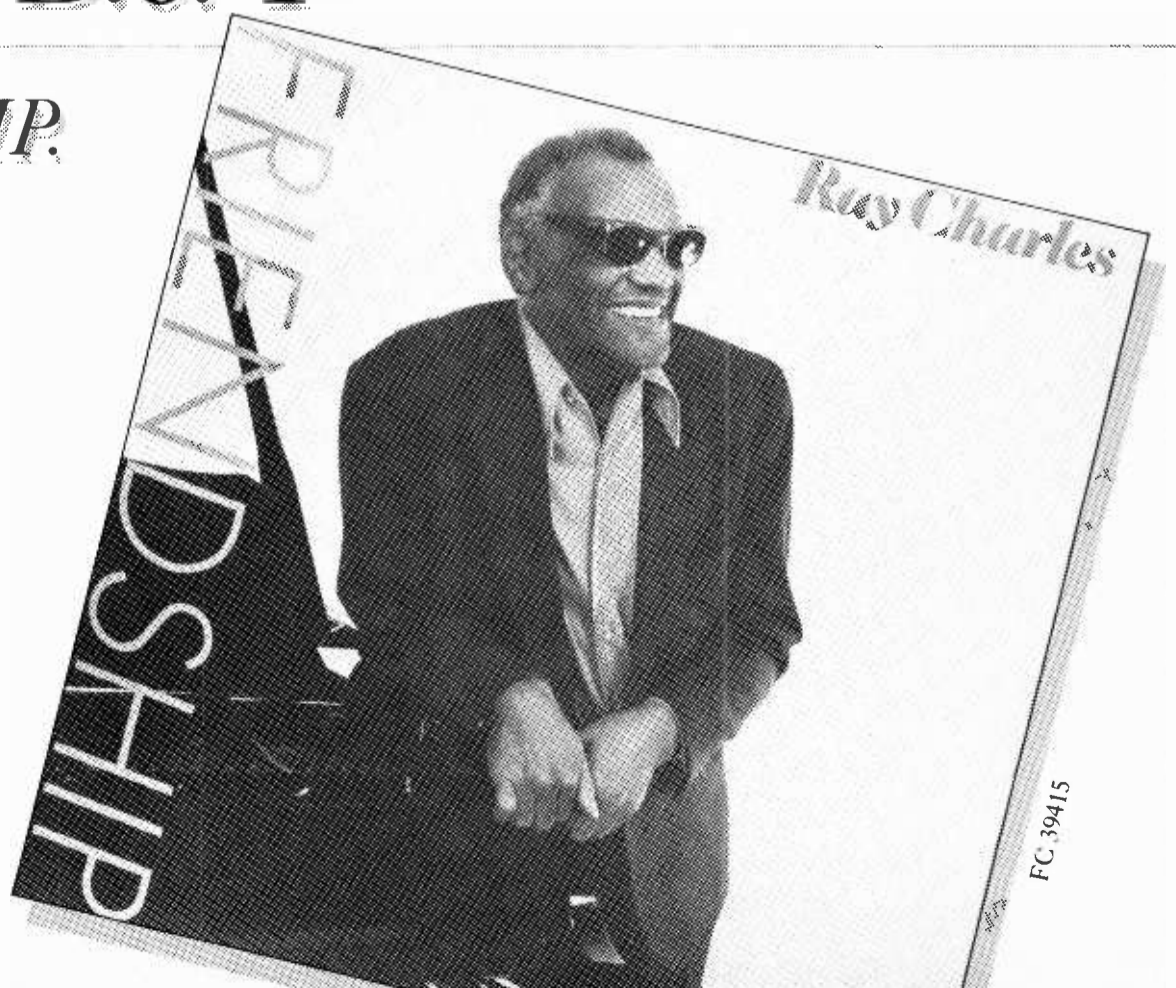
*THAT'S FRIENDSHIP.*

*The new Ray Charles album with everybody, featuring the single "Rock And Roll Shoes" with B.J. Thomas.*

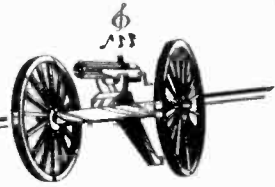
On  *Columbia Records and Cassettes.*

*Produced by Billy Sherrill*

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# Larry Gatlin and the Gatlin Brothers



Dear Friends:

I want to thank you all for your expression of concern and for your prayers and good wishes during the time I was sick.

When you're flat on your back in the hospital bed, it gives you a nice, warm feeling to know someone is thinking of you.

Keep the Faith,

Larry Gatlin

P.S. To my fellow entertainers: If you hear a small voice whispering in your ear to take it easy, do it!

GATLIN ENTERPRISES, INC. / 7003 CHADWICK DR., SUITE 360 / BRENTWOOD, TN 37027 / (615) 377-1200

# Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)		This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	
<b>1</b>	1	7	HANK WILLIAMS, JR. <b>WEEKS AT #1: 2</b>		38	38	43	EDDIE RABBITT	
	2	15	ALABAMA	RCA	<b>39</b>	55	39	JANIE FRICKE	WEA
<b>3</b>	4	38	GEORGE STRAIT	MCA	<b>40</b>	59	2	JOHN ANDERSON	WEA
4	3	36	THE OAK RIDGE BOYS	MCA	41	41	4	JULIO IGLESIAS	CBS
5	5	54	EARL THOMAS CONLEY	RCA	42	44	65	JOHN CONLEE	MCA
6	6	40	RICKY SKAGGS	RCA	<b>43</b>	45	8	B.J. THOMAS	CBS
<b>7</b>	9	7	LEE GREENWOOD	MCA	<b>44</b>	65	2	MOE BANDY & JOE STAMPLEY	CBS
8	8	15	MICKEY GILLEY & CHARLY McCLAIN	CBS	<b>45</b>	62	123	WILLIE NELSON	CBS
9	7	36	WILLIE NELSON	CBS	<b>46</b>	46	71	ALABAMA	RCA
10	10	14	ATLANTA	MCA	<b>47</b>	61	2	NITTY GRITTY	CBS
11	12	11	THE STATLER BROTHERS	POL	<b>48</b>	49	3	SHELLY WEST	WEA
12	13	6	MERLE HAGGARD	CBS	<b>49</b>	54	2	EDDY RAVEN	RCA
<b>13</b>	15	33	EXILE	CBS	50	51	78	MERLE HAGGARD AND WILLIE NELSON	CBS
14	14	42	ANNE MURRAY	CAP	51	52	11	KATHY MATTEA	POL
<b>15</b>	19	8	RONNIE MILSAP	RCA	52	34	23	JOHNNY LEE	WEA
<b>16</b>	17	7	DON WILLIAMS	MCA	<b>53</b>	63	325	WILLIE NELSON	CBS
17	18	12	VERN GOSDIN	POL	<b>54</b>	<b>NEW ENTRY</b>		SOUNDTRACK	RCA
18	11	38	CRYSTAL GAYLE	WEA	55	42	39	DEBORAH ALLEN	RCA
19	16	14	GARY MORRIS	WEA	56	43	4	RONNIE MCDOWELL	CBS
20	20	11	LARRY GATLIN & THE GATLIN BROS. BAND	CBS	57	48	36	TOM JONES	POL
21	23	22	THE JUDDS	(RCA)	<b>58</b>	64	3	MCGUFFEY LANE	WEA
22	24	45	JOHN CONLEE	MCA	<b>59</b>	<b>NEW ENTRY</b>		THE WHITES	MCA
<b>23</b>	28	27	THE STATLER BROTHERS	POL	60	57	10	THE WRIGHT BROTHERS	POL
24	22	9	DAVID ALLAN COE	CBS	61	40	27	CHARLY McCLAIN	CBS
<b>25</b>	33	93	HANK WILLIAMS JR.	WEA	62	66	6	LOUISE MANDRELL	(RCA)
26	27	8	MARK GRAY	CBS	63	47	25	GENE WATSON	MCA
<b>27</b>	31	40	HANK WILLIAMS, JR.	WEA	64	58	11	SYLVIA	RCA
28	21	8	GEORGE JONES	CBS	<b>65</b>	<b>NEW ENTRY</b>		KAREN BROOKS	WEA
29	26	6	THE BELLAMY BROTHERS	(MCA)	66	69	29	BOXXCAR WILLIE	MCA
30	30	11	CONWAY TWITTY	WEA	<b>67</b>	75	14	KENNY ROGERS	CAP
31	32	45	THE KENDALLS	POL	68	71	5	VINCE GILL	RCA
<b>32</b>	35	13	REBA McENTIRE	(MCA)	69	56	36	EMMYLOU HARRIS	WEA
33	25	14	BARBARA MANDRELL	MCA	70	73	46	MERLE HAGGARD	CBS
34	36	12	MEL TILLIS	MCA	71	74	149	WILLIE NELSON	CBS
<b>35</b>	39	19	DON WILLIAMS	MCA	72	53	39	JOHN ANDERSON	WEA
36	29	41	MICHAEL MARTIN MURPHEY	CAP	73	70	124	ALABAMA	RCA
37	37	35	JIM GLASER	IND	74	72	8	RAY CHARLES	CBS
					75	60	16	LEON EVERETTE	RCA

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# Country

## Lionel Richie's Reach Extending To Nashville

By KIP KIRBY

NASHVILLE — Lionel Richie's newest release, "Stuck On You," is turning out to be prophetic. Already proving its popularity on the pop, black and adult contemporary charts, the single is now making a surprisingly strong debut in country, and may be glueing a whole new set of fans onto Richie's music.

"I haven't heard one negative reaction," says music director Cathy Martindale of Nashville's WSM. The station aired the single on one of its evening "Make It Or Break It" listener call-in segments and got overwhelming response from a largely young, female demographic, Martindale says.

Motown, Richie's label, actually got some country airplay with the Commodores' 1979 single "Sail On," which featured Richie. And the label admits it probably could have done well with Richie's last hit, "Hello," if it had organized its promotion sooner for country radio.

"We began getting positive feedback from country radio on 'Hello,'" acknowledges Don Wright, Motown's director of promotion. "We heard that stations were saying that if Motown would get behind Lionel, he could have country airplay. We realize we were too late with 'Hello.' This time, we aren't going to leave our

promotion team stranded."

Through its Nashville division, MCA, which distributes Motown, suggested the addition of four independent country promotion people to supplement Motown's own seven-person regional staff. The label is also servicing Richie's current album, "Can't Slow Down," to country radio along with "Stuck On You." And in markets where the singer is touring, tickets for all radio formats are being offered to programmers.

Most unexpected may be the diversity of country stations which have jumped on the single. They range from more traditional outlets such as KIKK Houston and KEBC Oklahoma City to contemporary and crossover stations such as WPLO Atlanta and WDLW Boston.

Many listeners already identify with the ex-Commodore through his success with Kenny Rogers—including the No. 1 single "Lady"—and like his sound. In the Southeast, his following is especially strong, since he was raised in Tuskegee, Ala., and the Commodores spent a lot of time in that area.

In addition, Richie's mainstream appeal apparently transcends format restrictions. "It's a great country record," asserts programmer Rhubarb Jones of WLWI Montgomery, Ala. "If Conway or T.G. or Ronnie McDowell had it out, I think every

## Record Crowd At Jamboree

2,000 and 2,500 people were accredited to the backstage area. This year, there were 283 media and about 325 sponsors similarly accredited.

Even performers were awarded bracelets only for the day of their performance, Criswell explains, because last year some of them threw their IDs to people in the crowd after their concerts were over.

Criswell says his Jamboree staff was evenly divided between men and women, "not only for equality but because I feel women can do a better job. Most of the trouble comes from men, and with women handling the problems, you don't have that macho confrontation."

Ye Olde Country Club of Wheeling was in charge of food services for the crowd. It was the first time the firm had handled such an enormous account, says food chief Don Book. Previous Jamborees had used Food Services International of Ft. Lauderdale. Jamboree officials said the switch was made both to help the local economy and to allow more time for planning.

The Jamboree will split the after-costs profits with Ye Olde Country Club 50/50. Book estimates that his company fed about 25,000 during the two days of concerts, using three large tents for food and two for selling beer and ice.

## Nashville Scene

Continued from page 50

being prejudiced on the side of pop/country. He writes, "I do not think much of people passing pop music off as country and doing it successfully, moving to the top of your charts... Anybody with ears can truly tell the difference between country and pop... It seems you champion the efforts of those involved with country pop (a/k/a Adult Contemporary), while you seem to forget those that built the industry with all that 'twang.'"

Well, okay, you caught us red-handed. Maybe we do like pop/country music and think that if Lionel Richie puts out a great-sounding record that fits the format, country radio should play it. We confess we're guilty here of liberal views on playlists. On the other hand, we also applaud the efforts of John Conlee and George Jones and Ray Charles and Skaggs and all the others who give country a richer dimension by doing things their way.

## For The Record

In last week's story on the Willie Nelson Fourth of July Picnic in Austin, Tex. (Billboard, July 21), the event was incorrectly listed as Nelson's 12th festival. The picnic was Nelson's ninth in 12 years.

country station would be on it. Country radio is going to have to be more open-minded if we're going to compete in our markets. This is the kind of record you can do it with."

Fans don't seem particularly bemused by the presence of Richie on country radio, despite the fact that older listeners may not be acquainted with the Commodores. "Some people call in and ask for 'the record by that Richie feller,'" laughs Jones, "but they all seem to enjoy hearing it."

WWNC, the top-rated station in Asheville, N.C., has shifted "Stuck On You" into medium rotation already. Operations manager/music director Wiley Carpenter says the record "really lights up the phones for us."

"We've been very frank with our audience," he emphasizes. "We tell 'em on the air that Richie is a pop artist and was a member of the Commodores. They don't seem to care."

Motown's last flirtation with country radio came last fall, when Jose Feliciano's "Let's Find Each Other Tonight" spent seven weeks on the Billboard country singles chart. Could Feliciano and Richie signify a deepening Motown interest in country?

"Motown has a definite interest in country music," says senior vice president and operations director Skip Miller, though he hedges when asked about the possibility of another Motown country label to follow up its Melodyland success in 1974 with T.G. Sheppard's No. 1 debut hit, "Devil In The Bottle."

Miller also declines to speculate on the likelihood of a Nashville Motown office should the label make another foray into country. But he does confirm that the label is actively screening country tapes through its a&r department.

For the moment, Motown says it's satisfied to concentrate on breaking Richie country—which would seem fair enough. After all, the singer has been a card-carrying member of the Country Music Assn. since 1979. And just recently, he donated one of his costumes to the Country Music Wax Museum in Nashville during a sold-out concert appearance.

who built the industry with all that twang, Mr. Taylor; it's just that we feel there's room for so much more, pop/country included. Twang may have gotten us where we came from—but do we have to go back there now?

The second letter didn't actually come across our desk. Actually, it appeared last week, in print for all the world to see, in Billboard's Letters column. We were thrilled when we read it; it's not every day we get members of a major rock band admitting they read our column.

The letter was from Eric Bloom of Blue Oyster Cult. He was irritated because after we did a number on Dolly Parton and "Rhinestone" for abusing the image of country music and its fans, we turned around and insinuated that a particular rock video director must have found working with Michael Martin Murphey "a breeze" after the likes of the Plimsoles, Wall Of Voodoo, the Ramones—and, uh, Blue Oyster Cult. Bloom thought we were taking a cheap shot at the attitudes of rock bands.

We apologize for clumsy phrasing, and any inadvertent snubbing of Blue Oyster Cult. What we had intended to convey was that after working in the complex world of rock video, do-

ing something in country would have to seem much easier. A group such as Blue Oyster Cult, for example, couldn't compete on MTV with a basic clip, because rock videos have become unbelievably sophisticated. There are limitless computer-generated animation tricks, technical effects and optical illusions used in rock videos that just don't exist yet in country.

The "breeze" Scene was referring to was for the project itself rather than the groups involved. It is true, we admit, that we have been told by promoters who work in both rock and country—and by directors and producers and managers as well—that working with country acts is a lot more enjoyable because country stars tend to have fewer special demands, fewer clauses in their riders, fewer hassles on the road. We don't want to comment on that here; we wouldn't know in the first place.

But our "Rhinestone" column and subsequent mention of video director Francis Delia was never meant to be a putdown of rock groups. It was instead meant to reflect the yawning chasm that still exists between rock and country video productions, and their techniques. Sorry for the confusion. (So, Eric, will you continue reading us?)

# Christian Artists: We Want Our MTV

By BOB DARDEN

Not many contemporary Christian artists have been featured on MTV since the popular cable service began a couple of years ago. But that hasn't kept most religious labels from trying anyway.

Outside of a group called Jerusalem, only Christian artists who record for secular labels (Bob Dylan, Donna Summer and others) or groups with Christian members (Kansas, Kajagoogoo, the Call, U2, the Alarm and others) have popped up on Music Television.

That all could change shortly. Several labels have gone into the video business in a big way. Word Records, for instance, now has dozens of artist videos available, featuring fine, imaginative work from such acts as the 77s, Amy Grant, Mylon LeFevre, Randy Stonehill, Russ Taff, Benny Hester, Leslie Phillips and Michael W. Smith.

The July issue of Contemporary Christian magazine reports that Le-

Fevre's "Stranger To Danger" is a strong candidate to get picked up by some of the secular video outlets. Stonehill's videos get high marks as well.

Word has also put together a free 90-minute "Word Video Sampler," which includes clips and interviews. Another Word video, "Echoes," features more clips, with narration by Kenny Marks.

Sparrow Records has a major commitment to video. The same CCM article says that Steve Taylor's "Meltdown" could cross over into secular airplay. "Meltdown" was filmed in Hollywood's famed Wax Museum, with editing done by Millie Paul, who handled similar chores on "Making Michael Jackson's 'Thriller.'"

Sparrow senior vice president Bill Hearn says his company has released a 30-minute video called "Pro Vid II" for in-store use, including clips from Debby Boone, Phil Driscoll, Steve Fry and Koinonia, as well as Taylor's "Meltdown" and Sheila Walsh's "Mystery," which has had

some secular play.

Other labels are just as active. DeGarmo & Key have just completed two videos with director Marius Penczner, who did ZZ Top's award-winning "Legs." The first one, entitled "666," will be aimed at secular outlets. The other, "Alleluia, Christ Is Coming," was premiered at the Benson booth at the Christian Booksellers' Convention.

Benson also has "The Gaithers: 'Because He Lives,'" "Sandi Patti Live," "Truth In Concert" and other videos available commercially.

Things are expanding at such a pace, in fact, that the National Christian Network (currently seen in 49 states, Southern Canada and Northern Mexico) has started its own new music video program, "Testify! Testify!," to spotlight black gospel artists. Also in the works is "Praise Song," which is open to all Christian formats.



Sheila Walsh



Steve Taylor

One artist, contemporary black gospel singer Tony Comer, has even taken matters into his own hands by forming Vidcom Enterprises Inc. Comer and his group Crosswind were 1981 Grammy nominees for their debut Word album. Comer now concentrates on producing Christian mu-

sic videos. How far can Christian videos go? Radio station WLIX in New York says that Amy Grant's "Circle Of Love" was featured in the "Canned Film Festival" to collect food for needy families. More than 700 cans of food were donated.

## JAZZ **Blue Notes**

### Greenwich Village In Festival News

By SAM SUTHERLAND and PETER KEEPNEWS

Festivals continue to be in the jazz news this summer, as they are every summer. The latest announcement concerns the third annual Greenwich Village Jazz Festival, set for Aug. 24-Sept. 3.

The festival, which will again be sponsored by Dewar's White Label, will focus on the nightclubs in the general vicinity of New York's Greenwich Village, with participating club owners offering a special festival pass that admits the bearer to the first and second sets at 50% off and the last set for free—a substantial deal in New York, where cover charges tend to be on the steep side. The only participating artist who has been announced so far is Benny Carter, who will front an all-star orchestra at a free Washington Square Park concert kicking off the festival on Aug. 24.

Other festival news, it should go without saying, involves George Wein, the man who got the whole jazz festival ball rolling 30 summers ago in Newport, R.I. Wein is back in Newport under the sponsorship of Japanese audio/video manufacturer JVC, and the lineup has been set for his Aug. 18-19 bash there, with Dizzy Gillespie, Miles Davis, Ray Charles, Stan Getz, Dave Brubeck and B.B. King among the attractions.

Wein is also the man behind the upcoming Pittsburgh Jazz Festival, to be held at various locations there

Aug. 27-Sept. 3. A slew of familiar names are on tap for the Steel City event, among them Sarah Vaughan, Lionel Hampton, George Shearing and Earl Klugh. Also promised are several free concerts showcasing local artists, although the lineup for those shows is not yet set.

One of the few festivals in which Wein does not have a hand is the W.C. Handy Music Festival, planned for Aug. 5-11 in Florence, Ala., where the man sometimes called "the father of the blues" was born. Albert Hunter and the Dukes of Dixieland are the big names set for this one.

\*\*\*

Also noted: Pianist Jay McShann and veteran blues vocalist Jimmy Witherspoon will reunite onstage at *Bimbo's* in San Francisco Sunday (29) for an afternoon show produced by Sharlene Hirsch Enterprises in association with Herbie Herbert's Nightmare Inc. and radio station KJAZ. McShann, one of the last surviving Kansas City legends, worked with Witherspoon after moving to Los Angeles following World War II. Witherspoon remained with McShann's band from 1945-48; recording sides for Aladdin and Mercury. The *Bimbo's* date will be the singer's first live pairing with McShann in the Bay Area in 39 years. Tickets

will be \$14.50, available at BASS outlets... The Workshop Jazz Ensemble, formed in 1983 by the Foundation For New American Music, makes its public debut at Los Angeles' Greek Theatre when the New American Orchestra appears there, July 30-Aug. 1. The ensemble is an outgrowth of the Foundation-funded Studio Workshop Institute, created to train qualified players drawn primarily from minority communities. Bill Green will conduct the 15-piece band for those first shows, expected to draw from Duke Ellington... Palo Alto Records has announced the winners of the Bill Evans Jazz Piano Scholarships, co-sponsored by the label and Keyboard magazine. Ron Ward of Berkeley and John Seppala of Allston, Mass., each receive \$1,000, while Kevin Zoernig of Santa Fe and Mark Lebrun of Dallas get \$500. Scholarship money was provided by Keyboard and by sales of the Palo Alto album "Bill Evans—A Tribute," featuring solo performances by 14 pianists... George Russell recently received the Jazz Master's Award from the Afro-American Historical & Cultural Museum in Philadelphia. The award was presented in conjunction with two sold-out performances at the museum by the celebrated composer/arranger and his Living Time Orchestra, and also happened to coincide with his 61st birthday, June 23.

JULY 28, 1984, BILLBOARD

Survey for Week Ending 7/28/84

Billboard Best Selling Jazz LPs			ARTIST Title, Label & Number (Dist. Label)		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	2	36	DAVID SANBORN Backstreet, Warner Bros. 23906-1	27	40
2	3	56	WYNTON MARSALIS Think Of One, Columbia FC 38641	28	21
3	1	19	EARL KLUGH Wishful Thinking, Capitol ST-12323	29	25
4	20	3	SPYRO GYRA Access All Areas, MCA 2-6893	30	14
5	18	3	MILES DAVIS Decoy, Columbia FC 38991	31	56
6	7	5	LEE RITENOUR Banded Together, Elektra 60358-1	32	NEW ENTRY
7	4	11	PAT METHENY Rejoicing, ECM 25004-1 (Warner Bros.)	33	19
8	10	5	PATRICE RUSHEN Now, Elektra 60360-1	34	42
9	5	13	THE CRUSADERS Ghetto Blaster MCA 5429	35	48
10	6	46	HERBIE HANCOCK Future Shock, Columbia FC 38814	36	9
11	11	13	STANLEY CLARKE Time Exposure Epic FE 38688	37	9
12	12	13	STEPS AHEAD Modern Times Musician 60351-1 (Elektra)	38	NEW ENTRY
13	13	9	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto)	39	NEW ENTRY
14	14	85	GEORGE WINSTON December, Windham Hill C-1025	40	NEW ENTRY
15	15	34	LINDA RONSTADT What's New, Asylum 60260 (Elektra)	41	32
16	34	3	DAVE GRUSIN Night Lines, GRP A-1006	42	40
17	8	23	KENNY G G Force, Arista AL8-8192	43	NEW ENTRY
18	17	68	GEORGE WINSTON Autumn, Windham Hill C-1012	44	112
19	16	13	BRANFORD MARSALIS Scenes In The City Columbia FC 38951	45	NEW ENTRY
20	9	19	JEFF LORBER In The Heat Of The Night, Arista AL8-8025	46	58
21	19	27	PIECES OF A DREAM Imagine This, Elektra 60270	47	NEW ENTRY
22	40	3	TYZIK Jammin' In Manhattan, Polydor 821605-1Y-1 (Polygram)	48	13
23	23	43	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1	49	5
24	24	21	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827	50	11
25	25	108	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019		
26	26	66	JARREAU Jarreau, Warner Bros. 1-23801		

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## Karajan, Berlin Philharmonic Still Feuding

By JIM SAMPSON

The 18-month-long series of disagreements between **Herbert von Karajan** and the Berlin Philharmonic has entered a summer pause without reconciliation. The orchestra's July 1 ultimatum for a clarification from the conductor passed almost without notice.

EMI/Angel and Deutsche Grammophon, the record companies whose "joint exclusive contract" with Karajan and the orchestra ran out last September, are hoping for a solution which will allow continuation of the commercially potent pairing. But both have made their most recent Karajan recordings with the Vienna Philharmonic, and neither has scheduled new sessions with Karajan in Berlin.

Since effectively taking over the Berlin baton from the late **Wilhelm Furtwaengler** in 1955, chief conductor-for-life Karajan has led the Philharmonic in over 300 albums, not including reissues. From 1972-83, the conductor and orchestra recorded almost exclusively with each other. Since 1982, the orchestra has been bound exclusively to Karajan's own Telemondial company for film and television production.

In late 1982, the first signs of trouble in orchestral paradise became public when Karajan tried to fill the principal clarinet chair with young **Sabine Meyer**, against the orchestra's will. Several months of bickering were followed by a compromise, but the fight flared up again in April when Karajan pulled out of an EMI recording of Vivaldi's "Four Seasons" with **Anne-Sophie Mutter** and the Berlin Philharmonic.

Telemondial wanted to film the work, but pay less than the full rate to the 120-man aggregation for a work requiring 24 musicians. The orchestra balked, so Karajan and his production company switched to the Vienna Philharmonic, carrying Mutter and EMI with them.

Then Karajan pulled out of the traditional Berlin Philharmonic Whitsun concert in Salzburg, conducting the Vienna Philharmonic instead at the same festival. Following the forced resignation of the Berlin Philharmonic's manager, a Karajan ally, the 29-year alliance seemed doomed to dissolution, although neither side has yet ruled

out reconciliation.

Meanwhile, the record companies are making other provisions, although both concede they are pretty much at the disposal of Karajan. Says one label executive: "Karajan tells us what he wants to do, and when he's got the dates we tend to fall in line."

Asked about DG's legal bond to Karajan and the Berlin Philharmonic, spokesman **Chris Alder** says: "The contractual situation is not clear," although he adds that DG still has a contract with the conductor, supplemented by specific deals for individual recording projects.

The new Karajan "Rosenkavalier," now set for an August launch worldwide, was done with the Vienna Philharmonic, as was the Verdi "Requiem," for which no release date has been set. Showpiece excerpts from the last Karajan/Berlin Philharmonic New Year's concert will be issued this fall, as will Respighi tone poems recorded in Berlin. And the conductor's approval of possible fall release of the new Karajan/Berlin Philharmonic Beethoven symphony cycle is expected.

With **Lorin Maazel**, DG has completed its Rachmaninoff symphony cycle in Berlin, but otherwise the firm has no material in the can with either Karajan or the Berlin Philharmonic. There has been speculation here that Maazel, currently guesting in Pittsburgh but without a firm conducting job since leaving the Vienna State Opera earlier this year, could take over the Berlin Philharmonic.

If this happens, DG would maintain a strong presence in Berlin. Without Karajan, though, DG has said it would be less active with the Berlin Philharmonic.

Three EMI artists have recorded recently with the Berlin Philharmonic: **Riccardo Muti** (Handel's "Water Music"), **Seiji Ozawa** (Tchaikovsky showpieces) and **Klaus Tennstedt** (Dvorak's "New World Symphony"). EMI's London-based European classical coordinator **Peter Alward** also points to a complete Karajan/Berlin Philharmonic "Flying Dutchman," due this fall.

But Alward declines to give any further details about EMI activities with Karajan. "We just want good music-making," he says.

## LATIN **Notas**

### Miami's Sound Is Getting Around

By ENRIQUE FERNANDEZ

★ ★ ★

Los Angeles, Detroit, Philadelphia, New Orleans—they all have a "sound." So does Miami. And, as should be expected, the Miami sound has a Latin base.

Don't expect salsa; that's New York Latin. But don't go too far, either. The Miami sound was pioneered by Cuban-Americans, like **Carlos Oliva** and **Willy Chirino**, who fused Cuban beats, from which salsa springs, to other Latin pop rhythms and, of course, North American rock/r&b.

Some successful Miami sound bands, like **Hansel & Raul**, have a strong charanga base with some pop touches. But perhaps the most eclectic is the band that carries the name of the movement, **Miami Sound Machine**. MSM, as the group is often called, fuses salsa with Brazilian samba, Latin pop ballads and American dance music.

In the last few weeks, MSM's tune "Dr. Beat" has placed in Billboard's dance charts. The cut comes from the group's "A Toda Maquina" album on Discos CBS.

Miami Sound Machine just played three sold-out concerts in Puerto Rico, two at the 2,500-capacity **Bellas Artes** and one at a 4,800-capacity venue in **Mayaguez**. In addition, the group was featured at the Miss Universe pageant in Miami.

Discos CBS claims the group is getting good reports from record pools around the country and is enjoying airplay in non-Latin stations in Boston, Chicago, Baltimore, Philadelphia, Washington and Los Angeles.

Promoter **Ralph Mercado** is staging his ninth New York Salsa Festival at Madison Square Garden from Aug. 30-Sept. 3. The event, sponsored by Coca-Cola, will celebrate the 20th anniversary of the fabled salsa record company **Fania**, with appearances by **Celia Cruz**, **Johnny Pacheco**, **Ismael Miranda**, **Pete El Conde Rodriguez**, **Adalberto Santiago**, **Ismael Quintana**, **Tito Puente**, **Eddie Palmieri**, **Willie Colon**, **Ray Barretto** and **Larry Harlow**. Puerto Rico's **La Sonora Poncena** will also be featured.

★ ★ ★

San Antonio's Hispanic State Fair this past weekend featured recording artists from both sides of the border, notably **Geraldo Reyes**, **Las Hermanas Huerta**, **David Reynoso**, **Valentina Leyva**, **Felipe Arriaga** and **Los Alegres de Teran**, all from CBS; **La Banda de Recodo** from RCA, and **Lucha Villa** from Ariola. Stateside regional labels featured such artists as **Los Paisanos**, **Flaco Jimenez**, **Valerio Longoria** and **Los Reyes Nor-teños** of Dina; **Roberto Pulido** y **Los Clasicos** and **Sunny & the Sunliners** of Freddie; **Romance**, **Los Musicales**, **Michelle-Gary Hobbs** y **Hot Sauce** and **Cuatitos Cantu** of Hacienda; **Jorge Alejandro** y **La Paz** and **Chencho Lopez** from Joey; **Sangre Joven Tropical** from Via; **Tony Lopez** and **El Carateca de la Cumbia** from DLB; **Renovacion 83** from TH; and **El Grupo Mas** and **Joe Posada** y **el Quinto Sol** from Cara.

★ ★ ★

Puerto Rican salsa singer **Lalo Rodriguez** has signed with New York's Top Ten Hits Records, presided over by **Anibal Torres**. Rodriguez's first LP for TTH promises to use a lush orchestration... Brazilian rockers **Rita Lee & Roberto**, a husband-and-wife team, are the authors and singers of "Baila Conmigo," the theme song of a popular *telenovela* broadcast in the U.S. on the SIN network... The NetSpan network **Julio Iglesias** concert has been re-broadcast on Los Angeles' KSCI-TV.

The Venezuelan salsa group **Los Guacos** has signed with the **Sonografica** label. The group enjoyed a big hit last year with the topical song "Adios a Miami," which commented on the impossibility of vacationing in that U.S. city when the Venezuelan currency was devalued... Discos CBS has signed the Dominican merengue group **El Gran Compres**... **Flora Purim**'s sister **Yana Purim**, an RCA artist, will perform in Washington, D.C. this week... **Yolandita Monge** has opened a new series of shows at the New York club **Ochentas**... **Susy Leman** is recording her second LP for the TH label, produced by **Tino Geiser**... **Peru's Feria de Lima** will feature **Ruben Blades** y **Los Seis del Solar**, **Cheo Feliciano** and **Celia Cruz**. The artists are booked by **Ralph Mercado Management**... **Jose Luis Rodriguez** will travel to Milan next month to record his next album for CBS... The Spanish film "Skyline," recently released in the U.S., has a soundtrack by **Manzanita**... **Lisette** has finished her latest CBS album... **Placido Domingo** plans to release another album of Spanish-language material.

Survey for Week Ending 7/28/84

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	56	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	22
2	2	40	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
3	4	97	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
4	7	19	BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo-Yo Ma, CBS M 39059	
5	31	19	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211	
6	11	11	BEETHOVEN: Cello Sonatas #s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
7	16	40	J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W 13M 37867	
B	NEW ENTRY		COME TO THE FAIR Te Kanawa, Angel DS 38097	
9	6	23	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525	
10	3	247	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	
11	13	11	BEETHOVEN: Piano Concertos Brendel (Levine), Philips 411 189	
12	5	11	PORTRAIT OF KIRI TE KANAWA Te Kanawa, CBS Masterworks 39208	
13	NEW ENTRY		MAMMA Pavarotti, London 411 959	
14	10	11	VERDI: Arias Domingo, DG 2543 528	
15	19	47	NOCTURNE James Galway, RCA ARL1-4810	
16	8	11	BRAHMS: Piano Concerto #2 Ashkenazy (Haitink), London 410 199	
17	9	19	MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012	
18	20	447	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
19	37	70	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
20	NEW ENTRY		BRAHMS: German Requiem Chicago Symphony (Levine), RCA ARC 2-5002	
21	24	27	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch.(Solti) London 410 116	
22	NEW ENTRY		WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112	
23	NEW ENTRY		BRAHMS/SCHOENBERG: Piano Quartet Baltimore Symphony (Commissiona), Vox Cum Laude VCL 90066	
24	33	15	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895	
25	NEW ENTRY		VIVALDI: Double Concerti Academy Of Saint Martin-In-The-Fields (Marriner), Philips 6514379	
26	15	23	MOZART OPERA ARIAS Popp (Slatkin), Angel DS 38023	
27	21	3	COPLAND: El Salon Mexico, Appalachian Spring Minnesota Orch. (Marriner), Angel DS 38048	
28	25	3	GREATEST HITS OF 1720 Philharmonia Virtuosi Of N.Y. (Kapp), CBS MX 34544	
29	18	11	PUCCINI: La Rondine Te Kanawa, Domingo (Maazel), CBS Masterworks 12M 37852	
30	12	3	THE COPLAND ALBUM New York Philh. (Bernstein), CBS MGT 38519 (Cassette Only)	
31	NEW ENTRY		THOMAS: Hamlet Milnes, Sutherland (Bonyng), London 410 184	
32	32	15	MOZART: Piano Concertos #s 9 & 11 Bilson, Gardiner, English Baroque Soloists, DGG Archiv 410 905	
33	28	3	MOZART/PACHELBEL/ALBINONI: (Various works), I Musici, Philips 6514 370	
34	14	3	PACHELBEL: Canon/ALBINONI: Adagio (Various Artists), CBS MY 38482	
35	NEW ENTRY		EINE KLEINE BIERMUSIK Berlin Philharmonic Brass Ensemble, Angel DS 38070	
36	27	3	RODRIGO: Concierto De Aranjuez Williams, Philharmonia Orch. (Fremaux), CBS IM 37848	
37	22	3	LISZT: Music For Two Pianos Labeque Sisters, Angel DS 38059	
38	NEW ENTRY		MAHLER: Symphony #4 Te Kanawa, Chicago Symphony Orch. (Solti), London 410 188	
39	NEW ENTRY		RACHMANINOFF: Piano Concerto #3 Sgouros, Angel DS 38105	
40	17	27	VIVALDI GALA Isaac Stern, CBS M/W M 38982	

JULY 28, 1984, BILLBOARD

## New Life For Alive Enterprises

### Revamped Management Arm Keys Music Emphasis

By SAM SUTHERLAND

LOS ANGELES—After diversifying into video and films in recent years, Shep Gordon's Alive Enterprises is poised to arrive full circle via new projects in the mainstream rock and AOR fields that first established the multimedia company more than a decade ago. Central to the company's current game plan is a revamped management division now comprising both an East Coast arm and a recently realigned office here, headed by veteran manager Gary Borman.

The company's early leap into cable and home video production in the late '70s, and, more recently, its feature film partnership with Chris Blackwell's Island empire, Island Alive, eclipsed Alive's original premise as a music management company. Recent years have found the music roster reoriented toward pop acts, with an existing core including Teddy Pendergrass augmented by the addition of Luther Vandross, Mtume and the System.

"Although Alive is obviously active in the video and film ends, we're also forging ahead in the music management end," explains Borman, who operated his own management company prior to linking up with Gordon.

Now partnered as Alive's key management executive here, Borman

notes as well that the company has reversed an earlier swing toward a more formal consolidation of its different divisions.

Accordingly, a single office complex on Melrose Ave., which housed the separate music, video and theatrical wings in the late '70s, has been abandoned in favor of separate offices. The Island-Alive distribution wing and the video arm share Sunset Strip space in Alive's "official" West Coast address, but Borman actually runs the music operation here from Gordon's hilltop residence in Benedict Canyon.

Borman argues that the more compact and flexible arrangement currently used stems from Alive's intention to remain a selective company in all areas. "At this point, we don't need to control the talent outright to be involved anymore," he says. "We're secure enough in our position that if we come up with an idea, we'll put it together without worrying about whether someone can take it from us."

Within the music management field, the East Coast wing directed by Daniel Marcus and Ed Straight oversees the careers of Pendergrass, Vandross, Mtume, the System and the newest client there, producer/engineer E.T. Thorngren, now building his cachet as a dance market mixer

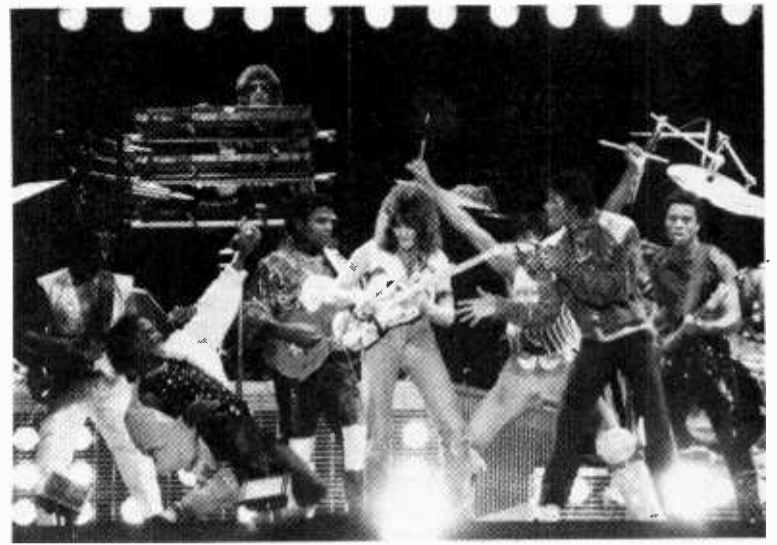
into a broader pop-oriented production career.

Borman serves as principal liaison between Alive and British songwriting/performing team Difford & Tilbrook, African star King Sunny Ade, country-pop stylist Michael Martin Murphey, soul-pop writer/vocalist David Lasley, and Gordon's first client, Alice Cooper.

Borman also manages Yellowjackets, a fusion ensemble he brought with him from his earlier company, and his office oversees work with producer Joe Chicarelli, one of a group of Alive clients (together with the System and Thorngren) which represents a de facto producer roster.

Both Gordon and Borman stress certain constants in the overall Alive strategy, chief among them a concern for transforming conventional tours and video products into "events." Borman offers Difford & Tilbrook, the former leaders of the defunct Squeeze, as a current example.

To build the pair's new album identity, launched on their current A&M album, the blueprint calls for a seven-city tour starting Monday (23) and ending in mid-August (Billboard, June 9). The tour sidesteps major concert venues to focus on multiple-night runs at key clubs like the Ritz in New York and the Palace here.



SOUNDS OF SUPERSTITION—Eddie Van Halen joins the Jacksons during their Friday the 13th Dallas date. (Photo: Vinnie Zuffante, Starfile)

## Mottola Champions Rise Of New 'New York Sound'

By KIM FREEMAN

NEW YORK — Tommy Mottola, head of the 10-year-old management firm Champion Entertainment, attributes his company's success to "creative career packaging." Champion's top clients are Daryl Hall & John Oates, August Darnell (alias Kid Creole) and producer Arthur Baker.

Using Daryl Hall as an example of company strategy, Mottola cites the artist's recent duet with Elvis Costello on "Only Flame In Town" and his co-production with Arthur Baker on Diana Ross' forthcoming "Swept Away." Both projects were intended to introduce Hall to new audiences.

Mottola says he intends to continue coupling artists in the pursuit of multi-market success. In addition, he calls Hall & Oates' forthcoming tour unprecedented in its use of MTV as the exclusive promoter.

Aiming to book multiple nights in each city of the seven-month tour with "every seat filled," Mottola recruited Pontiac to sponsor the tour (Billboard, July 21). Having arranged the deal himself, Mottola says he simply plugged Hall & Oates into Pontiac's desire to project a "cool, hip" image for its first sports car, the Fiero.

According to Mottola, Champion is currently directing its energies towards developing the "New York sound," a "homogeneous blend of '50s doo-wop, contemporary dance beat, and street style" as he describes it. He notes that Hall & Oates, Baker and Darnell were recently featured in a Metromedia spotlight on the genre.

Following the acclaim Baker re-

ceived for his 12-inch remixes for Bruce Springsteen, Cyndi Lauper and the Cars, Mottola sees him as a key force in making the New York sound "the music of this decade."

Not content to confine its activities to the States, Mottola says Champion is piercing the international market. Darnell is currently Champion's biggest artist overseas, getting renewed fame as producer and star of the Granada TV musical "Dopplegang" in Europe. Mottola plans to release the show here via a yet-undisclosed cable outlet. Meanwhile, Darnell has just finished producing the Coconuts' forthcoming EMI America album and is now working on his own project for CBS International.

Developing projects on the Champion roster include Elektra's Tina B. (whose debut is being produced by Baker) and Xavion, MCA's Secret Hearts and a production arrangement with Mirage Records president Jerry Greenberg. Mottola is also negotiating to produce the film "Conscious Place" with Hugh Hudson, director of "Chariots Of Fire" and "Graystoke."

Mottola is assisted in Champion Entertainment by vice presidents Jeb Brian and Randy Hoffman.

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### 'BREATHER' FROM EARTH, WIND & FIRE

## Maurice White Resolves To Solo

By PAUL GREIN

LOS ANGELES—People have been urging Maurice White to record a solo album for several years, but he says he only made up his mind to do it last New Year's Eve. In fact, it was one of his New Year's resolutions.

"I've been thinking about it for the last three years in the back of my mind," White says. "At the beginning of this year I suddenly had this feeling: You've got to go with some of the new music you're hearing in your head, something different than you've been doing all this time."

Why couldn't he just do that through the format of Earth, Wind & Fire? "The group has an identifiable sound," White says. "I don't want to impose my music on the band. Just to experiment with a lot of the same guys that I've been playing with for the last 10 years wouldn't be appropriate."

It's no secret that Earth, Wind &

Fire's sales have been declining in the past couple of years. The group's "Powerlight" album in 1982 fell short of platinum, and last year's "Electric Universe" failed to go gold.

White acknowledges that "the commercial awareness of the band has taken a dive," but he insists: "I don't think the band became stagnant. I think maybe there was a lull in communications because some of the material in the last couple of albums wasn't straightforward enough for a lot of the public to understand where it was coming from."

"Also, radio right now is not as creative as it used to be. Radio is a lot more commercially-oriented, even FM. FM is damned near as commercial as AM, which doesn't leave a lot of room for creative experimentation."

White plans to start recording his solo album next month, for release early next year. It is due to be pro-

duced in part by Trevor Horn, with White also overseeing some songs with Robbie Buchanan.

White says he's been monitoring Lionel Richie's flourishing solo career since "Endless Love" three years ago. "At first I watched it and said, 'Wow, that's real good for him.' But I never thought in terms of myself. In the beginning I was more interested in staying in record production."

Over the years, White has produced albums by Deniece Williams, Jennifer Holliday, the Emotions and Ramsey Lewis, in addition to Earth, Wind & Fire. He recently finished producing four tracks for Barbra Streisand's next album. White wrote a couple of the songs himself, and commissioned friends to write the others.

As for the group that dominated black pop throughout the mid and late '70s, White says: "There will be future Earth, Wind & Fire albums, but I feel that it's time I take a breather and do something different. I'm on a level of rediscovery right now."



LINE OF FIRE—Spencer Davis leads his band through cuts from his Allegiance album "Crossfire" during a show at New York's Lone Star Cafe. (Photo: Chuck Pullin)

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# Talent In Action

## LAURA BRANIGAN

Tennessee Performing Arts Center, Nashville

Tickets: \$16, \$14

Few artists other than superstars can support a \$16 ticket price on their own. The steep admission, coupled with the absence of an opening act, was undoubtedly a factor in the half-full house that turned out to see Branigan July 13 at the 2,400-seat Andrew Jackson Hall.

It's a shame the attendance was mediocre, because Branigan is an electrifying rock vocalist who combines wit and humor in her engaging stage personality. Branigan suffers from the odd paradox of having had four top 20 singles without having created an indelible public identity. Audiences don't yet associate her name and face with the records.

Branigan's 75-minute performance here at least cleared up any misconception that her voice is a studio contrivance engineered in the control room. She sings like Mount Vesuvius exploding hot lava; even at top volume, she erupts full force, never wavering or thinning her notes, never resorting to falsetto. Lesser vocalists would go hoarse after one performance trying to duplicate her.

Branigan onstage is at once commanding and vulnerable. She works hard without appearing to—sometimes flashing an amused Irish grin and asking the audience, "How'm I doing?" At times she stalks the stage like a lusty lioness, prowling through the jungle beat of "Imagination," whipping up into overdrive for "Gloria," shifting sadly down to a haunting "Te Amo." But at other times she can sit quietly at the piano with only synthesizer strings as accompaniment and offer a heartbreaking rendition of "Will You Still Love Me Tomorrow."

Branigan was ably supported by a six-piece band (Brian Becvar, Carlos Casarez, Ritchie Fontana, Jimmy Behringer, Steve York and Virgil Weber) who had no problem matching her vocal TNT. So well did everyone work as an ensemble that it wasn't until midway through the show that one noticed there was no stage set and no special lighting to highlight the performance.

If Branigan's buildup on the road has been slow, word of mouth ought to take care of that by the end of this tour. She's an artist who delivers exactly what she promises—a rarity in this day of superior studio wizardry—and she deserves to be playing to capacity audiences.

KIP KIRBY

## RONNIE MILSAP MERLE HAGGARD RICKY SCAGGS

Convention Center Arena, San Antonio  
Tickets: \$12, \$10

The multi-city Marlboro Country Tour stopped June 15 in the Alamo City, where a nearly packed house was treated to the full concert production of these three headliners.

Closing act Ronnie Milsap covered his impressive string of hits through various medleys. He also included covers of outside songs from Beethoven to Berry, along with Buddy Holly, Elvis Presley and Jerry Lee Lewis classics, and his version of the Stray Cats' "Rock

This Town."

Milsap's Vegas-styled show places heavy emphasis on visuals. Milsap was one of the first country entertainers to use smokebombs, and he currently makes use of the black-and-white video to his "Stranger In My House." On the down side, Milsap continues to make the same old jokes about his blindness. While those jokes may have once been disarming, they now seem unnecessary and old-hat.

The middle act on the bill was Merle Haggard, who devoted 15 minutes of his set to old-time fiddle tunes, including "Orange Blossom Special," "Maiden's Prayer," "Bill Cheatham" and "Soppin' The Gravy." The jam featured band members Jimmy Belkin and Tiny Moore.

Haggard's nine-member band, the Strangers, also features new member Freddie Powers, a guitarist/singer who recently played on the road with Willie Nelson. Haggard is a serious performer and bandleader, and never allowed gimmicks or unnecessary fanfare to overshadow the music.

The show was opened by Ricky Skaggs, who prompted screams from the audience as soon as he picked up his fiddle. Now minus his original lead guitar player, Skaggs is handling those duties himself, as well as his usual mandolin and acoustic guitar work. Other musical changes include the addition of keyboardist Gary Smith.

Skaggs' show utilized video screens and music video segments to the fullest. He featured recent footage of wife Sharon White and their newborn daughter Molly Kate, to whom he dedicated his song "I Wouldn't Change You If I Could."

KATY BEE

## FACE TO FACE

The Ritz, New York  
Tickets: \$11

Boston-based Face To Face made an energetic if not technically polished New York debut here July 14. The five-person rock/dance band was musically sound and well received by the crowd, but needs more practice before its live show achieves the audience interaction its name implies.

The group performed songs from its self-titled EMI America debut album, including the hit single "10-9-8." The most popular songs included "Don't Talk Like That," on which lead vocalist Laurie Sargent used a husky, almost speaking voice reminiscent of Kim Carnes, and the surprisingly melodic rap of "Under The Gun." Fans expecting to hear hits from the "Streets Of Fire" soundtrack, on which Face To Face performed, were disappointed.

Technical problems marred the overall performance. Sargent had trouble competing with the instrumentals, while the softer vocal contribution of guitarist Angelo was virtually obscured. In addition, the spotlights used to silhouette the band blinded those sitting in the balcony.

The two-year-old band's inexperience also showed. While Sargent's powerful voice never faltered, she appeared uncomfortable in her attempts to establish a rapport with the audience. Drummer William Beard, bassist John Ryder and guitarist/keyboardist Stuart Kimball all gave a tight edge to the music, but were too wrapped up in their playing to reach the audi-

ence, even during well-executed solos.

Despite these shortcomings, Face To Face remains a band to keep an eye on. A little more experience and experimentation should make them a strong performing ensemble.

LINDA FRIDY

## SIOUXSIE & THE BANSHEES

Beacon Theater, New York  
Tickets: \$13.50, \$12.50

Siouxsie & the Banshees, in various incarnations starting with Sid Vicious and Marco Pirroni, have been touring and recording for eight years, and have achieved remarkable critical and popular success in Europe. Their current U.S. tour, the first in three years, coincides with Geffen's release of the album "Hyaena."

While the album is a surprisingly slick studio offering, the band's live show is still searing punk, relentless in its attempt to subvert a variety of musical influences and ideas. The July 13 performance drew a very devoted, decidedly downtown crowd to the uptown theatre. From the time Siouxsie and her cohorts took the stage to the prerecorded intro of "Dazzle," the audience was on its feet and on the seats, cheering.

Siouxsie's voice is the distinctive center to the Banshees' sound. Like Nina Hagen, she incorporates the chanteuse, the shrieker and the straight-from-the-gut belter in her persona. But Siouxsie is far from lighthearted in her approach, pitting her often haunting melodic vocal lines against thrashing guitar and pounding tom-toms. When she adds outright screaming at the climax of some songs, the effect is frightening and nearly overwhelming. The band's psychedelic cover of "Dear Prudence," the single from the new album, would have been a welcome, soothing note in the show, but it was not performed.

With such a powerful fronter, the band of Banshees is destined to be overshadowed. The guitar/bass/drum lineup provided adequate aural support, but little visual relief. Siouxsie's staging, which consisted mainly of her moving across the front of the stage to flap her arms at the audience, and simple white spotlighting, was likewise uninspired. It is the singer's voice and conviction that rivet her fans, and the 75-minute show offered a mainline dose of it.

As the show closed with bassist Steve Severin tuning down his instrument to produce loud feedback, fans protested the band's exit and Siouxsie's terse "good night," the ringing in their ears to be their only comfort.

KATHY GILLIS

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# AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through July 17.

- **THE JACKSONS—\$3,564,090, 118,803, \$30**, Stadium Management Corp., Texas Stadium, Irving, Tex., three sellouts, July 13-15.
- **VAN HALEN, THE VELCROS—\$653,967, 49,516, \$13.50**, Pace Concerts/Beaver Prods., Reunion Arena, Dallas, three sellouts, July 14-16.
- **VAN HALEN, THE VELCROS—\$573,127, 42,391, \$13.75**, Pace Concerts/Beaver Prods./Jack Boyle, The Summit, Houston, three sellouts, July 10-12.
- **VAN HALEN, THE VELCROS—\$370,300, 30,XXX, \$12.50**, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, July 5-6.
- **ROD STEWART, JEFF BECK—\$368,617 (\$460,772 Canadian), 27,761 (28,000), \$17.50 & \$15.50**, Perryscope Prods./Brimstone Prods., The Saddledome, Calgary, Alberta, July 12-13.
- **THE GRATEFUL DEAD—\$357,000, 25,500, \$14**, Bill Graham Presents, Greek Theatre, Berkeley, Calif., three sellouts, July 13-15.
- **BUDWEISER SUPERFEST: MAZE, GAP BAND, BAR-KAYS, ASHFORD & SIMPSON, O'JAYS, ONE WAY—\$303,494, 20,241 (25,000), \$16.50 & \$14.50**, Al Haymon Prods., City Park Stadium, New Orleans, July 8.
- **ALABAMA, JUICE NEWTON—\$235,895, 17,276 (18,400), \$15.50**, Keith Fowler Promotions, Capitol Centre, Landover, Md., July 2.
- **WILLIAMS & REE—\$208,000, 12,800, \$16.75 & \$15.75**, In-House, Front Row Theatre, Cleveland, four sellouts, July 7-8.
- **LIONEL RICHIE, TINA TURNER—\$205,242, 13,959, \$16 & \$13.50**, Avalon Attractions, San Diego (Calif.) Sports Arena, sellout, July 15.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$200,072, 18,991, \$12 & \$10**, In-House, Blossom Music Center, Cuyahoga Falls, Ohio, sellout, July 16.
- **JULY 3 JAM: CAMEO, EXPERIENCE UNLIMITED, RARE ESSENCE, CHUCK BROWN & THE SOUL SEARCHERS, GRANDMASTER MELLE MEL—\$193,368, 16,114 (18,500), \$12**, Poppalots/Dimensions Unltd., Capital Centre, Landover, Md., July 3.
- **JULIO IGLESIAS, MICHAEL DAVIS—\$187,209, 10,714 (12,604), \$17.75**, Pace Concerts, The Summit, Houston, July 14.
- **ROD STEWART, JEFF BECK—\$151,303 (\$189,129 Canadian), 11,417 (11,500), \$17.50 & \$16.50**, Perryscope Prods./Brimstone Prods., Northlands Coliseum, Edmonton, Alberta, July 14.
- **ROD STEWART, JEFF BECK—\$149,107 (\$186,384 Canadian), 10,599 (11,000), \$18.50 & \$17.50**, Perryscope Prods., PNE Coliseum, Vancouver, B.C., July 10.
- **VAN HALEN, THE VELCROS—\$124,562, 10,000, \$12.50**, Cellar Door Concerts, Dane County Memorial Coliseum, Madison, Wisc., sellout, July 3.
- **JULIO IGLESIAS, MICHAEL DAVIS—\$123,200, 7,156 (9,816), \$17.50**, Pace Concerts, Convention Center Arena, Dallas, July 15.
- **JUDAS PRIEST, KICK AXE—\$123,075, 9,846, \$12.50**, Beach Club Concerts, Lakeland (Fla.) Civic Center, sellout, July 3.
- **RUSH, PAT TRAVERS—\$121,175, 9,694 (10,500), \$12.50**, Sunshine Promotions, Market Square Arena, Indianapolis, July 3.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$114,701, 9,318, \$12.50 & \$10.50**, Sunshine Promotions, Indiana Sports & Music Center, Indianapolis, sellout, July 12.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$111,113, 9,662, \$11.50**, Sunshine Promotions, Memorial Coliseum, Fort Wayne, Ind., sellout, July 11.
- **LEE GREENWOOD—\$109,080, 9,038 (16,676), \$14.50 & \$11**, Pine Knob Music Corp., Pine Knob Music Theater, Clarkston, Mich., July 6.
- **LIONEL RICHIE, TINA TURNER—\$106,433, 11,885, \$15 & \$13.50**, Avalon Attractions/Screen Gems, Portland (Ore.) Coliseum, sellout, July 28.
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$102,057, 8,357 (8,500), \$13.50 & \$12.50**, Terry Garland Prods., Red Rocks Amphitheatre, Denver, July 14.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$90,392, 7,693 (13,410), \$11.75 & \$10.75**, Sunshine Promotions, Rupp Arena, Lexington, Ky., July 15.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$98,843, 8,103 (8,703), \$12.50 & \$11.50**, Sunshine Promotions, Mesker Music Hall, Evansville, Ind., July 13.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$81,739, 6,543 (9,393), \$12.50 & \$11.50**, Jam Prods., Metro Center, Rockford, Ill., July 9.
- **JUDAS PRIEST, KICK AXE—\$79,838, 6,748 (10,532), \$12.50**, Contemporary Prods., Kiel Auditorium, St. Louis, July 14.
- **PEABO BRYSON, JENNIFER HOLLIDAY—\$75,758, 6,392, \$13.75 & \$12.75**, In-House, Front Row Theatre, Cleveland, two sellouts, July 16.
- **JUDAS PRIEST, KICK AXE—\$72,207, 6,039 (9,900), \$12.50 & \$11.50**, Sound Seventy Prods., Nashville Municipal Auditorium, July 7.
- **CAMEO, O'BRYAN—\$71,819, 6,280 (9,500), \$12.75 & \$11.75**, In-House, Front Row Theatre, Cleveland, three shows, one sellout, June 23-24.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$71,166, 4,908, \$14.50**, Mid-South Concerts, Mud Island Amphitheatre, Memphis, sellout, July 14.
- **WAYLON JENNINGS, JESSE COLTER—\$63,590, 5,065 (6,392), \$13.75 & \$12.75**, In-House, Front Row Theatre, Cleveland, two shows, one sellout, June 30.
- **JOE JACKSON, JANE SIBERRY—\$59,929 (\$74,912 Canadian), 4,610 (5,000), \$16.25**, Concert Prods. International, The Bandshell, Toronto, Canada, June 18.
- **JUDAS PRIEST, KICK AXE—\$59,843, 5,513 (15,000), \$11.50 & \$10.50**, Sunshine Promotions, Market Square Arena, Indianapolis, July 10.
- **JIMMY BUFFETT, KEITH SYKES—\$55,361, 4,886, \$13.50**, Mid-South concerts, Mud Island Amphitheatre, Memphis, sellout, July 11.

JULY 28, 1984, BILLBOARD

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# Dance Trax

By BRIAN CHIN

Singles, from all over the map: It's not hard to predict an instant sell-in for the Jacksons' "State Of Shock" 12-inch, on Epic; despite widespread disagreement on this cut, this version deserves a listen. It's longer by a good vocal break that happens just where the single sags; there's also an instrumental flip.

Jocelyn Brown's club and black radio smash, "Somebody Else's Guy," is also one of the more notable success stories this year. In its wake, the second and third "new" cuts by her have been released on competing labels. Brown, of course, did numerous lead and background vocal session jobs, and we suspect there's a wealth of material in the can with her lead. "Pickin' Up Promises" (Easy Street 12-inch) is an extremely strong production, with great jazzy back-up singing; Brown's performance is gutsy and full of spark, as she replays her wounded-lover role. "So In Love," credited to Raven featuring Jocelyn Brown (Silver Cloud 12-inch), presents her softer side, in a light, girl-group setting produced by Brown's frequent colleague, Stan Lucas.

We also recommend searching out her essential older sides in what's already a substantial back catalog. There are two cuts sung by her on the first Change album; numerous Salsoul singles by Inner Life; including an epic remake of "Ain't No Mountain High Enough" and the exultant "Moment of My Life"; the tough-talking "Too Through" by Bad Girls on BC; and her superhuman "I'm Caught Up," also by Inner Life, on Prelude.

Pop: Romeo Void's "A Girl In Trouble (Is A Temporary Thing)" (415/Columbia) is quite a surprise: Commercial and rather expensive-sounding, it's serious pop radio material as well as a natural for a group's club cult. Francois Kevorkian mixed, with Jay Mark... Cyndi Lauper's "She Bop" (Portrait 12-inch) is another radical Arthur Baker special, full of new, rhythmic crosscurrents... Bananarama's year-old "Cruel Summer," now surfacing on the pop chart as a result of being prominently featured in the film "The Karate Kid," has been released on London 12-inch, finally; it's every bit the charmer that "Shy Boy" was.

Pop/rock: INXS's "I Send A Message" (Atco 12-inch promo), redone in a strong Nile Rodgers remix, is another deep groove of this chameleon group... New Breed's "Umsturz (Jetzt)" (Telefon 12-inch, through Personal) is offered in two radically different versions mixed from the same track; one is industrial-disco and the other rough hip-hop, and either could be a successor to "Collapsing New People."

R&B: Patti Austin's "Shoot The Moon" (Qwest 12-inch) is much improved rhythmically in its new version, done by John "Jellybean" Benitez, who locates the beat and magnifies it greatly... Midway's "Set It Out" (Oh My! 12-inch) bridges hip-hop and mainstream uptempo music; it was produced by Detroit's Bruce Nazarian and DJ Duane Bradley... Three Million's "I've Got The Hots For You" (Cotillion 12-inch) combines the lean, mean soul approach of their last single with a relaxing, jazzy piano hook; the mix, by John Morales and Sergio Munzibai, weaves tracks in and out with some subtlety.

Notes: Herbie Hancock's new single, "Hardrock," is scheduled to ship this week on Columbia... We need to correct a recent credit; the 3V track on the "Breakin'" album, "Heart Of The Beat," is sung by Charlie Midnight and Gordon Grody, one of New York's foremost session singers... Haircut 100 has delivered a surprisingly strong second post-Heyward album, bright and pop as ever, though weightier in the best sense.

# Talent

## 44 Cities On Elton John's U.S./Canada Itinerary

LOS ANGELES—Elton John is set to begin his first U.S. tour in more than two years Aug. 17 in Tempe, Ariz. The tour, in support of John's fourth Geffen album, "Breaking Hearts," is slated to hit 44 cities throughout the U.S. and Canada. Tour sponsor is Sasson Industries.

The singer concluded a European tour June 30 in front of 72,000 fans at London's Wembley Stadium.

The U.S. tour, which is slated to conclude Nov. 3 at the Centrum in Worcester, Mass., includes dates at the Forum in Los Angeles, the Cow Palace in San Francisco, Reunion

Arena in Dallas, the Omni in Atlanta and Madison Square Garden in New York.

The "Breaking Hearts" album, which contains the current hit single "Sad Songs (Say So Much)," was released worldwide July 2.

# Billboard Dance / Disco Top 80

Survey for Week Ending 7/28/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	8	WHEN DOVES CRY—Prince—(12 Inch) Warner Bros. 20228	40	46	4	BEAT STREET—Soundtrack—Atlantic 0-86943
2	3	7	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	41	15	9	HURT—Reflex—(12 Inch) Capitol V-8588
3	4	8	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 25107	42	58	2	RELEASE YOURSELF—The Aalems—(12 Inch) NIA NI-1241
4	2	9	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	43	59	3	TO THE BONE—Nona Hendryx—(12 Inch) RCA PD-13829
5	5	7	IN THE HEAT OF THE NIGHT—Klinte Jones—(12 Inch) Oh My! OM 4009	44	NEW ENTRY		NO FAVORS—Temper—(12 Inch) MCA 23506
6	9	7	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	45	45	4	ZARAH—Nina Hagen—(12 Inch) Columbia 44-05010
7	6	7	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	46	38	7	YOU'RE THE BEST—The Emotions—(12 Inch) Red Label RLDA-001
8	8	8	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940	47	47	18	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411
9	10	4	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	48	48	3	ONE STEP AT A TIME—Linda McConnell—(12 Inch) Atlantic 0-86946
10	17	6	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	49	49	5	DARLING DON'T LEAVE ME—Robert Gori—Elektra (12 Inch) 066963
11	11	10	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	50	44	4	PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214
12	22	5	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	51	62	2	GET UP AND DANCE—Jasmin—(12 Inch) TVI 2016
13	23	3	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	52	55	2	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945
14	20	4	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—(12 Inch) A&M 12098	53	57	2	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105
15	25	4	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	54	64	3	OUTRAGEOUS—Lakeside—Solar ED 4984
16	21	4	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	55	34	11	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970
17	19	7	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594	56	66	2	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591
18	18	7	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209	57	63	2	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235
19	13	8	LEGS—Z Z Top—(7 Inch) Warner Bros. WB-729272	58	36	6	MY BEST FRIEND'S GIRLFRIEND—Marcus Miller—(12 Inch) Warner Bros. 20217
20	29	5	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	59	61	2	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429
21	16	9	HURRICANE—Kim Carnes—(12 Inch) EMI-America V7829-2	60	70	3	BODY HARMONY—J. Bird—(12 Inch) Warrior
22	31	4	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095	61	NEW ENTRY		YOU KEEP ME COMING BACK—The Brothers Johnson—(12 Inch) A&M SP12102
23	28	4	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	62	NEW ENTRY		JAMMIN' IN MANHATTAN—Tyzik—(12 Inch) PolyGram 8217951
24	7	12	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802	63	NEW ENTRY		EYES WITHOUT A FACE—Billy Idol—(7 Inch) Chrysalis 42786
25	14	12	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984	64	NEW ENTRY		BABY DON'T BREAK YOUR BABY'S HEART—Kashif—(7 Inch) Arista AS 19200
26	12	8	ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993	65	41	10	KEEP ON DANCING—Touch Of Class—(12 Inch) Atlantic 0-86937
27	27	4	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	66	NEW ENTRY		NUCLEAR LOVE—Annie G.—(12 Inch) MCA
28	30	4	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012	67	NEW ENTRY		SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011
29	50	2	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	68	NEW ENTRY		DANCIBILITY—App—(12 Inch) Import
30	32	5	TOUCH DANCE (EP)—Earthmatics—RCA CPL1-5086	69	69	13	JUMP (FOR MY LOVE)—The Pointer Sisters—(12 Inch) Planet/RCA 13781
31	54	2	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121	70	39	9	RHYTHM OF THE STREET—Patti Austin—(12 Inch) Qwest 20222
32	35	4	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664	71	51	3	LET'S MAKE LOVE TONIGHT—L'Amour Featuring Krystal Davis—(12 Inch) Broccoli Rabe 14-2050-12
33	56	2	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	72	60	6	AND DANCE/KICK IT—B. Preston—(12 Inch) Megatone MT 124
34	43	4	GUILTY—Hotline—(12 Inch) Memo 18	73	52	12	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203
35	24	7	THE LEBANON—Human League—(12 Inch) Virgin/A&M 12101	74	53	9	STATE OF LOVE—Imagination—(12 Inch) Elektra 66975
36	26	9	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403	75	42	12	10,9,8,7—Armand Duchien—A&M 12099
37	37	4	LOVELITE—O'Bryan—(12 Inch) Capitol 8583	76	65	16	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01
38	33	11	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 4Z9-05003	77	67	8	MICRO KID—Level 42—(7 Inch) A&M 12091
39	40	6	ONE STEP UP, TWO STEPS BACK—Betty Wright—(12 Inch) Jamaica JR 9002	78	68	14	BOP 'TIL I DROP—Larrice—Streetwise 2227
				79	71	12	10-9-8—Face To Face—(12 Inch) Epic 49-04989
				80	72	16	LAND OF HUNGER—The Earons—Island 0-96958

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

JULY 28, 1984, BILLBOARD

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Once Is Not Enough—Oh Romeo  
Pretty Boys—Elaine Charles  
Letter From My Heart—Steve Allen  
Guilty—Hot Line  
Under The Covers—Alisha Bridges  
I Only Have Eyes For You—Bonnie Forman  
Dance Party—Blue Lazer  
European 12"  
Whatever I Do—Hazel Dean  
Caught In The Act—Eriene Bentley  
Maybe This Time—1984—Norma Lewis  
You Cry—Sense

Assassino—Amanda Lear  
Hey Hey Guy—Ken Laslow  
Follow Me—Bianca Bonelli  
Goodies Return—Lazer Dance  
Got To Have Your Love—Velvette  
Break Me (remix)—Charade  
Menagerie—Sylvester  
Breakout—Kelly Marie  
Watch Out (remix)—Doctor Cat  
Automatic Lover—Wish Dalamix  
Prime Cuts (ERC medley)  
Invitation—Life Force  
Mix Energy  
Sky High—Tammi Lee  
The Beast In Me—Silence Two  
I Hear Thunder—Seventh Avenue  
Goddess of Love—Sois De La Vie  
Cocktail #2 (medley)  
You Think You're A Man—Divine  
False Alarm (remix)—Marsha Raven  
Edges—Kirlian Camera

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Lime Medley—Lime  
La Bamba—Antonio Rodriguez  
Break—Katmandu  
Hit And Run Lover—Carol Jiani  
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## S.F. Performers Give Unconventional Show

By JACK McDONOUGH

SAN FRANCISCO—The local music community was the beneficiary Monday night (16) of the grand hoopa surrounding the Democratic National Convention. Nearly 30 different bands and performers, including Jefferson Starship, the Greg Kihn Band, Sylvester and Tower Of Power, entertained a crowd in excess of 10,000 at the convention's opening night extravaganza, hosted by California Assembly Speaker Willie Brown.

All of the talent booking and programming was done in a week's time on a \$6,000 budget by David Rubinson & Friends, with Vincent Lynch serving as frontline lieutenant. Said Rubinson afterwards of the whirlwind programming effort: "This was a total team effort. The city's music community rose up and made a miracle happen."

The highlight of the show was the appearance of the Starship, now without Paul Kantner, but augmented by new keyboardist Peter Wolf

and a crisp backup vocal quartet. As they worked through a 45-minute set of both old and new material, Bobby Corona of the local Keystone nightclub remarked on the irony of the

Starship headlining a Democratic convention gala 16 years after the original Jefferson Airplane's rebellious anthems helped set the anti-war mood that dramatized the 1968

Democratic convention.

Notable attendees at the event included former President Carter, who cruised the scene for 20 minutes during the Starship's set with son Chip, accompanied by Steve Stills, Ted Kennedy, Coretta King and San Francisco Mayor Dianne Feinstein

peared briefly on stage with Speaker Brown at one point.

The affair was produced for Brown by Wendy Linka. Dave Rickenbach of FM Productions oversaw staging and lighting, with McCune Sound of San Francisco and Shubert of Los Angeles handling the audio.

# The New Music Seminar

AUGUST 6TH, 7TH, AND 8TH, 1984 AT THE NEW YORK HILTON

### SUNDAY AUGUST 5th.

**8:00 pm**  
Showcase at the Ritz  
A&M artists DIFFORD & TILLBROOK.

### MONDAY AUGUST 6th.

**10:30 am**  
Keynote Address by Trevor Horn, ZTT Records

### 1:00 pm-2:30 pm

### PRESIDENTS PANEL

Ed Rosenblatt, Geffen Records, Moderator

Lenny Waronker, Warner Bros. Robert Summer, RCA

Marty Scott, Jem Group  
More to be announced

### NEW VISUAL DIRECTIONS IN MUSIC

Gale Sparrow, Warner Amex/MTV, Moderator

Jeff Stein, Naked Eye

Annabel Jankel, Cucumber

Beth B, B Movies

### More to be announced

### DJs and REMIXERS

Jerry Lembo, Chrysalis Records, Moderator

John Benitez, Funhouse

Animal, Special Request

Ken Jason, Hot Mix 5

The Glove, Breakin'/Radio

Mark Kamins, Danceteria/B'way & Fourth

Sergio Munzabai, WBLS

Willowbee, WLIR

Anita Sarko, Freelance

Murray Gilas, Ritz, Peppermint Lounge

### ALTERNATIVE TALENT AND BOOKING WORKSHOP

Ruth Polsky, Blind Dates/Danceteria, Moderator

Frank Riley, Venture

Bobby Startup, The Eastside Club

Vince Bannon, Ceremony

Cathi Cohn, i Beam/KUSF

Gary Tovar, Golden Voice

Paul Boswell, The Agency/SST

Frank Rocco, Peppermint Lounge/Night Gallery

Peter Wright

### 3:00 pm-4:30 pm

### PRESS

John Rockwell, N.Y. Times, Moderator

Robert Christgau, Village Voice

Mike Dreese, Boston Rock

Andy Secher, Hit Parade

Robert Palmer, N.Y. Times

Ken Tucker, Phil. Inquirer

Wayne King, The Record

Guy Arnsten, Illinois Entertainer

Nelson George, Billboard

Lisa Robinson, synd. columnist

Kurt Loder, Rolling Stone

Mente Ginsberg, MTV, NY Talk

### AOR PROMOTION: AOR Radio and Record Companies, Too

Close or Not Close Enough?

Steve Feinstein, Radio and Records, Moderator

Bob Bittens, WHCN

Mark Dida, WYSP

Charlie Kendall, WNEW-FM

Mike Harrison, KMET

Bill Bennett, Epic Records

Sean Coakley, Arista Records

Marko Babineau, Geffen

Beth Rosengard, Independent

### STATE OF THE ARTISTS' RECORDING CONTRACT:

A Mock Negotiation

Paul Schindler, Grubman

Indursky & Schindler/

Moderator

Michael Sukin, Berger Steingut

Bob Alexander, Streetwise

Records

Joseph F. Rascoff

Alan Molina, Famous Music

Russel Simmons, Rush Mgmt

Dave Berman, Warner Bros.

Lenny Petze, Epic

More to be announced

### BLACK MUSIC MARKETING AND PROMOTION

Wink Simms, Jack The

Rapper, Moderator

Herb Travick, Solar

Mary Lu Badaeux, Warner

Bros.

Rowena Harris, Polygram

Ernie Singleton, MCA

Hank Caldwell, Atlantic

Ruben Rodriguez, Island

Bert Coleman, Tommy Boy

Adam Levy, Beckett/Sunnyview

Vernon Slaughter, Columbia

### 5:00 pm

### BREAK DANCE EXHIBITION

Choreographed by Julie Fraad

with Kid Terhlich, XTRO,

Magnificent Force, Body

Mechanic

9:00 pm

Showcase at Irving Plaza

featuring: DANSE SOCIETY

(Ansta)

THE SISTERS OF MERCY,

(WEA)

BILLY BRAGG, (GO!)

### TUESDAY AUGUST 7th.

### 10:30 am-12:00 pm

### INDEPENDENT LABELS:

Fighting for a Larger Share.

Steve Plotnicki, Profile

Records, Moderator

Joel Webber, UpRoar

Marty Thau, Acme Music

Monica Lynch, Tommy Boy

Records

Aaron Fuchs, Tuff City Records

Cathy Jacobson, Streetwise

Records

Marvin Schlacter, Prelude

Records

Barry Kobrin, Important

Gary Davis, Rocshire Records

Bill Hine, Enigma Records

### TALENT AND BOOKING

Jeff Rowland, ATI, Moderator

John Hue, FBI

Wayne Forte, ITG

Norby Walters, NWA

John Scher, Monarch

Entertainment

Seth Hurwitz, IMP

Marty Diamond, Ritz

Brian Murphy, Avalon

Attractions

Gerry Ade

Robert Light, CAA

### PUBLICITY

Raleigh Pinsky, The Raleigh

Group, Moderator

Sheila Eldridge, Orchid

Ida Langsam, Public Eye

Janis Schacht

Rob Patterson

Perry Cooper, Atlantic

### MUSIC/FILM/VIDEO:

A Menage a Trois?

Jeff Franklin, ATI

Danny Goldberg, Modern

Records/Paramount Pictures

More to be announced

### 1:30 pm-3:00 pm

### ARTIST MANAGEMENT

Ron Goldstein, Island Records,

Moderator

Cliff Burnstein, Def Leppard

Juliana Kneppler, Nina Hagen

Roger Trilling, Material

Dave Massey, Wang Chung

Paul McGuinness, U2

Bob Singerman, Singer Mgmt

### RHYTHM RADIO: The

Progressive Alternative

Walt Love, Radio & Records,

Moderator

Scotty Andrews, V103

Joe "Butterball" Tamburo,

WDAS

Lynn Tolliver, WZAK

Graham Armstrong, WGGI

Brute Bailey, WILD

Sonny Taylor, WRKS

Jeff Wyatt, WUSL

### INTERNATIONAL

### MARKETING: Breaking

Artists Around the World.

Rod Buckle, Mute/Sonnet (UK)

Richard Ogden, Polydor (UK)

Jack Matsumura, CBS Sony

(Japan)

Ric Urmel, Megadisc, Holland

Michael Wynen, Vogue Disque,

France

Paul Morley, ZTT

### RETAIL AND DISTRIBUTION

Russ Solomon, Tower Records,

Moderator

Morris Levy, Strawberries

Barrie Bergman, Record Bar

Howard Rumack, Sunshine

Distributor

John Salstone, MS Distributors

Bob Miller, Importo Disc

Bill Emerson, Big State

Distributors

Daryl Sherman, Kemp Mills

### 3:30 pm-5:00 pm

### A&R: Picking Them Up and

Turning Them Down.

Michael Leon, A&M, Moderator

Simon Potts, Arista Records,

UK

Nancy Jeffries, A&M Records

Jerome Gaspar, Polydor

Records

Mike Rosenblatt, MCA Records

Cory Robbins, Profile Records

Carol Childs, Geffen Records

Bruce Garfield, Capitol Records

### TRADE ASSOCIATIONS

Adam White, Billboard,

Moderator

Mickey Granberg, NARM

George Ward, BMA

Duncan Hutchinson, ILC

Lisa Korona-Etsworth, ILA

Josh Gner, Dolphin Records

Clay Pasternak, Action

Distributor

Jonathon Rosz, Gramvision

Steve Bedreau, Greenworld

Doc Dread/Gary Hirwellfarb,

Ras/GZPZ Records

### NIGHTCLUBBING AROUND THE WORLD.

Rudolph, Danceteria,

Moderator

Ricardo Amaral, Club A/Club

278/Hippopotamus

Francesco Carboncini,

The Big Club

Dodi Bowers, 9:30 Club

Steve Mountain, Cornerstone

Management

More to be announced

### 5:30 pm

### THE ARTISTS PANEL.

Lou Reed

Afrika Bambaata

Daryl Hall, Hall and Oates

Melle Mel

Fred Schneider B-52's

More panelists to be

announced

### 9:00 pm

Showcase at the Ritz featuring:

ASWAD (Mango), GENERAL

PUBLIC, (IRS) and BLACK

FLAG (SST)

### WEDNESDAY AUGUST 8th.

### 10:30 am-12:00 pm

### VIDEO PROGRAMMING: New

Access to the Audience.

Tony Seideman, Billboard,

Moderator

Stephanie Shepherd,

Telegenics

Kevin Wendle, NY Hot Tracks

David Benjamin, Fr. Nite Video

Bill Speed, BET

Mitch Rowen, CVC

Hans Kruger, Ronny's Music

Show, Ger.

Les Garland, MTV

Cynthia Friedland, ATI

Nightlight

Steve Sukman, Private Eyes

More to be announced

### THE FUTURE OF POP RADIO

Joel Denver, Radio &

Records, Moderator

# Billboard® Black LPs

Survey for Week Ending 7/28/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	6	3	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25110-1 WEA	39	45	14	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA
2	2	8	SOUNDTRACK Breakin', Polydor 821919-1Y-1 (Polygram) POL	40	42	10	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
3	1	6	TINA TURNER Private Dancer, Capitol ST-12330 CAP	41	43	51	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
4	3	10	O'BRYAN Be My Lover, Capitol ST-12332 CAP	42	30	56	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
5	4	38	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	43	46	9	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
6	5	14	ONE WAY Lady, MCA 5470 MCA	44	37	25	CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS
7	7	6	PATRICE RUSHEN Now, Elektra 60360-1 WEA	45	40	18	ART OF NOISE Battle, Island 96974 (Atco) WEA
8	8	6	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	46	41	34	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL
9	9	11	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA	47	44	47	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
10	10	8	SOUNDTRACK Beat Street, Atlantic 80154 WEA	48	48	8	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) MCA
11	11	36	POINTER SISTERS ● Break Out, Planet BXLI-4705 (RCA) RCA	49	49	34	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
12	13	6	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	50	50	37	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA
13	12	23	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	51	55	2	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
14	14	20	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	52	52	23	KENNY G RCA
15	16	8	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	53	59	15	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
16	17	32	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	54	NEW ENTRY		THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA
17	29	3	KASHIF Send Me Your Love, Arista AL8-8205 RCA	55	61	4	TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (Polygram) POL
18	15	15	BAR-KAYS Dangerous, Mercury 818-478-1 (Polygram) POL	56	58	36	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
19	NEW ENTRY		JACKSONS Victory, Epic QE 38946 CBS	57	60	2	EDDY GRANT Going For Broke, Portrait FR 39261 (Epic) CBS
20	20	43	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA	58	51	15	SOUNDTRACK Footloose, Columbia JS 39242 CBS
21	21	31	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	59	NEW ENTRY		BRASS CONSTRUCTION Reneades, Capitol ST-12327 IND
22	23	5	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 WEA	60	39	33	DAZZ BAND Joystick, Motown 6084ML MCA
23	26	4	NEWCLEUS Jam On Revenge, Sunnyview SUN 4901 (Backet) IND	61	63	31	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA
24	32	3	SOUNDTRACK Ghostbusters, Arista AL8-8246 RCA	62	47	32	MELBA MOORE Never Say Never, Capitol ST-12305 CAP
25	28	5	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	63	54	40	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA
26	18	12	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	64	64	14	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
27	19	8	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	65	70	7	WINDJAMMER Windjammer II, MCA 39021 MCA
28	22	84	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	66	66	38	TEENA MARIE Robbery, Epic FE 38882 CBS
29	24	16	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	67	67	2	FATBACK Phoenix, Cotillion 90168 (Atco) WEA
30	25	18	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	68	62	16	KLEER Intimate Connection, Atlantic 80145-1 WEA
31	27	15	CHANGE Change Of Heart, Atlantic 80151 WEA	69	72	33	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
32	NEW ENTRY		LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	70	68	20	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
33	33	18	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	71	53	14	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND
34	38	7	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS	72	69	29	GEORGE CLINTON You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP
35	35	6	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA	73	56	19	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA
36	34	23	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	74	65	33	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
37	36	24	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA	75	57	8	L.J. REYNOLDS Lovin' Man, Mercury 818479-1M-1 (Polygram) POL
38	31	8	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA				

JULY 28, 1984, BILLBOARD

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# Black

## Unusual Approach Set For 'Unity' Bambaataa-Brown Teaming Gets Mini-LP Treatment

NEW YORK — "Unity," a musical collaboration between Afrika Bambaataa and James Brown, will receive an unusual musical and marketing treatment, according to Tommy Boy Records president Tom Silverman. The label will release a mini-LP featuring six different versions of the song, which it plans to retail "in the \$6.98 range," says Silverman.

"The records will contain 'Unity' parts one through six," he says. "The seven-inch will have parts one and two. Part one runs approximately 3:26 and part two runs 3:36. Part three, called 'Crazy,' has Bambaataa rapping over the track for about 2:40. It was totally extemporaneous." It was the first time Bambaataa had rapped on record without the accompaniment of his group, the Soul Sonic Force, with which he had 1982's biggest rap record, "Planet Rock." Their "Looking for the Perfect Beat" was also a major black single.

Side two features a full 6:30 club version, an instrumental and an a cappella version with just the voices of Brown and Bambaataa. Scattered between cuts on the album are four six-to-eight-second bits of Brown "singing off the cuff in the studio," says Silverman. "His scream, the power of his voice, is still as good as it was 25 years ago."

Explaining the mini-album format, Silverman says, "If we'd just put it out as a 12-inch, it would make it difficult to get it in racks, while as a mini-album, its chances of charting are increased." Advance copies of the

record will be available at the New Music Seminar in August, while radio will receive copies this week.

Another factor influencing Silverman not to release "Unity" solely as a 12-inch was "the glut of 12-inch releases by the majors. They are releasing too much stuff, releasing records they weren't smart enough to release before. With that happening, somebody's getting shafted on rack space,

and it's usually the indie labels who don't have as much clout."

Overall, Silverman says, the 12-inch market has sagged. "A couple of years ago," he claims, "every record we released sold at least 50,000 copies. But with all this product on the market now, many don't go over 25,000. It's getting real difficult out there."

## Ex-Spinners Lead Vocalist Philippe Wynne Dies At 43

NEW YORK — Philippe Wynne, former lead singer of the Spinners, died of a heart attack July 14 while performing at an Oakland nightclub. The 43-year-old singer was pronounced dead at 12:27 a.m. at Providence Hospital.

From 1972-77, while lead singer of the Spinners, Wynne was one of the most distinctive and successful vocalists in popular music. With Wynne up front, the Spinners enjoyed at least one top five pop single every year from 1972-76. On the black chart, the Wynne-led Spinners were even more powerful, reaching No. 1 with "I'll Be Around" and "Could It Be I'm Falling In Love" in 1972, "One Of A Kind (Love Affair)" in 1973, "Mighty Love, Part I" in 1974, "They Just Can't Stop It (The Games People Play)" in 1975 and "Rubber Band Man" in 1976.

The combination of Thom Bell's

lively "Philly Sound" productions, his songs (often written with Linda Creed), and Wynne's feisty, gospel-based singing style created one of the most fruitful and pleasing musical marriages in the history of black music. Though it only made it to number seven on the black chart, "Sadie," a warm, tenderly emotional tribute to a mother's love, is remembered by many as Wynne at his down-home best.

After leaving the Spinners in 1977, Wynne's solo career floundered except for a brief liaison with George Clinton's P-Funk entourage. During 1979, he toured with Parliament-Funkadelic on its now-legendary "Uncle Jam" tour and added his voice to Funkadelic's "(Not Just) Knee Deep," a No. 1 black single. In the last two years Wynne had recorded singles for the Sugar Hill and Fantasy labels. NELSON GEORGE

## The Rhythm & The Blues 'Purple Rain' Storms Silver Screen

By NELSON GEORGE

It is chic in certain recording industry circles to say that 1983 was the year of Michael Jackson, but 1984 will be the year of Prince. It is still much too early to crown Prince the new king (note Jackson's regal picture in last week's Billboard special), but seeing "Purple Rain" makes it clear that the man from Minneapolis is certainly going to give anybody else making music this year a real hard time.

"Purple Rain" is more than a lengthy music video, though not quite a full-fledged movie. It is more of a hybrid, sort of a long-form video with non-music dramatic scenes. Prince, always charismatic onstage, looks mean, sexy, sensitive and arrogant on screen, the stuff movie stars are made of. It is strange to see a man who strives so mightily to be reclusive and distant, smiling and laughing. But in "Purple Rain" he not only does that, but also has some solid dramatic moments as an actor in scenes about his tempestuous family life.

Onstage he's outstanding, particularly during a sensual, threatening version of "The Beautiful Ones" and a smoldering, emotional rendering of the title track. Prince's love interest Apollonia looks good, though Apollonia 6's one song "Sex Shooter" is the film's weakest. Much more fun are Time lead singer Morris Day and his valet/running buddy Jerome Benton. They may be the best young screen comedy team since Aykroyd and Belushi. They do a takeoff on Abbott & Costello's "Who's On

First?" routine which will be much imitated at hip office parties.

Rookie director Albert Magnoli does a superior job supervising his inexperienced actors and photographing the musical sequences. Compared to "Beat Street" and "Breakin'," both shot on equally thin budgets, this looks like a Stanley Kubrick film.

Despite its visual flair, the biggest impact of "Purple Rain" may be musical. The music of Prince and the Time, as well as Dez Dickerson's "Modernaire," reflect an ongoing tilt in black music, one largely instigated by Prince's previous albums, toward stiffer, "nervous" rhythms, frequent use of rock guitar solos, and almost

psychedelic coloration from synthesizers and lyrics. The Time's "Ice Cream Castles" and "Jungle Love," Prince's "Computer Blue," "Let's Go Crazy," and "Purple Rain" fuse so many styles together that each listening brings a pleasing surprise.

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The announcement that RCA is adding "So Excited" to the Pointer Sisters' "Break Out" album (Billboard, July 21) is a remarkable example of how important music videos are today. The Steve Kahn-directed clip of this two-year-old song is, quite simply, one of the best. Through its creative camera work, evocative art (Continued on opposite page)



## STATE OF THE ART MUSICAL INSTRUMENTS



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BRITAIN

(Courtesy of Music & Video Week) As of 7/21/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Two Tribes' by Frankie Goes To Hollywood and 'Hole In My Shoe' by Neil Young.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes 'Legend' by Bob Marley & The Wailers and 'Parade' by Spandau Ballet.

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Goodbye Cruel World' by Elvis Costello and 'Farewell My Summer Love' by Michael Jackson.

CANADA

(Courtesy of The Record) As of 7/30/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Self Control' by Laura Branigan and 'Oh Sherrrie' by Steve Perry.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes 'Born In The U.S.A.' by Bruce Springsteen and 'Sports' by Huey Lewis & The News.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 7/23/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Self Control' by Laura Branigan and 'Wake Me Up Before You Go' by Wham!

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes 'Discovery' by Mike Oldfield and 'Man On The Line' by Chris De Burgh.

AUSTRALIA

(Courtesy Kent Music Report) As of 7/23/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Wake Me Up Before You Go' by Wham! and 'Heaven Must Be There' by Eurogliders.

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Automatic' by Pointer Sisters and 'Dancing In The Dark' by Bruce Springsteen.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes 'Breaking Hearts' by Elton John and 'Colour By Numbers' by Culture Club.

JAPAN

(Courtesy Music Labo) As of 7/23/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'I Like Chopin' by Asami Kobayashi and 'Main Theme' by Hiroko Yakushimaru.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes 'Ninkimondo De Ikou' by Southern All Stars and 'The Renaissance' by Aftel Canyon.

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'New Natsu Zenkai' by Masayoshi Takanaka and 'Natsufuku No Eve' by Seiko Matsuda.

ITALY

(Courtesy Germano Ruscitto) As of 7/9/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Self Control' by Raf Carrara and 'Fotoromanza' by Gianna Nannini.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 7/21/84

Table with columns: This Week, Last Week, Song Title, Artist. Includes tracks like 'Wake Me Up Before You Gogo' by Wham! and 'Only When You Leave' by Spandau Ballet.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist. Includes 'Parade' by Spandau Ballet and 'Seven And The Ragged Tiger' by Duran Duran.

JULY 28, 1984, BILLBOARD

# Billboard Singles Reviews

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## Pop picks

**CYNDI LAUPER**—She Bop (3:38); producer: Rick Chertoff; writers: C. Lauper, S. Lunt, G. Corbett, R. Chertoff; publishers: Reilly/Noyb/Perfect Punch, BMI/Hobler, ASCAP; Portrait 37-04516. Yet another radically different style from the not-so-daffy new star: hard rock bordering on metal, with a nonsense chorus to lighten the tone.

**CARS**—Drive (3:55); producers: Robert John "Mutt" Lange, Cars; writer: Ric Ocasek; publisher: Ric Ocasek, ASCAP; Elektra 7-69706. Bassist Ben Orr takes lead vocals in a quiet, emotionally-direct AC ballad that side-steps the usual Ocasek ironies.

**SPANDAU BALLET**—Only When You Leave (4:48); producers: Tony Swain, Steve Jolley, Spandau Ballet; writer: Gary Kemp; publisher: Reformation, BMI; Chrysalis VS4-42792 (12-inch version also available, Chrysalis 4V9-42805). Elegance, sophistication, panache and a dance beat to boot; unwonted restraint from singer Tony Hadley.

**DENIECE WILLIAMS**—Next Love (3:46); producer: George Duke; writers: D. Williams, G. Duke; publishers: Black Eye/Mycenae, ASCAP; Columbia 38-04537. Coming off her first No. 1 pop hit in an already-distinguished career, Williams cools down the pace just a bit for a biting lyric and taut production.

## recommended

**HOWARD JONES**—Pearl In The Shell (4:10); producer: Rupert Hine; writer: Howard Jones; publisher: Warner Bros., BMI; Elektra 7-69705. Catchy dance music from the unfailingly optimistic one-man band.

**RONNIE MILSAP**—She Loves My Car (2:57); producers: Ronnie Milsap, Rob Galbraith; writers: Roy Freeland, Bill LaBounty; publishers: Screen Gems-EMI/Captain Crystal, BMI; RCA PB-13847. An emphatic change of pace: straight hard rock with a satiric tone and not a hint of country.

**TWISTED SISTER**—We're Not Gonna Take It (3:38); producer: Tom Werman; writer: D. Snider; publisher: Snider, ASCAP; Atlantic 7-89641. Self-celebratory metal anthem protests unspecific grievances with righteous anger.

**BUS BOYS**—Cleanin' Up The Town (2:58); producers: Kevin O'Neal, Brian O'Neal, John Hug; writers: Kevin O'Neal, Brian O'Neal; publishers: Golden Torch/Garcon/Maitre De, ASCAP; Arista AS1-9229. Boogie-rockin'-woogie from "Ghostbusters"; could be the pop breakthrough for this hard-working group.

**DUKE JUPITER**—Rescue Me (3:18); producer: Glen Klotkin; writer: G. Walker; publishers: Stone Diamond/Powerglide, BMI; Morocco 1748CF (c/o Motown). Mid-tempo heavy rock betraying '60s soul influence.

**NEIL SEDAKA**—New Orleans (3:45); producer: Dan Hartman; writers: Frank Guida, Joseph Royster; publisher: Rockmasters, BMI; MCA/Curb 52400. Gary U.S. Bonds shares vocal in a retrospective blast from the movie "Voyage Of The Rock Aliens."

**BLUEBELLS**—I'm Falling (3:30); producers: Colin Fairley, Robert Andrews; writers: Hodgens, McCluskey; publishers: Clive Banks/Virgin, ASCAP; Sire 7-29237. Light, lilting country-pop off the U.K. Top 20.

**DEPECHE MODE**—People Are People (3:43); producers: Depeche Mode, Daniel Miller; writer: M.L. Gore; publisher: Sonet, BMI; Sire 7-29221. 7-inch version of previously reviewed 12-inch, Billboard, June 2, 1984.

**RPM**—Savoir Faire (3:30); producers: RPM, Gary Langan; writers: Mark Gendel, Robert White Johnson; publishers: Toyzongz/Welbeck/Rajmahal, ASCAP; Warner Bros. 7-29228. Delicate electro-folk of dreamy temperament.

**MADELINE MARKS**—Body English (3:58); producers: Mike Piccirillo, Gary Goetzman; writers: Brock Walsh, Philip Goldston; publishers: MCA/Kazzoom, ASCAP; MCA/Camel 52417. Aggressive, suggestive rock; for flashdancing and getting physical.

**LUBA**—Everytime I See Your Picture (3:58); producer: Daniel Lanois; writers: Luba, Marchand; publishers: Ready to Wear/Savoir Faire/Tuned Up, CAPAC/PRO-CAN; Capitol B-5378. Emotion-choked performance on a

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## also received

**BALANCE**—Computers And Souls (4:34); producer: not listed; writer: Ake; publisher: Right Angle; Rare Action MA-1384. Contact: (615) 297-2103.

**MAL & VAL**—Bronze, Silver & Gold (6:10); producers: Function, Stoddard, Nately; writers: Function, Stoddard, Nately; publisher: Lincris, BMI; Orbit OR 103 (12-inch single). Contact: (213) 978-4900.

**X**—Wild Thing (3:32); producer: Michael Wagener; writer: Chip Taylor; publisher: Blackwood, BMI; Elektra 7-69709. 7-inch version of previously reviewed 12-inch, Billboard, May 12, 1984.

**DECEIVOR**—Give It A Break (timing not listed); producer: Deceivor; writer: J. Bruno; publisher: Cheeze, BMI; Cheeze C-4526-LA. Contact: (312) 399-5535.

**SATURDAY NIGHT BATH**—(Do) The Olympic Limp (timing not listed); producer: not listed; writer: not listed; publisher: S.N.B., BMI; Bath B-101. Contact: (213) 371-5270.

**BILL GLASS**—Gulf Of Mexico (3:20); producer: not listed; writer: B. Glass; publisher: Phax, BMI; Phax 422726. Contact: (213) 437-7026.

**NADINE HERMAN**—Oh That Man (2:00); producer: Ray Peck; writer: Nadine Herman; publisher: Stangasound, BMI; Kiderian KRP-4250-LA. Contact: (312) 399-5535.

**TERRY HUGHES AND THE BACKYARD PARTY**—Hey Leo (2:24); producer: Terry Hughes; writers: Hughes, Pally, Crosby; publisher: Hueytoons, BMI; Mountain MS-1. Contact: P.O. Box 1231, Mountainside, N.J. 07092.

**PUPPETTEER**—Borderline (3:41); producer: P. Leis; writer: P. Leis; publisher: Far Star, BMI; Far Star F-4523-LA. Contact: (312) 399-5535.

**DESTINY**—Could Be You (3:48); producer: not listed; writer: Destiny; publisher: Destiny, BMI; Kiderian KRP-4251-LA. Contact: (312) 399-5535.

**TORN ORPHAN**—D.E.A.T.H. (3:20); producers: Jamie Christian, Rich Gerke; writer: Jamie Christian; publisher: Jeff Park, BMI; Kiderian KRP-4519-LA. Contact: (312) 399-5535.

## Black picks

**S.O.S. BAND**—Just The Way You Like It (3:27); producers: Jimmy Jam, Terry Lewis; writers: T. Lewis, J. Harris III; publishers: Flyte Tyme/Avant Garde, ASCAP; Tabu ZS4-04523. Complement of Lewis-Harris sophistication and the ladies' personal warmth is as potent as ever; title track from a new LP is making short work of climbing the chart (number 46 in its second week).

**O'BRYAN**—Breakin' Together (3:52); producers: Friendship Producers Co., O'Bryan; writers: O. Burnette II, D. Cornelius; publisher: Big Train, ASCAP; Capitol B-5376. A bit more trendy sounding than "Lovelite," which brought the singer his first Black No. 1; sharp, nervous rhythms, partytime lyrics.

**JAY NOVELLE**—If This Ain't Love (3:57); producers: Mark Liggett, Chris Barbosa; writer: Tommy Mitchell Jr.; publishers: Record House/Emergency, ASCAP; Mirage 7-99734. 7-inch version of previously reviewed 12-inch, Billboard, June 23, 1984.

## recommended

**BRYAN LOREN**—Do You Really Love Me (3:45); producer: Bryan Loren; writer: Bryan Loren; publishers: Philly World/Wiz Kid, BMI; Philly World 7-99739 (c/o Atlantic). Mellow midtempo soul to follow the young artist's top 30 "Lollipop Luv."

**PLANET PATROL**—Danger Zone (3:59); producers: Arthur Baker, John Robie; writers: Baker, Robie, Jackson; publishers: Shakin' Baker/Tee Girl/Indulgent, BMI; Tommy Boy TR-846-7. 7-inch version of previously reviewed 12-inch, Billboard July 21, 1984.

**T-CONNECTION**—You Can Feel The Groove (3:50); producer: Theophilus Coakley; writer: Theophilus Coakley; publisher: Coakley, BMI; Capitol B-5373. Descriptive title tells it all; slick electro-r&b.

**SHIRLEY BROWN**—I Don't Play That (3:55); producers: Homer Banks, Chuck Brooks; writers: H. Banks, C. Brooks; publisher: Backlog, BMI; Sound Town ST-0007. Rootsy ballad is a belated sequel to her 1974 chart topper "Woman To Woman."

**ZERO HOUR**—The Dark Side (4:16); producer: Gordon Bahary; writers: Gordon Bahary, Joseph Sautler; publishers: Jackaroo/Bahary, ASCAP; Vanguard VSD 35275 (12-inch version also available, Vanguard SPV-75). Lean electro-funk à la "White Horse" by Twilight 22's Sautler

**GREAT PESO & MR. NASTY**—It's Time To Rock (4:43); producers: Aldo Marin, O. Rodriguez; writers: Kenny G., Peso; publishers: Guina/Manhattanville, BMI; C.C.L. 401 (12-inch single). Half rap, half chant, fierce energy level. Contact: (212) 283-3540.

**MISTER "B"**—Mister B (2:57); producer: Michael Snoeren; writer: Pieter de Lang; publishers: Unichappell, BMI/21, ASCAP; Black Jack BJ 777-45 (c/o Allegiance, Hollywood). Beat-box medley of the Godfather's hits.

**FANTASY THREE**—Summer (5:54); producer: Aldo Marin; writers: Lawrence Mack, Reggie Hobby Jr., Charlie Jimenez; publishers: Guina/Manhattanville, BMI; C.C.L. 301 (12-inch single). Rap with Middle Eastern melody; break dancing meets belly dancing? Contact: (212) 283-3540.

**RARE ESSENCE**—Back Up Against The Wall (8:46); producer: Micheal Hughes; writer: Rare Essence; publisher: JAS Funk, BMI; Sounds Of The Capital RE-607 (12-inch single). Simply arranged, unpretentious group funk. Contact: (202) 296-6221.

## also received

**MIKE JEMISON**—Break On Down (3:39); producer: Mike Jemison; writers: M. Jemison, E. Kelley; publisher: Enkel, BMI; Cotillion 7-99721.

**LES LOVE & THE LOVE KIDS**—Let's Get It On (6:30); producers: C. Smith, M. Dodd; writer: Lester Young; publisher: S&J, BMI; Express FR 2228 (12-inch single). Label based in New York.

**STEVE BYRD & U TURN**—Runaway (5:27); producer: Doug Payne; writer: Doug Payne; publisher: Bullfive, ASCAP; Phase 5 PF 20 (12-inch single). Label based in Philadelphia.

**RAS ENOCH**—Money (6:15); producers: Ras Enoch, Del Baker; writer: not listed; publisher: Classical Roots, ASCAP; Jah's CR 102 (12-inch single). Label based in New York.

**JUST FOUR**—Games Of Life (6:03); producers: C. Smith, M. Dodd; writer: Just Four; publisher: S&J, BMI; Express FR 2229 (12-inch single). Label based in New York.

**O'MAR**—Dreams (3:35); producers: O'mar, Gene Norman; writer: not listed; publisher: Throne, BMI; Chrome CR 003. Contact: (314) 382-7222.

**SUNDIATA**—True Confessions (Trying To Find Mr. Right) (6:00); producer: Sundia; writer: Sundia Garvin; publisher: Garvin III, BMI; Virpiole NR14711 (12-inch single). Contact: (214) 324-3651.

**ALICJA**—The Woman In Me (4:15); producer: not listed; writers: Michael Clark, John Bettis; publisher: Warner-Tamerlane, BMI; Kiderian KRP-4527. Contact: (312) 399-5535.

**ONE FAMILY**—Who Ya Gonna Vote For? (4:52); producer: not listed; writers: Heaton, Baker, Heaton; publisher: not listed; 3rd Street TS84-561. Contact: P.O. Box 22691, St. Louis, Mo. 63147.

**ROSCOE SHELTON**—You're Still The One (3:25); producer: Ted Jarrett; writers: T. Jarrett, C. Marshall, J. Thomas; publishers: Ankh, ASCAP/Instant Flight, BMI; T-Jaye T-JAYE 785. Contact: (615) 226-2832.

**EXPERIENCE UNLIMITED**—Everybody Do Your Thing (6:04); producer: Experience Unlimited; writer: not listed; publisher: Senate, BMI; Capital City CCR-84-1 (12-inch single). Contact: (301) 459-0425.

## Country picks

**EMMYLOU HARRIS**—Pledging My Love (2:58); producer: Brian Ahern; writers: Don Robey, Fats Washington; publisher: MCA, BMI; Warner Bros. 7-29218. Harris' sweet voice keeps this old rock standard from plodding along too tiresomely; production sounds more resigned than resounding, as the theme dictates.

## recommended

**JUICE NEWTON**—Ride 'Em Cowboy (3:30); producer: Richard Landis; writer: Paul Davis; publisher: Web IV, BMI; Capitol B-5379. An inspired, pulsating cut from Newton's "Greatest Hits" album on her former label.

**WRIGHT BROTHERS**—So Close (2:47); producers: Mike Daniel, Jim Dowell; writer: K. Blazy; publisher: Hoosier, ASCAP; Mercury 880 055-7. The Wrights are moving closer to paydirt with their records; this one is smooth and infectious.

**KAREN TAYLOR GOOD**—We Just Gotta Dance (2:35); producer: Gregg Perry; writer: Jerry Gillespie; publisher: Somebody's, SESAC; Mesa NSD-M-1117 (c/o NSD, Nashville). Smart lyrics, urgent rhythms and a sassy vocal interpretation

**J.C. CUNNINGHAM**—Heaven Ain't What It Used To Be (3:05); producers: Snuff Garrett, Steve Dorff; writer: J.C. Cunningham; publishers: Senor/Cibie/Welbeck, ASCAP; Viva 7-29220. High-spirited number earns high marks for this singer/songwriter; could really brighten up country playlists.

**JOHN WESLEY RYLES**—She Took It Too Well (3:30); producer: Lobo; writers: Lobo, D. Lowery; publishers: Boo/Log Jam/Sheddhouse, ASCAP; 16th Avenue 500. After too long an absence, this fine artist is back on a new label with a wry look at breaking up. Contact: (615) 242-1375.

**KELITA HAVERLAND**—New Love (2:35); producer: Glenn Sutton; writers: H. McCullough, D. Erwin; publishers: Bibo/Hemingway, ASCAP; Spectacular SRX 010. Chunka-chunka guitars and a catchy summertime sound support Haverland's solid vocal. Contact: (416) 789-9392.

## also received

**EDNA MAE HENNING**—Mama, Forgive Your Truckin' Man (2:49); producer: not listed; writer: Edna Mae Henning; publisher: not listed; Henning's Surprise (no number). Contact: (717) 266-5169.

**URGE**—Over And Over (3:06); producer: Jack O. Rains; writers: Leonard Hall, David Elam; publisher: Buttilla, ASCAP; Buttilla 484. Label based in Winchester, Ky.

**FRISCO**—Memories Of A Broken Dream (3:12); producer: not listed; writers: M. King, B.L. Foster; publisher: not listed; Railway 17472 (c/o B&W Prod., Box HH, Dixon, Mo. 65459).

**JADE**—Chattanooga Shoe Shine Boy (2:54); producer: Joe Anderson; writers: Harry Stone, Jack Stapp; publisher: Fred Rose, BMI; JCS 0737. Contact: (615) 822-5087.

**BOBBY "C"**—Dig A Little Deeper (2:33); producer: P.J. Parks; writer: Robert E. Seay; publisher: Tyro, BMI; Bantam 007. Contact: (615) 244-2673.

**DEWAYNE BOWMAN**—Here's A Dime (2:24); producers: D. Bowman, Poznich, Strasser, Winters; writer: Ron Ogle; publisher: Flat Town, BMI; Antique 41. Contact: (316) 231-6443.

## Adult Contemporary

## picks

**HERB ALPERT TIJUANA BRASS**—Bullish (3:58); producers: Herb Alpert, John Barnes; writer: Jimmie Cameron; publishers: ANU, BMI/Ram Wave, ASCAP; A&M AM-2655 (12-inch version also available, A&M SP-12104). With his debonair horn sound in the lead, Alpert's come up with the politest dance instrumental of the year, funky bassline notwithstanding; Black, Dance, AC, Top 40, you name it, this one fits the format.

## recommended

**GEORGE FISCHOFF**—Lovely Lady (3:07); producer: George Fischhoff; writer: George Fischhoff; publisher: George Fischhoff, ASCAP; Lisa (no number). AC's resident piano man adds some drums and rhythm guitar as he debuts his custom label. Contact: (212) 271-7260.

**FOLLÁZAY**—One In A Million (3:35); producer: Michael Lloyd; writers: Keith & Adrienne Follázay; publisher: Arista, ASCAP; Gold Mountain GS-82007 (c/o A&M). Husband-and-wife duo in an attractively melodic soft-rocker.

## also received

**JOHN PRIMERANO**—Philadelphia (3:20); producer: John Primerano; writer: John Primerano; publisher: John Primerano, ASCAP; JPM DM-4021. Contact: (215) 677-1843.

## Disco Dance picks

**PATTI AUSTIN**—Shoot The Moon (5:55); producers: Cliff Magness, Glen Ballard; writers: Cliff Magness, Glen Ballard; publishers: YellowBrick Road/MCA, ASCAP; Qwest 0-20235. 12-inch version of previously reviewed 7-inch, Billboard, June 30, 1984.

**ALPHONSE MOUZON (Featuring CAROL DENNIS)**—Our Love Is Hot (5:02); producer: Alphonse Mouzon; writer: A. Mouzon; publishers: Mouzon/Lindee, ASCAP; Private I 429 05045 (12-inch single). Veteran producer assembles classic disco elements of sultry backing vocals and (synthesized) strings, while singer Dennis soars to some startling heights.

**DAVID VAN TIEGHEM**—These Things Happen (7:21); producers: Peter Gordon, David Van Tieghem; writers: David Van Tieghem, Peter Laurence Gordon; publishers: Boomer, ASCAP/LOLO, BMI; Warner Bros. 0-20234 (12-inch single). Adventurous aural collage, originally created

## Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

July 21-24, **International Assn. of Auditorium Managers** annual convention and trade show, La Palais des Congres de Montreal, Montreal, Quebec.

July 25-27, **Siggraph '84** 11th annual conference on computer graphics and interactive techniques, Minneapolis Convention Center.

July 23-27, **National Gospel Music Workshop**, Jackson State Univ., Jackson, Miss.

July 24, **Southern California Entertainment Networking Exchange**, The Palace, Hollywood, Calif.

July 25-Aug. 1, **Musicians & Songwriters Workshop U.S.A.**, Colorado Mountain College, Breckenridge, Colo.

July 29-31, **California Broadcasters Assn. Convention**, Hyatt Del Monte Hotel, Monterey, Calif.

July 29-Aug. 4, **10th Anniversary Christian Artists' Music Seminar**, Estes Park, Colo.

July 31-Aug. 2, **Institute for Graphic Communications Optical & Videodisc Systems** conference, Holiday Inn, Monterey, Calif.

Aug. 2-4, **Great Southern Computer Show**, Charlotte Civic Center, Charlotte, N.C.

Aug. 6-8, **fifth annual New Music Seminar**, New York Hilton.

Aug. 10, **second annual Rockamerica Video/Music seminar**, Waldorf-Astoria Hotel, New York.

Aug. 15-19, **National Federation of Community Broadcasters** ninth annual conference, Mount Vernon College, Washington.

Aug. 17-19, **Film/Video International**, Castle Hill, Mass.

Aug. 23-25, **Hawaii Cable Television Assn. annual convention**, Intercontinental Hotel, Wailea, Maui.

Aug. 23-26, **Jack The Rapper Family Affair**, Radisson Inn, Atlanta.

Aug. 26-30, **Video Software Dealers Assn. convention**, MGM Grand, Las Vegas.

Aug. 27-30, **Nebraska Videodisc Symposium**, Nebraska Center for Continuing Education at the Univ. of Nebraska-Lincoln East Campus and the Cornhusker Hotel, Lincoln, Neb.

Aug. 30-Sept. 8, **International Audio & Video Fair**, Berlin.

Sept. 1-2, **second annual Greene County Coal Miner's Jamboree**, Jefferson, Pa.

Sept. 5-7, **Second National Software Show**, Anaheim Convention Center, Anaheim, Calif.

Sept. 6-8, **Southern Cable Television Assn. Eastern Show**, Georgia World Congress Center, Atlanta.

Sept. 7-9, **New York Guitar & Music Expo**, Madison Square Garden Exposition Rotunda, New York.

Sept. 7-9, **Kentucky Fried Chicken Bluegrass Music Festival**, Riverfront Plaza/Belvedere, Louisville, Ky.

Sept. 16-18, **National Religious Broadcasters Western Chapter Convention**, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, **Radio Convention & Programming Conference**, Bonaventure Hotel, Los Angeles.

Sept. 16-19, **United Record Pool D.J.'s Convention**, Caesars Palace, Las Vegas.

Sept. 17-19, **Intelevent '84**, Hotel Martinez Concorde, Cannes, France.

## Executive Turntable

• Continued from page 4

### Video/Pro Equipment

Embassy Home Entertainment makes two appointments in Los Angeles. **Cathleen Doyle** is upped to manager of creative affairs. She was a staff member in that department for a year. And **Deborah Handleman** is appointed contract administrator. She was with the entertainment law firm of Silverberg, Rosen, Leon & Behr. . . **Linda Kahn** is named director of acquisition for Nickelodeon. She was national affiliate marketing manager for Warner Amex Satellite Entertainment Co. . . **Leslie Leventman** is named administrative director of creative services for WASEC. She was the firm's administrative manager.

Vestron Video, Stamford, Conn., makes a series of appointments. **Richard Charnoff** is named associate director of business affairs. He was with the Hahn & Hessen law firm. **Lawrence Kananoff** joins as manager of programming. He was associate publisher of New Age magazine. **Don Gold** is named field sales representative, based in Los Angeles. He had held the same spot for Walt Disney Home Video. **Dick Lucas** is named South Central regional sales director. He was a sales manager at MGM/UA Home Video. And **Kris Matters** is named Midwest regional sales director. She was a sales rep for MCA Home Video. . . Children's Home Library appoints **Christine Ecklund** manager of evaluations. She was with Showtime/The Movie Channel.

In Hauppauge, N.Y., ElectroSound Group names **Debbie Reagan** West Coast sales manager. She had held the same post for PRC. . . **Richard Kruger** joins International Jensen Inc. in Schiller Park, Ill. He was the company's general manager.

## New Companies

**Champ** (Chicago Association of Music Programmers) **Record Pool**, formed by Chip Haynes and Gilbert Aponte Jr., to service local product to radio and clubs and provide product feedback to retail outlets and labels. 5449 N. Harlem Ave., Chicago, Ill. 60656; (312) 775-3900.

**Country Boys from Texas (CBT)**, a production, management and BMI publishing firm, formed by Roy

Haws. First release is "Do I Remember You?" by Gary Josey. P.O. Box 1464, Jacksonville, Tex. 75766; (214) 586-6981.

**Bellwether Records**, formed by Jim Newstrom and Don Fisher. First release is a comedy album shipping in August; the label plans several music releases in the future. P.O. Box 22409, Minneapolis, Minn. 55422; (612) 537-9025.

## Video Music Programming

• Continued from page 24

**Passion Puppets**, "Like Dust," MCA  
**Private Lives**, "Living In A World," EMI America  
**Psychedelic Furs**, "Heaven," Columbia  
**Question Men**, "I Could Be Wrong," Samsa  
**R.E.M.**, "South Central Rain," IRS  
**Rockwell**, "Obscene Phone Caller," Motown  
**Run D.M.C.**, "Rock Box," Profile  
**Siouxsie & the Banshees**, "Dear Prudence," Geffen  
**Spandau Ballet**, "Only When You Leave," Chrysalis  
**Sparks**, "With All My Might," Atlantic  
**Special AKA**, "Free Nelson Mandela," Chrysalis  
**Split Enz**, "Message To My Girl," A&M  
**Pamela Stanley**, "Coming Out Of Hiding," TSR  
**Roger Taylor**, "Man On Fire," Capitol  
**Pat Travers**, "Women On The Edge," Polydor  
**UB40**, "Cherry Oh Baby," A&M  
**David VanTiegham**, "These Things Happen," Warner Bros.  
**Stevie Ray Vaughan**, "Cold Shot," Epic  
**What Is This**, "Mind My Have Still I," MCA  
**Johnny Winter**, "Don't Take Advantage," Alligator  
**X**, "Wild Thing," Elektra

## Bubbling Under The Top LPs

201—**GEORGE HOWARD**, *Steppin' Out*, TEA 201 (Palo Alto)  
202—**LITA FORD**, *Dancin' On The Edge*, Mercury 818864-1M-1 (PolyGram)  
203—**DREAM SYNDICATE**, *Medicine Show*, A&M SP-64990  
204—**MARCUS MILLER**, *Marcus Miller*, Warner Bros. 1-25074  
205—**JOHNNY WINTER**, *Guitar Slinger*, Alligator AL 4735  
206—**BANGLES**, *All Over The Place*, Columbia BFC 39220  
207—**ROBIN GIBB**, *Secret Agent*, Mirage 90170 Alco  
208—**RANDY NEWMAN**, *The Natural* (Soundtrack), Warner Bros. 1-25116  
209—**SCORPIANS**, *Best Of Scorpions*, Vol. 2, RCA AFLI-5085  
210—**ELTON JOHN**, *Too Low For Zero*, Geffen GHS 4006 (Warner Bros.)

## Bubbling Under The HOT 100

101—**BEAT STREET**, *Grand Master Melle Mel & The Furious Five with Mr. Ness and Cowboy*, Atlantic 7-89659  
102—**YOU KEEP ME COMING BACK**, *The Brothers Johnson*, A&M 2654  
103—**FINE, FINE LINE**, *Andy Fraser*, Island 7-99756 (Alco)  
104—**WITH ALL MY MIGHT**, *Sparks*, Atlantic 7-89645  
105—**OUTRAGEIOUS**, *Lakeside*, Solar 7-69716 (Elektra)  
106—**GO AHEAD AND RAIN**, *J.D. Souther*, Warner Bros. 7-29289  
107—**BODY ELECTRIC**, *Rush*, Mercury 880050-7 (PolyGram)  
108—**LOVELITE**, *O'Bryan*, Capitol 5329  
109—**DANCING WITH TEARS IN MY EYES**, *Ultravox*, Chrysalis 4-442781  
110—**THE DECEIVER**, *The Alarm*, R.R.S. IR 9929

www.americanradiohistory.com

## Market Quotations

As of closing: 7/18/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
67	50 1/2	ABC	10	963	63%	62%	63%	- 1/2
55	40 1/2	American Can	10	367	43%	43%	43%	+ 1/2
12%	10%	Armstrong Int'l	9	38	11 1/2	11 1/2	11 1/2	+ 3/4
82%	61%	CBS	9	480	79%	78%	78%	- 1/2
22 1/2	10%	Coleco		484	12%	12%	12%	unch
8%	4%	Craig Corporation		9	4%	4%	4%	- 1/2
69 1/2	45 1/2	Disney, Walt	24	8952	55%	53%	54%	+ 1 1/2
5%	4%	Electrosound Group	4	1	5%	5%	5%	+ 1/2
35	28 1/2	Gulf + Western	8	467	28%	28%	28%	unch
35 1/2	17	Handleman	13	239	34	32 1/2	32 1/2	- 1 1/2
7%	3	K-Tel					3%	unch
88%	64%	Matsushita Electronics	11	523	62%	61%	62	- 2 1/2
9 1/2	4%	Mattel		657	8%	8%	8%	unch
45 1/2	33%	MCA	15	1171	43%	42	42%	- 1
85 1/2	69 1/2	3M	12	1431	76%	75	75%	- 1
47	29 1/2	Motorola	13	3413	34%	33%	33%	- 1/2
39 1/2	28 1/2	No. American Phillips	8	172	31 1/2	31	31	- 1/2
5%	2%	Orrox Corporation	4	10	3	2%	2%	unch
32%	20%	Pioneer Electronics	42	20	20 1/2	20 1/2	20 1/2	unch
38%	28%	RCA	13	4832	32	31	31 1/2	- 1/2
17%	13%	Sony	13	609	14	13%	14	- 1/2
40%	30%	Storer Broadcasting		204	37%	37%	37%	unch
4%	3%	Superscope		17	3%	3%	3%	- 1/2
66%	49%	Taft Broadcasting	15	247	62%	62	62%	+ 1 1/2
29%	17	Warner Communications		5473	19%	17%	18%	+ 1 1/2
17 1/2	11%	Wherehouse Entertain.	13	156	16%	15 1/2	15%	+ 1 1/2

### OVER THE COUNTER

ABKCO  
Certron Corp.  
Data Packaging  
Koss Corp.

### Sales

3900  
6%

### Bid

1/2  
2 1/4  
6%

### Ask

7/8  
2 1/4  
7 1/2

### OVER THE COUNTER

Josephon Int'l  
Recoton  
Schwartz Bros.

### Sales

6800  
3200

### Bid

9  
10%

### Ask

9 1/4  
10 1/2  
2%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## Lifelines

### Births

**Boy, Jonathan Paul**, to Rob and Susan Brill, July 2 in New York. He is drummer for the Geffen group Berlin.

**Boy, Alejandro Liberty**, to Willie and Julia Colon, July 4 in New York. He is a singer, songwriter and producer who records for RCA International.

**Boy, Brian Daniel**, to David and Mirian Landau, July 2 in New York. He is vice president of East Coast sales for The United Stations there.

**Girl, Carly Jo**, to Mac and Dori McFadden, July 7 in Oxford, Ohio. He is manager of the Horizon Records & Tapes there.

**Boy, Steven Michael**, to Ken and Susan Kozey, July 5 in Livonia, Mich. He is a buyer for Handleman in Brighton, Mich.

**Boy, Adam Phillip Joseph**, to Dwayne and Janine Witten, July 2 in Phoenix, Ariz. He is sales manager of Sound Video Unlimited there.

### Marriages

**Don Davis** to **Judith Dufva**, June 30 in Los Angeles. He is sales manager for California Record Distribution there.

**Sheila Melody** to **Angelo Arcuri**, June 30 in Los Angeles. She is a former employee of the William Morris Agency. He is road engineer for the Warner Bros. group Dio.

### Deaths

**Philippe Wynne**, 43, of a heart attack July 14 in Oakland. He had been lead vocalist of the Spinners. (Separate story, page 60).

**Laurence Lyon Teal**, 70, of natural causes July 11 in Ann Arbor, Mich. He was one of four musicians honored at the first World Saxophone Congress in Chicago in 1969 and is author of "The Art Of Saxophone" and several other books. He is survived by his wife Mary Evelyn, two children, eight grandchildren and seven great grandchildren.

**Barry Brunstein**, 48, of unknown causes July 12 while vacationing. He was vice president of finance for the ElectroSound Group in Hauppauge, N.Y. He is survived by his wife Gail and two sons.

## Commentary

• Continued from page 10

it among themselves to promotion, advertising, and finally to the sales department—all this before it ever gets out of the record company building. Then, of course, it must still go through the whole distribution system before it finally gets to the consumer. Simply put, there are far too many possibilities for derailment for the present process to work effectively to everyone's advantage.

I believe the solution to the inherent difficulties in breaking a new band is, first, to educate the a&r personnel in the problems and methods of marketing music. This will have the added advantage of allowing them to sign bands with an eye toward marketing from the very beginning. This places within the a&r position the responsibility for drawing up initial marketing plans, and the authority to work, at the very least, on an equal status with the marketing department.

By expanding the role of the a&r person within the record company, there is a real chance to insure that a band's music finds its greatest potential audience, and put an end to the kind of corporate fragmentation which causes far too much music to get lost before it has a fair chance to be heard.

# Majors Moving Into 12-Inch Market; Indies Concerned

• Continued from page 1

temporary radio and the clubs."

Glass, however, sees potential problems in releasing established hits on a dance mix. "There is positively too much product available on 12-inch," he says. "It's going to have to go back. There are two different club records: the Benatar or Springsteen that extends a record, and the one that comes out to break and expose an artist. You can't promote them together. And the new acts are in trouble if the clubs are playing Cyndi Lauper and Bruce Springsteen."

Many independents feel that a predilection for established hits has already gripped the club scene. "We're

being hurt by the fact that clubs are only playing imports and what's on the radio," says Tom Silverman, president of Tommy Boy Records. "Plus the majors are stuffing so many things down their throats."

Joel Webber, president of the independent UpRoar label, seconds Silverman's sentiments. "There is no doubt that the clubs are playing more hits now than since the disco boom," says Webber. "That makes it much, much tougher for an independent dance label. And nobody's looking for just club hits anymore. Radio doesn't want to play much without an album, and no record company wants single-format music anymore.

"The acts that are getting the most attention are the ones labels consider multi-formatted," Webber continues. "And you can't blame them. People don't see a strict dance record as that popular, and the DJs are going along with it. The dance industry won't be considered important if Cyndi Lauper is breaking in 10 or 12 formats."

Despite having a harder time getting club play, independents are still accounting for a sizeable if diminished share of the 12-inch market at retail.

"There's very little correlation between the Billboard dance chart and what we sell," says Betsy Heady, 12-

inch buyer and product manager for the 150-store Record Bar chain. "I've got significant sales on the majors, but a lot of the charts are overlooking the indies. With the exception of Prince, my biggest 12-inch records are on Sunnyview, Emergency, Profile and Prelude."

Although indie titles account for 25%-33% of the 12-inch singles sold by Record Bar, new releases on an independent label have to prove themselves, while majors' titles will be purchased sight unseen.

"Because of the minimum order requirements, we stock all major label titles in the warehouse," says Heady. "Who knows who Kids At Work are? But we have it. That doesn't leave much money for the indies, and we've got to draw the line unless it's a known label like Streetwise or Tommy Boy."

Despite that handicap, independent distributors still feel they can do a better job than the majors when it comes to breaking a street record.

"If the Shannon record hadn't been started on Emergency, nothing would have happened with it," says Randy Romano, 12-inch buyer for Atlanta's Tara Record & Tape Distributing Co. "They (the majors) seem to be very good at picking up artists after the groundwork has been done, and it has always been that way. They don't know how to work something from the street up."

But other distributors feel the majors have successfully muscled their way into the 12-inch market for good. "Sure they're hurting us," says Pat Monaco, vice president of New

York's Sunshine National Record Distributors. "I believe there is a limited number of 12-inch consumers. Even though it's bigger now because of the different types of music being put on 12-inch, the fact that you can buy a Bruce Springsteen 12-inch still takes something away from us."

"For the same reason, I have to be getting some of their sales," Monaco adds. "But their LPs are having three and four hits, so they can afford to release a 12-inch without affecting the album. The majors' involvement with 12-inch records has been a cycle in the past: now they're putting it out, now they're pulling it back. But it looks like they're sticking with it this time."

That realization is causing indie labels to change their style. "We are now willing to pay a much higher advance and compete with the majors for masters," says Profile's Robbins. "It used to be that by the time a producer got to an indie, he was ready to sell his tape for \$2,500. Now we'll pay \$10,000."

Others seem less optimistic about competing with the majors. "The indies used to own the 12-inch market," says Tommy Boy's Silverman. "The majors are making a big dent, and they want more of that remaining 5% that the indies still have. It may go down to 2%."

"With the majors releasing so many 12-inch records, the biggest 12-inch won't be nearly as big as it was last year. With the possible exception of Prince, there won't be any 12-inch records that sell 500,000 copies. It's killing us."

## CBS/Fox Sets Rack Price Plan

• Continued from page 1

Harry Saffer. Reflecting the comments of other manufacturers, he says that MGM/UA is "not inclined to offer a special discount."

Saffer says MGM/UA will be "sticking with its current policy," which is a quarterly 15% exchange program whereby distributors have to send in an exchange order for equal dollars on their returned product.

At Paramount Home Video, vice president and general manager Tim Clott says flat out that his company is "not willing to grant extra margins to rackjobbers."

Video distributors are not happy about the CBS/Fox program, and word is that the company has sent out a letter to mollify them. But for most manufacturers, fear of annoying

their wholesalers was a lesser concern that upsetting a market structure that is straining to absorb its present high growth rate.

"The business has grown in an orderly fashion, and to upset the apple cart by giving terms to specific companies is not in the industry's best interest," says MGM/UA's Saffer.

Manufacturers say that once they start offering special terms to rackjobbers, all of their present distributors will try to get the discounts by becoming rackjobbers themselves.

At Artec, a Shelburne, Vt.-based distributor, president Marty Gold says that his company is already planning a move into the rackjobbing business. Artec has hired consultants to set up a management structure, invested in special computer programming and hardware, and begun as-

sembling staffers to run its planned rackjobbing division, Gold says.

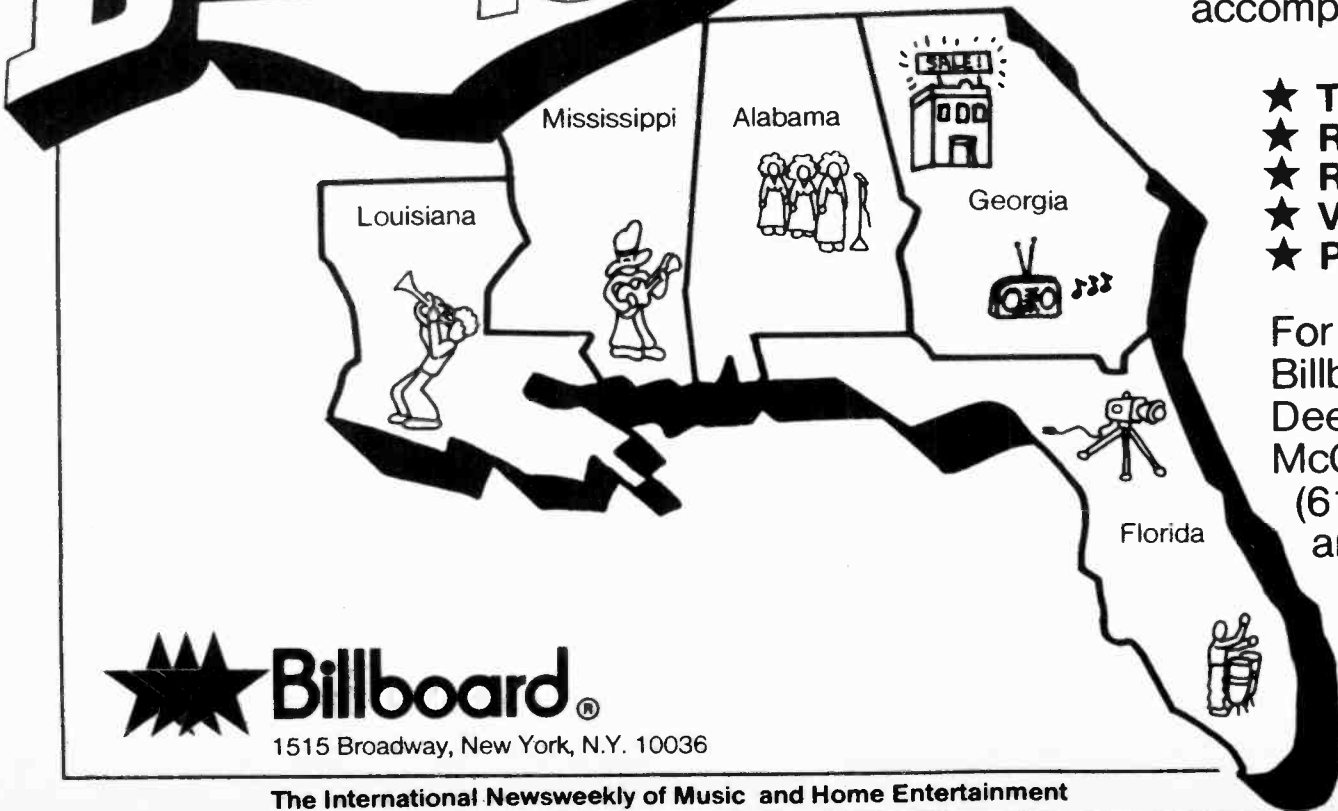
CBS/Fox's White is telling distributors that, overall, they'll end up getting the same terms as the rackjobbers. Although the rackjobbers will get an ongoing 7% discount, they will not be able to participate in any of CBS/Fox's special promotions.

Over the course of the year, White claims, these promotions end up reducing distributor cost by at least 7% over the standard wholesale tag. CBS/Fox promotions usually work in a buy three (or four)/get one free fashion, in effect offering 33% and 25% discounts.

The special returns terms in the standard rack plan are the same CBS/Fox offers all of its new distributors, White says, and will go out of effect after six months.

### SPOTLIGHT ON THE

# DEEP SOUTH



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

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

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



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# Chartbeat

• Continued from page 6

Also on this week's country album chart, **Hank Williams Jr.** holds at No. 1 with "Man Of Steel." Warner/Curb reports that this is Williams' first No. 1 country album, though he's enjoyed numerous No. 1 country singles.

★ ★ ★

Fast Facts: **Peabo Bryson's** "If Ever You're In My Arms Again"

## Chains Tie In With Olympics

• Continued from page 3

ers plugging Warehouse, Computerland and other chains pushing the title.

Yet another approach is Licorice's barrage of promotions kicking off Aug. 5. One is a push on children's product, another a Compact Disc sale with prices pegged \$14.99. And it's understood that Music Plus is coming with major promotions hitting at the Olympics bonanza area retailers are targeting.

## Timmer Blasts FTC Suggestion

• Continued from page 3

tion could be obtained from either group, was that Philips might sell off one of the three record companies under the PolyGram aegis in Germany, probably Metronome, which has a market share of slightly more than 4%.

Speculation as to a potential buyer for Metronome centers on MCA, which, apart from the budget company Miller International, has no affiliate in the important West German market. At present, MCA repertoire is distributed by WEA, so if MCA were to use Metronome as a foundation for its own German company and withdraw its license from WEA, the PolyGram market share would be further reduced.

## Groceries On Vid Bandwagon

• Continued from page 38

of what looks like the top 20 titles. They're \$3.95 a night. The machines are around \$9," reports Berman.

But, Berman notes, Video Warehouse stocks between 1,200-1,500 titles in its four units (two more are planned in 90 days) and does not consider that the grocery stores do anything but complement the video specialty outlets.

## Ward's Seen Dropping Music

• Continued from page 1

not be reached for comment and a Handleman representative declined comment.

Some 320 Ward outlets across the nation have stocked albums and singles. United Records & Tapes reportedly serviced approximately one-third of these outlets, while Handleman, through its recent acquisition of the Pickwick rack division, administered the remaining ones.

Rack executives have estimated Ward's annual record/tape volume at approximately \$20 million.

Ward's represents a more than 50-year association with the music industry. It began selling 78 singles and albums in its catalogs. When the chain of stores burgeoned more than 30 years ago, record departments were placed up front and on the first floor.

(Elektra) holds at No. 1 on the adult contemporary chart for the fourth straight week, and jumps to number 18 on the Hot 100. The record is likely to top the number 16 peak of "Tonight I Celebrate My Love" as Bryson's highest-charting hit to date. Both records were produced by Michael Masser.

While **Bruce Springsteen's** "Dancing In The Dark" has been turned back in its bid to become the artist's first No. 1 pop single, the Boss is still in charge of Billboard's pop album

chart. "Born In The U.S.A." is No. 1 for the fourth straight week, which ties the tenure that "The River" had on top in 1980.

And **Frankie Goes To Hollywood's** "Two Tribes" logs its sixth week at No. 1 in the U.K., which puts it in a tie with **Culture Club's** "Karma Chameleon" and **Lionel Richie's** "Hello" as the longest-running No. 1 British hit of the past year. But it's unlikely that "Tribes" will follow the lead of those two records and also reach No. 1 on the American chart.



KIDDING AROUND—RCA's black music promotion vice president Michael Kidd updates Menudo members on the progress of their current single "If You're Not Here" during the boys' visit to New York to tape the CBS-TV special "Salute To Lady Liberty." Surrounding him from left are Robby, Roy, Ricky, Charlie and Ray.

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FOR WEEK ENDING JULY 28, 1984

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
1		6	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS	<b>WEEKS AT #1</b> 4			36	39	17	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98		72	72	18	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98	
2	3	3	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1	WEA		8.98	BLP 1	37	35	17	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		73	60	70	JULIO IGLESIAS Julio Columbia FC38640	CBS			CLP 41
3	2	43	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	40	7	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 8	74	74	20	DAVID GILMOUR About Face Columbia FC39296	CBS			
4	4	17	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		39	84	2	DIO The Last In Line Warner Bros. 25100-1	WEA		8.98		75	91	4	SHEILA E. The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 25
5	5	38	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 5	40	44	7	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 7	76	75	48	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 47
6	6	35	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			41	46	4	TWISTED SISTER Stay Hungry Atlantic 80156	WEA		8.98		77	117	3	COREY HART First Offense EMI-America ST-17117	CAP		8.98	
7	17	2	JACKSONS Victory Epic QE 38946	CBS			BLP 19	42	37	9	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA		8.98		78	90	7	LOU REED New Sensations RCA AFL1-4998	RCA		8.98	
8	8	9	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL		9.98	BLP 2	43	34	13	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	▲	8.98		79	98	3	SPYRO GYRA Access All Areas MCA 2-6983	MCA		9.98	BLP 51
9	7	24	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲		BLP 58	44	43	42	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		80	79	114	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98	
10	9	27	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		45	41	26	EURYTHMICS Touch RCA AFL1-4917	RCA	●	8.98		81	80	20	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA		8.98	
11	12	19	RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98		46	45	39	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		82	82	6	SOUNDTRACK Star Trek III - The Search For Spock Capitol SKBK 12360	CAP		8.98	
12	10	67	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		47	51	7	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98	BLP 12	83	62	7	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98	
13	11	34	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		48	67	3	JOHN WAITE No Brakes EMI-America ST-17124	CAP		8.98		84	69	17	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	▲	8.98	
14	14	9	SOUNDTRACK Beat Street Atlantic 80154-1	WEA		8.98	BLP 10	49	36	8	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 15	85	108	5	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
15	15	37	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98		50	53	23	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98		86	87	19	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
16	16	36	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 11	51	48	13	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS				87	83	93	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	
17	18	20	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		52	50	13	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98		88	54	11	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS			
18	22	7	TINA TURNER Private Dancer Capitol ST-12330	CAP		8.98	BLP 3	53	56	6	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 26	89	85	10	ONE WAY Lady MCA 5470	MCA		8.98	BLP 6
19	24	4	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA		8.98	BLP 24	54	42	7	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (PolyGram)	POL		9.98		90	123	3	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 22
20	20	84	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 28	55	55	8	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98		91	76	17	TALK TALK It's My Life EMI-America 17113	CAP		8.98	
21	21	5	ROD STEWART Camouflage Warner Bros. 25095-1	WEA		8.98		56	59	11	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98		92	99	9	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98	
22	13	32	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			57	49	26	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA		8.98		93	95	25	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 36
23	23	20	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		58	47	9	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA		8.98	BLP 38	94	97	26	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
24	19	14	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			59	77	3	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98		95	146	2	FASTWAY All Fired Up Columbia BFC 39373	CBS			
25	25	14	LAURA BRANIGAN Self Control Atlantic 80147	WEA		8.98		60	61	44	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		96	64	9	ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	BLP 27
26	26	48	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 20	61	63	25	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 2	97	93	57	THE POLICE Synchronicity A&M SP3735	RCA		8.98	
27	27	50	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			62	58	10	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS				98	88	15	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA		6.98	
28	29	7	JEFFERSON STARSHIP Nuclear Furniture Grant BXL1-4921 (RCA)	RCA		8.98		63	86	2	GLENN FREY The Allnighter MCA 5501	MCA		8.98		99	78	11	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS			
29	68	2	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98		64	65	10	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 4	100	104	11	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
30	30	23	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		65	66	89	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		101	101	18	TONY CAREY Some Tough City MCA 5464	MCA		8.98	
31	31	6	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				66	57	53	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 42	102	152	2	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 17
32	32	11	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 9	67	52	10	INXS The Swing Atco 90160	WEA		8.98		103	113	7	ROGER GLOVER Mask Z1 Records TI-9009 (PolyGram)	POL		8.98	
33	33	7	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98		68	71	9	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98		104	105	41	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98	
34	28	39	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 44	69	73	6	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			BLP 53	105	106	32	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 16
35	38	4	ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World Columbia FC-39429	CBS				70	70	13	NIK KERSHAW Human Racing MCA 39020	MCA		8.98		106			ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
								71	81	4	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS				107	96	17	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	

JULY 28, 1984, BILLBOARD

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## HITS, MISSES OF FIRST HALF

## 'Footloose' Heads List Of Chart Surprises

• Continued from page 3

group's much-ballyhooed "come-back" may have been ballyhooed a little too much.

8. "Animal Grace," April Wine, Capitol. Two years ago, these hard rockers went platinum with "The Nature Of The Beast." This album didn't even go gold, peaking at number 62 in April.

9. "Reaching Out," Menudo, RCA. This album was supposed to incite Menudo-mania in America. The mania was modest indeed, as the album peaked at number 108.

10. "Talk Show," Go-Go's, IRS. Cover stories and glowing reviews can't obscure the fact that this album has performed less well than 1982's "Vacation," which itself represented a dropoff from 1981's "Beauty And The Beat."

Enough disappointments. On to the albums from the first half that performed better than expected.

1. "Footloose" soundtrack, Columbia. In addition to having 10 weeks at No. 1, this album has tied "Urban Cowboy" as the only soundtrack to generate six top 40 singles. And a possible tie-busting seventh top 40 single (Karla Bonoff's "Somebody's Eyes") is now in release.

2. "Sports," Huey Lewis & the News, Chrysalis. Lewis' last album, "Picture This," peaked at number 13 and fell short of gold. This followup went all the way to No. 1, and has produced three top 10 hits. It was a sleeper smash, reaching the top in its 39th week.

3. "Private Dancer," Tina Turner, Capitol. "What's Love Got To Do With It" is Turner's first top 10 sin-

gle since 1971's "Proud Mary," and this is her first top 20 album ever. Can a Grammy for best female rock vocalist be far behind?

4. "I'm In Love Again," Patti LaBelle, Philadelphia International. Like Turner, LaBelle is a pop music survivor. The sublime "If Only You Knew" was a No. 1 black hit in February, and brought this album to gold.

5. "Rebel Yell," Billy Idol, Chrysalis. Idol had been on the brink of pop stardom for the past couple of years. This album put him over the top, and even produced his first top 10 single, "Eyes Without A Face."

6. "She's So Unusual," Cyndi

Lauper, Portrait. This was another sleeper smash by a singer who had toiled on the pop scene for a decade. The album climbed to number four, and produced back-to-back top five singles in "Girls Just Want To Have Fun" and "Time After Time."

7. "Break Out," Pointer Sisters, Planet. This album has taken its sweet time to become a smash: It's been on the charts for nine months, climbing higher with each single release. It's now number 16, and could go higher still with the re-release of "I'm So Excited."

8. "In 3-D," "Weird" Al Yankovic, Rock'n'Roll Scotti Bros./Epic. Yankovic's parody smash "Eat It" may have been a goof, but the sales were for real: Both the single and this album climbed into the top 20, and the album went gold.

9. "Keep Your Hands Off My Power Supply," Slade, CBS Associated. Quiet Riot's success with Slade's decade-old "Cum On Feel The Noize" has helped to revitalize this veteran band. This album made the top 40 last month and even produced a top 30 single in "Run, Runaway."

10. "Midnight Madness," Night Ranger, Camel/MCA. Night Ranger's last album, "Dawn Patrol," peaked at number 38 and fell short of gold. This followup climbed into the top 15 and went platinum, on the strength of the top five single, "Sister Christian."

## Billy Meshel Of Arista Music

• Continued from page 4

themselves as much financially when they first sign."

Meshel doesn't pin his overall publishing strategy to deal structures and foreign licensing arrangements, however, saying that a strong promotion effort remains the backbone of Arista's approach.

Meshel boasts that his catalog of over 6,000 copyrights is worked by three full-time staffers: creative services director Linda Blum, general professional manager Judy Stakee and professional manager Chris Mancini.

## Windsor Stations May Get Break

• Continued from page 4

at CRTC offices when licenses come up for renewal. If an approach is attractive, Joint concluded, U.S. stations are uniquely poised to beat Canadian ones to the punch.

The Ontario government is looking for special "flexibility" for the four Windsor stations, including no spoken word requirement. Others at the hearing argued for a reduction in Canadian content quotas, to perhaps 10% from their current levels of up to 30%.

They simply say regulation gives their 40-odd Detroit competitors the upper hand, and the commission is seriously considering an experiment to see if reduced regulation leads to greater audiences and meets certain cultural objectives.

If the commission wants to change the rules, it will likely have to do so quickly. Three of the four private radio stations must have their licenses renewed by Sept. 30, and the commission will have to issue the new rules and allow time for the stations to respond with amended promises-of-performance.

Meanwhile, the CRTC has concluded hearings into applications to replace the only urban station it has ever stripped of a license, CJMF-FM Quebec City. Seven groups, including CJMF, are vying for the license. Five of the bids are for rock-oriented stations, exactly the music format CJMF played and lost its license over.



MISSES—HSAS' "Through The Fire," on Geffen. What if they formed a supergroup and nobody cared? "Up The Creek" soundtrack, on Pasha/CBS. They should have added "Without A Paddle."

JULY 28, 1984, BILLBOARD

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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
108	89	35	YES 90125 Atco 90125	WEA	▲	9.98	
109	102	15	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL		8.98	BLP 18
110	112	76	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
111	92	82	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
112	100	8	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	BLP 32
113	NEW ENTRY		LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	
114	110	159	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
115	120	6	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 39371	CBS			
116	94	22	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA	●	8.98	BLP 13
117	114	24	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●		
118	111	8	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	WEA		8.98	
119	116	33	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
120	131	16	PAUL YOUNG No Parlez Columbia BFC 38976	CBS			
121	122	7	GREG KINN BAND Kihntagious Berserkey 60354 (Elektra)	WEA		8.98	
122	124	9	DUKE JUPITER White Knuckle Ride Mopaco 6097CL (Motown)	MCA		8.98	
123	126	78	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
124	NEW ENTRY		THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA		8.98	BLP 54
125	130	15	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 39
126	119	20	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	●	8.98	BLP 14
127	127	113	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
128	107	25	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 37
129	118	66	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
130	125	40	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
131	133	18	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 33
132	137	4	EURYTHMICS Touch Dance RCA LPL1-5086	RCA		6.98	
133	134	52	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 41
134	103	85	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
135	109	18	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	9.98	
136	121	20	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	●		
137	143	6	RED RIDER Breaking Curfew Capitol ST-12317	CAP		8.98	
138	136	30	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 21

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
139	148	5	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
140	147	5	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
141	158	7	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
142	144	8	TONI TENNILLE More Than You Know Mirage 90162 (Atco)	WEA		8.98	
143	149	5	SMOKEY ROBINSON Essar Tamia 6098TL (Motown)	MCA		8.98	BLP 35
144	150	4	SOUNDTRACK Gremlins Geffen GHS-2044 (Warner Bros.)	WEA		8.98	
145	145	6	LEE RITENOUR Banded Together Elektra 60358	WEA		8.98	
146	138	34	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
147	142	9	GEORGE WINSTON Autumn Windham Hill WH 1012 (A&M)	RCA		9.98	
148	128	14	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98	
149	160	2	SPLIT ENZ Conflicting Emotions A&M SP-4953	RCA		8.98	
150	141	37	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98	
151	140	64	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		9.98	
152	163	3	JUICE NEWTON Can't Wait All Night RCA AFL1-4995	RCA		8.98	
153	151	40	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
154	139	34	KOOL & THE GANG In The Heart De-Lite DSR-8508 (PolyGram)	POL	●	8.98	BLP 46
155	188	2	SOUNDTRACK Rhinestone RCA ABL1-5032	RCA		8.98	CLP 54
156	153	64	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
157	159	8	RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP		8.98	
158	161	530	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
159	115	55	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
160	167	3	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS			
161	166	151	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
162	185	2	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	
163	179	4	SIOUXSIE AND THE BANSHIEES Hyena Geffen GHS-24030 (Warner Bros.)	WEA		8.98	
164	129	15	DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA		11.98	
165	135	52	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
166	165	36	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
167	132	38	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 50
168	154	21	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA		6.98	
169	170	5	MILES DAVIS Decoy Columbia FC38991	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
170	184	3	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP		8.98	
171	155	19	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA		8.98	
172	177	67	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
173	157	8	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 7
174	169	34	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	
175	172	19	KENNY G G Force Arista ALB-8192	RCA		8.98	BLP 52
176	173	14	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 31
177	180	1	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 64
178	182	76	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
179	193	2	JUICE NEWTON Greatest Hits Capitol ST-12353	CAP		8.98	
180	175	16	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 29
181	156	114	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
182	NEW ENTRY		M + M Mystery Walk Current Wave 3 (RCA)	RCA		8.98	
183	168	6	MICHAEL JACKSON & THE JACKSON 5 14 Greatest Hits Motown 6099ML	MCA		12.98	
184	186	8	ALCATRAZZ Live Sentence Rocshire XR 22020 (MCA)	MCA		8.98	
185	187	93	JOHN COUGAR American Fool Riva RVL7501 (PolyGram)	POL	▲	8.98	
186	190	2	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
187	194	35	.38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98	
188	171	17	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA		8.98	
189	176	33	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 33
190	164	26	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
191	NEW ENTRY		DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
192	199	15	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
193	191	24	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
194	162	7	WILLIE NELSON Angel Eyes Columbia FC 39363	CBS			
195	174	15	STYX Caught In The Act-Live A&M SP-6514	RCA		11.98	
196	178	18	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	
197	181	18	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA		8.98	
198	200	29	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
199	197	20	QUEEN The Works Capitol ST 12322	CAP		8.98	
200	192	73	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept.....	190	Dio.....	39	Howard Jones.....	86	Police.....	97
Alabama.....	61	Dire Straits.....	164	INXS.....	67	Pretenders.....	57
Alarn.....	158	Duke Jupiter.....	122	Journey.....	178	Prince.....	2, 65
Alcatraz.....	184	Duran Duran.....	13, 110, 127	Judas Priest.....	94	Psychedelic Furs.....	62
Art Of Noise.....	90	Sheila E.....	75	Kashif.....	102	Queen.....	199
Atti Austin.....	196	Echo And The Bunnymen.....	118	Nik Kershaw.....	70	Quiet Riot.....	172
Bananarama.....	92	Dennis Edwards.....	116	Kick Axe.....	139	R.E.M.....	52
Bar-Kays.....	109	Eurythmics.....	45, 132	King Kinn Band.....	121	Spyro Gyra.....	79
Berlin.....	72	Face To Face.....	141	King Crimson.....	188	Van Stephenson.....	58
Bon Jovi.....	50	Fastway.....	95	Earl Klugh.....	131	Rod Stewart.....	21
Box Of Frogs.....	71	Dan Fogelberg.....	117	Kool & The Gang.....	154	Style Council.....	107
Laura Branigan.....	25	Jane Fonda.....	181	Earl Klugh.....	131	Styx.....	195
Peabo Bryson.....	47, 170	Lee Greenwood.....	173	Patti LaBelle.....	138	Talk Talk.....	91
Cameo.....	126	Glen Frey.....	63	Lakeside.....	113	Toni Tennille.....	142
Cameo.....	126	Kenny G.....	175	Cyndi Lauper.....	22	Thompson Twins.....	23
Irene Cara.....	174	Genesis.....	130	Roger Glover.....	115	Time.....	124
Tony Carey.....	101	David Gilmour.....	74	Roger Glover.....	115	Rolling Stones.....	106
Cars.....	4	Roger Glover.....	103	M + M.....	182	Linda Ronstadt.....	60
Chicago.....	176	Eddie Grant.....	69	Madonna.....	26	Run-D.M.C.....	53
Chicago Clarke.....	177	Lee Greenwood.....	173	Johny Mathis.....	192	Rush.....	43
Phil Collins.....	200	Hagar, Schon, Aaronson, Shrieve.....	197	John Cougar Mellencamp.....	46, 185	Patrice Rushen.....	40
Elvis Costello & The Attractions.....	35	Daryl Hall & John Oates.....	150	Sergio Mendes.....	100	Scorpions.....	17, 156
Crusaders.....	125	Herbie Hancock.....	76	Midnight Star.....	66	Shannon.....	93
Culture Club.....	34, 111	Corey Hart.....	77	Motley Crue.....	44, 119	Simple Minds.....	193
Miles Davis.....	169	Human League.....	83	Willie Nelson.....	194	Sioxsie And The Banshees.....	163
Dazz Band.....	189	Ice Cube.....	98	Juice Newton.....	152, 179	Slade.....	51
Chris Deburgh.....	85	Billy Idol.....	6, 134, 165	Night Ranger.....	15, 159	SOUNDTRACKS.....	
Def Leppard.....	80, 123	Julio Iglesias.....	73	O'Bryan.....	64	Against All Odds.....	135
Depeche Mode.....	191	James Ingram.....	167	One Way.....	89	Beat Street.....	14
Difford & Tilbrook.....	59	Iron Maiden.....	186	Original Broadway Cast.....	198	Big Chill.....	104, 148
		Jacksons.....	7	Orion The Hunter.....	99	Breakin'.....	8
		Jermaine Jackson.....	32	Jeffrey Osborne.....	133	Flashdance.....	129
		Joe Jackson.....	37	Teddy Pendergrass.....	38	Footloose.....	9
		Michael Jackson.....	20, 58, 114, 183	Alan Parsons Project.....	81	Ghostbusters.....	19
		Jefferson Starship.....	28	Michael Jackson.....	20, 58, 114, 183	Gremlins.....	144
		Billy Joel.....	27	Jefferson Starship.....	28	Hard To Hold-Rick Springfield.....	84
		Elton John.....	29	Steve Perry.....	24	Indiana Jones And The Temple Of Doom.....	54
				Pink Floyd.....	158		
				Pointer Sisters.....	16		

## 100 MASTERS ACQUIRED

## New Life For Amherst Label

LOS ANGELES — Buffalo's Lenny Silver has delegated his son, Larry, to head up the resuscitated Amherst Records, which has just acquired more than 100 album masters from the combined H&L and Avco Embassy catalogs.

Dormant for 18 months, Amherst will release approximately a dozen albums and a number of singles annually from H&L/AE. The first album released will be "The Stylistics' Greatest Hits" at \$5.98 list along with seven two-sided hits by the group at \$1.99 list. Other masters that were obtained in a bankruptcy sale include material from Louis Armstrong, Van McCoy, T-Bone Walker and Lightnin' Hopkins. Dave Parker, who negotiated the acquisition,

says a number of albums featuring unreleased masters will be available.

Lenny Silver says Amherst intends to bid for national distribution. He has also finalized a deal with Freddie Knight of Jackson, Miss. to distribute Park Place Records.

Larry Silver has realigned Amherst's domestic distribution, which now includes: Associated, Phoenix; Aquarius, East Hartford; Bib, Charlotte; Big State, Dallas; California, Glendale; Great Bay, Baltimore; Malverne, New York; Independent, Hialeah, Fla.; Navarre, Crystal, Minn.; Select-O-Hits, Memphis; Tara, Atlanta; Universal, Philadelphia; and Action, Cleveland.

JOHN SIPPEL

## Embassy Plans Giveaways To Boost Yule Video Sales

By TONY SEIDEMAN

NEW YORK—Embassy Home Entertainment is bringing an old package goods sales tool to the prerecorded videocassette business with a plan to give away gifts with the sale of some of its cassettes this Christmas.

Although giveaways have been used with children's titles before by Disney Home Video, RCA/Columbia Pictures Home Video and other firms, the planned Embassy effort marks the first time that gifts have been used to try to lure adults into purchasing rather than renting programs.

Embassy is looking to get consumers to buy with the use of the tagline "Free Valuable Gift With Purchase." In a letter to distributors, president of distribution Reg Childs claims that the program will allow "video retailers to experience 'impulse self-service sales' across a broad genre of

product."

Each of the titles used in the Embassy Christmas promotion will be pre-packed with a special gift.

Prices of the programs listed in Embassy's initial mailing are almost all \$39.95. Some of them are feature titles reduced to that level for the duration of the effort, and others are how-tos specially released at that level.

Among the feature films included in the package will be "The Producers," which will come packed with a "\$20 value" "weekender bag;" "Southern Comfort," which will include "two free pewter-like tankards" of a "\$15 value;" and tv movie "The Day After," whose purchase price will include a year's subscription to consumer publication Video Review.

Embassy is also looking to sell some of its how-tos with the promotion, especially the cook-cassette "Wok With Yan, Vol. 1." Each cassette of the Chinese cooking title will include a free wok, thus allowing Embassy to open up its potential marketplace to include the many VCR owners who might not own a wok.

Sports exercise title "Alpine Ski School" will come packed with a free bootstrap and ski bag, while "Texercise" will have a "free workout bag," and "Pump It" a "free giant workout bag," according to the Embassy literature.

Embassy will also be doing giveaways with some children's titles, giving away a stuffed golden seal with its movie "The Golden Seal," and "magic wands" and "magic kites" with several other kiddie titles.



GUENTER'S GUESTS—Roger Glover, left, and the Scorpions' Francis Buchholz, right, pose with PolyGram president and chief executive officer Guenter Hensler during a party in New York to celebrate the progress of both acts' albums.

## Rhino Records' Archival Mission Gaining Momentum

By SAM SUTHERLAND

LOS ANGELES—Its catalog may still place a premium on novelty recordings and comedy, but Rhino Records' recent release activity and current production and marketing plans are no laughing matter. The Santa Monica-based independent now expects to virtually double its output of new albums, projecting about 60 titles by the end of this year.

Sparkling that increase is continued diversification for the offbeat label, founded by Harold Bronson and Richard Foos as more of a lark than a longterm enterprise when the duo still operated the Rhino retail outlet in West Los Angeles. Swelling the record company's recent release sched-

ule has been a newer specialty, anthologies and reissues from '50s and '60s rock and pop artists.

"Our first big jump was in 1982," says Bronson of the label's expansion. "We put out 35 albums that year, and we figured we'd increase further the next year, to 40 or more titles. In fact, we only shipped 33 during 1983, but this year the momentum has caught up: We just released 12 albums a few weeks ago, we're shipping 10 more in August, and we're looking at another 10 or so in September."

Both Bronson and Foos agree that Rhino's success in creating comprehensive anthologies on relatively overlooked '60s rock acts has drama-

tized a gap in major label repertoire. Most record companies continue to restrict compilations to their biggest artists, with reactivation of older masters seldom prompted by the sort of acts Bronson and Foos relish: Bobby Fuller, Annette Funicello, Love, the Turtles, the Lovin' Spoonful, the Nazz and the Spencer Davis Group are representative of the cross-section of pop styles served.

Their archival approach also involves coupling masters from different owners, which also breaks from the majors' approach. "I think the majors are more interested in seeing what's in their own catalog and just selling that," observes Foos. "It leaves a gap for someone to come in and seriously preserve the history of

## Inside Track

The uncertainty over the Jacksons' "Victory" tour continues. At presstime, negotiations were underway for the Jacksons to play New Jersey's Giants Stadium in late August, but the Madison Square Garden dates announced for early August apparently were in danger of being cancelled or curtailed. Tickets for the New York area shows, as well as the dates at the Los Angeles Forum, will be sold through local mail order operations. In other cities there will be over-the-counter sales. Per President Reagan's request, Washington dates have been added Sept. 21-22.

Retail Roundup: The recent NARM advisory huddle in Chicago decided that the Sept. 18-20 joint conference with manufacturers will move from LaCosta to San Diego's Sheraton Harbor Island. On the agenda is simultaneous release of audio albums with music videos eliminating the sale of DJ promos; possible revival of the "Gift Of Music" institutional program; the waste and bypass of retail record stores by linking album discounts with such items as beauty aids; the 4-by-10 cassette package; CD ad and promo budgets; and the role of imports in the future.

The meeting decided that Target's John Farr would send notices to the more than 800 NARM retailers, seeking evidence of promo sales in their vicinity. Musicland's Jeff Lynn and Record Factory's Sterling Lanier will provide a bar coding update. Retail chairman Bill Golden of the Record Bar kicks off the confrontation with a state-of-the-industry talk.

Don't pencil in appointments with the Target record/tape division Sept. 13-15, as Farr has his chattels convening at the Radisson Metrodome Hotel in Minneapolis at that time. . . Sick Call: Grand Ole Opry patriarch Roy Acuff has been hospitalized twice in the past month for severe chest pains and remains in the intensive care unit of Edgefield Hospital, Nashville, at deadline. Acuff joined the Opry cast in 1938. . . Evelyn Helfer, Marv's frau, recuperating from surgery at a San Fernando Valley hospital. He's co-principal at H&H Movie Score, Tarzana. . . With David Horowitz leaving as co-chief operating officer and member of the office of the president of WCI to helm MTV Networks Inc. (Executive Turntable, page 4), speculation arises over who'll be the corporate biggie to handle the recorded music/publishing wing. Elliot Goldman, as senior VP, has been Horowitz's key aid in this regard. Then, of course, there is always the possibility of CBS chief Walter Yetnikoff, whom talk has switching to WCI when his binder ends Dec. 31.

Olympics: Only entertainer to appear in the games' spectacular closing ceremonies is Lionel Richie, with an extended version of "All Night Long." There'll be a new specially written verse, along with 200 break dancers choreographed by Damita Jo Freeman, Richie's dance director. David Wolper is producing, with Joe Leyton staging. . . Licorice Pizza VP Chris Siciliano wants 10 pages warning against the onslaught of store thieves descending on L.A. for the Olympics.

Nashville record company offices may not be through with shakeups. On the heels of recent Warner Bros., MCA and Capitol changes comes street talk that RCA division VP and marketing wizard Joe Galante is forming a Nashville-based label through EMI with ex-RCAite John Betancourt. Galante admits "there have been negotiations" (reportedly with both EMI and MCA) for a label, but says he is still negotiating with RCA corporate as well. Under no circumstances will he be going to Gotham City in any capacity.

The Independent Label Coalition is locking up a concept that many other organizations considered but never got the green light on. Its first benefit talent showcase occurs Aug. 7 at New York's Studio 54. The gig, which takes place during the New Music Seminar, already has lined up Acme's TaBoo, Prism's Pure Energy and Ace of Hearts' Neats, with possible appearances by Airwave's

Martha Reeves and Tommy Boy's Planet Patrol. . . One-time Motown and Casablanca promotion ace Al DiNoble is employed at Robert Abel & Associates, Hollywood special effects film production house. Along with Joyce Bogart and Carole Bayer Sager, DiNoble is planning a "Day At The Races" to raise funds for the Neil Bogart cancer laboratory, affiliated with the T.J. Martell Foundation.

While Track's on funds, word at the Jay Lasker City of Hope soiree Wednesday (18) was that the industry raised more than \$155,000 through it and two other smaller benefits for the Duarte, Calif. medical research center. While Track's editor was enjoying the company of the few folks one can visit with during the too-short cocktail hour, the possibility of starting a regular series of non-profit, no-host bar and buffet dinners in L.A. so traders can socialize more often arose. Motif would be casual, and it would be seating where you wish. Track would welcome volunteers for a steering committee to set up such get-togethers.

MCA's John Burns confirms the Past Performance (27000), Golden Gospel Greats (28000) and Impulse jazz series (29000) drop from \$5.98 to \$3.98 list, effective last week. A selection of 32 \$8.98 list titles also plummets to \$3.98. Christmas product, including Bing's "White Christmas" and other Decca standouts, drops 25% in wholesale price. Burns explains that MCA is trying to avoid the expensive return and storage of such once-a-year product. . . Speaking of explanations, Track got a concise one from RCA credit manager Abe Amiri, correcting our misinterpretation of the recent billing date change in policy (Billboard, July 14): "The essence of the change as indicated in our letter is to the effect that RCA would allow an additional 30 days for billings issued between the 21st and 25th of the month, starting July 1."

Atlanta grapevine has Alan Levinson of Turtles huddling with Mike Goldwasser over the possibility of acquiring the several Oz stores in the Birmingham area for the Atlanta-based chain. . . The Record Bar acquired Record City, a 3,000 square footer in Orlando, Fla., from Jimmy Staffs, who also operates stores in Michigan and Illinois. Bar is up to 150 stores, with plenty coming before 1985 (Billboard, July 21).

A&M ad chief Rob Gold reminds us the label spelled backwards is "MA," with a listing of eight fems working there who are expecting before November 10. Infanticipating in order are Kari Smith, publishing, Kari Rohr, merchandising and Kendel Kucera, advertising, all in July; Dorothy Haverty, copyright, Sandy Smith, sales and Barbara Bolan, IRS Records, all in September; and Diane Quintana, administration and Gee Gee Forrest, promotion, both in early November. . . The Aug. 1 NARM Operations & Information Committee meet in Minneapolis centers on the UPC system Musicland has installed for inventory, including only their laser scanner and automated diverter system. Record Bar's Sandra Rutledge corrects Track's erroneous description of last week.

WEA's Bob Moering awards all-expense tours for two to four winning accounts of the recent \$6.98 Olympic Sale contest. They are: Music Suppliers, Boston; Budget Tapes & Records, Seattle; Believe In Music, Kalamazoo, and Records 'n Such, Albany, N.Y. . . Track found former Milwaukee 1812 Overture store chain owner Alan Dulberger, working in Jacksonville, Fla. area, where he's operating several bars but says he would like to return to retail. . . Gary Klein has left the Entertainment Co., where he produced such as Barbra Streisand, Stephanie Mills and Glen Campbell over 18 years with Charlie Koppelman, to set up his own music/film production firm. . . Showtime chief Neil Austrian gets this year's honors at the music industry's United Jewish Appeal dinner at the Sheraton Centre Hotel, New York, Oct. 27.

Edited by JOHN SIPPEL

tion of photos documenting the bands behind the British Invasion of the mid-'60s.

As for video, Rhino's first production, "My Breakfast With Blassie," featuring the late Andy Kaufman and wrestler Fred Blassie, had led to current plans for promotional video clips for new label projects and possible feature exploitation. Foos reports that he and Bronson are now "looking into some cult horror movies and we'll be doing a compilation of clips."

Having moved last year to a warehouse/office complex in Santa Monica, Rhino has just acquired 3,000 square feet in an adjacent building to augment the space already shared with Sounds Good Imports.

For your consideration: **Mr. Roger Taylor.**  
A man consumed by passion. A passion to  
create and play music. But not just ordinary  
music; music that burns with the fury of fever-  
ish rock and roll. **Mr. Roger Taylor —**  
a man possessed. A man on fire.



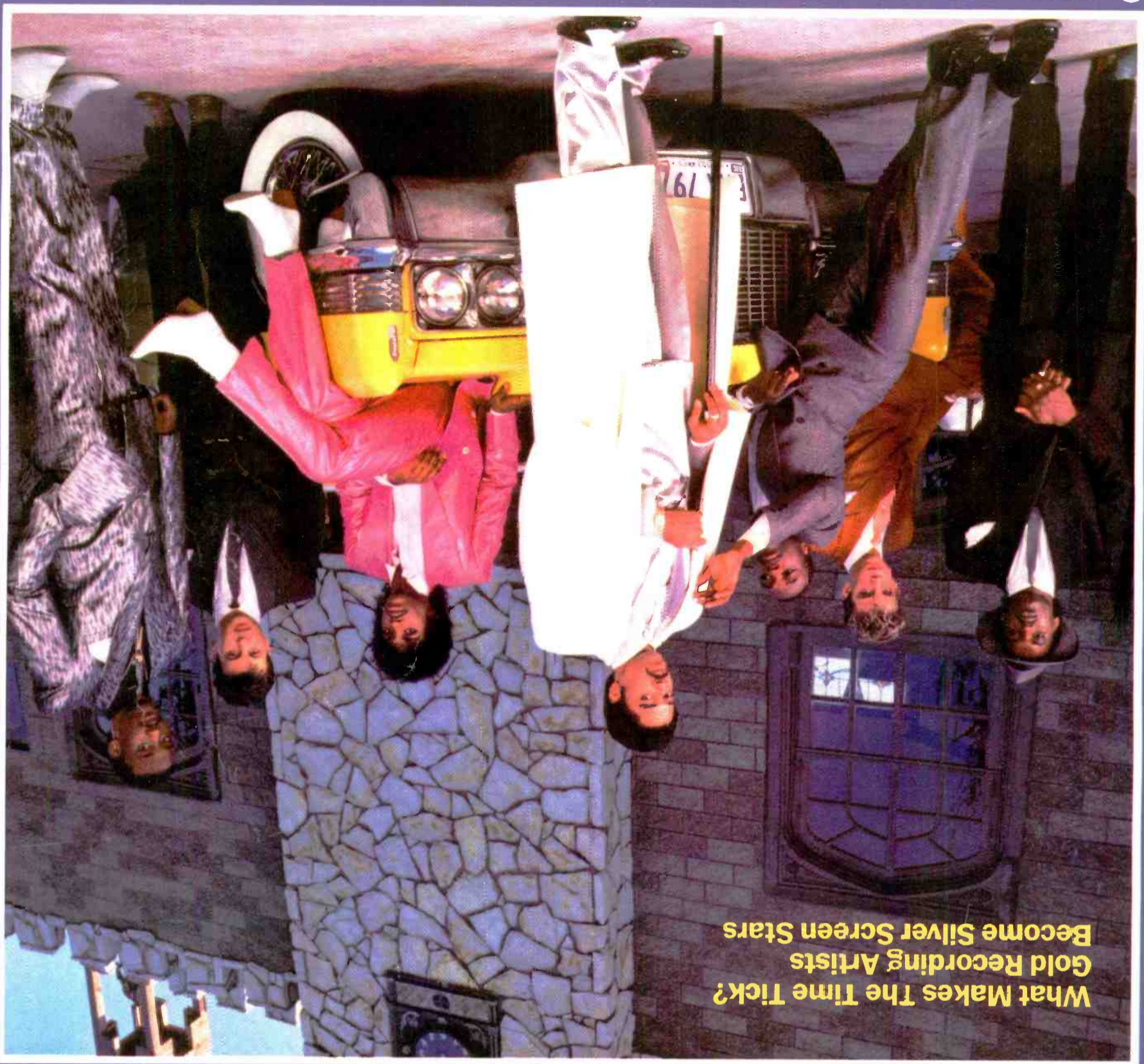
There's the signpost up ahead. You're on  
the **Strange Frontier.**

Featuring the first single,  
"Man On Fire"

*Capitol*

Management: Cavallo, Ruffalo and Fargnoli  
Produced by Morris Day & The Stars Company

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Gold Recording Artists  
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OF ICE CREAM CASTLES**

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# THE TIME MACHINE

July 23, 1984

\$1.75



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