

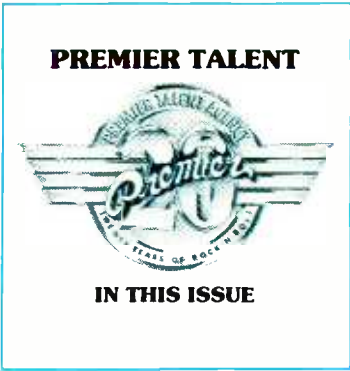
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# Billboard

89th  
YEAR



IN THIS ISSUE

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

August 18, 1984 • \$3 (U.S.)

## DEC. DEBUT EYED It's Turner's Turn For Cable Rocker

By KIP KIRBY

NASHVILLE—The battle for national video music viewers will intensify as of Dec. 5, if Ted Turner proceeds with his plans to launch a new 24-hour rock video cable channel.

In a letter signed by Turner dated Aug. 7, more than 8,000 cable operators have been informed of his intention and asked to respond to Turner Broadcasting System Inc. within two weeks regarding the total number of subscriptions their systems could guarantee the new service. Turner is seeking an aggregate minimum of 10 million subscribers for the launch.

Turner, chairman and president of Atlanta-based Turner Broadcasting, says that the as-yet-unnamed music video channel will be offered free for five years to all cable operators who commit before the cutoff date of Aug. 24, agreeing to supply TBS "with any part of the first 10 million subscribers within 30 days of the launch of the service."

The letter of intent stipulates, however, that the no-charge offer applies only if Turner Broadcasting receives

commitments representing the aggregate 10 million figure. A separate clause reserves the right for TBS to discontinue the launch regardless of subscription totals—or to proceed with the new music video venture despite fewer than 10 million viewers. In this case, cable operators could be charged for carrying the program.

(Continued on page 60)

## U.S.-Made CDs Due This Month

By IS HOROWITZ

NEW YORK—Commercial production of Compact Discs at the new CBS/Sony plant in Terre Haute, Ind., the first CD factory to be activated in the U.S., will begin before the end of August, with upwards of 10 domestic labels slated to receive initial product.

(Continued on page 60)

## AT NEW MUSIC SEMINAR

# Indies Stand Up To Majors

By FRED GOODMAN

NEW YORK—Expanding the vistas and commercial avenues for new and alternative music and reconciling the rebellious stance of independents and outsiders with the established practices of the music industry proved the push and pull of this year's New Music Seminar.

Further coverage of the New Music Seminar appears on pages 3 and 6.

With more than 30 panels covering topics from booking to international music publishing, Seminar sponsors Tom Silverman, Mark Josephson and Joel Webber claimed a paid attendance of 3,800, although traffic at the meet would suggest the figure was actually lower. Whatever the final tally, the Aug. 5-8 convention at the Hilton Hotel here managed to draw a broad cross-section of participants from virtually every segment of the worldwide music industry.

Starting the agenda off on a volatile note, co-sponsor Josephson used his opening address to call for a breaking down of what he termed

"the invidious and racist distinctions" fostered by the industry at large and the major labels in particular.

While Josephson's remarks did not go unanswered—presidents' panel moderator Ed Rosenblatt of Geffen Records began his session by noting that "all large companies are not insensitive and not all small companies are sensitive," and that "companies are people"—they did not create the kind of furor that was a matter of

course at past New Music Seminars.

Josephson's call for change was echoed by keynote speaker Trevor Horn, head of ZTT Records. Suggesting that record companies should be "as liberated as the music they package and market," he urged listeners to fight against the "dry, humorless mass that is the rock industry today."

Terming the need for labels to be as creative as their artists "a dare,"

(Continued on page 54)

## Pirates Launch 'Victory' Video

NEW YORK—Video pirates have struck the Jacksons' "Victory" tour, putting a bootleg videocassette containing almost all of one of the group's recent performances on sale in the New York area for \$65.

Because of the video quality of the cassettes and the fact that at least five different cameras would be needed to get all the angles used, it is assumed that the bootleg was made by tapping into the video feed that the Jacksons have been using to project their concerts onto a screen during their stadium appearances.

Photocopied handbills promoting the cassette were distributed outside of Madison Square Garden before and after the Jacksons' Aug. 5 concert there. The handbills, which list a phone number located in Mount Vernon, N.Y., say that the tape contains the Jacksons' "1st Kansas City Performance," will be on sale for two weeks only, and is available on videocassette in Beta and VHS formats.

(Continued on page 60)



Not since the early days of New Wave has there been a band of urban bad boys who so perfectly echo the emotions of today's restless youth. With guitars slashing, drums pounding and voices raised in a rock and roll war cry, JOHN JARRETT'S TRIBE is destined to transform a generation of listeners into a legion of believers who will carry their call to the top of the charts. (ON CAPITOL) (Advertisement)

### - Inside Billboard -

- **BMI AND RADIO STATIONS** have reached an agreement whereby the music licensing organization will modify the terms of the performance licenses recently sent out to stations across the country, ending a bitter impasse in negotiations. Page 3.
- **BLANK VIDEOTAPE SALES** have been booming since the Summer Olympics began, as have VCR hardware rentals, according to a survey of retailers. At the same time, they say, there has been a drop in prerecorded video rentals—and, in Southern California, some disruption of store traffic. Page 3.
- **SILLERMAN-MORROW BROADCASTING** has purchased the Knoxville-based SunGroup, consisting of five Tennessee radio stations, for approximately \$13 million, subject to FCC approval. Radio, page 12.
- **BAR CODING** was among the topics tackled by the NARM operations committee at its recent meeting in Minneapolis. The standardization of shipping and return procedures was also high on the committee's agenda. Meanwhile, bar coding is also a topic of concern for the Video Software Dealers Assn., which would like to see an industry-wide standard. Retailing, page 20.
- **CORPORATE SPONSORSHIP** has entered the video clip arena—interestingly enough, on behalf of a country artist who records for a small independent label. Coors Light beer, in return for the display of its insignia, has partially underwritten the production cost of Karen Taylor-Good's "We Just Gotta Dance" video. Page 62.



Janie Fricke and Producer Bob Montgomery have a good thing going. Four number one singles from two critically-acclaimed, multi-award-winning albums . . . for starters! And now here's the album to keep that good thing going. "The First Word In Memory" (FC 39338). Including the new single "Your Heart's Not In It" (38-04578) on Columbia Records and Cassettes. (Advertisement)

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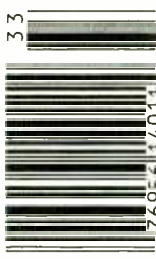
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smash singles already... and the new single,

"She Bop." On Portrait Records and Cassettes.





**SPORTS FISHING**—Chrysalis staffers take a cruise of the New York harbor to unwind after delivering the label's best year yet. Shown from left are marketing vice president Billy Bass, senior a&r vice president Jeff Aldrich, Chrysalis International Group co-chairman Terry Ellis, the label's senior publishing vice president Ann Munday, president Jack Craig and finance senior vice president Paul Hutchinson.

## BMI Agrees To Alter Radio Music Licenses

By IS HOROWITZ

NEW YORK—Broadcast Music Inc. will modify music performance licenses recently sent out to radio stations across the country following an agreement in principle reached Wednesday (8) with the All-Industry Radio Music License Committee.

Talks were resumed after earlier negotiations collapsed in a series of charges and counter-charges, with the committee threatening suit against BMI, and the licensing organization mailing out contracts to stations that would hold rates at 1983 levels for 1984, but would raise them about 10% the following year and for the remainder of a license term due to run through 1987 (Billboard, July 7).

More than 5,000 stations were said to have returned signed licenses to BMI. Failure to have signed the pacts could have subjected the stations to copyright infringement charges if they broadcast music controlled by BMI after July 1. BMI, however, said that no charges would be filed during a truce period.

Under the agreement in principle, the new contract would retain the no-increase proviso for 1984 and would stipulate a smaller increase for 1985 than the 10% called for in the BMI mailing. It also provides for all contract issues to be renegotiated "from scratch" for new licenses to take effect in 1986.

Among other changes, some still unidentified, is an understanding to establish a formal rate-making procedure should future contract bargaining fail. An announcement from both parties said that the revisions should

be finalized "within the next 10 days."

BMI's contracts with radio stations expired Dec. 31, 1983, but were extended until June 30, 1984 while talks proceeded.

The new agreement with BMI is expected to speed resolution of a new license pact between radio stations and ASCAP, which were also in a de facto stall as the BMI dispute simmered. The last contract with ASCAP expired the end of 1982, and performance fees paid by stations have been on an interim basis since January, 1983.

ASCAP reported revenues from radio to be slightly less than \$51 million in 1983, but some of this amount consisted of late payments and the figure does not pinpoint the exact amount due for the year. In all, cumulative annual payments to both ASCAP and BMI under the most recent fee agreements are thought to amount to about \$90 million.

Participating in the San Francisco talks were Ed Cramer and Larry Sweeney of BMI, and Bob Henley and Don Thurston of the All-Industry Committee. The agreement was hailed by Eddie Fritts, president of the National Assn. of Broadcasters, and Bernard Mann, president of the National Radio Broadcasters Assn. Both organizations were among a group of radio associations that served as peacemakers and were instrumental in getting BMI and the committee back to the bargaining table.

## Blank Videotape Dealers Mine Olympic Gold

By SAM SUTHERLAND and EARL PAIGE

LOS ANGELES—August sales reports from both record/tape chains and home video specialty stores will carry their own undercurrent of Olympic drama, based on dealer reports attesting to an upsurge in blank videotape sales and VCR hardware rentals, a dip in prerecorded video program rentals, and, in the immediate Southern California area, some disruption of store traffic.

With U.S. households drawn to their sets since the 23rd Olympiad began here July 28, the shift in television viewing habits has spelled gold of a different kind for merchants carrying blank videotapes. Licorice Pizzeria here saw its "biggest blank videotape volume ever," according to Randy Gerston, advertising director for the 34-unit chain.

Gerston cites timely promotions, such as Maxell's "Capture The

Gold" push, as dovetailing neatly with the trend toward blank tape purchases. Similar themes were picked up by retail marketers themselves, such as newspaper layouts plugging the home taping opportunities for customers of Shulman Music, the 63-store operation based in Cinnaminson, N.J.

Shulman advertising director Susan Hough and buyer Bruce Bell both stress the role their straightforward Olympics push played in boosting blank sales by a reported 40% in its 21 Wall To Wall stores.

While promotional strategy took a more subdued Olympic thrust at Camelot Enterprises, store managers at some outlets in the 150-unit chain were among the merchants reporting a particular trend toward case purchases. Even the 50-unit Record World chain, based in Port Washington, N.Y., while downplaying any outright explosion in blank tape sales, reports a significant measure of

## Seminar Probes Video Exclusivity

Programmers Participate In Panel; MTV, Labels Absent

By STEVEN DUPLER

NEW YORK—A last-minute panel on exclusivity deals in the video clip industry, conspicuous for its lack of MTV or label participants, convened here at the New Music Seminar Wednesday (8) to discuss the possible ramifications of exclusivity agreements between that cable channel and four major record companies.

According to attorney Michael Sukin of Berger, Steingut, MTV and label executives declined to participate in what he termed the "first public forum on this topic" because of the confidentiality clauses built into those agreements. In addition to Sukin, the panel included a variety of concerned parties ranging from com-

peting video clip outlets such as NBC's "Friday Night Videos" and Atlanta's Video Music Channel to video producer Picture Music International. Also present were John Scher of Monarch Entertainment, Seth Willenson of the direct broadcast service United Satellite Corp., and moderator Lawrence Fox, an antitrust lawyer also associated with Berger, Steingut.

As expected, the two clip outlets were the most outspoken against any sort of exclusivity arrangements, with "Friday Night Videos" produc-

er David Benjamin claiming that the deals allowed record labels to, in effect, "determine the programming of a broadcast outlet" because of their provision for the labels to select at least one-third of the clips provided to MTV.

"FCC regulations would call that payola," Benjamin claimed. "If NBC tried to sign deals like this, we'd be off the air in five minutes. But since cable isn't affected by FCC regulations, MTV can get away with it."

(Continued on page 54)

## Satellite Video Network Aims At Shopping Malls

By FAYE ZUCKERMAN

LOS ANGELES—Backed by a reported \$25 million budget, recording artist/actor Donny Osmond has launched a new satellite video network that will deliver national advertising and originally produced programming to covered shopping malls.

In September, Osmond and partners Earl Cook and Kraig Higginson plan to roll out their Advanced Telecommunications Network (ATN) nationally to some 1,000 shopping centers. ATN has already obtained the support of two of the largest mall developers, J.J. Cafaro and Edward DeBartolo Corp., both based in Youngstown, Ohio.

The network claims success from tests in shopping centers in Utah and New York. At one Utah mall, Osmond claims a record retail tenant saw sales on Huey Lewis & the News product jump following a broadcast of the band's promotional video clips.

Essentially, ATN will contain 13 hours of programming fed via a Ku band satellite to kiosks placed inside malls at no charge to mall owners. Recoupment of funds for the channel will be achieved by charging national

(Continued on page 53)

NEW YORK—The future of pop radio and the problems besetting "crossover" promotion surfaced at two New Music Seminar panels Wednesday (8).

Belittling record companies for their "old-line prejudices," Harold Childs, PolyGram's senior vice president of urban music, called "crossover" an "outdated, stupid" term that impedes multi-format growth.

"We're losing mega-hits based on old-line prejudices," Childs said. "It's outdated to think that if a record goes top 20 black, that's when you work it pop. We have to stop categorizing, because more and more, timing is everything."

Childs also sparked applause with his views on promotion budgets. Charging that manufacturers are squandering "millions" on in-house and independent promotion staffs, the PolyGram executive suggested that certain companies will have to choose between the two.

"You can no longer afford both," he said. "Our field staffs are costing us millions; our indies are costing us millions. Half the time we don't know what's going on with either one. That's why college and dance outlets are so important in getting new music exposed."

Examining the dangers of losing a band's core audience in crossing formats, Childs told the gathering that black radio now regards Kool & the Gang as "a pop act" following the success of such contemporary hits as "Joanna." "It's tough to get sincere airplay for them on black stations,"

Vegas at month's end, claims similar reports are being generated throughout the U.S.

Pough claims his own sales and rental for prerecorded product have been up. But he says he has heard few indications of such upturns elsewhere.

More typical is the overview provided by Bert Tenser, head of the Video Connection network of some 265 licensed video stores. Tenser reports that blank tape sales are up, as are VCR rentals, throughout the 30 states where his franchised stores operate, but that rentals appear flat or down, with the most significant losses seen on the West Coast in general and in Southern California in particular.

In that region, overall store traffic has in some instances been severely affected, especially near actual Olympic competition sites. Otherwise, the impact of the games has been felt

(Continued on page 51)

## Radio Panelists Urge End To 'Old-Line Prejudices'

By LEO SACKS

he declared. "Programmers say they've gone too far."

Concurring that the "old-line crossover attitude is b.s.," Mike Bone, Elektra's vice president of promotion, said his company learned the hard way recently when Elektra failed to chart Midnight Star's "Freakazoid" as high as it could have. "We blew the record (pop); we didn't get it out of the box," he said, noting the label avoided "the trap" by simultaneously promoting Teddy Pendergrass's "Hold Me" single to contemporary, urban and adult stations.

Childs also expressed his concern that PolyGram bypassed urban outlets and went straight to pop stations with Carolyn Townes' "99 1/2" following its pop success with Ollie &

(Continued on page 54)

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# Disney Cartoon Classics Booming

## 500,000 Sales Orders Seen For Home Video Series

By FAYE ZUCKERMAN

LOS ANGELES—Reported sales orders for Walt Disney Video's Limited Gold Edition cartoon classics series augur a new children's home video champion, with Disney's final tally for orders due Friday (17) expected to be upwards of 500,000 and to represent a \$15 million retail sales potential.

Shipments for the seven videocassettes are said to average more than 60,000. With each title retailing for \$29.95, the Limited Gold Edition thus vaults over initial orders for any other children's prerecorded video package, reinforcing the sales potential of children's titles and the impact of a \$29.95 price point.

This June saw the firm announce pre-orders of 412,000, a total rivaled only by Paramount Home Video's "Raiders Of The Lost Ark," which posted 500,000 in initial orders (Billboard, Dec. 3). The Limited Gold Edition titles—"Mickey," "Minnie," "Donald," "Daisy," "Pluto," "Silly Symphonies" and "The Fabulous '50s"—have not yet been certified by the Recording Industry Assn. of America.

With an ad campaign hawking "When they're gone, they're gone," Disney accomplished its objective of generating sales for a made-for-video cassette product only available for 90 days. Says Ben Tenn, vice president of home video for the Burbank firm: "In our advertisements and promotions, we made it clear that people would want to buy these cassettes because they will not be available to any other medium (television or theatres)."

Adds marketing manager Richard

Fried: "We let consumers know that if they don't buy now, they may not get a second chance." The Limited Gold Edition advertising campaign, estimated at more than \$2 million, included extensive radio and television commercials as well as print ads.

And, in a field dominated by rental, video specialty stores readily admit that the cartoon classics sparked sales reminiscent of "Raiders Of The Lost Ark" and "Flashdance." Walt Disney Home Video also offered 100% co-op compensation through qualified distributors based on pre-order quantity (Billboard, May 5).

Many video stores say they filled up Disney's 24-unit display case for the classics four or five times since the titles shipped June 17. Most stores say they plan to make the titles available for rental in the fall if there are leftover copies.

National Video, a 300-store chain, has sold about 32,500 units, reports company chairman Ron Berger. "I will be ordering another 10,000. The classics have become the best-selling children's product. In one year we have sold 35,000 'Raiders,' and look what we have done with the Disney titles in (less than) three months."

Both Berger and Bill Perrault of leading distributor Artec commend Disney on its marketing, advertising, dealer support and packaging for the Limited Gold Edition. The exclusively made-for-video idea, they say, greatly enhances sales.

Some of the seven titles sold better than others, acknowledges Disney's Tenn, who says that the Billboard videocassette sales chart accurately reflected the varying sales. According to the sales chart, "Mickey" is the best-seller, with "Donald" running a

close second.

"Minnie" places third, with "Pluto" and "Daisy" vying for the fourth position. "Silly Symphonies" has shown inconsistent sales, as witnessed by its chart position. It entered the chart at number 11 on July 7, quickly dropped to 30 and this week jumps to 18.

"The Fabulous '50s" has become the last of the titles to enter the chart. This week it is at number 24.

For home video retailers, Walt  
(Continued on page 51)

## RIAA Donates \$\$ To BMA Antipiracy Drive

NEW YORK—The Recording Industry Assn. of America, confirming earlier reports, has donated \$165,000 to the Black Music Assn. to conduct antipiracy activities in West Africa.

BMA's endeavors, initially centered in Nigeria, are designed to expand the sale of legitimate American recordings in English-speaking African markets.

According to BMA president Dick Griffey, who first proposed the organization's role, the BMA plans to establish a branch office in Lagos to seek the support of the new Nigerian government and to foster the development of a legitimate local industry. BMA will urge the passage of strong antipiracy legislation.

Stan Gortikov, RIAA president, notes that contributions from member companies of RIAA to IFPI have been used to support antipiracy programs in Latin America, Southeast Asia, the Middle East and the Mediterranean area.



THE REAL THING—Columbia senior vice president and general manager Al Teller, right, greets Julio Iglesias after a sold-out performance at the Universal Amphitheatre in Los Angeles.

## Executive Turntable

### Record Companies

Robert Harris is elected a vice president of MCA Inc. in Los Angeles. He continues as president of Universal Television... Lee Townsend is appointed director of U.S. operations for German-based ECM Records. He will work out of the Warner Bros. office in New York. Townsend was a staff producer for the Palo Alto label... In Los Angeles, Rick Orienza joins Enigma Records as director of press and publicity. He was a freelance writer and publicist.

WEA Dallas appoints Robert Belisle local Warner Bros. promotion representative. He had held the same post for All South Distributors in New Orleans... Two promotions have been made in Atlantic's New York office. Ileen Greenberg is upped to manager of inventory for Atlantic and Elektra. She was inventory supervisor. And Arlene Mazo moves to manager of accounts receivable for the two labels. She is a 28-year veteran of the labels' accounting departments.

### Video/Pro Equipment



Rosen



Aceste



Newman

Two appointments have been made at RCA Video Productions in New York. Phillip Rosen is named director of program and talent negotiations. He was the division's manager of business affairs. And Joan Aceste is upped to director of business affairs. She was director of East Coast business affairs for RCA Video Discs... Deborah Newman is named vice president of programming and sales for CBS Music Video Enterprises in Los Angeles. She was Columbia's West Coast director of artist development video... Gary Marenzi is named national sales director for Warner Bros. Home Video in Burbank. He was director of administration, pay tv and non-theatrical distribution for Columbia Pictures.

Glenn Sagon joins RCA/Columbia Pictures Home Video in Burbank as art director and manager of creative services. He was art director at Columbia Pictures... Iris Greenberg is upped to director of scheduling for the Videoworks facility in New York. She has been with the firm for two years... David Greenberg leaves his post as director of New York's Second Story Television to pursue a freelance video directing career... Paul Snead joins the staff at Video Impressions in Des Plaines, Ill. He is a recent college graduate.

The Video Corp. of America appoints Stuart Pelycyer technical support manager of computer diskettes services, East Coast, based in New York. He was a senior microcomputer consultant for the Home Insurance Companies... Norman Rosenshein is named vice president and chief engineer at Unitel Video in New York. He maintains his title of chief engineer... In Bethel, Conn., the Neve Corp. appoints two regional sales representatives, Jeff Evans for the West and Geoffrey Langdon for the East. Both have held several posts at various audio equipment companies.

Two appointments have been made at BASF Systems in Bedford, Mass. Rocco Rotolo is named Midwest regional sales manager. He had held the same post for the Craig Corp. And Gay Spiegel is named manager of audio magnetic products. She was a product manager for Webster Industries... Barbra Tendler is named Northeast regional sales manager for the Maxell Corp. in Moonachie, N.J. She was a district sales manager for BASF... Henry Klerx is named president of MCI/Sony in Park Ridge, N.J. He was senior vice president of Sony Broadcast Products Co.

### Related Fields

Stan Burger joins Record magazine in New York as an advertising sales representative. He was vice president/account supervisor for the Doyle Dane Bernbach advertising agency.

Billboard (ISSN 0006-2510) Vol. 96 No. 33 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

## FIRST ANNUAL VIDCLIP AWARDS

# 'Rockit' Tops MTV Nominations

NEW YORK — Herbie Hancock's "Rockit" is the most nominated clip in MTV's just-released list of the videos up for its first annual MTV Video Music Awards, garnering nominations in seven of 15 different categories.

Cyndi Lauper is the artist with the most nominations, gaining a total of eight: five for "Girls Just Want To Have Fun" and three for "Time After Time." Following Lauper closely is ZZ Top, which has garnered a total of six nominations, for "Legs," "Sharp Dressed Man" and "Gimmie All Your Lovin'."

The nominations for the MTV

awards were arrived at via a selection process that involved two different mailings, sent to about 1,500 members of the music industry. MTV is planning one of its biggest efforts yet to support the ceremony, which will be held on Sept. 14 at Radio City Music Hall and run for approximately two hours.

Dan Aykroyd and Bette Midler will host the show, with Ohlmeyer Communications Companies and Radio City Music Hall Television teaming up to produce the live telecast. Syndication rights to the show have been sold to Lexington Broadcast Services.

The show will feature live performances, a review of the year in video music, special effects, and stories on the making of rock videos.

Other acts receiving multiple nominations besides Hancock, Lauper and ZZ Top are the Cars, Michael Jackson and David Bowie. The Cars earned five nominations for "You Might Think," while Bowie and Jackson each garnered four. All of Jackson's nominations are for his "Thriller" video, while Bowie has three nominations for "Modern Love" and one for "China Girl."

### GENERAL CATEGORY NOMINEES

**BEST VIDEO OF THE YEAR**—Cars, "You Might Think"; Herbie Hancock, "Rockit"; Michael Jackson, "Thriller"; Cyndi Lauper, "Girls Just Want To Have Fun"; Police, "Every Breath You Take."

**BEST MALE VIDEO**—David Bowie, "China Girl"; Herbie Hancock, "Rockit"; Michael Jackson, "Thriller"; Billy Joel, "Uptown Girl"; Lionel Richie, "All Night Long."

**BEST FEMALE VIDEO**—Pat Benatar,

"Love Is A Battlefield"; Cyndi Lauper, "Girls Just Want To Have Fun"; Cyndi Lauper, "Time After Time"; Bette Midler, "Beast Of Burden"; Donna Summer, "She Works Hard For The Money."

**BEST CONCEPT VIDEO**—Cars, "You Might Think"; Herbie Hancock, "Rockit"; Michael Jackson, "Thriller"; Cyndi Lauper, "Girls Just Want To Have Fun"; Rolling Stones, "Undercover Of The Night."

**BEST GROUP VIDEO**—Huey Lewis & the News, "Heart Of Rock'n'Roll"; Police, "Every Breath You Take"; Van Halen, "Jump"; ZZ Top, "Legs"; ZZ Top, "Sharp Dressed Man."

**BEST STAGE PERFORMANCE IN A VIDEO**—David Bowie, "Modern Love"; Duran Duran, "The Reflex"; Bette Midler, "Beast Of Burden"; Pretenders, "Middle Of The Road"; Van Halen, "Jump."

**BEST NEW ARTIST IN A VIDEO**—Eurythmics, "Sweet Dreams (Are Made Of This)"; Cyndi Lauper, "Girls Just Want To Have Fun"; Cyndi Lauper, "Time After Time"; Madonna, "Borderline"; Wang Chung, "Dance Hall Days."

**BEST OVERALL PERFORMANCE IN A VIDEO**—David Bowie, "China Girl"; Michael Jackson, "Thriller"; Cyndi Lauper, "Girls Just Want To Have Fun"; Police, "Every Breath You Take"; Van Halen, "Jump."

### PROFESSIONAL CATEGORY NOMINEES

**BEST SPECIAL EFFECTS IN A VIDEO**—Cars, "You Might Think"; Thomas Dolby, "Hyperactive"; Herbie Hancock, "Rockit"; Billy Idol, "Dancing With Myself"; Talking Heads, "Burning Down The House."

**BEST ART DIRECTION IN A VIDEO**—Cars, "You Might Think"; Herbie Hancock, "Rockit"; Billy Idol, "Dancing With Myself"; Police, "Every Breath You Take"; Queen, "Radio Ga Ga."

(Continued on page 51)

## CD Milestone For PolyGram

NEW YORK—PolyGram Records had its first \$1 million Compact Disc sales month in July, moving out almost 100,000 pieces of product to retailers, reports senior vice president Emiel Petrone.

The recent reduction in dealer cost and the largest release of new CD title in a single month since PolyGram began marketing the disks a year ago were contributing factors to the July sales mark, says Petrone.

Another 52 titles are slated to be added to the PolyGram CD catalog this month, bringing the total in the group's family of labels to more than 500. By year's end the number should exceed 700, Petrone predicts.



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## INFORMATIVE, OBJECTIVE PANELS

## Lawyers Get Even At Seminar

By FRED GOODMAN

NEW YORK—Claiming that lawyers have ruined the record business has been a favorite rallying cry for would-be music entrepreneurs. But attorneys were able to take a measure of revenge last week at the New Music Seminar by mounting two of the most informative and objective panels.

The legal panels, "State Of The Artists' Recording Contract: A Mock Negotiation" and "World Publishing And Sub-Publishing: An Instructional Seminar," provided the kind of substantial instruction lacking in more general panel discussions.

The negotiation panel pitted a team of artist representatives against label executives for a proposed recording contract on a fictional act. The now-familiar format allowed Seminar registrants a chance to follow a contract from initial proposal to counter-offers, showing negotiable points and budget realities.

As head of the artist negotiating team, attorney Michael Sukin of the firm of Berger, Steingut proposed a two-year deal with a three-album minimum and an advance in excess of \$125,000, not including a producer's fee. Also being sought were an escalating royalty arrangement that began at 14%, and guarantees of three videos and singles per album.

After greeting the initial proposal

with incredulity, the label team countered that with perks and video production costs, the per-album costs of the package were really in excess of \$350,000.

"The point of profit for a label depends on numerous factors," said panelist Dave Berman, junior vice president of business affairs for Warner Bros. Records. "We're talking in the range of 200,000-400,000 records, and not many first albums will sell in that range."

Countering for the artist, Sukin said, "My band has nothing to do with statistics," adding that the artist is being signed because the label believes it's saleable. "The only question is the earning potential of my band," he said.

Also covered were the negotiability of statutory rates, points, promotional budget and producer selection.

"World Publishing And Sub-Publishing" owed the lion's share of its success to attorney Jay Cooper of the firm of Cooper, Epstein & Hurewitz, who began the panel with a 30-minute point-by-point lecture on contract content.

Emphasizing that there is no standard contract for foreign and territorial publishing agreements, Cooper urged listeners to weigh every point they grant. "Always remember that every work in a subpublishing agreement is negotiable," Cooper said. "There is no standard contract or form."

Specifically, Cooper urged retention of merchandising and commercial jingle use as well as the reservation of rights for title exploitation. In addition, he said, the original publisher should guard against simultaneous local covers by maintaining permission rights, and should seek to own foreign lyric versions after a set period.

On the subject of payment, Cooper recommended that advance payments be made in American dollars paid at the source on a quarterly basis. He added that the term of agreement for subpublishing is getting shorter, with three years now typical, and that the share of mechanical royalties is getting higher for the licensing publisher, hovering around 80% but going as high as 100% in rare cases.



PARKER'S LOT—Songwriter John Lewis Parker, seated, poses with MCA Music executives after signing to the company. Surrounding him from left are MCA Music's president Leeds Levy, vice president Rick Shoemaker and creative services director Jonathan Stone.

## Chartbeat

## Real Hits From Some Reel Misses

Rob Hoerburger, fresh from the *Happy Together Tour*, fills in this week for the vacationing Paul Grein.

Film music continues to flourish this week, as the soundtrack to "Purple Rain" by Prince maintains the No. 1 one spot on the album chart, the soundtrack from "Ghostbusters" makes a solid move from eight to six, and Ray Parker Jr.'s title song holds down the top of the Hot 100.

The connection between movies and rock records has always been particularly strong; it was in fact a movie song, "Rock Around The Clock" from "Blackboard Jungle," that helped launch the rock era in 1955. This lucrative relationship extended through a string of Elvis Presley movies/soundtracks and eventually led to such industry landmarks as "A Hard Day's Night," "Saturday Night Fever," and "Grease."

While it's true that a boxoffice hit can stimulate record sales ("Ghostbusters" and "Purple Rain" are perfect examples), it doesn't always work that way. In 1965, the New Christy Minstrels got no higher than 81 with "Chim, Chim, Cheree," the Oscar-winning song from "Mary Poppins." Similarly, Dusty Springfield's definitive version of "The Windmills Of Your Mind," the 1968 Oscar winner from "The Thomas Crown Affair," peaked at 31.

On the other hand, sometimes the popularity of a film song surpasses that of the film itself. This week, Dan Hartman's "I Can Dream About You" jumps to number six on the

## Zomba Signs Two U.S. Acts

NEW YORK—U.K.-based Zomba Enterprises' music publishing affiliate here has signed its first Americans for worldwide publishing representation. They are hit act Twisted Sister and writer/producer Keith Diamond, who co-wrote and produced Billy Ocean's debut album for Zomba's Jive Records.

Supported previously by associations with such international acts as Def Leppard, the Thompson Twins, Iron Maiden, Thomas Dolby and the Stray Cats, among others, the U.S. Zomba unit says it's ready for further exploitation of the American music scene and is, in fact, negotiating with other new or established artists/writers.

Hot 100, long after the film from which it comes, "Streets Of Fire," failed critically and commercially. There have been eight No. 1 singles and two Oscar winners in the last 20 years from films that were either immediate flops or had some initial success but seem destined to end up as the subject of a Trivial Pursuit question. (For instance, how many times did Olivia change clothes in "Xanadu," or what exactly was "The Happening?")

Because there have been so many of these hit records since 1964, and because it's been so long since we ran a list, here are the 25 biggest, followed by the less-famous film in which each song was heard.

1. "You Light Up My Life," Debby Boone, #1, 1977 (title song, best song Oscar).
2. "Endless Love," Diana Ross & Lionel Richie, #1, 1981 (title song).
3. "Magic," Olivia Newton John, #1, 1980 ("Xanadu").
4. "Against All Odds," Phil Collins, #1, 1983 (title song).
5. "Hard To Say I'm Sorry," Chicago, #1, 1982 ("Summer Lovin'").
6. "Strangers In The Night," Frank Sinatra, #1, 1966 ("A Man Could Get Killed").
7. "The Happening," Supremes, #1, 1967 (title song).
8. "Shining Star," Earth, Wind, & Fire, #1, 1975 ("That's The Way Of The World").
9. "Love On The Rocks," Neil Diamond, #2, 1980 ("The Jazz Singer").
10. "Last Dance," Donna Summer, #3, 1978 ("Thank God It's Friday").
11. "Sky High," Jigsaw, #3, 1975 ("The Dragon Flies").
12. "I Got You," James Brown, #3, 1965 ("Ski Party").
13. "This Is My Song," Petula Clark, #3, 1966 ("A Countess From Hong Kong").
14. "Listen People," Herman's Hermits, #3, 1966 ("When The Boys Meet The Girls").
15. "The Look Of Love," Sergio Mendes & Brasil '66, #4, 1968 ("Casino Royale").
16. "Send One Your Love," Stevie Wonder, #4, 1979 ("Journey Through The Secret Life Of Plants").
17. "Catch Us If You Can," Dave Clark Five, #4, 1965 ("Having A Wild Weekend").
18. "On The Radio," Donna Summer, #5, 1980 ("Foxes").

19. "Twist Of Fate," Olivia Newton-John, #5 1984 (Two Of A Kind").

20. "Love Somebody," Rick Springfield, #5, 1984 ("Hard To Hold").

21. "Time Is Tight," Booker T & the MG's, #6, 1969 ("Uptight").

22. "Ferry 'Cross The Mersey," Gerry & the Pacemakers, #6, 1965 (title song).

23. "Late In The Evening," Paul Simon, #6, 1980 ("One Trick Pony").

24. "I Can Dream About You," Dan Hartman, #6 so far, 1984 ("Streets Of Fire").

25. "Hello Again," Neil Diamond, #6, 1981 (The Jazz Singer).

This list, of course, does not contain songs written and recorded long before their inclusion in a movie, such as "Ode To Billie Joe."

★ ★ ★

John Waite (EMI America) enters the top 10 this week with "Missing You," which jumps to number seven. That gives EMI/Capitol three

(Continued on page 51)

## Esther Phillips Dead At Age 48

NEW YORK—Singer Esther Phillips, whose earthy style spanned blues, jazz and r&b, and who was acknowledged as an influence by the Beatles, among others, died Tuesday (7) in Torrance, Calif., of complications from a long illness. She was 48.

Phillips, whose biggest crossover hits were 1962's "Release Me" on the Lenox label and 1975's "What A Difference A Day Makes" on Kudu, got her professional start at 13 after winning a talent contest in Los Angeles. Bandleader Johnny Otis, who was in the audience, asked her to join his orchestra, and she toured and recorded with Otis for the next three years as Little Esther.

After a string of r&b hits including "Cupid's Boogie" and "Double Crossing Blues," Phillips retired from music for health reasons in 1954. She returned in the early '60s and recorded for Lenox, Atlantic and later Kudu, a subsidiary of CTI, where her career peaked in 1975 with her disco version of "What A Difference A Day Makes." Her last recordings were done for Mercury in the late '70s.

## Indie Label Execs Discuss Their Fight For Visibility

By KIM FREEMAN

NEW YORK—The biggest issue raised during the panel "Independent Labels: Fighting For A Larger Share" at last week's New Music Seminar was whether indies are in a position to compete with the majors.

Prelude's Marvin Schlacter suggested that rather than "fight for a bigger piece of the pie," indies should "bake a new one." Other panelists agreed with Schlacter's statement that indies have succeeded as setters of new standards and cheered his comment, "Let the majors chase us."

It was noted that the public does not differentiate between a major and an independent release, and that it is only within the industry that independents have a credibility problem. Noting that "visibility equals credibility," Uproar's Joel Webber urged labels to release fewer records and al-

## Burton Scored Successes On Record, Too

NEW YORK—Richard Burton, who died Aug. 5 of a cerebral hemorrhage in Switzerland, could claim triumphs in the world of recordings, in addition to his successes on stage, on tv and in films.

As the star of Lerner & Loewe's "Camelot" starting in 1960, Burton sang as King Arthur on the Columbia original cast album, which reached No. 1 on the Billboard album chart during a 265-week listing. Burton was also a Grammy winner in 1975 for best children's recording, a reading of "Little Prince" for the PIP label.

Burton also recorded many times for spoken-word Cadmon Records, and in the mid-'60s MGM Records marketed a single by Burton, "A Married Man," from the score of "Baker Street," a musical about Sherlock Holmes.

lot more money to promotion.

Tommy Boy's Monica Lynch echoed that thought, noting that creativity often goes farther than cash. She added that the press is supportive of the "underdogs" and subsequently a great avenue for exposure.

The value of video raised a heated debate, with Schlacter leading a small camp that felt it wasn't essential. Most panelists believed it to be a crucial marketing tool, with Webber suggesting the use of advertising agencies wishing to enter the video production field as an expensive route to quality clips.

In a related panel, specialty labels were defined as logos formed to promote a specific musical style. All panelists agreed that the major problem was getting national distribution for product with regional appeal.

Representing the emerging Southern sound, Dolphin's Josh Grier emphasized the need to educate and assure distributors and retailers in other regions with tour support, followup product, press coverage and merchandising aids. Gary Himmel-farb said that advertising in specialized magazines has proved a viable way of selling both new and catalog product on his reggae label Ras. All agreed that finding a distributor that believes in the product was the biggest key to success.

On the distribution side, Rounder's Duncan Browne said his company preferred exclusive rights in each region, while Greenworld's Paul Marotta and Important's Eric Williams said they enjoyed the competitive aspect of non-exclusive distribution contracts.

Both distributors and label heads acknowledged college radio as a testing ground for new artists and urged constant contact with mom and pop retail outlets as an accurate means of tracking response to product.





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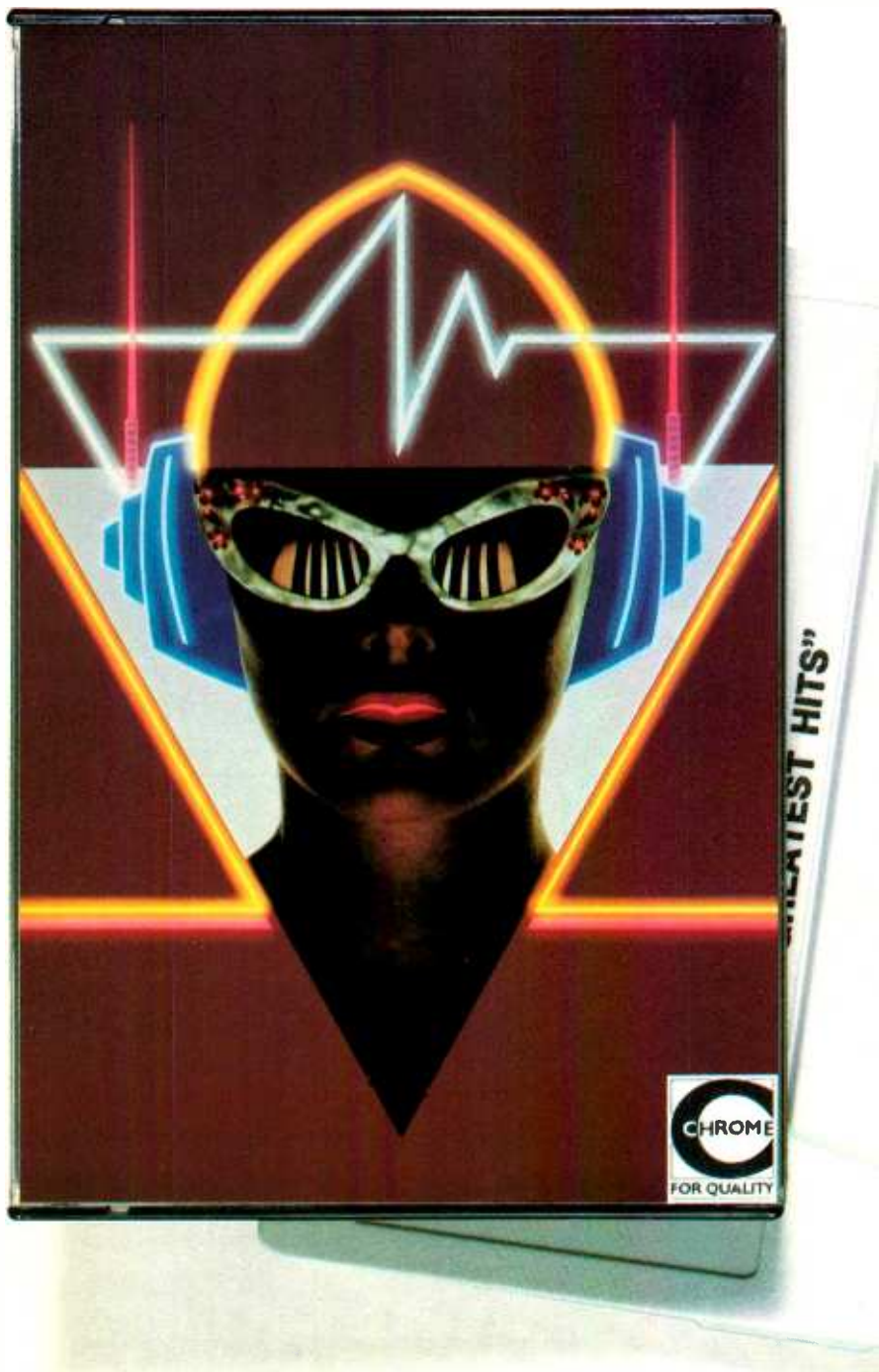






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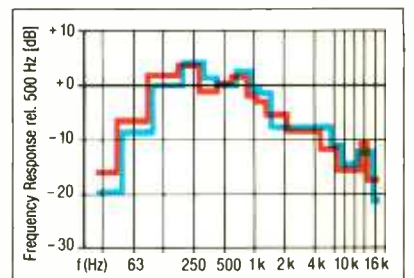
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**FRANKIE GOES SHOPPING**—More than 1,500 fans turned up July 28 to see Frankie Goes to Hollywood open Virgin's 25th U.K. store in Torquay, Devon, and local radio station Radio DevonAir broadcast day-long live transmissions from the shop. Pictured between Frankie members Paul Rutherford and Holly Johnson is Virgin Record & Tape Stores' Will Weaver.

## BPI Strikes An Optimistic Note Study Finds U.K. Labels 'Becoming Profitable Again'

By PETER JONES

LONDON—Although it admits there are no audited figures to provide bottom-line backup for the optimism, the British Phonographic Industry says that "after two or three very lean years, record companies in the U.K. are becoming profitable again."

That confident note is struck in the national IFPI group's Year Book 1984, in a section analyzing the costs of making and releasing records.

"In the mid-1970s, the U.K. record industry as a whole generated pre-tax profits which ran at about 12%-14% of sales," BPI says. "By 1979, this had been completely eroded and a loss in the order of approximately 2% of the industry turnover figure was recorded in 1980."

"During 1982 and 1983, the likelihood is that the net loss position has

been reversed with profitability returning to the levels of 1978-79 (pre-tax profits at 8% of turnover) according to patterns reported by some analysts."

Breaking down the individual cost areas, including "one of the most efficient distribution systems in the world, with each year some 5,000 singles, 6,000 LPs and 5,000 cassettes released and all usually available to any shop anywhere inside 48 hours,"

special mention is made of a&r expenditure.

"Expenses allocated to the development of an artist and his repertoire and performance, including recording, are seen as about 5% of the total cost of a record. But the British record industry is regarded as something of a seed-bed for development of the essential raw material of the industry worldwide, the recorded mu-

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### TAPES CONTINUE SLIDE

## Japan Record Production Up

TOKYO—Japanese production of records, bolstered by inclusion of Compact Discs, showed an upturn in June of 15% in unit terms and 16% in monetary terms over the previous year. But production of prerecorded music tapes continued to decline, by 3% in both units and yen.

The number of records produced here in June totalled 13.297 million, including 535,000 CDs, the latter up 8% on the previous month. Of the CDs produced, 313,000 were of domestic repertoire.

Total record production in June last year was 11.104 million units, with a monetary value of \$48.4 million. This year's figures were 13.297 million, with a value of \$61.56 million.

Music tapes totalled 6.887 million

units, worth \$37.8 million, compared with a total of 7.088 million (\$38.96 million) in 1983.

The June totals brought the production for the first six months of this year to 72.533 million records (with a value of \$312.4 million), compared with 73.431 million (\$297.5 million) for the first half of 1983. The unit total was down just 1%, the value up 5%.

But music tape production for the first half came to only 36.669 million (monetary value \$203.2 million), compared with 46.008 million (\$244.96) last year, a decline of 20% in units and 17% in value.

Total value of combined record and tape production here in the first half this year came to \$515.6 million, down 5% from the \$542.5 million registered last year.

## CD Player Price War Erupts In Netherlands

By WILLEM HOOS

AMSTERDAM—Sony's share of the Dutch market for Compact Disc players has reportedly crashed from 80% to 10% in the space of eight months. The Japanese company's local distributor, Brandsteder Electronics, blames what it calls an "insane" price war by Philips, which it accuses of selling CD hardware at "dumping prices."

Dave van Velzen, Brandsteder managing director, made the charge on a national radio program here, sparking a row that has made front page news through the Netherlands.

"We think the Philips campaign is really crazy and will kill the CD business in Holland," adds product manager Theo Backx. "The price cutting is so heavy that neither they nor the retailers can be making any realistic profit anymore, and in the near future they will have to increase the prices again, which in turn certainly frustrates consumers."

Philips spokesman Frans Smulders denies the allegations. "It's true that we have reduced the retail price quite drastically, but in our opinion the business is still profitable," Smulders says. "Our aim is to popularize our players but also to make the Dutch public more familiar with what is really a new invention."

Philips also disputes Brandsteder's claim that the Sony market share was ever 80%. "It's not our policy to give details of sales figures, but we believe our market share and Sony's were about equal until the end of 1983, say 40% each, with other companies accounting for the remaining 20%," claims Smulders. "Certainly, we are now the market leader in CD players."

Holland was one of the four European markets, along with the U.K., West Germany and France, where the CD was launched in March, 1983. Sony began with one player, the P-101, retailing at around \$765, while Philips offered the CD-100 and CD-202 at \$610 and \$715

respectively.

By the end of 1983, some 12,000 machines had been sold, with Sony's proving the most popular because of its additional features. Last fall, Philips cut the prices of its two players to \$520 and \$565, while a third machine, the CD-303, was marketed at \$735.

Further deep price cuts were made this April, bringing the CD-100 down to \$350, the CD-202 to \$410 and the CD-303 to \$490. But according to Brandsteder's Backx, some Dutch retailers are selling the CD-100 for as low as \$250.

Sony replied to Philips by reducing its P-101 price to \$675 last November and to \$610 this April, but has maintained the prices of two recently introduced models, the P-11-S and C-501, at \$550 and \$765 respectively. The company's position is made more difficult by the increased import levy, up from 9% to 19%, charged on Japanese hardware coming into European Economic Community countries.

### WIDE RANGE OF MUSICAL STYLES

## Montreux Festival Draws 45,000

By PIERRE HAESLER

MONTREUX—More than 45,000 people attended the 18th Montreux International Jazz Festival, which presented a massive diversity of musical styles and idioms for 17 days, through July 22.

Festival organizer Claud Nobs, whose event is one of the longest established and most prestigious in Europe, says that, although he has been criticized by jazz purists for limiting jazz proper to a minor part of the program, he feels that the event needed to break out from "the jazz

ghetto."

"I don't think it is interesting to present nothing but jazz concerts for 17 days, particularly as Switzerland has at least two other festivals, Zurich and Willisau, featuring nothing but jazz," Nobs says. Visitors this year had a choice of rock, reggae, salsa, Brazilian, African, new wave, blues, Spanish, Irish, Italian and jazz-rock performers and a major bonus in the form of the Miles Davis Sextet, which proved one of the great successes of the festival.

"Montreux attracts music enthusiasts from all over the world," Nobs says. "This year we were happy to welcome 50 Japanese fans. With the inclusion of the U.S. high school and college big bands in the program, a good number of young Americans find their way every year to Montreux."

But, like most international jazz festivals, Montreux needs subsidies and patronage in order to survive. Even with financial support, last year's event, though almost completely sold out, still lost money.

"Ticket sales cover only a part of the \$1 million budget," notes Nobs, "and the growing strength of the U.S.

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### LONDON-BASED OPERATION

## K-tel Bows Rock Film Arm

LONDON—K-tel International (U.K.) Ltd. has set up a London-based operation, K. Films, to work at the international level on the acquisition and marketing of exclusive pop/rock film footage and the production of high quality compilations.

The first product package available is the complete catalog of rock and pop footage produced by Swedish Television (SVT) between 1958-84. It consists of some 140 performances and more than 45 hours of music, mostly culled from leading Scandinavian 1960s pop shows. Artists ranging from Jimi Hendrix, Aretha Franklin, the Beatles and Janis Joplin through such contemporary acts as Eurythmics and Duran

Duran are represented.

Many of the clips, which have not been previously shown outside Scandinavian territories, were produced by Peter Goldman, who handled early Beatle film footage for Apple.

Anders Lindh, international marketing manager for K. Films, says: "In recent years we've seen the emergence of a strong new interest in the historical aspects of rock'n'roll music. These films not only document the music but accurately portray each passing era of the last quarter of a century."

Stephanie Bennett of New York-based Delilah Films is acting as program development consultant to the new firm.

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Vol. 96 No. 33

## EDITORIAL

# Reasons To Be Cheerful

Sure could use a little good news, sang Anne Murray not too long ago. Lately, we hope she's been reading the trades. Consider the following:

- A powerful music-and-movie combination from Prince in "Purple Rain," the kind of multi-format, audio/visual blockbuster which many in the industry dared not expect so soon after "Thriller."

- Compact Disc price reductions in hardware and software—especially the latter—that are accelerating marketplace acceptance of the new configuration, also at a pace few industryites dared to predict this soon.

- A successful, crowd-pleasing "Victory" tour by the Jacksons, which appears to be well-executed now that it's actually under way. Equally satisfying, if less media-prone: the Bruce Springsteen tour.

- A significant increase in the number of gold albums certified during the first half of this year, compared to last, and a pleasing upturn in the number of platinum awards.

# Racking Up The Pros & Cons

By KEN CUYLER

Once upon a time there was an aggressive, assertive, dominating animal by the name of Rack Jobber. Just as all fairy tales of our childhood are displaced by reality, the awakening process is about to begin for Mr. Jobber. At issue is the multiplication of host retailers who are acquiring buy-direct abilities.

When Rack Jobber was an adolescent, he had a clear image of where he wanted to go. All could tell because the rack industry was in touch with reality. Rack Jobber was constantly praised and romanced by record labels since his ability was recognized. The various racks were on the attack, acquiring retail outlets whenever and wherever possible. Retailers saw that racks indeed had a viable product to sell: service.

But then the calendar reads 1979, 1980, 1981. As one bloodbath follows another in the music industry, the retailer is looking at a supplier who is not as strong as was once thought. The discount stores, department stores and mass merchandisers that had been ardent supporters of rack distributors began to cast a questioning eye at the racks' ability to perform.

Fred Meyer Stores in the Pacific Northwest had the foresight in the mid-'70s to see past the impending rough water. They

- Confirmation of the above by the people who deal directly with consumers: the nation's music merchandisers. A report in this newspaper last week found Barrie Bergman, Jim Bonk, Russ Solomon and others bullish about business.

- Home video action in sales and rentals that, again, few industryites would have or could have predicted for this point in 1984. One measure of that: the "sold out" status of the Video Software Dealers Assn. convention in Las Vegas at the end of this month.

- The fifth annual New Music Seminar in New York last week, the best organized and best attended to date.

These, then, are some reasons to be cheerful. Their existence doesn't diminish the seriousness of problems and challenges which still face the music and home entertainment industries, nor suggest that anyone can afford a return to past policies of excess.

But they do ensure that those problems and challenges can be tackled in an optimistic, constructive frame of mind. And that can, and will, make a big difference to the future.

## 'Discount stores and mass merchandisers began to cast a questioning eye on the racks' ability to perform'

were also looking for an avenue to increase their bottom-line profit in records. What Fred Meyer did was to set up a wholly owned, completely controlled, internal rack distribution system.

Rack industry spokesmen saw this as only a flash in the pan. But Fred Meyer questioned why they should accept a margin of only 18%-20% from a rackjobber, when they could increase their profit to 30%-35% by installing their own in-house, buy direct program. Who can argue with numbers?

Did the bloodbath of the late '70s and '80s hurt their buy-direct program? Indeed not. Never once have I seen an article to indicate their inability to handle the new restraints imposed by the labels. Instead, the press runs articles reporting the demise of rack operations. Who remembers Largo, Alta and Pickwick? Although in some form they are still with us, the stage is set for things to come.

The early '80s arrive, and the second mass merchandiser moves towards a buy-direct program. Target Stores, with their acquisition of a smaller chain of stores, gains an internal rack operation. Target's program quickly moves into the mainstream, and as of today, all Target record and tape departments are handled internally.

Rack industry old-timers might say there are not enough qualified rack people to go around for buy-direct programs. How shortsighted. These same old-timers might say there are not enough potential outlets for such buy-direct programs. How could they overlook all the K-Mart's, Wal-Mart's, Gemcos, Paylesses, Ventures, Gold Circles, Mars, Hecks, Smittys, Shopkos, Zayres, Grand Centrals, etc.?

So what does the future hold for our old friend Mr. Rack Jobber? The prognosis of this doctor is that rack distributors will always be on the scene. However, their role will diminish.

The longevity of giant rackjobbers for records, tapes and Compact Discs is largely dependent on how soon their retailer hosts decide which of two paths to follow. One is to buy direct; the other is to close out record departments.

The industry will thus begin to spawn multiple mini-racks which will have only one objective: to maximize sales and profits for the parent store.

*Ken Cuyler, a rack industry veteran, was formerly a Pickwick sales manager. He is currently Target Stores' record merchandiser in the Arizona district.*

# Letters To The Editor

## Inviting Insults

Well, Kip Kirby did it again. First she insulted Eric Bloom of Blue Oyster Cult, not to mention other rock bands, by implying that a video director must have found working with Michael Martin Murphey "a breeze" after working with Blue Oyster Cult, the Ramones and others. Although she apologized and called it clumsy phrasing, she's at it again. Now she dumps on rock star Prince (Nashville Scene, Aug. 4).

Barbara Mandrell received a personal invitation from Prince to attend the premiere of his movie, "Purple Rain." Maybe he's a fan or friend of Barbara's. I doubt that an artist of his accomplishment would stoop so low as to invite Miss Mandrell on

the possibility of being featured in her "Music Row museum of celebrity items."

Maybe Kip Kirby ought to listen to Prince's music instead of wondering about the color of his silk stockings.

Robert Soto, KPSI  
Palm Springs, Calif.

## Fooling Around

It takes an idiot to write a letter like Steven Simenowitz's (Aug. 4), but it takes a fool to print it. I would ask who was responsible, but the word "responsible" does not seem appropriate. I am very disappointed. It is sad to see this happen to Billboard.

Don Wrege  
Sherman Oaks, Calif.

## Pinning Down Promotion

I recently watched an interesting promotional event. Cyndi Lauper and her record company apparently got MTV to stop playing videos for a half-hour to cover a wrestling match between two women live from Madison Square Garden.

It was so obviously staged, I could hardly believe that MTV would air it live. And when the match was over they played Cyndi's new song, "She Bop," over the Garden's PA system. And then, MTV premiered her new video of that song.

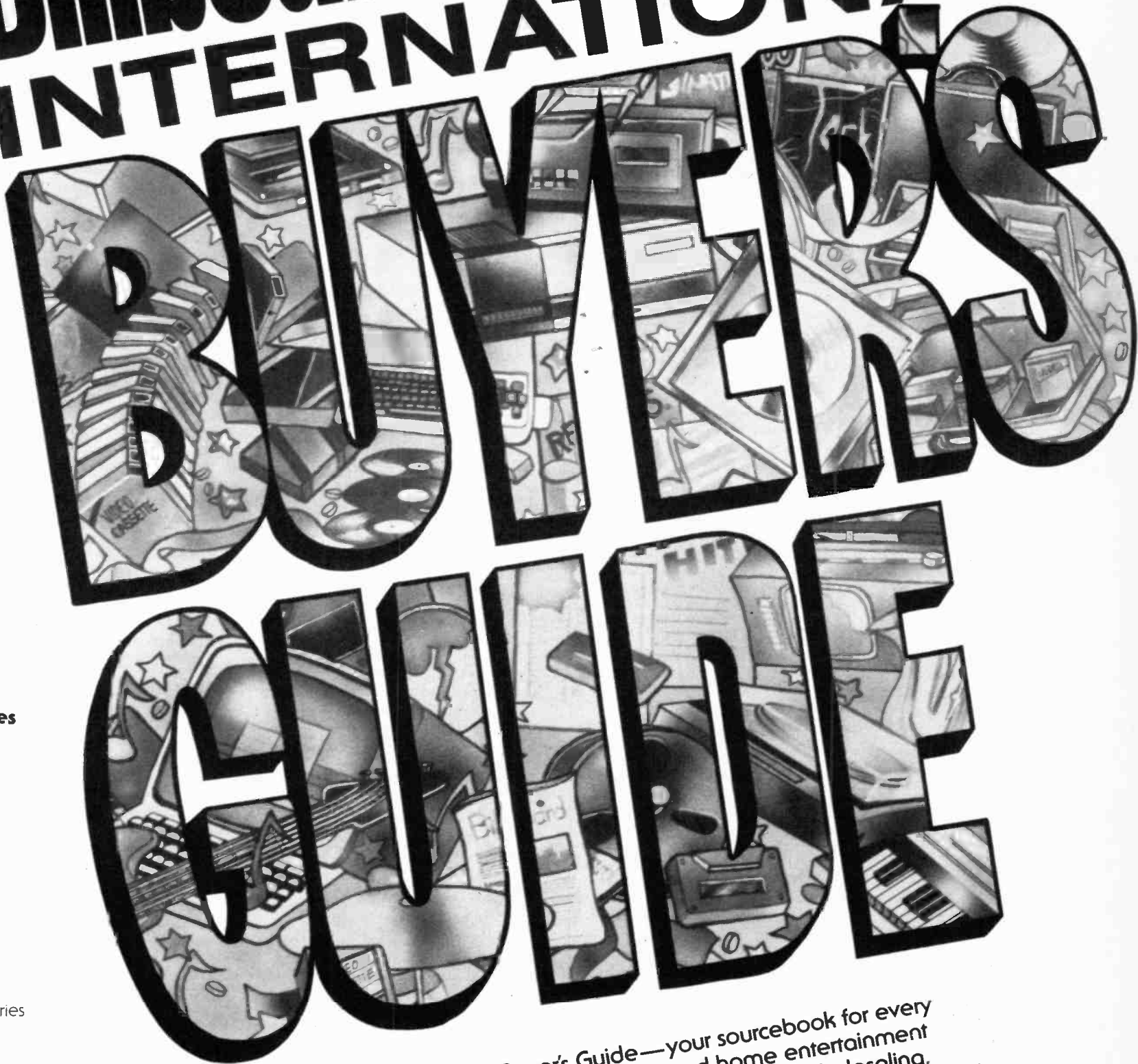
I wonder, now, if Cyndi's whole image is a put-on, like these wrestling matches. Is there any talent beneath the red dye? I guess I'm disillusioned.

Michael Khan  
New York



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SEPTEMBER 7th**

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- Wholesalers**—audio and video discs, tapes, accessories, computer/video games
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  - 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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## SUNGROUP SOLD

## Tennessee Stations To Sillerman-Morrow

NASHVILLE—The Sillerman-Morrow Broadcasting Group of Middletown, N.Y. has purchased the Knoxville-based SunGroup of five stations for approximately \$13 million. Sillerman-Morrow chairman Robert X. Sillerman says the purchase will place his company in one of the country's "most dynamic media growth areas."

SunGroup owns five Tennessee stations: WYHY Nashville/Lebanon, WERC and WKXX Birmingham, WSEV Sevierville and WMYU Sevierville/Knoxville. Formerly Mooney Broadcasting Corp., SunGroup is headed by George Mooney. He will remain as president.

Sillerman, who owns the acquiring company with Bruce "Cousin Bruce" Morrow, says he gave the nod to the purchase because of "the possibility of improved (station) performance," "quality of the markets" and "quality of the people involved"

at the stations. He adds that he sees the Knoxville/Nashville/Birmingham area as having the same growth potential that Atlanta realized in the early '70s.

Although he promises to take a closer look at the new properties, Sillerman admits, "I can't even tell you now what their formats are. We don't make (format and personnel) decisions from afar. The decisions will be made locally." What his company hopes to offer the management of the SunGroup stations, he says, is "direction and financial stability."

Founded in 1979, Sillerman-Morrow now owns WALL and WKGL Middletown, N.Y., WRAN Dover, N.J., WJJB Poughkeepsie, WHMP-AM-FM Northampton, Mass., WOCB and WRZE West Yarmouth, Mass., and WATL-TV, Atlanta.

The SunGroup sale still awaits FCC approval.

EDWARD MORRIS

## KPPL Denver Switches To Hybrid 'AC Hit' KRXY

DENVER—"Actually, we changed the music six months ago," says Jim Wood about KPPL's switch to Y-108, KRXY. "But our image superseded what we were doing."

"It's not a bad image," he says of the former AC station's reputation. "Kind of a nice, friendly, warm place to be. But we wanted to attract a younger audience, and no matter what we did people had a preconceived notion about what K-People was. Since the call letter change (earlier this month), the music has probably only changed 20%."

"We've kept the staff exactly as it was," Wood continues. "Chuck Buell is still doing mornings, but now he has some positive direction. He can do some of the crazy things people didn't associate with 'K-People'. 'Robin Mitchell is exactly what we wanted in a program director, but we're also drawing people from all over the company to lend a hand. Scott Shannon is heavily involved in putting the music together, for instance."

"If I had to describe it, I guess I'd call it ACHR," laughs Wood. "You read a lot about top 40's success, see great 12 plus shares, but the majority of the numbers remain in teens. It's rare to find a top 40 station with sizeable adult demos. KIIS in Los Angeles is one, and Z-100 in New York. And the answer is not adding news

and information.

"Musically, some amazing changes are taking place with adults. Take my wife, for example. Suddenly she's out there buying Huey Lewis & the News. Where is she hearing this stuff? Walk into a jazzercise class. Pick up the Wall Street Journal and read about the success of any of the 'ercises'. It's become a real cult. And what are they exercising to? 'Hit Me With Your Best Shot.' The awareness level of nonteen rock'n'roll is incredible. But you won't hear Duran Duran. You won't hear Kenny Rogers or Barry Manilow, either."

Looking at the marketplace, Wood sees KPKE "skewing younger. KOAQ is fairly close to what we're doing. KMJI reaches higher demos, but don't forget KIMN. I give them all the credit in the world. The fact that they're on AM isn't stopping them at all. They've got some promotions so well thought out, I'm envious."

"Initially, we'll bend over backwards to avoid the K-People image, like the Simon & Garfunkel oldies we were famous for. Actually, when we did the research on this, we found out the music in the market had been researched to death. There was a period of time when everybody was playing 'Summer Breeze.' People are telling us they don't ever want to hear that song again."

By ROLLYE BORNSTEIN

Radio vet Frank Maruca (he's done everything from managing WKIX Raleigh to working at Detroit's Lucky Keener 13) has resigned his current post as VP/radio for Capitol Broadcasting. Maruca had overseen Kansas City's KBEQ, Statesville/Charlotte's WDRV/WLTV, KISS San Antonio, WRNL/WRXL Richmond, WKEE-AM-FM Huntington, W. Va. and flagship WRAL Raleigh, where he is based (that station is also currently sans VP/GM and news director). Maruca, who is working on a yet-to-be-disclosed project, had been a major guiding force in the chain's development. His resignation takes effect in September.

Meanwhile, across town at WYYD, market fixture Pat Patterson's contract is up, and word is it will not be renewed. First heard in the '60s on WKIX, he later moved to WQDR before returning to Kix Country and segueing over to the "Wide" FM side.

★ ★ ★

The old Wife-AM Indianapolis has been sold again. These days it's "Music Of Your Life" WMLF, and principal Tom Embrescia has agreed on a deal with Ragan Henry. Henry's BENI Broadcasting owns Indy's urban outlet, WTLC, and will pick up the full-time outlet for \$875,000.

As the staff shapes up at ABC's newest, KIXX Dallas, WKQX Chicago MD Kurt Kelly joins his former PD Chuck Morgan at the new outlet, while Jerry Ryan leaves his sales manager post at ABC's WLS-AM-FM Chicago to become GSM at KIXX. Replacing him in the Windy City is account exec Jack Johnson.

Back in Dallas, KRQX/KZEW station manager Gene Boivin is upped to VP/GM of those Belo prop-

## Ways' Changes To WROQ-AM In Charlotte

CHARLOTTE—Looking for a great set of call letters rich with tradition? As of next Monday (20), "Big Ways" will become a thing of the past in the Metrolina area, as the AM legend becomes WROQ-AM, simulcasting morning and afternoon drive with its FM counterpart.

"It was not an easy decision," notes Sis Broadcasting president Sis Kaplan. "We thought about dropping the WROQ calls and becoming WAYS-AM-FM, but we decided that while WAYS had been through several changes, WROQ has been a constant in this market."

The Kaplans first purchased WAYS in 1965 from a trio of owners including Harold Thoms and immediately took it to dominance in the market, where it remained for several years. In January, 1973, they acquired WRNA from Henderson Belk, and that facility became WROQ, initially a Burkhardt/Abrams "SuperStars" outlet. These days, Kaplan describes the facility as "more of a hybrid. We're obviously heading into a top 40 direction."

Both stations will be programmed locally with the aid of consultant Randy Kabrich.

## Vox Jox

## Capitol VP Frank Maruca Resigns

erties . . . Down in Longview, Tom Darren is happily ensconced in his new post as group program director for Reynolds-Osborne Broadcasting. The former WTKN/WWSW Pittsburgh operations manager now oversees KYKX Longview, KEAN-AM-FM Abilene, KYKZ Lake Charles, WSLI/WYYN Jackson, Miss. and KYKS Lufkin/Nacogdoches.

★ ★ ★

Greater Media has selected a PD for its newest approved acquisition. He's Ken Mellgren, whom Schulke clients will recognize as the former vice president of operations for the easy listening syndicator. While the company's not talking about the direction of WWRC, easy listening WGAY-FM's new counterpart, speculation says look for some form of nostalgia similar to co-owned WPEN Philadelphia.

The WYLD story is getting wilder. As you'll recall, it was announced that Brute Bailey would exit the New Orleans urban outlet to program Los Angeles' KGJF, and serve as assistant PD of KUTE. Well, en route he veered south to Houston, changed his mind and is now PD at Amaturio's KMJQ. He replaces Jim Snowden (who did join Inner City as WBSL New York morning man), but at this point he won't take over the group programming chores.

We'll be back to WYLD in a moment, but first this word from New York: It's true. WKTU is making the commitment to top 40. Neil McIntyre will remain PD and WXKS Boston PD Sunny Joe White will consult, as the urban contemporary station becomes the third top 40 outlet in the market.

Meanwhile, back at WYLD, production director Del Spencer gets the nod as PD . . . Across town at Broad Street, WKXX Birmingham's Kevin McCarthy comes on board to fill Kris O'Kelly's former PD post, now that Kris is programming B-97 (WEZB). And at 'QUE-AM, Bumper Morgan becomes assistant PD.

★ ★ ★

To hear consultant Bob Harper tell it, Bob Wood is the best AM programmer in America. (It also helps that the ratings for WBEN Buffalo—which Wood has programmed for the last six years—bear this out.) And so it is that Wood will exit his VP/programming post at the Western New York outlet to become president of San Diego-based "AM Super-Serve," a division of Bob Harper's company

which, as the name indicates, will offer advice tailored to the problems plaguing AM radio.

As Bill Cahill exits his WTRY/WPYX Albany operations manager slot to program KJ 103 (Broad Street's KJYO Oklahoma City, where former PD Dan Wilson exits for management at KELT, Harlingen, Tex.), Rick Van Zandt returns to the tri cities combo. Van Zandt, who had been at WTRY/WPYX before, as promotion director, more recently filled that post at CBS's WHTT Boston.

KACE Los Angeles morning man Alonzo Miller will retain his PD stripes as Cal Milner exits L.A. jazz leader KKGO to join the Willie Davis station as operations manager. KKGO music director Jeff Gehringer fills Milner's former post.

Upped to operations manager at Cincy's Q-102 is PD Jim Fox . . . Bill Minckler exits his KGW Portland PD post to transfer to co-owned KYA-FM San Francisco in that capacity, as KSFO/KYA PD Ken Dennis is upped to operations manager. VP/GM Ron Saito, another Portland broadcasting vet, continues to look for a PD at KSFO.

★ ★ ★

Looking for "Cox on the Radio?" You won't find him doing afternoons at Miami's WINZ-FM (I-95) anymore. Now he's doing mornings there. And joining the station from crosstown Y-100 is new midday man Willie B.

Need a country consultant? The newest member of that fold is Rusty Walker, who exits his KFKF Kansas City post. His first client? KFKF owner Scornix Group . . . Having taken Katz's KWEN Tulsa (K 95) to the top, the only place left for PD Rob Ryan was Salt Lake City. Consequently, he's become PD of KKAT there, which switched to country last spring . . . Nat Humphreys gets his hands on the programming reins. The longtime WWSW Pittsburgh personality now programs "The Point" there, Saul Frischling's WPNT, which continues its transition from easy listening to soft AC.

Working his way up the Cap Cities ranks is WPRO-AM Providence GSM Timothy Gorman, who becomes president/GM of Cap Cities' WKBW Buffalo. He replaces Frank Woodbeck, who joins the land of cable as vice president and director of sales for that Cap Cities division.

(Continued on page 17)



GIVE ME A BREAK—KDKO Denver's Kevin Brown introduces one of many break dance troupes competing in the station-sponsored "Break for Summer" event at the city's Center For The Performing Arts.



THAT'S ENTERTAINMENT—WNBC New York morning man Don Imus models an "Entertainment Tonight" jacket while the tv show's co-anchor Mary Hart drops off the duds at the station.



## Smith Leaves WKQX For Alta Presidency

CHICAGO—"I think every GM eventually wants to own a station or run a group," says WKQX Chicago VP/GM Jim Smith, who has resigned his post at the NBC outlet to accept the presidency of California-based Alta Broadcasting.

Owned by Jim and John Levitt, Alta currently operates KBZT (K-Best) San Diego and KEZR San Jose, as well as a recently acquired travel division and interests in the computer software industry. Jim Levitt serves as chairman of the board, while John Levitt has been president and general manager of KEZR. With the addition of Smith, John Levitt will vacate both posts in order to devote his full attention to the new travel division.

Initially, Smith will assume the role of general manager of KEZR in addition to his presidency, but it's likely that a permanent successor will eventually be named. "We're definitely looking to expand the group. Alta has seriously looked at a couple of other stations, but the deals just weren't right. At this point we're pri-

marily interested in California," says Smith, who expects to start in San Jose on Aug. 27.

The move away from NBC leaves WKQX, which Smith saw to dominance, not only without a general manager, but also without a program director and music director, the latter two having left for Dallas' KIXK.

When I realized that I might be making this move, I didn't want to bring in a PD and leave a week later," says Smith, who joined the NBC FM three years ago after a three-year stint at Kansas City's KBEQ. Prior to that he spent nine years with ABC, rising to the national sales manager-ship of the network's former ABC FM Spot Sales division.

"I'm glad the move came at this time," he says. "The station is in a solid position. We've got some good internal candidates (outsiders are speculating heavily that GSM Mike Donovan will be selected), and it looks like the momentum will continue."

## 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 "Torture," Jacksons, Epic	98	101
2 "I Just Called To Say I Love You," Stevie Wonder, Motown	59	59
3 "Are We Ourselves," Fixx, MCA	52	52
4 "Cover Me," Bruce Springsteen, Columbia	46	124
5 "There Goes My Baby," Donna Summer, Geffen	44	96
<b>BLACK (94 Stations)</b>		
1 "There Goes My Baby," Donna Summer, Geffen	33	36
2 "99½," Carol Lynn Townes, Polydor	31	68
3 "Let's Go Crazy," Prince & the Revolution, Warner Bros.	29	46
4 "Don't Stand Another Chance," Janet Jackson, A&M	29	29
5 "Hot Potato," LaToya Jackson, Private I	24	25
<b>COUNTRY (125 Stations)</b>		
1 "City Of New Orleans," Willie Nelson, Columbia	64	69
2 "Give Me One More Chance," Exile, Epic	61	87
3 "She Sure Got Away With My Heart," John Anderson, Warner Bros.	45	52
4 "One More Takes The Blame," Statler Brothers, Mercury	42	43
5 "Fool's Gold," Lee Greenwood, MCA	36	37
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "I Just Called To Say I Love You," Stevie Wonder, Motown	24	24
2 "Hard Habit To Break," Chicago, Full Moon/Warner Bros.	22	40
3 "City Of New Orleans," Willie Nelson, Columbia	14	14
4 "Turn Around," Neil Diamond, Columbia	13	56
5 "Drive," Cars, Elektra	13	53

## PYRAMID CLIMBING

# WXKS Owners Buy Eight Stations

BOSTON—With the announcement that WXKS-AM-FM owner Pyramid Broadcasting would acquire eight stations in four markets from Associated Communications Corp., Pyramid is on its way to becoming one of the industry's major group owners.

"Our goal is to eventually get into bigger markets, says Pyramid CEO Richard Balsbaugh. "Success with these stations should give us the financial leverage we need, but we're not looking to spin off any properties at this time.

"You think about everything when you go into a deal like this, but I find you should never think about selling before you own. We want to try and maximize what we have before looking further."

What Balsbaugh and his group will have, for \$20 million in cash and 9.5 million in subordinated notes payable over a five-year term, will be Philadelphia's oldies daytimer WPGR and its Class B FM counterpart, WSNI: Pittsburgh daytime/Class B religious combo WPIT-AM-FM: Rochester's WPXY-AM-FM, daytime AM and Class B FM top 40 combination: and Buffalo's WNYS-AM-FM, similar to the Rochester properties. When the transaction is complete, Associated will retain its AM/FM Steubenville, Ohio flagship outlets as well as an AM facility in Tampa in addition to growing interests in the developing cellular telephone industry.

Originally, Pyramid had signed a letter of intent to purchase WHAT/WWDB from the Banks family. At the time it was stated that the FM talk outlet would move in a top 40 direction patterned after WXKS-FM.

But complications erupted in the sale as minority interests contested the license. While that deal is now off, Balsbaugh finds himself faced

## New VP Pearlman Brings 'Magic' To WJMK Chicago

CHICAGO—"I don't ever want anyone to turn on this radio station and say, 'What was that?'," says Harvey Pearlman, the newly appointed VP/GM of Infinity's newly acquired WJJD/WJEZ here. With Pearlman's arrival from co-owned WYSP Philadelphia, which he has managed for the past two and a half years after stints at Chicago's WIND and WMET, WJEZ's FM country format gave way to an oldies approach based on familiarity.

The familiarity extends beyond the music, which Pearlman describes as "top 15 national hits, as well as the local records indigenous to the area," to the selection of an air staff highlighted by Chicago veteran Dick Biondi in mornings and Ron Britton in afternoons. Rounding out the day on "Magic 104," as the station is now known (the new call letters are WJMK), are former WJEZ personalities Stu Evans in middays and Kendall Gordan overnight. Former WJEZ PD and afternoon personality John Charleston now handles 7 to midnight.

Consulted by Jeff Pollack, Magic 104 sports the slogan, "The Greatest Hits Of All Time." While other outlets feature oldies blocks on the weekends, WJMK is the first facility to devote 100% of its programming to the hits of the past.

with rumors that the original top 40 plan for WWDB will be put in place at WSNI.

"Absolutely not," he emphasizes. "Had I bought WWDB, I would have done the Kiss format. At that time I was thinking a good AC or top 40 approach was the way to go. Our expertise was in top 40, so it made sense.

"Now we're buying an established AC station with some wonderful demos. I believe that we can fine tune and build on the direction and achieve a five share playing AC. We can become a market mainstay, and it wouldn't make sense to destroy that base.

"When you pay a price for a group

of stations, you're getting more than facilities," he continues. "This is a people-intensive business. There are a lot of stations losing money because of the wrong people. When we looked at this group, we were impressed with the quality of the management. That's not media hype so they'll think they've got job security until we come in."

Concurrently announced were the promotions of WXKS PD and Pyramid principal Sunny Joe White, who becomes chief programming officer; Kenneth J. O'Keefe, who becomes chief financial officer; and Affiliated Broadcasting's Brian D. Stone, who becomes chief operating officer of the radio group.

## Todd Wallace Turns Owner With Purchase Of KZKZ

FLAGSTAFF—Consultant Todd Wallace is getting the chance to practice what he preaches on his first owned and operated station, KZKZ here, which he purchased for \$50,000 cash and \$305,000 in terms from local businessman George Nackman.

The 5 kw day/1 kw night AM outlet at 690 is currently AC with a 95% oldies mix. "We're going to cut back a bit on the gold, and become more full service," says Wallace. "Generally we're interested in upgrading all areas, rather than making any sweeping changes.

"Surprisingly," he continues, "the station is showing a profit. There's been a tremendous increase in revenue. We're now using Ken Greenwood as a sales consultant, Elliot Klein (chief engineer of Phoenix' KNIX) as an engineering consultant and Dick Raymond as station manager/PD.

"Dick was with the station, and if he wasn't he's the guy I would have picked. He's been in the market seven or eight years, and he knows where the bodies are buried.

"Flagstaff is a unique market in that there are no real mainstream music stations on FM. Of the three FMs licensed to the market, one is religion, another classical and one simulcasts country," says Wallace. On the AM side, in addition to the simulcast country outlet and Wallace's newly acquired "KZ7" ("We're 690 on the dial, but we're calling it 'KZ7'"), another AC is found at 600. "Interestingly," Wallace notes, "the No. 1 station in town is KDKB from Phoenix, which is heard on a translator, as is KQYT. But from an advertiser standpoint, if they don't want to pay Phoenix rates, they're going to be looking at AM.

"My wife and I spend two or three days a week in our cabin (in Flagstaff) when we're in the States, so I plan on being a very involved owner," says Wallace, who resides in Phoenix and spends about four months a year with his Australian and New Zealand clients. "With 14,000 college students in a town of 40,000, 32% of the population holds a college degree."

AUGUST 18, 1984 BILLBOARD

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## MAYBE IT'S TIME YOU WENT HARD CORE



## WMVY: News, 'Album Music' For Martha's Vineyard

By EDWARD MORRIS  
TISBURY, Mass. — As the only daily news vehicle on Martha's Vineyard, WMVY here exercises a community significance that is out of pro-

portion to its tiny 3,000-watt output. Besides its strong news suit, the station also has the difficult mission of programming music that will appeal to both the summer tourist trade and

the year-round residents.

Until last year, WMVY was automated, using syndicated material. Since then, however, with the help of Boston consultant Clark Smidt, the

station has adopted what it calls an "album music" format—which operations manager/PD Jeff Damon describes as "album rock without the hard crunch."

The format draws on the top 100 albums from the past 10 years or so, according to Damon. James Taylor, Crosby, Stills & Nash, Jonathan Edwards, the Eagles and Jackson Browne are among the most programmed artists. Damon says that his current rotation list has 40 slots and a backlog of 2,000 oldies to draw from.

Balancing the soft rock selections are special block format programs devoted to jazz, classical and r&b, all locally programmed. Damon estimates that about 80% of the total music offering is album music. Special programming is increased during the off-season, particularly folk and jazz, Damon says, adding, "The natives don't have quite the same tastes as summer visitors."

"As program director," he continues, "my first and foremost responsibility is getting information and news for the island. Correct steamship schedules, for example, are our lifelines. Town meetings are important, and we cover them."

Jay Sapir is the station's news director. He is assisted by Liz Dolan and by stringers on Cape Cod and the nearby island of Nantucket. Local news is presented at 7 a.m., 8 a.m., 9 a.m., 10 a.m., noon, 4 p.m. and 5:30 p.m. The final news broadcast of the day is 30 minutes long. National and international news is provided by Mutual.

Because Martha's Vineyard attracts celebrities, as both visitors and residents, WMVY's weekly 90-minute talk show, "Conversations With Stan (Hart) & Jay (Sapir)," has been able to feature interviews with such luminaries as Walter Cronkite, Mike Wallace and Art Buchwald. Damon says the station's core audience is in the 25-45 age range.

WMVY is owned by Martha's Vineyard Communications and is on the air from 6 a.m. to 1 a.m. daily and to 2 a.m. on weekends.

### NAB, NRBA Hail FCC Decision On '7-7-7' Rule

WASHINGTON — Two major broadcaster organizations have spoken out in favor of the FCC's July 26 decision to replace the so-called "7-7-7" rule of multiple station ownership with a six-year transitional limit of 12 stations.

Both Edward O. Fritts, speaking on behalf of the National Assn. of Broadcasters (NAB), and Bernard Mann, president of the National Radio Broadcasters Assn. (NRBA), had words of praise for the FCC decision, which limits the number of radio and television stations a broadcast entity may own.

"This mirrors the NAB's recommendation for a relaxation on the seven-station rule," says Fritts. "On principle, the association objects to artificial marketplace constraints, especially in light of the fact that other media... are free to compete and to establish outlets in an unlimited number of markets."

Adds Mann: "The FCC acted in a responsible manner to address the issue, and the ruling bears out NRBA's view that the marketplace is the best regulator of the radio broadcast industry."

"Life is not so much the present condition... as it is future prospects. What can be. The sense of moving, achieving, improving."

Arthur Rubinstein  
on his 90th birthday



For 90 years Billboard has been charting the hottest hits and latest trends in music and home entertainment. Now, on the occasion of its 90th anniversary, Billboard will chart the future. Important research covering all facets of the music and home entertainment industries is now underway. Watch for the fascinating results, coming soon in Billboard's spectacular November 10th 90th Anniversary Edition.

To aid us in this extensive, precedent-setting research project, Billboard has retained the renowned research group Data for the Future, headed by the Dean of New York University, Dr. Herb London. Data for the Future is conducting in-depth studies into future trends in all major industry segments:

- Future hitmakers
- The vinyl disc...is it obsolete?
- Satellite broadcasting—who pays the copyright fees?
- Home entertainment marketing in an age of shifting demographics
- Home video—its future
- Copyright protection in a high-technology age
- Computer software and its place in the entertainment share of market
- Audio...its hardware, its future
- Cable television—where will tomorrow's programming come from?

#### Yesterday's Future— Entertainment Retrospective

In addition to our "chart" of future trends, this collector's edition will also feature a pictorial history of the music and home entertainment industries, and a history and recap

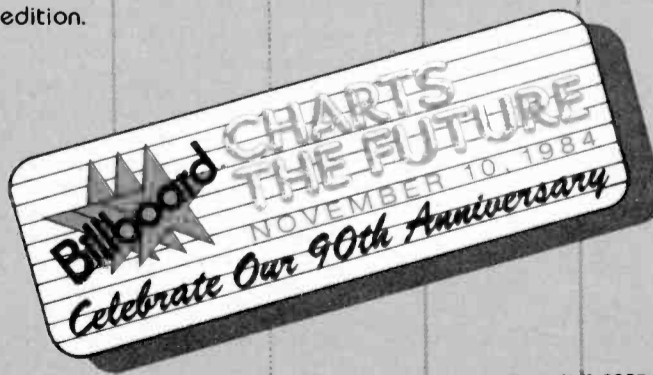
of Billboard's charts from their inception. This special section alone will make the 90th Anniversary Issue a valued reference for years to come.

#### Special Triple Feature

Additional features will profile the people responsible for major trends—past and future—in the music and home entertainment industries:

- "The 90 That Made it Happen"
- "The 90 That Will Make it Happen"
- "Tomorrow's Superstars" (the critics' choice)

Because of the important forecast material contained in this Special Edition, bonus copies of the November 10 issue will be sent to the mass media and to corporate, financial, government and organization leaders around the world. Extra newsstand distribution is also being arranged so that no one will have to miss this fabulous collector's edition.



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# Billboard Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/6/84)

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

## Northeast Region

●●TOP ADD-ONS  
JACKSONS-Torture (Epic)  
RUBBER RODEO-Any Where With You (Mercury)  
STEVIE WONDER-I Just Called To Say I Love You (Motown)  
THE FIXX-Are We Ourselves (MCA)

## WGUY-Bangor

(Jim Randall-P.D.)  
●●JACKSONS-Torture  
●THE FIXX-Are We Ourselves  
●NAKED EYES-(What) In The Name Of Love  
●JUICE NEWTON-Can't Wait All Night  
●CHRIS DE BURGON-High On Emotion  
●BONNIE TYLER-Here She Comes  
●COYOTE SISTERS-Straight From The Heart (Into Your Life)  
●TWISTED SISTER-We're Not Gonna Take It  
●EDDIE AND THE CRUISER-On The Dark Side  
●RUBBER RODEO-Any Where With You

## WIGY-Bath

(Scott Robbins-P.D.)  
●JACKSONS-Torture  
●BONNIE TYLER-Here She Comes  
●THE FIXX-Are We Ourselves  
●NAKED EYES-(What) In The Name Of Love  
●JUICE NEWTON-Can't Wait All Night  
●DUKE JUPITER-Rescue Me

## WHTT-Boston

(Nick Peters-P.D.)  
●●STEVIE WONDER-I Just Called To Say I Love You  
●NIGHT RANGER-When You Close Your Eyes  
●ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town  
●CHRIS DE BURGON-High On Emotion  
●JACKSONS-Torture  
●CHICAGO-Hard Habit To Break  
●SPANDAU BALLET-Only When You Leave  
●RUBBER RODEO-Any Where With You

## WXKS-Boston

(Sonny Joe White-P.D.)  
●RUBBER RODEO-Any Where With You  
●STEVIE WONDER-I Just Called To Say I Love You  
●NAKED EYES-(What) In The Name Of Love  
●THE S.O.S. BAND-Just The Way You Like It  
●BILLY SATELLITE-Satisfy Me  
●JACKSONS-Torture  
●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

## WBNF-FM-Buffalo

(Bob Wood-P.D.)  
●●BRUCE SPRINGSTEEN-Cover Me  
●LINDSEY BUCKINGHAM-Go Insane  
●DONNA SUMMER-There Goes My Baby  
●JACKSONS-Torture

## WKBW-Buffalo

(Sandy Beach-P.D.)  
●STEVIE WONDER-I Just Called To Say I Love You  
●WILLIE NELSON-City Of New Orleans

## WNYS-Buffalo

(Bibi Todd-P.D.)  
●THE FIXX-Are We Ourselves  
●RICK SPRINGFIELD-Bop Till You Drop  
●EDDIE AND THE CRUISER-On The Dark Side  
●JACKSONS-Torture  
●TINA TURNER-What's Love Got To Do With It

## WTSN-Dover

(Jim Sebastian-P.D.)  
●●THE FIXX-Are We Ourselves  
●●STEVIE WONDER-I Just Called To Say I Love You  
●DRAGON-Rain  
●DUKE JUPITER-Rescue Me  
●COYOTE SISTERS-Straight From The Heart (Into Your Life)  
●RICK SPRINGFIELD-Bop Till You Drop  
●JACKSONS-Torture  
●RUBBER RODEO-Any Where With You

## WERZ-Exeter

(Jack O'Brien-P.D.)  
●RUBBER RODEO-Any Where With You  
●THE FIXX-Are We Ourselves  
●JACKSONS-Torture  
●HOWARD JONES-Pearl In A Shell  
●THE S.O.S. BAND-Just The Way You Like It  
●COMMUTER-Young Hearts

## WTIC-FM-Hartford

(Mike West-P.D.)  
●SCANDAL-The Warrior  
●JACKSONS-Torture  
●MADONNA-Lucky Star

## WFEA-Manchester

(Rick Ryder-P.D.)  
●SHEILA E.-The Glamorous Life  
●LINDSEY BUCKINGHAM-Go Insane  
●BRUCE SPRINGSTEEN-Cover Me  
●DRAGON-Rain  
●EURYTHMICS-Right By Your Side  
●JERMAINE JACKSON-Dynamite  
●JUICE NEWTON-Can't Wait All Night

## KC-101 (WKCI)-New Haven

(Stef Rybak-P.D.)  
●BRUCE SPRINGSTEEN-Cover Me  
●SCANDAL-The Warrior  
●STEVIE WONDER-I Just Called To Say I Love You  
●BILLY OCEAN-Caribbean Queen (No More Love On The Run)  
●JACKSONS-Torture

## WJBQ-Portland

(Brian Phoenix-P.D.)  
●JACKSONS-Torture  
●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love  
●THE FIXX-Are We Ourselves

●RUBBER RODEO-Any Where With You  
●EDDIE AND THE CRUISER-On The Dark Side  
●THE S.O.S. BAND-Just The Way You Like It  
●JUICE NEWTON-Can't Wait All Night  
●STEVIE WONDER-I Just Called To Say I Love You

## WSPK-Poughkeepsie

(Chris Leide-P.D.)  
●●JACKSONS-Torture  
●●MADONNA-Lucky Star  
●●CHICAGO-Hard Habit To Break  
●●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●●LAURA BRANIGAN-The Lucky One  
●●THE FIXX-Are We Ourselves

## WPRO-FM-Providence

(Tom Gaddy-P.D.)  
●●JACKSONS-Torture  
●●EDDIE AND THE CRUISER-On The Dark Side  
●●RUBBER RODEO-Any Where With You  
●●CHICAGO-Hard Habit To Break

## WMJQ-Rochester

(Jay Stevens-P.D.)  
●BRUCE SPRINGSTEEN-Cover Me  
●PRINCE AND THE REVOLUTION-Let's Go Crazy  
●QUIET RIOT-Mama, Weer All Crazy Now

## WPXY-FM-Rochester

(Tom Mitchell-P.D.)  
●THE FIXX-Are We Ourselves  
●JACKSONS-Torture  
●RICK SPRINGFIELD-Bop Till You Drop  
●TINA TURNER-What's Love Got To Do With It  
●EDDIE AND THE CRUISER-On The Dark Side

## WGMF-Schenectady

(Mike Noff-P.D.)  
●JACKSONS-Torture  
●THE FIXX-Are We Ourselves  
●NAKED EYES-(What) In The Name Of Love  
●STEVIE WONDER-I Just Called To Say I Love You  
●QUIET RIOT-Mama, Weer All Crazy Now

## WRCK-Utica

(Jim Rietz-P.D.)  
●THE FIXX-Are We Ourselves  
●RICK SPRINGFIELD-Bop Till You Drop  
●DRAGON-Rain  
●SPANDAU BALLET-Only When You Leave  
●RUBBER RODEO-Any Where With You  
●COMBINATION-Girls Like You

## Mid-Atlantic Region

●●TOP ADD-ONS  
JACKSONS-Torture (Epic)  
THE POINTER SISTERS-I'm So Excited (Planet)  
STEVIE WONDER-I Just Called To Say I Love You (Motown)  
THE FIXX-Are We Ourselves (MCA)

## WCAU-FM-Philadelphia

(Scott Walker-P.D.)  
●BILLY SATELLITE-Satisfy Me  
●ART OF NOISE-Close To The Edit  
●THE FIXX-Are We Ourselves  
●LARRICE-Bop Till I Drop  
●JACKSONS-Torture  
●STEVIE WONDER-I Just Called To Say I Love You  
●NAKED EYES-(What) In The Name Of Love

## WFBG-Altoona

(Tony Booth-P.D.)  
●STEVIE WONDER-I Just Called To Say I Love You  
●THE FIXX-Are We Ourselves  
●JACKSONS-Torture  
●EDDIE AND THE CRUISER-On The Dark Side  
●BILLY SATELLITE-Satisfy Me  
●STEPHEN STILLS-Stranger  
●COYOTE SISTERS-Straight From The Heart (Into Your Life)

## WJLK-FM-Asbury Park

(Dennis O'Mara-P.D.)  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●●JOHN WAITE-Missing You  
●●JEFF LYNNE-Video  
●●NAKED EYES-(What) In The Name Of Love

## B-104 (WBSB)-Baltimore

(Steve Kingston-P.D.)  
●JACKSONS-Torture  
●BRUCE SPRINGSTEEN-Cover Me  
●THE POINTER SISTERS-I'm So Excited  
●RICK SPRINGFIELD-Bop Till You Drop

## WMAR-FM-Baltimore

(Ralph Wimmer-P.D.)  
●JACKSONS-Torture  
●STEVIE WONDER-I Just Called To Say I Love You  
●LINDSEY BUCKINGHAM-Go Insane  
●THE POINTER SISTERS-I'm So Excited  
●DONNA SUMMER-There Goes My Baby  
●THE FIXX-Are We Ourselves

## WOMP-FM-Bellaire

(Wayne Bonds-P.D.)  
●STEVIE WONDER-I Just Called To Say I Love You  
●JACKSONS-Torture  
●THE FIXX-Are We Ourselves  
●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●STEPHEN STILLS-Stranger  
●LAURA BRANIGAN-The Lucky One

## WVSR-Charleston

(Chris Bailey-P.D.)  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●THE FIXX-Are We Ourselves  
●●DONNA SUMMER-There Goes My Baby  
●●RICK SPRINGFIELD-Bop Till You Drop  
●●JEFF LYNNE-Video  
●●EDDIE AND THE CRUISER-On The Dark Side

## WZYQ-Fredrick

(Kemosabi Joe-P.D.)  
●BILLY JOEL-Leave A Tender Moment Alone  
●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love  
●THE FIXX-Are We Ourselves  
●JACKSONS-Torture

## TOP ADD-ONS -NATIONAL

JACKSONS-Torture (Epic)  
THE FIXX-Are We Ourselves (MCA)  
STEVIE WONDER-I Just Called To Say I Love You (Motown)  
DONNA SUMMER-There Goes My Baby (Geffen)

## WKEE-FM-Huntington

(Steve Hayes-P.D.)  
●●JACKSONS-Torture  
●●BRUCE SPRINGSTEEN-Cover Me  
●●NAKED EYES-(What) In The Name Of Love  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●THE FIXX-Are We Ourselves

## WBLI-Long Island

(Bibi Terry-P.D.)  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●TWISTED SISTER-We're Not Gonna Take It  
●●DONNA SUMMER-There Goes My Baby  
●●CHRIS DE BURGON-High On Emotion  
●●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●●NAKED EYES-(What) In The Name Of Love  
●●SAMMY HAGAR-Two Sides Of Love  
●●THE POINTER SISTERS-I'm So Excited

## WPLI-New York

(Larry Berger-P.D.)  
●●GYNDI LAUPER-She Bop  
●●BRUCE SPRINGSTEEN-Cover Me  
●●PRINCE AND THE REVOLUTION-Let's Go Crazy  
●●MADONNA-Lucky Star  
●●SCANDAL-The Warrior

## Z-100 (WHTZ)-New York

(Scott Shannon-P.D.)  
●●HUEY LEWIS AND THE NEWS-If This Is It  
●●JACKSONS-Torture

## WKTV-New York City

(Carlos DeJesus-P.D.)  
●●BILLY OCEAN-Caribbean Queen (No More Love On The Run)  
●●JAY NOVELLE-If This Ain't Love  
●●DAN HARTMAN-I Can Dream About You  
●●KASHIF-Baby Don't Break Your Baby's Heart  
●●LILLO-Your Love's Got A Hold On Me  
●●SHEILA E.-The Glamorous Life  
●●JERMAINE JACKSON-Dynamite  
●●GANG OF FOUR-Is It Love

## WKHI-Ocean City

(Jack Gilman-P.D.)  
●NAKED EYES-(What) In The Name Of Love  
●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●JUICE NEWTON-Can't Wait All Night  
●STEVIE WONDER-I Just Called To Say I Love You  
●ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town  
●JACKSONS-Torture

## WCAU-FM-Philadelphia

(Scott Walker-P.D.)  
●BILLY SATELLITE-Satisfy Me  
●ART OF NOISE-Close To The Edit  
●THE FIXX-Are We Ourselves  
●LARRICE-Bop Till I Drop  
●JACKSONS-Torture  
●STEVIE WONDER-I Just Called To Say I Love You  
●NAKED EYES-(What) In The Name Of Love

## WUSL-Philadelphia

(Jeff Wyatt-P.D.)  
●CHERRELLE-Fragile...Handle With Care  
●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love  
●PATRICE RUSHEN-Get Off (You Fascinate Me)  
●MADONNA-Lucky Star  
●HAROLD MELVIN AND THE BLUENOTES-Today's Your Lucky Day  
●MIKKI-Love Emergency

## B-94 (WBZZ)-Pittsburgh

(Guy Zepelino-P.D.)  
●BRUCE SPRINGSTEEN-Cover Me  
●STEVIE WONDER-I Just Called To Say I Love You  
●CHRIS DE BURGON-High On Emotion  
●BILLY OCEAN-Caribbean Queen (No More Love On The Run)

## WHTX-Pittsburgh

(Todd Chase-P.D.)  
●THE CARS-Drive  
●JACKSONS-Torture  
●THE POINTER SISTERS-I'm So Excited

## WPST-Trenton

(Tom Taylor-P.D.)  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●EDDIE AND THE CRUISER-On The Dark Side  
●●ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town  
●●JACKSONS-Torture  
●●BILLY OCEAN-Caribbean Queen (No More Love On The Run)  
●●MADONNA-Lucky Star

## WASH-Washington D.C.

(Bibi Tanner-P.D.)  
●JACKSONS-Torture  
●BANANARAMA-Cruel Summer  
●STEVIE WONDER-I Just Called To Say I Love You

## WAVA-Washington D.C.

(Randy Kabrich-P.D.)  
●THE CARS-Drive

## WILK-Wilkes-Barre

(Frank Warren-P.D.)  
●EDDIE AND THE CRUISER-On The Dark Side

## WKRZ-FM-Wilkes-Barre

(Jim Rising-P.D.)  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●BONNIE TYLER-Here She Comes  
●●VAN STEPHENSON-What The Big Girls Do  
●●DONNA SUMMER-There Goes My Baby  
●●HERB ALPERT AND THE TIJUANA BRASS-Bullish

## Q-106 (WQXA)-York

(Mark McKenzie-P.D.)  
●SCANDAL-The Warrior  
●BRUCE SPRINGSTEEN-Cover Me

## WYCR-York

(Mark Richards-P.D.)  
●●THE POINTER SISTERS-I'm So Excited  
●●DONNA SUMMER-There Goes My Baby  
●●LAURA BRANIGAN-The Lucky One  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●THE FIXX-Are We Ourselves  
●●JACKSONS-Torture

## Southeast Region

●●TOP ADD-ONS  
JACKSONS-Torture (Epic)  
STEVIE WONDER-I Just Called To Say I Love You (Motown)  
MADONNA-Lucky Star (Sire)  
THE FIXX-Are We Ourselves (MCA)

## WANS-FM-Anderson/Greenville

(Bibi McCann-P.D.)  
●RICK SPRINGFIELD-Bop Till You Drop  
●JEFF LYNNE-Video  
●THE FIXX-Are We Ourselves  
●STEVIE WONDER-I Just Called To Say I Love You  
●JACKSONS-Torture  
●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love  
●DRAGON-Rain

## WISE-Asheville

(John Stevens-P.D.)  
●●BILLY SATELLITE-Satisfy Me  
●●LAURA BRANIGAN-The Lucky One  
●●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●●RICK SPRINGFIELD-Bop Till You Drop  
●●THE FIXX-Are We Ourselves  
●●JACKSONS-Torture  
●●QUIET RIOT-Mama, Weer All Crazy Now  
●●STEVIE WONDER-I Just Called To Say I Love You

## 94-Q (WQXI-FM)-Atlanta

(Jim Morrison-P.D.)  
●STEVIE WONDER-I Just Called To Say I Love You  
●MADONNA-Lucky Star  
●THE FIXX-Are We Ourselves  
●JACKSONS-Torture  
●RICK SPRINGFIELD-Bop Till You Drop  
●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

## V-103 (WVEE)-Atlanta

(Scott Andrews-P.D.)  
●DENNIS EDWARDS-Another Place In Time  
●NAKED EYES-(What) In The Name Of Love  
●SMOKEY ROBINSON-I Can't Find  
●PRINCE-Let's Go Crazy  
●PEABO BRYSON-Slow Dancing  
●GROVER WASHINGTON JR.-Inside Moves  
●COLONEL ABRAMS-Music Is The Answer  
●UNCLE JAMES ARMY-Egypt, Egypt  
●NEWGLEUS-Computer Age (Push The Button)  
●NUANCE FEATURING VIKKI LOVE-Take A Chance  
●FACE TO FACE-10-9-8

## Z-93 (WZGC)-Atlanta

(Chris Thomas-P.D.)  
●JACKSONS-Torture  
●MADONNA-Lucky Star  
●THE FIXX-Are We Ourselves  
●STEVIE WONDER-I Just Called To Say I Love You

## WBBQ-FM-Augusta

(Harley Drew-P.D.)  
●●JACKSONS-Torture  
●●BRUCE SPRINGSTEEN-Cover Me  
●●MADONNA-Lucky Star  
●●THE FIXX-Are We Ourselves  
●●EDDIE AND THE CRUISER-On The Dark Side  
●●ELVIS COSTELLO AND THE ATTRACTIONS-The Only Flame In Town  
●●RICK SPRINGFIELD-Bop Till You Drop

## WSSX-Charleston

(Brian Philips-P.D.)  
●JACKSONS-Torture  
●MADONNA-Lucky Star  
●NAKED EYES-(What) In The Name Of Love  
●THE FIXX-Are We Ourselves  
●RICK SPRINGFIELD-Bop Till You Drop

## WBCY-Charlotte

(Bob Kagan-P.D.)  
●THE FIXX-Are We Ourselves  
●STEVIE WONDER-I Just Called To Say I Love You  
●JACKSONS-Torture  
●MADONNA-Lucky Star  
●DONNA SUMMER-There Goes My Baby  
●JEFF LYNNE-Video

## WNOK-FM-Columbia

(Peter Waite-P.D.)  
●LAURA BRANIGAN-The Lucky One  
●CHICAGO-Hard Habit To Break  
●MADONNA-Lucky Star  
●BRUCE SPRINGSTEEN-Cover Me  
●STEVIE WONDER-I Just Called To Say I Love You  
●THE POINTER SISTERS-I'm So Excited

## I-100 (WNFI)-Daytona Beach

(Brian Douglas-P.D.)  
●●PEABO BRYSON-If Ever You're In My Arms Again  
●●JACKSONS-Torture  
●●BRUCE SPRINGSTEEN-Cover Me  
●●CHICAGO-Hard Habit To Break

## G-105 (WDCG)-Durham/Raleigh

(Rick Freeman-P.D.)  
●JULIO IGLESIAS AND DIANA ROSS-All Of You  
●PRINCE AND THE REVOLUTION-Let's Go Crazy  
●JACKSONS-Torture  
●LAURA BRANIGAN-The Lucky One

## WFLB-Fayetteville

(Larry Game-P.D.)  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●BRUCE SPRINGSTEEN-Cover Me  
●●RICK SPRINGFIELD-Bop Till You Drop  
●●THE FIXX-Are We Ourselves  
●●LINDSEY BUCKINGHAM-Go Insane  
●●BILLY SATELLITE-Satisfy Me  
●●INXS-I Send A Message

## WFOX-Gainesville

(Dennis Winslow-P.D.)  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●STEPHEN STILLS-Stranger  
●●RICK SPRINGFIELD-Bop Till You Drop  
●●THE FIXX-Are We Ourselves

## WOKI-Knoxville

(Gary Adams-P.D.)  
●STEVIE WONDER-I Just Called To Say I Love You  
●THE FIXX-Are We Ourselves  
●RICK SPRINGFIELD-Bop Till You Drop  
●DUKE JUPITER-Rescue Me  
●BILLY OCEAN-Caribbean Queen (No More Love On The Run)  
●JUICE NEWTON-Can't Wait All Night  
●BILLY SATELLITE-Satisfy Me

## I-95 (WINZ-FM)-Miami

(Keith Isley-P.D.)  
●●JACKSONS-Torture  
●●XAVION-Eat Your Heart Out  
●●PETER WOLF-Lights Out  
●●THE POINTER SISTERS-I'm So Excited  
●●BILLY OCEAN-Caribbean Queen (No More Love On The Run)

## Y-100 (WHYI)-Miami/Ft. Lauderdale

(Robert W. Walker-P.D.)  
●●DONNA SUMMER-There Goes My Baby  
●●COREY HART-Sunglasses At Night  
●●MADONNA-Lucky Star  
●●JACKSONS-Torture

## WKZQ-FM-Myrtle Beach

(Chris Williams-P.D.)  
●●THE POINTER SISTERS-I'm So Excited  
●●JEFF LYNNE-Video  
●●JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You  
●●NAKED EYES-(What) In The Name Of Love  
●●PATRICE RUSHEN-Get Off (You Fascinate Me)

## WNVZ-Norfolk

(Jeff Morgan-P.D.)  
●PRINCE AND THE REVOLUTION-Let's Go Crazy  
●JERMAINE JACKSON-Dynamite  
●NIGHT RANGER-When You Close Your Eyes  
●BILLY JOEL-Leave A Tender Moment Alone

## WBJW-Orlando

(Gary Mitchell-P.D.)  
●●DONNA SUMMER-There Goes My Baby  
●●JACKSONS-Torture  
●●STEVIE WONDER-I Just Called To Say I Love You

## WRVQ-Richmond

(Bob Lewis-P.D.)  
●NIGHT RANGER-When You Close Your Eyes  
●TWISTED SISTER-We're Not Gonna Take It  
●CHICAGO-Hard Habit To Break  
●JACKSONS-Torture

## WXLK-Roanoke

(Russ Brown-P.D.)  
●EDDIE AND THE CRUISER-On The Dark Side  
●JACKSONS-Torture

## WAEV-Savannah

(J.D. North-P.D.)  
●●COMMUTER-Young Hearts  
●●VAN STEPHENSON-What The Big Girls Do  
●●ELVIS COSTELLO-Only Flame In Town  
●●JUICE NEWTON-Can't Wait All Night  
●●NAKED EYES-(What) In The Name Of Love

## WZAT-Savannah

(Ray Williams-P.D.)  
●STEVIE WONDER-I Just Called To Say I Love You  
●JACKSONS-Torture  
●CHICAGO-Hard Habit To Break  
●LAURA BRANIGAN-The Lucky One

## Q-105 (WRBQ)-Tampa

(Nason Dixon-P.D.)  
●JOHN WAITE-Missing You  
●JACKSONS-Torture  
●BRUCE SPRINGSTEEN-Cover Me  
●SAMMY HAGAR-Two Sides Of Love  
●EURYTHMICS-Right By Your Side

## WSEZ-Winston-Salem

(Bob Mahoney-P.D.)  
●●GLENN FREY-Sexy Girl

## North Central Region

●●TOP ADD-ONS  
JACKSONS-Torture (Epic)  
DONNA SUMMER-There Goes My Baby (Geffen)  
NIGHT RANGER-When You Close Your Eyes (MCA)  
THE FIXX-Are We Ourselves (MCA)

## WKDD-Akron

(Nick Anthony-P.D.)  
●ELVIS COSTELLO-Only Flame In Town  
●THE FIXX-Are We Ourselves  
●A FLOCK OF SEAGULLS-The More You Live, The More You Love  
●BILLY SATELLITE-Satisfy Me  
●JUICE NEWTON-Can't Wait All Night

## WBWB-Bloomington

(Bob Leonard-P.D.)  
●●BRUCE SPRINGSTEEN-Cover Me  
●●DONNA SUMMER-There Goes My Baby

## WCIL-FM-Carbondale

(Tony Waitkus-P.D.)  
●BRUCE SPRINGSTEEN-Cover Me  
●GLENN FREY-Sexy Girl  
●JACKSONS-Torture  
●NIGHT RANGER-When You Close Your Eyes

## B-96 (WBBM-FM)-Chicago

(Buddy Scott-P.D.)  
●THE FIXX-Are We Ourselves  
●CHICAGO-Hard Habit To Break  
●LINDSEY BUCKINGHAM-Go Insane  
●RICK SPRINGFIELD-Bop Till You Drop

## WGCI-FM-Ch



# Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (8.6.84)

**Continued from page 15**

- JULIO IGLESIAS AND DIANA ROSS—All Of You
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
- LARRICE—Bop 'Till I Drop
- ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town

**WZOK—Rockford**

- (Jeff Davis—P.D.)
- BILLY SQUIER—Rock Me Tonight
- NIGHT RANGER—When You Close Your Eyes
- PRINCE AND THE NEW POWER GENERATION—Let's Go Crazy

**WSPT—Stevens Point**

- (Jay Bouley—P.D.)
- JACKSONS—Torture
- CHICAGO—Hard Habit To Break
- RICK SPRINGFIELD—Bop Till You Drop
- VAN STEPHENSON—What The Big Girls Do
- A FLOCK OF SEAGULLS—The More You Live, The More You Love

**Midwest Region**
**TOP ADD ONS**

- JACKSONS—Torture (Epic)
- RICK SPRINGFIELD—Bop Till You Drop (RCA)
- TWISTED SISTER—We're Not Gonna Take It (Atlantic)
- BRUCE SPRINGSTEEN—Cover Me (Columbia)

**KFYR—Bismark**

- (Dan Brannan—P.D.)
- LAURA BRANIGAN—The Lucky One
- NIGHT RANGER—When You Close Your Eyes
- JACKSONS—Torture
- VAN STEPHENSON—What The Big Girls Do
- RICK SPRINGFIELD—Bop Till You Drop

**KFMZ—Columbia**

- (Jim Williams—P.D.)
- VAN STEPHENSON—What The Big Girls Do
- QUIET RIOT—Mama, Weer All Crazee Now
- RICK SPRINGFIELD—Bop Till You Drop

**KIHK—Davenport**

- (Jim D'Hara—P.D.)
- COYOTE SISTERS—Straight From The Heart (Into Your Life)
- LAURA BRANIGAN—The Lucky One
- DONNA SUMMER—There Goes My Baby
- TWISTED SISTER—We're Not Gonna Take It
- A FLOCK OF SEAGULLS—The More You Live, The More You Love
- JUICE NEWTON—Can't Wait All Night
- NEIL DIAMOND—Turn Around

**KMGK—Des Moines**

- (Al Brock—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- RICK SPRINGFIELD—Bop Till You Drop
- THE FIXX—Are We Ourselves
- JACKSONS—Torture
- JEFF LYNNE—Video
- BILLY SATELLITE—Satisfy Me

**WEBC—Duluth**

- (Dick Johnson—P.D.)
- DONNA SUMMER—There Goes My Baby
- TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me

**KQWB—Fargo**

- (Craig Roberts—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- CHICAGO—Hard Habit To Break

**KKXL—Grand Forks**

- (Dan Nordine—P.D.)
- TWISTED SISTER—We're Not Gonna Take It
- PRINCE AND THE NEW POWER GENERATION—Let's Go Crazy
- BILLY JOEL—Leave A Tender Moment Alone
- BRUCE SPRINGSTEEN—Cover Me
- DONNA SUMMER—There Goes My Baby
- BANANARAMA—Cruel Summer

**KRNA—Iowa City**

- (Bart Geysner—P.D.)
- JACKSONS—Torture
- CHICAGO—Hard Habit To Break
- SHEILA E.—The Glamorous Life
- TWISTED SISTER—We're Not Gonna Take It
- JEFF LYNNE—Video
- CHRIS DE BURG—High On Emotion
- BRUCE SPRINGSTEEN—Cover Me
- VAN STEPHENSON—What The Big Girls Do

**Q-104 (KBEQ)—Kansas City**

- (Pat McKay—P.D.)
- JACKSONS—Torture
- TWISTED SISTER—We're Not Gonna Take It
- LARRICE—Bop 'Till I Drop

**KDWB—AM—Minneapolis**

- (Lorin Patagi—P.D.)
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- CHRIS DE BURG—High On Emotion

**CHICAGO—Hard Habit To Break**
**KDWB-FM—Minneapolis**

- (Dave Anthony—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- TWISTED SISTER—We're Not Gonna Take It
- DONNA SUMMER—There Goes My Baby

**WL0L—Minneapolis**

- (Tac Hammer—P.D.)
- JACKSONS—Torture
- PETER WOLF—Lights Out
- LINDSEY BUCKINGHAM—Go Insane
- BILLY JOEL—Leave A Tender Moment Alone

**KJ-103 (KJYO)—Oklahoma City**

- (Dan Wilson—P.D.)
- JACKSONS—Torture
- RICK SPRINGFIELD—Bop Till You Drop
- LAURA BRANIGAN—The Lucky One

**KQKQ—Omaha**

- (Jerry Dean—P.D.)
- RICK JAMES—17

**KKLS-FM—Rapid City**

- (Randy Sherwyn—P.D.)
- HOWARD JONES—Pearl In A Shell
- VAN STEPHENSON—What The Big Girls Do
- JUICE NEWTON—Can't Wait All Night
- THE FIXX—Are We Ourselves

**KHTR—St. Louis**

- (Bob Scott—P.D.)
- LAURA BRANIGAN—The Lucky One
- RICK SPRINGFIELD—Bop Till You Drop
- DONNA SUMMER—There Goes My Baby
- BRUCE SPRINGSTEEN—Cover Me

**V-100 (KDVV)—Topeka**

- (Tony Stewart—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- VAN STEPHENSON—What The Big Girls Do
- NAKED EYES—(What) In The Name Of Love
- BONNIE TYLER—Here She Comes
- THE FIXX—Are We Ourselves

**KAYI—Tulsa**

- (Johnny Rivers—P.D.)
- SHEILA E.—The Glamorous Life
- JERMAINE JACKSON—Dynamite
- BANANARAMA—Cruel Summer
- JACKSONS—Torture
- BRUCE SPRINGSTEEN—Cover Me
- TWISTED SISTER—We're Not Gonna Take It

**KRAV—Tulsa**

- (Rick Allan West—P.D.)
- JOHN WAITE—Missing You

**KFMW—Waterloo**

- (Mark Potter—P.D.)
- VAN STEPHENSON—What The Big Girls Do
- NAKED EYES—(What) In The Name Of Love
- STEVIE WONDER—Just Called To Say I Love You
- JACKSONS—Torture
- A FLOCK OF SEAGULLS—The More You Live, The More You Love
- THE FIXX—Are We Ourselves

**KEYN—Wichita**

- (Ron Eric Taylor—P.D.)
- RICK SPRINGFIELD—Bop Till You Drop
- JEFF LYNNE—Video
- STEVIE WONDER—Just Called To Say I Love You
- THE FIXX—Are We Ourselves
- STEPHEN STILLS—Stranger

**Southwest Region**
**TOP ADD ONS**

- JACKSONS—Torture (Epic)
- STEVIE WONDER—Just Called To Say I Love You (Motown)
- DONNA SUMMER—There Goes My Baby (Geffen)
- LAURA BRANIGAN—The Lucky One (Atlantic)

**KHFI—Austin**

- (Roger Garrett—P.D.)
- SHEILA E.—The Glamorous Life
- CHICAGO—Hard Habit To Break
- TWISTED SISTER—We're Not Gonna Take It
- JEFF LYNNE—Video
- CHRIS DE BURG—High On Emotion
- BRUCE SPRINGSTEEN—Cover Me
- VAN STEPHENSON—What The Big Girls Do

**WFMF—Baton Rouge**

- (Randy Rice—P.D.)
- JOHN WAITE—Missing You
- PRINCE AND THE NEW POWER GENERATION—Let's Go Crazy

**WQID—Biloxi**

- (Mickey Coulter—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- RICK SPRINGFIELD—Bop Till You Drop

**WKXX—Birmingham**

- (Kevin McCarthy—P.D.)
- BRUCE SPRINGSTEEN—Cover Me

- STEVIE WONDER—Just Called To Say I Love You
- JACKSONS—Torture
- DONNA SUMMER—There Goes My Baby
- THE POINTER SISTERS—I'm So Excited
- VAN STEPHENSON—What The Big Girls Do

**KAFM—Dallas**

- (John Shembly—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- DONNA SUMMER—There Goes My Baby
- LAURA BRANIGAN—The Lucky One

**KAMZ—El Paso**

- (Bob West—P.D.)
- JACKSONS—Torture
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- STEVIE WONDER—Just Called To Say I Love You

**KISR—Fort Smith**

- (Rick Hayes—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- CHRIS DE BURG—High On Emotion
- BRUCE SPRINGSTEEN—Cover Me
- THE FIXX—Are We Ourselves
- JACKSONS—Torture
- PRINCE AND THE NEW POWER GENERATION—Let's Go Crazy
- LAURA BRANIGAN—The Lucky One

**Q-104 (WQEN)—Gadsden**

- (Roger Gaither—P.D.)
- THE FIXX—Are We Ourselves
- STEVIE WONDER—Just Called To Say I Love You
- RICK SPRINGFIELD—Bop Till You Drop
- STEPHEN STILLS—Stranger

**KILE—Galveston**

- (Dave Parks—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- THE FIXX—Are We Ourselves
- JEFF LYNNE—Video
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
- RICK JAMES—17
- BILLY SATELLITE—Satisfy Me
- RICK SPRINGFIELD—Bop Till You Drop

**93-FM (KKBQ-FM)—Houston**

- (John Lander—P.D.)
- JACKSONS—Torture
- QUIET RIOT—Mama, Weer All Crazee Now
- ROMEO VOID—A Girl In Trouble
- LINDSEY BUCKINGHAM—Playing In The Rain

**WTYX—Jackson**

- (Jim Chick—P.D.)
- RICK SPRINGFIELD—Bop Till You Drop
- LAURA BRANIGAN—The Lucky One
- SHEILA E.—The Glamorous Life
- JACKSONS—Torture
- STEVIE WONDER—Just Called To Say I Love You

**KKYK—Little Rock**

- (Ron White—P.D.)
- GLENN FREY—Sexy Girl

**KBFM—McAllen/Brownsville**

- (Russ Williams—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- DONNA SUMMER—There Goes My Baby
- NAKED EYES—(What) In The Name Of Love
- JUICE NEWTON—Can't Wait All Night

**FM-100 (WMC-FM)—Memphis**

- (Robert John—P.D.)
- LAURA BRANIGAN—The Lucky One
- DONNA SUMMER—There Goes My Baby

**Q-101 (WJDQ-FM)—Meridian**

- (Tom Kelly—P.D.)
- DONNA SUMMER—There Goes My Baby
- STEVIE WONDER—Just Called To Say I Love You
- DRAGON—Rain
- JEFF LYNNE—Video
- THE FIXX—Are We Ourselves
- NAKED EYES—(What) In The Name Of Love
- DUKE JUPITER—Rescue Me

**WABB-FM—Mobile**

- (Leslie Fran—P.D.)
- SHEILA E.—The Glamorous Life
- BRUCE SPRINGSTEEN—Cover Me
- JACKSONS—Torture
- PRINCE AND THE NEW POWER GENERATION—Purple Rain

**WHHY-FM—Montgomery**

- (Mark St. John—P.D.)
- DONNA SUMMER—There Goes My Baby
- LINDSEY BUCKINGHAM—Go Insane
- BRUCE SPRINGSTEEN—Cover Me
- VAN STEPHENSON—What The Big Girls Do
- STEVIE WONDER—Just Called To Say I Love You

**KX-104 (WWKX)—Nashville**

- (Michael St. John—P.D.)
- JACKSONS—Torture
- THE POINTER SISTERS—I'm So Excited
- THE FIXX—Are We Ourselves
- SAMMY HAGAR—Two Sides Of Love

**B-97 (WEZB)—New Orleans**

- (Kris O'Kelly—P.D.)
- TWISTED SISTER—We're Not Gonna Take It
- STEVIE WONDER—Just Called To Say I Love You
- JACKSONS—Torture
- RICK SPRINGFIELD—Bop Till You Drop
- MADONNA—Lucky Star

**THE POINTER SISTERS—I'm So Excited**
**WTIX—New Orleans**

- (Bruce Kramer—P.D.)
- THE GARS—Drive
- RITA COOLIDGE—Something Said Love
- DAVE GRUSIN—Theme From St. Elsewhere
- KARLA BONOFF—Somebody's Eyes
- CHICAGO—Hard Habit To Break
- NEIL DIAMOND—Turn Around

**KITY—San Antonio**

- (Kiki Curry—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- PRINCE AND THE NEW POWER GENERATION—Let's Go Crazy
- DONNA SUMMER—There Goes My Baby
- JACKSONS—Torture
- SLADE—My, Oh My

**KTFM—San Antonio**

- (Bill Thurman—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- ALFONSO RIBEIRO—Dance Baby
- DUKE JUPITER—Rescue Me
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
- THE POINTER SISTERS—I'm So Excited
- NEIL DIAMOND—Turn Around

**Pacific Southwest Region**
**TOP ADD ONS**

- JACKSONS—Torture (Epic)
- TWISTED SISTER—We're Not Gonna Take It (Atlantic)
- THE FIXX—Are We Ourselves (MCA)
- BRUCE SPRINGSTEEN—Cover Me (Columbia)

**KKXX—Bakersfield**

- (Dave Kamper—P.D.)
- JACKSONS—Torture
- DONNA SUMMER—There Goes My Baby

**KIMN—Denver**

- (Doug Erickson—P.D.)
- SHEILA E.—The Glamorous Life
- DONNA SUMMER—There Goes My Baby
- LINDSEY BUCKINGHAM—Go Insane
- JACKSONS—Torture

**KOAQ—Denver**

- (Jack Regan—P.D.)
- TWISTED SISTER—We're Not Gonna Take It
- JACKSONS—Torture
- VAN STEPHENSON—What The Big Girls Do
- NAKED EYES—(What) In The Name Of Love
- DONNA SUMMER—There Goes My Baby

**KPKE—Denver**

- (Tim Fox—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- JACKSONS—Torture
- BILLY JOEL—Leave A Tender Moment Alone
- JERMAINE JACKSON—Dynamite

**KLUC—Las Vegas**

- (Bill Kelly—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- A FLOCK OF SEAGULLS—The More You Live, The More You Love
- DONNA SUMMER—There Goes My Baby
- NAKED EYES—(What) In The Name Of Love
- SPANDAU BALLET—Only When You Leave
- THE FIXX—Are We Ourselves
- VAN STEPHENSON—What The Big Girls Do

**KIIS-FM—Los Angeles**

- (Gerry DeFrancesco—P.D.)
- TWISTED SISTER—We're Not Gonna Take It
- SPANDAU BALLET—Only When You Leave
- BRUCE SPRINGSTEEN—Cover Me
- DENISE WILLIAMS—Next Love
- JACKSONS—Torture
- THE FIXX—Are We Ourselves

**KKHR—Los Angeles**

- (Ed Scarborough—P.D.)
- TWISTED SISTER—We're Not Gonna Take It
- JACKSONS—Torture
- THE FIXX—Are We Ourselves
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- RANDY NEWMAN—I Love L.A.

**KOPA-FM—Phoenix**

- (Reggie Blackwell—P.D.)
- PRINCE AND THE NEW POWER GENERATION—Let's Go Crazy
- EURYTHMICS—Right By Your Side
- SHEILA E.—The Glamorous Life
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- SAMMY HAGAR—Two Sides Of Love

**KZZP-FM—Phoenix**

- (Charlie Quinn—P.D.)
- SPANDAU BALLET—Only When You Leave
- LAURA BRANIGAN—The Lucky One

**K96 (KFMY)—Provo**

- (Scott Gentry—P.D.)
- TWISTED SISTER—We're Not Gonna Take It
- VAN STEPHENSON—What The Big Girls Do
- BRUCE SPRINGSTEEN—Cover Me
- RICK SPRINGFIELD—Bop Till You Drop
- A FLOCK OF SEAGULLS—The More You Live, The More You Love

**KDZA—Pueblo**

- (Rip Avina—P.D.)
- DONNA SUMMER—There Goes My Baby
- JACKSONS—Torture
- THE POINTER SISTERS—I'm So Excited
- THE BUS BOYS—Cleanin' Up The Town
- STEPHEN STILLS—Stranger
- STEVIE WONDER—Just Called To Say I Love You

**KRSP-AM—Salt Lake City**

- (Steve Carlson—P.D.)
- JACKSONS—Torture
- THE FIXX—Are We Ourselves
- VAN STEPHENSON—What The Big Girls Do
- NAKED EYES—(What) In The Name Of Love

**XTRA-AM—San Diego**

- (Jim Richards—P.D.)
- THE FIXX—Are We Ourselves
- JACKSONS—Torture
- QUIET RIOT—Mama, Weer All Crazee Now
- RICK JAMES—17
- LINDSEY BUCKINGHAM—Go Insane

**KSly-FM—San Luis Obispo**

- (Joe Collins—P.D.)
- EURYTHMICS—Right By Your Side
- BRUCE SPRINGSTEEN—Cover Me
- JULIO IGLESIAS AND DIANA ROSS—All Of You
- TWISTED SISTER—We're Not Gonna Take It
- JOE JACKSON—Happy Ending

**KIST—Santa Barbara**

- (Dick Williams—P.D.)
- STEVIE WONDER—Just Called To Say I Love You
- JACKSONS—Torture
- COYOTE SISTERS—Straight From The Heart (Into Your Life)
- THE FIXX—Are We Ourselves
- LINDSEY BUCKINGHAM—Go Insane
- JUICE NEWTON—Can't Wait All Night

**13-KHYT—Tucson**

- (Sherman Cohen—P.D.)
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- DRAGON—Rain
- NAKED EYES—(What) In The Name Of Love
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
- BONNIE TYLER—Here She Comes
- BILLY SATELLITE—Satisfy Me

**KRQQ—Tucson**

- (Kelly Morris—P.D.)
- BRUCE SPRINGSTEEN—Cover Me
- JERMAINE JACKSON—Dynamite
- STEVIE WONDER—Just Called To Say I Love You
- JACKSONS—Torture
- JUICE NEWTON—Can't Wait All Night

**KTKT—Tucson**

- (Bobby Rivers—P.D.)
- STEVIE WONDER—Red Dress
- JACKSONS—Torture

**Pacific Northwest Region**
**TOP ADD ONS**

- LINDSEY BUCKINGHAM—Go Insane (Elektra)
- JACKSONS—Torture (Epic)
- DONNA SUMMER—There Goes My Baby (Geffen)
- TWISTED SISTER—We're Not Gonna Take It (Atlantic)



## YesterHits

### HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

#### POP SINGLES—10 Years Ago

1. **The Night Chicago Died**, Paper Lace, Mercury
2. **Feel Like Makin' Love**, Roberta Flack, Atlantic
3. **(You're) Having My Baby**, Paul Anka, United Artists
4. **Tell Me Something Good**, Rufus, ABC
5. **Please Come To Boston**, Dave Loggins, Epic
6. **Call On Me**, Chicago, Columbia
7. **Waterloo**, Abba, Atlantic
8. **Wildwood Weed**, Jim Stafford, MGM
9. **I'm Leaving It All Up To You**, Donny & Marie Osmond, MGM
10. **Sideshow**, Blue Magic, Atco

#### POP SINGLES—20 Years Ago

1. **Everybody Loves Somebody**, Dean Martin, Reprise
2. **Where Did Our Love Go**, Supremes, Motown
3. **A Hard Day's Night**, Beatles, Capitol
4. **Rag Doll**, 4 Seasons, Philips
5. **Under The Boardwalk**, Drifters, Atlantic
6. **Wishin' And Hopin'**, Dusty Springfield, Philips
7. **The Little Old Lady (From Pasadena)**, Jan & Dean, Liberty
8. **C'mon And Swim**, Bobby Freeman, Autumn
9. **I Wanna Love Him So Bad**, Jelly Beans, Red Bird
10. **The House Of The Rising Sun**, Animals, MGM

#### TOP LPs—10 Years Ago

1. **461 Ocean Blvd.**, Eric Clapton, Atlantic
2. **Back Home Again**, John Denver, RCA
3. **Caribou**, Elton John, RCA
4. **Before The Flood**, Bob Dylan/the Band, Asylum
5. **On Stage**, Loggins & Messina, Columbia
6. **Fulfillingness' First Finale**, Stevie Wonder, Tamla
7. **Bachman-Turner Overdrive II**, Mercury
8. **Pretzel Logic**, Steely Dan, ABC
9. **Bridge Of Sighs**, Robin Trower, Chrysalis
10. **Band On The Run**, Paul McCartney & Wings, Apple

#### TOP LPs—20 Years Ago

1. **The Beatles—A Hard Day's Night**, Soundtrack, United Artists
2. **Getz/Gilberto**, Verve
3. **Hello, Dolly!**, Louis Armstrong, Kapp
4. **Funny Girl**, Original Cast, RCA Victor
5. **Hello, Dolly!**, Original Cast, RCA Victor
6. **Something New**, Beatles, Capitol
7. **All Summer Long**, Beach Boys, Capitol
8. **The Pink Panther**, Henry Mancini & His Ork, RCA Victor
9. **The Dave Clark Five Return!**, Epic
10. **Cotton Candy**, Al Hirt, RCA Victor

#### COUNTRY SINGLES—10 Years Ago

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

#### SOUL SINGLES—10 Years Ago

1. **Feel Like Making Love**, Roberta Flack, Atlantic
2. **Hang On In There Baby**, Johnny Bristol, MGM
3. **Kung Fu**, Curtis Mayfield, Curtom
4. **My Thang**, James Brown, Polydor
5. **Tell Me Something Good**, Rufus, ABC
6. **City In The Sky**, Staple Singers, Stax
7. **Happiness Is Just Around The Bend**, Main Ingredient, RCA
8. **Kalimba Story**, Earth, Wind & Fire, Columbia
9. **Rock The Boat**, Hues Corporation, RCA
10. **Time For Livin'**, Sty & the Family Stone, Epic

• Continued from page 12

If you've been in radio for any length of time, you've undoubtedly attempted it: the non-radio vacation. You promise the family you won't even bring one, right? At the last moment you mention you should take one along just in case of a national emergency (praying they don't ask how you'll know if it's a national emergency, if you aren't listening in the first place). Avoiding all those questions, we set out alone, for Idaho. We made it all the way through California without any temptation to listen to anything. (Of course, radio is not much on your mind when you're trying to wedge your Lincoln out of the "Drive Through Tree" which you discover too late is too narrow to accommodate anything wider than a Pinto.)

But by the time we reached Boise, KFXD reached us, and being the suckers for oldies we are, we listened all the way to Twin Falls. Super Gold 126 in Idaho Falls (KTEE) was equally enthralling as we ran out of gas in Dubois. And if you have ever wondered what happened to Sinclair Gasoline ("Drive with care everywhere, and buy Sinclair"), big green Dino crawled off that big red and white sign and wandered into Butte, which as near as we could tell was taking the nostalgia concept further than we had planned to go.

Spokane's KGGK 630 was also a delight, as was the one song we heard on Seattle's KVI (the Tams' "What Kind Of Fool") before we realized we were listening to the radio again. We also snuck in a few minutes with Eugene's 1600 Solid Gold KASH, and KBZY 1490, wherever they are. Likewise for 1270 KORY. Besides the oldies, we did hear two memorable spots. One is the Skipper's (it's fast food seafood) jingle to the tune of Frankie Ford's "Sea Cruise" (which has a video that's hilarious). The other was a not-to-be-believed takeoff on Paul Simon's "50 Ways To Leave Your Lover," advertising furniture in Idaho Falls: "... See the table, Mabel/Look at the couch, Grouch ..."

Discovering that Oregon has absolutely no sales tax, we took time out to visit all five Portland malls, catching KKCW (K-103), which was a pleasant surprise, one of the nicer AC stations we've heard. Also enjoyed Bill Ford's KEX, which had afternoon personality Bill Miller serving ice cream at one of the shopping centers we patronized.

Contrary to what you might believe about Doubleday Broadcasting not offering creativity or bucks, PD Dave Anthony has an opening at KDWB which promises both. (And he also tells us there are plenty of Sinclair stations in Minneapolis.) Mark McKay, as you may have heard, is leaving his afternoon drive/assistant PD slot at KDWB to return to San Francisco in that capacity at KMEL. So if you've got the stuff, Anthony is willing to pay for it, and he's not concerned about what size market you're currently in ... Across town at WCCO, Jon Quick is upped to director of marketing.

Great Empire Broadcasting has come up with a concept that they're using on their five market/10 station chain and have hopes of expanding to other outlets in the Midwest. The company has hired a corporate meteorologist to keep the stations up to date from the Wichita-based "Weathercenter," a part of the Weathercheck network of Salt Lake

City. Utilizing a Kavouras radar remote unit, meteorologist David V. Barger will provide routine weathercasts as well as updates of severe conditions. Great Empire is looking to expand the offering to areas such as Oklahoma and Arkansas which experience similar climatic conditions.

KCBS San Francisco assistant PD Robert Agnew moves to co-owned WCAU-AM Philadelphia as news director. He replaces Carl Dickens, who now holds that post at the chain's Chicago outlet, WBBM-AM ... Upped to news director at Ashtabula's WFUN/WREO is Rick Charles ... Joining the news staff of Newsradio 590, WEEL Boston, is WRC Washington's Cecilia M. Loftus.

Cheryl Esken is upped to local sales manager at The Loop (WLUP). Joining the Chicago outlet as assistant news director is WXCL Peoria's Bill Holub ... Get out your little black books; Dennis Israel has moved. The new address for Sky Stations (WSIX-AM-FM Nashville, WGY/WGFM Schenectady, KSKY Dallas, KBCQ Roswell, WRIV Riverhead, WEZG Syracuse and WTPA Harrisburg) is 221 E. 48th St., New York, N.Y. 10017. Want to call? That's (212) 355-5551.

Upped to general sales manager at WYNY New York is national sales manager Jane Bartsch ... Adding GM duties to his GSM post is KBFM McAllen/Brownsville's Lon A. Bason. He replaces Richard deButts, who now runs Capitol's WLTV Charlotte/Statesville ... WKQX Chicago assistant controller Steven H. Hixon crosses town to Bonneville Broadcasting System's new headquarters as controller.

Move over, Wenatchee radio stations, there's a newcomer on the block; country-formatted KYSN is on the air. Joining the Washington station as morning personality and general manager is KYSS Missoula's Dan Sollom. Coming in from KYSS as KYSN operations manager is John Byers, who'll also do afternoons. And crossing the Wenatchee street from KYEN to become KYSN sales manager is Gary Spears. On the air at last! says KTUN Humble/Houston PD Rick Stancato. The AC AM oldies station debuted last month. Stancato plans to have a nighttime request and dedication show just as soon as Centel is moved to install the phones. In the meantime, Stancato was knocked off the air four times in the first day due to tornadoes. Welcome to Texas.

Speaking of which, KAFM Dallas midday personality Pamela Steele adds music director to her duties, as afternoon personality Pete Thomson relinquishes his assistant PD/MD post to concentrate on directing and producing video projects for KAAM/KAFM.

Ever wonder what happened to Frank Gari? Oldies fans will remember him as the artist on "Utopia" and "Princess" in the early '60s. Well, these days he's heading Frank Gari Productions Inc., producing image campaigns for ABC, among others.

"Earl The Pearl" exits his overnight slot at Amatur's KMJM ("Magic 108") St. Louis to do nights on contemporary KWK-FM, where we note he does have a last name: Edmonds. Meanwhile, at KHTR St. Louis, Craig Roberts' former nighttime slot has been filled by KCMQ Columbia, Mo.'s Bruce Jones.

Joining Cincinnati's WLYK as news director is veteran Cincinnati anchor Lee Kent, while newsman

## Vox Jox

Mike Vaught is upped to assistant news director, chief engineer Daryl Parry is tapped as operations manager, and Steve Dolata adds to his on-air duties as production director.

WKSX Cleveland's Bob McGee returns to Toledo to do afternoon drive on WTOD, replacing Rod Douglas, who leaves the Glass City in search of fame, fortune and an air gig in Las Vegas ... Joining San Diego's K-Best (KBZT) as music director/air personality is former KPRI production director Jeff Dean ... New to the morning show on Miami/Ft. Lauderdale's Kiss-FM (WKQS) is Miami Dolphin quarterback Don Strock, who provides daily Dolphin reports on the Collins-In-The-Morning show. He replaces Dolphin Glenn Blackwood.

Ed Walker is upped to assistant program director at Regina, Sask.'s Z-99, where he continues as music director, with Gayle Fox as assistant MD ... Kirk Russell, formerly of KOME San Jose, is still out and about and looking for a good West Coast air gig. So if you're looking for a good West Coast jock, call him at (408) 378-3483.

Nancy Hoddinott joins Y-106 (WYAY) Gainesville/Atlanta as marketing director ... Looking for a very good promotions director opportunity? KCBQ San Diego needs the best and they'll pay for it, so send your best to Joe Patrick, P.O. Box 1629, San Diego, Calif. 92112.

Hanging around New York this coming weekend? Then you're in store for a great lineup on WCBS-FM. Saturday features Harry Harrison in the morning, Joe O'Brien mid-morning, Ron Lundy midday, Dan Ingram afternoon and Jack Spector at night. Sunday, the all-star cast continues with Charlie Greer doing the overnight (and maybe even plugging Dennison's), Dean Anthony

in mid-morning, Herb Oscar Anderson 1-4 p.m., Bobaloo (Bob Lewis) 4-7, and Cousin Brucie 7-midnight ... Of a more permanent nature is the lineup at Billings' KGHL, with Jim Lewis doing mornings, followed by Brian Bennett in middays, Theresa Binin afternoons and Kenneth Dean in the evening.

Pairing its AM outlet with its successful FM urban contemporary station, WJAX-FM, WJAX-AM (Magic 93 AM Stereo) Jacksonville has gone from top 40 to urban soul, with FM operations manager Chris Turner taking on those duties on the AM side as well ... Moving from nostalgia to AC/top 40 is Wapakoneta, Ohio's WAXC. Bill Chase stays on as program director, with Chuck Karbowski coming on board as music/public service director, and Big Dan Wilson in afternoon drive. Handling the part-time duties are Michael Zink and Bud McClintock.

Going from country to AC is WRDC Boyle, Miss., while the FM operation, WQAZ, licensed to Cleveland, Miss., moves from top 40 to country. What all this means is that WRDC and WQAZ need AC and country product. Address those Care packages to Norman Lee Rowsey at WQAZ, Highway 61 N, Cleveland, Miss. 38732, and Carolyn Williams at WRDC, P.O. Box 14, Boyle, Miss. 38730.

Who is West Michigan's favorite jock? According to a poll taken by Grand Rapids' "PM Magazine," Monte Dean, midday announcer on WBRN Big Rapids, is far and away the favorite ... It finally happened: An FM station topped the ratings in Australia. According to McNair Anderson, the honors went to Jeff Pollock-consulted SA-FM in Adelaide with a 21.1 ... Dave Klemm is all excited about the result of the spring sweep Stateside. Of his 21 markets, 19 showed gains.

AUGUST 18, 1984, BILLBOARD

### The 20th Anniversary Premier Talent Trivia Quiz

Brought to you by John Scher  
and Everyone at Monarch

1

Which band has the biggest grossing sales in Premier's history?

Julio Iglesias,

Te tuve en mis brazos anoche  
y llego el alba  
à describir mi engaño.

Dulcinea



# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

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

## Top Adds

1	THE FIXX—Are We Ourselves? MCA (45)
2	KROKUS—Midnight Maniac, Arista (12 Inch)
3	JON ANDERSON—Cage Of Freedom, Columbia (LP Cut)
4	STEPHEN STILLS—Right By You, Atlantic
5	BILLY IDOL—Flesh For Fantasy, Chrysalis (LP Cut)
6	LINDSEY BUCKINGHAM—Go Insane, Elektra
7	CHEQUERED PAST—How Much Is Too Much?, EMI-America (LP Cut)
8	SPIRIT—I Got A Line On You, Mercury (LP Cut)
9	BRUCE COCKBURN—Lovers In A Dangerous Time, Gold Mountain (12 Inch)
10	HONEYMOON SUITE—Honeymoon Suite, Warner Bros.

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

# Radio

## Pro-Motions

**Station:** WPIX New York (AC)  
**Contact:** Al Anderson, PD  
**Concept:** Your "X" wants you out of town

**Execution:** For the past two years, WPIX has been using the slogan "Your 'X' wants you back." Now, in a variation on that theme, the station is awarding vacations under the banner "Your 'X' wants you out of town."

Listeners are asked to call in at a specified time and guess the value of a special Cunard Line cruise package. Whoever guesses the price to the penny wins, but to make it even harder, the station is augmenting the total with an unspecified amount of Thomas Cook Master Card Travelers Cheques. That curve takes the idea from "The Price Is Right" into the "high-low" category. Each caller will be told if his guess is too high, or too low, which will narrow it down until a winner emerges who receives both the cruise and the travelers checks. After it has been won, subsequent cruises will be similarly offered.

★ ★ ★

**Station:** WGEE Green Bay (country)

**Contact:** Randy Allen, PD  
**Concept:** Pachyderm 500

**Execution:** When Circus Vargas came to town, the promoters were looking for natural tie-ins with radio. WGEE provided two. In the first half of the contest, listeners were asked to supply their "worst elephant joke" on the air. The winner (who submitted this gem: "What time is it when 20 elephants are chasing one mouse? Twenty after one.") received an "elegam," which is any message of your choice written on the side of the elephant of your choice. The winner had the beast delivered to her delighted grandchildren, as WGEE's mobile unit followed in hot pursuit describing the trip and destination.

In part two, 20 local celebrities participated in an elephant race. Two animals were chosen in a relay-type event where two personalities would climb on top and hold on for dear life during a 50-yard dash. The losing personality was eliminated, while the winners continued to compete until a final victor emerged as fans from the various stations cheered their favorites on to victory. The winner (who came from WYNE) had \$150 donated in his name to the Boys Club of Green Bay.

★ ★ ★

**Station:** WWKA Orlando (country)  
**Contact:** Kevin Roy, MD  
**Concept:** Unofficial Jacksons Concert Station

**Execution:** Being a country station in a market where three contemporary stations claim to be the "Official Jacksons Concert Station" can be intimidating. WWKA combated the onslaught by becoming perhaps the only country station to offer Jackson-related prizes.

In a tongue-in-cheek manner, tying in with concert sponsor Pepsi-Cola, WWKA offered five Jackson packages. In addition to a pair of tickets to the celebrated concert, winners also received a pair of welder's gloves, a set of clip-on sunglasses and a picture of a Jackson. In this case we're talking either Reggie, Andrew or Jesse.

★ ★ ★

**Station:** KNJO Thousand Oaks, Calif. (AC)

**Contact:** Rebecca Tate  
**Concept:** Swap Hop

**Execution:** In a tie-in with a sponsor, The Valley Indoor Swap Meet in Woodland Hills, KNJO airs a specified oldie each morning at 7:20 on the Mike Tanner show. When the same song shows up again later in the day, the first caller to identify the "swap hop song" receives a prize from a Swap Meef business, such as a toaster oven or FM Walkman.

★ ★ ★

**Station:** KNAC Long Beach, Calif. (AOR)

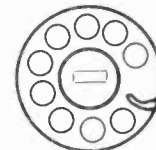
**Concept:** Great KNAC Jingle Search  
**Execution:** Need jingles and can't afford them? Ask your listeners to record them as part of a contest. That's the ploy KNAC came up with to involve its audience in a creative promotion.

Listeners were invited to "Get Musical" and submit their own jingles, 30 seconds or less, to the station, which, unless unplayable, would be aired during the "English Channel" program on Thursday evenings. All entries become the property of the station, with the best ones selected as "official" KNAC jingles. Winners receive various trips and musical equipment.

ROLLYE BORNSTEIN

## TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!



**RIVER RUSH**—Winners of WDHA Dover, N.J.'s "Rush On The Rapids" float to promote Rush's latest Mercury album. Pictured from left are station photographer Tom Zinner and winning listeners John Lewis and Joe Crouch.



## Featured Programming

Doug Flodin's passion for radio was only exceeded by his passion for living. Starting as PD of State College, Pa.'s WMAJ/WXLR in 1970 while attending Penn State, Flodin gravitated to Drake-Chenault in 1978 as PD of company-owned KYNO Fresno. A year later he joined the corporate staff in Canoga Park, where he was eventually named promotions director. His work was evident on everything from "The History of Rock & Roll" to the serving of Swensen's ice cream at the annual NAB convention. In the last several months his face has been missed, but he was determined to win the battle he faced for several years. Last Monday (6), the long fight with brain cancer ended. Doug Flodin died in his hometown of Latrobe, Pa. He was 30.

★ ★ ★

How do you spell relief? David Brenner spells it C-O-M-E-D-Y, and so it is that the entertainer is hosting a daily short-form syndicated radio feature entitled "Comic Relief." Pepperplatt Productions is handling the details (you remember them from Mutual/Doubleday's "Rock U.S.A."), and you can reach them at Box 611, New York, N.Y. 11365; (212) 423-3924.

Want to make your listeners remember your call letters? It's all in the study of mnemonics, or memory retention, and that's the topic of "The Memory Game," 22 short vignettes each month that will not only help your listeners remember who you are, but will entertain them in the process. So says Joseph I. Kessler, who is embarking on syndicating "The Memory Game," which is hosted by mnemonics expert Hermine Hilton. Samples are available if you ask for them on your company stationery at Kessler Management, 1100 Glendon Ave., Suite 1121, Los Angeles, Calif. 90024.

★ ★ ★

Bob Baron and Steve Roberts have joined forces and started Broadcast Productions East Inc. Their first two ventures are "Travelog" and "Rarities In Rock," and if you'd like to hear them for yourself, contact the duo at BPE, 23 Rustic Ave., Medford, N.Y. 11763; (516) 286-8125.

Pasadena-based Real Radio Co. is now feeding the hour-long weekday feature "Let's Talk Health" via satellite. More information on this barter offering, heard on RCA's Satcom 1R, is available from John Price at (818) 795-4900.

★ ★ ★

How safe is it once you get on the big metal bird and soar to a mere



WHERE'S TONTO?—KOMO Seattle air personality Keith Jonasson, left, and news and programming manager Ken Kohl stand next to the Road Ranger van, a joint venture between the station and two local towing outfits to patrol commute routes.

37,000 feet? That question is being answered this week on the five-part ABC Information mini-documentary, "The Crowded Skies." Steve Bell examines the issue within the regularly scheduled ABC Information Network morning drive newscasts from Monday through Friday (13-17) ... This Sunday (19), ABC Youth Radio's "City Rhythms" has Frankie Crocker interviewing Smokey Robinson, while ABC Contemporary's "Spotlight Special" sheds some light on Duran Duran.

New to the advisory board of the ABC Direction Network is WBOS Boston VP/GM Jane Dunclee ... Laura Tropea McGowan is upped to manager/special programming sales administration for ABC Radio Networks.

The United Stations' "Weekly Country Music Countdown" will be sending a couple to the CMA Awards Show this October. Full details of the sweepstakes co-sponsored by Roladis will be revealed on the program ... Talkback Productions, which produces one of the most entertaining syndicated shows we've heard to date, "Talkback with Jerry Galvin," has appointed Michael Albi as marketing associate. In addition to program promotion and product sales, he'll continue to work with Cincinnati's WGUC.

★ ★ ★

It's lucky 13 for Eastman Radio, which has opened its 13th office. Make note of the new address: Eastman Radio Inc., 1800 West Loop South, Suite 1360, Houston, Tex. 77027. If you'd like to give Thom Sutton a call, he's left the Dallas office to head up the new locale and can be reached at (713) 960-1252 ... New to Eastman's marketing services department in New York is 10-year WABC vet Jacquie Grudman, who becomes research manager. Upgraded to VP/sales for McGavren Guild's Atlanta office is Kay White.

Lynne Steele joins Major Market Radio's San Francisco office. MMR, by the way, is hosting its sixth annual "Fly In" in Carefree, Ariz., Jan. 24-27. "Megatrends" author John Naisbitt will keynote the two-day event of workshops, clinics and focus groups, co-hosted by KJJJ/KEZC Phoenix.

Over at Blair, James R. Pagliai becomes VP/marketing manager of Blair/RAR's Chicago office, while Gregory M. Jankowski becomes sales manager for Blair Chicago ... Also joining Blair/RAR Chicago as account execs (are you keeping this straight?) are Elizabeth Flanigan and Brian Turner, while Vincent Gambino goes to Blair Dallas and Katherine Ritchie to Blair New York.

ROLLYE BORNSTEIN

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

Aug. 10-16, Dee Snider of Twisted Sister, Metalshop, MJI Broadcasting, one hour.

Aug. 13, Lindsay Buckingham, Y&T, Rockline, Global Satellite Network, 90 minutes.

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

Aug. 13-19, Kendalls, The Ralph Emery Show, The Musicworks, one hour.

Aug. 13-19, Thrasher Brothers, Doug Kershaw, Live From Gilley's, Westwood One, one hour.

Aug. 13-19, Bar-Kays, Budweiser Concert Hour, Westwood One, one hour.

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

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

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

Aug. 17-18, Steve Perry, The Hot Ones, RKO Radioshows, one hour.

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

Aug. 17-19, Top 30 USA hosted by M.G. Kelley, RadioRadio, CBS, three hours.

Aug. 17-19, Top 40 Satellite Survey hosted by Dan Ingram, RadioRadio, CBS, three hours.

Aug. 17-19, Lillo Thomas, Ray Parker Jr., The Countdown, Westwood One, two hours.

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

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

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

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

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

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

Aug. 17-23, Randy Rhodes, Metalshop, MJI Broadcasting, one hour.

Aug. 18, Woodstock: 15th Anniversary, Solid Gold Saturday Night, RKO Radioshows, five hours.

Aug. 18, Hank Williams Jr., George Strait, Mickey Gilley, Eddie Raven, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Aug. 18, Mid Summer Spectacular, Dick Clark's National Music Survey, Mutual Broadcasting, three hours.

Aug. 18, Elvis Presley, The Grizzly Growl, DIR Broadcasting, 90 minutes.

Aug. 18, B.J. Thomas, Kathy Mattea, Silver Eagle, ABC Entertainment Network, 90 minutes.

Aug. 18, Ringo's Yellow Submarine, ABC FM Radio Network, one hour.

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

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

Aug. 19, King Crimson, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Aug. 19, Smokey Robinson, City Rhythms, ABC Youth Radio Network, 90 minutes.

Aug. 19, Duran Duran, Spotlight Special, ABC Contemporary Network, three hours.

Aug. 19, Bill Graham profile, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.

Aug. 19, American Country Countdown with Bob Kingsley, ABC Entertainment Network, three hours.

Aug. 19, American Top 40 with Casey Kasem, ABC Contemporary Network, four hours.

Aug. 20, Elton John, Rockline, Global Satellite Network, 90 minutes.

Aug. 20-26, ZZ Top, Off The Record Special, Westwood One, one hour.

Aug. 20-26, Steve Perry profile, Star Trak, Westwood One, one hour.

Aug. 20-26, Hoyt Axton, Live From Gilley's, Westwood One, one hour.

Aug. 20-26, Dennis Edwards, Special Edition, Westwood One, one hour.

# Billboard <sup>®</sup> Survey for Week Ending 8/18/84

## TOP 50 Adult Contemporary

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These are the most popular Adult Contemporary singles based on radio air play and listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)	3
2	2	11	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)	
3	3	7	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)	
4	6	7	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)	
5	4	14	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)	
6	7	8	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCred/Music Corporation Of America, BMI)	
7	8	12	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)	
8	5	13	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)	
9	10	5	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)	
10	22	9	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)	
11	13	9	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)	
12	23	3	TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
13	16	4	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)	
14	14	8	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squawako/Foster Frees, BMI/Genevieve, ASCAP)	
15	15	12	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)	
16	12	11	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)	
17	26	3	DRIVE The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)	
18	20	5	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)	
19	21	5	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Toyote Sisters, Morocco 1742 (Motown) (Welk/H. Rains/Middlefield, BMI)	
20	11	14	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)	
21	9	13	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)	
22	38	2	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (April/Stephan A. Kipner, ASCAP/Parker Songs, BMI)	
23	17	9	A CHANCE FOR HEAVEN Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)	
24	19	16	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)	
25	25	6	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)	
26	32	3	SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)	
27	33	2	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwate/Fullwater/Markmeem, ASCAP/BMI)	
28	30	4	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)	
29	18	11	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)	
30	NEW ENTRY		I JUST CALLED TO SAY I LOVE YOU Stevie Wonder, Motown 1745 (Jobete/Black Bull, ASCAP)	
31	27	12	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)	
32	24	6	TO ME Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)	
33	36	3	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor, ASCAP)	
34	28	8	I STILL DO Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)	
35	NEW ENTRY		BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU/BMI/Ram Wave, ASCAP)	
36	NEW ENTRY		HEAVEN SENT YOU Stanley Clarke, Epic 34-04485 (Pure Love/ASCAP/Lakeva, BMI)	
37	40	2	L.A. IS MY LADY Frank Sinatra, QWest 7-29223 (Warner Bros.) (Frank Sinatra/Threesome/YellowBrick Road, ASCAP)	
38	NEW ENTRY		ONLY WHEN YOU LEAVE Spandau Ballet, Chrysalis 4-42792 (Reformation, ASCAP)	
39	NEW ENTRY		THE LUCKY ONE Laura Branigan, Atlantic 7-89636 (Rolram/Lorimar, BMI)	
40	NEW ENTRY		CITY OF NEW ORLEANS Willie Nelson, Columbia 38-04568 (Buddah/Turnpike Tom, ASCAP)	
41	34	17	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)	
42	35	18	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reila, BMI/Dub Notes, ASCAP)	
43	31	5	YOU'RE THE BEST THING The Style Council, Geffen 7-29248 (Warner Bros.) (EMI/Colgems-EMI, ASCAP)	
44	29	13	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)	
45	39	17	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)	
46	NEW ENTRY		LOVELY LADY George Fishoff, Lisa 001 (George Fishoff, ASCAP)	
47	41	11	FAREWELL MY SUMMER LOVE Michael Jackson, Motown 1739 (Stone Diamond, BMI)	
48	42	18	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)	
49	43	16	WHEN WE MAKE LOVE Alabama, RCA 13763 (WB/Two Sons/Welbeck/Third Son, BMI)	
50	46	15	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)	

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



# NARM Operations Meet Tackles Bar Coding, Standardized Forms

By FRED GOODMAN

MINNEAPOLIS—More than two dozen retailers met here Aug. 1 under the auspices of the National Assn. of Recording Merchandisers (NARM) operations committee to seek standardization of shipping and return procedures, and to continue urging manufacturers to apply the UPC bar code to all catalog titles.

Specific topics on the agenda included a status report on the application of UPC, standardization of invoices, return authorizations and request for return authorizations, and a unified, industry-wide carton count. Results of a recent NARM computer survey on merchandisers' standardization priorities were also revealed.

Speaking on the present status and acceptance of the UPC code, committee member James Nermyr of the Musicland Group told attendees that there are "really two steps that we're asking the labels to take: assign a UPC number to each title, and put the UPC number on the product so it can be scanned."

To date, CBS is the only major manufacturer with UPC numbers assigned to all deep catalog. The company has been the most active in accepting orders through electronic transmission from Record Bar, Western Merchandisers and Musicland.

With all of the majors assigning UPC numbers to new releases, the advisory committee has been emphasizing the need to place the code on back titles, and to insure a high enough level of contrast to make the bar code scannable. Despite the use on new titles, retailers committed to electronic methods of inventory still employ their own ticketing system and won't be able to move away from them until the assignment systems are complete.

"We're working with Capitol/EMI to get their UPC on magnetic tape for our files so we can move to electronic ordering," said Nermyr.

"MCA says it has assigned numbers, but they're not yet on their computer system, and RCA and WEA appear to be dragging their feet on assigning UPC to their catalogs.

"Optimistically, most will be able to get going by the first of '85. Pessimistically, only Capitol will be ready then."

With retailers noting that manufacturers have been producing duplicate UPC numbers for different titles, a central clearing house for number assignment and data maintenance was suggested by NARM advisor Joe Cohen to "get rid of the redundant process for each manufacturer."

Also noted was the upcoming addition of four or five more digits to the UPC number in the fall, in order to make the code consistent with European numbers. "It shouldn't impact much on us," said Nermyr. "They'll simply be tagged on the end."

Results of NARM's recent computer survey on operations found a standard carton count to be the top priority among respondents. While the preference is for all labels to use the 30-count cartons currently used by CBS, PolyGram, MCA and RCA, committee member David Borgendale of Lieberman Enterprises said, "The prognosis for going to 30 all around is not real good."

As an example, Borgendale cited Capitol, which says it would cost \$2 million to convert to 30-count cartons because a 25-batch system is built into its entire line system. However, he urged members to "continue to lobby for a standard."

Improving manufacturer-to-retailer communication through standardized forms proved the second highest priority among merchandisers polled by NARM. Still in the discussion stage, the group is seeking to develop and implement industry-wide standard forms for invoices, packing slips, return authorizations, requests for return authorization, requests for

credit and credit memos. Test documents have been circulated, and the committee is seeking corrections and further clarifications.

Reporting on the results of her company's recent direct ordering hookup with CBS, committee chairman Sandra Rutledge of Record Bar said the manufacturer began dropshipping electronically placed orders to Record Bar over a year ago. But she said that in order to make the process feasible for the entire industry, equipment must be compatible and on-line time costs must be reduced.

With only three retailers ordering electronically, Nermyr said, "CBS has been disappointed—and rightly so—by the lack of retailer and distributor participation."

Planning strategies to gain greater acceptance of standardized form and carton counts, application of scannable UPC numbers on all catalog titles, and continued growth of electronic transmission will require strong lobbying efforts, according to Rutledge.

"We have to encourage discussions with the data processing people at the labels," she said. "We also need our own top management people to be aware of our data processing needs. Show them what computer order entry and scanning would be, and sell them so they will apply pressure to the manufacturers."

While encouraging retailers to act on Rutledge's suggestions, NARM vice president Mickey Granberg noted that the operations committee will also be allotted time for a presentation at the September meeting of retailer and manufacturer representatives.

## INDUSTRY SYSTEM EYED

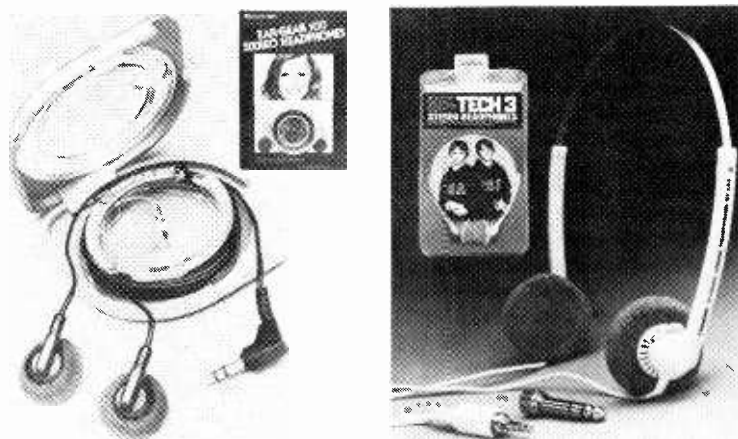
# VSDA Group Studies Bar Coding

By EARL PAIGE

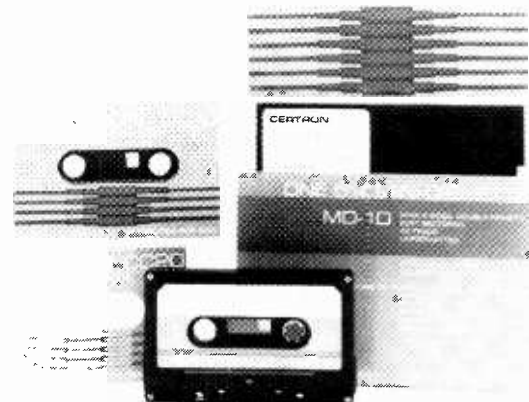
BELLEVUE, Wash. — As more home video retailers computerize their stores, and as product spread bulges, there is greater urgency to adopt an industry bar code system, according to Weston Nishimura, who heads a bar coding committee of the Video Software Dealers Assn. (VSDA).

In at least two respects, Nishimura, a local retailer and distributor, finds the bar code project especially challenging. "We do not want to reinvent the wheel," he says, referring to bar coding progress already made in the record/tape industry. And, he

## New Products



Recoton's ST100 stereo headphone, left, carries a \$22.99 retail price and features comfort fitting earpads with samarium cobalt magnets designed to produce full dimensional sound. The ST103 model, right, retails for \$17.49, features open cell earpads and an adjustable headband and comes in three colors.



The Certron Corp. of Beverly Hills has opened its own manufacturing plant to produce a new consumer line of floppy disks and computer cassettes. The 5 1/4-inch floppies are disk drive compatible with Atari, Commodore, Apple, Radio Shack, IBM and Texas Instruments personal computers, and are available in single and double-sided densities.

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## The 20th Anniversary Premier Talent Trivia Quiz

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2

What was Frank Barsalona's childhood hobby?



THEY RECKON SO—R.E.M. members sign copies of their IRS albums at Chicago's Rose Records store before delivering a sold-out performance at the Aragon Ballroom there. Seated from left are group members Michael Stipe, Peter Buck, Mike Mills and Bill Berry. Standing are IRS president Jay Roberg and Midwest retail and radio director Keith Altomare; Rose chain director Keith Eckerling; the store's Mike Rivers and Mary Rizzo; and Rich Gerod, A&M's local director of retail accounts.

adds, his committee role can be construed politically, in that he serves as VSDA vice president/secretary.

John Peisinger of Vestron Video and consultant Joe Cohen serve with Nishimura on the committee, the only one VSDA launched following a June 20-21 summit meeting at La Costa with all the major home video vendors.

Nishimura has experience in computerizing the home video retail and wholesale operations he has developed here. He acknowledges the role this background—"at least speaking the language"—might have had in his appointment.

He says the committee does have a

1981 bar coding proposal from the Recording Industry Assn. of America (RIAA), "but a lot of language from records and tapes differs when it comes to video. We have Beta Hi-Fi, VHS Hi-Fi, product with Dolby and even mono product."

To some extent, Nishimura says, the bar coding of video product is made complex by records and tapes' head start and by the general progress of computer operations. He notes that there are nine different bar code systems.

One popular system is the so-called "interlace two of five," which Nishimura says is now nearly standardized in grocery stores. It's UPC and has been widely adopted by the record/tape industry. Grocery chains and other mass merchandisers are currently joining record/tape chains in making strong entries into home video.

"But there is no way we can ignore the small video specialty stores which are putting in their own microcomputers with the code language three of nine," says Nishimura. "This system involves a more modestly priced reader, now around \$200 and coming down. What's more, the U.S. Defense Department has now adopted the three of nine, so there are further reasons to look at this system."

According to the findings of Nishimura's committee, the two systems—two of five and three of nine—are non-compatible. Nishimura says that another system, the OCR adopted by such retail firms as J.C. Penney, is losing popularity.



# 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.

## THE PRIME MOVERS

Museum  
EP Birdcage.....NA

## RANKIN, KENNY

Silver Morning  
LP Little David 90131-1-Y (Atlantic).....NA  
CA 90131-4-Y.....NA

## SOUTHSIDE JOHNNY & THE JUKES

In the Heat

LP Mirage 90186-1 (Atlantic).....NA  
CA 90186-4.....NA

## STANDELIS

Riot on Sunset Strip  
LP Eva/Lolita EVA 12043 (Jem).....NA

## STILLS, STEPHEN

Right By You  
LP Atlantic 80177-1.....NA  
CA 80177-4.....NA

## STREET, JANEY

Heroes, Angles & Friends  
LP Arista AL8-8219.....NA  
CA ALC8-8219.....NA

## TIREZ TIREZ

Under the Door  
EP Club Soda 8408 (Rough Trade).....NA

## VARIOUS ARTISTS

The Swing Era  
CA Time-Life Music.....NA

## THE VELVETS

Velocity  
LP Mercury 822 401-1 (PolyGram) ..\$8.98  
CA 8-2 401-4.....\$6.98

## VIETNAM VETERANS

On the Right Track Now  
LP Eva/Lolita LOL 5001 (Jem).....NA

## WILLIAMS, WENDY O.

W.O.W.

(Continued on page 22)

## POPULAR ARTISTS

AC/DC '74 Jailbreak  
LP Atlantic 80178-1.....NA  
CA 80178-4.....NA

## BRODIAN, STEWART

Self Made man  
LP Mountain MLP-1.....\$6.98

## CALE, J.J.

Special Edition  
LP Mercury 818 633-1 (PolyGram) ..\$8.98  
CA 818 633-4.....\$8.98

## CARLIN, GEORGE

Toledo Window Box  
LP Little David 90129-1-Y (Atlantic).....NA  
CA 90129-4-Y.....NA

## CHOIR INVISIBLE

Sea To Shining Sea  
LP PVC PVC 6905 (Jem).....\$6.98

## COLLECTION

Finest Hours of U.S. 60's Punk  
LP Eva/Lolita EVA 12039 (Jem).....NA

## THE DANSE SOCIETY

LP (Arista) AL 8-8218.....\$8.98  
CA ALC 8-8218.....\$8.98

## DRAGON

Body and the Beat  
LP Polydor 817 874-1 (PolyGram) ..\$8.98  
CA 817 874-4.....\$8.98

## E-TYPES VS. MYSTIC TIDE

LP Eva/Lolita EVA 12037 (Jem).....NA

## FASHION

Twilight of Idols  
LP Epic BFE 39427 (CBS).....no list  
CA BET 39427.....no list

## FICTION FACTORY

Throw The Warped  
Wheel Out  
LP Columbia BFC 39525 (CBS).....no list  
CA BCT 39525.....no list

## GLOVER, BOBBY

Bad Bobby Glover  
LP Columbia FC 39321 (CBS).....no list  
CA FCT 39321.....no list

## THE GUN CLUB

The Las Vegas Story  
LP Animal APE 6006 (Jem).....NA  
CA APEC 6006.....NA

## HALL, TOM T.

Natural Dreams  
LP Mercury 822 425-1 (PolyGram) ..\$8.98  
CA 822 425-4.....\$8.98

## IASM SIAM

LP Columbia BFC 39517 (CBS).....no list  
CA BCT 39517.....no list

## IGLESIAS, JULIO

1100 Bel Air Place, California  
LP Columbia QC 39157 (CBS).....no list  
CA OCT 39157 (CBS).....no list

## INMATES

True Live Stories  
LP Eva/Lolita LOL 5012 (Jem).....NA

## JAMES, RICK

Reflections  
LP Gordy 6095GL (Motown/MCA) ..\$8.98  
CA 6095GC.....\$8.98

## JON & VANGELES

Best of Jon & Vangelis  
LP Polydor 821 929-1 (PolyGram) ..\$8.98  
CA 821 929-4.....\$8.98

## KISS

Animalize  
LP Mercury 822 495-1 (PolyGram) ..\$8.98  
CA 822 495-4.....\$8.98

## KINKS

Another Compleat Collection  
LP Compleat CPL 2 2003 (PolyGram) ..\$9.98  
CA CPL4 2 2003.....\$9.98

## KNOPFLER, DAVID

Release  
LP Passport PB 6030 (Jem).....NA  
CA PBC 6030.....NA

## KROKUS

The Blitz  
LP Arista AL8-8243.....NA  
CA ALC8-8243.....NA

## LIFTON, JIMMY

I Wanna Talk To You  
EP Orphan.....NA

## THE LITTER

Distortions  
LP Eva/Lolita EVA 12038 (Jem).....NA

## LOOKER

For Those Who Laughed  
LP Lookout Records MLP-L1001.....NA

## MCCARTNEY, PAUL & WINGS

Wings Over America  
LP Columbia C3X 37990 (CBS).....no list  
CA CXT 37990 (CBS).....no list

## MCCONNELL, ROB

All In Good Time  
LP Palo Alto PA 8074.....NA

## MCDONALD, RALPH

Universal Rhythm  
LP Mercury 822 495-1 (PolyGram) ..\$8.98  
CA 822 495-4.....\$8.98

## MYSTICS

Dandies Are Back!  
LP Eva/Lolita LOL 5009 (Jem).....NA

## NIGHTCRAWLERS

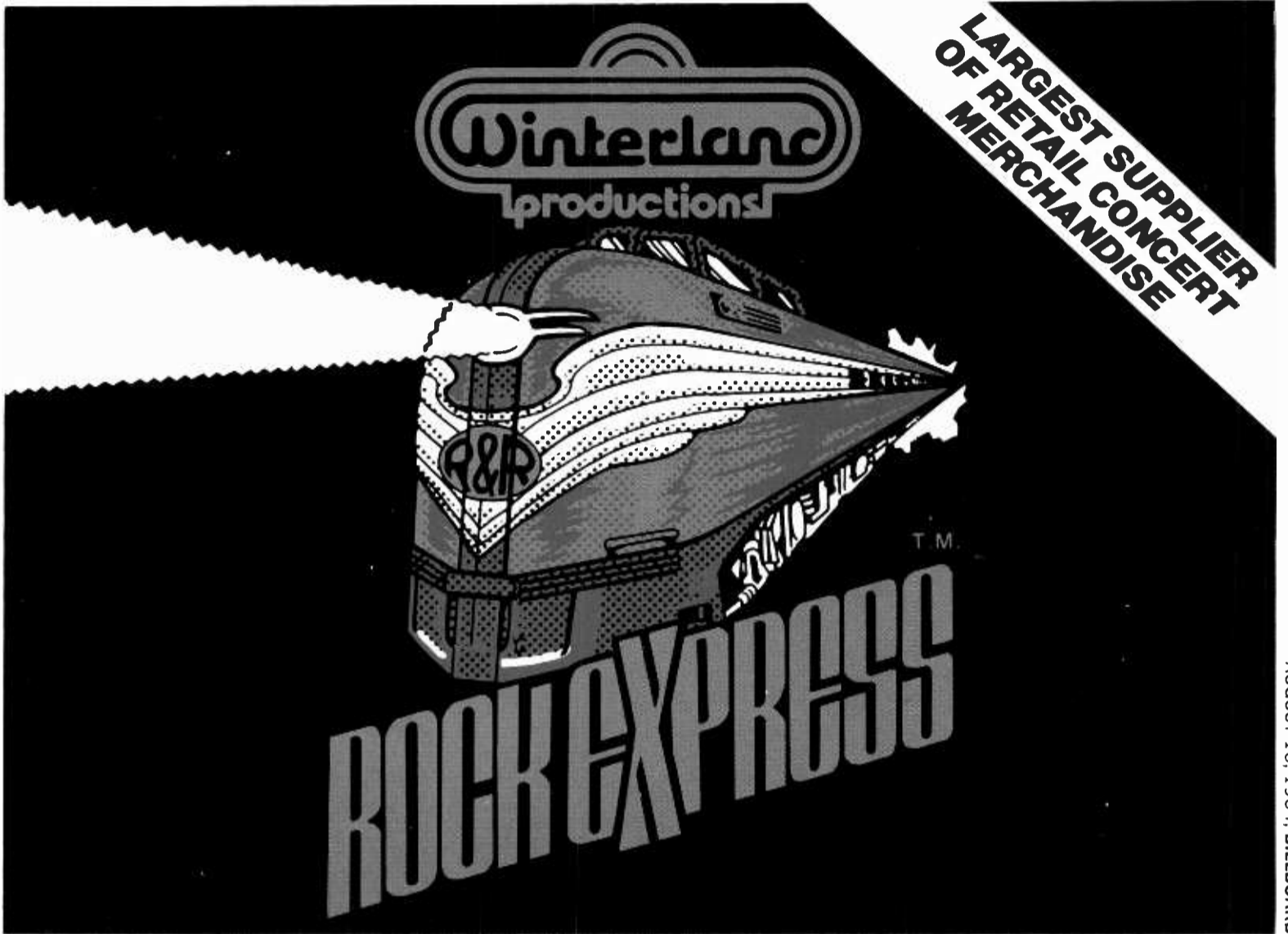
The Little Black Egg  
LP Eva/Lolita EVA 12042 (Jem).....NA

## PLASTICLAND

Color Appreciation  
LP Eva/Lolita EVA LOL 5018 (Jem).....NA

## THE POINT

Magic Circle  
LP Eva/Lolita LOL 5011 (Jem).....NA



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# New LP/Tape Releases

Continued from page 21

LP Passport PB 6034 (Jem) ..... NA  
CA PBC 6034 ..... NA

**YARDBIRDS**  
A Compleat Collection  
LP Compleat CPL 2 2002 (PolyGram) \$9.98  
CA CPL 42 2002 ..... \$9.98

**YARDBIRDS**  
Yardbirds With Eric Clapton  
LP Eva/Lolita EVA 12040 (Jem) ..... NA

## BLACK

**ADE, KING SUNNY & HIS AFRICAN BEATS**  
Aura  
LP Island 90177-1 (Atlantic) ..... NA  
CA 90177-4 ..... NA

**BLOW, KURTIS**  
Ego Trip  
LP Mercury 822 420-1 (PolyGram) ..... \$8.98  
CA 822 420-4 ..... \$8.98

**EVERLY BROTHERS**  
EB '84  
LP Mercury 822 431-1 (PolyGram) ..... \$8.98  
CA 822 431-4 ..... \$8.98

**HANCOCK, HERBIE**  
Sound-System  
LP Columbia FC 39478 (CBS) ..... no list  
CA FCT 39478 ..... no list

**HINE, RUPERT**  
The Wildest Wish To Fly  
LP Island 90181-1 (Atlantic) ..... NA  
CA 90181-4 ..... NA

**MARLEY, BOB**  
Legend  
LP Island 90169-1 (Atlantic) ..... NA  
CA 90169-4 ..... NA

**MELVIN, HAROLD & THE BLUE NOTES**  
Talk It Up (Tell Everybody)  
LP Philly World 90187-1 (Atlantic) ..... NA  
CA 90187-4 ..... NA

**MTUME**  
You, Me And He  
LP Epic FE 39473 (CBS) ..... no list  
CA FET 39473 ..... no list

**OKOSUN, SONNY**  
Liberation  
LP Shanachie 43019 ..... \$8.98

**TH S.O.S. BAND**  
Just the Way You Like It  
LP Tabu FZ 39332 (CBS) ..... no list  
CA FZT 39332 ..... no list

**VARIOUS ARTISTS**  
Rhythm Of Resistance  
Soundtrack  
LP Shanachie 43018 ..... \$8.98

**WELLS, TERRI**  
Just Like Dreamin'  
LP Philly World 90189-1 (Atlantic) ..... NA  
CA 90189-4 ..... NA

## JAZZ

**BROWN, CLIFFORD, others**  
JAMS 2  
LP Emarcy 195 J-2 (PolyGram) ..... NA

**BROWN, CLIFFORD & MAX ROACH**  
More Study In Brown  
LP Emarcy 195 J-1 (PolyGram) ..... NA

**BYRD, CHARLIE & STAN GETZ**  
(see GETZ)

**ELLINGTON, DUKE**  
(see FITZGERALD)

**EVANS, BILL & SHELLY MANNE**  
Empathy  
LP Verve UMJ-3032 (PolyGram) ..... \$9.98  
CA UCJ-3032 ..... \$9.98

**FITZGERALD, ELLA & DUKE ELLINGTON**  
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LP Verve UMJ-3286 (PolyGram) ..... \$9.98  
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**JACKSON, MILT & OSCAR PETERSON**  
see PETERSON

**MANGIONE, CHUCK**  
Disguise  
LP Columbia FC 39479 (CBS) ..... no list  
CA FCT 39479 ..... no list

**MANNE, SHELLY & BILL EVANS**  
(see EVANS)

**MODERN JAZZ QUARTET**  
In Memoriam  
LP Little David 90130-1-Y (Atlantic) ..... NA  
CA 90130-4-Y ..... NA

**MONTGOMERY, WES & JIMMY SMITH**  
(see SMITH)

**O'DAY, ANITA & CAL TJADER**  
Time for Two  
LP Verve UMJ-3287 (PolyGram) ..... \$9.98  
CA UCJ-3287 ..... \$9.98

**PARKER, CHARLIE**  
The Complete Charlie Parker On Verve (1946-54)  
LP Verve OOMJ326877 (PolyGram) ..... NA

**PETERSON, OSCAR & MILT JACKSON**  
Vary Tall  
LP Verve UMV-2062 (PolyGram) ..... \$9.98  
CA UCJ-2062 ..... \$9.98

**SMITH, JIMMY & WES MONTGOMERY**  
The Dynamic Duo  
LP Verve UMV-2069 (PolyGram) ..... \$9.98  
CA UCJ-2069 ..... \$9.98

**TJADER, CAL & ANITA O'DAY**  
(see O'DAY)

## CLASSICAL

**BACH**  
The Glory of Bach  
LP London 414 009-1 LV ..... NA  
CA 414 009-4 LV ..... NA

**BEETHOVEN**  
The Immortal Beethoven  
LP London 414 010-1 LV ..... NA  
CA 414 010-4 LV ..... NA

**BRAHMS**  
Lullaby  
LP London 414 008-1 LV ..... NA  
CA 414 008-4 LV ..... NA

**CARLOS, WENDY & LSI PHILHARMONIC ORCHESTRA**  
Digital Moonscapes: An Evolutionary Synthesizer  
Tour De Force  
LP CBS Masterworks M 39340 (CBS) no list  
CA MT 39340 ..... no list

**CHOPIN**  
Various Piano Concertos  
Cecile Licad, Piano;  
London Philharmonic Orchestra  
LP CBS Masterworks IM 39153 (CBS) no list  
CA IMT 39153 ..... no list

**GILBERT & SULLIVAN**  
A Gilbert & Sullivan Festival-Exerpts  
LP London 414 000-1 LV ..... NA  
CA 414 000-4 LV ..... NA

**HANDEL**  
The Royal Fireworks-A Handel Celebration  
LP London 414 018-1 LV ..... NA  
CA 414 018-4 LV ..... NA

**HANDEL**  
Water Music  
La Grande Ecurie et al  
Chambre du Roy,  
Jean Claude Malgoire,  
director  
LP CBS Masterworks M 39066 (CBS) no list  
CA MT 39066 ..... no list

**HUSTIS, GREGORY**  
Various Compositions  
LP Crystal S378 ..... NA

**JETER, JAMES**  
Various Compositions  
Benton Hess, Piano  
LP Crystal S343 ..... NA

**MOZART**  
A Little Night Music  
LP London 414 004-1 LV ..... NA  
CA 414 004-4 LV ..... NA

**MOZART**  
Piano Concertos  
English Chamber Orchestra, Murray Perahia  
LP CBS Masterworks IM 39064 (CBS) no list  
CA IMT 39064 ..... no list

**MOZART, WOLFGANG AMADEUS**  
Requiem  
LP Florilegium 411 712-1 OH ..... NA  
CA 411 712-4 OH ..... NA

**MOZART**  
Various Compositions  
LP Crystal S323 ..... NA

**MENDELSSOHN**  
On Wings of Song  
LP London 414 017-1 LV ..... NA  
CA 414 017-4 LV ..... NA

**RACHMANINOV**  
Rachmaninov Rhapsody-Romantic Russian Melodies  
LP London 414 007-1 LV ..... NA  
CA 414 007-4 LV ..... NA

**RAVEL**  
Bolero-Ravel's Greatest Hits  
LP London 414 013-1 LV ..... NA  
CA 414 013-4 LV ..... NA

**SAINT LOUIS BRASS QUINTET**  
Various Compositions  
LP Crystal S215 ..... NA

**SCHUBERT**  
Ave Maria-Immortal Schubert Melodies  
LP London 414 016-1 LV ..... NA  
CA 414 016-4 LV ..... NA

**TCHAIKOVSKY**  
Swan Lake-The Romance of Tchaikovsky  
LP London 414 002-1 LV ..... NA  
CA 414 002-4 LV ..... NA

**TCHAIKOVSKY**  
Symphony No. 4 in F Minor Cleveland Chamber Orchestra, Lorin Maazel, Conductor  
LP CBS Masterworks M 39065 (CBS) no list  
CA MT 39065 ..... no list

**VARIOUS ARTISTS**  
Ballet Fantasy  
LP London 414 001-1 LV ..... NA  
CA 414 001-4 LV ..... NA

**VARIOUS ARTISTS**  
Danse Macabre  
LP London 414 003-1 LV ..... NA  
CA 414 003-4 LV ..... NA

**VARIOUS ARTISTS**  
Invitation to the Dance-Spectacular Dances for Orchestra  
LP London 414 015-1 LV ..... NA  
CA 414 015-4 LV ..... NA

**VARIOUS ARTISTS**  
The Magic of the Flute  
LP London 414 014-1 LV ..... NA  
CA 414 014-4 LV ..... NA

**VARIOUS ARTISTS**  
Song Without Words-15 Best Loved Piano Melodies  
LP London 414 012-1 LV ..... NA  
CA 414 012-4 LV ..... NA

**VARIOUS ARTISTS**  
Trumpet Voluntary  
LP London 414 005-1 LV ..... NA  
CA 414 005-4 LV ..... NA

**VARIOUS ARTISTS**  
Violin Meditations-Romantic Violin Melodies  
LP London 414 011-1 LV ..... NA  
CA 414 011-4 LV ..... NA

**VARIOUS ARTISTS**  
Wedding March-Music of Eternal Love  
LP London 414 019-1 LV ..... NA  
CA 414 019-4 LV ..... NA

**VARIOUS COMPOSERS**  
American Brass Quintet  
LP Crystal S214 ..... NA

**VARIOUS COMPOSERS**  
Israel Philharmonic Orchestra, David Amos,

**Conductor**  
LP Crystal S509 ..... NA

**IVALDI**  
The Four Seasons  
LP Florilegium 410 126-1 OH ..... NA  
CA 410 126-4 OH ..... NA

## COMPACT DISC

**ADAM ANT**  
Strip  
CD Epic EK 39108 (CBS) ..... no list

**ALDO NOVA**  
CD CBS Assoc. RK 37498 (CBS) ..... no list

**BACH**  
Three Flute Concertos  
CD CBS Masterworks MK 39022 (CBS) ..... no list

**BEETHOVEN**  
Various Compositions  
CD London 411 948-2 LH ..... NA

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

AUGUST 18, 1984, BILLBOARD



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# Billboard® Top 25 Video Games

Survey for Week Ending 8/18/84

These are the best selling home video games compiled from retail outlets by the Billboard research department

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	21	<b>PITFALL II—Activision AB-035</b>	•	•	•	•
2	9	101	<b>FROGGER—Parker Brothers 5300</b>	•	•	•	•
3	3	53	<b>Q-BERT—Parker Brothers 5360</b>	•	•	•	•
4	14	5	<b>STAR WARS—Parker Bros.</b>	•	•	•	•
5	10	35	<b>SPACE SHUTTLE—Activision AX 033</b>	•	•	•	•
6	7	41	<b>POPEYE—Parker Brothers 5370</b>	•	•	•	•
7	13	83	<b>RIVER RAID—Activision AX-018</b>	•	•	•	•
8	8	51	<b>KANGAROO—Atari CX 2689</b>	•	•	•	•
9	20	11	<b>H.E.R.O.—Activision AZ 038</b>	•	•	•	•
10	2	13	<b>WARGAMES—Coleco 2637</b>	•	•	•	•
11	11	59	<b>BURGER TIME—Intellivision 4549</b>	•	•	•	•
12	16	9	<b>TIME PILOT—Coleco 2679</b>	•	•	•	•
13	NEW ENTRY		<b>ROBOTRON—Atari CX 5225</b>	•	•	•	•
14	4	51	<b>DECATHLON—Activision AZ 030</b>	•	•	•	•
15	6	53	<b>POLE POSITION—Atari CX 2694</b>	•	•	•	•
16	15	11	<b>BUCK RODGERS—Coleco 2615</b>	•	•	•	•
17	12	23	<b>FRENZY—Coleco 2613</b>	•	•	•	•
18	22	25	<b>FRONTLINE—Coleco 2650</b>	•	•	•	•
19	5	73	<b>CENTIPEDE—Atari CX 2676</b>	•	•	•	•
20	17	27	<b>MOON PATROL—Atari CX 2692</b>	•	•	•	•
21	21	31	<b>CONGO BONGO—Sega 006-01</b>	•	•	•	•
22	18	7	<b>GYRUSS—Parker Bros. 5080</b>	•	•	•	•
23	19	25	<b>MARIO BROTHERS—Atari CX2697</b>	•	•	•	•
24	24	15	<b>DEFENDER—Atari CX2609</b>	•	•	•	•
25	25	13	<b>CABBAGE PATCH KIDS-ADVENTURES IN THE PARK—Coleco 2682</b>	•	•	•	•

\*Denotes cartridge availability for play on hardware configuration



# Billboard Computer Software

Survey for Week Ending 8/18/84

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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	31	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	32	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	3	45	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
4	4	39	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	3	11	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
6	13	42	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	6	46	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
8	19	8	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
9	18	30	BEACH-HEAD	Access	Strategy Arcade Game				●					
10	20	10	ZORK II	Infocom	Adventure Style Game		●	●		●				
11	8	36	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
12	17	5	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
13	10	46	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆◆						
14	NEW ENTRY		SARGON III	Hayden	Chess Program		●			●				
15	9	46	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
16	11	46	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
17	16	7	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
18	15	4	PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
19	7	10	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
20	14	3	QUESTRON	S.S.I.	Adventure Style Game		●	★						

## EDUCATION TOP 10

1	1	46	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆◆	◆◆	●				
2	2	8	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
3	4	3	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
4	3	27	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
5	7	7	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		●							
6	6	29	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
7	8	2	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			●	●	●	●			
8	5	44	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.		●	●	●	●				
9	10	11	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	◆◆	◆◆	●				
10	9	9	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				

## HOME MANAGEMENT TOP 10

1	2	46	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	4	46	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	1	46	BANK STREET WRITER	Broderbund	Word Processing Package		●	●	●	●				
4	3	38	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	5	4	PRINT SHOP	Broderbund	At Home Print Shop		●							
6	6	2	CUT & PASTE	Electronic Arts	Word Processing Package		●	●	●	●				
7	9	6	NEW PAPER CLIP	Batteries Included	Word Processing Package				●★					
8	NEW ENTRY		APPLE WRITER II	Apple Computer Inc.	Word Processing Package		●							
9	8	37	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
10	7	9	PFS: Write	Software Publishing	Word Processing Package		●			●				

## New On The Charts

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



STAR WARS  
#4 Video Games

For Parker Brothers' electronics division to make a home video game version that even remotely compares to Atari's popular coin-op arcade machine "Star Wars," the firm ended up devising a way to simulate vector graphics and forward scrolling on a television set with its limiting 256 lines.

How the company accomplished this feat, says Don Miffitt, director of electronic engineering for the toy giant, is being kept a secret. "The arcade version has much more perspective: a three-dimensional look that could not be made by using typical programming tools," he adds.

The graphics for the home version of "Star Wars" are nearly identical to those of the arcade version. It contains three screens: the Tie fighter battle, the laser tower scene and a flight through the trench. The climactic destruction of the Death Star is found in the home video game, also available on Commodore and Atari computer systems.

Parker Brothers obtained the license for "Star Wars" at the same time it obtained the rights to produce a home video game for "The Empire Strikes Back." Its popular "Frogger," which has reportedly sold more than one million copies, and "The Empire Strikes Back" were launched within months of each other. The home version of that highly rated movie has not sold as well as "Frogger," which has been on Billboard charts for 100 weeks.

As for "Star Wars," its connection to the arcade version plus innovative graphics are what Parker Brothers believes is helping sales. More than 20 persons, including an outside design group, participated in the game's development. It took about six months to create.

(Continued on page 24)

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# Retailing

## Now Playing

### Educational Firm Not Playing Around

By FAYE ZUCKERMAN

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

A maker of educational computer software for school systems has turned its sights on the home market with a line of titles that acts as an adjunct to school curricula. The company, **American Educational Computer**, is a publicly held concern formed in 1981. According to company president **Tom Garsh**, who brings some 25 years of textbook publishing experience to the educational software concern, the firm's programs contain learning objectives that can be used to measure and prove attainment of cognitive skills.

He explains: "Today's programs said to be educational are nothing more than games. There is no way to prove that youngsters have learned a new skill when they stop playing with the software." He defines the company's software as "electronic textbooks." For example, a geography software package contains various questions at the end of a section. When they have been answered correctly, the student is allowed to advance.

To get the word out about AEC's jump into the home market, Garsh, formerly president of **MacMillan Publishing's** school division and the **American Book Co.**, has announced a \$4 million advertising budget. The purpose of the campaign is to enable key retailers to tailor advertising toward their target audience. The new ad program supplements the Palo Alto firm's regular advertising and

co-op programs.

AEC is also one of the first educational software firms to provide television and radio spots on a regular basis. The reason for such an aggressive promotional stand, Garsh says, is to put to rest many of the "myths" that are emerging about educational software for home computers.

"It must be confusing for retailers to deal with so many manufacturers calling their programs educational when they are really simple games," Garsh adds. "The fact is that drill and practice had been given a lot of bad press, and I don't know why. It has a very valuable function in education."

His company offers some 26 titles that focus on reading, spelling and writing skills for grades two through six, as well as junior and senior high school science, history and geography. The programs generally cost \$39.95 and are available for **Atari**, **Commodore**, **Apple** and **IBM** computers.

Garsh objects to recent advertisements by educational software makers who show youngsters holding a game controller joystick and contain such headlines as, "Tell your parents you are doing your homework." Such a message is damaging and clouds the issue of when a so-called educational program should be considered entertainment, he says.

If the lines of demarcation between entertainment and educational software are dangerously blurred, Garsh asks, how can a retailer determine educational programs and how they should be displayed? He suggests that store clerks ask representatives from software companies or distributors to describe the software. If they don't know the educational value, he suggests they read the package and look for grade level designation or learning objectives that can be measured in concrete terms.

"It's a shame that retailers are left with the responsibility of defining educational software," he adds. "But, since the shelf space allocated to educational product is less than the amount given to entertainment, retailers should pick their selection

wisely."

★ ★ ★

More on education: **Digital Research** has reissued its "Dr. Logo" educational package with the ability to execute commands quicker and at a lower price point of less than \$120. The updated version also requires less memory and will be made available on **Apple II** and **Macintosh** computers as well as the **Commodore 64**. It is currently available for **IBM** computers.

The educational package is geared toward beginning computer users who want to learn programming. It incorporates what is called "turtle graphics," meaning that a turtle-shaped guide indicates how a program is progressing. It graphically shows user commands such as right or left via a trail on the screen.

The **Pacific Grove, Calif.** software concern has devised "Dennis The Menace Meets Dr. Logo" and a Dr. Logo dictionary to further describe the language and its various applications. Additionally, a series of "Learning Pacs" will enable users to focus on specific functions. By year's end, "Dr. Logo Games," "Dr. Logo Words" and "Dr. Logo Graphics" will be available. Each one of the packets will contain an activity diskette and a set of learning cards.

Originally tagged at \$250, "Dr. Logo" will now retail for \$119.95 for **IBM** computers and \$99.95 for **Apple** and **Commodore**. The learning packets will carry a suggested retail price of \$39.95.

★ ★ ★

Still kicking: **Embattled Spectra-video** will be taken over by **Fanon Courier Corp.** if the firm can restructure approximately \$2.6 million of unsecured debts that is acceptable to shareholders and **Fanon**. The agreement has already been sanctioned by **Bondwell Holding Ltd.** of **Hong Kong**, which has a 16% stake in the home computer firm that markets the Japanese **MSX** computer standard.

If all goes well, **Fanon** could acquire an 80% controlling interest in the computer hardware, software and peripheral maker. In the meantime, **Fanon** will be distributing **Spectra-video** products throughout North America. It also has agreed to take charge of distribution for **Bondwell's** line of portable business machines.

## New On The Charts

• Continued from page 23

According to industry sources, **Parker Brothers** delayed the launch of "Star Wars" earlier this year when the video game industry was going through massive reorganization, and released it only after having analyzed the reasons why "The Empire Strikes Back" didn't live up to expectations.

**Miffitt** also notes a level of enthusiasm among the designers working on the "Star Wars" project. "It's like a cult feeling," he says. "People like to work on projects associated with **Lucasfilms**. **George Lucas** also was concerned about the quality of the product, as arcade machines contain so much more memory than home computer systems." **Miffitt** compares the conversion process to condensing a 500-page document into one paragraph. **FAYE ZUCKERMAN**

## Video Music Programming

### MTV Adds & Rotation

As of 8/8/84

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:

**Bachman Turner Overdrive**, "For The Weekend," **Compliat**  
**Bad Manners**, "Samson & Delilah," **Epic**  
**Berlin**, "Dancing In Berlin," **Geffen**  
**Gary U.S. Bonds**, "Standing In The Light," **Phoenix**  
**Bus Boys**, "Cleaning Up The Town," **Arista**  
**Chicago**, "Hard Habit To Break," **Full Moon/Warner Bros.**  
**Bruce Cockburn**, "Lovers In A Dangerous Time," **A&M**  
**Dragon**, "Rain," **Polydor**  
**Bob Marley**, "One Love," **Island**  
**Hugh Masekela**, "Don't Go Lose It," **Arista**  
**Naked Eyes**, "(What) In The Name Of," **EMI America**  
**Ratt**, "Back For More," **Atlantic**  
**Rod Stewart**, "Some Guys Have All The Luck," **Warner Bros.**  
**Roger Waters**, "Every Stranger's Eyes," **Columbia**  
**Ya Ya**, "Don't Talk," **Scotti Bros.**

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

**Cars**, "Drive," **Elektra**  
**Elvis Costello**, "The Only Flame," **Columbia**  
**Chris DeBurgh**, "High On Emotion," **A&M**  
**Def Leppard**, "Me And My Wine," **Mercury**  
**Corey Hart**, "Sunglasses At Night," **EMI America**  
**Dan Hartman**, "I Can Dream About You," **MCA**  
**Billy Idol**, "Flesh For Fantasy," **Chrysalis**  
**Elton John**, "Sad Songs," **Geffen**  
**Cyndi Lauper**, "She Bop," **Portrait**  
**Huey Lewis**, "If This Is It," **Chrysalis**  
**Madonna**, "Lucky Star," **Sire**  
**Night Ranger**, "When You Close Your Eyes," **Camel/MCA**  
**Ray Parker Jr.**, "Ghostbusters," **Arista**  
**Prince**, "Let's Go Crazy," **Warner Bros.**  
**Prince**, "When Doves Cry," **Warner Bros.**  
**Quiet Riot**, "Mama Weer All Crazee Now," **Pasha/CBS**  
**Ratt**, "Round And Round," **Atlantic**  
**Scandal**, "The Warrior," **Columbia**  
**Slade**, "My Oh My," **CBS Associated**  
**Bruce Springsteen**, "Dancing In The Dark," **Columbia**  
**Billy Squier**, "Rock Me Tonight," **Capitol**  
**Rod Stewart**, "Infatuation," **Warner Bros.**  
**Thompson Twins**, "Doctor Doctor," **Arista**  
**Tina Turner**, "What's Love Got To Do With It," **Capitol**  
**Twisted Sister**, "We're Not Gonna Take It," **Atlantic**  
**John Waite**, "Missing You," **EMI America**  
**Peter Wolf**, "Lights Out," **EMI America**  
**Yes**, "It Can Happen," **Atco**  
**ZZ Top**, "Legs," **Warner Bros.**

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

**Bananarama**, "Cruel Summer," **London**  
**Bangles**, "Hero Takes A Fall," **Columbia**  
**Box Of Frogs**, "Back Where I Started," **Epic**  
**Lindsey Buckingham**, "Go Insane," **Elektra**  
**Cars**, "Hello Again," **Elektra**  
**Difford & Tilbrook**, "Love's Crashing Waves," **A&M**  
**Ronnie Dio**, "The Last In Line," **Warner Bros.**  
**Eurythmics**, "Right By Your Side," **RCA**  
**A Flock Of Seagulls**, "The More You Live," **Arista**  
**Lita Ford**, "Gotta Let Go," **Mercury**  
**Glenn Frey**, "Sexy Girl," **MCA**  
**Go-Go's**, "Turn To You," **IRS**  
**Sammy Hagar**, "Two Sides Of Love," **Geffen**  
**Honeymoon Suite**, "New Girl Now," **Warner Bros.**  
**INXS**, "I Send A Message," **Atco**  
**Rail**, "One-Two-Three-Four Rock," **EMI America**  
**Lou Reed**, "I Love You Suzanne," **RCA**  
**Rush**, "Body Electric," **Mercury**  
**Billy Satellite**, "Satisfy Me," **Capitol**  
**Scorpions**, "Still Loving You," **Mercury**  
**Frank Sinatra**, "L.A. Is My Lady," **Qwest/Warner Bros.**  
**Spandau Ballet**, "Only When You Leave," **Chrysalis**  
**Donna Summer**, "There Goes My Baby," **Geffen**  
**Thompson Twins**, "You Take Me Up," **Arista**  
**Stevie Ray Vaughan**, "Cold Shot," **Epic**  
**Stevie Ray Vaughan**, "Couldn't Stand The Weather," **Epic**  
**Whitesnake**, "Slow 'n Easy," **Geffen**

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

**Art Of Noise**, "Close To The Edit," **Island**  
**Rick Derringer**, "I Play Guitar," **Jem**  
**Echo & the Bunnymen**, "Seven Seas," **Sire**  
**Fastway**, "Tell Me," **Columbia**  
**Fiction Factory**, "Feels Like Heaven," **Columbia**  
**Fleshtones**, "American Beat," **IRS**  
**Helix**, "Rock You," **Capitol**  
**Jermaine Jackson**, "Dynamite," **Arista**  
**Howard Jones**, "Pearl In The Shell," **Elektra**  
**Nik Kershaw**, "Won't Let The Sun Go," **MCA**  
**Kenny Loggins**, "I'm Free," **Columbia**  
**Jeff Lynne**, "Video," **Virgin/Epic**  
**Ronnie Milsap**, "She Loves My Car," **RCA**  
**Giorgio Moroder**, "Reach Out," **Columbia**  
**Ollie & Jerry**, "There's No Stoppin' Us," **Polydor**  
**Public Image Ltd.**, "Bad Life," **Elektra**

(Continued on page 53)



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# Video

## Mixed Results For Sony Titles Firm, Record Stores Note 'Surge'; Racks Disagree

By FAYE ZUCKERMAN

LOS ANGELES — One year after Sony launched a line of prerecorded music videocassette titles, record/tape stores are noting a marked increase in sales over the past two months. But rackjobbers, new to the music video field, are seeing languid sales for Sony Video 45s and LPs.

According to Lieberman Enterprises' Harold Okinow, the racker's 30-store test for prerecorded video is showing "mediocre" sales on all titles. At Venture Stores, where Lieberman is racking 10 outlets for its test, a spokesman says that Sony products are not selling and adds, "We are considering dropping them."

"It takes time to build a new product area in mass merchandising," Okinow says. He blames sluggish sales on the fact that product must be displayed in locked glass cabinets. "Besides the security issue, summer is a factor," he continues. "Handleman will have a similar problem generating sales when it starts testing (prerecorded) video."

For June and July, Sony reports a

"surge" in orders for its music video titles from record/tape outlets, rack services and the Columbia House mail order firm. The substantial orders have doubled Sony's projections for music videocassettes, allowing the firm to spin off Sony Video Software Operations as an independent division, a spokeswoman for the firm says.

According to the spokeswoman, the majority of sales for the music titles have occurred in the last three months. Total sales are said to be nearing \$5 million for the one-year period.

Record/tape outlets noting a jump in sales for the \$16.95-list Video 45s are attributing the increase to recent efforts by Sony to roll out current "hit" videos. Susanne Rastatter, the video buyer for 34 Licorice Pizza stores, says that Sony's prior selection was primarily old and outdated video clips. She points to recent sales successes for the Motels and Thomas Dolby.

Adds a spokesman for Music Plus: "We've seen a noticeable improvement, especially in the heavy metal area." Warehouse Records/Big Ben

stores are said to be going chainwide with prerecorded music video, bringing Sony's music titles to some 150 outlets.

Sony will not disclose how many videocassettes it has sold, but says its sales volume is well into six figures. Columbia House is said to have ordered a five-figure amount.

Another factor Sony reports as contributing to the marked jump in its video software sales is an increase in the number of new owners of Beta Hi-Fi machines.

The mammoth Musicland record/tape chain has not yet started to merchandise Sony video LPs or EPs. A spokesman for the stores says, however, that customers have begun to request Sony titles.

The new Sony Video Software Operations division recently released five full-length concert videos, featuring Warren Zevon, Graham Parker, Split Enz, Kansas, the Outlaws and Pete Townshend. It also teamed up with HBO/Cinemax to collaborate on "Duran Duran: The Video Concert." Sony will release the Video 45 version of the cable tv production.



STRANGE RELAXATION—From left, Cyntia Biedermann, Rosalind Englew, Roger Taylor and Picture Music International's George Bloom III resting for a few moments during the making of Taylor's video "Strange Frontier."

## VCR Boom Hits Canada; One Million '84 Sales Seen

OTTAWA — The U.S. isn't the only North American country having a home video explosion. The VCR has become one of the fastest selling products in Canadian history, with market penetration reportedly rising at an even more rapid rate than in the nation's southern neighbor.

"By 1985, 25% of Canadian households will have a VCR," predicts Eric Myles, marketing director for The Video Station, one of Canada's largest video retail chains. Other industry experts project even higher penetration levels.

VCR unit sales should top the million mark for 1984, a first for Canada's young VCR industry and a remarkable achievement considering the relatively small population of 25 million.

The prerecorded software market here sees American feature films continuing as the staple item, accounting for upwards of 90% of all software sales or rentals.

Some Canadian content has crept into the market, however. Late last year, Canada's National Film Board moved in with 43 NFB productions for sale or rent. Entitled "Video With A Difference," this line includes such acclaimed features as "Mon Oncle Antoine" and "The Heatwave Lasts Four Days," and such award-winning documentaries as "If You Love This Planet" and "Hollywood Salutes Canadian Animation."

The software mix may change even further in the near future. There are predictions that in the next two years, 25% of prerecorded videocassette sales will feature music videos, as releases appear which exploit newer VCRs' hi fi capabilities.

Reasons for the growth of home video in Canada include the country's harsh winters, which encourage people to stay indoors and therein seek entertainment. During those winter months, darkness falls as early as 4 p.m. in some urban areas, making evenings long and heightening the appeal of watching tv in a dry, warm home.

Also contributing has been the long absence of pay television here. Pay-tv was only introduced in February, 1983. Until then, Canadians had to wait for feature films to be shown on network television following their theatrical run.

When pay-tv debuted, the local VCR industry was concerned about an adverse effect on sales. This worry was quickly dispelled when VCR sales rose by 85% that same year.

Many movies are available on videocassette before they're shown on pay channels.

While there are differences between Canada and the U.S. in the growth of video hardware sales, the two countries are virtually the same in industry structure. VCRs are sold through video specialty shops, department stores and hi fi outlets. Bottom-of-the-line VCRs sell for \$500 (Canadian), while midrange units run at between \$600-\$700, and high-end models for \$1,200-\$1,300.

The Canadian video boom came quickly. Since 1981, hardware sales have doubled each year. Last year, 650,000 units were sold to dealers, yielding revenue of almost \$500 million.

Says Dave Mortimer, Panasonic Canada's marketing director for video: "We're experiencing a much faster growth rate than the U.S."

A few years ago, VHS and Beta shared the Canadian market almost equally. Today, 60% of VCRs sold are VHS models, and some industryites are predicting that within two years, this format will outsell Beta here by three to one.

This report was prepared by Niva News of Ottawa.

## Pacific Arts In U.K., Australia Distrib Deals

SAN FRANCISCO—Pacific Arts Video Records is expanding its manufacturing, packaging and marketing programs into Great Britain and Australia. The company, which deals with original home video programs and feature films, will be distributed under its own name by Video Space in Great Britain and Video Classics in the Australian market.

The first of Pacific Arts' monthly releases will be in September. Planned for Great Britain are the Firesign Theatre's "Nick Danger In The Case Of The Missing Yolk" and Bruce Brown's "Endless Summer." Michael Nesmith's "Elephant Parts" and "Endless Summer" will be released in Australia.

Pacific Arts president David Bean says he hopes to expand into non-English-speaking territories as well as other English-speaking countries. The company will be exhibiting at Vidcom in Cannes in October.

Billboard Videodisk Top 20									
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Survey for Week Ending 8/18/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	2	9	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
3	3	5	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
4	4	4	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED	29.95
5	8	2	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
6	10	5	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	Laser	39.98
7	5	4	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
8	7	12	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
9	6	10	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
10	12	18	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
11	9	10	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
12	13	5	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED	29.95
13	11	16	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
14	14	8	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
15	16	3	TWO OF A KIND •	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	CED Laser	19.98 34.98
16	NEW ENTRY		A HARD DAYS NIGHT	Walter Shenson Majack Productions, Inc. 1064	The Beatles	1964	G	CED Laser	19.95 34.95
17	18	6	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.95
18	17	24	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
19	19	34	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
20	15	2	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98

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

AUGUST 18, 1984, BILLBOARD

# Billboard Videocassette Top 40

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Survey for Week Ending 8/18/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	12	2	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
2	1	9	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
3	2	118	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	3	35	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	5	8	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
6	8	3	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
7	7	11	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
8	4	7	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
9	6	33	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
10	9	5	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
11	28	4	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
12	15	28	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
13	14	7	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
14	29	13	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
15	10	8	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
16	17	22	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
17	27	2	LASSITER	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
18	30	7	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
19	13	3	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
20	39	22	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
21	20	10	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
22	22	76	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
23	18	18	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
24	25	6	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
25	11	5	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
26	16	7	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
27	21	34	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
28	33	10	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
29	19	7	LIMITED GOLD EDITION CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
30	24	5	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
31	36	16	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
32	40	13	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
33	23	8	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
34	38	4	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta	69.95
35	26	56	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
36	34	3	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta	Not Listed
37	32	47	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
38	31	3	TWO OF A KIND •	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta	59.98
39	37	60	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
40	35	12	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98

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## Video Reviews

**ASIA**—"Asia In Asia," Vestron Music Video MA 1009. Produced by Scott Milaney, directed by David Mallet. Stereo, 59 minutes. No List.

Originally simulcast live on MTV last December, "Asia In Asia" has a lot going for it musically. The group's songs are commercial without lapsing into cuteness, and the various vocal and instrumental parts benefit from consistently precise execution. If Asia's show were only a little less precise—and a little more impassioned—this video would rank with the very best.

Technically, nothing is lacking. The sound quality is excellent by any standard, and there is a lot of the rapid-fire editing popularized by the rock clips seen on MTV. But occasionally it's easy to feel that the near-subliminal pacing of some segments is intended to cover up static moments in the group's presentation.

Asia does a lot of things right. Despite the language barrier, the Japanese audience appears to hang on every word; they even sing and clap along vigorously on songs like "Heat Of The Moment" and "Only Time Will Tell." The tempo of the performance is also nicely varied, with guitar ace Steve Howe treating us to an extended solo on acoustic guitar.

Video seldom does much to enhance concerts. "Asia In Asia" is more ambitious than most others by virtue of its clip-inspired direction. And the band sounds great live.

ANDREW ROBLIN

**VARIOUS ARTISTS**—"Let's Dance: The Raccoons," Embassy Home Entertainment 1353. Created by Kevin Gillis, directed and produced by Dottie West. Stereo, 27 minutes. \$24.95.

Although "Let's Dance" certainly can't hold a candle to Chuck Braverman's Disney music television, DTV, or the British firm Cucumber Studio's animation for "Friday Night Videos," it does have a unique charm—the kind of charm that has made the Raccoons popular modern-day cartoon characters.

But if you don't have an eight-year-old around, it's hard to tell what kids will think of this title. For an adult, 27 minutes for \$24.95 is hard to justify. The animation and music are weak, and no one aspect of the program stands out enough to smother any protests over the price.

Such characters as Cedric and Cyril Sneer, Schaeffer the dog and Bert the fox swing, sway and boogie to songs by Leo Sayer, Dottie West, Rita Coolidge and John Schneider. The video even contains three soul dancers who can keep to the beat. It's an animated menagerie of performance, conceptual and concert images.

The sounds are contemporary, and include the following songs: "Calling You" by John Schneider, "Taking My Time" by Leo Sayer, "To Have You" by Sayer and Rita Coolidge, "Lions And Tigers" by Dottie West, "Friends" by West and Schneider, and "You Can Do It" by Sayer.

"Let's Dance" does contain a storyline. Its plot centers on a pop concert that is attended by the Raccoons and friends. One alleged friend, Bert, is not so pleased with the concert, and he's desperate to see the plug pulled.

Between songs, Bert's attempts to thwart the entertainment are detailed. During performances, the video cuts to conceptualized scenes that include winter sleigh riding, a hockey game and lost love. One song touches on the concept of war and peace, depicting a military outpost and some menacing characters.

FAYE ZUCKERMAN

**JIMI HENDRIX**—"Jimi Plays Berkeley," Vestron Music Video MA 1007. Produced by Peter Pilafian, directed by Baird Bryant, Joan Churchill, Peter Pilafian, Eric Saarinen. 46 minutes. \$29.95.

Most modern-day music videos have more technical polish and superficial gloss than "Jimi Plays Berkeley." The video's production standards are barely professional. But there are few others that capture the flavor of an entire era so accurately.

Filmed on Memorial Day 1970, the video opens with scenes of young people protesting the admission fee charged for the movie "Woodstock" at a local theatre. Apparently, capitalism was out of fashion. The action then shifts to Hendrix's arrival at the venue and a subsequent sound check.

Backed by Mitch Mitchell and Billy Cox, Hendrix performs brilliantly during the show. He makes extravagant use of several guitar techniques he mastered, including the use of feedback and playing with his teeth. And he renders superb versions of "The Star Spangled Banner" and "Purple Haze."

What makes this visual record unique is its use of Hendrix as a symbol for the unrest of that tumultuous time. As he plays, footage of violent demonstrations and harsh police reprisals flashes before the viewer's eyes. Hendrix's music—a beautiful product of psychedelia's flowering—makes a stark contrast with the tear gas canisters thrown to control riots.

The sound quality is poor, the cameras are sometimes out of focus, and the editing is a sad product of its time. But the video's artistic merit survives these setbacks. "Jimi Plays Berkeley" may not be as neatly packaged as the rest of the music video pack, but it has historical and musical strengths seldom found in its competitors.

ANDREW ROBLIN

## Videodisk Top 20 Chart Every Week In Billboard

## 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.

Video ..... \$29.95

### HELLS ANGELS ON WHEELS

Jack Nicholson  
Beta & VHS Pan-Canadian  
Video ..... NA

### THE HOUND OF THE BASKERVILLES

Peter Cook, Dudley Moore  
Beta & VHS Pan-Canadian Video ..... NA

### THE MAN INSIDE

James Franciscus, Stefanie Powers, Jacques Godin  
Beta & VHS Trans World  
Entertainment 10054 ..... \$49.95

### IN SEARCH OF A GOLDEN SKY

George "Buck" Flower,  
Clifford Osmond  
Beta & VHS Pan-Canadian Video ..... NA

### OLIVER TWIST

Beta Vestron Video VB3056 ..... NA  
VHS VA3056 ..... NA

### SAMSON AND DELILAH

Anthony Hamilton, Belinda Bauer, Max Von Sydow  
Beta & VHS Pan-Canadian Video ..... NA

## FILMS

### AFFAIR

Lucretia Love, Paola Senatore, Mauro Parenti  
Beta & VHS Trans World  
Entertainment 17001 ..... \$49.95

### BLOOD VOYAGE

Jonathon Lippe  
Beta & VHS Pan-Canadian  
Video ..... NA

### CROSSBAR

John Ireland, Brent Carver,  
Kim Catrall  
Beta & VHS Trans World  
Entertainment 10041 ..... \$49.95

### GREAT EXPECTATIONS

Beta Vestron Video VB3057 ..... NA  
VHS VA3057 ..... NA

### A HARD DAY'S NIGHT

Beatles  
Beta & VHS Pan-Canadian  
Video ..... \$64.95

### HAVE I GOT A STORY FOR YOU

Beta & VHS MGM/UA Home

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.



# Video

## Music Monitor

By FAYE ZUCKERMAN

• Location chills: Canadian heavy metal band **Helix** was filming in a Toronto brick factory last week. Lead guitarist **Brent Doerner** was shot submerged in a stream three feet deep, with other band members performing inside a pit near a 350-foot drop. For Doerner's shot, he lay beneath the water playing a dummy guitar at 4 a.m. Four takes were needed, and Doerner was left shivering for hours. Directing the clip was **Robert F. Quarty**, known for the earlier Helix clip "Heavy Metal Love," who made two versions of the Capitol artists' single "Rock You." One is "X-rated"; MTV will only see the "PG" version. **Michael Rosen** was the executive producer for Toronto-based **Champagne Productions**.

• Something fishy: Director **George Bloome** fought off hungry sea lions to get clear underwater pictures for **Roger Taylor's** "Strange Frontiers." "They kept bumping into the camera," says the **Picture Music International** director. "None of them will appear in the video. They were left on the cutting room floor" Bloome edited the piece at **Pacific Video**. In addition to underwater footage, the Capitol artist's video, which has an anti-nuclear theme, also includes aerial photography. **Henning Schellerup** lensed the three-day shoot.

• Hollywood cameo: **Morgan Fairchild** makes an appearance in "Look At My Face" by **Harmony Records' Russ Coletti**. **Michael Von Himenberg** directed the conceptual clip, which incorporates special effects on NEC's Eflex system. **Peter Dach** produced the video, and **J. Patrick Daily** was the director of photography. Post-production took place at CFI. This is the first clip to use the Panaflex "Elaine," an advanced 16mm camera.

• In production: One-year-old **High Five Productions** will take charge of filming **Patrice Rushen's** "Get Off," from her Elektra album "Now." **Bud Schaezle**, whose previous credits includes clips by **Tina Turner**, **Jeffrey Osborne** and **Helen Reddy**, is directing the video on location in Los Angeles. **Martin Fischer** and **Bret Wolcott** are co-producing.

• Live from the Greek: For an upcoming special on **HBO**, **Chris Gabrin** directed the **Go-Go's** live at Los Angeles' Greek Theatre for **Simon Fields Productions**. Filming took place last Thursday and Friday (9-10). No post-production facility has been chosen yet. **Simon Fields Productions** has also not decided where

post-production will occur for performance videos shot for **Warner Bros.** artists **Prince** and **Sheila E.** Five cameras were used in the two productions, which were filmed at Los Angeles' **Palace**. **Prince** reportedly took command of both productions.

• Jazz it up: **Columbia Records** is about to release a promotional clip for jazz giant **Miles Davis**. **Cucumber Studios' Rocky Morton** and **Annabel Jankel** will take charge of the clip, which will contain a mix of animation and live performance footage. Animators **Morton** and **Jankel**, who grew to fame with a clip for **Elvis Costello** and later designed the opening sequences for "Friday Night Videos," are said to be using cell animation.

### Vestron Acquires Dickens Cartoons

STAMFORD, Conn. — **Vestron Video** has acquired an animated collection of **Charles Dickens** works from **RPTA Video Ltd.** The first two titles, "Oliver Twist" and "Great Expectations," will be released in late summer.

The home video series includes such other Dickens classics as "David Copperfield," "A Tale Of Two Cities" and "A Christmas Carol." All titles are closed-captioned for the hearing impaired.

The Australian-produced programs have never appeared on American television.

### JVC Stepping Up Production Of VCRs

TOKYO—**Victor Co. of Japan (JVC)** is increasing its production of VCRs from 350,000 a month to 400,000, following expansion of its factory at **Yokosuku**, to meet consistently building U.S. and domestic demand.

**Matsushita** is currently the leading Japanese VCR manufacturer, producing 550,000 units monthly. **Hitachi** is in second place, at 400,000 units. **JVC** is producing the hardware at its **Yokohama, Isezaki** and **Yokosuku** plants.

Production began at **Yokosuku** in November, 1982. The factory expansion plan, when completed, gave a total capacity of 160,000 units per month, at a cost of some \$28.5 million.



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# Billboard Videocassette Top 40

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Survey for Week Ending 8/18/84

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	9	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	2	7	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
3	4	4	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
4	3	11	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
5	5	10	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
6	6	6	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
7	24	2	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
8	7	5	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
9	9	3	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
10	8	10	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
11	27	2	LASSITER	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
12	10	15	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
13	11	3	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
14	12	9	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
15	14	12	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
16	16	13	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
17	15	4	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
18	13	18	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
19	17	36	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
20	22	22	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
21	18	5	TWO OF A KIND •	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
22	23	25	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
23	20	35	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
24	21	16	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
25	NEW ENTRY		FINAL OPTION	MGM/UA Home Video 800364	Richard Widmark Judy Davis	1982	R	VHS Beta
26	26	5	TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta
27	31	6	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
28	19	18	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
29	25	28	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
30	30	8	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
31	36	68	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
32	28	11	ANGEL •	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
33	40	38	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
34	NEW ENTRY		REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
35	34	11	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
36	29	23	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
37	37	22	STAR CHAMBER •	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
38	35	16	D. C. CAB ▲	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
39	33	17	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
40	32	19	OCTOPUSSY ▲	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta

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# Buckingham Into 'High-Tech Folk'

## 'Go Insane' Fleshed Out With Computer Colorations

By SAM SUTHERLAND

LOS ANGELES—His new solo album marks his boldest step yet into self-production and electronic instrumentation, but Lindsey Buckingham isn't kidding when he dubs the project "a high-tech folk album."

The Fleetwood Mac songwriter and guitarist cites a combination of his sophisticated, largely self-contained production approach with an undeniably passionate array of themes in explaining that description. But Buckingham clearly isn't aiming "Go Insane," which reached stores last week, at a more limited audience. Since releasing his first solo album in 1981, he has changed managers and found a new production partner, engineer Gordon Fordyce, with both shifts viewed as influences on the richer pop ambitions of the new material.

With the new set moved from Asylum, Buckingham's label for his "Law And Order" solo debut, to the sister Elektra label, promotion staffers are keying efforts to the fast start for the title single and the appropriately surreal, special effects-laden video clip now airing on MTV.

For the music behind the push, however, the most crucial partner in Buckingham's revamped team is the computer, the Fairlight CMI (Computer Musical Instrument). Since adding the Fairlight to his existing array of guitars, basses, drums and signal processors, Buckingham has taken his home 24-track studio into a new realm of orchestrated pop songs: to such familiar signatures as electric and acoustic guitar and an often cheerfully thrashing approach to rhythm work, Buckingham can now add simulated woodwinds, strings and additional percussion, and a broad spectrum of sound effects, earthly and unearthly alike.

"Some have accused me of doing my first solo album within 'Tusk,'" he chuckles, commenting on the evolution of his self-contained recordings, which first reached public consumption with that two-disk set, Fleetwood Mac's most ambitious studio project. "It's odd, because it's something I'd done long before joining Fleetwood Mac."

Indeed, he notes that his garage studio, where several "Tusk" tracks began life, has been equipped for 24-track recording for several years. He now has his own Studer 24-track machine, but still keeps a second MCI 24-track on hand, and records through a Neotek console originally designed for PA applications. A variety of outboard signal processors, including digital delay lines and echo, complete a basic tracking facility where much of both "Law And Order" and "Go Insane" were recorded.

The key tool however, is the new Fairlight, which Buckingham is quick to distinguish from synthesizers. "There is no real synthesizer on there," he notes. "What you're hearing is a Fairlight, which is closer to the old Chamberlain in that you have a library of actual instrument sounds recorded on floppy disk."

"For someone who considers himself a colorist, which I do, the number of colors was just increased radically." By either referring to existing instrumental samples from his floppies, or sampling new sounds to create additional tonal colors, Buckingham was then able to build the often dream-like orchestrations heard in the new songs.

Indeed, he says his approach to writing the new material was shaped in large part by that interest in orchestrations, rather than a simpler and more conventional process of melding melody and lyric.

While preparing the initial set of home recordings that would form the core for the new set, Buckingham began developing a loose conceptual thread through the often feverish, stream-of-consciousness lyric bent that suggests shifting views of often obsessive relationships. It's this emotional element that Buckingham invokes when he terms his "high-tech folk album's" context "high touch," alluding to social forecaster John Naisbitt's influential "megatrends," a best-seller in which pop art trends are cast in terms of the need for human values behind technology's dazzling surfaces.

"In this case, I think we sort of succeeded in using high-tech tools in a way that allowed the 'high touch' aspects of the song to come through," Buckingham says. He gives much of the credit for the finished album's often head-spinning production effects to co-producer Fordyce, enlisted at the suggestion of Elektra a&r chief Roy Thomas Baker when Richard Dashut, Buckingham's studio partner since his Buckingham Nicks days, bowed out.

"I had about 15 songs by then, and I took them to Roy, who threw about half of them out," Buckingham notes, adding that Baker's executive production credit reflects that editorial influence. The songs Baker liked—"I Want You," "Go Insane," "Play In The Rain" and "I Must Go"—steered the revised concept toward the complex delirium which prevails now.

Buckingham acknowledges that the album's lavish overdubbed vocal arrangements are the outgrowth of his interest in fleshing out his work, rather than just reinforcing his own vocal character. "I'm always striving to de-personalize vocals. Laurie Anderson does that; she's found a way to break things down by changing

(Continued on page 30)



FOUR SQUARED—Lindsey Buckingham, left, meets members of New York's Washington Squares after catching their first West Coast gig, at McCabe's in Santa Monica. To his left are Squares Lauren Agnelli, Tom McCabe and Bruce Paskow. (Photo: J.L. Goodkind)

## CFM Productions Books Acts For Calif. State Fair

SACRAMENTO—CFM Productions, a partnership of the existing Redwood Productions of Los Altos, Calif., and the Scott Dean Agency of Reno, for the first time will be booking the bulk of the talent for the California State Fair, which runs Aug. 17-Sept. 3 here.

In a new fair procedure, the musical events will have separate admissions charges, with the producers yielding to the State Fair Commission a percentage of the gate. In previous years, under what CFM principal Larry Mann called "a more typical fair operation," the musical events were part of the overall admission fee, with the commission providing a talent budget to the producers.

Among the headliners set by CFM are Barbara Mandrell, Johnny Cash, Andy Gibb, Earl Thomas Conley, B.J. Thomas, the Tubes, the Osmonds and Juice Newton. Bill Graham Presents, which booked the talent last year, is booking only one day this year, Aug. 25, with Linda Ronstadt headlining.

The 10,000-seat Cal-Expo Amphitheatre, the venue for the event, was built by the Graham company but with the proviso, as Mann ex-

plains, "that it would be made available to the state during fair time to be used as they wished, and this year they opened the booking process to public bid." Graham regularly produces rock and pop shows at the venue.

Mann says ticket prices for the 18 CFM shows will range from \$4 to \$10.

JACK McDONOUGH

## Joan Baez On Tour Of U.S.

LOS ANGELES—Joan Baez is celebrating her 25th anniversary as a concert performer with a month-long tour of the U.S. and Canada. The tour opened Aug. 1 at the Celebrity Theatre in Phoenix and concludes Sept. 3 at the Fox Theatre in St. Louis.

Baez's world tour is also set to include Latin America and Europe, where her album "Live Europe '83" was a major hit.

Key dates on Baez's U.S. tour include the Westbury Music Fair in New York on Aug. 22 and the Universal Amphitheatre in Los Angeles on Aug. 30.

## UNKNOWNNS BECOME ARENA HEADLINERS

# Ratt: 'Out Of The Cellar' Quickly

By ETHLIE ANN VARE

LOS ANGELES — The Ratt saga is a rock'n'roll success story to drool over. Here's a Los Angeles quintet that was house band at the Whisky A Go Go in 1982, spent \$3,000 on an independent EP in 1983, and was rejected by every record company in town. A year later, their album is in the top 10, poised on the brink of platinum, and the band is headlining a worldwide arena tour. Year of the Rat, indeed.

"It's all happened so fast," says bassist Juan Croucier. "The main

thing now is to keep our heads on straight, and not take it for granted."

Ratt consists of Croucier, guitarists Robbin Crosby and Warren De Martini, drummer Bobby Blotzer and vocalist Stephen Pearcy, who range in age from 21 to 25. They were one of the more popular local bar bands when manager Marshall Berle signed them in 1982 and formed Time Coast Records specifically to market their EP to the majors.

"I spoke to many record companies," says Berle. "They all said, 'We're not interested.' Then both KLOS and KMET went on the record, which was unusual for an independent release. By now, we're up to about 75,000 units on the EP."

It was after a showcase at L.A.'s Beverly Theatre that Berle found the one label ready to say yes. Atlantic vice president Paul Cooper is one of Ratt's biggest boosters; his label signed the group to a five-year deal.

"I think our video helped break us," says Croucier. The video of "Round And Round," the debut single from Ratt's "Out Of The Cellar" album, is an unusual one in the hard rock genre. It features a cameo by comedian Milton Berle—who, not coincidentally, is Marshall Berle's uncle.

"You can please a lot more people with something humorous than you can by getting up there and saying

'I'm going to mash your brains,'" notes vocalist Pearcy. "We don't want to turn anybody off. We can't afford to turn anybody off."

Upcoming videos of "Back From War" and "Wanted Man"—both shot by Pendulum Productions—will also mine the comic vein. "Back From War" is also set to feature a cameo appearance by Ratt's heavy metal rivals, Motley Crue.

Thanks to the video and radio play, Ratt has been successful on its first national tour. Guest star status escalated into headliner status as the album climbed the charts. In fact, after opening the bill for Twisted Sister on four gigs, Ratt ended up closing the show for the next 20—this for a band whose lead singer was booking them himself two years ago.

"From a crew of two six weeks ago, we've now got 25 people working for us," says Berle. "We've also got three semi trucks and two tour buses."

Ratt feels its strength is in live performance, certainly the vital element for any metaloid band. "We have the standard tons of amplifiers, we use smoke here and there, and we're starting to incorporate some pyrotechnics," says Pearcy. "But not too much."

"We've been ready for this since day one," says Croucier. "It just took three years to convince the majors."

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## The 20th Anniversary Premier Talent Trivia Quiz

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## George Duke Set To 'Do A Job On Myself'

By ETHLIE ANN VARE

LOS ANGELES—When Deniece Williams' "Let's Hear It For The Boy" reached No. 1 on the pop, black and dance/disco charts, producer George Duke added two more jewels to his chart crown.

As a producer, he had already topped the black and adult contemporary charts with A Taste Of Honey's "Sukiyaki," and as an artist he'd topped the jazz chart with "The Clarke/Duke Project," his collaboration with bassist/vocalist Stanley Clarke.

Now, the 38-year-old keyboardist/vocalist is trying to step back from producing, to concentrate on making hit records of his own. "I'm going to pull everything I've gotten from producing No. 1 records, and try to incorporate that and really do a job on myself," says Duke.

Even though Duke has just released an album, "Rendezvous," he's

already looking ahead to the next. For one thing, the new album is the last in a long-standing Epic contract. He figures he'll garner better promotion with his first album of a five-year deal with Elektra.

But, before he gets to that, he has to complete production on albums by Jeffrey Osborne, Stephanie Mills, Kenny Loggins, Melissa Manchester, French vocalist Katia and Canadian artist France Joli.

"I'm trying to produce fewer records," Duke says, "but it doesn't look that way at the moment. Get one hit, and you can keep busy for two years as a producer."

Duke says he almost didn't take on "Let's Hear It For The Boy." "Niecey got me together with (songwriters) Dean Pitchford and Tom Snow, and they played this song. I sort of looked at Niecey and said 'I'm not so sure about this one.' But she loved it, and really wanted to do it. I said 'What am I going to do with this

song?'"

What he did was to give it a Latin influence—and turn it into a crossover smash. Crossover is Duke's specialty.

"Occasionally, I'll find a record that is so obviously a 'black' record that you have to gear it that way," he says. "But nine times out of 10, I try to have a universal appeal. There's a paranoia that if you go with a black producer, it's going to be an r&b product. It's not necessarily that way. Talents criss-cross, and they should criss-cross."

"Working with a Melissa Manchester or a Kenny Loggins," he continues, "I want to change up and see what kind of challenge it is to produce a white pop artist. To take a black artist and make them pop is one thing. To take a white pop artist and do something out of their element—that's another kind of challenge."

## Eddie & The Tide Making Splash In Bay Area

By JACK McDONOUGH

SAN FRANCISCO — Based on early reaction to Eddie & The Tide's debut album, the Santa Cruz-based quintet may well follow Huey Lewis & the News as the next big group out of the Bay Area.

Local chain retail buyers and AOR programmers are using words like "overwhelming" to describe response to the Tide's album "I Do It For You" and its initial single pick, "Till I Can't Run No More."

Lee Houskeeper of the band's management company, Keystone Family Management, says that copies of the album have been pressed in increments of 5,000, and that the company is about to go to a 20,000 total on the album to satisfy demand.

Robin Cohn of the San Rafael-based distributor City Hall, which is handling the record, notes: "This album is moving much faster than any other independent release I've ever had. And this has happened with no advertising. Once advertising and radio play and in-store play all click in, I feel pretty sure the album could sell 30,000 copies by the end of the year."

The object of this attention is a quintet headed by rhythm guitarist and lead vocalist Steve "Eddie" Rice, who writes all of the band's material. The 10-song album was produced for the Keystone-linked Spin label by Bobby Corona and Richie Corsello at Fantasy's Studio D under terms of a

Spin/Fantasy production deal (Billboard, Feb. 11).

Five of the songs had previously been available on either a 12-inch single or a six-song EP. Most of them had received strong local airplay, while a video of "Running Wild, Running Free," directed on a shoestring budget by Rod McDonald,

earned the Tide a second place finish in the March national finals of MTV's "Basement Tapes."

In recent months, the band has consistently drawn sellout crowds to its local nightclub shows, and has toured in the Northwest with Huey Lewis & the News.

## Fate, Good Timing Prompt Orlando's Return To Vinyl

By RUSSELL SHAW

ATLANTA—"After hearing most of the cuts on the album, people are saying to me, 'We never knew you could sing,'" says Tony Orlando about the response being generated by his just-released "Orlando & Wine" on Triad Records, a new company headed by former Capricorn Records president Phil Walden.

This collaboration with singer/songwriter Toni Wine marks Orlando's return to recording after several years of nightclub work, plus the starring role in the Broadway musical "Barnum."

"Some people may have lost track of me," he admits. "But I've had a road band for 11 years, and I've been making more money in the last five or eight years than I did when I was hot."

A combination of fate and good timing gave Orlando the new opportunity with Triad. "We were working in Vegas," he recalls, "and Toni Wine was there with (her husband) Chips Moman, while Waylon Jen-

nings (who is produced by Moman) was working across the street. They closed and came over to see me. They're both old friends whom I've known for 16 or 17 years.

"They came to see me after the show," he continues, "and brought (producer) Brooks Arthur along. Brooks mentioned to Chips that it would be a good idea if we would go into the studio together, but I didn't take that too seriously until they called me a couple of months later. I went to Nashville with Brooks, and Chips was there with Toni. It started out as a friendly get-together and ended up, 'Let's make a record.'"

The new project features several songs from Orlando and Wine, both individually and collectively. (Wine's hits include the Mindbenders' "Groovy Kind Of Love" and Sonny Charles' "Black Pearl.")

"We had a lot of fun making this record," Orlando says. "There's enough magic between Toni and me that I hope this is the beginning of a long association."



BACK, BACK, BACK—Phil and Don Everly reunite for a concert at New York's Pier 84. Review, p. 29. (Photo: Chuck Pullin)

## Three Talent Agencies In Merger To Form Triad

LOS ANGELES—Three major independent talent agencies here, representing separate but adjacent client bases spanning a broad range of talent markets, are merging to form Triad Artists Inc. The new firm will begin operations Sept. 1, with existing business auguring a combined annual gross potential of \$175 million, according to principals.

Linked in Triad are Regency Artists Ltd., with an existing base in personal appearances, music and variety television; Adams, Ray & Rosenberg, specializing in literary clients and tv/motion picture packaging; and David, Hunter, Kimble, Parseghian & Rifkin, with a roster of motion picture, television and stage clients. In a formal release outlining the merger, the parent firms are described as Hollywood's three largest independent talent agencies.

Construction is underway in newly leased space in Century City, where Triad will occupy the entire 16th floor of an office complex at 10100

## Buckingham Into 'High-Tech Folk'

• Continued from page 28

her vocal approach, in her case by not singing at all."

As for management, he's excited about his new deal with Michael Brokaw at Kragen & Co. While still good friends with former manager Irv Azoff, Buckingham theorizes that the current MCA Records chief "was sort of coming to the end of his rope" as a manager. "He had already signed Stevie (Nicks). I don't think he was too interested in me personally. But, at some point in time, when I was looking for a solo deal, he said, 'I can get you one at Elektra.'"

Buckingham's hopes for the new album's fate are buttressed by his work on the first video clip, for which he helped guide conceptual development. But he downplays the likelihood of any live work, citing both the intricate production sound of the songs and his reluctance to rely heavily on his Fleetwood Mac material.

Santa Monica Blvd. The actual move to the new headquarters is scheduled for Oct. 1. New York offices will be temporarily located at DHKP&R's current offices at 165 W. 46th St., with negotiations said to be underway for larger Manhattan quarters.

Regency Artists was founded in 1974 and is now headed by Richard Rosenberg and Peter Grosslight. Its representation of clients in music, variety tv and recording includes musical acts in rock, pop, black, country, jazz, gospel and comedy. Adams, Ray & Rosenberg, originally formed in 1964 by Sam Adams, Richard Ray and Lee Rosenberg for representation of writers, has since expanded into television and motion picture packages as well as representation of directors and production companies in those areas. It also pioneered in home video packaging for pay and cable outlets.

David, Hunter, Kimble, Parseghian & Rifkin was created in 1982 via the merger of three existing stage, film and tv agencies: the Jeff Hunter agency, formed in 1953; Arnold Rifkin and Nicole David's Rifkin-David Agency; and the Kimble-Parseghian Agency, founded in 1978 by principals John Kimble and Gene Parseghian. Kimble-Parseghian was launched in New York, with the other two eventual merger partners based here.

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ROSEY FUTURE—Rosey Grier visits Enigma act Stryper backstage after their show at Hollywood's Roxy. The common bond between the football legend and the heavy metal outfit is Christianity, both parties being true defenders of the faith. Shown from left are Strypers Tom Gaines and Robert Sweet, Grier, and group members Michael Sweet and Ozzie Fox.

The 20th Anniversary Premier Talent Trivia Quiz

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What Premier agent was Business Manager of the Fillmore East?



## Iron Maiden Brings Its Elaborate Show To Poland

LONDON—British heavy metal outfit Iron Maiden became the first Western act to take all its stage technology to Poland when it kicked off a 300-date 13-month world tour in Warsaw Thursday (9).

The stage set is said by EMI, Iron

Maiden's record company, to be one of the most spectacular ever designed. It was transported to Poland with equipment and personnel in a convoy of six trucks and five buses.

"The Polish authorities had been interested in the group for many

months," says John Jackson of the Fair Warning Agency, which organized the tour.

The world trek takes in Europe, North and South America and parts of Asia, including Tibet.

# Billboard Dance/Disco Top 80

Survey for Week Ending 8/18/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	11	THE GLAMOROUS LIFE—Sheila E.—(LP Cut) Warner Bros. 25107	41	45	3	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939
2	7	7	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	42	43	5	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591
3	4	7	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	43	44	4	JAMMIN' IN MANHATTAN—Tyzik—(12 Inch) PolyGram 8217951
4	1	10	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	44	53	3	HEAVEN IN WAITING/2000 LIGHT YEARS—Dance Society—(12 Inch) Arista AD1-9205
5	5	9	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	45	64	3	I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
6	8	5	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	46	59	2	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597
7	9	6	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	47	35	6	TO THE BONE—Nona Hendryx—(12 Inch) RCA PD-13829
8	12	7	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	48	42	6	OUTRAGEOUS—Lakeside—Solar ED 4984
9	10	8	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	49	24	11	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940
10	11	7	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	50	NEW ENTRY		HE'S A REBEL—Holly Oas—(12 Inch) DND DD105
11	14	5	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121	51	54	2	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031
12	13	8	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	52	55	2	BLOCK PARTY—Stacy Lattisaw & Johnny Gill—(7 Inch) Cotillion 7-99725
13	3	11	WHEN DOVES CRY—Prince—(12 Inch) Warner Bros. 20228	53	NEW ENTRY		BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931
14	20	4	NO FAVORS—Temper—(12 Inch) MCA 23506	54	NEW ENTRY		BREATHLESS—Figures On The Beach—(12 Inch) Metro-America MA 1004
15	17	5	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	55	NEW ENTRY		WOOD BEEZ—Scritti Politti—(12 Inch) Warner Bros. 20225
16	6	10	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	56	NEW ENTRY		THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234
17	27	5	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235	57	58	6	BODY HARMONY—J. Bird—(12 Inch) Warrior
18	18	7	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	58	NEW ENTRY		LET'S GO CRAZY—Prince—(7 Inch) Warner Bros. 29216
19	19	7	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095	59	NEW ENTRY		RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A
20	21	8	TOUCH DANCE (EP)—Eurythmics—RCA CPL1-5086	60	NEW ENTRY		TATTERED DRESSES/(DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
21	50	2	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	61	61	2	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-413
22	28	4	YOU KEEP ME COMING BACK—The Brothers Johnson—(12 Inch) A&M SP12102	62	NEW ENTRY		UNDER THE COVER OF DARKNESS—Alicia Bridges—(12 Inch) Second Wave LP22005
23	23	7	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664	63	NEW ENTRY		NIGHTTIME—Pretty Poison—(12 Inch) Svengali SR8403
24	16	10	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	64	31	7	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—(12 Inch) A&M 12098
25	25	5	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945	65	70	3	INVISIBLE LOVE/SEX DANCE—Lisa—(12 Inch) Moby Dick BTG 1036
26	52	2	SET IT OUT—Midway—(12 Inch) Personal P49811	66	66	2	DANCING IN THE STREETS—Bon Rock—(12 Inch) Earth Tone ET-1204
27	26	13	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	67	33	7	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012
28	30	7	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943	68	56	15	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984
29	29	7	GUILTY—Hotline—(12 Inch) Memo 18	69	60	3	17—Rick James—(12 Inch) Motown 4522MG
30	32	3	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505	70	49	4	DANCEABILITY—APB—(12 Inch) Import
31	39	3	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	71	62	10	THE LEBANON—Human League—(12 Inch) Virgin/A&M 12101
32	22	12	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	72	72	12	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403
33	36	5	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	73	38	10	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594
34	15	10	IN THE HEAT OF THE NIGHT—Klinton Jones—(12 Inch) Oh My! OM 4009	74	48	15	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802
35	41	4	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	75	51	9	ONE STEP UP, TWO STEPS BACK—Betty Wright—(12 Inch) Jamaica JR 9002
36	37	5	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105	76	47	11	LEGS—Z Z Top—(12 Inch) Warner Bros. WB-20207
37	46	3	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731	77	75	6	LET'S MAKE LOVE TONIGHT—L'Amour Featuring Krystal Davis—(12 Inch) Broccoli Rabe 14-2050-12
38	34	5	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429	78	69	8	DARLING DON'T LEAVE ME—Robert Gori—Elektra (12 Inch) 066963
39	57	3	CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809	79	65	10	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209
40	40	4	BABY DON'T BREAK YOUR BABY'S HEART—Kashif—(7 Inch) Arista AS 19200	80	63	7	PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

## Dance Trax

Singles: The writer is rushing through descriptives again, but certainly the listener should not when sampling the avalanche of new product.

Jocelyn Brown appears on her fifth single this year in "I Wish You Would," which is the official Vinyl Dreams followup to "Somebody Else's Guy." As before, she's handling a fine, hookish song with raw elegance and the uninhibited emotion everyone finds so cathartic in her work. Four stars... Janet Wright's "I Can't Take It" (Cotillion 12-inch) is also a new-soul killer. It's right on the border between disco and funk, and sustained through marathon-length mixes by musical variety and Wright's singing. John Morales and Sergio Munzibai produced, arranged and mixed... Jellybean's much-anticipated revival of "The Mexican" (EMI America 12-inch), already charting and a New York sales breakout, does full justice to today's sounds in its electronics, and to the early '70s original by the appearance of Babe Ruth vocalist Jenny Haan.

★ ★ ★

Pop: We could be witnessing another all-dance pop top 10 sometime next month, judging from the flood of major artist releases and remixes. Peter Wolf's "Lights Out" (EMI America 12-inch), as remixed by Francois Kevorkian, is harder and bumpier, with clear allusions to K.C. and Instant Funk; the break-dub contains all new vocal material... Billy Idol's modified beat-box "Flesh For Fantasy" has been lengthened to seven minutes in a mostly instrumental mix on Chrysalis promo 12-inch... A Flock Of Seagulls emerge from the foggiest of their last album with "The More You Live, The More You Love" (Jive/Arista 12-inch), more definitely in the dance mode of their 1982 hit singles... Naked Eyes' "(What) In The Name Of Love" (EMI America 12-inch) bridges hip-hop and pop as well and as lucidly as any Human League record; Arthur Baker produced... Donna Summer's "There Goes My Baby" (Geffen 12-inch) in its present form is primarily a radio record, at just over four minutes; it is, however, among the most interesting vocal interpretations in her recent work.

★ ★ ★

Underground: Arthur Baker's own "Breaker's Revenge" (Atlantic 12-inch) is now available in two long mixes, re-edited by Tony Moran and Albert Cabrera; we say bravo to Gavin Christopher's James Brown impression. (Incidentally, Brown's "Sex Machine" has been redone by the Flying Lizards in exactly the same style as their infamous novelty hit "Money"; in addition, tests of the James Brown/Afrika Bambaataa record were promised for this week.)... Kurtis Blow's "Eight Million Stories" (Mercury 12-inch) is his toughest, most authoritative rap in some time; he's joined midway by Run-D.M.C. in a cameo appearance.

★ ★ ★

Briefly: Sheryl Lee Ralph's "In The Evening" (New York Music 12-inch) is a classy Trevor Lawrence production; it has an obvious slot in gay locations, but

(Continued on page 32)

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 Run For Your Life—Blind Date  
 ABC's Of Love—WOW  
 Invisible Love (remix)—Lisa  
 Scratch Motion—Triple Threat 3  
 He's A Rebel—Holly Oas  
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 Guilty (remix)—Hotline  
 Him—Simone  
 Whatever I Do—Hazel Dean  
 Caught In The Act—Erlene Bentley  
 Maybe This Time—1984—Norma Lewis  
 Hey Hey Guy—Ken Laslow  
 Follow Me—Blanca Bonetti  
 Got To Have Your Love—Velvetta  
 Break Me (remix)—Charade  
 Breakout—Kelly Marie  
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 Move On Up (remix)—Destination  
 She Has A Way—Bobby O  
 Feel's Like I'm In Love—Kelly Marie  
 Hit And Run—Loleatta Holloway  
 La Bamba—Antonio Rodriguez  
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# Talent

## New On The Charts

### THE COYOTE SISTERS

As the Coyote Sisters' Morocco debut "Straight From The Heart (Into Your Life)" howls its way to 75 on the Hot 100, two tales emerge relating the origins of the group's name. One cites the spiritual symbolism of the animal's role in American Indian lore, while the other attributes the moniker to the comments of a friend who caught one of the trio's early rehearsals.

Each Coyote has a long list of credits. Renee Armand and Leah Kunkel have solo albums to their name, while Marty Gwinn has a duet album out with Randy Bishop. Individually, the three have toured and recorded as backing vocalists for James Taylor, Jackson Browne, Arlo Guthrie, John Denver and several others. Gwinn and Kunkel (sister of the late Cass Elliot and ex-wife of drummer Russ Kunkel) are both mothers, and Armand, a prolific songwriter, is writing a novel in her

spare time.

The single is the first from their self-titled debut album, which was overseen by Tony Berg. Known as the fourth Coyote Sister, the composer/arranger is noted for his work with Bette Midler, Smokey Robinson, Harry Chapin and others.

*The Coyote Sisters are managed by Tim Neece, (818) 839-1102.*

### THE BANGLES

The Bangles' Columbia debut "All Over The Place" has found a home for itself on the pop album chart, where it moves up to 157.

The guitarist/drummer team of sisters Debbi and Vicki Peterson recruited guitarist Susanna Hoffs and bassist Michael Steele in 1981 and toured the club/private party scene in their hometown of Los Angeles.

Operating then simply as the Bangs, reflecting the foursome's affection for mid-'60s attitudes, the

group was discovered by local rocker Rodney Bingenheimer, who put a Bangs cut on his weekend radio program. The song interested Personal Direction management and the Faulty Products label, for whom the Bangs became the Bangles, recorded an EP in three days and undertook a six-month tour.

The EP got airplay in the right places and led the group to Columbia, where they signed a year ago. The album was produced by David Kahne, known for his work with Romeo Void, Rank & File and Translator, and sports the single and video "Hero Takes A Fall."

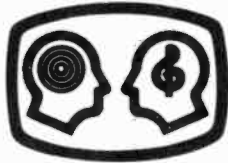
*The Bangles are managed by Los Angeles Personal Direction, 8033 Sunset Blvd., #853, Los Angeles, Calif. 90046.*

## Dance Trax

• Continued from page 31

may also have pop potential in Britain, where disco (under the tag "high energy") has made some sort of fashion comeback... **Herbie Hancock's** "Hard-rock" (Columbia 12-inch) is conceptually identical to "Rockit" and should benefit from the high media profile he's achieved in the last few months... **Stephanie Mills' "Medicine Song"** (Casablanca 12-inch) is right in the modern dance and r&b pocket, with its skillful high-tech funk production by **Hawk Wolinski** of Rufus... **Dan Hartman's "I Can Dream About You,"** already in the top 10, has been redone by **Larry Levan** in a heavier mix with numerous added cross-rhythms.

Billboard.

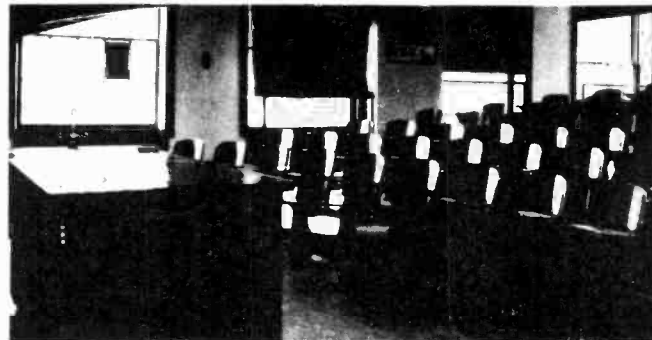


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 DAVID WERNER  
 LESLIE WEST BAND  
 WEST, BRUCE AND LAING  
 THE WHO  
 WILD TURKEY  
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congratulations Frank & Barbara -

Billy

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## 4 PREMIER TALENT: TWENTY YEARS OF ROCK'N'ROLL

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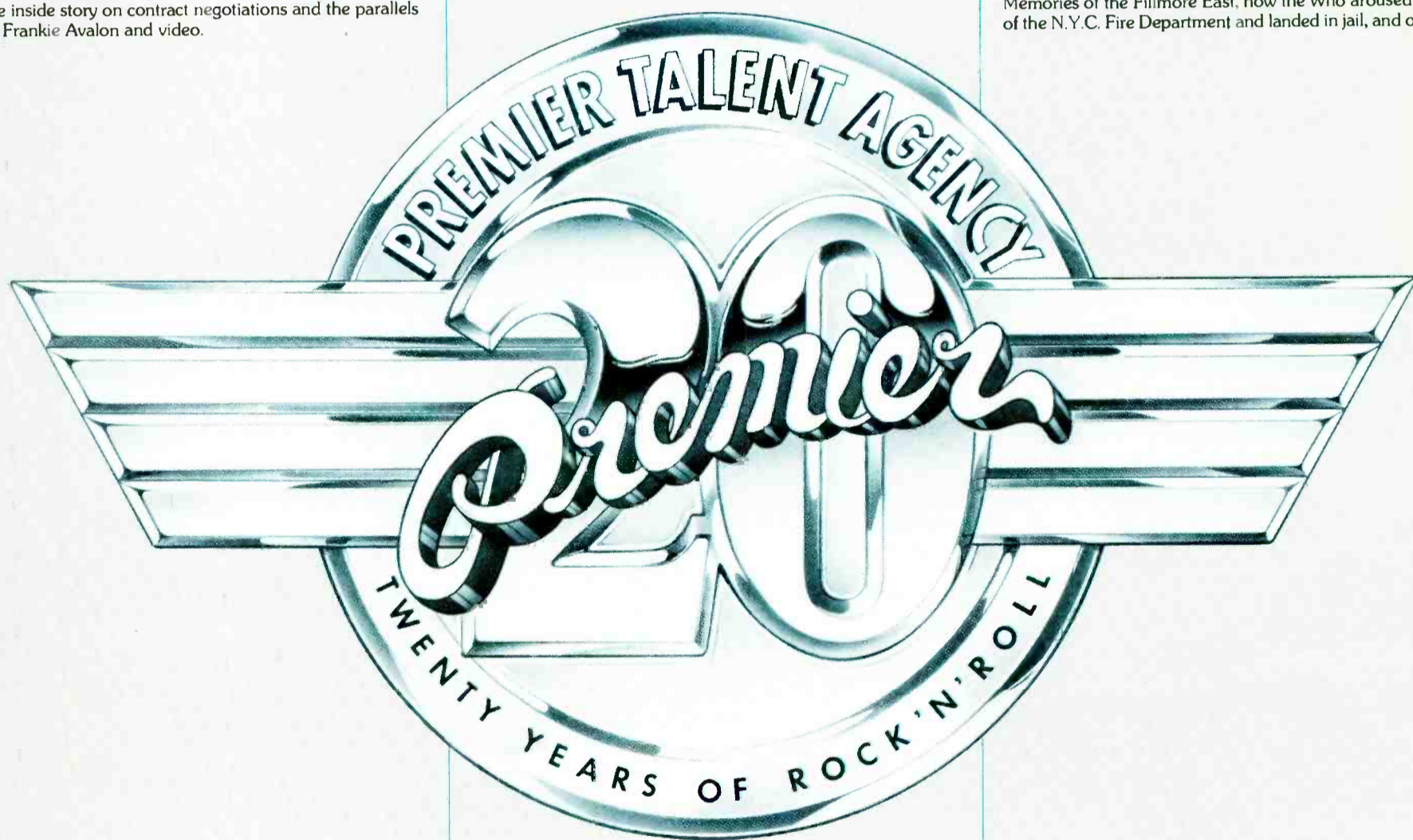
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"Webster's Dictionary defines premier as the 'first,' and 'held in high regard.' Smart fellow, that Webster. Love,"

**RICK NEWMAN**  
Manager, Pat Benatar

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Premier Talent Agency  
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**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, June Barsalona; Quote Box Editorial, June Barsalona. Lisa Robinson, the Premier staff, and Ancil Davis, an Amusement Business reporter; Jane Geraghty feature by Ethlie Ann Vare, a writer in Los Angeles; Premier staff photos, Miki Turner; Cover & logo design, Bob Frissora Design Co.; Interior design & layout, Anne Richardson-Daniel.



# PREMIER TALENT: Twenty Years of Rock 'N' Roll



Premier Talent founder and President Frank Barsalona

By DAVE MARSH

**P**remier Talent was founded because Frank Barsalona had a vision of what contemporary music could become—and because he had been frustrated during his tenure as an agent at GAC, then one of the two biggest agencies in the business, in his attempt to give it that chance.

"When I first started to become an agent," Barsalona remembers, "contemporary music was the armpit of the business. You used a hit record as, at most, a first stepping stone to television or motion pictures. And that wasn't just at the agencies—that



anonymous with the best the booking/talent field has to offer."

DAVID GEFFEN

was also the thinking of even the managers. A hit record was useful only to get you bookings on the Ed Sullivan Show, at the Copa or in casinos."

The result was a system in which talented performers were quickly overexposed or directed toward areas outside their real strengths. Barsalona

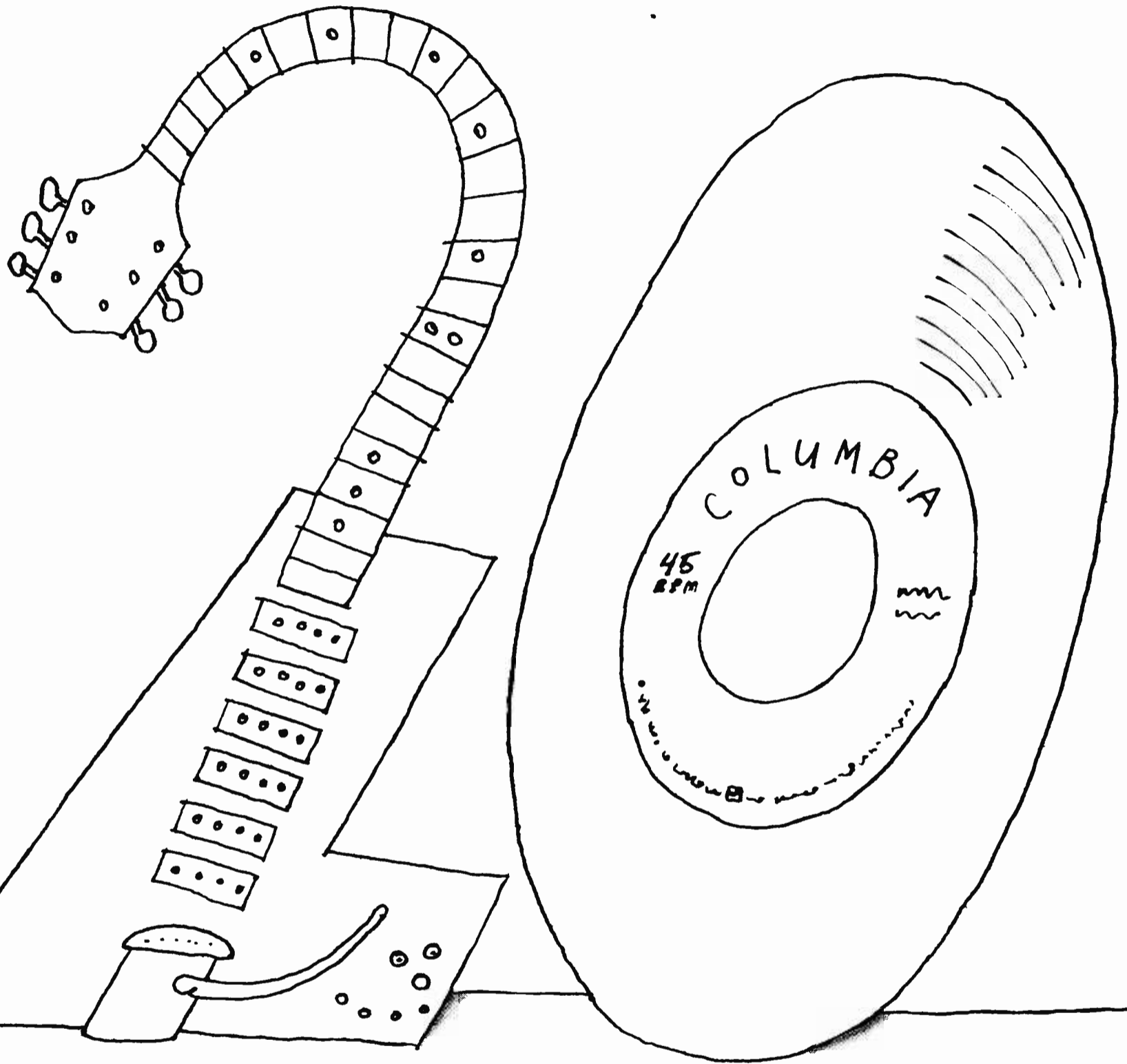
had a big advantage over most of the other agents and managers he was working with because he genuinely liked the music. And so he dreamed his dream of a different kind of agency, one that would be career-oriented, productive and cooperative, rather than adversarial. "I would not approach the act as an agent per se, but with the long-term outlook of a manager, almost—not just exploiting the situation, but building the act. Not doing things merely for immediate money, but doing what was most important career-wise."

At the outset, Barsalona was idealistic to the point of recklessness. "I had this utopian thought: 'Why contracts? If you do the job,' I thought, 'the act should never *want* to leave you.'" As he soon learned, of course, that didn't prevent an agency from having its client roster raided, and the policy was soon dropped. (Today all of Premier's acts have signed contracts.) But the concept was worth trying, and it was part of the initial Premier philosophy to engage in just such experiments.

"My argument was that if treated legitimately, the contemporary music business was legitimate on its



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The Boomtown Rats, Dave Edmunds, Steve Forbert, Journey,  
Judas Priest, Eddie Money, Santana, Steve Smith,  
Bruce Springsteen & The E Street Band.**



own terms. When Premier started and did well, the natural thought from others in the business was "When do you get into television and motion pictures?" But I really did think that that would water it down.

"Now, the business has caught up to our original idea—when they talk about how important having a soundtrack is to a motion picture today, I think, well, they've finally understood. But then, I start to

"Frank did so much for us at the beginning of our career in America, by giving us advice on all aspects of our work, and the help was invaluable. In fact, Premier gave us much more than any normal agency would have given, and I would go so far as to say that they were instrumental in helping The Who become an international act."

ROGER DALTREY

worry that they'll burn out the acts so quickly . . ."

Of course, over the years, Premier has had a hand in negotiating many agreements in movies, TV and elsewhere for its clients. Still, Barsalona stresses, "We're a full-service agency, but only as it applies to our primary interest in an artist's musical career."

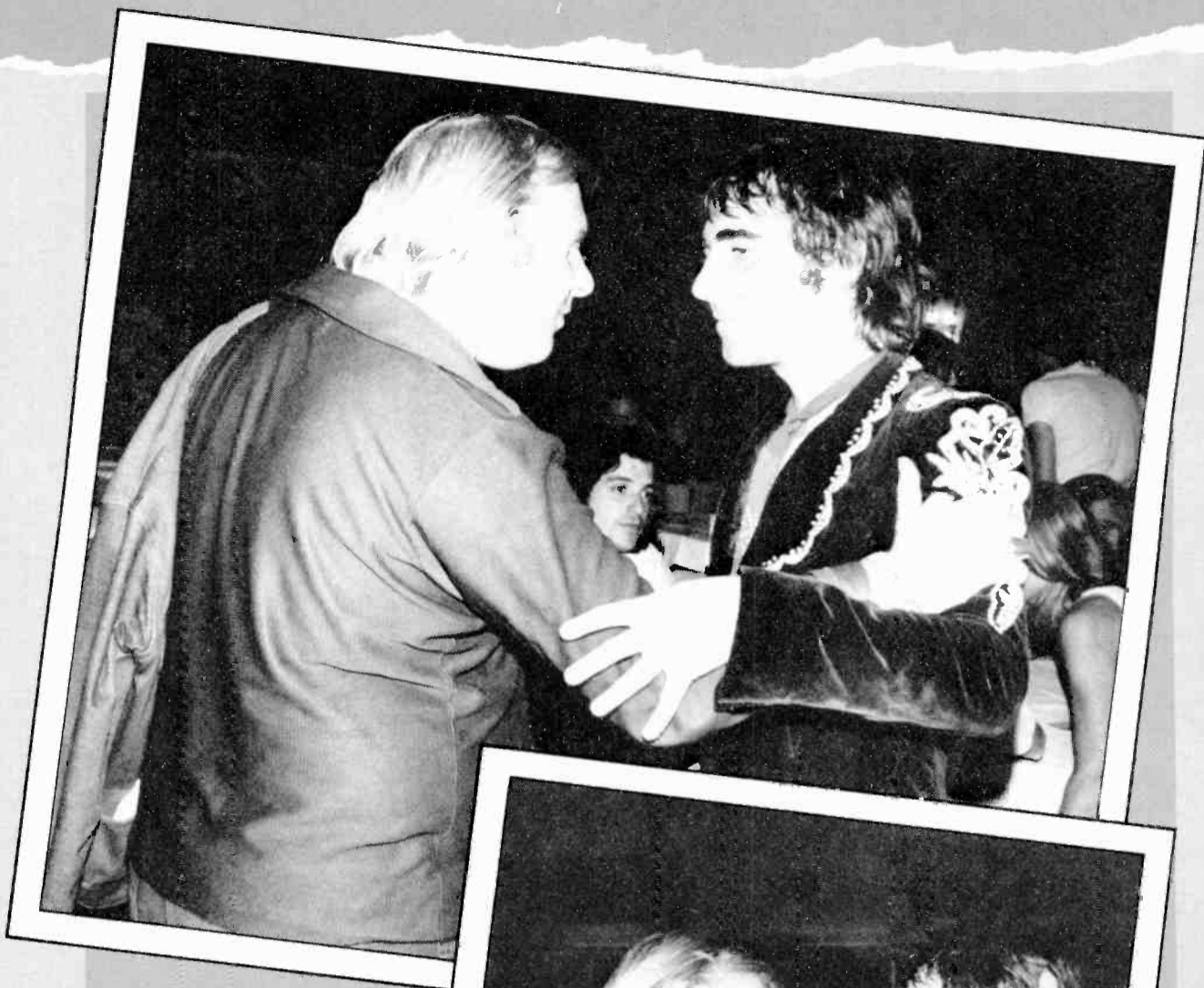
In order to appreciate how radically different that attitude is from what once existed, it's important to know a bit about the business as it existed before Premier Talent was formed in 1964. Not only was there little respect or planning forthcoming from the talent agencies, there were few experienced managers capable of regarding musical success as a long-term proposition. There was no national network of promoters. Most tours took place as part of package shows in which a dozen or more acts each received a chance to sing a hit or three, but no chance to establish an identity, or else as long-shot one-nighters, frequently promoted by fly-by-nights, so that the act couldn't count on being paid in full (or even at all). Coming into town, the performer would have little or no idea what kind or size of facility he would be playing, nor what the advance sale

"I feel that a great deal of our success in the early days was due to the attention Frank Barsalona and Premier gave us. Frank selected the venues with a shrewd eye and helped us build our audience and our markets.

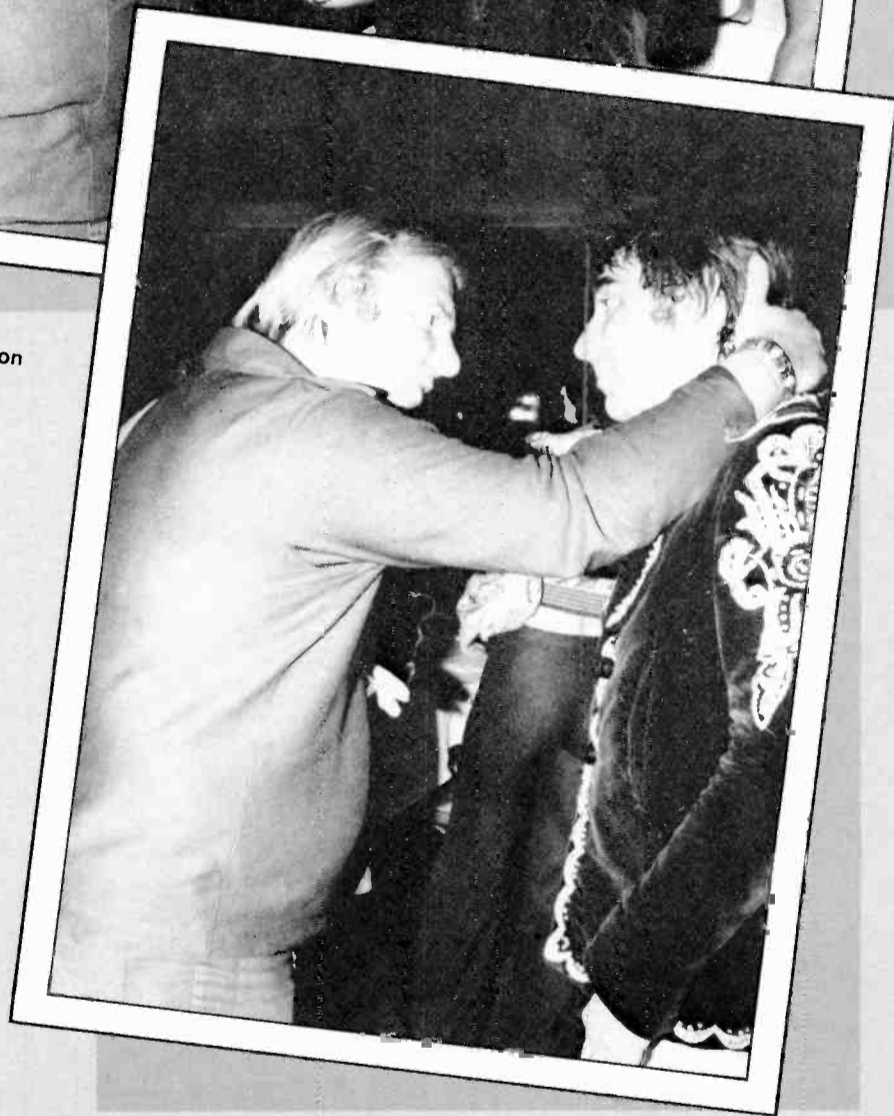
"I always felt that Premier was more interested in nurturing The Who's career and doing what was right for us, than by making money on big grossing tours."

PETER TOWNSHEND

had been and maybe not even any information on local record sales and airplay. (The concept of tour coordination with record labels—much less tour support—was unheard of.) Sometimes, thousands would turn up and the act would be paid peanuts; at other shows, inept promotion meant virtually no one in the house and the performer would be stiffed altogether.



With Keith Moon



Dave Marsh is the author of "Born To Run," the story of Bruce Springsteen, and "Before I Get Old," the story of the Who.

Billboard charts—would have been thrilled to find a dressing room stocked with any color M&Ms whatsoever.

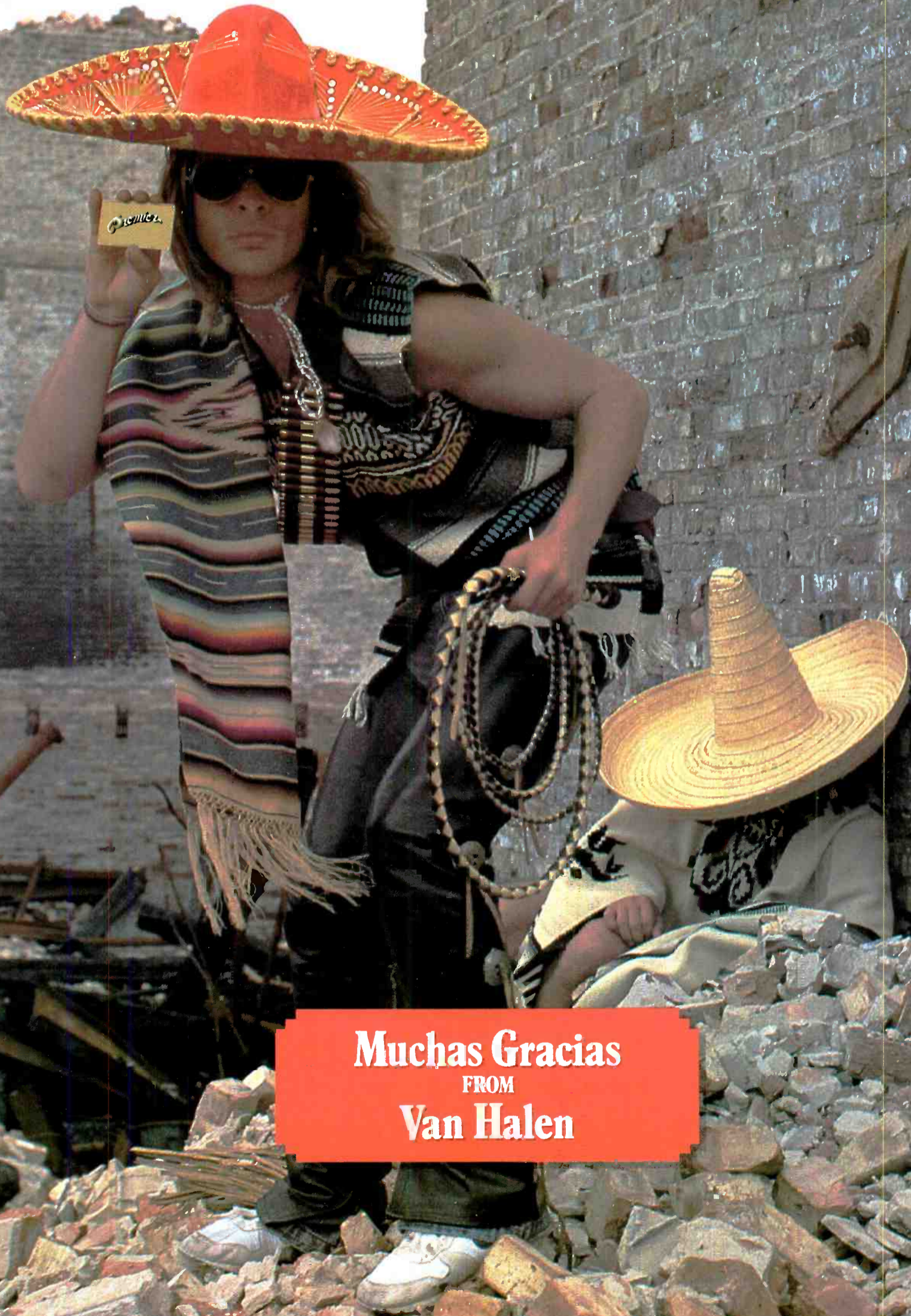
Those circumstances changed as a part of a lengthy and complex process that involved altering music, musicians, record labels and promoters, the kinds of venues and the audiences that came to them and much else, changes that involved not just the whole record and music business but all of show business itself. But if any single organization and individual were central in that process of change, Premier Talent and Frank Barsalona are the ones.

In order to make Premier Talent more than a pipe dream, Barsalona needed to attract not only acts, but the right kind of acts. But there were several disadvantages to his situation. The initial capitaliza-

And all of this does not concern the conditions under which the acts made these tours. They traveled by bus and unairconditioned private cars for hundreds of miles between gigs, eating greasy food (if there was time to eat at all) and staying in sleazy hotels. The conditions were so primitive that even today's baby acts would be shocked, and it's safe to say that any of the first few acts that Premier signed—some with substantial track records on the



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FROM  
**Van Halen**



tion of Premier was only \$50; Barsalona had managed to be fired from his job at GAC, so he had his unemployment check to live from, but that didn't leave a lot of slack for wining and dining influential managers. Additionally, even though he had worked with both the Beatles and Rolling Stones at GAC, Frank Barsalona was not a name agent. "Even though no one else was doing the job, I didn't have the reputation," he recalls. "I was very young and that made it rough to get acts. Essentially, Premier was started with acts no one else wanted." The initial roster consisted of acts Barsalona had worked with at GAC: Little Anthony & the Imperials, Del Shannon, Freddy Cannon, Little Eva, Jimmy Clanton and such girl groups as the Angels, Chiffons, Shangri-Las and Ronettes. These are storied names of

"There were three outstandingly important years in our career.

"The first was 1960, when we had Nat 'King' Cole tour for us. This was the first major tour for a super-name foreign artist.

"The second was 1966, when we toured the Beatles.

"And the third was 1971, the year we had Grand Funk at the Korakuen Baseball Stadium and, more important, the year we got to know Frank Barsalona.

"Until 1971, in spite of the Beatles' success, 'rock' really had not happened in Japan but, thanks to Frank, we were finally able to break the ice.

"So, every rock act that has had success in Japan should, together with us, really thank Frank for his major accomplishment... that is, if you can ever find him to thank him."

TATS NAGASHIMA

the early '60s, each of whom made memorable records, but none of them was a major live draw and few had far-sighted managers. Without a steady stream of hit singles, no one meant very much on the road. And besides, all were Americans just at the moment when the British Invasion was squelching U.S. talent.

Ironically, British talent was to prove Premier's salvation. In the first place, Barsalona remembers, "The other American agents weren't so prominent over there—I worked on a more equal level in London." Furthermore, Barsalona rapidly developed a rapport with the up-and-coming British acts and their managers. Premier's approach was a big advantage here, as was Barsalona's personal enthusiasm for the new music. The British acts were generally less eager for nightclub and variety show success, and hungrier for the kind of authenticity and credibility as musicians that Premier's approach would provide.

Another relationship important in Premier's developing relationship with the British rock business was Frank Barsalona's budding friendship with reporter June Harris, a British music journalist who had just moved to America to work on the trade paper Music Business (later incorporated into Record World). Harris continued as a correspondent for Disc and Melody Maker, and this meant that she saw most U.K. acts soon after they hit New York. Harris' insight into the British business was an especially valuable resource for Barsalona (and so was her personal support, which of course later led to their marriage).

Premier's breakthrough came as a result of a meeting between Barsalona and British agent Danny Betesh, who was in the States trying to secure an agency and tour for two new acts, Herman's Hermits and Freddie & the Dreamers. By mid-'65, Premier was representing one of the few meaningful



Frank and wife June Barsalona on tour with Grand Funk Railroad in Japan, 1971



American rock groups, Mitch Ryder & the Detroit Wheels, as well as a number of soul stars, including Wilson Pickett, and this gave Barsalona sufficient clout to phone Dick Clark and arrange for a spot for the Hermits at the bottom of Clark's latest American Bandstand package tour. Within a few weeks after that tour had started, Clark's own clout had helped get the Hermits enough airplay for a string of Top 10 hits. Freddie & the Dreamers also did well

on the road and had a couple of hits. The fact that neither act was an obvious winner—the Hermits and the Dreamers both recycled old music hall tunes with a rock beat and Freddie Garrity was as near-sighted and unlikely a pop star as anyone had seen since Buddy Holly—made Premier seem the patron saint of British pop, able to work near miracles.

Yet neither the Hermits nor the Dreamers offered the kind of long-term legitimacy that Barsalona was seeking. And working the Dick Clark package shows wasn't an adequate method of establishing musical

(Continued on page PT-42)



**YOU  
TAKE THE  
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CONGRATULATIONS TO ALL MY FRIENDS AT  
PREMIER TALENT AGENCY ON ITS 20TH ANNIVERSARY.

*Jack Belle*



# FRANK BARSALONA: The Lisa Robinson Interview

**F**ranks Barsalona has enough stories to fill several books. His experiences over the past 20 years with acts like The Who, Ten Years After, Led Zeppelin, Jethro Tull, Humble Pie, Peter Frampton, Bruce Springsteen, The Pretenders, Talking Heads, Pat Benatar, Cyndi Lauper, Journey, The Clash, Eurythmics, U2, and countless others, are far too numerous to recount here.

In an attempt to reminisce a bit with one of the best storytellers in the business, we asked Barsalona to tell some of his favorite tales. Space limitations prevented the hysterical story about The Who's first time in America or what really happened with Led Zeppelin. But suffice to say that this special issue of Billboard is just the *first* tribute to a company and a man who many feel invented the music business as we know it today.

Those other tales will hold for the issue on the second 20 years.

*You have an impressive roster of acts. But when you started Premier in 1964, there really was no rock industry to speak of. What do you think were some of your contributions to creating a rock 'industry'?*

**FB:** To me, one of the most important things about Premier is not just the acts, but that we developed the rock promoters as well. Unlike the agencies be-

"I may be the only manager who actually cancelled an appointment with Frank. We had set up a meeting, but unfortunately, I had to leave New York beforehand.

"Several weeks later, convinced that Frank must have thought me a total flake, I reset the meeting for 3 o'clock in the afternoon. We both subsequently stumbled out of Premier's offices well after midnight, and I had concluded one of the most important business deals of my life."

**PAUL McGUINNESS**  
Manager, U2

fore, who went to the established promoters, we developed new promoters, young promoters—like the Bill Grahams, the Larry Magids, Don Law—people who did nothing else but rock, and who knew the music, liked the music, heard about the music. We worked with and developed this group of promoters around the country who were interested in the music.

*When you think of a lot of the acts that you've taken in the past few years—bands like U2, Eurythmics, Talking Heads, The Pretenders, Cyndi Lauper . . . so many of them weren't big when you started booking them.*

**FB:** Most of the times, most of the acts we've had, we've gotten from the very beginning. That's not unusual.

*What about Springsteen?*


**FB:** Springsteen came from William Morris, but remember, when we got him he was in the middle of that injunction. Mike Tannen called and asked if we could have dinner, and I asked him what it was about, and he said he'd tell me at dinner. So Barbara (Skydel) and I went to dinner with him, and we talked for about three hours before he said anything about Bruce, and finally I said, 'Mike, why are we here?' I had thought maybe it had something to do with Paul Simon, who he also represented . . . and then he said, 'what do you think about Bruce

Springsteen?' and I said, 'I think he's brilliant.' Prior to that I had met Bruce for the first time; he had come down to Philadelphia to an outdoor show we did at JFK with Yes and Peter Frampton. Bruce was there with Ed Sharkey, the DJ from Philadelphia, and Sharkey came over and said Bruce would like to meet me and I said I'd love to. And he came over and we sat down and talked. And at the time he was going through all those legal problems, hadn't worked in a long time, and I knew he was feeling


## ESQUIRE'S HEAVY

# 89


In 1971 the media declared the Death of Rock again, and this time, there was some evidence to support the charge. Even before our last chart cooled on the printing presses, two of its heaviest principals were in the cold ground, and lots of others were scattered around the world. Good groups went lame, like The Band, or broke up, like The Mothers; John Lennon, thirty, announced, "The Dream is over"; Mick Jagger, twenty-eight, married a Brazilian heiress in a Catholic ceremony in St. Tropez, then said he was forsaking London to sit in the sun; Bill Graham, thirty-six, closed the Fillmore; and in July, Jim Morrison, twenty-seven, died in Paris. On St. Mark's Place and other outposts, the bad word had been out for a good long time, but upon reflection we decided it wasn't true. The end of one generation's dream doesn't preclude the coming of the next, and anyway, the soul of rock always belonged to the fourteen-year-olds. When Bob Dylan declared himself permanently senile by issuing two silly records in a row, the kids just shrugged and waited for the next Grand Funk Railroad concert. And there were other, more tangible signs. One day, Clive Davis, president of Columbia Records, sat in our conference room, gleaming with life, and reported that his company's gross sales were up thirty percent over the previous year. A quickie survey of other companies turned up similar reports (with two notable exceptions—MGM and Capitol—and they can be written off to bad management). So that's why you're reading Esquire's second annual guide to Who's Heavy in Rock—instead of an obituary. The ground rules haven't changed much. Our criteria for picking winners is still visceral—if somebody feels heavy to us, he's in; if not, he's out—but one thing is different: this year's Heavy 100 only has 89 entries. Chalk that up to last year's unusual attrition and the natural depredations of age, but don't look back—next year may bring you Esquire's Heavy 150.




Aretha Franklin: The First Lady of Soul. Like Angela, known to the white middle class by her first name only.



Lester Bangs: Prolific critic. Rolling Stone Cream. Humble beginnings as a shoe salesman in Calif. Great name.

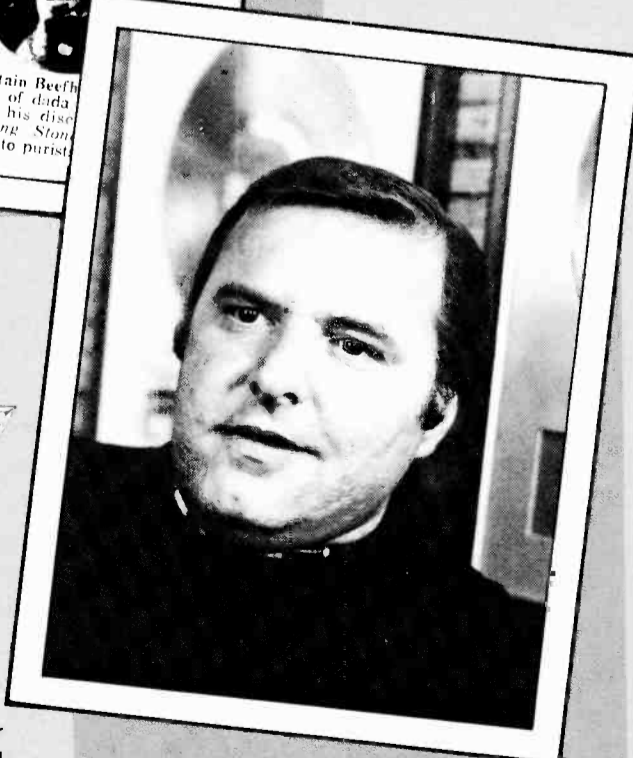


Frank Barsalona: Don't try to whistle along with him. He runs Premier Talent, the biggest rock looking outfit around.



Captain Beefheart: Near of dada fore his disc Rolling Stone only to purist.

Featured in Esquire's Heavy 89



Lisa Robinson is the interviewer-feature reporter for the USA Cable Network's "Radio 1990." She is also the host/interviewer for DIR Broadcasting's nationally syndicated radio show, "The Inside Track." In addition, she is rock columnist for the New York Post, the nationally syndicated New York Times Special Features, Rock Video Magazine, Circus Magazine and news contributor to WNEW-FM in New York City.

really bad.

So while I didn't know him, really, I knew of him, and it was a pep talk primarily, but it was a really sincere thing. I said, 'if it takes you another two years, don't worry about it. You've got enough time where you can withstand whatever you're going through, so don't let it get you down and don't make a deal that you're going to be sorry for just to get back into the studio and on the road.' We talked for about an hour, it was a wonderful conversation, and the next week Yes was playing somewhere else, and he showed up again, and that was it. I wasn't pitch-

"We all know Frank's opinion of rock artists performing on television (not pertaining to clips). In most cases, he feels it is detrimental and points to many examples of ruined careers. 'Television should be used sparingly or not at all.' Of course, he takes sole credit for this strategy, and I think it's about time he shared the credit with me. You see, I forced Frank to come to these conclusions because I started my career as his television agent in the early days of Premier. With the kind of job I did, he was forced to see that the lack of television exposure for an artist didn't hurt their careers. It's just like him to turn my brilliant non-booking into a philosophy and on top of that not give me any credit—Typical Agent."

PETER KAUFF

ing Bruce or anything, but the next week I got a call from Tannen who said that Bruce's contract was up with William Morris, and they wanted him to re-sign, but given all the problems he had gone through, he wasn't about to sign anything with anyone—but the only person in this business he wanted to sign anything with was me. So that's how we got Bruce.

*How many groups do you have that are still playing in clubs? I mean really, when you think of it . . . U2 were at the Ritz, they aren't anymore, either is The Alarm, B-52's, Talking Heads are far too big for clubs . . . so is Cyndi Lauper . . .*

*FB:* Well, she might do it for sentimental reasons, but she wouldn't do it because she had to. If she went back to clubs it would be because she'd like to; she didn't even have to play clubs this last time.

*How did you get together with her?*

*FB:* Well, Cyndi we've had for some time, because we had her when she was with Blue Angel.

*What happens when bands break up or split into different factions? Do you have a problem of loyalty, or deciding which one to continue booking?*

*FB:* No, I've always felt that you really have a moral obligation if the individual members want to continue with you. Remember, we had Humble Pie, and when Frampton left, we felt obligated to represent him if he wanted to stay with us, and he did.

*Basically, you've been unwavering about contracts, always, haven't you?*

*FB:* No, when we started, I started out very Utopian-like, I wasn't going to work with contracts. Because I thought if you were doing the job, why would anyone want to leave. And I quickly found out when I lost my first couple of acts after doing a *spectacular* job, that the reason they leave is that you're doing such a great job, and that you really *need* contracts. *Could you give me an example of a time when you had a problem with a contract?*

*FB:* Well, in 1969 I met with Freddy Lewis, who was managing J. Geils at the time, and Peter Wolf. And they wanted us to represent them, but we didn't



At DIR Broadcasting's 1984 Rock Radio Awards presentation—with, from left, Peter Kauff, Rob Halford, A DJ, and DIR president Bob Meyrowitz.



There's Frank, third from right, and Peter Kauff, third from left, with former Premier agent Julie Steddm and Herman's Hermits in 1965.



know the act or anything. Still, they seemed like nice guys, so I said, 'look, tell you what I can do. I won't be able to get to Boston to look at you, so if you don't mind, I'll get you a spot at the Fillmore. We'll leave it at that, and we'll come down to see how it works out, and if it works out, we'll represent you.' Now, that's a pretty great showcase—the Fillmore. And they did sensational, *sensational*. So we had this meeting afterwards, and we all knew that we all wanted them and everything and everyone was happy, and it was really a super first time in New York.

So, I sent them contracts, and in the meantime, I booked a *wonderful* tour around the country. On an act that didn't have a hit record, or anything. Every place that anyone would, and should, want to play. And I kept saying to Freddy, 'where are the contracts?' And he'd say they're coming, they're coming, and soon it was a week before they're supposed to start on this tour. And in those days, a record company would work three or four times harder for

"Sometimes you don't get immediate contact with agents, but with Premier they seem to take special interest in wanting to make sure on a personal level that their artists are happy, and that what they are doing is good for them. Also, when things are running smoothly and you don't notice anything getting in the way, then you know that everything is being done well, everything is taken care of. We're just thrilled to be on their roster. We wanted the best and we consider them to be the best in the business . . . it's as simple as that."

ROB HALFORD  
Judas Priest

a band if Premier was booking the band. Because we had so many of the big acts, it was a help in getting on the radio stations, and it was a guaranteed exposure thing anyway. So now the record is doing something, they're ready to embark on this tour, and I have no agency contracts. It's about a week

(Continued on page PT-48)



TO THE  
"TIFFANY'S OF ROCK"  
WITH LOVE



JOHN

BAUER

*Concert Company*

# Coming Of Age In The Music Business

By BARBARA SKYDEL

My memories of Premier Talent seem to start with the rosewood desk. I had already worked for the agency for six months, as an assistant in the variety department, when Frank Barsalona approached me about becoming *his* assistant, but in retrospect my career with this company—in fact, my whole career in the music business—seems to have started on that day in early 1968.

What Frank actually said was, "I've had my eye on

Quote from MARIA VIDAL:

"We all want bigger things, brighter places.  
We all want to reach the top of the Hill.  
We all want this to be 'Our Year,' and  
We all want our Barbara Skydel to be there when we need her... And she always is."

you," to which my response was, "From where?" Frank was, shall we say, a shadowy figure to the junior people in the agency, keeping strange hours, saying little, retreating behind closed doors. I was shocked he even knew who I was.

Frank had never had a personal assistant before, and Frank being Frank, set things up in a distinctive way. In those days, Frank had a rosewood desk, with about three feet of space between the end of the desk and the wall. He ordered a three-foot slab of

"Mondale had the right idea, but the wrong woman. Barbara Skydel for Executive Vice-President of the United States. What we really need is a Premier Party. With Frank Barsalona as president, our country can do no wrong. If you can work with promoters and artists as skillfully, diplomatically and with as much integrity as Frank, Barbara, our incredibly responsible agent, Kenny Kohberger, the terrific cabinet of Jane Geraghty, Barry Bell, Jorge Quevedo and Tim McGrath and everyone who is part of the great Premier team, then Russia and China would be a piece of cake. They are minor territories compared to New York, San Francisco, Boston, Philadelphia, L.A. and so on. God Bless America, Premier and Rock 'n' Roll."

STEVE PAUL, TEDDY SLATUS, JOHNNY WINTER,  
AND DAVID JOHANSEN

rosewood, had it *nailed* to the wall, and *voila*, his assistant was installed.

Up to that day, I had not been totally inexperienced in the talent business, but my year as Frank's assistant—working the phones, going to shows, staying out half (or three-quarters or seven-eighths) of the night—was my Fulbright Scholarship. I became an agent the next year, and throughout the 16-plus years I've been with him, as Vice President and now Executive Vice President of the agency, Frank has always let me run as fast as I could run. I've grown up, Premier Talent has grown up and the music business has... well, it certainly changed. And it's hard to believe just how fast the time has flown by.

My first major task as Frank's assistant was to cancel a Jeff Beck tour. Beck had a history of cancelling tours, but for some reason, everyone believed *this* one was really going to happen. My first contact with many promoters was to hear them cry

Maria Vidal and  
Barbara Skydel,  
New Year's Eve  
1983-84



Executive Vice  
President Barbara  
Skydel

Right: With U2's The  
Edge



Left: With Premier  
agent Jorge  
Quevedo, left, and  
U2's Adam Clayton



"Barbara Skydel was a conservative lady when she first went to Premier Talent, but after a year as Frank's assistant, she became a screaming Banshee.

"It is a true testament to her devotion that she has remained a friend and associate.

"Of course, she doesn't hold her breath on it any more when Frank says, 'I'll talk to you later, otherwise she'd be in the Guinness Book of Records.'"

JUNE BARSALONA

into the telephone—what an introduction!

We tend to forget, in these sophisticated days, how little people knew about staging concerts back in the '60s. The network of promoters we take for granted didn't exist, and when you came into a town for the first time, there was always a bit of entirely justifiable apprehension. On one early Led Zeppelin tour, the summer of 1969, a date in San Bernadino was being promoted by the son of a local gynecologist, whose father had given him the concert as a birthday present. It was 100 degrees that night, most of the tickets were sold at the door, and we were counting wet dollar bills and maybe a thousand dollars of soggy change backstage. I think I lost five pounds that night. Everyone made money, but the gynecologist's son had second thoughts about the concert promotion business. Wherever he is today, I'm sure he's had more sleep, fewer arguments and less bad coffee than if he had decided to stick with it.

I realized I was gaining ground when, in 1977, a small box with a San Francisco postmark arrived. It wasn't ticking, and upon closer examination proved

(Continued on page PT-50)





Thank for your  
friendship & support  
over the years

*Chris.*

ISLAND RECORDS INC., 14 EAST FOURTH ST., NEW YORK, N.Y. 10012 TEL 212 477 8000 TELEX NO 710 581 5293

# Taking Pride In Developing Artists From Clubs To Arenas

Jane Geraghty got into the live music business pretty much by accident: after training as an accountant at New York's City College, she found herself working as business manager at the legendary Fillmore East in Manhattan. When that venue closed its doors in 1971, Geraghty hooked up with one of the firms she was happiest doing business with at the Fillmore: Premier Talent.

"I started out as Frank's assistant," says Geraghty, "then became an agent, then became re-

are comfortable enough with your past experience to respect your judgment about a new act. They're taking it with the knowledge that, given our track record, that act has a good chance of eventually becoming a headliner."

Jane Geraghty stresses that another facet to an artist's career is, that once they've made it, the work isn't necessarily over. "Development doesn't

"The first time I met Frank Barsalona, I was confronted by a rather large man in a safari shirt, jeans, sneakers and the most Indian jewelry I had ever seen on a person's hands. I knew I was home.

"I arrived on time, and he said, 'Anyone who shows up for an appointment with me on time can't have anything better to do.' From that point on, I was always as late as he is."

PETER WOLF

sponsible for certain acts myself, and two years ago was made vice president. The great thing about working here is that you can take on as much responsibility as you want to handle."

In her 13 years with Premier, Geraghty has helped mold the careers of several arena stalwarts. Examples include Journey, Van Halen, Santana, the J. Geils Band and Eddie Money. She takes care of the agency's European theatre of operations, and books U.S. venues from Philadelphia to San Francisco, New Orleans to Denver.

"We're not in this business just for the acts that can sell out instantly," says Geraghty. "Every step of an artist's career carries the same concern for us, and we are here just as equally for the new, young, up-and-coming acts that people need to take chances on.

"With a new act, we have to solidify, then perpetuate, the trust it has given us in establishing a career. We're giving them a shot, but they have to tell us the direction in which they want to go. Together, we try to succeed. From the beginning, that means constant care, awareness of the market and contact with the act and its manager—a cycle of continuity prevalent throughout the entire career span.

"In the same manner, you need promoters who

"My relationship with Frank Barsalona and Premier Talent goes back to 1976, and then Journey came together in early 1977. Premier had a tremendous impact on developing Journey's live career, giving us the maximum amount of money and the promoter's a fair shake in the process.

"Premier has an ambiance of total fairness and honesty. There's a very high honor and integrity there that makes it ideal to work with them.

"The last tour Journey did in 1983 that was booked by Premier was a textbook example of mastering a standard that has been set by this industry.

"Frank Barsalona is the most honorable person in our business. Period. He's what makes this business."

HERBIE HERBERT  
Nightmare Productions



Vice President  
Jane Geraghty

"Whenever Van Halen goes on tour to reach out and touch someone and give the gift that keeps on giving, we don't leave home without Premier Talent. Tour after tour one agent works too good to hurry through. Premier Talent builds strong bands twelve ways. Here's to good friends, this band's for you."

DAVID LEE ROTH  
Van Halen



cease with Madison Square Garden," she says. "From that point on, we have to ensure the act continues to remain a headliner. We have a very good relationship with all of our managers. We are constantly in touch, and when you're guiding or sustaining a career, it's important. It makes it that much easier."

"Premier has always had the philosophy that we want to know the band we sign is a very good live

(Continued on page PT-54)

"Van Halen has been with Premier for many years now, and we 'don't leave home without them.'

"Congratulations on 20 successful years and best wishes for 20 more."

NOEL E. MONK  
Manager, Van Halen



# Congratulations Premier 20<sup>th</sup> Anniversary

Great talent agencies are as good as their lists, and it's taken 20 years for Premier to develop The Best List in the Business: Frank • Barbara • Jane • Barry • Ken • George • Tim • Lee • Eleanor • Donna • Joyce • Karen • Judi • Steve • Jody • Julie • Tannie and Willie

**DIR**  
DIR Broadcasting

# Inside Premier



Top row, from left: Judi Singleton, secretarial assistant to Barbara Skydel; Karen Swenson, administrative assistant to Barbara Skydel; Joyce Gilbert, personal secretary to Frank Barsalona; Steve Monaghan, secretarial assistant to Tim McGrath & Jorge Quevedo; bottom row, from left: Tannie Wood, receptionist; Julie Todd, secretarial assistant to Ken Kohberger. Best wishes to Joyce Gilbert, who is leaving after 11 years. Joyce is expecting a baby in November. And congratulations to Donna Kurpis, who will be replacing Joyce as Frank's personal secretary. Donna has been with the agency for six and a half years.



From left: Agents Jorge Quevedo, Ken Kohberger, Barry Bell and Tim McGrath.



John Cuddihy, mailboy

"An open-door policy established by the agency in its infancy gives the Premier staff healthy working relationships and an exceptional record of loyalty and longevity. All enjoy an enviable atmosphere of camaraderie and a spirited enthusiasm for the music industry."

JUNE BARSALONA



From left: Eleanor Nesbitt, assistant to controller, and Lee Hanson, controller.



Donna Kurpis, formerly secretarial assistant to Barry Bell, and recently named personal secretary to Frank Barsalona.

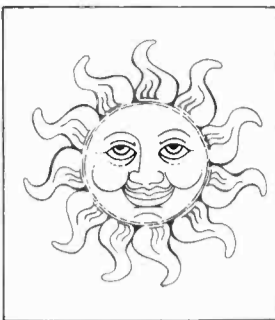


William Vacarr, chauffeur



# The Daily SUN

Proprietor: Brian Lane.



Premier 20<sup>th</sup> Anniversary Edition \$1. 1984 \* 3899

## SOTHEBY'S SEEK ELUSIVE BARSALONA

Southeby's rarest piece of Modern Art and the only one of its kind in existence was discovered yesterday to be a telephone message on Holiday Inn notepaper with the immortal words, "Frank Barsalona called, PLEASE ring back!"

The value of the piece would be greatly increased if Barsalona could be reached to verify the authenticity. No one else has been able to contact him either.

The Getty Museum in Malibu have expressed their particular interest in the piece as they feel it would be a loss if someone outside the United States bought it.

A report of a similar message slip surfacing in San Francisco two years ago and attributed to Bill Graham was subsequently proven to be a fake, when Graham admitted he forged this one to boost his own ego.



### OUT OF JAIL BUT DISGRACED ON THE BOARDWALK

In the World Monopoly Championship being held in New York City yesterday, several contenders were disqualified including Bill Graham, Ronnie Delsner, Larry Magid and Harvey Goldsmith on the grounds that they were using play money.

Our reporter was led to believe by the contest organisers that the rules clearly stated only competitor Frank Barsalona was allowed to use play money; all others had to employ real money from their Swiss bank accounts.

### CULTURE TO THE POP WORLD

Adam Faith and Leo Sayer were invited to dinner at Frank Barsalona's country house on the same evening they both had just stepped off a plane from a long overseas' flight. Suffering from jet lag, the two pop stars were given a lengthy tour of Barsalona's home and introduced to his extensive art collection. When shown a Jackson Pollock painting of which Barsalona is notably proud, Barsalona asked Faith, "Are you familiar with Jackson Pollock?" Faith, later blaming his reply on heavy jet-lag, answered, "Oh, yeah, what label is he on now."

### LOST PROPERTY

Tammy Wynette is eager to locate Tommy Mitchell to sing a duet with her on her next Country & Western recording. Any persons knowing the whereabouts of this legendary Grand Ole Opry Star, please contact the Lost and Found Office at The Daily Sun.

### THIS WEEK'S SPECIAL

"Too long have I stood in the shadow of this man," cries Barbara Skydel. Next week she reveals what it is really like to work for Premier Talent.

ALSO

in next week's edition DON'T Miss The Jane Geraghty Story, "What It Is Like To Work in the Shadow of Barbara Skydel!"

AND

There's More!

An Exclusive in Next week's Edition.

"THE GREATEST TOUR I HAVE EVER BOOKED: SEX, DRUGS & MERCHANDISING." Frank Barsalona tells ALL.

Send off now for your free copy of "FRANK'S GUIDE TO AMERICA (as only Frank Barsalona knows it!)"

### IN-CONVENIENCE FOR BARSALONA

It was revealed today that the painting Frank Barsalona has treasured for many years and believed to be an original Jackson Pollock is in fact...a real Jackson Browne.

The Museum of Modern Art were even fooled and have offered Barsalona their sincerest and deepest apologies and condolences.

Meanwhile, David Geffen has offered Barsalona two million dollars to purchase the painting.

Barsalona was unavailable for a comment as to the painting's future...he was in the bathroom.

# Speaking Frankly

By PETER RUDGE

**C**ongratulations to everyone at Premier Talent, especially Barbara, Jane, Barry, Ken, Tim and Jorge, but most of all to June, for finally getting Frank out of the shower after 20 years.

Frank's record speaks for itself, but many overlook certain successful trends and projects that he, alone, deserves enormous credit for, and that exemplify his eccentric, but unique, genius.

For instance, he was the first to introduce the "human answering machine," affectionately called June, as an effective, time-saving device to aid administrative efficiency in the office and at home; the first to realize the potential of the over-the-shoulder hold-all bag, with its intimidating array of zippered compartments, thus being able to carry his office with him at all times—as well as vital personal items, such as hairbrush, comb, miniature tv, antique catalogs, TV Guide and nail clippers.

"The relationship between Atlantic Records and Premier Talent has been a long and very fruitful one—a valuable partnership that has helped develop some of the most successful performers in the history of contemporary music. Over the years, we have seen a number of our artists make the transition from 'baby bands' into superstar concert attractions through the expertise, diligence, and thorough professionalism of the Premier organization. We have always enjoyed a close working friendship with Frank, Barbara, and the entire Premier family. On behalf of Atlantic, I would like to congratulate them on 20 years of standard-setting service to our industry, and wish them all the best for many years to come. By the way, I really miss the Philadelphia Fury."

AHMET M. ERTEGUN  
Chairman, Atlantic Recording Corporation

And of course, later, in order to solve the problem of equilibrium and body balance while in motion, he shocked the industry by carrying a second bag on his left shoulder, becoming, in effect, a mobile, self-contained office and apartment, ready at a moment's notice to be airlifted to a concert anywhere in the world. It must be gratifying to see how the U.S. government has utilized this piece of equipment in the Rapid Deployment Force, and now, the troops involved can carry everything necessary with them at all times, when leaving at a moment's notice for trouble spots throughout the world.

Premier's clients are no strangers to success. However, so often overlooked, is the role Frank, as responsible agent, played in the creation of such lesser known talents as Jackson Pollock, Franz Kline, Willem de Kooning and Fernando Botero into music industry superstars, at a time when the rest of the business thought they had no chance. Now there is not a promoter or record company executive in the Western world who is not familiar with virtually all their compositions. In addition, Frank's belief in, and devotion to, an obscure, ethnic form of music, has finally earned him the respect of his peers, and the title of "father" to that phenomenon we know now as "Pre-Columbian Rock."

No one can forget the countless hours Frank personally spent in establishing Sotheby's as the best-known concert facility in the country. Spending many hours away from his desk, he often seemed to be personally overseeing the running of the facility, and advising the management on the unique visual effects that have become the club's trademark. What other clubs can boast of a Rembrandt hanging



The Philadelphia Fury—1977, from left: Terry Ellis, Frank Barsalona, Chris Wright, Peter Rudge, Larry Levene, Peter Frampton, Rick Wakeman, Elliott Hoffman, Dee Anthony, Brian Lane, Sam L'Hommedieu, and Bill Anthony.



"Frank Barsalona has been my godfather in America . . . one of the most entertaining and astute men in the business, particularly over a good dinner. I've learned more about antiques than from any book available."

HARVEY GOLDSMITH  
Harvey Goldsmith Entertainment, London



Peter Rudge has managed the Who and the Rolling Stones, and was a partner in the Philadelphia Fury.

over the stage?

One can go on, but space is short—like Frank's meetings. However, it would be an injustice not to briefly mention Frank's role in restoring baseball as America's number one summer sport after it was challenged by soccer. Alarmed by the sudden popularity of soccer in this country, and feeling helpless to do anything as an outsider, Frank, along with

some close friends and associates, (many of whom he has now, tragically, lost touch with) purchased an NASL franchise in Philadelphia. Manoeuvring brilliantly within the less-than-hallowed halls of the NASL structure, he and his friends caused havoc

(Continued on page PT-46)



**PREMIER  
TALENT**  
**CONGRATULATIONS**  
**— ON YOUR —**

**20<sup>TH</sup>**

**ANNIVERSARY**  
**— FROM THE —**  
**NEDERLANDER ORGANIZATION**

EXCLUSIVE  
TO BILLBOARD

# FRANK BARSALONA:

## The True Story—Never Before Revealed Shocking Facts About America's Premier Agent

By ELLIOT L. HOFFMAN

I tried to call Frank to ask him if he would waive the attorney-client privilege and let me tell the readers of this special Premier Anniversary Issue all about him and his Agency, but he never called me back. So I guess he doesn't care if I spill some of the frajoles. Next time maybe he'll take my call.

It must be about 15 years since we came into each other's lives. His fabled successes with the first British wave of rockers, led by Herman's Hermits, had already made him something of a power in the exploding rock world. I had not acquired much first hand experience with that particular cultural movement (my now teen-age kids were then more interested in the Seven Dwarfs than the Small Faces and I could name every member of Louis Armstrong's Hot Five faster than the members of the Beatles). Having spent most of the preceding 15 years of my practice in assorted court rooms trying

"Not long after Premier Talent went into business, a young kid with a brush cut and a green Madras jacket drove from Montreal to buy his first U.S. act from the agency. They were so impressed with this new entrepreneur, that Donald K. Donald only had to wait four hours and 23 minutes to see Frank Barsalona.

"Finally, however, he was able to book Mitch Ryder for his first U.S. promotion in Montreal.

"Shortly thereafter, Premier Talent trusted the interests of the upstart Led Zeppelin to this other upstart from Canada, and Donald K. Donald was on its way. Thanks to Premier, Frank, Jane, Barbara, Jorge, Barry, Tim, et al., and please accept our best wishes for another 20 years of success. You have set a standard of excellence unparalleled in the contemporary performing arts."

DONALD TARTLTON  
Donald K. Donald, Montreal

"P.S. Little did Barbara Skydel know that when she created the expense sheet many years ago, that she would someday be responsible for such things as Doug McNeil, Jeff Webb, The Goon, etc. . . ."

commercial cases, I wasn't entirely ready for the star-studded world of Frank Barsalona. For a while I staggered around in it like Madison the mermaid on land. But after a while I learned the rules:

1. Forget about all last names. (Never say, when introduced, "BRUCE who?" and always give only your own first name when making a call.)

2. Set your watch 78 minutes behind. (You and Frank will arrive together that way, provided you have set Frank's watch another 78 minutes ahead.)

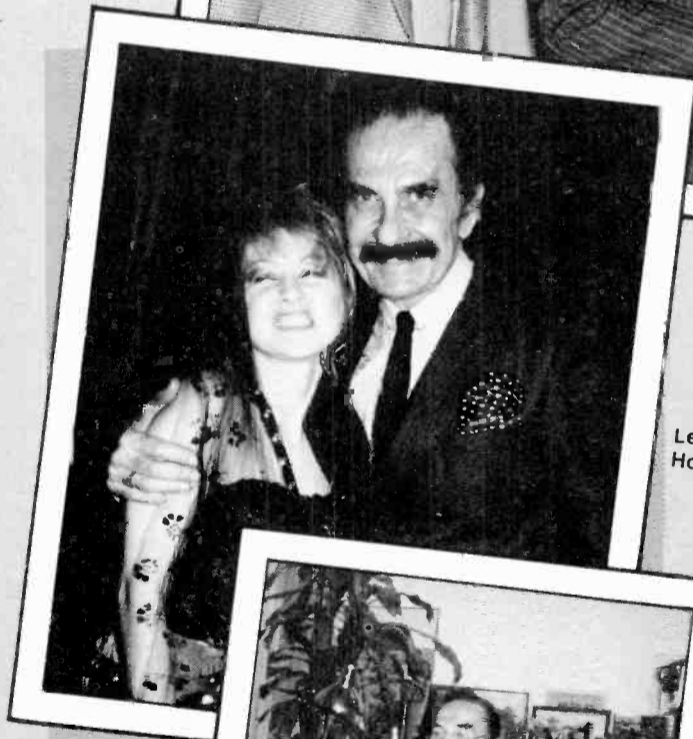
3. Talk about "publishing" whenever you can, at least twice per sentence (and don't ever ask what it is).

4. Hang out (preferably not at the Bar Association library).

I could, of course, list lots more of these rules, but why should I make it easier for the kids coming



Frank with Henry Kissinger and Elliot Hoffman



Left: Cyndi Lauper with Elliot Hoffman



Elliot tries to reach Frank on the phone

"Frank has a habit of saying, 'I'll be right there.' If he and Chris Blackwell make an appointment for Monday, they'll both show up on Thursday at different places."

JUNE BARSALONA



up behind me? Let them make their own mistakes and learn what kind of looks you get when you show up backstage at the Ritz in a three-piece suit, or when you carefully change to dungarees for a meeting with California lawyers and they arrive in pin stripes.

Anyway, I kept my eyes and ears open and learned a lot from Frank. Here is where I start to get serious. The man was and is a constant amazement.

His ability to see—and to want to understand—the whole picture of everything, all the dimensions and consequences, the events that preceded the moment in question and the probable consequences of each possible choice, is eerie. It has made him that very special friend and counselor that artists and managers can count on for honest, but kind criticism and advice. Nobody, as far as I know, has ever heard Frank say, "You're beautiful, Sweetheart!" or "I love you, Baby." More likely he will have real insight into what his artists are trying to create and very practical suggestions as to possible ways to make it happen. Most of all he will bring to every problem a sense of responsibility and history unique to a business that otherwise seems to be so obsessed and preoccupied with cashing in on the successes of the moment that it forgets that its survival depends upon creating and encouraging tomorrow's hits and stars.

(Continued on page PT-56)

A Billboard Advertising Supplement

AUGUST 18, 1984, BILLBOARD



**TO PREMIER TALENT AGENCY**

---

**KING  
OF  
THE  
ROAD**

**CONGRATULATIONS**

---

**TO FRANK, BARBARA, AND ALL OUR FRIENDS AT PREMIER TALENT—**

**ALL OUR LOVE**

**Pat Benatar  
Neil Geraldo  
and the band**

**Rick Newman  
Richard Fields**

**Rising Star Enterprises**

# Frank Thoughts

## RON DELSENER

*Ron Delsener Enterprises Ltd.*

Frank Barsalona was really rockin' from the beginning, basically because he recognized all of the English talent and brought it over. When I was doing concerts in Central Park in the 1960s with The Who and Led Zeppelin, they would do two shows a night. And admission was no more than a dollar or two.

Frank would sneak into Central Park while the show was going on, and he would unassumingly lean against the back wall until he could tell if the crowd was going to like the show. If they did, he would come backstage, which he did most of the time.

Frank consistently comes up with what is really going on in music today. He is always breaking the newest acts, and has a very honest respect for all of them, with a low-key approach about giving straight, no-nonsense talk to his performers that works.

As president of Premier, Frank is an acting, involved, working member of the agency, where a lot of agencies have faceless presidents.

There's an attitude, temperament, respect and awareness that protects both the acts and the promoter.

You can always trust an act booked by Premier Talent.

Just because Frank Barsalona bought a house on the island of Sardinia doesn't mean he plans not to be in the office as much. And just because Barbara Skydel lives on the 14th floor of the offices on 3 E. 54th Street, and slides down a pole to work every day, doesn't mean she's taking over Frank's job.

## BARRY FEY

*Feyline Presents*

I'd like to say that I discovered Frank, but I really can't.

The primary thing about the way Frank runs his business is that he makes money, but he does it the righteous way.

One of the most interesting things about working with Frank was teaching Peter Rudge the rock-and-roll business. We were the two people who helped hook Rudge with the Rolling Stones.

Frank is still the fairest and the best of them all.

When I first met Frank, we were just two fatties walking around the streets seeing what kind of restaurants we could get into. That was before he went skinny on me, and got involved in the whole fashion-plate thing. I remember once we were staying in the Beverly Hills Hotel, and he called me to come to his bungalow as fast as I could. I thought maybe he had lined up a tour with The Who or the Rolling Stones. When I walked through the door, Frank stood there with a pink shirt in one hand and a purple in another. He turned around and said, "Which one do you think I should wear?"

## SHELLY FINKEL

*Cross Country Concerts*

Frank's honesty and his integrity are part of an image that he's developed over several years. It's an image that has only been enhanced with time.

He's given his business a philosophy that in principle is the way to operate a successful business. He has a continuity with his artists. He believes that a career is not built on one specific tour that goes into certain clubs or auditoriums. It is a combination of these things that he uses in building his acts.

## JIMMY KOPLIK

*Cross Country Concerts*

My first recollection of Premier Talent is when I was 18, and Barbara Skydel allowed me into her office to sell me an act. I bought Humble Pie, as I remember, and I've lasted longer than they did.

Every time they sell me a Bruce Springsteen date, it's a thrill because I'm a fanatic.

I must have booked between 150 and 200 concerts from them, and every one has always been a winner.

They have a great record on winning shows.

Frank and Barbara have a tremendous handle on the business, and when they suggest you do an artist, they're not necessarily looking at that particular date. They're looking three years down the road to the time that act will be playing big arenas.

When we booked Cyndi Lauper into Toad's Place in December for \$750, they had to struggle to get the money out of me. They were right then, and they're right now.

Journey is the perfect analogy of how a band, an agent and a promoter work together to form an act. They've been with Premier since day one.



And they all came to a meeting in Glen Cove, Long Island, 1974, to discuss the importance of regional versus national concert promotion

Even though I was young when I started, they must have recognized that I had a finger on the pulse of the business because they trusted me, and I'm still around. So, I guess they were right!

## LARRY MAGID

*Electric Factory Concerts*

The thing that's been amazing to me is the percentage of acts that Premier has handled that have become major attractions.

Frank Barsalona's ability to choose acts that are hits have been uncanny from the beginning, and that ability still exists.

Their fairness, honesty, openness and their willingness to invest time in a relationship is one of the greatest assets Premier possesses.

Frank has always been an innovator, and the agents that have been with him awhile have that feeling of permanency that exists throughout Premier. There's not a weak agent in the organization.

I've always felt that I could call Frank anywhere in the world, and I would be able to get an answer.

Frank made us realize that the music markets aren't regional anymore. He made us see that it's an international market out there now.

Frank has a hands-on attitude about the business. He doesn't mind if the promoter talks directly with the manager and the act. That relationship between promoters, managers and their acts is allowed to not only exist, but flourish. And that's a good situation.

When I started in the business, Premier said, "We're going to start these young promoters that understand the music." They helped these promoters develop their talent, and in turn, the promoters also developed. Other agencies have since followed suit.

## JOHN SCHER

*Monarch Entertainment*

More than any other agent I've ever met, Frank is concerned about what's good and healthy about the music industry.

Without question, Premier Talent is a very appropriate name.

Nobody gets more out of promoters, but then nobody is more fair than Premier Talent.

Frank has mastered the fine art of listening and absorbing everything that you're saying.

No one of any drawing power has ever left Premier Talent.

It's a very unique operation because Premier puts the promoter into its calculations, and I'm confident that picture isn't being painted just to make the agent look good.

As both a promoter and a manager, I think Premier set the standard that people strive for.

Without exaggeration, Premier represented more than 50 percent of the major drawing acts when I first started working with them. And that hasn't changed.

## MARGORIE SEXTON

*Silver Star Prods.*

Frank Barsalona treats his artists the same way he treats the promoters—with fairness and honesty.

I've seen the industry go through bubblegum to sophisticated pop to rock to new wave, and Premier has been there through all of the phases.

If it wasn't for Premier Talent, I wouldn't be a promoter today. And they've kept me in the business.

I think it's phenomenal to find loyalty, integrity and honesty in this business, and Premier Talent has them all.

It's a first class operation because I don't feel like I'm dealing with some cutthroat agent who is only trying to get my money.

When I was starting out in this business 20 years ago, it wasn't as easy for a woman as it is today. I wanted to be a promoter, and I kept calling Premier Talent until I finally got through. For the longest time I was just a voice on the phone to Frank. When I finally met him, he was everything I expected him to be, and then some. I was just thrilled.





**PAGE CONCERTS**

**SALUTES**

**FRANK BARSALONA  
AND PREMIER TALENT  
FOR BEING AN  
INDUSTRY LEADER**

*Louie Messina & Allen Becker*

PAGE CONCERTS · 1124 LOVETT BLVD. · HOUSTON, TX. 77006



# Memoirs of a Rock Critic Turned Superstar Manager

Jon Landau and the Boss

By JON LANDAU

I first met Frank in 1968, when I was a rock critic for Rolling Stone. I lived in Boston at the time and Frank was just starting to book the British artists that helped establish the Premier agency—people like the Who, Jeff Beck, Ten Years After, Joe Cocker and, eventually, Led Zeppelin and Peter Frampton. A lot of these groups began their first American tours at Don Law's old Boston Tea Party. I used to go down to cover the shows and, after-

sound, staging, stage clothes and audience response. Frank would then talk about his ideas for the tour, and they were usually fascinating and original. For someone like me, these get-togethers were the equivalent of a seminar in basic show business. They were also the beginning of a 15-year relationship.

Ten years later, when I became Bruce's manager, I was thrilled to finally have an opportunity to work with my old friend. In the intervening years, Frank had built a terrific organization. In our case he had brought in Barry Bell, our principal agent who had handled Bruce for another agency. Barry has been an essential part of Bruce's team for over 12 years. And, of course, we've worked closely with Barbara Skydel, Jane Geraghty and all of the excellent executives, agents and staff members of Premier. Everyone at the agency is united in what I perceive to be Frank's basic values and point of view. They strive for fairness in everything they do, are more concerned with the long-range than the short-run, and they tell you the truth about everything important. They also happen to do a tremendous job of representing the interests of their artists.

Frank, congratulations on your success, and on behalf of Bruce and myself, thanks for the friendship.



Jon Landau manages Bruce Springsteen and coproduces his records.

"It's no coincidence that the history of Premier Talent parallels the great growth of music in the last two decades, because Premier's creativity and dedication have played a big part in that growth. Whether handling the complex demands of a superstar's performances, or putting a new artist on the road for the first time, Premier has always understood that a booking agent's job is essentially *artist development*, which is probably why Frank Barsalona and his talented staff are unsurpassed in their field."

WALTER YETNIKOFF  
President, CBS/Records Group

wards, Frank, Don and I would wind up backstage or over at Ken's restaurant, discussing the performance. Actually, I'd mainly listen while Frank talked about everything, including the set list, lighting,

# AMERICA'S PREMIER ROCK STATION APPLAUDS PREMIER TALENT.

As the spotlight falls on Premier Talent Agency, we rise to our feet with a congratulatory round of applause. Take a bow, Premier, for 20 years of booking the hottest bands. WNEW-FM stands proud to be associated with a fellow leader in the industry. Good show, Premier!

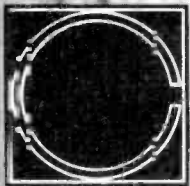
**WNEW-FM**  
**102.7**  
WHERE ROCK LIVES



*Congratulations  
on 20 Years of Sold Out Shows...*

*Premier*

PREMIER TALENT AGENCY



*New  
West*

*Thanks for Providing Us, the Best in Talent!*

Contemporary Productions, Inc.  
680 Craig Road  
St. Louis, MO 63141  
(314) 567-9650

New West Presentations, Inc.  
8880 Ward Parkway  
Kansas City, MO 64114  
(816) 363-7103



# Frank Works In The Interests Of The Artists He Represents

By BILL GRAHAM



The thing that's impressed me the most about Frank over the years is something he said to me very early on in our relationship. He always stated that, first and foremost, he works in the interest of the artists he represents; but also, he works with the promoters that respect his artists. This has always held true about Frank over the years.

Frank also seems to have known all these years that two attributes are required of those that are in this business, and are going to stay in the business, and they're (1) mania and (2) a sense of humor. In

"Thanks to Babs and Frankie for putting five million bums on seats. Best wishes on your 20th anniversary."

IAN ANDERSON and  
JETHRO TULL

our relationship over the years, I've usually provided the major part of the mania, and Frank and I have shared a lot of humor over the years.

I remember years ago at the Fillmore in New York, there was an act Frank was driving me absolutely crazy to put on as an opening act. When I

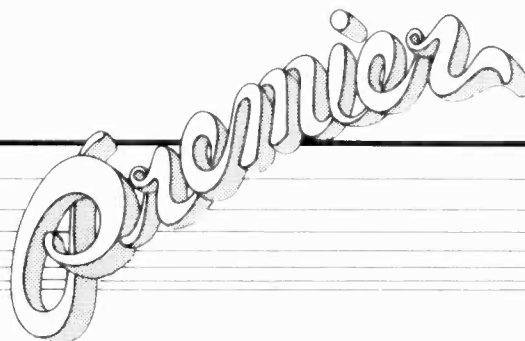
heard their record, it didn't resemble anything close to music to my ear, but Frank was really driving me crazy about it so, to make a long story short, I told Frank that if he wanted it *that* badly, I'd book the act only if Frank would sit fifth row center for the entire set when the band played. Frank agreed to do so, so on that evening, we literally strapped Frank to the seat, taping his arms to the armrests with gaffer's tape. He stayed strapped there for the entire set and, when we finally released him, he was in absolute shock. To the best of my knowledge, that band was never heard of again.

Frank always had the habit of fiddling with his hair, especially when he was talking in his office, and Frank always had something in his office that had his reflection in it. So, I once bought Frank a gross of those hairbrushes with handles that you can slip on your hand. They lasted him one or two months before he'd used them all up.

One of the great events in our relationship was during The Who's six night run at the Fillmore East. One night during the run, some maniac threw a Molotov cocktail into the grocery store located next to the Fillmore, and it started quite a fire. A small amount of smoke from the fire came in through the side doors of the Fillmore and, a few minutes later, suddenly the Fire Department streamed into the building and right down the aisle in full Fire Department regalia. The Who kept right on playing and the

public loved it, thinking it was all part of the show. The Fire Chief stormed up to go onstage and Roger and Pete kicked him right offstage. The Fire Department was furious, because there really was a fire next door, and they threatened to have the band arrested for contributing to a hazardous situation. When the band finished a few minutes later, I went onstage and explained to the audience that there was a fire in an adjacent building and that they should kindly walk out of the theatre slowly. The Fire Department and Police were now looking for the band members with the intention of arresting them for kicking them off the stage. We sneaked the band out the side door and hustled them up to my apartment on East 7th Street. We immediately contacted Frank and got him there too. Frank brought in The Who's attorney who spent the entire next day

(Continued on page PT-60)



- BAD COMPANY • JEFF BECK GROUP • ARCHIE BELL & THE DRELLS •
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- VAN HALEN • RICK WAKEMAN • THE WHO • EDGAR WINTER •
- JOHNNY WINTER • YES • NEIL YOUNG • LED ZEPPELIN •

THANKS from  madison square garden & over 2,600,000 FANS



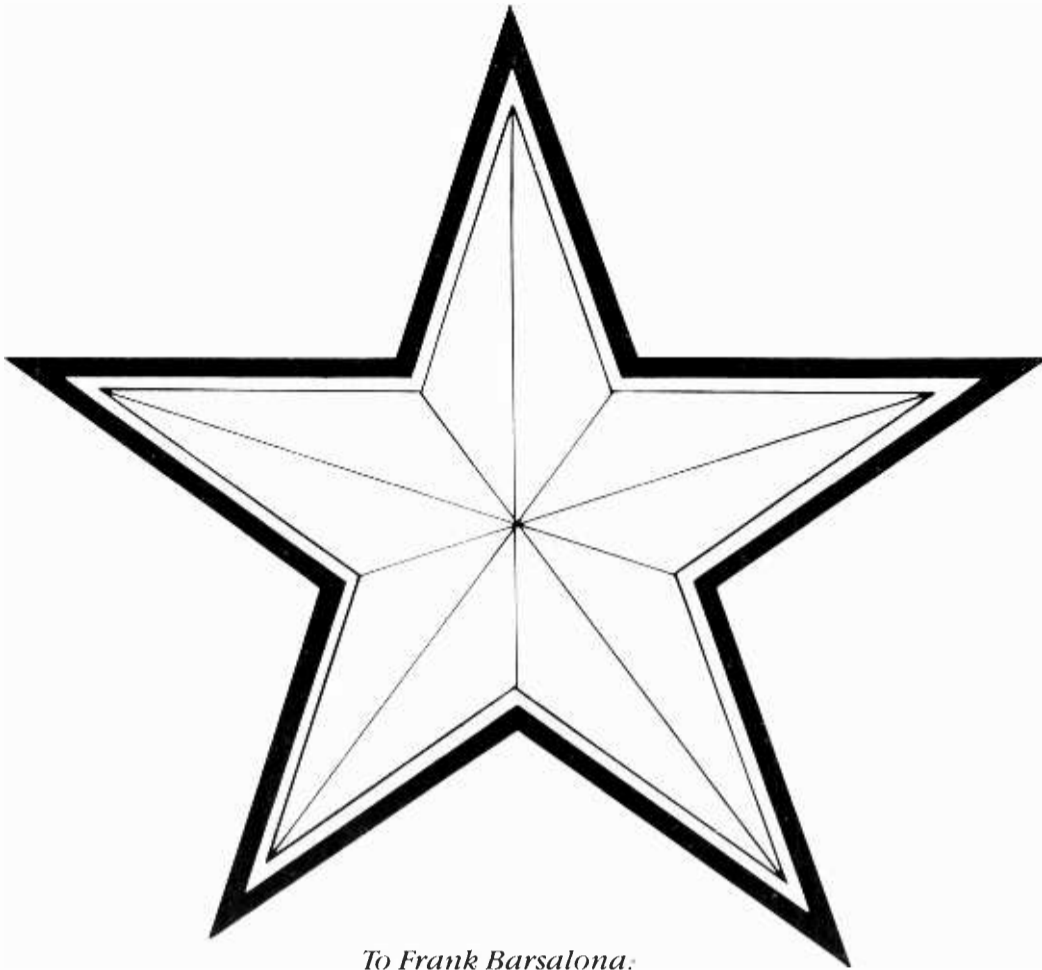
# Frank:

You probably don't remember this, but about 17 years ago you called me on the phone (which was a miracle even then) and said, "Dick, do you really think it's a good idea for us to have the same name, Premier Attractions?"

As you know, we changed it then and a few more times since, but through it all, you, Barbara and your organization have been there, which I will always appreciate.

Congratulations to the entire Premier Family  
Kenny (who keeps it together), Jane,  
Barry, Jorge, and Jim

Dick Klotzman



*To Frank Barsalona:*  
the legend behind the music  
the Talent behind Premier

*To Barbara Skydel:*  
whose proficient achievements  
have left an indelible mark

*To Jane Geraghty:*  
whose strength and support  
have been like a rock

*And To The Rest of Premier:*  
there would be no great music  
without great people.

## CONGRATULATIONS

## ON 20 YEARS OF MONUMENTAL SUCCESS

We are proud to have shared the beginning,  
Grateful to be part of the present,  
And look forward to a dazzling future

With Our Respect

*Margou Sexton*      *Leri Sexton*



"Frank Barsalona was probably the only agent who made a point of coming up and getting to know the Boston marketplace. Of all the people in this business, he certainly has a better first-hand knowledge of markets because he got to know the people in them. That was really unusual, and it was an enormous asset—that sense of deep involvement in every aspect of his business.

"When Premier Talent first began booking acts, the word of mouth was spectacular. When the act opened in a club on Thursday night, there might not be many people there, but by the weekend the house was usually packed. It became a pattern, and it got to be a bit of a joke after a year-and-a-half of serious acts coming and being so successful. But one week, Premier sent up an act that read poetry, while rock music played in the background. It was 1969, I guess. It was so extraordinarily awful that the crowd didn't know what to make of it. They didn't do anything. They didn't clap, and they didn't boo. They were just so stunned. So, when the emcee came on they erupted in applause just to release this tension. Later, I put in a call to Premier. Frank and Barbara Skydel were on the line, and when I told them about the act, they just broke up laughing. It was a hugely successful practical joke that fooled everybody.

"Premier Talent is an agency that is known for stability. You don't see a whole lot of defections there, and the people who are there prosper.

"Getting an act seen, and paying particular attention that it is not oversold, is something they've always been conscious about.

"Grand Funk Railroad is the act I found most interesting because AOR radio, which was very self-conscious of being hip at the time, along with Rolling Stone, had panned them. It got so bad that local radio wouldn't accept advertising for the concert here at the Boston Garden, which wound up selling out despite them. It was really a cause celebre for Frank because the group was spurned by the hip faction of the music business, but he knew how to sell them."

**DON LAW**



# BRUCE SPRINGSTEEN



It's  
 so nice to do  
 business with people  
 who take pride in  
 their work

Congratulations  
 to

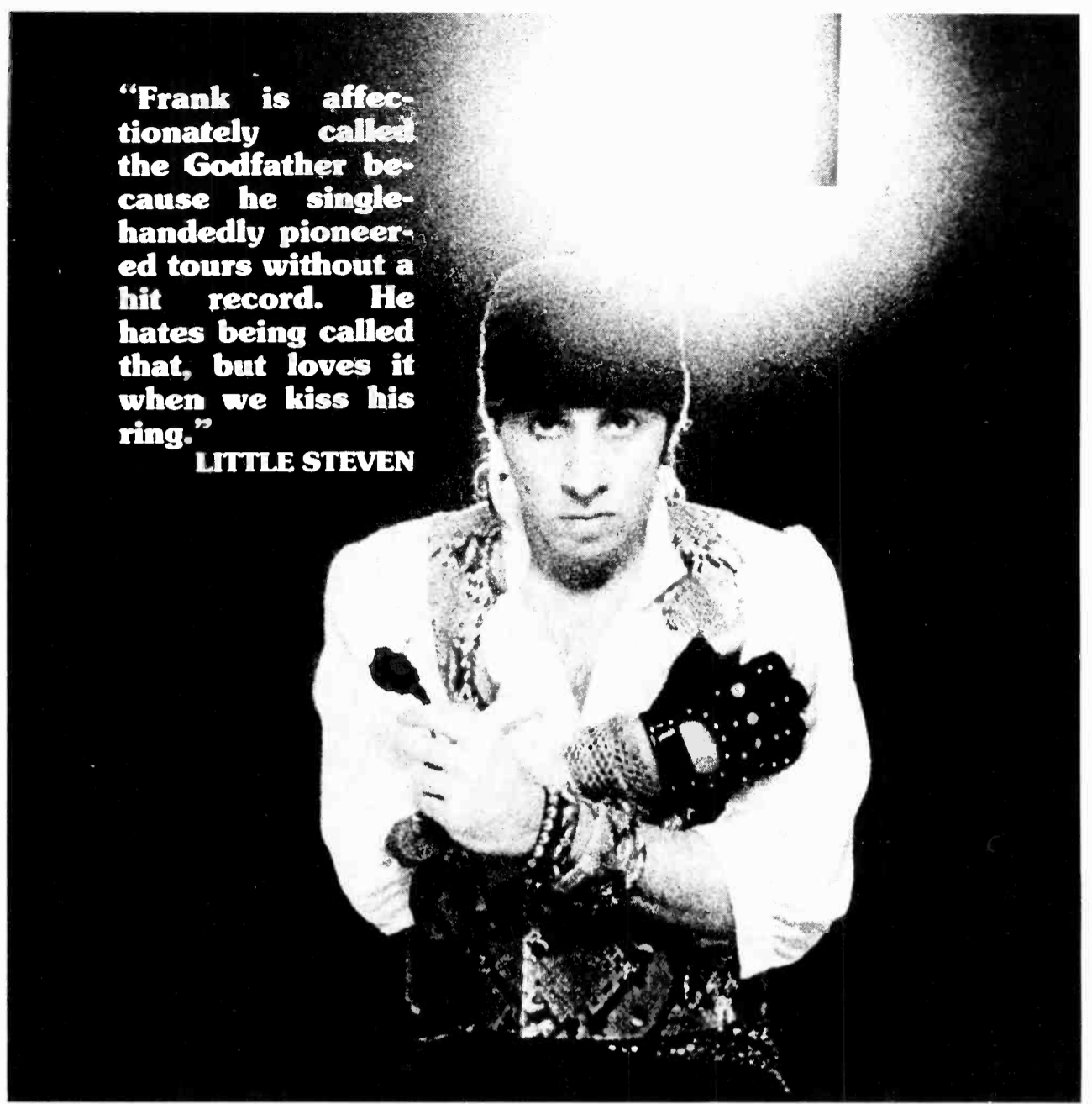
**Frank Barsalona**  
 Premier Talent

and my friend

**Jorge Quevedo**

Larry Shaeffer  
 Little Wing Productions  
 423 North Main, Tulsa, Oklahoma 74103

**"Frank is affectionately called the Godfather because he single-handedly pioneered tours without a hit record. He hates being called that, but loves it when we kiss his ring."  
 LITTLE STEVEN**



# CONGRATULATIONS

# U

*From*  
 U2 Adam Clayton, Bono, The Edge & Larry Mullen Jr. **Principle Management** Paul McGuinness & Ellen Darst.  
 Principle Management Ltd., 4 Windmill Lane, Dublin 2, Ireland.

# 2

# PREMIER TALENT

Frank Barsalona & La Skydel





LOADS OF LOVE,  
JIM, SHELLY & ELLY

Thanks to Frank Barsalona & the many fine people of Premier for making the past 20 years so memorable.

Let the memories of the past continue into the successes of the future.

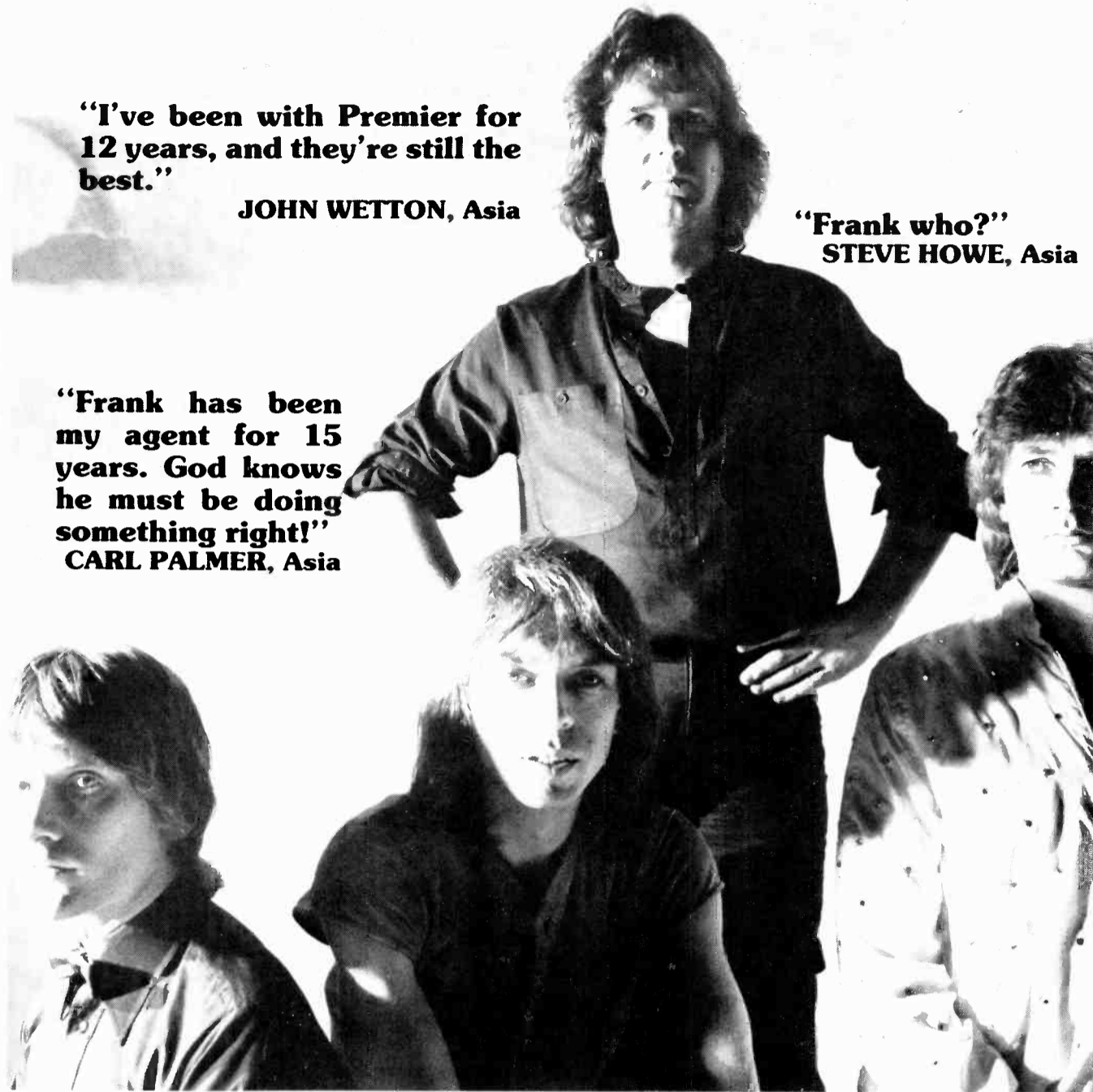
Robert Duncan

"I've been with Premier for 12 years, and they're still the best."

JOHN WETTON, Asia

"Frank who?"  
STEVE HOWE, Asia

"Frank has been my agent for 15 years. God knows he must be doing something right!"  
CARL PALMER, Asia



Fahn & Silva presents

# THANKS

*Premier* TALENT

for your support over the years.  
Happy Anniversary with best wishes  
for many more.

Mike & Bill



**Dear  
Frank,  
Barbara  
and  
Staff:**

*Building artists'  
careers together  
over the last  
20 years has  
been a great  
experience.*

*May  
the next 20  
be filled  
with as much  
vitality  
and success.*

**Epic,  
Portrait<sup>®</sup> and  
The CBS  
Associated  
Labels.**

**TO EVERYONE AT PREMIER!**  
**WARNING DANGER! CAUTION!**

NOW THAT WE'VE GOT YOUR ATTENTION, WE WANT TO SINCERELY THANK YOU FOR ALL OF THE GREAT SHOWS WE'VE WORKED TOGETHER ON OVER THE YEARS. NO AGENCY HAS BEEN MORE ORGANIZED, MORE CONCERNED, TOUGHER & YET FAIRER THAN YOU. YOU ARE PREMIER !!!

CONGRATULATIONS FROM EVERYONE AT HARVEY, CORKY & TICE PRODUCTIONS  
 BUFFALO, NEW YORK

**HAPPY 20th!**

**"Dear Barbara, I'd love to give you a quote, but my doorbell is ringing. David is yelling at me and I've got to catch a cab to get to the helicopter to get to the airport. Happy anniversary, anyway. Love,**

**CYNDI LAUPER**

**"When Cyndi Lauper first started with Premier, she was only making \$500 a night. In just seven short months, Barbara Skydel has singlehandedly more than doubled her income per night. She is truly remarkable."**

**DAVE WOLFF**  
 Manager, Cyndi Lauper

# SPRINGSTEEN SETS ANOTHER RECORD AT MEADOWLANDS ARENA...

... over 200,000 tickets sold in 28 hours for 10 shows Aug. 5-20, 1984

**Meadowlands Arena joins with Billboard in saluting our friends at Premier Talent on their 20th anniversary.**

JON F. HANSON  
Chairman

ROBERT E. MULCAHY III  
Commissioner and  
Chief Executive Officer

LORIS F. SMITH  
General Manager  
Arena/Stadium



**Meadowlands Arena/East Rutherford, N.J. 07073**



*Premier*

PREMIER TALENT AGENCY THREE EAST 54TH ST., NEW YORK, N.Y. 10022 • TELEPHONE (212) 758-4900

**CONGRATULATIONS  
& THANKS**

**Frank  
Barsalona**

**Barbara  
Skydel**

**Jane  
Geraghty**

**Ken Kohberger**

**Barry  
Bell**

**Jorge  
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305-761-1200

# CONGRATULATIONS FRANK AND JUNE AND EVERYONE AT PREMIER

## HOWARD L. KUSHNER

KUSHNER, KUSHNER & ROSCETTI, P.C.  
730 MAIN STREET  
NIAGARA FALLS, NEW YORK 14301  
TELEPHONE: (716) 282-1242



"The majority of acts represented by Wasted Talent outside America are represented by Premier Talent in America. Premier Talent can rightly take much credit for the success that all these artists have achieved in America.

"It's been a pleasure to work with Premier Talent over the last five years, and the personal help and advice given by Frank Barsalona has been much appreciated.

"Congratulations and our best wishes for the next 20 years."

**IAN FLOOKS**

**& all at Wasted Talent, London**



With the late Steve Wolf in Mexico

## Congratulations From

# Rolling Stone

&

# RECORD

P.S. With love to Frank & June from Jann & Jane



**E'G**

**E'G Management  
celebrate 15 years of concert tours  
with Premier Talent  
and congratulate Frank & Barbara  
on 20 years at the top**


---

**Bryan Ferry · King Crimson · U.K. · T. Rex · Roxy Music · E.L.P.**

**E'G Management Inc.  
161 West 54th Street,  
New York, New York 10019.  
Telephone: 212-246 8400.  
Telex: 428983.**

**E'G Management Ltd.  
63a Kings Road,  
London SW3 4NT  
Telephone: 01-730 2162.  
Telex: 919205.**

to everyone at



**BRAVO!**

from  
**Michel Perl & Paul Ambach**

Make It Happen b.n.v.  
concertpromoters  
Van Ertbornstr. 7  
2018 Antwerp, Belgium

Telephone: (03)233 87 74  
Telex: 34644  
E-Mail: dgs 1127/1128

to all at premier talent

mojo concerts p.o. box 3121 2601 dc delft holland



"Hardly a week goes by without my speaking a number of times with Barbara and the other staff members at Premier regarding the attractions we mutually share. Their ongoing professionalism and consistent follow-through has greatly assisted us with both selling our artists' creativity, and also, the realization of their career development. We hold Premier in deep esteem and respect."

**AL DeMARINO**  
Epic Records

# THE ALARM

"are proud to be represented by Premier Talent. Anyone who knows about the role that Frank Barsalona's agency has played in the formation of so many important careers will understand our pride. Our career has just begun, but already the guiding hand of our agency has pointed the way to many successes, of which we know there will be many more."

**THE PIER, NEW YORK CITY, SEPTEMBER 14TH**



At a press party for Yes in London with Maggie Bell

# CONGRATULATIONS

# FRANK BARSALONA AND PREMIER TALENT

THANKS FOR 20 YEARS OF GREAT ROCK—  
LET'S ROCK ON FOR 20 MORE!

**Alpine Valley  
Music Theatre**



"The Midwest's Most Beautiful  
Outdoor Music Theatre!"

— Opening November 1984 —

**THE RIVERSIDE  
theatre**

WISCONSIN'S MOST ELEGANT INDOOR FACILITY



The nervous tissue at the bottom of the brain that controls respiration, circulation, and certain other bodily functions.

**meed** (mēd) *n.* *Archaic.* A merited gift or reward [*c.* *OF med*].

**meek** (mek) *adj.* 1. Humble and patient. 2. Submissive [*c.* *ON myukt, soft*]. —*meekly adv.* —*meekness n.*

**meer-schaum** (mīr'shām, -shōm) *n.* A tough compact, usually white mineral, H<sub>4</sub>Mg<sub>2</sub>Si<sub>2</sub>O<sub>10</sub>, used in fashioning tobacco pipes and as a building stone [*G.* "sea-foam"].

**meet**<sup>1</sup> (met) *v.* *met, meeting.* 1. To come upon. 2. To be present at the arrival of. *meet a train.* 3. To be introduced (to). 4. To come into conjunction (with); join. *where sea meets sky.* 5. To come into the company of, as for a conference. 6. To come to the notice of (the senses). *more than meets the eye.* 7. To cope or contend effectively with. 8. To satisfy (a demand need etc.). 9. To come together. *Let's meet tonight.* *n.* A meeting or contest [*c.* *OF metan*; See *mōd*].

**meet**<sup>2</sup> (met) *adj.* *Archaic.* Fitting proper [*c.* *OF comete*]. —*meetly adv.*

**meeting** (me'ting) *n.* 1. A coming together; assembly. 2. A joining. 3. A hostile encounter as a duel.

**mega-** *comb. form.* 1. One million (10<sup>6</sup>). 2. Large [*c.* *Gk megas, great*].

**meg-a-cy-cle** (meg'as-īkəl) *n.* 1. One million cycles. 2. One million cycles per second.

**megal-** *comb. form.* Largeness or exaggerated size [*c.* *Gk megas, great*].

**meg-a-lo-ma-ni-a** (meg'ā-lo-mā'nē-ā) *n.* *man'ya* A psychopathological condition marked by fantasies of self-grandeur and omnipotence. —*meg-a-lo-ma-ni-ac adj.* & *n.*

**meg-a-lo-p-o-lis** (meg'ā-lo-pō-lis) *n.* A region made up of several large cities and their surrounding areas.

**meg-a-phone** (meg'ā-fōn) *n.* A hand-carrying device used to protect the voice.

**meg-a-ton** (meg'ā-tān) *n.* A unit of explosive force equal to one million tons of TNT.

**me-gil-lah** (mā-gil'ah) *n.* *Slang.* A profusely detailed or embroidered account [*Heb. megilan* "scroll"].

**me-grim** (me'grim) *n.* 1. A megrim. 2. Other megrims. A caprice. 3. megrims. Depression. 4. megrims. A disease of cattle and horses [*c.* *OF megrime, migraine*].

**mei-o-sis** (mī-ō'sis) *n.* *pl.* -ses (-sēz) The cell division in sexually reproducing organisms that reduces the number of chromosomes in reproductive cells [*c.* *Gk meiosis* "diminution"].

**Me-kong** (mā-kōng) A river of SE Asia.

**mei-an-choi-ic** (mī-an'chōi-ē) *n.* A mood disorder characterized by feelings of depression and usually by withdrawal.

**mei-an-choi-ic** (mī-an'chōi-ē) *adj.* Subject to melancholy. 2. Of or afflicted with melancholia. —*mei-an-choi-ically adv.*

**melancholia**, sadness (tan excess of) black bile. —*mel-an-choi-ness n.*

**Me-la-ne-sia** (mē-lā-nē'zhā, -shā) An island group in the SW Pacific Ocean. —*Me-la-nē-sian adj.*

**mē-lange** (mā-las'zh) *n.* Also *me-lange.* A mixture [*F.*].

**mei-a-nin** (mī-ā'nin) *n.* A dark pigment found in the skin, retina, and hair [*c.* *Gk melas, black*].

**mei-a-no-ma** (mī-ā-nō'mā) *n.* *pl.* -mas or -mata (-mā-tā) A dark-pigmented malignant tumor.

**Mel-ba toast** (mēl'bā) Very thinly sliced crisp toast [*c.* Dame Nellie Melba (1861-1931), Australian soprano].

**Mel-bourne** (mēl'bōrn) A city of SE Australia. Pop. 2,122,000.

**meld**<sup>1</sup> (meld) *v.* To declare or display a combination of cards in a hand. *meld a hand.* *n.* A combination of cards declared for a score [*G.* *meld*].

**meld**<sup>2</sup> (meld) *v.* To be or become blended [*blend of*].

**me-lee** (mā-lā, mā-lā') *n.* 1. Hand-to-hand fighting; a crowded tumult [*c.* *OF meler*].

**me-li-o-rate** (mē-lī-ō-rāt) *v.* -ated, -rating. To make or become better [*c.* *L melior* "better"]. —*me-li-or-ate adv.*

**me-lif-lu-ous** (mā-lif'lū-ās) *adj.* 1. Flowing with honey. 2. Lushly smooth and sweet [*c.* *L. mellifluus*].

**me-low** (mē-lō) *adj.* 1. A soft, sweet, juicy and full-flavored because of ripeness. 2. Suggesting these qualities. 3. Ripe and soft in quality. 4. Gently and maturely dignified. 5. Relaxed and at ease. 6. Slightly and pleasantly intoxicated. —*me-low-ly adv.* [*c.* *OF melu* "soft and rich"].

**me-low-ly** *adv.* —*me-low-ness n.*

**me-lo-de-on** (mā-lō-dē-ōn) *n.* A small reed organ.

**me-lo-di-ous** (mā-lō-dē-ās) *adj.* 1. Tuneful. 2. Agreeable to hear.

**me-lo-dra-ma** (mē-lō-drā'mā, -drām'ā) *n.* 1. A sentimental dramatic presentation characterized by heavy use of suspense and sensational episodes. 2. Melodramatic behavior or occurrences [*F.* *mélodrame*, "musical drama"].

**me-lo-dra-matic** (mē-lō-drā-mat'ik) *adj.* 1. Having the excitement and emotional appeal of melodrama. 2. I exaggeratedly emotional or sentimental. 3. Lustrous.

**me-lo-dy** (mē-lō-dē-ē) *n.* *pl.* -dies. 1. A pleasing succession or arrangement of sounds. 2. Musical quality. 3. *Mus.* a. A sequence of single tones. b. The structure of music with respect to the succession of single tones. c. The leading part in a composition [*c.* *Gk melōdika, choral song*]. —*me-lo-dic* (mā-lō-d'ik) *adj.*

**mel-on** (mē-lōn) *n.* Any of several fruits, as a cantaloupe or watermelon, having a hard rind and juicy flesh [*c.* *Gk melōponon, melon*, "apple-courb"].

heat, pressure, or both. 2. To dissolve. 3. To disappear or cause to disappear gradually. 4. To pass or merge imperceptibly into something else; blend or cause to blend gradually. 5. To become softened in feeling; be made gentle [*c.* *OF meltan*; See *mel-*].

**melting point.** The temperature at which a solid and its liquid are in equilibrium, at any fixed pressure.

**Mel-ville** (mēl'vil). Herman. 1819-1891. American novelist.

**mem** (mēm) The 13th letter of the Hebrew alphabet, representing *m*.

**mem**, 1. member. 2. memoir. 3. memorial.

**mem-ber** (mēm'bar) *n.* 1. A distinct part of a whole. 2. A part or organ, as of the human body. 3. One who belongs to a group or organization. 4. One elected to a political body such as Congress [*c.* *L. membra*].

**mem-ber-ship** (mēm'bar-shīp) *n.* 1. The state of being a member. 2. The total members in a group.

**mem-brane** (mēm'brān) *n.* 1. A thin layer of animal or plant tissue separating structures or organs. 2. A membrane permeable to substances.

**mem-branous** (-brā-nōs) *adj.* —*mem-bran-ous-ly adv.*

**mem-ber-ship** (mēm'bar-shīp) *n.* 1. The state of being a member. 2. The total members in a group.

**mem-oir** (mēm'wār) *n.* 1. A written autobiography, biography, or memoir. 2. A written record of the proceedings of a legislative body.

**mem-o-ri-um** (mēm-ō-rē-ū-m) *n.* 1. A written record of an event. 2. A written statement of opinion.

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**me-ri-que** (mā-rāng) *n.* A dessert topping made of beaten egg whites, sweetened and baked [*F.* *meringue*].

**men-su-ra-ble** (mēn'sar-ā-bəl, mēn'shar-ā-ŷ) *adj.* Capable of being measured [*c.* *L. mensura, measure*]. —*men-su-ra-bil'i-ty n.*

**men-su-ra-tion** (mēn'sā-rā'shān, mēn'shā-) *n.* The process, act, or art of measuring. —*men-su-rat'ion-ally adv.* —*men-su-rat'ive adj.*

**ment**, *comb. form.* Product, means, action, or state measurement [*c.* *L. mentium*].

**men-tal** (mēn'tāl) *adj.* 1. Pertaining to the mind, intellectual. 2. Done or performed by the mind [*c.* *L. mens, mentis* "mind"]. —*men-tal-ly adv.*

**men-tion** (mēn'shən) *v.* To cite or refer to. —*n.* An act of mentioning [*L. mentiō, remembrance, mention*].

**men-tor** (mēn'tōr', -tər) *n.* A wise and trusted counselor or teacher. [*< Mentor, a character in Fénelon's Télémaque (1699)*].

**mentsh** (mēnch) *n.* Rhymes with "bench." German: *Mensch*: person. 1. An upright, honorable, decent person ("Come on, act like a mentsh!"). 2. Someone of consequence; someone to emulate; of noble character. ("Now, there is a mentsh!"). 3. A personification of worth and dignity, requiring the highest respect and approbation; totally trustworthy.

**men-u** (mēn'yōō, mǎn'yōō) *n.* A list of dishes to be served or available for a meal; bill of fare. [*F.* *menu, list*].

**me-ow** (mē-ou'). Also *mi-aow, mi-aou.* The cry of a cat. [*imit.*] —*me-ow' v.*

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**merge** (mūrj) *v.* merged, merging. To blend together or cause to be absorbed so as to lose identity [*c.* *L. mergere, to dive, plunge*]. —*mergence n.*

**merg-er** (mūr'jār) *n.* The union of two or more commercial interests or corporations.

**me-rid-i-an** (mā-rīd'ē-ān) *n.* 1. A great circle on the earth's surface passing through both geographical poles. 2. Either half of such a great circle lying between the poles. 3. A great circle passing through the two poles of the celestial sphere and the observer's zenith. 4. The highest point or stage of development, zenith [*c.* *L. meridies, midday*]. —*me-rid-i-an-ally adv.*

**me-ri-no** (mā-rē'nō) *n.* *pl.* -nos. 1. A sheep of a breed having fine, soft wool. 2. The wool of such a sheep or fabric made from it [*Span.* *merino*].

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**me-ri-no</**





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Dear Frank,

Today's prosperity in the universal rock scene would not have been if not for you. In 1971 with your support and introduction, the Japanese were able to witness the true start of a new era in Rock by the landing of 'GRAND FUNK RAILROAD' in Japan. Our people were overwhelmed with joy, awe and amazement by the first large-scale outdoor concert in Japan's most famous baseball stadium in Tokyo. Having a very great impact, even today, this event is looked upon as "Woodstock" of Japan. I appreciate your guidance and participation that has enhanced the coming of the new rock generation.

Ever since, it is my great honor to be able to bring superstars to Japan, for the Japanese fans with their increased interest and enthusiasm. It is and always has been an immense pleasure to be able to work with you.

I am proud to say that for the past six years, about 99 percent of all our shows have been a sell-out. I take this opportunity to thank you, Barbara Skydel, Jane Geraghty and all of your staff for the superiority and professionalism in this field.

Please Frank, take good care of your health, and continue your phenomenal success in this business with even more passion and persistency. I will look forward to being able to celebrate Premier Talent's 30th, 40th and 50th anniversaries!

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Most cordially yours,

Seijiro Udo  
President

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"We think they're great and look forward to working very closely with Premier in the future."

**GARY GERSH**  
 EMI-America



Frank in his office

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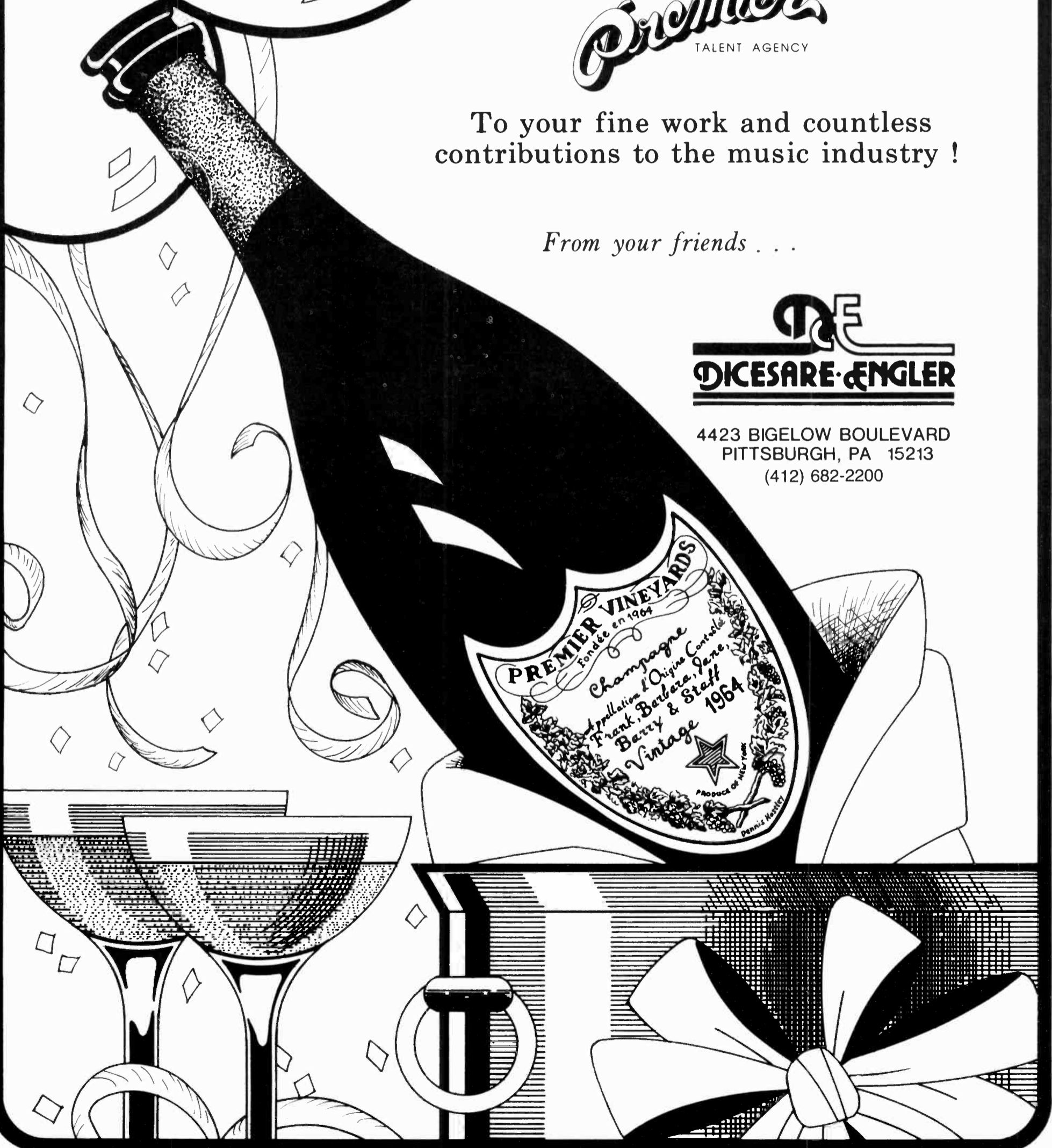
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space . . .

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**Tony Ruffino**  
Alabama

**Larry Vaughn**  
New York

# Speaking Frankly

• Continued from page PT-20

with the franchise, the ramifications of which spread throughout the League. In three swift years, they set soccer back at least ten years. Eventually the sale of the franchise to Canada not only removed it from Philadelphia, but also from the U.S.A. Great relief! Frank, meanwhile, now has a front row box seat behind the dugout at Yankee stadium. And we all know how well the Yankees are doing this season!

Also worthy of praise has been Frank's personal crusade to prove that crash or fad diets only cause weight gain instead of loss. He has demonstrated his concern for nutrition and diet to promoters. Arriving at concerts, often unannounced and usually much later than expected, to keep promoters on their toes, he has motivated them to upgrade the quality of backstage food. Because of Frank, the deli tray is almost a thing of the past; lavish spreads are commonplace in dressing rooms and the smell of marinara sauce is as well known backstage as was once the smell of marijuana.

Finally, no greater tribute can be paid to an agent than to acknowledge the practice of what he preaches. His acts are fully aware that he is constantly on the road himself, setting a rigorous schedule that often necessitates back-to-back dates in Manhattan, Westchester County and Nassau, Bahamas—the latter two venues sometimes contracting his appearances for periods ranging from four days to four weeks. He often appears to be unaware of time, and is as comfortable eating, talking or making a deal at 4 a.m. as he is at 4 p.m. This is an environment in which Frank thrives.

Finally, Frank has, to me, been an inspirational and knowledgeable teacher, understanding and supportive in both good and bad times. He's the one constant in a fickle world, always there when needed, a loyal, compassionate friend. He is a unique human being, the best at what he does—and who, like the other Frank, did it "his way."

TO  
**★★★★ PREMIER TALENT ★★★★★**  
**THANKS AND CONGRATULATIONS**



# PRETENDERS







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on your 20th anniversary.*

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• Continued from page PT-12

before the tour, and I'm saying 'hey fellas, come on, where are the contracts? Do we have a problem?' And Freddy said, 'I think I want to come in and see you.'

So, I said 'uh-oh, something's up.' He shows up the next day and gives me this whole thing about the trials and tribulations of the J. Geils Band with their various managers and agents, and the bottom line was that they weren't going to sign any contracts. That their word should be good enough. So I said, 'wait a minute, hold it. Months ago, you were calling me, I didn't call you, you were driving me crazy, you had the world calling me to take you. As your showcase I got you on the *Fillmore*. Look at this tour you've got, at any point had you said you didn't

"Premier Talent proved that behind every great woman, there's a man. It's funny how I've never seen Barbara and Frank in the same room."

**BRIAN LANE**  
Manager, Asia

want to sign, that would have been *it*, finished, *over* with. So he said, 'well, I understand and I feel badly about it and I can understand if you don't want to represent us, but the guys and I just don't feel we should sign contracts at this time, but of course we'll do this tour, and you'll get your commission.'

So I said, 'don't worry about it, forget about the tour.' And he said, what do you mean forget about the tour, it's going to start next week. And I said, 'no, it's not, there is no tour, forget about the tour.'

He said, 'but there's contracts' and I said 'not only did you not send back the agency contracts, you didn't send back the engagement contracts, so as of now, you have no tour. And if I have anything to do with it, you have no career. Now, I've spent as

much time as I want to spend, get out of my office.' He leaves. I call up every one of the promoters, and cancel the dates. Remember, those promoters weren't doing the dates because of the J. Geils Band, they were doing them because of us. So then the band was trying to call all the promoters to get back the dates, and the promoters were all telling them 'you're out of your minds, I couldn't touch you with a ten foot pole, you're finished, you're over.'

So anyway, the next morning, I came into my office, and there were Freddy Lewis and Peter Wolf, sitting in the reception offices. So they come in, apologizing, how sorry they are, so I told them, 'look, I don't want to talk about anything until I have this contract signed by all of the members of the band, before I make *one* telephone call.' And they flew up, and flew back from Boston with all of the signed contracts either that day or the next day, and we put the tour back in.

But my favorite Geils' story was the second time we had Geils at the *Fillmore*; by now the album was out and beginning to sell. It's the early show on a Friday night, and the act is again, sensational. I think they had three or four encores. And after the show we were sitting around Bill's office, kibbitzing and talking, and Freddy Lewis was there, Graham was there, I was . . . and in the midst of this the door flings open and Ahmet (Ertegun) walks in. And he says, 'when is the band going on?' And we laughed and said the band has been on and off for an hour, Ahmet. We said you're going to have to see the second show, and he said, 'What? I'm going to sit around for the next two hours waiting for the next show? Maybe I could just go back and tell them I saw them and thought they were great. I mean, how did they do?' And Bill was about to tell them how well they did, and Ahmet broke in and said, 'don't tell me, I know, I know, Goddamn Jerry Wexler, whenever we get involved with one of his hair-brained, cockamamie bands, it's the same thing. I don't know why we do it, year in, year out . . .'

(Continued on page PT-64)



With Brian Lane in London in the late '70s

A Billboard Advertising Supplement

AUGUST 18, 1984, BILLBOARD

*Premier*

(prē-mēar) adj.; first in position, rank or importance.

*Webster's Dictionary*

**We couldn't have said it better ourselves!**

**CHESAPEAKE  
CONCERTS**

Sam L'Hommedieu

**TWIN LION  
ENTERTAINMENT**

Charlie Brusco

Partners promoting concerts in Atlanta and throughout the Southeast and exclusive concert promoters for the newly renovated and expanded Center Stage Theatre in downtown Atlanta now seating 1,000. (404) 876-4300.



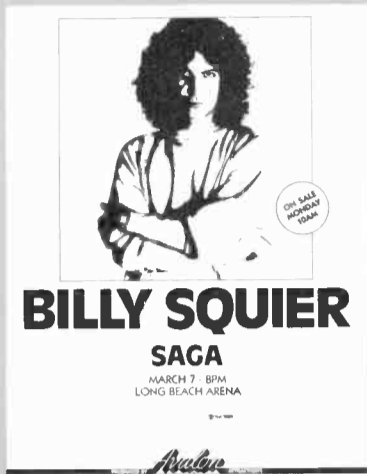
*Twentieth Anniversary*

from Sam L' Hommedieu and Keith Krokyn of the

**WARNER THEATRE**  
WASHINGTON, DC



# AVALON'S *Premier* ATTRACTIONS

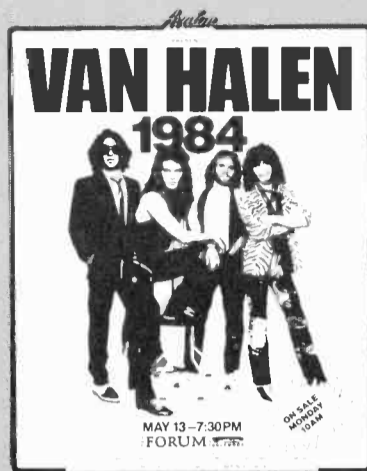


**BILLY SQUIER**  
SAGA  
MARCH 7 - 8PM  
LONG BEACH ARENA

ON SALE MONDAY 10AM



**BRUCE SPRINGSTEEN**  
LOS ANGELES SPORTS ARENA




**VAN HALEN**  
1984  
MAY 13 - 7:30PM  
FORUM

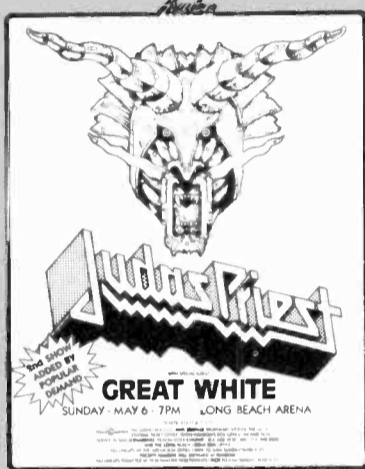
ON SALE MONDAY 10AM



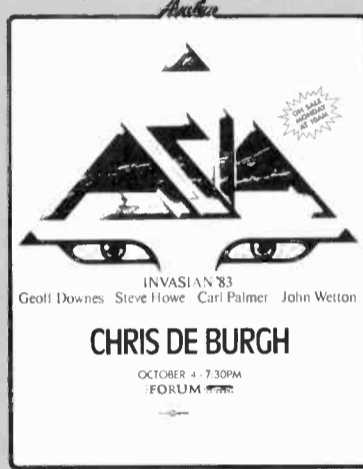
**EURYTHMICS**  
Thursday 8:00 PM  
ON SALE MONDAY 10AM



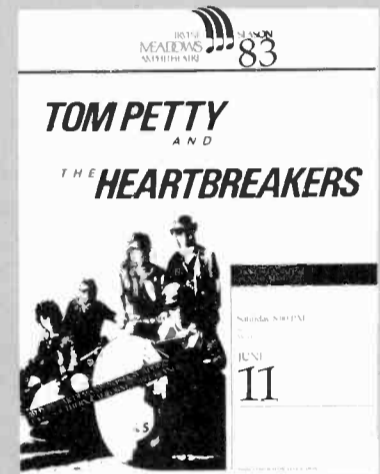
**BRYAN ADAMS**  
FRIDAY & SATURDAY - AUGUST 5 & 6 - 7:30PM  
FORUM



**GREAT WHITE**  
SUNDAY - MAY 6 - 7PM  
LONG BEACH ARENA



**CHRIS DE BURGH**  
OCTOBER 4 - 7:30PM  
FORUM



**TOM PETTY AND THE HEARTBREAKERS**  
Saturday 8:00 PM  
JUNE 11



**THE B-52s**  
JUNE 24  
Friday 8:00 PM



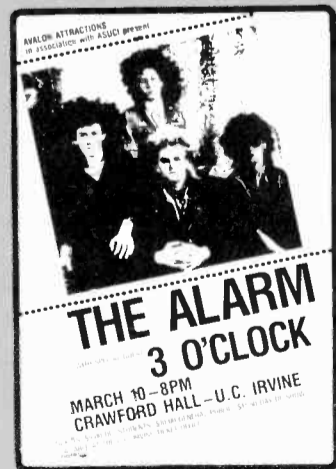
**THE PRETENDERS with special guest THE ALARM**  
SUN - MARCH 4 - 8PM  
UCSB EVENTS CENTER



**LITTLE STEVEN AND THE DISCIPLES OF SOUL**  
1984 TOUR  
WITH SPECIAL GUEST CHEQUERED PAST  
AUGUST 15 - 8PM



**SANTANA**  
FRIDAY - OCTOBER 7 - 8PM  
S.D.S.U. OPEN-AIR AMPHITHEATRE



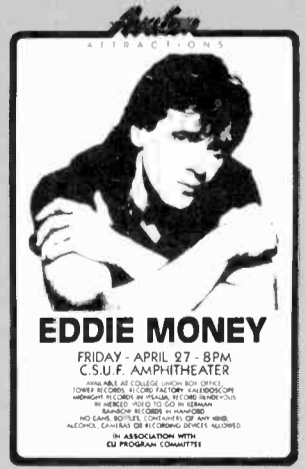
**THE ALARM 3 O'CLOCK**  
MARCH 10 - 8PM  
CRAWFORD HALL - U.C. IRVINE



**TALKING HEADS**  
DECEMBER 8 - 8PM  
LONG BEACH ARENA



**GREG KIHN BAND**  
SATURDAY - MARCH 3 - 7:30 & 10:30PM  
SAATELLE COLLEGE UNION  
C.S.U. FRESNO



**EDDIE MONEY**  
FRIDAY - APRIL 27 - 8PM  
C.S.U. F. AMPHITHEATER

Happy 20th!

Thanks for the great years—  
Frank, Barbara, Barry, Jane, Tim



# Congratulations to Premier Talent and to Frank Barsalona

In the music business, consistency  
and stability breed success.

Congratulations!  
Here's to the next 20 years

Dave Lucas  
President

Steve Sybesma  
Vice-President

Special thanks to Berry, Barbara, Jane & Donna



## Coming Of Age

• Continued from page PT-14

to be a 14-karat gold necklace, with letters spelling B-I-T-C-H. While it was 14-karat and not solid gold, I knew the compliment was sincere, since the card identified the sender as none other than my professional nemesis Bill Graham—and anyone who knows Bill and his lifelong commitment to thrift will appreciate the magnitude of this gesture.

Whatever the business may have lacked in professionalism, it made up in excitement. I remember my first few years with Premier as an incredible period of discovery. Nearly every time you went to the Fillmore, you would be staggered by an act. You *expected* it. Premier didn't handle much of the San Francisco side of that talent explosion, but we had the English side covered: The Who, Traffic, Humble Pie, Emerson, Lake & Palmer, Yes, Ten Years After, Joe Cocker, Jimi Hendrix—the list goes on and on. You learn early in the music business that you can *find* talent, you can *develop* it, but you can't *create* it, and great creative bursts like the one we lived through in those years are rare indeed.

“Much as I love touring, there have been days when I can't seem to open the curtains or leave my hotel room. It's been a great relief for me to know that finally, those elevator doors are going to open and the corridors will light up with the magic of Manhattan in the form of Barbara Skydel.

“Thanks, and good luck Frank, Barbara and everyone at Premier.”

**CHRISSIE KERR**  
Pretenders

What hasn't changed about this business—what keeps me interested in coming to work each morning—is that I still feel the same excitement in the music. The talent business is hardly immune from the music industry's impossible situations, impossible people and moments of utter chaos, but when you trudge to a club after an especially long day at the office and an unknown artist walks onstage and you see at once that this artist *has it*—all the craziness is worthwhile. To see someone go from the Ritz to Madison Square Garden is the next best thing to being onstage yourself.

Trends in music come and go. We look for the  
(Continued on page PT-52)

Congratulations to...

**Premier**



## Happy 20th Anniversary

**Premier**

*Best wishes for continued success and  
our thanks for your support!*

**JERRY  
ROBINSON**



**THE CINCINNATI  
GARDENS**

**JOE  
JAGODITZ**







For FRANK  
Date July 13 Time \_\_\_\_\_  
**WHILE YOU WERE OUT**  
MR. Levine  
From \_\_\_\_\_  
Phone No. \_\_\_\_\_ Area Code \_\_\_\_\_  
TELEPHONED  URGENT  
WANTS TO SEE YOU  
CAME TO SEE YOU

For FRANK  
Date 8/18/84 Time \_\_\_\_\_  
**WHILE YOU WERE OUT**  
MR. ELLIOT HOFFMAN  
From BELDOCK LEVINE & HOFFMAN  
Phone No. \_\_\_\_\_ Area Code \_\_\_\_\_  
TELEPHONED \_\_\_\_\_  
PLEASE CALL  URGENT  
WANTS TO SEE YOU  
CAME TO SEE YOU  
RETURNED YOUR CALL  
Message Who would have guessed that  
"RIDERS", millions of road miles, a  
charge mashes, a trillion soggy look  
and make one or two decent meals  
of a kick out of you is much  
\_\_\_\_\_



# Coming Of Age

• Continued from page PT-50

same things we always have: an artist who can transcend the fads, who can write great songs and put them across to an audience. That's really the basis of the talent business—an artist who people will come back to see a second time. A hit record will bring people out once, but if the artist isn't connecting with them from the stage, that audience won't be back, even if the artist continues to turn out hits.

Among the high points, I remember Pat Benatar at Catch A Rising Star when she was just making the transition to rock music; her showstopper was a version of "Stairway To Heaven." It's still my dream

to see her perform that song again. (Listening, Pat?) I remember going to see the Pretenders at the Marquee in London: very raw, very new, but you could see that they had it. I went backstage to meet them and, as we waited outside the dressing room, the door opened abruptly and a shoe came flying out. I turned to their manager Dave Hill, saying, "Perhaps this isn't the best time . . ."

In 16 years, I've seen a lot of barriers fall in this business. We have pop stars in their teens, '20s, '30s and even '40s. The music business is probably the most equal opportunity employer in America—in so far as the performers are concerned. And, little by little, we've seen the barriers come down for executives as well, be they women or members of minority groups.

There was a time, 10 years or so ago, when I seemed to be doing an interview a week about

"women in the record business." My career was never a "women's issue" to me; maybe I wasn't as thoughtful on the subject as I could have been. I'm more sympathetic to the women's movement now than when I was struggling for my own foothold in the business. Unquestionably, a woman still has to be much better at her job than a man does to fight through the ranks. But I retain a belief that this industry, more than others, offers the opportunity for success to anyone with enough ability and ambition.

If you've been reading this far hoping for a series of gossip column tidbits about the *real* Frank Barsa-

"Sincere congratulations to Frank Barsalona, Barbara Skydel and all of Premier Talent on 20 years of brilliant success minus arrogance—qualities which all in our industry should attempt to emulate. Thanks for your continuing friendship and inspiration . . . and all the late, late nights."

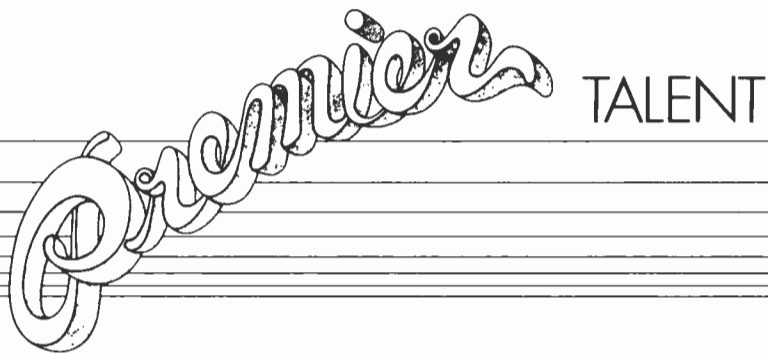
**J.J. JACKSON**  
MTV

lona, you're going to be disappointed. For all Premier Talent has grown over the years, we have managed to preserve a remarkably closeknit "family" atmosphere. There hasn't been much inter-office sensationalism—although I never did succeed in convincing my father that Frank and I were not living together.

But Premier would not be a family if it were not for the spirit, the philosophy and the commitment of Frank Barsalona and everyone that he and I work with here at Premier.

A Billboard Advertising Supplement

## INTERNATIONAL CONCERT ORGANISATION CONGRATULATES



## ON 20 YEARS OF SUCCESS



INTERNATIONAL CONCERT ORGANISATION A/S 24,Knabrostræde,DK-1210 Copenhagen K, Tel.01-12 20 00,Telex 27 531

# Rock'n Chair Productions



*Congratulations  
Premier!  
You've been there  
for us from the start.  
1973 - 1984*

*Bill Barr  
and staff*

MODESTO, CALIFORNIA

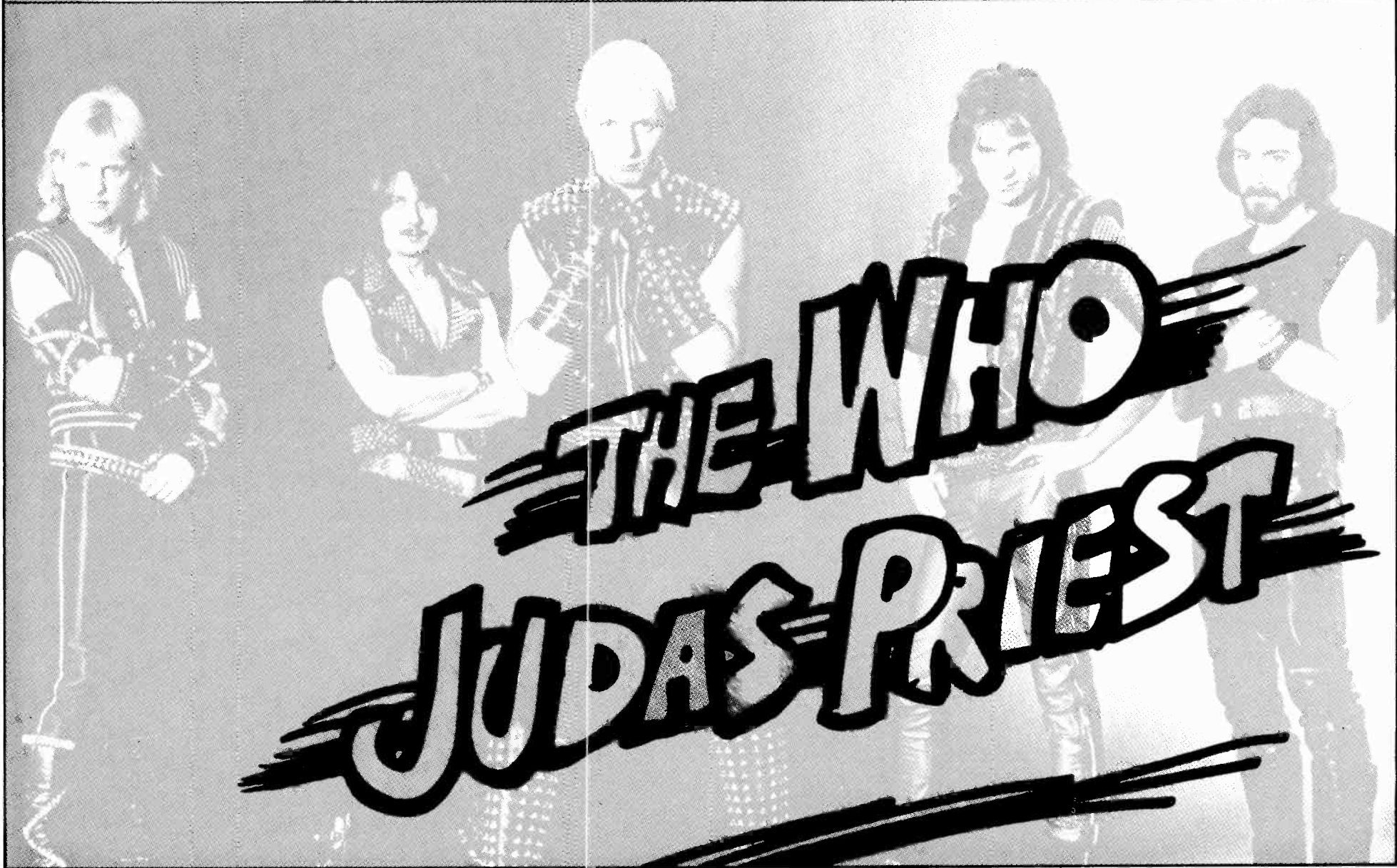
**ENCORE  
20 MORE!**

**Joseph E. Sullivan**  
President  
**Sound Seventy Productions**  
Nashville, TN





**TO FRANK, BARBARA,  
and the PREMIER Family.**



**THE WHO  
JUDAS PRIEST**

To Frank and all our friends,

Thank you for your  
help in putting  
us here and  
keeping us in  
business.



*J. C. McNeil*  
JAMES C. McNEIL  
UNITED CONCERTS



## JANE GERAGHTY

• Continued from page PT-16

band. If you give a performance the kids love, they'll come back whether your album's Top 10 or not. Bruce Springsteen is an example of that; before his albums were selling in the numbers they are today, the word of mouth on his performances was so good that you didn't need a big album to draw the audience.

"If you're sitting there with a headliner," Geraghty continues, "people assume all the hard work has already been done. Everybody's brother could promote that act. What about the act that no one's ever heard of? Who's going to do that?"

Geraghty takes pride in developing her artists, watching them progress from clubs to arenas. She is a workaholic who loves her job, but adds that on her days off she tries to get entirely away from the music business. It is, she says, the only way to come back to the phones feeling really refreshed.

Looking at the current music scene, Geraghty isn't running scared from the potential competition of "live on tape" performance. She has certain reservations about current trends, but that isn't one of them.

"I do not believe that the concert scene will be replaced by a video scene," she says. "We offer a complete, three-dimensional experience. That can't

"Premier Talent reflects the intelligent, aggressive and caring characteristics of its founder, Frank Barsalona. The Bongos, Robert Ellis Orrall and I congratulate Frank, his Executive Vice President and right hand, Barbara Skydel, Jane Geraghty, Ken Kohberger, Barry Bell, Tim McGrath and Jorge Quevedo on their 20th year of premier representation."

**VINCE MAURO**  
Vince Mauro & Associates

be replaced by a one-dimensional experience, which is what I consider closed-circuit and video to be."

The trend Geraghty does look at with disapproval is narrowcasting.

"The industry today is over-categorizing groups: heavy metal this, new wave that. I think we're selling the audience short by assuming they'll only appreciate one type of music. We should be more open to allowing the audience to be more open to the music."

Jane Geraghty looks forward to a productive relationship with Premier for many years to come, and anticipates more plateaus and mountains to conquer.

"The philosophy at Premier is to keep the act alive as long as possible, to keep them headliners as long as they wish to be headliners," she says. "And to continually break new bands who will be the headliners of tomorrow."



Gary Kurfist, manager of the Talking Heads, B-52's, Ramones, and Eurythmics, in 1971



### Innervisions Salutes

**PREMIER TALENT**

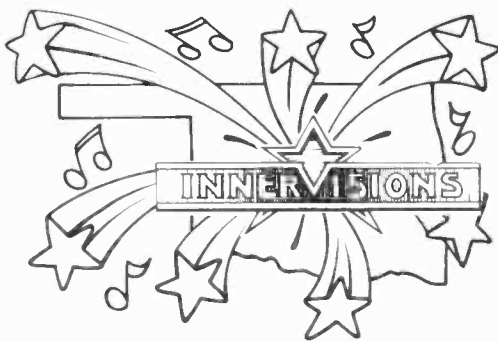
**FRANK BARSALONA  
JORGE QUEVADO**

**ON THEIR 20TH ANNIVERSARY.  
CONGRATULATIONS!!!**

Sincerely,

*H. Pollack*

**Howard Pollack, Pres.**



**P.O. Box 2308  
Norman, OK 73070  
405/364-4700**



*The Lavender Shirt  
Will Look Fine, Frank.*

*be well  
Frank  
Barry*



*Dear Frank, Barbara, Barry,  
Jane, Jorge, Jim, Ken,  
Joyce, Karen, Jody, Lee,  
Steve, Judy, Donna,  
Jannie, Julie and Eleanor.*

*"Don't spend money on print if it's not needed."*

*Frank Barsalona, 1964*

*The next 20 years are the best –  
Mike & Jules*

CONGRATULATIONS

# Premier

TALENT

ON YOUR  
20th ANNIVERSARY!

We are proud to have presented:

**PETER ALLEN**  
16 SHOWS

**THE PRETENDERS**  
3 SHOWS

**ROXY MUSIC**  
2 SHOWS

**TALKING HEADS**  
2 SHOWS

**SOLD OUT!**

## RADIO CITY MUSIC HALL®

PRODUCTIONS, INC.



## True Story

• Continued from page PT-22

In case nobody else writing about Frank in this issue has revealed it yet, Frank started out as a child prodigy performer, touring the country with his act and a tutor from the time he learned to walk. He won't talk about it much these days, but it has given him a real empathy for performers and concern for making their life on the road both successful and bearable. A Premier tour is always thought out and constructed from an equation that considers carefully the factors of distance, time, fatigue, regional record sales, radio support, profitability and even comfort. While it is just about impossible to build the "perfect tour" and maximize all the factors in the formula, it is certain that Frank sees that they have all been weighed very carefully indeed and that the elements of chance and risk are reduced to a minimum.

What a strange assemblage of talents, experiences and gifts make up this man. I dare you to find another agent who is (let's start with) shy and private—characteristics, by the way, too often misread in Frank's case as haughtiness. Or try the combination of growing up on the vaudeville circuit and a fine university education. How about an incredible memory that can call up the exact seating capacity and compute the gross potentials of every house, hall and arena in the fifty states (and a lot in Japan, England, Australia and probably Tanganyika) and can shift keys without missing a beat and challenge a museum curator's judgment on pre-Columbian or Eleventh Century Chinese sculpture? How about a street wise kid from Staten Island who has, for the last 20 years, lived through everybody else's sex, drugs and rock'n'roll without ever compromising a

"Your 'Premier Class' human values, and your professionalism with *talent* are the lessons I have learned from you. Thank you for being such a good friend."

**FRANCO MAMONE I.C.P. S.A.S., Italy**

personal and private moral code that might make even Calvin or Torquemada feel like swingers? But the title of my piece promised revelations so I really owe the following complete and unexpurgated list of Frank's vices: pasta, cigarettes and Sotheby's. National Enquirer please copy.

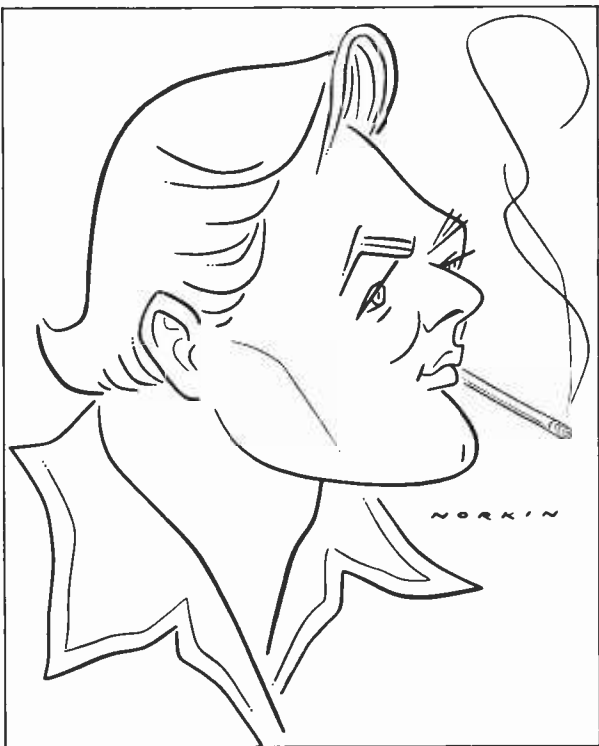
Not so long ago Frank and I shared the Directorship of Philadelphia's franchise in the North American Soccer League, the infamous Philadelphia Fury. It never made any money and had more owners than fans, but Frank gave it his all, the equivalent of at least a dozen of anybody else's alls. He went to every Fury game, got up early on Sunday morning to watch the satellite broadcasts of European matches, spent days going over video tapes and discussing strategies and plays with the Fury's coach and players, learned the prices and availabilities of every major European and South American star player, read every soccer publication, memorized all the rules and statistics and became, and I don't say this lightly, one of the country's real soccer experts. It was passion, as is everything that has ever earned his attention and curiosity—art, sports, literature, antiques, history, primitive cultures and rock'n'roll. He is never happier than when he is either teaching or learning or both.

He has had more than a little support. If space permitted, I would thank and credit Barbara Skydel

(Continued on page PT-58)

"It is so nice to work with Premier because they care as much as I do for the artist's career."

**THOMAS JOHANSSON**  
EMA Telstar, Stockholm



**GREGG MITCHELL**  
(Vocalist)

20 YEARS IN THE BUSINESS  
YODELING A SPECIALTY  
CURRENTLY APPEARING AT  
CARMINE'S BOWL-A-RAMA LOUNGE  
AND CLAM BAR,  
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VITO RIGATONI AND FRANKIE CALAMARI  
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CONGRATULATIONS TO

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on your  
20th Anniversary  
and  
Continued Success

**Festival East**  
CONCERTS. INC.

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The Nathans  
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Congratulations  
Premier Talent  
on your  
20<sup>th</sup>

BEACH CLUB BOOKING, INC.  
SOUTH CAROLINA DIVISION

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Wilson Howard  
Wallace Barr

Debbie Ellis  
Bob Morel  
Al White

BEACH CLUB BOOKING, INC. OF FLORIDA

Cliff Corbett  
Richard Butler

From the days of Mitch Ryder  
to the British Rock Invasion  
to The Boss—

The deals get tougher  
but the people get nicer—

Premier  
TALENT AGENCY

Congratulations and Thanks  
for 20 solid years!



## True Story

• Continued from page PT-56

and all the fiercely loyal and imaginative Premier agents who, by learning to think like Frank, have grown wise on the job. It might sound like a too-long Oscar acceptance speech, but every single member of the Premier staff truly deserves an individual kudo. June Barsalona, however, at Frank's side always, deserves more than a token wifely credit. Because of the complexity of Frank's life and interests, her responsibilities have been enough for a General Staff, but with very little help, she has managed to handle their heavy private commitments to their many friends, see that their three homes run smoothly and still spend a good part of her time working with her husband at Premier. In all these roles she has brought the organizational skill, wisdom and experience she acquired in her own earlier career in the record business (Atlantic, among others). She has kept up the pace, sometimes even quickening it and encouraging Frank's forays into new worlds and new experiences.

Nor has Frank's or June's pace slowed with the arrival two years ago of Nicole, a muffin of yellow-white hair with the sunniest imaginable disposition and tummy like her old man. She and Frank spend hours together these days in serious conversation (no kidding) with their arms folded, cross-legged on the floor across from each other, earnestly sharing their views on such weighty subjects as whether

"Our business is created by innovators, inspirators and great human beings like Frank Barsalona, and by institutions like Premier Talent. And all of us who have the honor to work with Frank and Premier Talent are benefiting by this. Thanks for 20 years and good luck for 20 years more."

**FRITZ RAU**  
**Lippmann & Rau, Hamburg**

they ought to take a walk after breakfast and what number comes after seven.

So there he is again, both teaching and learning still, the passion and the curiosity almost making him glow with this newest adventure, fatherhood. From where I see it, he is getting the knack of that and making it come out just about as right and as straight as all his other accomplishments. I have already heard several fathers, including my own inner voice, say that he makes the rest of us feel guilty for not having been half the father he is to little Nicole. (It's only a rumor, but they say he even takes her calls—and that he's never once asked about the availability of her publishing!)

I am proud to represent Frank. I really like him, through and through. It makes me feel good to know that he is made up of all those very special, very human and very decent qualities and that when I am speaking or acting for him and his Agency a little bit of it, maybe, accrues to me. I am honored to have the confidence and respect of my extraordinary friend and to have been privileged to share the last many years with him and June, and now with Nicole. On behalf of all who have known and worked with and for him, I salute Frank and look forward to all the honors, adventures and achievements certain to come to him and Premier in the next 20 years

WHISPER CONCERTS

CONGRATULATES

Premier  
Talent Agency

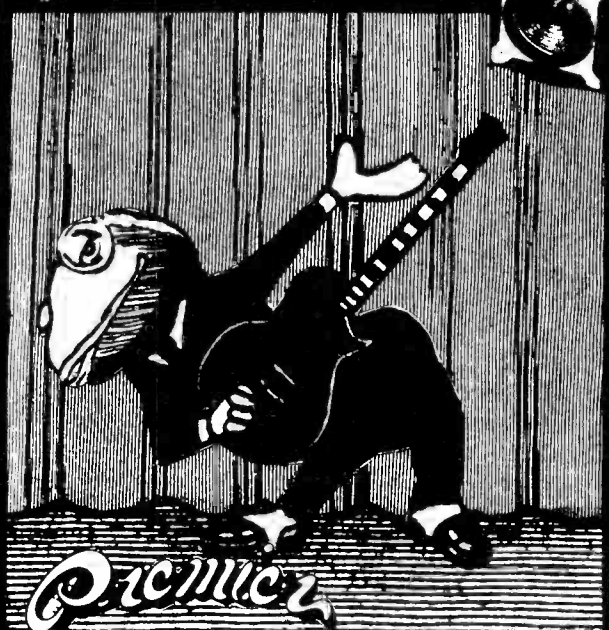
on their  
20th Anniversary

Thanks for  
helping us to provide  
The Best In Rock 'n' Roll  
Entertainment!!

*[Signature]*



TOAD'S PLACE  
New Haven Ct.



Thanks for the Music . . .

Al DiMeola, Cyndi Lauper, Dave Edmunds, David Johansen, David Werner, Eddie Money, Greg Kihn Band, John McLaughlin, Modern English, Paco DeLucia, Pat Benatar, Peter Frampton, Pousette-Dart Band, Robert Ellis Orall, Robert Gordon, Simon Townshend, Southside Johnny, Steve Forbert, Steve Smith/Vital Information, Talking Heads, The Alarm, The Bongos, The Pretenders, The Ramones, The Simms Brothers, U2.

From Everyone at New England's  
Hottest Showcase Nightclub.



*Dear Friends at Premier,  
There are some of us who also remember  
Magic Jerry & The Universe.  
Don Law & Company*

# WHO

The



## at The Boston Tea Party

with Tony Williams  
Tuesday & Wednesday, November 11 & 12  
15 Lansdowne St. 536-0915  
Lights: Roger Thomas - Tickets: Krackerjacks,  
Headquarters E., George's Folly, New Directions

THANKS  
CONGRATULATIONS  
& CONTINUED SUCCESS

*Premier*  
PREMIER TALENT AGENCY

CYNDI LAUPER

ROBERT GORDON

DAVID JOHANSEN

SIMON TOWNSEND

EURHYTHMICS

MODERN ENGLISH

B-52's

PRETENDERS

BOOMTOWN RATS

THE ALARM

NITECAPS

U-2

DAVE EDMUNDS

AFTER THE FIRE

EDDIE MONEY

THE BONGOS

RAMONES



New York, New York

NEED WE SAY MORE. . . .



## Frank Works

• Continued from page PT-28

negotiating a volunteer surrender of the band, with the understanding that they'd be released in time to perform the next night. Sure enough, they surrendered to the Police under their own recognizance, and were released 15 minutes prior to show time. I thought Frank would lose his marbles over that one but, as always, in the end he remained cool as a cucumber.

On another occasion, Frank and Barbara Skydel, who's been with Frank at Premier forever, came to San Francisco to cover a Day On The Green headlining Peter Frampton. We pulled out all the stops because Frank doesn't visit the West Coast very often. We had had a huge outdoor set constructed for the show with a medieval castle theme and called the show "The British Are Coming." After Peter Frampton was introduced and went onstage to perform, we invited Frank and Barbara to a special area we had set up behind the set on the back of the stage especially for them to conduct the show settlement. Everything was first class, just for Frank and Barbara, with tables, calculators, supplies, valets serving food and drinks, and all the trimmings. We had a very pleasant settlement there, while Peter Frampton was performing to 60,000 people. We couldn't have been more than six feet behind the drum riser. It was a true Frank Barsalona style settlement.

I think the most pleasurable of all times I've shared with Frank over the years were during the time that both Fillmores were operating, when I spent much more time in New York than I do now. I

"Thanks very much for setting up the 37 itineraries for the 15 tours we've actually done. In gratitude."

**TIMM WOOLLEY**  
Tour Director, Jethro Tull

used to spend time with Frank and his lovely wife, June, on a pretty regular basis. What I remember most were the visits to their home upstate, always filled with easy times, great cooking, lots of late night movies and inside music biz story-swapping.

The real highlights for me with Frank, though, were the many, many evenings we'd leave the Fillmore on a Saturday night after the show, at 3 or 4 a.m., and go next door to Ratner's and sit and eat and bullshit 'til the sun came up. Then we went down to the corner for an egg cream and a Sunday New York Times, and we'd go our separate ways; me to my apartment on East 7th, and Frank up to 59th Street. There was something very, very special about those early morning dinners, because we really felt good about what we'd done, and the ease with which our relationship continued.

It comes very easy to me to say nothing but positive things about Frank Barsalona; not because he gives my company a lot of business, but simply because he's a bright, decent person. And most important of all, he never abuses the power he's attained; that's a very rare characteristic, particularly in this business we're in. So, I hope he stays around, for the sake of everyone in the biz.



Frank with Ian Anderson and Terry Ellis

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# Congratulations FRANK

## on your 20<sup>th</sup>



## Twenty Years

• Continued from page PT-42

tween record companies and agencies. "There was no such thing as tour support," recalls Barsalona. "No one dreamed of it. But we established early on that touring sold records, that there was a direct connection between album sales, radio airplay and concert appearances for such acts. The music business didn't really know how to approach the underground acts; those acts had to sell their own records. And most of our acts were acts who did better business live than on record." Even today, many of the biggest names on the Premier client roster earned their platinum album status mostly as a result of long, hard roadwork: Journey and Bruce Springsteen are only the most obvious examples.

As each of these elements snapped into place—new kinds of acts, new kinds of promoters, better coordination between touring and recording organizations—the results were more and more impressive. Other agencies followed suit, at first reluctantly then more and more eagerly, though few have had Premier's single-minded devotion to music. And as this new concept of the live music business took root, the business mushroomed. Concerts moved out of high school gyms and into ballrooms, from theatres into sports arenas, then stadiums, with brief stopovers for pop festivals that played to as many as half-a-million. Record sales also spiralled upwards and, despite the slump of recent

"PREMIER HAS TALENT! Thanks for showing us around America and for all your patience and understanding, and best wishes from all of us for many more happy years."

**DAVE HILL, STAN TIPPINS  
& the Pretenders' Crew**

years, today's sales remain at much higher levels than anyone would have dared suggest they would reach in 1964.

Premier has, meanwhile, not stood still. As the music has changed, it has developed acts in any number of genres, including working with black groups such as Earth, Wind & Fire, fusioners such as Al DiMeola and John McLaughlin, and such new wave bands as the Talking Heads and the Clash. In many cases, this has meant reinventing elements of its past: a new club circuit cropped up and was nurtured, today there's a renaissance of ballrooms, such as New York's Ritz and meantime, acts such as the Pretenders are graduating from both those circuits to play arenas and stadiums.

Yet what's most striking to an outsider is neither changes in style nor the continuity of basic procedure, but the sweeping nature of that first revolution. For those of us who can still recall rock concerts as small-time, slightly shady enterprises, what Premier Talent started is a massive and amazing upheaval. Others may take it for granted, but we will always see it as a marvel of the entertainment world. That it all started with one man's dream seems not only fitting but also somehow appropriate, even essential.



Owen Epstein, Barbara Skydel and Rick Newman, New Year's Eve, 1983-84

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LEE HANSEN, and most gratefully we say to -

## FRANK BARSALONA

As an artist, I am proud to be a part of your agency. Your career building vision is unique and a tribute to you. Encouraging me not to compromise my music whatsoever when recording or performing was truly accurate. Thanks . . . It's worked beautifully!

## AL DI MEOLA

As a manager, Frank these words say it all for so many of us: "Premier, You are the best!"

## PHILIP ROBERGE

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**Bob Kelley**  
mid-south concerts



## FRANK BARSALONA

• Continued from page PT-48

he goes through this whole thing about how awful they probably were, and what is he going to say to them, and we're trying to stop him, but we're laughing so much, because we realize that Freddy Lewis is standing there. But the more we laughed, the more he carried on. Until finally, Bill ran from around the back of his desk, and cupped his hands over Ahmet's mouth to stop him and said, 'Ahmet, they weren't awful, they were sensational! Four f----g encores.' And Ahmet couldn't speak because Bill had his mouth covered so he looked at me and I said, 'That's right, Ahmet, four encores, they were incredible.' He looks back at Graham and Graham said, 'they're going to be enormous, enormous, and you weren't here to see them.' And I said, 'and Ahmet, they were here, looking for you.' He's just looking back and forth. And then Bill said, 'and, I'd like you to meet their manager, Freddy Lewis.' Who by this time was somewhere down around the ground in a cold sweat, semi-conscious. And for one second, when Bill introduced Ahmet to the manager, you could see that moment of panic in Ahmet's eye. But he was so incredibly quick, because he just turned to Fred and said, 'Fred, of course I know Fred. How are you? Fred, I hope you understand, Frank, Bill and I do this all the time. This is how we joke, you realize that of course.' And so then Bill

"Uncle Frank and Aunty Barbara always looked after us in America, from the days when we were just paddys fresh off the boat."

**BONO, U2**

and I said, 'no we don't, we've never done this!' We laughed so much.

*Do you find it difficult dealing with artists and their egos especially when they're so competitive with each other? Like with money; do they want to know how much others are making and things like that? Do you have to avoid talking to one artist about another? How do you juggle all of that?*

**FB:** I've always talked to one about another, and many people . . . including yourself . . .

*Have been horrified (laughter) . . .*

**FB:** Yes . . . But it's a really an honest, innocent sort of thing, just like telling one about the other's album, or something, if I think it's good. But when it comes to how much one makes, I don't tell one act about another's money.

*But don't they all want to know that?*

**FB:** Yes, but it's none of their business.

*But don't they try to find out?*

**FB:** No, they don't. They know I wouldn't tell another act what they're making, so that's never been a problem. We've really been lucky, we've had wonderful relationships with the acts and there seems to be less competition between the acts, I think.

(Continued on page PT-66)



From left: Chris Blackwell, Ron Goldstein, Barbara Skydel, Paul McGuinness, members of U2, and Frank





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## FRANK BARSALONA

• Continued from page PT-64

There certainly used to be real happiness on the part of some acts when others made it, and I think to some extent, the same is true today.

*With who? Name two. (Laughter.) Is there anybody who you haven't booked who you would have liked to have had?*

FB: Oh, yes.

*Who?*

FB: Well, actually Bowie, and we had a shot at getting Bowie. Peter Kauff was driving me mad about Bowie, every time he would come back from England he'd bring me all this stuff on Bowie, and finally I said all right, I'll meet with DeFries—who was the lawyer handling Bowie at the time. So I met with him, and right off the bat I knew I didn't like him, and we're talking. And he tells me that he wants to put the album out, with a big splash from RCA, who were committed to doing a big number, and the first dates he wanted to do in America were three days in Carnegie Hall, and that's it. I said, three days at Carnegie Hall. Then he said, we would coordinate it, when the album became No. One, that week or week after, he would have his three days at Carnegie Hall. And I said, 'let me be devil's advocate here. *What if just hypothetically, David's album becomes No. One?*' Oh, and there was another thing. RCA guaranteed him that they would get him the covers of *Newsweek* and *Time* magazine . . . So I said, 'now what if we happen to get some idiot to play David

"The only reason the Pope came to New York was to kiss Frank's ring."

**BRIAN LANE**

Bowie for three days at Carnegie Hall, and what if the idiot's right and he sells out for three days. And after the opening night, you get on the front page of the *New York Times*, and the *Daily News* and whatever . . . front page news, the new sensation from England . . . and what if *that* week Nixon announces that we're out of Viet Nam? And then what if we lose the front page, and the magazines, and *then* how will we get David Bowie into Madison Square Garden and all the rest of the arenas around the country?"

And he said, 'You see Frank, that's the big problem. That's why you have to see the act, because if

(Continued on page PT-68)

"We will always have a special respect for Frank, Barbara and Jorge because they wanted the band for Agency representation at a time when the band still had no U.S. record deal.

"Their enthusiasm wasn't based on any tip-sheet raves or industry hype, but on their conviction in the band's potential.

"It's easy to be there when everybody else is, but to really care about a developing act is what makes Premier so appealing as an agency.

"Congratulations from all of us . . . you're an inspiration."

**MICHAEL SADLER, IAN CRICHTON,  
DARYL GILMORE, JIM CRICHTON,  
STEVE NEGUS (the members of  
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Talking Heads

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U-2

Van Halen

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Thanks to everyone and especially my wife June.

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Barbara, Barry, George, Jane.

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To Frank Barsalona, Barbara Skydel and  
all the great people at Premier Talent.

**HAPPY 20th**

Thank you for all your support and help  
at the time when we really needed it.

**HOLLAND**

Robert Brigham Management



## FRANK BARSALONA

• Continued from page PT-66

you saw the act you'd be as enthusiastic as I am, it can't *miss*. I know what I'm saying sounds a little weird, but if you had seen the act *then* we'd be talking about *how* we're going to do this as opposed to *if* we can do it.' So, we go through the whole thing and I get him to think a little more realistically, and finally, he wants to see the contracts. Now I had listened to the album and I had heard about Bowie, and he sounded good, and he sounded clever. So, we're going through the contracts. And our contracts have a clause that the promoters are chosen by mutual consent, and when he got to that he said, 'that's something we can't do.' Because he had met someone in England who was a national promoter who said if the act really breaks he wanted him to call him. And he actually said to me that when Bowie became big, that's who he wanted Bowie to play for. And I said, 'Tony, that's exactly what we don't want to do, that's why I want the mutual consent. How can you possibly think that we'd let someone help break him and then forget him later? If you want that guy, why don't you go with him *now*? Why have me go out and get these poor shmucks to spend the money then you give him on a silver platter after he happens? Don't you see that that's wrong?' So he said, 'well, it might be wrong, but it's what I want to do.' I threw him out of the office. I know it sounds

"From Maine to Acapulco, nobody does it better than Barbara."

**STUART YOUNG & TOM MOHLER**  
Billy Squier Mgmt.

weird, but there haven't been that many acts who I have been that sorry that we didn't have. Not that they weren't good, but what we tried to get wasn't necessarily the *biggest* acts—we tried to get what we thought were the *best* acts, in any particular category.

*How did you get Patti Smith? The Clash?*

FB: We had known her years before through Steve Paul, and then we got her through Ina Meibach. And The Clash, well, Kosmo Vinyl came to us, and I thought they were great. To a large degree, they reminded me of The Who. Then, Barbara had a meeting with Bernie Rhodes, who walked into her office, threw his army jacket on the floor and said, 'Okay, why the f--- am I here?' And she said, 'I don't know why you're here,' and he was as rude as can be. Then she called me, I was up in the country, and she told me the things he was doing, and I told her to tell him to get out of the office. So that was our first encounter with Bernard Rhodes. But then the next time, we were booking The Clash, and he came up and apologized, and said to Barbara, 'are you talking to me?' She said, 'I don't know why I should,' and he said, 'I don't know why you should, either.' But it's a good relationship now.

*How did you get together with Van Halen?*

FB: We got a call from Carl Scott, at Warner Bros., he's an old friend of mine. He was Vice President of

(Continued on page PT-70)

"EG Management has been in business for 15 years and for 15 years our acts have been associated with Premier Talent. We are proud of that association and we are proud to call Frank, Barbara and all at Premier our friends."

**MARK FENWICK & SAM ADLER**



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be  
right  
there  
Frank"

Congratulations and Love,  
Barbara  
Barry  
Jane  
Jorge  
June  
Ken  
Tim



## FRANK BARSALONA

• Continued from page PT-68

Artists Relations, and Carl doesn't call unless he thinks it's something special. And so he came in with the tape, and I thought it sounded wonderful, and he showed me the pictures of the band, and their producer, Teddy Templeman used to be in Harper's Bizarre, who we used to book. So, they were all friends of mine, and we took them. And I knew they were going to be huge. The kids reacted to them on tour immediately.

*Do you remember when you first saw U2?*

**FB:** I went to see U2 at the Ritz, in New York City, it was a Saturday night, and I figured it was going to be a disaster. Because usually on a Saturday night you can put *anyone* in there and people will come, but there were about *one* hundred people in the audience. But as the band played, it got more and more wonderful, and I was so excited, I went back after the show and I got so carried away I told them, 'to hell with the album, or whatever isn't happening now. You will be *enormous* and I will make it happen!'

*What about The Pretenders?*

**FB:** Well, I called Seymour (Stein) and Kenny Kushnick to ask if they had a record I could listen to, before anything came out, and I thought it was really good. Then I had a meeting with Dave Hill and with Chrissie (Hynde). And she came into my office and got mad at me because I had a zebra skin rug on the floor, and we got into this whole thing about the poor animals in Africa. Then I asked what her shoes

"Above and beyond, the fact is, Premier makes being on the road (almost) painless for me and the band." Love,  
**PAT BENATAR, NEIL GERALDO,  
MYRON GROMBACHER, CHARLIE  
GIORDANO, DONNY NOSSOV**

were made of, and that's how our relationship started.

*What was your feeling about video? Were you scared that it would ruin the concert business?*

**FB:** Initially, a lot of people were concerned that if they could see it on television 24 hours a day, would they come see it live. And that never was my concern, I knew they'd come see it live. But the biggest fear I had, and still do, is that acts would be manufactured for TV. One thing about the psychedelic acts, and the underground, was that they said screw the way we look. They broke all of the rules of show business, they went from the street, right onto the stage. They were saying listen to us, we're not no-talents, we can play our instruments. And I thought that we had gone past the Monkees, or Frankie Avalon, and I see the possibility of that aspect coming back into the business. Where they'll just go get this hunk . . .

*But that will last as long as the Monkees or Frankie Avalon lasted, no?*

**FB:** They lasted a long time. Can't you see someone manufacturing a less talented Duran Duran? And that's what's bothered me about video: that it would be abused. I can't look at nighttime weekend television anymore.

"Frank Barsalona and Premier Talent have been associated with the finest artists of the world. I have worked with Frank and Barbara over the years and it's no accident at all that they're called Premier Talent. They define the term."  
**CLIVE DAVIS, Arista**

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*The music industry is richer by far as a result of your expertise given to both artist and promoter.*

*So to you Frank, Barbara, Jane, Jorge, Steve and all my friends at Premier Talent, I wish the best of health and continued success in every way.*



David Horodesky

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# CLASSICAL Keeping Score

## CBC Records Spotlights Homegrown Talent

By IS HOROWITZ

One mission of CBC Records is to bring greater international attention to Canadian artists and orchestras. But if this is in any degree an example of musical chauvinism, it does not extend to the compositions themselves. The repertoire of the label, a commercial entity for little more than a year and a half, is smack in the mainstream. Little or no contemporary music is attempted, and Canadian composers so far are conspicuous by their absence.

Since CBC signed a U.S. distribution deal with Pro Arte some months ago, it has issued 14 albums, but this number will more than double before the end of the year, according to Allen Shechtman, manager of recordings. More than a dozen new projects are awaiting their turn before the mi-

crophones, and Compact Disc should begin to figure in the company's release plans by the early part of the new year.

Two large Beethoven packages are among the upcoming releases. One holds the five piano concertos, the Choral Fantasia and a number of overtures on five LPs. The piano soloist is Anton Kuerti, and the Toronto Symphony is conducted by Andrew Davis. Another five-record set will hold the 10 violin and piano sonatas, with Steven Staryk and John Perry the interpreters.

Mario Bernardi directs the CBC Vancouver Orchestra in the Brandenburg Concertos, a two-disk package due shortly on the Canadian label, and the conductor will also be heard at the helm of the National Arts Centre Orchestra in Mozart and Beethoven recordings. A package of

"Orchestral Suites of the British Isles" programs works by Vaughan Williams, Hamilton Harty and Peter Warlock including what Shechtman describes as the first recording of the latter composer's original version of the "Capriol Suite." That album is directed by Uri Mayer with the Edmonton Symphony Orchestra.

European distribution so far has Telaeg, a subsidiary of Teldec, representing CBC in the Scandinavian countries. Ariola handles the line in Germany, Austria and Switzerland, with Music Tokyo, a division of Nippon Phonogram, the distributor in Japan. All disks are exported, pressed in Canada by Cinram Ltd., from masters processed at Europadisk in New York.

Paradoxically, Shechtman anticipates that the label's first CDs will be released in Europe and the U.S. be-



GIFT OF MUSIC—Sergiu Comissiona pauses at the gift shop in Meyerhoff Hall after a concert with the Baltimore Symphony to sign copies of his recent Brahms-Schoenberg album on Vox Cum Laude.

fore Canada. The depressed Canadian dollar, in addition to the high duty on imported recordings, will keep the product from early exposure in its home territory.

★ ★ ★

Shlomo Mintz, an exclusive Deutsche Grammophon artist since 1980, has signed a new longterm pact with the label that will keep him busy be-

fore the microphones for years. Major violin concertos planned include those by Beethoven, Brahms, Dvorak, Sibelius and Tchaikovsky, and among the conductors named who will collaborate are Claudio Abbado and James Levine. Plenty of chamber works are also in the offing, say DG executives. Meanwhile, they are preparing for the release later this year of the solo sonatas and partitas by Bach, already in the can.

### Billboard Best Selling Inspirational LPs

Survey for Week Ending 8/18/84  
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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	25	<b>STRAIGHT AHEAD</b> The 4000 Voices of the 1980s Word	19	16	13	<b>FIRE AND ICE</b> Steve Camp, Sparrow SPR-1085
2	2	61	<b>MORE THAN WONDERFUL</b> Sandi Patti, Impact R 3818 (Benson)	20	15	53	<b>I EXALT THEE</b> Phil Driscoll Sparrow SPR-1074
3	3	110	<b>AGE TO AGE</b> Amy Grant, Myrrh MSB 6697 (Word)	21	20	9	<b>CELEBRATE THIS HEARTBEAT</b> Randy Stonehill, Myrrh 7016765067 (Word)
4	4	33	<b>NOT OF THIS WORLD</b> Petra, Star Song 7102050860 (Word)	22	22	53	<b>WALLS OF GLASS</b> Russ Taff, Myrrh MSB 6706 (Word)
5	5	21	<b>THE SKY'S THE LIMIT</b> Leon Patisso, Myrrh 7016771067 (Word)	23	29	5	<b>TIME LINE</b> Kerry Livgren, CBS Associated BFZ 39368
6	6	21	<b>MICHAEL W. SMITH 2</b> Michael Smith, Reunion 7010004129 (Word)	24	21	106	<b>LIFT UP THE LORD</b> Sandi Patti, Impact R 3799 (Benson)
7	7	9	<b>PERFECT TIMING</b> The Sweet Comfort Band, Light LS5831 (Lexicon)	25	30	33	<b>REIGN ON ME</b> Michele Pillar, Sparrow SPR-1077
8	19	13	<b>WARRIOR IS A CHILD</b> Twila Paris, Milk and Honey MN 1048 (Zondervan)	26	33	13	<b>TRIUMPH IN THE AIR</b> Sheila Walsh, Sparrow SPR-1088
9	14	17	<b>VITAL SIGNS</b> Whiteheart, Myrrh 7016782069 (Word)	27	26	37	<b>MISSION OF MERCY</b> DeGarmo and Key, Power Disc 1071 (Benson)
10	12	33	<b>SURRENDER</b> Debby Boone, Lamb and Lion 3001 (Sparrow)	28	23	9	<b>THE GOD OF LIFE</b> John Michael Talbot, Birdwing BWR 2056 (Sparrow)
11	11	9	<b>CHOICES</b> Farrell and Farrell, Star Song 710205386X (Word)	29	NEW ENTRY		<b>LOVE OVERFLOWING</b> Sandi Patti, Impact R 3742 (Benson)
12	18	9	<b>LIVING WATERS</b> Jimmy Swaggart, JIM 143	30	28	25	<b>SUNDAY'S ON THE WAY</b> Carman, Priority 38713
13	10	13	<b>THE IMPERIALS SING THE CLASSICS</b> The Imperials, Dayspring 7014118013 (Word)	31	24	5	<b>CHARIOTS OF FIRE</b> Dino, Light LS 5819 (Lexicon)
14	8	90	<b>MORE POWER TO YA</b> Petra, Star Song SSR 0045 (Word)	32	NEW ENTRY		<b>CELEBRATION</b> Koinonia Sparrow SPR 1093
15	9	21	<b>SEND US TO THE WORLD</b> Harvest, Milk and Honey MH1051 (Zondervan)	33	34	17	<b>STEVE GREEN</b> Steve Green, Sparrow SPR-1084
16	NEW ENTRY		<b>NO TIME TO LOSE</b> Andrae Crouch, Light LS 5863 (Lexicon)	34	31	41	<b>THE PRODIGAL SON</b> Keith Green, Pretty Good Records PGR 003
17	27	17	<b>MELTDOWN</b> Steve Taylor, Sparrow SPR-1063	35	13	29	<b>KIDS PRAISE 4</b> The Maranatha Kids, Maranatha 7100108829 (Word)
18	17	69	<b>THE MICHAEL W. SMITH PROJECT</b> Michael Smith, Reunion RRA 002 (Word)	36	25	21	<b>BOOTLEG</b> The Resurrection Band, Sparrow SPR-1086
				37	NEW ENTRY		<b>BOYS AND GIRLS-RENOUCE THE WORLD!</b> Undercover A&S 7100919827 (Word)
				38	NEW ENTRY		<b>CELEBRATE FREEDOM</b> Phil Driscoll Sparrow SPR-1094
				39	NEW ENTRY		<b>MAJESTY</b> Dino, Light LS 5828 (Lexicon)
				40	38	17	<b>ONE DAY AT A TIME</b> Cristy Lane, Arrival 9644 (Dommon)

## GOSPEL Lectern

### Big Summer For 'Jesus Festivals'

By BOB DARDEN

The outdoor music festival is a dying phenomenon in the secular music world, with only a few monster gatherings of the tribes enlivening the summer months. But in contemporary Christian music, it's a tradition that seems to grow stronger each year.

Groups and promoters who long ago vowed to never again organize day-long mini-Woodstocks for hundreds of thousands of sunburned fans have discovered that today's Christian audience is a different animal altogether, especially when it comes to things like security, ticket prices and hassles in general.

Consequently, 1984 saw a wide diversity of major outdoor "Jesus Music Festivals." Not all came off perfectly—indeed, some almost didn't take place at all—but that's to be expected when the thrill of being part of an "event" is more important than the actual music itself.

A truly special show was **Gospel Explosion '84**, held July 7-8 in R.F.K. Stadium in Washington. Virtually every legend in black gospel music was on hand, including the Rev. Al Green, the Rev. James Cleveland, Shirley Caesar, the Clark Sisters, Sister Janice Brown & the Rev. F.C. Barnes, Edwin Hawkins &

Singers, the Williams Brothers, the Sensational Nightingales and several more. Representing Southern gospel were Rusty and the Happy Goodman Singers.

The same weekend, the **Morning Star-Fest** was held at the Quiet Valley Ranch, near Kerrville, Tex., normally the site of classical and bluegrass festivals. Artists included **DeGarmo & Key**, **Carman**, the **Latinos**, **Phil Driscoll**, **Silverwind**, **Twila Paris** and **Wayne Watson**.

Still to come Sept. 1 is **Morning Star-Fest of the Ozarks**, near beautiful Springdale, Ark., with many of the same artist, along with **Farrell & Farrell**, **Joe English** and 1983's most important new artist, **Teri DeSario**.

The Kentucky State Fair Tuesday (14) is setting aside an evening for **Gospel Celebration '84** in Louisville's Cardinal Stadium, featuring the most powerful voice in Christian music, **Russ Taff**, along with **Stephanie Booshada** and **DeGarmo & Key**.

Probably the most musically adventuresome festival was **Cornerstone '84**, held June 28-30 in Grayslake, Ill., just north of Chicago. The festival advertised an incredible array of new artists, including **Resurrection Band**, **Randy Stonehill and Band**, **DeGarmo & Key** (again), **Sweet Comfort Band**, a rare appearance by **Daniel Amos**, **Joe English &**

**Band**, **Sheila Walsh**, the **77s**, **Steve Taylor**, **Paul Clark & Band**, **David Edwards**, **Undercover**, **Quickflight**, **3-D**, **Altar Boys**, **Lifters** and others. A "surprise guest" enlivened things the last night of the festival with the debut of his new Christian group: **Kerry Livgren**, late of Kansas, with his band **A.D.**

The 11th annual **WLOK Stone Soul Picnic** in Memphis June 9 drew more than 100,000 to hear the **Rev. Al Green**, **Shirley Caesar**, **Leon Patisso**, the **Williams Brothers** and others. One reporter said that the annual event at Martin Luther King Jr. Riverside Park is now the nation's largest free outdoor festival.

Contemporary Christian music fans from 20 states journeyed to **Sun-Shine '84** in Willmar, Minn., featuring **Joe English & Band**, **Leon Patisso**, **Isaac Air Freight**, **Farrell & Farrell**, **Michele Pillar**, **White Heart**, **Russ Taff**, **Teri DeSario** and others, July 6-7. The 10th annual **Fishnet '84**, July 4-7 in Front Royal, Va., advertised appearances by **Dallas Holm**, the **Imperials**, **David & the Giants**, **Carman** and a number of other top Christian artists and speakers.

Southern gospel and more traditional religious music lovers will have **Rainbow Festival '84** in Lee Hall, Va., to look forward to on Aug. 25. The lineup includes **Rusty Goodman & the Family Band**, **Steve & Annie Chapman**, **Mickey & Becki** and a number of others.

There are a number of other Jesus Music Festivals, although one of the most prestigious isn't exactly a festival, per se. The **Christian Artists' Music Seminar** in the Rockies at Estes Park, held this year from July 29-Aug. 4, featured nearly 50 of the top names in the business and is the best showcase for new artists as well.

★ ★ ★

A number of people called and wrote asking for the address of the National Christian Network mentioned in the July 28 Lectern. The NCN is looking for contemporary Christian and black gospel videos for two new programs it has started called "Praise Song" and "Testify! Testify!" Write them c/o Tom Shaw, National Christian Network, 1150 W. King St., Cocoa, Fla., 32922. Or call (305) 632-1000.

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# Convention Will Focus On Musicians

By SAM SUTHERLAND and PETER KEEPNEWS

Apart from the "bottom-line" focus that will be sustained throughout the 27 different business sessions, seminars and workshops planned for Jazz Times' first convention since 1980 (Blue Notes, July 14), the importance of four scheduled seminars aimed at working musicians will be more critical than before. That's the word from Ira Sabin, founder of the publication and the guiding force behind the convention, set for Sept. 27-30 at New York's Roosevelt Hotel.

Acknowledging the ongoing migration of major labels away from jazz, Sabin notes: "There's more musicians getting into the record business now, primarily because they have to. It's the only way they'll get a record out. So this convention will hopefully help them learn what's going on and what they have to do."

Thus, panels will examine jazz performers' relationship to their unions, opportunities in jazz clinic programs, the impact of new technology (especially computers, via both musical instruments and musical computer software and hardware) and employment opportunities overseas. Among the participants in these sessions will be musicians Ray Brown, Red Rodney and Clark Terry, as well as Michael Cuscuna, Bob "Dr. Jazz" Cohen, agent/producer Ian Dittke, Pori Jazz Festival chief Jyrki Kangus and record producer Giovanni Bonandri.

There will also be multiple sessions in other key areas, including five sessions for the recording and music business, five for jazz radio professionals, four for jazz support organizations, and seven aimed at general audiences. We've already noted that Billboard's Mike Hennessey will be moderating a panel on jazz and the record business; also worth noting is a look at Compact Discs and their impact on jazz, led by GRP Records co-principal Larry Rosen; an overview of the reissue phenomenon, directed by reissue producer and Recording Industry Assn. of America executive director Jim Fishel; and a provocative panel on women in jazz, moderated by Dr. Billy Taylor and featuring Jane Ira Bloom, Betty Carter, Helen Keane and Janice Robinson. Other sessions will cover everything from record care and jazz criticism to fund-raising and jazz education.

New wrinkles at this year's event include an exhibition area, a separate record fair, and jazz videos, to be shown round-the-clock in the convention's hospitality suite—the Jazz Times answer to MTV. The bash will also, of course,

feature the living item, via nightly jam sessions produced with assistance from Baldwin Pianos, Electro-Voice and Sam Ash Music. Dizzy Gillespie will be the convention's guest of honor; Orrin Keepnews will deliver the keynote address.

★ ★ ★

The Antilles label may be getting out of the jazz business (Blue Notes, Aug. 4), but that doesn't signal a formal retirement for parent Island Records, according to that label's new U.S. chief Charly Prevost. An update from Prevost's office verifies the Antilles move, but indicates that a revision of that entire label to restore its original product base, reissues from the Island vault, is the primary reason.

Those jazz acts still on the Antilles roster will now move to Island itself. There is, however, no forecast yet as to whether the jazz roster's reduction in size will turn out to be permanent.

★ ★ ★

The next batch of Japanese reissues from PolyGram Classics, due to hit the stores next week, includes a package that's sure to set any hard-core bebop lover drooling: a 10-record set called "The Complete Charlie Parker On Verve 1946-1954."

The elaborately packaged anthology, which comes with a 28-page booklet and lists for \$99.80, literally contains everything Parker recorded for Verve, or at least everything that's been found. That means not just all the recordings the pioneering saxophonist/composer made under his own name, alternate takes and all, but his Jazz At The Philharmonic appearances and the 1952 jam session in which he took part as well.

Also included in the August PolyGram release are two Clifford Brown compilations consisting primarily of previously unissued material from the EmArcy vaults, assembled by Kiyoshi Koyama, as well as six more standard Japanese Verve reissues from the '60s (original covers, new pressings) featuring all-star pairings: Ella Fitzgerald & Duke Ellington ("Ella At Duke's Place"), Stan Getz & Charlie Byrd ("Jazz Samba"), Jimmy Smith & Wes Montgomery ("The Dynamic Duo"), Oscar Peterson & Milt Jackson ("Very Tall"), Bill Evans & Shelly Manne ("Empathy") and Anita O'Day & Cal Tjader ("Time For Two").

## LATIN **Notas**

### CBS Gears Up Miami Sound Machine

By ENRIQUE FERNANDEZ

If RCA claims to have found its U.S. Latin superstar in Rudy (Notas, July 28), its main competitor, CBS, seems to have done likewise with talent already aboard, Miami Sound Machine. The reason for the major's renewed enthusiasm about its act is a single that has become Britain's best selling dance import, "Dr. Beat."

In New York for some photo sessions, the group's founding couple, Gloria and Emilio Estefan, were overflowing with excitement at what looked very much like the marks of success: phone interviews with British music magazines, publishing offers, the release of their material in Europe and the mainstream American market.

Like other "Miami sound" artists (Notas, Aug. 4), the Estefans are Cuban-Americans who fused the beat of their homeland, known generically as salsa, with Brazilian pop, American rock and the Latin pop ballad. "It's the Cuban beat that gets the dancers going," says Emilio, who serves as the group's percussionist. His wife Gloria, the band's lead vocalist and songwriter, adds, "If you listen to 'Dr. Beat' carefully, you'll notice that it's basically a conga, a disco-conga."

"Dr. Beat" is a cut from the group's album "A Toda Maquina," on the U.S. Latin label, Discos CBS. It's also included in an English-language album to be released in the U.S. by Epic next month, "Eyes Of Innocence," which will also include a number of English-language ballads. "It's time for the ballad again on the American scene," says Emilio.

The album, which was recorded in Miami and New York, will also be released in Holland, England, France and Spain, following the release of the 12-inch and 45 of "Dr. Beat." The group is now heading for South America, with scheduled appearances back in the U.S. for September (Los Angeles) and October (New York).

"It's been hard work," says Emilio, "but it looks like we're finally making it." Two years ago, Emilio, like the other members of the band, held a day job—in his case, an executive position with Bacardi Rum. Today they're all full-time musicians. Besides the Estefans, Miami Sound Machine includes drummer and composer Kiki Garcia and bassist Marcos Avila, both of them founding members, plus guitarist Wesley Wright, keyboardist Roger Fisher, Betty Cortez on synthesizer and

background vocals, Gustavo Lescano on harmonica and Victor Lopez on trumpet.

★ ★ ★

San Antonio's Texas Hispanic State Fair, which featured such artists as Lucha Villa, Napoleon, Valentina Leyva, David Reynoso, Gerardo Reyes, Las Hermanas Huerta, Felipe Arriaga and Los Alegres de Teran, drew an estimated crowd of 52,000 on its second day... Dave Valentin and Ray Barretto will play a benefit for the Impact On Hunger Organization at New York's Club Broadway this week... Singer Susy Leman is in Mexico recording her second album for the TH label... A&M's Maria Conchita is in New York to feast the success of her new album... Juan Erasmo Mochi has finished recording his new TH album in Caracas.

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	<b>EL GRAN COMBO</b> En Alaska, Combo 2039	1	1	<b>LANI HALL Y CAMILO SESTO</b> Lani Hall, A&M 37008		
2	5	<b>LANI HALL Y CAMILO SESTO</b> Lani Hall, A&M 37008	2	11	<b>JUAN GABRIEL</b> Recuerdos 2, Ariola 6035		
3	2	<b>ROBERTO CARLOS</b> Concavo y convexo, CBS 12322	3	4	<b>LOS BUKIS</b> Mi fantasia, Profano 1122		
4	4	<b>ELIO ROCA</b> Segunda Luna de Miel, RCA 7274	4	6	<b>JOSE JOSE</b> Secretos, Ariola 6000		
5	3	<b>JOSE JOSE</b> Secretos, Ariola 6000	5	13	<b>LOS YONICS</b> Ya no me dejes, Profano 90351		
6	8	<b>JUAN GABRIEL</b> Recuerdos 2, Ariola 6035	6	3	<b>ELIO ROCA</b> Nuestra Segunda Luna de Miel, RCA 7274		
7	15	<b>BOBBY VALENTIN Y EL CANO ESTREMER</b> En Accion, Bronco 129	7	0	<b>LOS HUMILDES</b> Anoche Sone, Profano 90368		
8	9	<b>JERRY VARGAS</b> Cubanita, Maxima 2834	8	10	<b>ROBERTO CARLOS</b> Concavo y convexo, CBS 12322		
9	0	<b>MARISELA</b> La pareja ideal, TH 1386	9	0	<b>RAPHAEL</b> Eternamente Tuyo, CBS 80379		
10	0	<b>PIMPINELA</b> Hermanos, CBS 11320	10	0	<b>LOS FREDDY'S</b> Y me enamore, Profano 90302		
11	13	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009	11	14	<b>MARIA CONCHITA</b> Maria Conchita, A&M 37007		
12	0	<b>JOHNNY</b> Invitame, RCA 7296	12	0	<b>PERLA</b> Confidencias, RCA 7244		
13	7	<b>RAPHAEL</b> Eternamente tuyo, CBS 80379	13	0	<b>DANIELA ROMO</b> Amor Prohibido, Gama 433		
14	11	<b>LUIS RAMIREZ Y REY DE LA PAZ</b> Con cache, Cayman 9004	14	0	<b>ANDY MONTANEZ</b> Versatil, TH 2286		
15	14	<b>WILLIE ROSARIO</b> Nuevos Horizontes, Bronco 128	15	12	<b>PIMPINELA</b> Hermanos, CBS 11320		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	9	<b>MARIA CONCHITA</b> Maria Conchita, A&M 37007	1	7	<b>LOS BUKIS</b> Mi fantasia, Profano 1122		
2	2	<b>JOSE JOSE</b> Secretos, Ariola 6000	2	2	<b>LOS TIGRES DEL NORTE</b> Internacionalmente norteno, Profano 3124		
3	1	<b>HANSEL Y RAUL</b> Hansel y Raul, TH 2271	3	3	<b>ANTONIO DE JESUS</b> Juntos, A&M 37005		
4	3	<b>EL GRAN COMBO</b> Breaking the Ice, Combo 2039	4	1	<b>LANI HALL Y CAMILO SESTO</b> Lani Hall, A&M 37008		
5	5	<b>ELIO ROCA</b> Nuestra Segunda Luna de Miel, RCA 7274	5	0	<b>JOSE JOSE</b> Secretos, Ariola 6000		
6	6	<b>RAPHAEL</b> Eternamente tuyo, CBS 80379	6	0	<b>RAMON AYALA</b> 15 exitos, Freddie 1266		
7	14	<b>LUPITA D'ALESSIO</b> Yo, Orfeon 84	7	4	<b>MARIA CONCHITA</b> Acariame, A&M 7007		
8	0	<b>CHARITYN</b> Se Acabo, TR 002	8	11	<b>DANIELA ROMO</b> Celos, CBS 80371		
9	8	<b>LANI HALL Y CAMILO SESTO</b> Lani Hall, A&M 37008	9	0	<b>GRUPO PEGASO</b> El No Te Quiere, Remo 1006		
10	7	<b>FANIA ALL STARS</b> Lo que pide la gente, Fania 629	10	0	<b>JOHNNY</b> Invitame, RCA 1296		
11	12	<b>LUIS RAMIREZ Y REY DE LA PAZ</b> Con cache, Cayman 9004	11	9	<b>VICENTE FERNANDEL</b> Los 15 nuevos exitos con el idolo, CBS 20704		
12	15	<b>ROCIO JURADO</b> Porque me habras besado, RCA 7243	12	0	<b>LA MAFIA</b> 15 Exitos, Cara 0900		
13	13	<b>ROBERTO CARLOS</b> Roberto Carlos, CBS 12322	13	6	<b>JUAN GABRIEL</b> Recuerdos 2, Ariola 6035		
14	0	<b>MANDELLA TORRES</b> Aceptame Como Soy, CBS 20708	14	0	<b>LOS HUMILDES</b> Anoche Sone, Profano 90368		
15	0	<b>PIMPINELA</b> Hermanos, CBS 11320	15	0	<b>ELIO ROCA</b> Bienvenido sea el amor, RCA 7274		
PUERTO RICO							
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	<b>RUBEN BLADES</b> Buscando America, Elektra 60352	8	7	<b>ROBERTO CARLOS</b> Concavo y convexo, CBS 12322		
2	1	<b>EL GRAN COMBO</b> En Alaska, Combo 2039	9	0	<b>VARIOS ARTISTAS</b> Llena tu cabeza de rock 8, CBS 10352		
3	3	<b>JOSE JOSE</b> Secretos, Ariola 6000	10	8	<b>JUAN GABRIEL</b> Recuerdos 2, Ariola 6035		
4	6	<b>MIAMI SOUND MACHINE</b> A toda maquina, CBS 10349	11	11	<b>GLEN MONROIG</b> No finjas, Mamoku 1002		
5	5	<b>BOBBY VALENTIN Y CANO ESTREMER</b> En Accion, Bronco 129	12	0	<b>CHARYTIN</b> Se acabo, TR 002		
6	9	<b>YOLANDITA MONGE</b> Suenos, CBS 10345	13	0	<b>GUILLERMO DAVILA</b> Un poco de amor, Sono Rodven 020		
7	4	<b>LANI HALL Y CAMILO SESTO</b> Lani Hall, A&M 37008	14	12	<b>MARIA CONCHITA</b> Acariame, A&M 37007		
			15	0	<b>ORQUESTA MULLENZE</b> Con Pocas Palabras Basta, Bronco 131		

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# Billboard® Black LPs

Survey for Week Ending 8/18/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	6	<b>PRINCE AND THE REVOLUTION</b> Purple Rain, Warner Bros. 25110-1 WEA	39	39	12	<b>GEORGE HOWARD</b> Steppin' Out, TBA TB 201 (Palo Alto) IND
2	2	9	<b>TINA TURNER</b> ● Private Dancer, Capitol ST-12330 CAP	40	48	7	<b>TYZIK</b> Jammin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL
3	3	4	<b>JACKSONS</b> Victory, Epic QE 38946 CBS	41	41	37	<b>Z.Z. HILL</b> I'm A Blues Man, Malaco 7415 IND
4	4	9	<b>TEDDY PENDERGRASS</b> Love Language, Asylum 60317-1 (Elektra) WEA	42	42	4	<b>BRASS CONSTRUCTION</b> Renegades, Capitol ST-12327 CAP
5	9	6	<b>KASHIF</b> Send Me Your Love, Arista AL8-8205 RCA	43	43	21	<b>EARL KLUGH</b> Wishful Thinking, Capitol ST-12323 CAP
6	6	41	<b>LIONEL RICHIE</b> ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	44	45	54	<b>JEFFREY OSBORNE</b> ● Stay With Me Tonight, A&M SP-4940 RCA
7	5	11	<b>SOUNDTRACK</b> ▲ Breakin', Polydor 821919-1Y-1 (PolyGram) POL	45	49	5	<b>SPYRO GYRA</b> Access All Areas, MCA 2-6893 MCA
8	7	17	<b>ONE WAY</b> Lady, MCA 5470 MCA	46	46	27	<b>ROCKWELL</b> ● Somebody's Watching Me, Motown 6052ML MCA
9	16	4	<b>THE TIME</b> Ice Cream Castle, Warner Bros. 25109-1 WEA	47	40	59	<b>MIDNIGHT STAR</b> ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
10	10	14	<b>JERMAINE JACKSON</b> ● Jermaine Jackson, Arista AL8-8203 RCA	48	50	9	<b>SMOKEY ROBINSON</b> Essar, Tamla 6098TL (Motown) MCA
11	12	6	<b>SOUNDTRACK</b> Ghostbusters, Arista AL8-8246 RCA	49	44	18	<b>CHANGE</b> Change Of Heart, Atlantic 80151 WEA
12	13	4	<b>LAKESIDE</b> Outrageous, Solar 60355 (Elektra) WEA	50	57	19	<b>KLEER</b> Intimate Connection, Atlantic 80145-1 WEA
13	8	13	<b>O'BRYAN</b> Be My Lover, Capitol ST-12332 CAP	51	58	2	<b>THE VALENTINE BROTHERS</b> Have A Good Time, A&M SP-4989 RCA
14	14	8	<b>SHEILA E.</b> The Glamorous Life, Warner Bros. 25107-1 WEA	52	52	21	<b>ART OF NOISE</b> Battle, Island 96974 (Atco) WEA
15	15	7	<b>NEWCLEUS</b> Jam On Revenge, Sunnyside SUN 4901 (Buckley) IND	53	54	39	<b>DAVID SANBORN</b> Backstreet, Warner Bros. 23906-1 WEA
16	17	39	<b>POINTER SISTERS</b> ● Break Out, Planet BXLL-4705 (RCA) RCA	54	56	3	<b>RICHARD "DIMPLES" FIELDS</b> Mmm..., RCA AFL1-5169 RCA
17	18	9	<b>PEABO BRYSON</b> Straight From The Heart, Elektra 60362 WEA	55	55	3	<b>LEAD BRYSON</b> The Peabo Bryson Collection, Capitol ST-12348 CAP
18	11	9	<b>PATRICE RUSHEN</b> Now, Elektra 60360-1 WEA	56	51	50	<b>HERBIE HANCOCK</b> ● Future Shock, Columbia FC38814 CBS
19	19	11	<b>SOUNDTRACK</b> Beat Street, Atlantic 80154 WEA	57	59	17	<b>STANLEY CLARKE</b> Time Exposure, Epic FE 38688 CBS
20	23	15	<b>RUN-D.M.C.</b> Run-D.M.C., Profile 1201 IND	58	53	5	<b>EDDY GRANT</b> Going For Broke, Portrait FR 39261 (Epic) CBS
21	21	11	<b>DENIECE WILLIAMS</b> Let's Hear It For The Boy, Columbia FC 39366 CBS	59	60	18	<b>SOUNDTRACK</b> Footloose, Columbia JS 39242 CBS
22	20	26	<b>DENNIS EDWARDS</b> Don't Look Any Further, Gordy 6057GL (Motown) MCA	60	62	43	<b>DEBARGE</b> ● In A Special Way, Gordy 6061GL (Motown) MCA
23	22	23	<b>CAMEO</b> ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL	61	61	11	<b>O'JAYS</b> Love And More, P.I.R. FZ 39367 (Epic) CBS
24	25	11	<b>ROGER THE SAGA</b> The Saga Continues, Warner Bros. 23975-1 WEA	62	64	2	<b>LITTLE MILTON</b> Playing For Keeps, Malaco 7419 IND
25	26	18	<b>BAR-KAYS</b> Dangerous, Mercury 818-478-1 (PolyGram) POL	63	63	37	<b>KOOL &amp; THE GANG</b> ● In The Heart, De-Lite DSR 8508 (PolyGram) POL
26	27	46	<b>MADONNA</b> ● Madonna, Sire 23867-1 (Warner Bros.) WEA	64	72	34	<b>EVELYN "CHAMPAGNE" KING</b> Face To Face, RCA AFL1-4725 RCA
27	38	3	<b>THE BROTHERS JOHNSON</b> Out Of Control, A&M SP-4965 RCA	65	65	28	<b>CULTURE CLUB</b> ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS
28	28	34	<b>PATTI LABELLE</b> ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	66	68	40	<b>JAMES INGRAM</b> It's Your Night, Qwest 23970-1 (Warner Bros.) WEA
29	30	10	<b>CHERRELLE</b> Fragile, Tabu BFZ 39144 (Epic) CBS	67	67	18	<b>DENISE LASALLE</b> Right Place, Right Time, Malaco 7417 IND
30	37	2	<b>BILLY OCEAN</b> Suddenly, Jive/Arista JLB-8213 RCA	68	70	36	<b>PIECES OF A DREAM</b> Imagine This, Elektra 60270-1 WEA
31	32	87	<b>MICHAEL JACKSON</b> ▲ Thriller, Epic QE 38112 CBS	69	69	26	<b>KENNY G</b> G Force, Arista AL8-8192 RCA
32	29	35	<b>LUTHER VANDROSS</b> ● Busy Body, Epic FE 39196 CBS	70	47	11	<b>MICHAEL JACKSON</b> Farewell My Summer Love, Motown 6101ML MCA
33	24	8	<b>ART OF NOISE</b> (Who's Afraid Of) Art Of Noise, Island 90179 (Atco) WEA	71	66	35	<b>MELBA MOORE</b> Never Say Never, Capitol ST-12305 CAP
34	34	13	<b>WOMACK &amp; WOMACK</b> Love Wars, Elektra 60293-1 WEA	72	71	17	<b>THE EMOTIONS</b> Sincerely, Red Label RLLP 001-1 IND
35	35	26	<b>SHANNON</b> Let The Music Play, Mirage 90134 (Atco) WEA	73	73	36	<b>DAZZ BAND</b> Joystick, Motown 6084ML MCA
36	36	17	<b>THE CRUSADERS</b> Ghetto Blaster, MCA 5429 IND	74	74	36	<b>THE DEELE</b> Street Beat, Solar 60285-1 (Elektra) WEA
37	33	21	<b>BOBBY WOMACK</b> The Poet II, Beverly Glen BG 10003 IND	75	75	23	<b>STACY LATTISAW &amp; JOHNNY GILL</b> Perfect Combination, Cotillion 90136 (Atco) WEA
38	31	19	<b>YARBROUGH &amp; PEOPLES</b> Be A Winner, Total Experience TEL8-5700 (RCA) RCA				

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# Black

## VETERAN BAND SCORES WITH 'LADY'

# One Way Finds Way To No. 1

By STEVE IVORY

LOS ANGELES—Several weeks ago, something strange happened. For the first time in months, the No. 1 black album wasn't by Michael Jackson, his brothers, Lionel Richie or Prince. Remarkably, One Way's eighth album, "Lady," held down the top spot.

Considering the competition, hitting that chart spot was quite a feat. But this six-member band is really a record company's dream. According to lead vocalist and founder Al Hudson, One Way manages to sell "at least 300,000 units with each album." As Al Hudson & the Soul Partners, the Soul Partners, One Way featuring Al Hudson, and—for the last few years—just plain One Way, the band has scored a number of black hits, including "Cutie Pie," "Fancy Dancer," "Push" and the current "Mr. Groove."

"We always manage to do pretty well," says Hudson of the Detroit-

based outfit. "Even when we don't have a hit single, we can move records. We'd rather have a consistent success than have a double-platinum smash and then disappear. Even the executive changes at MCA haven't hurt us."

Because of their consistent sales, One Way, which includes vocalist Candyce Edwards, guitarist Dave Robertson, drummer Gregg Green, keyboardist Jonathan Meadows and multi-instrumentalist Kevin McCord, is on the road seven months of the year as booked by the Norby Walters Agency. "Our hottest markets are in the South," where One Way sells the most records and makes most of its live appearances, says Hudson. "But we do well in parts of the East, too. For instance, Chicago is a ballad town, and our love songs are big there. We also do well in Texas, and of course in Detroit."

That the Motor City is no longer a major recording center doesn't hurt

the band, in Hudson's view. "I don't feel isolated from the industry," he says. "We start our projects here and we finish them in Los Angeles. Our families and roots are here. That outweighs any business situation."

The group came to MCA in the late '70s when the company acquired ABC Records in the middle of the band's first hit single, "You Can Do It." Last year the group's manager, Al Perkins, was shot and killed in his Detroit office. His widow, Irene Perkins, has been running the group's affairs ever since.

Of Perkins' death, Hudson says, "We still can't imagine who did it. But there were people envious of Al's success as a businessman."

Alicia Meyers, the ex-One Way vocalist whose solo career stalled after Perkins' death, has a new MCA single, "Say, Say, Say," produced by One Way's McCord. Meanwhile, the band is preparing for a European tour and will begin work on their next album when they return.

# The Rhythm & The Blues

## Morris Day Decides To Call Time Out

Billboard's black music editor, Nelson George, is on vacation. Filling in is Leo Sacks.

There'll be no more pledge of allegiance to the Time, now that Morris Day has disbanded one of the decade's savviest groove combos.

"I don't have the same sense of fidelity," the flamboyant lead singer explains from his beachfront condo in Santa Monica, where he moved from Minneapolis earlier this year. "The main ingredients of the group are gone. It's not the same anymore."

Don't feel sorry for Day. The self-indulgent, outrageously vain—and eminently amusing—showman may be giving up on a band whose sleek keyboard concoctions and supple dance rhythms led to two gold albums ("The Time" and "What Time Is It?"). But it seems like a fair trade-off. He plans to form a new group of electronic party-funk mavens, impeccably groomed, of course. And in the interim there are film projects to consider since Day uncorked a new career: the jive side of his personality known as "acting."

Now that he's stolen Prince's "Purple Rain" movie with his lecherous portrayal of a rocker lusting after sex and stardom, a world of opportunity has opened for the Hugh Hefner of funk, who has successfully nurtured his "cooler than Santa Claus, bay-bee" persona.

"My manager, Sandy Gallin, has started throwing movie trades my way," says Day, speaking over the din of a television soap opera. "It's giving me a whole new perspective, reading scripts, watching teaser ads for movies, wondering, 'Can I do it again?'"

Judging by his "Purple Rain" performance, for which he says he rewrote virtually all of his lines ("They were stereotypically black-ghetto tough"), Day may well develop into a

seriously affecting thespian—both romantic and comic. But if he was typecast theatrically, then he must also grapple with a new musical direction, a fact his move to the Coast—away from the Starr Company (a.k.a. Prince) and the management team of Cavallo, Ruffalo & Fagnoli—seems to underscore.

"I couldn't get a comfortable feeling around them," Day says of his former managers, whom he has left for the man who directs Dolly Parton's career. "The positive press from the film and all... they might have been looking for me to get them more entertainment work... I realized it just wouldn't work out." About moving from Minneapolis, he asks, "Why pay taxes to a town that won't support you? They never played our records."

"Ice Cream Castles," the title song from the Time's third album, is Day's frothiest sugar-coated pop composition to date, revealing a sound he says we'll hear more of when the "Morris Day Project" comes to fruition. And while the tune clearly po-

sitions him for a shot at the crossover market, Day attributes the album's overall lack of clarity and depth to the Starr Company "formula" and the departure of key members Jimmy (Jam) Harris and Terry Lewis, coupled with the recent loss of guitarist Jesse Johnson.

"The choice was theirs," he says of the versatile duo, whose rhythmically ingenious grooves have distinguished their writing and production efforts. Yet time appears to have healed the wounds of what Harris and Lewis once termed "the hatchet meeting," when their work on the S.O.S. Band's "Just Be Good To Me" forced them to miss a flight—and a gig with the Time. "They sent me on stage without a keyboard player and a bassist," an incredulous Day recalls.

Still, he speaks of the "old" group as a band that might have been: "Remember us for our fast climb in the r&b market," he says. "We always had pop potential, but I was scared, or we were never really encouraged, to lean too far in either direction. So now I'm in the middle."



SID'S LATEST BID—Industry veteran Sid Bernstein coaches his current protegee, Sheryl Lee Ralph, while she lays tracks for "Evening In New York," her first single for Bernstein's New York Music Co.

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**PUNCHDRUNK CELEBRATION**—Punchdrunk recording artist Wanamaker Lewis, left, Magnetik Productions recording engineer Scott Sinkler, center, and Al Steiner of Punchdrunk celebrate the release of Lewis' first album, recorded at Magnetik.

## FINAL TEST FOR DIGITAL KEYBOARD

### Emulator II Due In September

NEW YORK—E-mu Systems' Emulator II, the digital keyboard first introduced earlier this year in prototype stage at both the NAMM exhibition and the Frankfurt Musik Messe, has entered the final stage of preparation before full-scale production begins in September. According to Bob Styles, the company's newly appointed sales manager, E-mu has set up six "beta" (or second-line) test sites to get professional feedback and evaluation before committing to production.

"We've asked six industry professionals to use the first six production model Emulator IIs in order to get their opinions," says Styles. "The idea is to get feedback from different types of musicians, engineers, producers and arrangers while they use the instrument for everything from film and television scores to new wave performances."

The six people asked by E-mu to participate in evaluating the Emulator II are Talking Heads keyboardist Jerry Harrison, Los Angeles session

player Mike Boddicker, Toto's Steve Porcaro, Oingo Boingo's Richard Gibbs, film score composer/arranger Alan Howarth and engineer/producer Biff Vincent.

E-mu's first digital keyboard, the Emulator I, has sold about 500 units since its introduction in May, 1981, at a price of \$7,995. Styles says the upgraded Emulator II will retail for the same price.

For that price tag, the consumer gets 17 seconds of memory (versus only two seconds for the original), which is used for digital sampling and for operating the sophisticated eight-track sequencer. The standard Emulator II also is equipped with a single disk drive (5¼-inch floppy), as well as a five-octave velocity keyboard with both MIDI and SMPTE interfaces.

"The Emulator II is light years ahead of the E-I," says Styles. "With its 17 seconds of memory, you can virtually put a separate sound under each key."

Styles predicts that the Emulator II will have a place in the industry for

some time to come, mostly because of the factors in its design aimed at guaranteeing longevity.

"It's a software-based instrument, so it really can never be outdated," he says. "It's not going to date fashion-wise."

"With the E-II, all you need to do to get whatever the fashionable sounds are of any given time period is sample those sounds and incorporate them into the keyboard's memory. You can load in any sound and then shape them the way you would with a conventional synthesizer using LFOs, two envelopes, VCFs and VCAs. You can get up to 99 versions of just one sampled sound," he adds.

The retail community is apparently as eager to see production begin this fall as is the company itself. Back orders for the Emulator II currently total about 600. Among the customers waiting for delivery are Yes, the Philip Glass Ensemble, the Thompson Twins, Journey, Vangelis, Dave Stewart, the Human League and British keyboard veteran Traf Tragen.

STEVE DUPLER

## All-Ambisonic Radio Station Set Four-Channel System In Place At St. Louis NPR Outlet

By STEVEN DUPLER

NEW YORK—KWMU, St. Louis' National Public Radio station, will become the first station in the country to broadcast in Ambisonic Surround Sound on a regular basis, beginning this September. The station recently performed Ambisonic experimental broadcasts (Billboard, May 12), using equipment provided by the manufacturer of the Ambisonic system, Audio + Design/Calrec Inc.

"We recently concluded a loan/purchase agreement with Audio-

+Design wherein they will provide us with a UHJ transcoder, a decoder, a pan/rotate system and a Soundfield microphone system," says Barry Hufker, WKMU's production director. "The equipment will arrive at the station by the end of this month, and we expect to be broadcasting all our live broadcasts in Ambisonic by sometime in September." The 100,000-watt station reaches some 50,000 listeners weekly.

Hufker says the experimental broadcasts in the St. Louis area for the four-channel, three-dimensional technology were very successful. "We had a very enthusiastic response," he says. "All four locations where decoders were set up and listeners invited down had very positive reactions. All told, about 100 people came down to check out the system."

Hufker says that a large group of people gathered on the Univ. of St. Louis campus to listen to the Ambisonic broadcasts, ask questions about the cost and availability of the technology, and compare it to other systems of a similar nature.

"No one present raised any questions whatsoever about the quality of the Ambisonic sound," says Hufker. "They were concerned somewhat, though, about the lack of available Ambisonic-encoded software."

Lack of encoded software is only part of the problem as far as Ambisonic technology breaking through to the public. Hufker points out that even though the hi-fi and audio dealers who hosted the listening sessions throughout St. Louis during the trial broadcasts received enthusiastic responses from attendees, none of the retailers carry Ambisonic decoders.

"Even if people wanted to buy a decoder when they heard the system, they couldn't," he says. "One dealer told me that a listener was so impressed, he wanted to purchase one on the spot, but was told they weren't

available."

Hufker says he is hoping that the regular broadcasts in Ambisonic by his station will help speed the process of bringing Ambisonic technology to the public's attention. KWMU plans to concentrate primarily on live classical and jazz broadcasts, as well as live radio theatre, all using the Soundfield mike system, the multi-capsuled coincident stereo mike used for Ambisonic Surround Sound recording and broadcasting.

National Public Radio in Washington, D.C. is also taking a serious look at Ambisonic broadcasts, according to its production engineer Skip Pizzi, but "it is still very much in the planning stage".

"The way we see it," Pizzi says, "it's still very much a matter of getting the decoding units into the people's hands. Even though the system is completely compatible with standard mono and stereo equipment, you obviously don't get the full effect without the decoder."

According to Pizzi, the reason that public radio stations rather than commercial outlets have taken the lead in Ambisonic broadcasting is the basic difference in programming styles and audiences between the two.

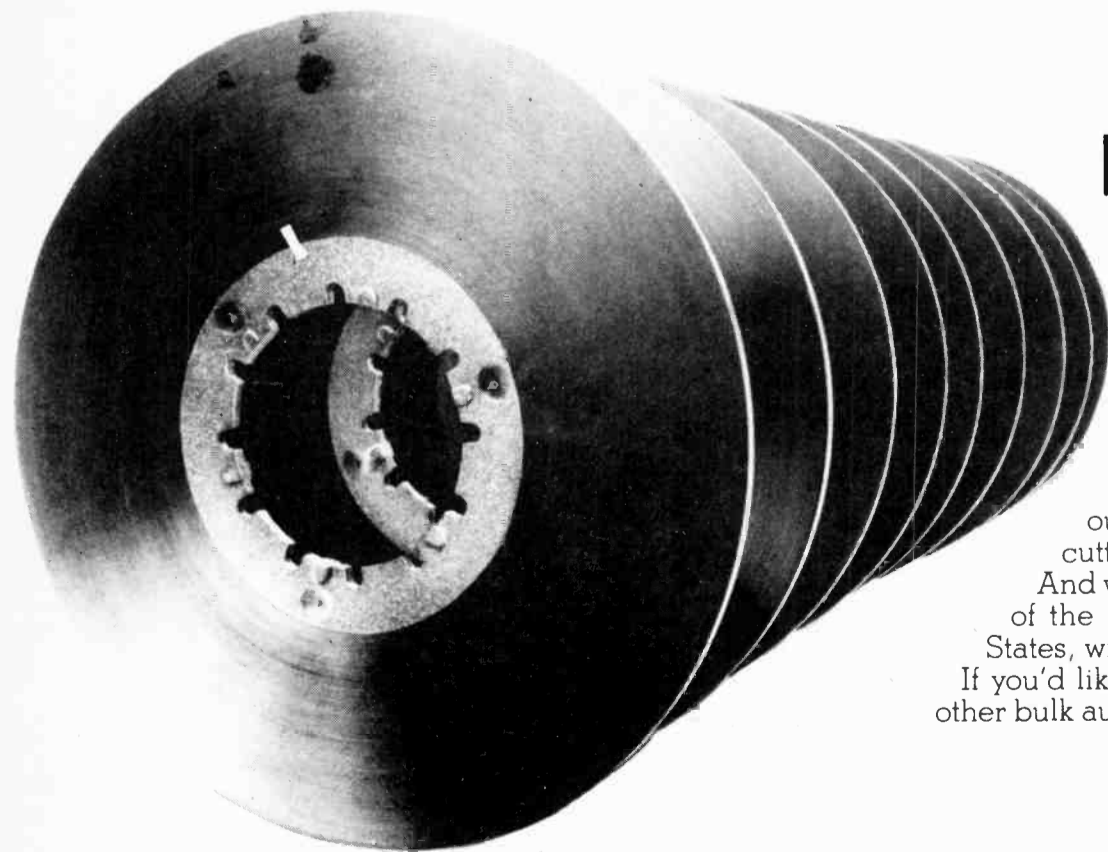
"Nobody is doing much live broadcasting, except for public radio stations," he says. "The commercial stations primarily use prerecorded material and disks, and there's hardly anything out there encoded for Ambisonic, so you don't see any of the commercial stations looking to become involved in it."

"Public radio is doing it, therefore, almost by default," Pizzi continues. "We also have more of an audiophile audience—we're catering to people who would be more likely to hear the new technology and go out and purchase a decoder."

Audio + Design/Calrec Inc.,

(Continued on page 42)

AUGUST 18, 1984, BILLBOARD



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# Pro Equipment & Services

## Studio Track

### NEW YORK

**End To End** is at **Planet Sound** working with producer **Walter Stewart**, engineer **Carl Cassella** and assistant **Tom Durack**. **Steve Holley** is producing **Jesse Nash & the Wiz Kidz** at **Evergreen**. **Jim Reeves** is at the board. Former members of the "Beatlemania" cast, now known as **the Clips**, are cutting it up at **Rogue**. Proceeds from their first single "US Goods" are slated for the city's Statue of Liberty Restoration Project.

A variety of projects are underway at **Quadrasonic**. Country artist **Joe South** is mixing his new album, with **John Hanti**, **Sandy Brown** and **Matthew Kasha** producing. The latter is doubling at the console. **O.C. Rodriguez** is producing a Plateau 12-inch by **Pumpkin** and rappers **Peso** and **Austin Hodge**. **Chain** is co-producing, with **Kasha** at the board. **Rodriguez** is laying down more 12-inch tracks for **Main Attraction**, again with **Kasha** at the board. Gospel artist **Jonah Thompson** is recording two singles for the Super Star label. **Thompson** is producing with engineer **Peter Lewis**. And the **Rich Kids** are producing four songs with producer **Stuart Weiner** and executive producers **Barbra Moore** and **Hal Wilson**. **Willie Colon** is producing his first RCA album at **Blue Rock**, with **Sammy Velazquez** engineering. And **Carole Demas** and **Paula Janis** are co-producing a children's album there with engineer **Stuart Allyn**.

### LOS ANGELES

The members of **Shadowfax** are mixing their next Windham Hill album at **Group IV**. **Chuck Greenberg** is producing with engineer **Harry Andronis** and assistant **Andy D'Adario**. **C.C. Ryder** is producing his own project for Gibraltar Entertainment at **Larrabee Sound** with assistant **Kevin Donan**.

### NASHVILLE

The following projects is in progress at **Woodland Sound**. **Carl Farris** is doing vocal overdubs with producer **Walter Haynes** and assistants **David McKinley** and **Ken Criblez**. **Rex Nelon & the Rex Nelon Singers** are laying tracks for the Word label with producer **Ken Harding**. **Criblez** is at the board, with help from **Larry Siedentop**. **Criblez** is also at the board for the **Swanee Quintet's** next release, with producer **Andre Montell**. **Vinnie Cioffie** is laying tracks with producer **Steve Mauldin**; **McKinley** is at the controls, with help from **Criblez**. **Porter Wagoner** is working on a double album at **Disc Mastering Inc.**, with **Tommy Willis** producing. An album of material by '60s pop star **Oliver** is being produced by **Alan Kaufman** for HMC Records. And **Zella Lahr's** next Compleat single is in the works, produced by **Charlie Black** and **Tommy Rocco**.

### OTHER CITIES

San Francisco's **Automatt** is busy these days. **Narada Michael Walden** is mixing an album for Warner Bros., with **Dave Frazier** and **Michael Rosen** at the board. **The Whispers** are doing vocal overdubs for Solar with producer **Nicholas Caldwell** and engineer **Ken Kessie**. **Ray Charles** is laying vocals for a forthcoming project with producer **Nick Di Minno** and engineer **Ben Wish**. **The Imaginos** are working on a CBS release with mixer **Sandy Pearlman**, engineer **Davie Wittman** and assistant **Paul Mandl**. And most of the Megatone label's roster is there with one project or another. **Sylvester** has an album in the works with producer **Tip Werrick**, label president **Marty Blecman** and engineer **Maureen Dronery**. New signing **Jeannie Tracy** is recording her label debut, with **Kessie** at the con-

sole. And female duo **Jo-Lo** are wrapping tracks produced by **John & Barry Beam**, with **Kessie** again at the board.

Miami's **Criteria** has been playing host to several artists. CBS International artist **Jose Luis Rodriguez** mixed his "Time Goes By" single with Italian producer **Shel Shapiro**, engineer **Dennis Hetzendorfer** and assistant **Stefano Salani**. Jazz singer **Nancy Kanter** is making demos with engineer **Stan Lamberts** and assistants **Lee Shapiro** and **Salani**. **Oceano** is finishing mixes on a new album with engineer **Mike Fuller** and assistant **Steve Johnson**. **Fuller** recently mastered a new **Bellamy Brothers** single for MCA. And Atlantic's **Janice Koffman** is working on her debut project with producers/engineers **Ron & Howard Albert** of Fat Albert Productions. **Shapiro** is at the board.

At **Normandy Sound**, Warren, R.I., producers **Phil Greene** and **Ron St. Germain** are working on "Back On the Streets" by **3-Speed** for the film "Voyage Of The Rock Aliens." **Phil Gernhard** of Interplanetary Productions is acting as executive producer. **LeRoy Radcliffe** is producing **Digney Fignus'** first CBS album with engineers **Phil Green** and **Tom Soares**. And Alaskan singer/songwriter **Dick Towers** is recording his "Time Is Your Friend" album for the 10 K label with producers and co-composers **John Stevens** and **Carl De Matteo**. **Bob Winsor** is the engineer, assisted by **Tom Buckland**. In Tulsa, Churchill/MCA artist **Ronnie Dunn** is working on demos at **Infinity Recording**. The facility's **Al Cahen** is acting as "stage manager" and engineer.

Four artists are at work at **Monterey Recording** in Glendale, Calif. CBS group **Catch** is there with a single for **Al Daniels Productions**. **Al McKay** and **Fred Johnson** are producing with engineer **Arne Frager** and assistant **Phil Brown**. **Barry White** is laying string tracks for **Unlimited Gold Records**. **Frank Kejmar** is engineering, with help from **Phil Brown**. **Broken Edge** is recording its PolyGram debut with engineer **Scot Skidmore** and assistant **Booker T. Jones Jr.** And **Reed Hussiy** just finished his latest single for **Reed & Right Productions**, which **Skidmore** engineered. At **Studio A**, Dearborn Heights, Mich., producers **Jimmy Hall** and **Ralph Leach** are overdubbing vocals for **Bobby Ray**. **Eric Morgeson** is engineering the **Ren Cen Records** project. **The Technotics** are working on their first EP, with producers **Jim Vitti** and **Tony Ray**. **Impulse** continues its **Golden Rod Productions** project with producer **Ron Cozadd**. And the **Caruso Brothers** are recording their own single, with **Morgeson** and **Vitti** behind the board.

**Kashif** is producing **Arista's Whitney Houston** at **Digital By Dickinson** in Bloomfield, N.J. **Mike O'Reilly** is at the board, with **Joe Marno** assisting. At **Venture Sound**, Somerville, N.J., **Dave Domanich** is tracking songs for **Franke Previte**, formerly of **Franke & the Knockouts**. And **Chuck Tirrell** and **Mike Crivello** are engineering tracks for local act **Uncle Remus**. Folk singer **Michael Johnathon** is beginning work on his "Troubadour" album at **Trac 16**, Lexington, Ky. The record, which features guest **Odetta**, is being produced by **Tom Christopher**. **Darrell McCall** is working on a "greatest hits" package at **UAR Studios** in San Antonio. **Bill Green** of **BGM** is producing, with assistance from **UAR** staff engineers **Marius Petton** and **Steve Zipper**.

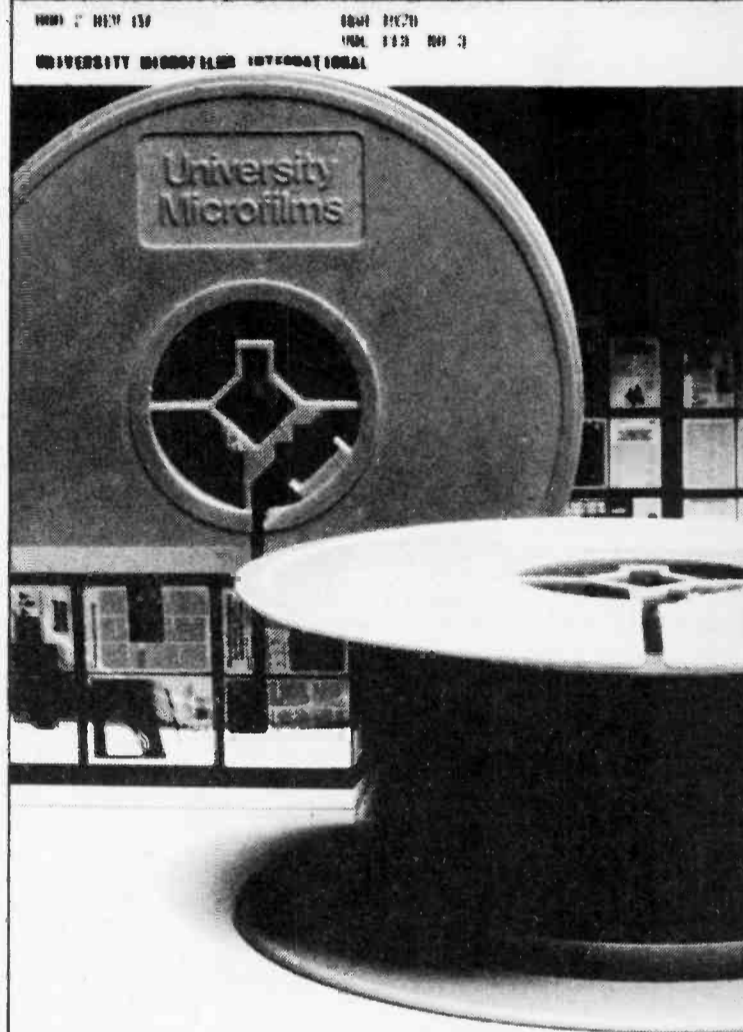
All material for the Studio Track column should be sent to **Kim Freeman**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

## All-Ambisonic Radio Station Set

• Continued from page 41

meanwhile, continues to show the technology at industry exhibitions in an attempt to persuade recording studio owners to invest in the Ambisonic mastering package which enables them to encode disks, CDs and tapes in Ambisonic, thus increasing the amount of software available for the system.

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# Billboard Hot Country Singles

Survey for Week Ending 8/18/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	14	<b>STILL LOSING YOU</b> —Ronnie Milsap (R.Milsap,R.Galbraith) M.Reid, Lodge Hall, ASCAP; RCA 13805	32	37	4	<b>I DON'T KNOW A THING ABOUT LOVE</b> —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227	67	NEW ENTRY		<b>ONE TAKES THE BLAME</b> —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 880-130-7
2	3	13	<b>LONG HARD ROAD (THE SHARECROPPER'S DREAM)</b> —Nitty Gritty Dirt Band (M.Morgan,P.Worley) R.Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	33	34	8	<b>LITTLE BY LITTLE</b> —Gene Watson (R.Reeder,G.Watson) D.Morrison,L.Keith; Warner House, OXO Whitney, BMI; MCA 52410	68	NEW ENTRY		<b>RIDE 'EM COWBOY</b> —Juice Newton (R. Landis) P. Davis, Web IV, BMI; Capitol 5379
3	4	12	<b>SOMEWHERE DOWN THE LINE</b> —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	34	40	3	<b>IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN THE BAND)</b> —Alabama (H. Shedd, Alabama) D. Mitchell, M. Kejlum; Baray/Dale Morris, BMI; RCA 13840	69	NEW ENTRY		<b>FOOL'S GOLD</b> —Lee Greenwood (J. Crutchfield) T. Tappan, D. Roth; Goldsboro/Ronzomatic, ASCAP/BMI, MCA 52426
4	5	12	<b>LET'S FALL TO PIECES TOGETHER</b> —George Strait (R.Baker) D. Lee, T. Rocco, J. Russell, Maplehill (Welk Group), Sunflower Country/Hall-Clement/B. Ibo (Welk Group), BMI/ASCAP; MCA 52392	35	41	5	<b>STUCK ON YOU</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1746	70	NEW ENTRY		<b>TELL 'EM I'VE GONE CRAZY</b> —Ed Bruce (T. West) E. Bruce, P. Bruce, R. Peterson; Tree/Sugarplum, BMI; MCA 52433
5	6	12	<b>FORGET ABOUT ME</b> —The Bellamy Brothers (D&H. Bellamy, S. Kline) T. Seals, E. Setser, F. Miller, Warner-Tamerlane/Face The Music/Irving/Dowen 'N' Dixie/ Rare Blue, BMI/ASCAP; MCA/Curb 52380	36	38	7	<b>LOVE OVER OLD TIMES</b> —Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838	71	54	18	<b>ATLANTA BLUE</b> —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7
6	7	11	<b>TENNESSEE HONEYCOMB BLUES</b> —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	37	42	6	<b>DREAM ON TEXAS LADIES</b> —Rex Allen, Jr. (A. DiMartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	72	64	4	<b>ALL AROUND THE WATER TANK</b> —Mel McDaniel (M. McDaniel) B. Miller; MCA Music, ASCAP; Capitol 5371
7	9	10	<b>ATTITUDE ADJUSTMENT</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253	38	44	5	<b>WHAT WOULD YOUR MEMORIES DO</b> —Vern Gosdin (Blake Mavis) Hank Cochran, Dean Dillon; Tree, BMI; Compleat 126 (Polygram)	73	78	2	<b>COLD JULY</b> —Robin Lee (J. Morris) M. Bird; Let There Be Music/USA Penny Renae, ASCAP; Evergreen 1023
8	11	11	<b>ONLY A LONELY HEART KNOWS</b> —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	39	45	4	<b>SECOND HAND HEART</b> —Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gary, H. Tipton; Irving Music Inc./Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	74	52	15	<b>I WISH I COULD WRITE YOU A SONG</b> —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276
9	10	13	<b>IF ALL THE MAGIC IS GONE</b> —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	40	19	12	<b>WHERE'S THE DRESS</b> —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477	75	NEW ENTRY		<b>FIRST TIME BURNED</b> —Johnny Rodriguez (R. Albricht) J. McBride; Foster & Rice, ASCAP; Epic 34-04562
10	12	13	<b>I HURT FOR YOU</b> —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	41	26	16	<b>ANGEL IN DISGUISE</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scroggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	76	58	5	<b>1984</b> —Craig Dillingham (Mark Sherrill) Craig Dillingham, Bill Graham; Craig Dillingham/Graham/Caseyem, BMI; MCA/Curb
11	13	11	<b>YOU'RE GETTIN' TO ME AGAIN</b> —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	42	30	13	<b>GOD BLESS THE U.S.A.</b> —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	77	82	2	<b>I'VE GOT A BAD ATTITUDE</b> —Gary Stewart (R. Dea) W.T. Davidson; Famous, ASCAP; Red Ash 8406 (N.S.D.)
12	14	11	<b>THE POWER OF LOVE</b> —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	43	48	5	<b>TONIGHT I'M HERE WITH SOMEONE ELSE</b> —Karen Brooks (Jim Ed Norman) Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	78	67	12	<b>SOMEBODY BUY THIS COWGIRL A BEER</b> —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, Peso, BMI; Viva 7-29265
13	18	9	<b>WAY BACK</b> —John Conlee (B. Logan) J. Fuller; ATV/Wingtip, BMI; MCA 52403	44	49	4	<b>THE CHICKEN IN BLACK</b> —Johnny Cash (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04513	79	NEW ENTRY		<b>GOOD NIGHT FOR FALLING IN LOVE</b> —Hillary Kanter (E. Stevens) E. Stevens, E. Rabbit, D. Malloy; Deb Dave/Briarpatch, BMI; RCA 13835
14	17	10	<b>NEVER COULD TOE THE MARK</b> —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827	45	46	6	<b>JUST ANOTHER WOMAN IN LOVE</b> —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	80	56	20	<b>I DON'T WANNA BE A MEMORY</b> —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421
15	16	12	<b>MY BABY'S GONE</b> —The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7	46	39	17	<b>I'VE BEEN AROUND ENOUGH TO KNOW</b> —John Schneider (Jimmy Bowen) D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	81	68	18	<b>WHEN WE MAKE LOVE</b> —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI/ASCAP; RCA 13763
16	20	10	<b>THE RIGHT STUFF</b> —Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; DeJamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489	47	55	4	<b>WOMAN YOUR LOVE</b> —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	82	NEW ENTRY		<b>GOODBYE HEARTACHE</b> —Louise Mandrell (E. Kitroy) R.C. Bannon, M. Spriggs; Warner-Tamerlane/Three Ships/Writers House, BMI; RCA 13850
17	21	9	<b>I GOT A MILLION OF 'EM</b> —Ronnie McDowell (B. Killen) M. Garvin, R. Hellard, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499	48	57	3	<b>WHEN WE GET BACK TO THE FARM</b> —David Frizzell (S. Garrett, S. Dorff) C. Waters, M. Garvin, T. Shapiro; Tree Publishing/O'Lyric Music, BMI; Warner Bros. 7-29232	83	NEW ENTRY		<b>LONG LOST CAUSES</b> —Rick & Janis Carnes (C. Hardy, J. Bowen) R. & J. Carnes, C. Hardy; Clear Channel/Tin Man, ASCAP; MCA 52414
18	1	14	<b>THAT'S THE THING ABOUT LOVE</b> —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389	49	53	4	<b>GIVE ME ONE MORE CHANCE</b> —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island (Tree Group), BMI; Epic 34-04567	84	NEW ENTRY		<b>PIECE OF MY HEART</b> —John Hartford (J. Clement) Burns, Ragavoy, Web IV/Ragmar, BMI; Flying Fish 4013
19	25	6	<b>LET'S CHASE EACH OTHER AROUND THE ROOM</b> —Merle Haggard (M. Haggard, R. Baker) M. Haggard, F. Powers, S. Rogers; Mount Shasta, BMI; Epic 34-04512	50	76	2	<b>DISENCHANTED</b> —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphy; Cheskee Bottom/Kahala/Timberwolf/Cross Keys Co. Inc./Tr ee Gp., ASCAP/BMI; Liberty 1517	85	NEW ENTRY		<b>ALL I WANNA DO (IS MAKE LOVE TO YOU)</b> —Bandana (E. Prestidge, J.E. Norman) K. Kane; Kieran Kane, ASCAP; Warner Bros. 7-29226
20	22	9	<b>FAITHLESS LOVE</b> —Glen Campbell (H. Shedd) J.D. Souther; WB/Golden Spread, ASCAP; Atlantic America 7-99768	51	43	15	<b>ROCK &amp; ROLL SHOES</b> —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single, BMI; Columbia 38-04531	86	83	12	<b>LONELY HEART</b> —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467
21	23	8	<b>EVENING STAR/MIDSUMMER NIGHT</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb, Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	52	59	3	<b>I'VE ALWAYS GOT THE HEART TO SING THE BLUES</b> —Bill Medley (J. Crutchfield) G. Lyle, T. Seals; Good Single/Irving/WB, PRS/BMI/ASCAP; RCA 13851	87	71	21	<b>MY GIRL</b> —Savannah (Sonny Limbo, Scott MacLellan) W. Robinson, Jr., R.A. White; Jobete, ASCAP; Mercury 880-037-7
22	24	7	<b>TURNING AWAY</b> —Crystal Gayle (J. Bowen) T. Kreekl; Combine, BMI; Warner Bros. 7-29254	53	60	3	<b>PLEDGING MY LOVE</b> —Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	88	71	21	<b>I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)</b> —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard; Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram)
23	8	17	<b>MAMA HE'S CRAZY</b> —The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772	54	66	2	<b>CITY OF NEW ORLEANS</b> —Willie Nelson (C. Moman) S. Goodman; Buddha/Turnpike Tom, ASCAP; Columbia 38-04568	89	79	6	<b>LUTHER</b> —Boxcar Willie (P. Drake) L. Kingston, K. Jones; Window/Tree, BMI; Main Street 93021 (MCA)
24	28	6	<b>EVERYDAY</b> —The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	55	NEW ENTRY		<b>KNOCK ON WOOD</b> —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421	90	70	9	<b>SLOW DANCIN'</b> —Kimberly Spriggs (J. Fuller, J. Hobbs) J. Fuller, J. Hobbs; ATV/Wingtip/Hobbler, BMI; Capitol 5366
25	27	9	<b>HE BROKE YOUR MEM'RY LAST NIGHT</b> —Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	56	61	3	<b>FOREVER YOU</b> —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381	91	NEW ENTRY		<b>RUN YOUR SWEET LOVE BY ME ONE MORE TIME</b> —Lang Scott (B. Anderson, M. Johnson) R. Dockery, Jr., D. Gibson; Ben Hall, ASCAP/Silverline, BMI; MCA 52359
26	29	5	<b>TO ME</b> —Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	57	31	15	<b>A SWEETER LOVE (I'LL NEVER KNOW)</b> —Brenda Lee (J. Crutchfield) J. Crutchfield; Music Corp. of America, BMI; MCA 52394	92	72	15	<b>I WANT TO GO SOMEWHERE</b> —Keith Stegall (K. Lehnung) D. Lowery, M. McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442
27	15	14	<b>B-B-B BURNIN' UP WITH LOVE</b> —Eddie Rabbit (E. Stevens, E. Rabbit) E. Rabbit, E. Stevens, B.J. Walker, Jr.; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279	58	63	2	<b>SHE SURE GOT AWAY WITH MY HEART</b> —John Anderson (J. Anderson, L. Bradley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Warner Bros. 7-29207	93	80	3	<b>BURN GEORGIA BURN (THERE'S A FIRE IN YOUR SOUL)</b> —Butch Baker (D. Kastle) J. Elliott; Milene, ASCAP; Mercury 880-020-7
28	32	5	<b>UNCLE PEN</b> —Ricky Skaggs (Ricky Skaggs) Bill Monroe; Rightsong, BMI; Sugar Hill/Epic 34-04527	59	NEW ENTRY		<b>NEW PATCHES</b> —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	94	86	7	<b>YOU BRING THE HEARTACHE (I'LL BRING THE WINE)</b> —Gary Wolf (J. Chambers) G. Wolf, J. Chambers, L. Jenkins; Galleon, ASCAP; Mercury 822-244-7
29	35	5	<b>THE LADY TAKES THE COWBOY EVERYTIME</b> —Larry Gatlin & The Gatlin Bros. (Rick Hall) Larry Gatlin; Larry Gatlin, BMI; Columbia 38-04533	60	50	17	<b>PICTURES</b> —Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391	95	81	9	<b>A LITTLE LOVE</b> —Juice Newton (R. Landis) T. Sharp, D. Douma, R. Feldman; Cement Chicken, ASCAP; RCA 13823
30	33	7	<b>SHOT IN THE DARK</b> —Leon Everette (B. Mevis) R. Rogers; Sister John, BMI; RCA 13834	61	47	10	<b>IF THE FALL DON'T GET YOU</b> —Janie Fricke (B. Montgomery) V. Stephenson, S. Lorber, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454	96	74	19	<b>SOMEBODY'S NEEDIN' SOMEBODY</b> —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Cher; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308
31	36	5	<b>I COULD USE ANOTHER YOU</b> —Eddy Raven (Eddy Raven, Paul Worley) Chris Waters, Bucky Jones, Tom Shapiro; Tree Music/O'Lyric/Cross Keys (Tree Group), BMI/ASCAP; RCA AHLI-5040	62	51	15	<b>GOODTIME CHARLIE'S GOT THE BLUES</b> —Leon Russell (L. Russell, D. Snider) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628	97	90	19	<b>THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE LONELY</b> —B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch; Unichappell/Intuit, BMI/Goodsport, ASCAP; Cleveland Int'l/Columbia 38-04431
				63	65	4	<b>IT'S YOU ALONE</b> —Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219	98	85	10	<b>YOU'VE GOT A SOFT PLACE TO FALL</b> —Kathy Mattea (R. Peoples, B. Hill) B. McDill, H. Moore, K. Chater; Hall-Clement/Vogue (Welk Group), Hardscuffle, BMI; Mercury 822-218-7
				64	69	3	<b>THOSE YOU LOSE</b> —Ronny Robbins (Pete Drake) S. Whipple; Tree, BMI; Columbia 38-04506	99	88	14	<b>LET'S LEAVE THE LIGHTS ON TONIGHT</b> —Johnny Rodriguez (R. Albricht) B. McDill, R. Bourke; Hall-Clement (Welk Group), BMI/Chappell, ASCAP; Epic 34-04460
				65	62	5	<b>SO CLOSE</b> —The Wright Brothers (M. Daniel, J. Dowell) K. Blazy; Hoosier, ASCAP; Mercury 880-055-7	100	75	8	<b>LET'S LIVE THIS DREAM TOGETHER</b> —Harvel Felts (J. Morris) Skinner, Wallace, Nathan; Hall-Clement, BMI/Jack & Bill, ASCAP; Evergreen 1022

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

**JOY FORD** is currently on tour of the Netherlands in Benelux Countries along with **TIMOTHY THOMAS**, Courtesy of Holland Country Agency. Hundreds of stations across the United States are playing **"#1 WITH A HEARTACHE."**



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# Country

## Unsigned Artists Get Support Labels Offered Relief From Steep Development Costs

By EDWARD MORRIS

NASHVILLE—Although the importance of the practice varies from label to label, it is becoming increasingly common for country music artists to have financial, creative or managerial backing when shopping for the best label deal.

The pre-packaging may involve business tie-ins with producers, managers or publishers; financial support for the artist; availability of commercial quality master tapes, or a combination of all these. The key is giving the labels partial relief from the many costs involved in developing new artists or reinvigorating established ones.

"Artists and managers are approaching the labels in a more businesslike manner," says Jim Foglesong, president of Capitol-EMI America's Nashville division. "It's in reaction to the tremendous cost of promoting records and the ferocity with which labels are going after each other, particularly in the top 50 positions."

Foglesong says the artist with backing was commonplace at Nashville's MCA office when he headed it and still is at Capitol. He declines, however, to specify acts that exemplify the point. The kind of backing, he adds, ranges from acts that have contacts "who can get records played" to "those who say, 'We have a lot of money and we'll do whatever is necessary.'"

Jimmy Bowen, Foglesong's successor at MCA, agrees that backing may be significant "where you have two artists (looking for a deal) and one has financial support." He notes, though, that such considerations should only come into play "when you really believe in an artist" and not be dictated by the availability of financial support alone.

CBS Records' Rick Blackburn says he has no one on his roster who was signed because of backing or support service. "Backing isn't a substitute for talent or for situations when the artist just doesn't fit in," he says. "We have been approached for such deals, but at the time they didn't seem to fit our plans."

Similarly, Martha Sharp, vice pres-

ident of a&r for Warner Bros., says she has not seen any increase in backing's significance at her label. "In the past four or five years," she says, "I can't see that there's been any change."

The heavily bankrolled Merit Music Corp. (Billboard, Aug. 4) is generous in support of its affiliated artists, according to executive vice president and general manager Dave Burgess. "It seems to me," Burgess observes, "that the record business has evolved to the point that labels are looking beyond their own investing. We can't sit back and wait for the record companies to do it all anymore."

In support of country artists Ed Hunnicutt, Keith Palmer, Roger Alan Wade and Rosie Carter, who are also Merit staff writers, Merit offers such support as maintenance salaries, independent promotion and marketing and tour and showcase financing. "We help the record companies through their channels," Burgess stresses. "We don't go against the grain. We do whatever we can to take up the slack." The company also provides backing for pop artists Patti Day and Wayne Kirkpatrick.

"It's not so much the financial backing of an act that's important," says Woody Bowles of the Ken Stilts/Woody Bowles Co., "as how

solid the team behind the act is." Bowles' company manages RCA's Judds and Warner Bros.' Pinkard & Bowden.

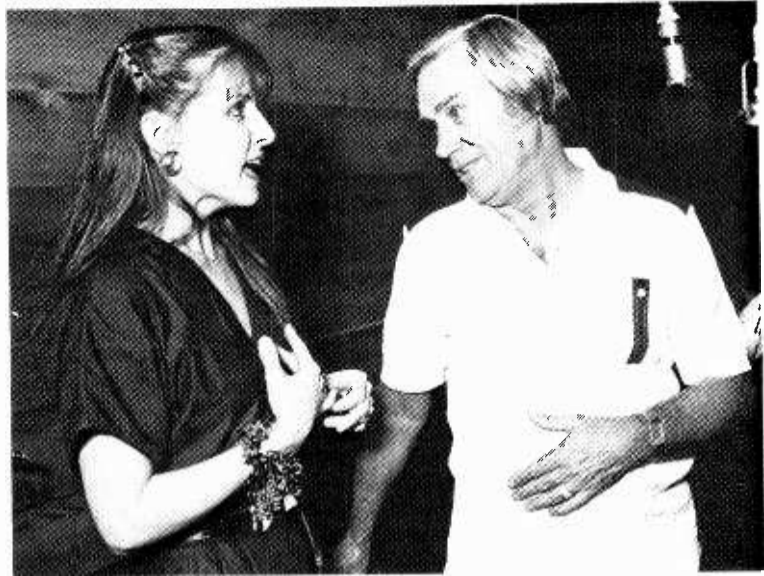
"More and more," Bowles adds, "labels are looking for an artist to come to them with a total package and a team—with good management or a producer in place."

Such backing is expensive, Bowles maintains, noting that it usually takes three years or more for backers to retrieve their initial investments. With the Judds and Pinkard & Bowden, the Stilts/Bowles organization advanced living expenses during the startup period. "We made it possible for them not to have to work to support themselves and not to have to tour at a deficit."

In seeking a record deal for Gus Hardin—one that was ultimately reached with RCA—backer Fred Williams formed the GPC Entertainment Co. The organization has Hardin on a salary, pays any tour expenses not covered by concert income, and then plows back any profits into the company.

Williams says he doubts that the financial underpinning had much to do with RCA's decision to sign Hardin. "I think they realized that we

(Continued on page 46)



YOU SAID WHAT?—RCA's Deborah Allen takes time out from recording her own new album to cut a duet with Epic artist George Jones. Their duet, "Our Love Was Ahead Of Its Time," will appear on Jones' new all-female duet album, "Ladies' Choice."

## Hall Of Fame Nominees Are Announced By CMA

NASHVILLE—Nominees for the Country Music Hall of Fame have been announced by the Country Music Assn., and a new finalist in the broadcast personality of the year category has been named.

In the Hall of Fame open category are the late Grand Ole Opry comedian Rod Brasfield, the late singer/songwriter Elton Britt, the pioneering bluegrass team of the late Lester Flatt and Earl Scruggs, singer and television personality Tennessee Ernie Ford, Renfro Valley Barn Dance founder and country and folk music authority John Lair, and singer/songwriter Floyd Tillman.

Nominated in the deceased non-performer category for the Hall of Fame are Oscar Davis, promoter and member of the CMA's first board of directors; Ralph Peer, discoverer of Fiddlin' John Carson, Jimmie Rodgers and the Carter Family and founder of Southern Music Publishing Co. and Peer International Corp., Vito Pallettieri, stage manager for the Grand Ole Opry; Jack Stapp, founder of Tree International and the Country Music Assn. and program manager of WSM; and Harry Stone, station manager of WSM for 20 years and the first executive director of the

CMA.

In the broadcast personality of the year division—changed last October from the disk jockey of the year designation and enlarged to include television personalities—Rocky McCumbee of WVAM Altoona, Pa., has replaced Don Williams of KEED Eugene, Ore. Williams withdrew from his earlier nomination in the small market category because he has gone into management.

The other broadcast nominees (Billboard, Aug. 4) remain unchanged.

## MCA Relocates

NASHVILLE—MCA records has moved into new offices here at the Whitehall Bldg., 1701 West End Ave. It will occupy two floors in the new location.

The offices have been completely refurnished and equipped with new audio and video apparatus. According to senior vice president and general manager Bruce Hinton, the move was necessary because of staff expansion.

The label will continue to look for a location for permanent Nashville headquarters, Hinton adds.

## MCA Hazards Plain Sleeve For John Schneider

By KIP KIRBY

NASHVILLE—Most artists would suffer a severe identity crisis if their record company released advance radio copies of their first single in an unmarked sleeve with no label copy. They'd appreciate it even less if the record company told them its reason was to avoid the artist's name causing backlash.

But John Schneider enthusiastically endorses MCA Records' off-the-wall promotional strategy for "I've Been Around Enough To Know," his debut single for the label. Schneider says he was aware that there was some industry resentment toward him as an actor-turned-singer when he previously recorded for the CBS-distributed Scotti Brothers label, and he thinks MCA's gimmick made perfect sense.

Prior to the release of "I've Been Around Enough To Know," MCA shipped out 75 unlabelled copies of Schneider's record to country programmers, asking them to guess who the artist was. Only three guessed John Schneider; many of the others thought it was George Strait.

But what pleased the record company most was the uniformly positive response it received to the single. Said one programmer: "How did you get him to sing like that?"

Schneider says he's glad to have a second chance in country. He admits that before MCA came up with its "mystery artist" strategy to reintroduce him to country radio, he'd considered asking the label to release the new album with his photograph—but no name.

"It's understandable that the record industry isn't interested in people from Hollywood who they think are making records in their spare time," he explains. "I probably shouldn't have gotten into recording when I did before, because the music really didn't deserve to be taken seriously."

Schneider thinks that his 1981 top-five country crossover hit, "It's Now Or Never," was a fluke success, and admits that his filming schedule on tv's "Dukes Of Hazzard" kept him from being more involved with his studio efforts. Also, he adds, both his former label and management team believed that his audience was youth-

oriented, and they insisted he sing everything in his highest register.

"I guess they figured if I was doing music for people whose voices hadn't changed yet, they should make it sound as if mine hadn't, either," he laughs.

"The Broadway-style delivery and big power voice were what CBS and Scotti Brothers bought as my image. I would be given 11 songs before a session and told to pick 10, and then they'd ask me what day next week I'd like to come in and sing them. That was the extent of my involvement."

After his four albums with CBS, Schneider concentrated on his tv career and his film and television production companies, letting time lapse before he went back into the studio. His new manager, Ray Katz, suggested producer Jimmy Bowen, who agreed to take on the project independently, since he'd already left Warner Bros. in Nashville but had not yet been named to his subsequent post at MCA Records.

Schneider initially shouldered the costs of recording his new album though when he and Bowen went into the studio, neither knew what la-

bel the project would eventually be released on.

Schneider was involved with the album from the outset, visiting various Nashville publishing companies to find songs, then working with the studio players on arrangements and instrumentation. He credits Bowen for allowing him total freedom during the project, even down to the sequencing of the final 10 songs and the cover graphics, which were photographed in Los Angeles.

"He'd ask me ahead of time, 'What instruments do you hear on this song?' And I'd tell him a clarinet and a trombone and a trumpet, and he'd say 'Great, we'll get them. What do you hear on this song—violins?' And I'd say, 'No, not really,' and we wouldn't use them. It was very flattering to me as an artist."

Despite his time-consuming shooting schedule with "Dukes Of Hazzard," Schneider is doing isolated concert dates on weekends. His booking agency, William Morris, is planning to make him available for last-minute fair dates when the tv show stops filming for the season, and he has already performed shows in Los

Angeles and Portland, Ore. with his five-piece band. MCA coordinated an in-store promotion for Schneider in Houston, and then had to move it to a larger retail location to accommodate overflow crowds.

To publicize his new association with MCA and the album's release, Schneider spent 12 non-stop hours in Nashville last week doing radio, tv and print interviews, then appeared on Ralph Emery's live "Nashville Now" cable show, did "Music Country Network" via satellite with WSM radio host Charlie Douglas, and the following morning taped a seven-song edition of The Nashville Network's "New Country" concert series.

Schneider is holding his breath that "Too Good To Stop Now" will convince country fans—and programmers—that what they hear now is the real John Schneider. He wants to show people that he is serious and committed to his recording career.

"I'll tell you what," he says with no trace of a smile. "If my tv series ended tomorrow, I'd be on a bus with my band the next morning. I really want to get out on the road and play live."

# Billboard® Hot Country LPs™

Survey for Week Ending 8/18/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	10	<b>HANK WILLIAMS, JR.</b> Major Moves, Warner/Curb 25088 WEA	37	31	11	<b>MARK GRAY</b> Magic Columbia B6C 39143 CBS
2	2	18	<b>ALABAMA</b> Roll On RCA AHL1-3939 RCA	38	32	15	<b>VERN GOSDIN</b> There Is A Season Compeat CPL-1-1008 POL
3	3	41	<b>GEORGE STRAIT</b> Right Or Wrong, MCA 5410 MCA	39	48	7	<b>RONNIE MCDOWELL</b> Willing, Epic FE 39329 CBS
4	4	57	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHL1-4713 RCA	40	41	4	<b>THE WHITES</b> Forever You MCA/Curb MCA5490 MCA
5	5	43	<b>RICKY SKAGGS</b> Don't Cheat In Our Hometown, Sugar Hill/Epic FE 38954 CBS	41	42	5	<b>EDDY RAVEN</b> I Could Use Another You, RCA AHL-1-5040 RCA
6	6	39	<b>THE OAK RIDGE BOYS</b> Deliver, MCA 5455 MCA	42	44	126	<b>WILLIE NELSON</b> ▲ Always On My Mind, Columbia FC 37951 CBS
7	7	10	<b>LEE GREENWOOD</b> You've Got A Good Love Comin', MCA 5488 MCA	43	43	68	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA
8	9	9	<b>MERLE HAGGARD</b> It's All In The Game, Epic FE-39364 (CBS)	44	45	22	<b>DON WILLIAMS</b> The Best of Don Williams Vol 3, MCA MCA 5465 MCA
9	10	14	<b>THE STATLER BROTHERS</b> Atlanta Blue, Mercury 818 652-1 POL	45	46	15	<b>MEL TILLIS</b> New Patches, MCA 5472 MCA
10	11	45	<b>ANNE MURRAY</b> A Little Good News, Capitol ST12301 CAP	46	37	16	<b>REBA McENTIRE</b> Just A Little Love, MCA 5475 MCA
11	8	18	<b>MICKEY GILLEY &amp; CHARLY MCCLAIN</b> It Takes Believers, Epic FE 39292 CBS	47	50	328	<b>WILLIE NELSON</b> ▲ Stardust, Columbia JC 35305 CBS
12	12	11	<b>RONNIE MILSAP</b> One More Try For Love, RCA AHL 1-5016 RCA	48	36	96	<b>HANK WILLIAMS JR.</b> ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
13	13	41	<b>CRYSTAL GAYLE</b> Cage The Songbird, Warner Bros 23958 WEA	49	40	42	<b>JANIE FRICKE</b> Love Lies, Columbia FC 38730 CBS
14	15	25	<b>THE JUDDS</b> The Judds - Wynonna & Naomi, RCA Curb MHL1 8515 RCA	50	52	81	<b>MERLE HAGGARD AND WILLIE NELSON</b> ● Poncho And Lefty, Epic FE 37958 CBS
15	14	10	<b>DON WILLIAMS</b> Cafe Carolina, MCA 5493 MCA	51	47	11	<b>B.J. THOMAS</b> Shining, Columbia FC 39337 CBS
16	16	14	<b>LARRY GATLIN &amp; THE GATLIN BROS. BAND</b> Houston To Denver, Columbia FC-39291 CBS	52	57	3	<b>GLEN CAMPBELL</b> Letter To Home, Atlantic America 90164 WEA
17	30	3	<b>WILLIE NELSON</b> City Of New Orleans, Columbia FC 39145 CBS	53	65	2	<b>JUICE NEWTON</b> Can't Wait All Night, RCA AFL1-4995 RCA
18	19	17	<b>BARBARA MANDRELL</b> Clean Cut, MCA 5474 MCA	54	53	14	<b>KATHY MATTEA</b> Kathy Mattea, Mercury 818-560-1 POL
19	17	17	<b>ATLANTA</b> Pictures, MCA 5463 MCA	55	51	46	<b>EDDIE RABBITT</b> Greatest Hits - Volume II, Warner Bros 23925 WEA
20	21	17	<b>GARY MORRIS</b> Faded Blue, Warner Bros 25069 WEA	56	54	74	<b>ALABAMA</b> ▲ The Closer You Get, RCA AHL 1 4663 RCA
21	20	48	<b>JOHN CONLEE</b> In My Eyes, MCA 5434 MCA	57	68	152	<b>WILLIE NELSON</b> ▲ Greatest Hits, Columbia KC 237542 CBS
22	22	9	<b>THE BELLAMY BROTHERS</b> Restless, MCA Curb 5489 MCA	58	59	3	<b>BILL MEDLEY</b> I Still Do, RCA MHL 8519 RCA
23	24	30	<b>THE STATLER BROTHERS</b> Today, Mercury 812 184-1 POL	59	60	4	<b>KAREN BROOKS</b> Hearts Of Fire, Warner Bros 1 25051 WEA
24	29	5	<b>MOE BANDY &amp; JOE STAMPLEY</b> The Good Ol' Boys Alive & Well, Columbia FC-39426 CBS	60	69	19	<b>LEON EVERETTE</b> Don't What I Feel, RCA MHL1-8518 RCA
25	27	5	<b>JOHN ANDERSON</b> Eye Of A Hurricane, Warner Bros 25099 WEA	61	56	7	<b>JULIO IGLESIAS</b> Julio, Columbia FC 38640 CBS
26	25	12	<b>DAVID ALLAN COE</b> Just D'vorce, Columbia FC 39269 CBS	62	62	42	<b>DEBORAH ALLEN</b> Chest The Night, RCA MHL1 8514 RCA
27	18	36	<b>EXILE</b> Exile, Epic B6E 39151 CBS	63	NEW ENTRY		<b>MICKEY GILLEY</b> Too Good To Stop Now, Epic FE 39324 CBS
28	28	43	<b>HANK WILLIAMS, JR.</b> Man Of Steel, Warner Curb 23924 WEA	64	66	13	<b>THE WRIGHT BROTHERS</b> Easy Street, Mercury 818-654-1 POL
29	23	11	<b>GEORGE JONES</b> You've Still Got A Place In My Heart, Epic FE 39002 CBS	65	NEW ENTRY		<b>LIONEL RICHIE</b> Can't Slow Down, Motown 6059 MCA
30	33	14	<b>CONWAY TWITTY</b> By Heart, Warner Bros 25 78 WEA	66	67	39	<b>EMMYLOU HARRIS</b> White Shoes, Warner Bros 23961 WEA
31	49	3	<b>WAYLON JENNINGS</b> Never Could Take The Time, RCA AHL1 5017 RCA	67	64	6	<b>MCGUFFEY LANE</b> Day By Day, Atlantic America 90155 WEA
32	38	5	<b>NITTY GRITTY DIRT BAND</b> Proud To Be A Country Boy, Warner Bros 25113 WEA	68	58	9	<b>LOUISE MANDRELL</b> I'm Not Through Loving You Yet, RCA AHL 1 5015 RCA
33	34	38	<b>JIM GLASER</b> The Man In The Mirror, Noble Vision NV 2001 IND	69	55	44	<b>MICHAEL MARTIN MURPHEY</b> The Heart Never Lies, Liberty LT 51150 CAP
34	35	48	<b>THE KENDALLS</b> Move, Capitol Mercury 812 779-1 POL	70	72	127	<b>ALABAMA</b> ▲ Mountain Music, RCA AHL1 4229 RCA
35	39	4	<b>SOUNDTRACK</b> Rhinestone, RCA AP11 50 RCA	71	61	32	<b>BOXCAR WILLIE</b> Not The Man I Used To Be, Main Street MS 9309 MCA
36	26	39	<b>WILLIE NELSON</b> With A Song, Columbia FC 39110 CBS	72	70	42	<b>JOHN ANDERSON</b> All The People All The Time, Warner Bros 417 WEA

● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# Country

## Nashville Scene

### Hank Jr. (Or Is It Bowen?) Honored

By KIP KIRBY

Ever notice how people who live together for years begin to look alike? And people who have pets start to resemble them as time goes by?

We think the same thing may be said about people who record together. For proof in defense of our case, we give you Hank Williams Jr. and Jimmy Bowen.

Bowen and Hank have been working in the studio together for years. (Some say since the invention of the wheel, but we believe their association began more recently than that.) Every now and then, some observant Music Row wag has commented on the resemblance between them, but the discovery en masse lay dormant for the most part until last week, when Warner Bros. Records threw a huge lunch-hour blowout in honor of Hank Jr.'s newest gold album, "Man Of Steel."



The party was held at the World's End and drew a large turnout of industryites, including friends, press, organizations and labels, and Hank's own band. Originally, the party was planned to announce that "Man Of Steel" had gone gold. But by coincidence, on the morning of the party, Warner Bros. learned that Hank's "Greatest Hits" album had just qualified for platinum certification as well. All this comes on the heels of his latest success with "Major Moves," which became the highest debuting country album in Billboard's history. And Williams' next album will be his 50th.

So the party was lively from the outset. Midway through, new Warner Bros. vice president Jim Ed Norman took to the microphone to introduce Hank and toast his accomplishments. Not long after that, Bow-

en arrived and joined them onstage. Suddenly, before anyone could say "attitude adjustment," all three had exchanged headgear. There stood Hank Jr., puffing away on Bowen's pipe and wearing the producer's trademark cap, while Bowen stood grinning beneath the singer's customary black cowboy hat. The resemblance, we must admit, was uncanny.

By the way, you read it here first: expect this to be Hank's first year on the CMA Awards' final ballot. And maybe even as a CMA male vocalist winner?

★ ★ ★

Who is Neal James, and is anyone saying things about him? This could easily be the question asked by CMA members scanning their recent second-round ballots. The ballots are for final nominations for the upcoming CMA Awards—and he is the only artist from an independent label to appear in six separate CMA categories.

Not only is Neal James on an independent label, he is also virtually unknown. An informal survey along Music Row revealed that no one knew anything about him, nor had anyone heard his records. Despite this image gap, James is listed on the second-round ballot in the following categories: male vocalist of the year, entertainer of the year, single of the year (for "The Beautiful Ways Of A Cowgirl" on the Holiday label), album of the year (for "Livin' And Lovin'," same label), vocal duo of the year (he's listed with vocal partner David Allan Coe), and instrumental group of the year (the Neal James Band).

It takes only five votes to appear on the CMA's second round of ballots. Once these are returned and counted, a third and final ballot will go out Aug. 23. This ballot will contain the top five nominees per category. It is due back to the CMA by Oct. 1, with winners to be announced Oct.



FIRST ONE—The Judds scored their first No. 1 country single with only their second release, "Mama He's Crazy." Shown here receiving their CMA No. 1 certificate are Wynonna Judd, center, and Naomi Judd, right. At left is Rob Parris, CMA director of membership services; between the Judds is Kenny O'Dell, who wrote the song.

### Unsigned Artists Get Support

● Continued from page 45

were willing to stay in for the long run," he reasons.

Rockland Roadhouse Productions' support for writer/artists Paulette Carlson and Larry Willoughby was comparatively modest: "Just a normal production company deal," according to creative director Noel Fox. "Our financial involvement was to the extent of cutting spec masters and getting involved in showcasing."

More extensive investment would have been unsound, Fox says, since his company's share of record sales would have amounted to no more

than 1% to 3% of the retail. Rockland Roadhouse had no management ties with either artist. Prior to the termination of their deals, Carlson was with RCA and Willoughby with Atlantic America.

Of all the major labels, RCA seems to draw most heavily on artists who sign on with creative and/or business direction already established. In addition to the Judds, Hardin and Carlson, RCA has—or has had—such variously supported acts as Alabama, Leon Everette, Earl Thomas Conley and Hillary Kanter.

8 on the live CBS telecast.

We still can't tell you much about Neal James, other than that he's from Atlanta. But we'd have to say that since he has managed to appear in categories where even better-known, major-label artists fail to be listed, he gets our attention, at least.

★ ★ ★

Remember the old-fashioned whirlwind publicity tours, the kind symbolized by Loretta Lynn in "Coal Miner's Daughter"? A radio station a day—or maybe two. Brenda Lee's back on the promotion trail for her new single, "A Sweeter Love (I'll Never Know)," and she's burning up miles, albeit by Lear jet instead of by car.

She visited Indianapolis, Columbus, Cincinnati (and that was the first day), then flew to Knoxville, Charlotte, N.C., Charleston, S.C., and Montgomery, Ala. the following day. On the third day of the tour, the Lear took her to Panama City, West Palm Beach, Orlando and Cypress Gardens, all in Florida. Brenda was accompanied on the junket by Gene Hughes, MCA vice president of promotion, and for part of it by regional promotion man Joe Deters.

★ ★ ★

Radio station WMAQ celebrated its 10th anniversary Lambs Farm charity benefit recently, featuring Lynn Anderson, Gary Morris (wearing fire engine red monogrammed boots, we're told) the Wright Brothers, the Nitty Gritty Dirt Band and Chicago's own Jump 'n' the Saddle Band (known for proving that you can too mix country music and the Three Stooges compatibly). The two-day show drew more than 70,000 fans and raised more than \$85,000 for Lambs Farm, which is a residential and training center for mentally retarded adults.

Larry Gatlin becomes the first country artist cast in an episode of ABC's "Hardcastle & McCormick" tv series. The show, to be shown later this fall, features Gatlin in the role of Sam Jones, a country music star who has served time in prison.

Gatlin wrote two pieces of original material for the segment, including the title song, "Pennies From A Dead Man's Eyes." Also used in his episode will be "Broken Lady" and "Statues Without Hearts," earlier Gatlin compositions.

Signings: Razy Bailey to MCA Records... Compeat Records' r&b/dance group Autumn to ASCAP.

★ ★ ★

It's Jerry Clower Day. No, not today, but Sept. 23, down in New Orleans at the World's Fair. The celebration in Clower's honor marks the first such salute to a country entertainer and the second such honor accorded a Mississippian. (Fair officials recently honored Mississippi native B.B. King with a special day.)

Most of the festivities throughout the day will take place at the Mississippi Pavilion, including a reception for dignitaries and press, a VIP luncheon, a parade with Clower as grand marshal, autograph sessions and an evening performance.

Explaining the event's original, a spokesperson from the Mississippi Pavilion at the Fair says that both Clower and King have "tremendous fan followings here at the World's Fair and throughout this general area of Louisiana." Does this mean the residents of Yazoo City will stay up past 8 p.m. to celebrate?



# The perils of pass-along

If your routed copy of Billboard arrives in readable condition, that's nice. But if the *date* of the issue you get is a week or two old, that's not so nice. Because old news isn't news at all.

It's important for you to get your own copy of Billboard, to keep up with the *now* of the music and home entertainment industry. Because Billboard is the first and foremost weekly source of important information, sales and rental data, charts and news of the essentials of this business: Retailing, Programming and Licensing.

Every week, from around the world, Billboard provides thorough and up-to-the-minute coverage of the international music and home entertainment industry. As soon as news happens, Billboard covers that news, and reports as well as interprets it for its readers. Billboard covers the broad range of activities and events in the field—in radio promotions, retail, pro equipment, audio/video, video and computer software and hardware; the people, products and the services that make the business so diverse.

And each week, throughout the world, people rely on the renowned and authoritative Billboard charts to tell them what's selling in jazz and country; in rock and classical; in video and computer software and much, much more. For almost 90 years, Billboard has been helping its readers, the movers and the shakers in music and home entertainment, stay on top of this exciting field.

*Maybe it's fun to read old copies of Billboard if you're interested in history. But getting the latest issues, hot off the press, will help you do your job better. So get your business news when it's really news. Call, write or send in the subscription card in this issue.*

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**Billboard** 88th YEAR

TO: Iger \_\_\_\_\_  
Conover \_\_\_\_\_  
Gribbin \_\_\_\_\_  
Steinberg \_\_\_\_\_

**By ADAM**  
SAN FRANCISCO Radio programmers' recognition that every audience will dictate their future and prosperity. Yet the diverse audiences within a format are not necessarily compatible.  
This realization has led to fragmentation of the format, which in turn has limited the audience. In June, re-marketing, and the result is more than a 10% increase in ad revenue. Here are some sponsored programs on page 11.



"SOMETHING SPECIAL" (90094) for the NEW YORK CITY PEACH... at's at the vanguard of the progressive dance music... lopping hits "LIFE IS SOMETHING SPECIAL," and "WAIT," have started a buzz on the streets that's going to stop. Available on Island Records and Cassettes. Produced by Michael de Benedicis. (Advertisement)

- WARNER-POLYGRAM... a "oil of silence" in the continued threat while Guenter Hensler proposed merger is...
- KAKA MUSIC... was encouraged system in the th... between he sponsa of his outlined in will...
- ONESTOIS... upturn, following two y... downturn. Page 2
- SUNBELT COMMUNICA... Minneapolis from North Suburban... Sunbelt has announced the developm... format. Radio. page 12.
- THE HOME COMPUTER INDUSTRY... came under close scrutiny at a series of seminars in San Francisco last week, sponsored by the research firm Future Computing. Page 6.

Long live the Twang

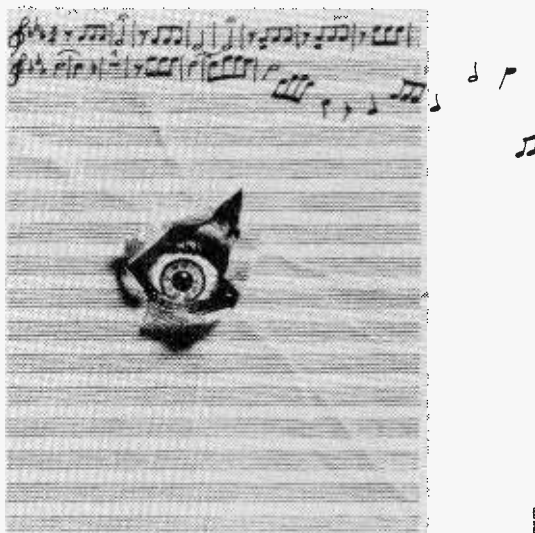
Adrian Belew conquers music... his new album, "Twang Bar... Lone Rhino..."

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# 1<sup>st</sup> INTERNATIONAL MUSIC VIDEO FESTIVAL OF SAINT-TROPEZ

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AN INTERNATIONAL FESTIVAL – AN INTERNATIONAL MARKETPLACE  
AN INTERNATIONAL SEMINAR



OCTOBER 8-9-10-11, 1984

Music Video has come of age and now has its own international meeting-place:  
The 1st International Music Video Festival of Saint-Tropez.

**The Festival will have 3 facets:**

- A competitive festival with a distinguished international jury which will award prizes in a number of categories for both video clips and long-form music videos.
- The only international marketplace strictly for music video programming. The presence of production companies, directors, distributors, syndicators, record companies, music publishers, home video companies, post-production companies, programmers from broadcast television, cable, and satellite all will provide the necessary ingredients for an ac-

tive marketplace, with plenty of buying and selling anticipated.

- A top-level music video seminar open to all participants, and running from 10:00 a.m. to 1:00 p.m. each day of the Festival. Topics to be discussed include the use of music video for purposes other than the promotion of pop music, film/video production of music videos, music video as an element in the programming mix for television and home video, revenue sources, the all important subject of rights payments to those involved in the production chain, as well as the burning issue of exclusivity both in the United States and elsewhere.

**This is the first major international event to be hosted by the town of Saint-Tropez, and worldwide reporting of the Festival will be assured by extensive media coverage by the professional and consumer press, radio and television.**

**If you are involved in the production, distribution, or programming of music video, this is your festival. We have arranged for very attractive registration, hotel, and travel rates. Can you afford not to be there?**

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## News/International

## Soviet Label Is Criticized For Slow Release Policy

By VADIM YURCHENKOV

MOSCOW—Soviet state record company Melodiya, much criticized by the national press, has come in for a new onslaught from daily newspaper Sovetskaya Rossiya in a piece with the banner headline "Why Is Melodiya Slow?"

Commenting on the company's tardiness in releasing and supplying current hit material to distributors, the paper notes that Melodiya has not yet released a single album by the Beatles, while "mediocre product from second-rate acts" is regularly featured in its lists.

The article acknowledges that Melodiya has made considerable strides in improving its technology, expanding its current catalog and developing its top-line product. Criticism focuses on shortcomings in promotion, ineff-

fectiveness in repertoire policy and slowness of release.

Retailers in particular are incensed by release delays, according to the piece. Any new song that achieves popularity through radio or television is unlikely to reach the shops until at least 12 months afterwards.

This is true of top national artists like Valeri Leontjev, Tynis Miagi and Yuri Antonov, and also of licensed product. For example, Melodiya has just released on license an album by French electronic group Space, the titles from which first came to public attention here six years ago. Since then, the article says, interest has "naturally and inevitably" waned and the sale potential of the disk is a fraction of what it might have been.

The problem is not confined to repertoire but extends to types of disk. Last year, retailers refused to take 13.5 million so-called "minions" or EPs pressed by Melodiya because the format is no longer popular with record buyers.

The root causes of these problems are said to be the communications gap between the record company and the retailers, and that between the manufacturer and the consumer. This in turn is due to the way Melodiya operates, under the auspices of the Ministry of Culture, which discusses two-year plans for future releases without taking the opinions of retailers into account.

The Sovetskaya Rossiya paper concludes that the so-called "tape record culture" in the Soviet Union makes public taste unamenable to Melodiya's influence anyway. Instead, it is based upon a great stock of home recordings culled from foreign product that has been imported or smuggled in.

## Japan To Cut Prices Of VCR Exports To Europe

By PETER JONES

LONDON—Japan is set to cut prices of its VCR hardware exports to European Economic Community countries by between 5%-7% as of the end of this month. That reduction is said to be within the trading terms of agreement between Japan and the EEC.

It seems certain that Japan will limit the volume of finished video recorders exported to Europe at some 5% under the initially agreed top level for the current year. It's all part of an attempt to avoid any buildup of trade "friction" with the EEC.

Governing Japan's VCR exports is a series of conditions imposed by the Ministry of International Trade & Industry (MITI). The so-called "voluntary" deal, set in February last year, was a three-year pact limiting Japanese exports this year to 4.55 million units, including some 600,000 "do-it-yourself" kits of parts.

## Montreux Festival

• Continued from page 9

dollar raises our costs because we buy most of the talent in dollars. That takes at least 50% of the budget." The remainder of the budget is largely earmarked as pay for the 250 casual employees engaged for the run of the festival.

Artistic highlights of this year's event were a well-balanced program of hard rock and soft ballads by Van Morrison; an exceptional blues night with B.B. King, Luther Allison,

This MITI arrangement also provided for a "floor" or bottom price to be set on units exported from Japan. This was aimed at aligning retail prices to VCR units actually manufactured in Europe.

Now MITI has told Japanese manufacturers that prices of Europe-bound exports can be cut by the equivalent of around \$20.50 on the smaller and simpler units, more for the more sophisticated lines. A MITI official says this decision followed the strengthening of the Japanese yen against European currencies, but it is clearly linked to a feeling that VCR demand in some European territories, notably the U.K., may be running out of steam.

Industry expectations here, and in EEC headquarters in Brussels, are that MITI will nudge Japanese manufacturers to peg themselves to a ceiling of 3.75 million finished VCR exports this year.

Johnny Copeland, Robert Cray, Johnny Mars, Louisiana Red and the Muscle Shoals rhythm section; a dynamic Brazilian night with Geraldo Azevedo, Djavan and Tania Maria; the multinational United Jazz & Rock Ensemble with Albert Mangelsdorff, Ian Carr, Wolfgang Dauner and Volker Kriegel; a well-received set from young saxophonist Bill Evans; and a fascinating set from Carla Bley, who surprisingly was making her first appearance.

High Hopes For Music Channel  
MuchMusic Seen As Pay-TV's First Profit Center

By KIRK LaPOINTE

*MuchMusic Network, the CHUM Ltd.-owned rock video pay-tv service, makes its debut throughout most of the country in September. This week, in the first of a two-part series, Billboard examines its financial plans and potential.*

TORONTO—The fledgling Canadian pay-tv industry has been fraught with doom and gloom, but it can barely conceal its glee these days at 99 Queen St. East, the headquarters of MuchMusic Network and the first potential profit center for the pay business.

"Some cable operators consider movie channels to be last year's product and are looking to us for their growth," says MuchMusic president Moses Znaimer, who only six months ago was telling the federal broadcast regulator it would take five years or so to turn a profit.

At the time, MuchMusic was estimating subscriber levels of about 150,000 by the end of the first year. But network sales manager Ron Waters says the predictions now are much more rosy.

"If things fall into place, as they appear they will, we'll have more than twice that on day one," Waters says. Profitability, he adds, may take less than two years.

Such optimism is worlds removed from the related pay-tv business, which debuted only 18 months ago and has undergone crisis after crisis.

## Study: Musicians' Lives Not So Lucrative

OTTAWA — A federal government survey has found that the rewards of life as a musician are "modest" and that "not surprisingly, many musicians take jobs outside the field of music just to survive."

A survey by Statistics Canada of 4,300 musicians among the 49,000 listed by musician associations and organizations found that only 16% earned more than \$20,000 annually. More than a quarter of those polled earned less than \$1,000, and the median income among those in the survey was slightly more than \$3,500 including expenses and \$1,800 after expenses.

"The financial rewards of work outside music were certainly greater than for music alone," says the study of 1982 income, undertaken by the federal compilation agency last year and published in late July. It found that 57% of musicians surveyed took employment outside the field—three-quarters of them took full-time work—increasing their incomes by an average of \$12,000.

"However," the survey notes, "almost one-third of musicians earned under \$10,000 from all sources."

Composers fared most poorly among the categories of musicians, earning an average of only \$1,000. Statistics Canada notes that theirs was "the lowest level of income from music of any of the groups studied in the survey." They worked an average of 20 weeks and 12 hours per week at such work in 1982. That comes out to about \$3 per hour, below the minimum wage.

"Small wonder, then, that 80% of composers worked at jobs outside music and that 70% of these jobs were full-time," says the seven-page summary of the findings. Composers worked an average of 48 weeks in 1982 outside their field and earned an average of \$19,000 from music and non-music employment, according to the study.

The Canadian Radio-Television & Telecommunications Commission is expected to rule this week, for example, on a merger plan for the remaining two English-speaking services.

But MuchMusic believes it can rise above the ashes of pay-tv for two main reasons: it has experience in the field of rock video programming and it is being offered much more cheaply than the movie services. It also won't deny that MTV has given the idiom publicity and is paving the way with cable companies, subscribers and advertisers.

How smoothly are things going? All of MuchMusic's three-year ad contracts are sewn up, major clients are coming aboard, and cable firms "are being better than we ever thought they'd be," says Waters.

MuchMusic appears ready to come out of the gate with the cable firms in tow. While the network won't have affiliation agreements with all systems by September, it estimates the potential subscriber base will be between 2.4 and three million.

Cable companies are developing attractive specialty programming service packages for consumers, including MuchMusic, the new Canadian sports channel and a wide range of U.S. specialty services being allowed on Canadian cable for the first time.

Rogers Cablesystems Inc., the influential Toronto-based firm which controls cable companies with 1.3 million of the five million subscribers in Canada, is offering a series of

packages. Most others are expected to follow the Rogers lead.

MuchMusic will be offered by Rogers as a stand-alone service for \$5.95 or \$6.95 and in a package with the new sports channel, The Sports Network, plus four other channels from the U.S. for \$9.95 monthly. MuchMusic, The Sports Network and the remaining pay-tv movie channel will be offered as a Canadian pack for \$15.95, the same price currently charged for pay-tv, and the six-pack plus pay-tv will be offered for \$24.95 a month.

If MuchMusic and its sports counterpart do not succeed, the CRTC will have little reason to keep cable companies from importing any foreign signals they wish.

MuchMusic will be offering its signal to cable companies at no more than 90 cents per subscriber. Several incentive plans exist to bring the price down to 10 cents per subscriber, but the average price will probably be 60 cents, Waters says. Revenues will be tough to estimate, but MuchMusic will pour 2.4% of its income into video production through an independent fund called VideoFACT.

Coca-Cola, Levi's, Carling O'Keefe breweries, Quality Records of Canada and Capitol-EMI Records of Canada are among the early advertisers, and MuchMusic's rate card is within the reach of most corporate budgets.

Performers worked an average of 30 weeks in 1982 and 16 hours per week, earning them an average of \$3,200. Vocalists earned most among performers—about \$5,000—while instrumentalists earned about \$2,400, the lowest in that group.

Sixty percent of performers had jobs outside music, and 69% of those were full-time. On average, performers earned \$9,425 from outside work, raising the average income for a performer to \$14,000.

Music teachers fared the best among musicians, working an average of 40 weeks and 25 hours per week in their field. Their average incomes were \$16,000; their total incomes, including outside work, were \$24,000, the highest in the survey.

Among the other findings in the study:

- Musicians on average worked 38 weeks in 1982 and 22 hours per week.

- Slightly more than half of them reside in Ontario, even though only about 35% of the country's population resides there.

- Male musicians outnumber women four to one, and "only among those who were primarily vocalists was there even a slight majority of women."

- About 88% of musicians were vocalists or instrumentalists, more than 30% taught, 25% earned income from composing, 15% were arrangers, orchestrators, copyists or accompanists and 10% were conductors.

## Maple Briefs

A random survey of national promotion directors found pleasant first-half surprises to include Nik Kershaw's "Human Racing" on MCA (on its way to platinum); **Platinum Blonde's** "Standing In The Dark" on CBS (more than 100,000 mini-LPs and albums sold); **Thomas Dolby's** "The Flat Earth" on Capitol (more than 75,000 sold), and WEA group **INXS's** "The Swing" (halfway to gold).

★ ★ ★

The **Toronto Star**, the country's largest newspaper, has begun a week-day column called "Ticket Traumas," featuring stories on gripes and headaches from consumers over pricing, surcharges and distribution of Toronto-area concert tickets.

★ ★ ★

Decisions over the Quebec FM license and regulation revisions for Windsor-area stations have been put on hold by the **Canadian Radio-Television & Telecommunications Commission** for another week or so. The

reason? Summer holidays for the commissioners.

★ ★ ★

To ensure that culture doesn't lose its profile in the election campaign, the **Canadian Conference of the Arts** has armed its members with questionnaire pamphlets on several issues, including copyright. The recent white paper may not be studied until 1985, sources in Ottawa say, meaning copyright law revision may be two or three years away.

★ ★ ★

**A&M Records of Canada** has joined CBS and PolyGram in offering promotional video clips to select programmers and industryites. Among the first sampling are clips from the **Police**, **Joe Jackson** and **Chris De Burgh**.

★ ★ ★

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada K1N7T7.*

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 8/15/84

SINGLES	
This Week	Last Week
1	1
2	12
3	5
4	19
5	4
6	3
7	2
8	13
9	6
10	7
11	10
12	15
13	25
14	9
15	20
16	8
17	11
18	16
19	18
20	21
21	14
22	22
23	NEW
24	23
25	32
26	36
27	17
28	27
29	24
30	39
31	26
32	28
33	NEW
34	33
35	NEW
36	30
37	30
38	31
39	29
40	NEW

## ALBUMS

1	NEW
2	1
3	2
4	3
5	4
6	5
7	8
8	6
9	10
10	11
11	9
12	14
13	7
14	18
15	15
16	12
17	16
18	17
19	13
20	22
21	24
22	20
23	23

24	21
25	NEW
26	19
27	27
28	NEW
29	34
30	32
31	28
32	26
33	30
34	29
35	NEW
36	25
37	40
38	31
39	38
40	NEW

## CANADA

(Courtesy of The Record)  
As of 8/13/84

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	8
5	5
6	4
7	11
8	6
9	9
10	7
11	10
12	12
13	13
14	14
15	15
16	18
17	17
18	16
19	NEW
20	NEW

## ALBUMS

1	1
2	2
3	4
4	3
5	5
6	7
7	11
8	8
9	9
10	10
11	6
12	12
13	13
14	14
15	15
16	17
17	16
18	20
19	18
20	NEW

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/6/84

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	6
5	4
6	5
7	7
8	9
9	8
10	11
11	10
12	15
13	18
14	17
15	14
16	NEW
17	16
18	13
19	12
20	NEW

## ALBUMS

1	1
2	3
3	2
4	4
5	8
6	5
7	6
8	10
9	7
10	12
11	11
12	9
13	15
14	NEW
15	13
16	17
17	NEW
18	16
19	14
20	NEW

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 8/13/84

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	7
5	9
6	8
7	5
8	4
9	11
10	19
11	6
12	14
13	10
14	NEW
15	12
16	13

17	NEW
18	NEW
19	16
20	17

## ALBUMS

1	4
2	2
3	3
4	5
5	1
6	8
7	NEW
8	13
9	11
10	7
11	6
12	10
13	9
14	17
15	14
16	15
17	12
18	16
19	NEW
20	NEW

## JAPAN

(Courtesy Music Labo)  
As of 8/13/84

## SINGLES

This Week	Last Week
1	NEW
2	NEW
3	1
4	13
5	4
6	6
7	NEW
8	NEW
9	5
10	3
11	7
12	2
13	8
14	14
15	16
16	NEW
17	11
18	NEW
19	19
20	12

## ALBUMS

1	1
2	2
3	7
4	NEW
5	6
6	NEW
7	3
8	5
9	NEW
10	10
11	4
12	NEW
13	8

14	17
15	9
16	11
17	NEW
18	14
19	18
20	12

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 8/15/84

## SINGLES

This Week	Last Week
1	1
2	2
3	5
4	3
5	8
6	4
7	NEW
8	7
9	10
10	6

## ALBUMS

1	1
2	2
3	4
4	3
5	6
6	5
7	7
8	8
9	NEW
10	NEW

## New Japanese Audio, Video Labels To Bow

TOKYO—Teichiku Records has set up two new labels in the audio and video fields. New Standard will be devoted to pop repertoire, while Monas will concentrate on background video material.

Teichiku president Juji Nanko says that Haruomi Hosono, former leader of the disbanded Yellow Magic Orchestra, one of Japan's most exportable acts, has signed to produce for both labels for the next two years. A special section with a staff of six has been readied to handle the labels' activities, and Nanko projects sales of at least a million units for the first year.

As for his current association with Alfa Records through his own Yen label, Hosono says he has a responsibility to the young artists he'd attracted to the label and will continue to produce for it.

Billboard



## VIDEO MUSIC CONFERENCE

Nov. 15-18, 1984  
Sheraton Premiere Hotel  
Universal City, California



## LIVE TELECAST SET

### Cable Deal For Volunteer Jam

NASHVILLE—Charlie Daniels' Volunteer Jam will be made available to the nation's 30 million cable subscribers for the first time next year through an agreement reached between Sound Seventy Productions Inc., producers of the annual multi-artist concert, and ConcerTVView, a division of Sports View Co., a pay-per-view cable program distributor based here.

Volunteer Jam XI, scheduled for Feb. 2, 1985 at the Municipal Auditorium here, will become a made-for-cable live special available exclusively to cable system operators and pay-tv subscribers. Through cable operators, the broadcast will also be made available to local FM broadcasters for stereo simulcast.

According to ConcerTVView vice president of marketing Walter Heaney, "Volunteer Jam will become the longest continuous concert broadcast ever, and only the third musical event ever offered pay-tv subscribers. It is preceded as a pay-tv special event by the very successful Rolling Stones live cablecast in 1981, and the Who concert in 1982."

Noting that the Stones and Who concerts were made available only through addressable systems primarily located on the West Coast, Heaney says the Volunteer Jam XI signal will be available to all systems through his company's "electric ticket" equipment, which renders all systems addressable.

"Those on addressable systems need only sign up with their participating cable system," he says. "Those on non-addressable systems need the exclusive ConcerTVView ticket and TickeTVviewer, which will be available from cable operators and through area convenience stores."

The TickeTVviewer is a small box which connects to the subscriber's television set. The "electric ticket" is punched into the TickeTVviewer to unscramble the picture.

Sound Seventy president Joe Sullivan says that the format for Volunteer Jam XI will remain unchanged, featuring a full set by the Charlie Daniels Band and an extensive roster of guest appearances by major artists.

Cameras for the telecast will be set up onstage, backstage and in the audience. "We will take commercial

breaks between sets, and performances will not be interrupted," says Heaney.

Noting that Municipal Auditorium, the Jam's site for all but one of its 11 years, can only accommodate 9,900 people, Sullivan says, "Historically, Volunteer Jam has sold out in advance with only about 30% of tickets available to fans outside Middle Tennessee. Now we're able to give Charlie Daniels Band fans everywhere a chance to be a part of Volun-

teer Jam."

In previous years, Volunteer Jam has been the subject of numerous live and taped radio broadcasts, albums, "King Biscuit" syndication specials and an international live broadcast over the Voice of America. The 1984 Jam was produced for tv by Dick Clark Productions in conjunction with Sound Seventy Productions and syndicated to 110 U.S. markets by Multimedia Entertainment.

KIP KIRBY

### Blank Videotape Dealers Mine Gold From Olympics

• Continued from page 3

along the product lines noted earlier. Says Alan Schwartz of Show Industries, which operates the Music Plus and Music Plus Video stores: "It's pretty hard to do business with anybody in the business, because they've made it their business to watch the Olympics."

Schwartz notes that disappointment over retail opportunities has been fueled by once-bullish expectations that the games would bring up to 600,000 tourists into the Los Angeles area during the summer games. The "plus, plus, plus business" hoped for hasn't materialized, as underscored by now familiar reports on the relatively orderly running of the competition and the failure of such massive numbers to appear.

For Music Plus, business overall has actually been up, he adds, noting that the chain's largest tabloid insert yet helped spark business from the opening weekend of the games. Pre-recorded music product has been strong and apparently unaffected by the games, and video rentals have held steady. But, Schwartz adds, blank videotape sales have "gone up incredibly."

Other well-represented chains here, including Tower and Licorice Pizza, likewise tout the blank tape boom as the primary product area in which the games are being reflected.

Offering an interesting scenario for the rest of August is Bob Glick, who operates three National Video outlets franchised from the Northwestern

network headed by Ron Berger. Glick, who says rentals have been off by about 15% during the games, says that blank tape isn't the only saving grace.

"We'll make up the business with the (Republican National) Convention later," he predicts, noting that last month's Democratic huddle in San Francisco spurred rentals for prerecorded videocassettes by between 25% and 30%. With the GOP gathering likely to offer networks even less drama for prime time, Glick expects his customers to stock up on rental titles.

### Song Contest Solicits Entries

NASHVILLE—The American International Song Contest has been established here and is now soliciting original songs for its first competition. Entrants must pay a \$15 per song entry fee and assign publishing rights in the songs to the sponsor. The submission deadline is Nov. 30.

Grand prize winner will be awarded \$10,000; second prize winner, \$3,000; and third place winner, \$1,000. The contest is being promoted in the U.S., Canada, Germany, Holland, Sweden, Norway, Denmark, England, France, Italy, South Africa, Australia, New Zealand and Japan.

Entry forms are available from American International Song Contest, 1201 Division St., Nashville, Tenn. 37203.



IN SEARCH OF JULIET—Southside Johnny, center, brings the Jukes to New York's East Village for a performance at the Ritz, where they played cuts from their latest Mirage album, "In The Heat." Shown backstage surrounding Johnny, from left, are Atlantic local promotion man Bruce Tenenbaum, WNBC New York assistant program director Lyndon Abell, WNEW-FM New York music director Jim Monaghan, Tower Records' Steve Harmon, Chuck Schwartz of The Source and WNEW-FM air personality Ken Dashow.

### Records, Publishing Buoy MCA's First-Half Totals

LOS ANGELES—Much improved performance for MCA's records and music publishing operations, which posted record revenues, brightened a checkered financial picture for MCA Inc.'s second quarter and first six months.

Despite the bright picture for music operations and upbeat gains in the syndicated programming end, net income for the corporation fell from \$37.2 million, or 78 cents a share a year ago, to \$19.9 million (42 cents a share) for the quarter just ended.

For the first six months of the fiscal year, earnings were \$41 million (85 cents a share) as compared to \$76.2 million (\$1.59 a share) for the same period in 1983. Blamed for the slump were "continuing very disappointing results of theatrical releases," with current management pointing a finger at the now ousted management team at Universal, MCA's theatrical motion picture arm.

This contrasts with a 75% jump for the MCA Records Group and its music publishing operations during the second quarter, with quarterly revenues reaching a record \$60.7 million as compared to \$34.7 million during that quarter a year ago. For the first half of this year, revenues reached another record high of \$116.3 million, as compared to \$71.5 million during the first six months of 1983.

Income for the records and music publishing sector thus rose to \$1,512,000 for the quarter just ended, as compared to a loss of \$2,152,000 for that period last year. For the six-month period, operating income was \$3,666,000, comparable to \$1,356,000 during that period in 1983.

Despite the drop felt in motion pic-

tures, a shift amplified by last year's lingering windfall from "E. T.—The Extra-Terrestrial," overall corporate revenues were only slightly reduced during the quarter, dipping to \$349.2 million as compared to \$351.4 million a year ago. Revenues for the six-month period were \$741.6 million, down from \$782.3 million for the same period in 1983.

SAM SUTHERLAND

### Nominations For MTV Awards

• Continued from page 4

**BEST EDITING IN A VIDEO**—Duran Duran, "The Reflex"; Herbie Hancock, "Rockit"; Billy Idol, "Dancing With Myself"; Elton John, "I'm Still Standing"; Police, "Every Breath You Take"; ZZ Top, "Legs"; ZZ Top, "Sharp Dressed Man."

**BEST CINEMATOGRAPHY IN A VIDEO**—David Bowie, "China Girl"; Billy Idol, "Eyes Without A Face"; Kiss, "All Hell's Breaking Loose"; John Cougar Mellencamp, "Authority Song"; Police, "Every Breath You Take"; Stray Cats, "Sexy & 17."

**BEST CHOREOGRAPHY**—Toni Basil, "Over My Head"; Michael Jackson, "Thriller"; Elton John, "I'm Still Standing"; Bette Midler, "Beast Of Burden"; Donna Summer, "She Works Hard For The Money."

**BEST DIRECTION IN A VIDEO**—Bonos, "Numbers With Wings"/Juliano Waldman; Ian Hunter, "All Of The Good Ones Are Taken"/Martin Kahan; Billy Idol, "Dancing With Myself"/Tobe Hooper; Cyndi Lauper, "Time After Time"/Edd Gries; Huey Lewis & the News, "I Want A New Drug"/David Rathod; Police, "Every Breath You Take"/Godley & Creme; ZZ Top, "Gimme All Your Lovin'"/Tim Newman; ZZ Top, "Sharp Dressed Man"/Tim Newman.

**MOST EXPERIMENTAL VIDEO**—Cars, "You Might Think"; Thomas Dolby, "Hyperactive"; Herbie Hancock, "Rockit"; Alan Parsons Project, "Don't Answer Me"; Neil Young, "Wonderin'."

## Chartbeat

• Continued from page 6

of this week's top 10 singles, as Tina Turner (Capitol) continues to drive toward No. 1 with "What's Love Got To Do With It" (number two) and Corey Hart (EMI) slides up a notch to nine with "Sunglasses At Night."

This is the first time the EMI/Capitol group has had three of the week's top 10 singles since June, 1983, when it scored with David Bowie's "Let's Dance," Thomas Dolby's "She

Blinded Me With Science" and Naked Eyes' "Always Something There To Remind Me." The difference is that those three songs had a predominantly new music sound, while this week only one, "Sunglasses," with its haunting synthesizers, could be described as "new music." Turner's song is mainstream r&b/pop, while "Missing You" sounds like a classic Eagles record, with its smooth production and harmonies.

### Famous Music Enjoying Best Fiscal Year

By IRV LICHMAN

NEW YORK—Famous Music, the 52-year-old music publishing division of Gulf & Western, is coming off its best fiscal year to date.

According to Marvin Cane, president and chief operating officer for the past 15 years, the New York-based company generated its highest revenues and profits in history for the fiscal year ending July 31.

Although constrained by parent Gulf & Western from reporting specific dollar figures, Cane places Famous among the world's top five music publishing companies, and first in profits generated.

Earnings of this sort, Cane contends, are a product not only of desirable copyrights, but of a philosophy, too, calling for a "lean" approach to the company's structure. "What we don't do is try to run a publishing company like a record company," he explains. "We also haven't fallen into a maniacal pace like a good deal of others that have to appease partners and affiliates."

Although affiliated with Paramount Pictures, also part of the Gulf

& Western family, which has handed Famous some of the music industry's top record-oriented soundtracks, (e.g. "Saturday Night Fever," "Flashdance," "Footloose"), Sid Herman, executive vice president of finance and administration, corrects an impression that such a tie-in is the chief source of Famous' revenues.

"Actually, our revenues are about evenly split between film-originated music and other copyrights," Herman says. "Other music publishing companies have picture company parents, but they also have record company affiliates that throw off tremendous revenues to publishing. We have no label association."

Cane and Herman, an executive team since 1970, began to deal with what they assessed as unprofitable situations from the start of their association. They consider Famous the first major music publisher to have surrendered an internal music print setup to an independent company, first to Hansen in 1970 and then to Columbia Pictures Publications several years ago.

Famous operates with a staff of 24 in the U.S. (it licenses its catalog

abroad), about a third as many people as some publishers of similar size employ. A professional staff of six includes two each in Los Angeles and Nashville and four in New York.

Cane says five or six independent promotion people may be assigned to a specific record. In recent months, Famous copyrights have held high spots on both album and singles charts, including performances by Kenny Loggins, Deniece Williams, Shalamar, Willie Nelson, Bill Medley, Alabama and others.

### Disney Video's Cartoon Classics

• Continued from page 4

Disney Home Video's summer and Christmas 90-day product rollouts have become a tradition. Next Monday (20), Disney's Richard Fried reports, the firm will be announcing its plans for fourth quarter holiday season.

It is expected to be a similar offering of several classic made-for-video packages at a low price point. The Limited Gold Edition will not be re-released or extended beyond Aug. 17.

# Billboard Singles Reviews

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**JACKSONS—Torture (4:30);** producer: Jackie Jackson; writers: J. Jackson, K. Wakefield; publishers: Siggys, BMI/April/Lady of the Lake, ASCAP; Epic 34-04575. Jermaine and Michael share lead vocals, Jackie produced. Pretty hot stuff; if these guys could get a little publicity, they could do O.K.

**STEVIE WONDER—I Just Called To Say I Love You (4:16);** producer: Stevie Wonder; writer: Stevie Wonder; publishers: Jobete/Black Bull, ASCAP; Motown 1745MF. The simplest, most direct of love songs, light and lyrical; soundtrack item from "The Woman In Red" marks the first new Wonderwork in over two years.

**FIXX—Are We Ourselves? (2:27);** producer: Rupert Hine; writers: Currin, West-Oram, Woods, Greenall, Brown; publishers: Colgems-EMI/Copyright Control, ASCAP; MCA 52444. Just a hint of a new direction in the slightly raw-sounding mix; otherwise this track from the new "Phantoms" LP reprises last year's pop/dance hit "One Thing Leads To Another."

**THOMPSON TWINS—You Take Me Up (3:55);** producer: Alex Sadkin; writers: Tom Bailey, Alannah Currie, Joe Leeway; publisher: Zomba; Arista AS1-9244. A current tour, a ton of press coverage and more of their buoyantly catchy hooks should take this one up to the higher ground in short order. Curious lyric line, though.

**RICK SPRINGFIELD—Bop 'Til You Drop (3:58);** producers: Rick Springfield, Bill Drescher; writer: Rick Springfield; publisher: Vogue, BMI; RCA PB-13861. Definite dance orientation here; the normally-mainstream rocker has been listening to hip hop in his spare time. His unassuming attitude disarms doubts.

**SHEENA EASTON—Strut (3:59);** producer: Greg Mathieson; writer: not listed; publisher: not listed; EMI America B-8227. Rebellious spirit and lots of lyrics fill out Easton's first from her new LP "A Private Heaven," works just fine as sharp, punchy pop, if a little ambiguously as a feminist manifesto.

## recommended

**LITTLE STEVEN—Undeclared (Everybody Goes Home) (3:40);** producer: Little Steven; writer: Steven Van Zandt; publisher: Blue Midnight, ASCAP; EMI America B-8225. Towering wall of rock'n'roll sound underscores Van Zandt's near-legendary passion and conviction.

**ROGER TAYLOR—Man On Fire (4:02);** producers: Roger Taylor, David Richards, Mac; publishers: Queen/Beechwood, BMI; Capitol B-5364. Queen member dons high-heeled sneakers, bashes up a storm.

**ROBBIE PATTON—You Got It Bad (3:15);** producer: Harry Maslin; writer: R. Patton; publisher: Red Snapper, ASCAP; Atlantic 7-89632. Well-executed power ballad.

**JOE COCKER—Crazy In Love (3:52);** producer: Stewart Levine; writers: R. McCormick, E. Stevens; publishers: Deb/Dave/BriarPatch, BMI; Capitol B-5390. Mellow tune, wrenching delivery.

## also received

**GARY DAVIS AND DAVIS DELUXE—One Of A Kind (4:38);** producers: Tim Paul, Steve Logan, Gary Davis; publisher: Squeeze Play, BMI; Blank BR2000. Contact: (615) 822-1138.

**BERN NELSON—I'm Changin' (3:58);** producer: Dan Sluder; writers: B. Nelson, D. Sluder; publisher: Claws On The Coast, BMI; Wandering Eye WER-1001. Contact: (818) 508-8124.

**H-MEN—I Stand Corrected (4:00);** producer: Al Ruedemann; writers: Stas-kowski, McCoy; publisher: Stranger Than Fiction, BMI; Rude 405017. Contact: (313) 343-9390.

**JUSTIN PINK & THE OPAQUES—Beat 64 (2:37);** producer: not listed; writers: Pink, Picciotto; publisher: Split, BMI; Loose Leaf LL-104. Label based in Deal, N.J.

**LITTLE JOE COOK—Living Without You (4:50);** producer: Ed Solan; writers: Tom Doyle, Little Joe Cook; publisher: not listed; Orange 2003. Contact: Tom Doyle, Dorchester, Mass.

**MY SIN—Chains (timing not listed);** producer: My Sin; writer: My Sin; publisher: Sheena, BMI; Endless ER2241. Contact: (415) 673-7130.



**BRASS CONSTRUCTION—We Can Bring It Back (4:16);** producer: Randy Muller; writer: Jeff Smith; publisher:

**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).

**Music 21, BMI; Capitol B-5382.** Infectious party music with a crisp, snappy bounce.

**LINDA CLIFFORD—A Night With The Boys (3:54);** producers: Billy Osborne, Zane Giles; writers: Bob Garrett, Marsha Malamet; publisher: Creative Entertainment, BMI; Red Label RS 7000. Return of a former disco diva; song is hot-blooded pop à la recent Pointer Sisters. Label based in Chicago.

**DAVID LASLEY—Saved By Love (4:16);** producer: Don Was; writers: D. Lasley, A. Zigman, J. Scheff; publishers: Almo/David Lasley/Irving/Jason Scheff, ASCAP/BMI; EMI America B-8226. Midtempo '70s-soul genre piece done in Stylistics-style falsetto.

**BOB MARLEY & THE WAILERS—Is This Love (3:51);** producer: Bob Marley & The Wailers; writer: B. Marley; publishers: Bob Marley/Almo, ASCAP; Island 7-99740. A well-known Marley classic introduces the newly-released "Legend" collection; flipside is "Blackman Redemption," reviewed last week.

**LITTLE MILTON—The Blues Is All Right (3:42);** producers: Tom Couch, Wolf Stephenson; writer: Milton Campbell; publishers: Malaco/Trice, BMI; Malaco MAL-2104. No-frills blues and boogie from a 20-year veteran of the art.

**3RD PARTY—I'm Serious (4:09);** producers: Cliff Wright, Zack Harmon; writers: C. Wright, Z. Harmon; publisher: Will Fi, ASCAP; Captain P-6-256-244. 7-inch version of previously reviewed 12-inch, Billboard, July 28, 1984.

## also received

**DELICIOUS—What Happens Now? (4:20);** producer: John Brinson; writers: John A. Brinson, J.T. DeJohn, James Bell; publisher: J.A.B., ASCAP; Capri 73831. Contact: (216) 641-9655.

**ANTHONY WATSON—Solid Love Affair (3:49);** producer: Jerry Powell; writers: Watson, Childs, Parsons, Smith, Cobbs, Lucas; publisher: HayBoogie, BMI; SRO 0215. Contact: (214) 285-7586.

**COLD CRUSH BROTHERS—Fresh, Wild, Fly And Bold (4:58);** producer: Aaron Fuchs; writers: Fischer, Mandes, Harris; publisher: Street Tuff, ASCAP; Smokin AP 20 (12-inch single). Contact: (212) 706-1240.

**ONE ON ONE—Gotta Thang (4:20);** producer: Reginald A. Brown; writers: K. Keys, R.A. Brown; publishers: Life Long/Kwee, ASCAP; Kee Wee KW-8449 (12-inch version also available, Kee Wee KW 8409). Contact: (212) 636-8672.

**PAUL BLAKE & THE BLOOD FIRE POSSE—Rub-A-Dub Soldier (timing not listed);** producer: not listed; writers: Paul Blake, Peter Keane; publisher: not listed; Real Authentic Sound RAS 7007 (12-inch single). Contact: (301) 564-1295.

**INCOGNITO—Please Come Back (4:04);** producer: John Brinson; writers: Lee Zapis, Pat Frances, Jeffrey Charles; publisher: Green Eagle, ASCAP; Capri NR15462 (12-inch single). Contact: (216) 641-9655.



**WILLIE NELSON—City Of New Orleans (4:10);** producer: Chips Moman; writers: S. Goodman; publishers: Buddah/Turnpike Tom, ASCAP; Columbia 38-04568. Nelson's emphatic and road-weary vocals find a perfect theme in this disappearing-railroad lament that was a 1972 hit for Arlo Guthrie. Whatever his crooning credentials, Nelson still excels at saga songs like this one.

**RONNIE MILSAP—Prisoner Of The Highway (4:08);** producers: Ronnie Milsap, Rob Galbraith; writer: Mike Reid; publisher: Lodge Hall, ASCAP; RCA PB-13876. With his "She Loves My Car" edging onto the pop chart, Milsap offers this truck-driving saga to his country audience. His vocal and the piano part work together as effectively as ever, though the lyric adds little new to its subject.

**JANIE FRICKE—Your Heart's Not In It (2:48);** producer: Bob Montgomery; writers: M. Garvin, B. Jones, T. Shapiro; publishers: Tree/O'Lyric, BMI/Cross Keys, ASCAP; Columbia 38-04578. Fricke continues her streak of crossover with a soaring ballad in which physical passion is restrained by reason.

**MICKEY GILLEY—Too Good To Stop Now (3:25);** producer: John Boylan; writers: B. McDill, R. Bourke; publishers: Hall-Clement/Chappell, BMI/ASCAP; Epic 34-04563. Haste makes for high-times, says Gilley, in this paean to meaningful quickies. It all amounts to a pleasant, melodic, midtempo sojourn.

**DON WILLIAMS—Maggie's Dream (4:07);** producers: Don Williams, Garth Fundis; writers: Dave Loggins, Lisa Silver; publishers: Leeds/Patchwork, ASCAP/BMI; MCA 52448. To a slow, concerned and workaday rhythm, Williams recounts the story of a North Carolina waitress ("closer to 50 than 40") who dreams of love as she deals with truckers.

**KATHY MATTEA—That's Easy For You To Say (3:05);** producers: Rick Peoples, Byron Hill; writers: B. Clifford, D. Hodges; publishers: Welbeck/ATV, ASCAP/BMI; Mercury 880 192-7. Fourth single from Mattea's excellent debut album has a pop/country fluidity in the AC groove.

## recommended

**JIMMY BUFFETT—When The Wild Life Betrays Me (2:48);** producers: Jimmy Bowen, Michael Utley, Tony Brown; writers: Jimmy Buffett, Michael Utley, Will Jennings; publishers: Coral Reefer/Coconutley/Warner-Tamlerlane/Blue Sky Rider, ASCAP/BMI; MCA 52438. The old Coral Reefer sounds equally country and contrue here.

**CHRIS HILLMAN—Somebody's Back In Town (2:31);** producer: Al Perkins; writers: D. Helms, T. and D. Wilburn; publisher: Sure Fire, BMI; Sugar Hill 4105. Hillman's been making Ricky Skaggs-style music for years; programmers worried about retaining their country image ought to snap this up. Contact: (919) 489-4349.

**MASON DIXON—Gettin' Over You (3:36);** producers: Don Schaffer, Rob Dixon; writer: Cary Lynn Rutledge; publishers: Phono/Big Crush, SESAC; Texas TX-5557 (c/o NSD, Nashville). A superb lead vocal, tailor-made harmonies and thoughtful arrangement make the most of these end-of-the-affair lyrics.

**FLOYD BROWN—Kiss Me One More Time (3:24);** producers: Bill Anderson, Mike Johnson; writer: Floyd Brown; publishers: River Delta/Concluded, BMI; MCA 52445. The second-season winner of The Nashville Network's "You Can Be A Star" offers a polished delivery reminiscent of B.J. Thomas.

## also received

**STREETFEET BAND—You're A Sight To Be Held (3:02);** producers: Ken Laxton, Streetfeet Band; writers: B. Taylor, W. Helm, R. Keel, B. Moore, J. Pippet; publishers: First Lady Songs/Texas Tunes; Triple T 2003. Contact: (919) 852-1941.

**JOE STEPHENS—I Don't Want To Marry You (I Just Want To Make Sweet Love To You) (3:01);** producer: Col. Buster Doss; writer: Willie Joe Stephens; publisher: Buster Doss, BMI; Frontier Jamboree 1058. Contact: (501) 898-3011.

**VICTORIA SHAW—Heartaches (2:59);** producer: Ray Taylor; writers: John Klenner, Al Hoffman; publisher: Leeds, BMI; MPB 5010. Label based in Encino, Calif.

**BUCKEYE—Keep Telling Me You Want Me (2:05);** producer: Roger Ball; writers: Kix Brooks, Ricky Rector; publishers: Golden Bridge, ASCAP/Old Friends, BMI; NSD 194. Label based in Nashville.

**LARRY BOWIE—As The Crow Flies (3:10);** producers: Pat Patten, Larry Bowie; writers: Larry Bowie, Mike Sorrell; publisher: Bopp, BMI; Chicken Scratch 002. Label based in Pine Mt., Ga.

**CHUCK DOUGLAS FLORO—The Delta Queen (3:05);** producer: Chuck Douglas Floro; writer: Chuck Douglas Floro; publisher: Earth & Sky, ASCAP; Earth & Sky ES-102. Contact: (605) 938-4651.

**DOUG PETERS—Change Of Pace (3:08);** producer: Patty Parker; writer: Doug Peters; publisher: Doug Peters, BMI; Comstock 1751. Contact: (913) 631-6060.

**TONI BELLEN—Building Up My Muscles (3:26);** producer: Larry Whitley; writer: Pat Garrett; publisher: Red Barn Farm, BMI; Award A7584002. Label based in Baltimore, Md.

**MIKKI RUSSO—Peacetime Hero (3:35);** producer: not listed; writer: Pete Mallie; publisher: not listed; Divine CSS 311. Contact: (603) 752-1117.

**PATTY GOODMAN—Wondrous Love (2:25);** producer: not listed; writers: Stuart and Patty Goodman; publisher: Alvera, BMI; Osage AV-1168. Contact: (603) 752-1117.

**BEN SANDERS—I'm Fallin' In Something (2:14);** producer: not listed; writer: Sanders; publishers: Voice of America, BMI; Sound On Sound 1015. Label based in Dallas, Tex.

**RICK LANE—Love So Lonely (4:04);** producers: Rick Lane, Scott Hunter; writers: Richard C. Pupello, Fred Adams; publisher: Little Heaven, ASCAP; Bronco 7702. Label based in Clearwater, Fla.

**GENE HUDDLESTON—A Kiss Is Not A Promise (2:53);** producer: not listed; writers: G. Shelton, D. Stephenson; publisher: Sweagle, BMI; Eagle ERAM 6. Contact: (406) 755-6812.

**J.W. THOMPSON—Daddy's Memory (3:58);** producer: Bob McCracken; writer: Ronnie Thompson; publisher: McCracken, ASCAP; USA Country 1005. Contact: (318) 688-4999.

**CROS OVER—Dixie Highway (3:10);** producer: Sonny Flaharty; writer: Kenny Cossin; publisher: John E. Denny, BMI; JED 3-84. Label based in Nashville.

**KATIE MCKENZIE—Maybe Someday (2:35);** producers: Ronnie Gand, Jim Vienneau; writers: Casey Kelly, Lewis Anderson; publishers: Golden Bridge, ASCAP/Old Friends, BMI; Poverty 41336. Label based in San Diego, Calif.

**FRANK LANE—Heart (2:19);** producer: not listed; writer: Joe Albe; publisher: String, ASCAP; Big Sound 103. Label based in Hollywood, Calif.

**JUDY LINDSEY—It Really Doesn't Matter Anymore (2:58);** producers: Judy & Johnny Lindsey Carroll; writer: Glenn D. Tubby; publisher: Saucer Eyes, BMI; Gypsy 83843. Label based in Abilene, Tex.

**SHEILA DOBBS—Givin' It Back (2:30);** producer: Wayne Toombs; writer: Wayne Toombs; publisher: Soundplex, ASCAP; Soundplex S022. Contact: (501) 763-1473.

**JUDY LINDSEY—Please Tell Him (3:30);** producer: not listed; writers: Mike Shepstone, Peter Dibbens; publisher: Gobion, ASCAP; Gypsy UR-4410. Label based in Gatesville, Tex.

**JUDY LINDSEY—Part Time Love (3:05);** producer: Mark Borchetta; writer: Terri Sharpe; publisher: Go Betta, ASCAP; Gypsy UR-4206.

**TONY ALAMO—Heartaches (2:56);** producer: Porter Wagoner; writers: Al Hoffman, John Klenner; publisher: MCA, ASCAP; Alamo TSA-22525. Contact: (603) 752-1117.

**JUDY LINDSEY—Dizzy (3:15);** producer: Mike Borchetta; writers: Tommy Roe, Freddy Weller; publisher: Low-Twi, BMI; Gypsy UR 4053.

**SHANNON NESMITH—Babyman (3:02);** producer: Tim Lewis; writers: Tim Lewis, Herb Hughes; publisher: De Soto, BMI; First Touch 84-002. Contact: (205) 852-1517.

**ED HAWKINS—Kelly (3:54);** producer: Jim Fortini; writers: S. Andrew, M.C. Vigilant; publisher: Nuview, ASCAP; Fortini GAM 616 (c/o Gambles, Orlando, Fla.).

**EDNA MAE HENNING—Getting The Blues Over You (3:04);** producer: not listed; writer: Edna Mae Henning; publisher: Henning Surprise, BMI; Henning's Surprise NRF-45-388. Contact: (717) 266-5169.



## recommended

**POCO—Save A Corner Of Your Heart (3:38);** producers: Paul Cotton, Rusty Young; writer: Rusty Young; publisher: Pirooting, ASCAP; Atlantic 7-89629. Delicate sounds harbor warm sentiments.



**BILLY IDOL—Flesh For Fantasy (7:00);** producer: Keith Forsey; writers: Idol, Stevens; publishers: Boney-dol/Rare Blue/Rock Steady, ASCAP; Chrysalis 4V9-42810 (12-inch single). Proto-punkster is back to his classic form: hard dance-rock, reasonably nasty. Gary Langan's extended "Below The Belt Mix" is spectacularly disturbing.

## recommended

**JANET WRIGHT—I Can't Take It (8:21);** producers: John Morales, Sergio Munzibai; writer: Barry Eastmond; publishers: Colette/Barry J. Eastmond, ASCAP; Cotillion 0-96922. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 4, 1984.

## also received

**FILE 13—Taste So Good (4:47);** producers: Double Dee, Arthur Ether; writers: DiFranco, Witz; publishers: Protoons/SuperSillyUs, ASCAP; Profile PRO-7052 (12-inch single).

**ONIKÉ—Bush Woman (3:39);** producers: Fred Wesley, Oniké; writer: Oniké; publisher: Poised, BMI; McConnie MCC 102 (12-inch single). Contact: (213) 650-0368.



**XAVION—Eat Your Heart Out (3:35);** producers: Chris Lord-Alge, Jim Delehant; writer: Xavion; publishers: Xavion/Green Mirage, BMI; Asylum 7-69707. Densely-produced dance single demolishes all barriers between disco, heavy metal, r&b and acid rock by barreling into all four at once; an energy level not to be denied.

**PSEUDO ECHO—Listening (2:58);** producer: Peter Dawkins; writers: B. Canham, T. Lugton; publisher: Boulevard, ASCAP; EMI America B-8232. One more capable entry in the new-wave techno-dance sweepstakes; Australian production features an echoey baritone lead and vaguely fractious attitude.



## Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

Aug. 15-19, National Federation of Community Broadcasters ninth annual conference, Mount Vernon College, Washington.

Aug. 16, Harlem Talent Associates Record Producers Forum, Institute of Audio Research, 64 University Place, New York.

Aug. 17-19, Film/Video International, Castle Hill, Mass.

Aug. 23-25, Hawaii Cable Television Assn. annual convention, Intercontinental Hotel, Wailea, Maui.

Aug. 23-26, Jack The Rapper Family Affair, Radisson Inn, Atlanta.

Aug. 26-30, Video Software Dealers Assn. convention, MGM Grand, Las Vegas.

Aug. 27-30, Nebraska Videodisc Symposium, Nebraska Center for Continuing Education at the Univ. of Nebraska-Lincoln East Campus and the Cornhusker Hotel, Lincoln, Neb.

Aug. 30-Sept. 8, International Audio & Video Fair, Berlin.

Sept. 1-2, second annual Greene County Coal Miner's Jamboree, Jefferson, Pa.

Sept. 5-7, Second National Software Show, Anaheim Convention Center, Anaheim, Calif.

Sept. 6-8, Southern Cable Television Assn. Eastern Show, Georgia World Congress Center, Atlanta.

Sept. 7-9, New York Guitar & Music Expo, Madison Square Garden Exposition Rotunda, New York.

Sept. 7-9, Kentucky Fried Chicken Bluegrass Music Festival, Riverfront Plaza/Belvedere, Louisville, Ky.

Sept. 16-18, National Religious Broadcasters Western Chapter Convention, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, Radio Convention & Programming Conference, Bonaventure Hotel, Los Angeles.

Sept. 16-19, United Record Pool D.J.'s Convention, Caesars Palace, Las Vegas.

Sept. 16-23, Georgia Music Festival, Atlanta.

Sept. 17-18, third annual National Tape & Accessory Show, Hahrah's, Atlantic City, N.J.

Sept. 17-19, Intelevent '84, Hotel Martinez Concorde, Cannes, France.

Sept. 20-23, sixth annual Black Music Assn. conference, Hyatt Regency Hotel, Washington.

Sept. 21-25, 10th International Broadcasting Convention, Metropole Conference & Exhibition Centre, Brighton, England.

Sept. 21-30, Full Sail Music Business Workshop, Holiday Inn, Orlando International Airport, Orlando, Fla.

Sept. 26-28, National Religious Broadcasters Southeastern Chapter Convention, Sheraton Hotel, Atlanta.

Sept. 27-30, 1984 Jazz Times Convention, Roosevelt Hotel, New York.

Oct. 1-5, London Multi-Media Market, Gloucester Hotel, London.

Oct. 4-6, National Religious Broadcasters Eastern Chapter Convention, Dulles Marriott Hotel, Washington.

Oct. 5-12, San Francisco International Video Festival, Video Gallery, San Francisco.

Oct. 8-9, National Religious Broadcasters Southern Chapter Convention, Astro Village Complex, Houston.

## Shopping Malls To Receive New Satellite Vid Network

• Continued from page 3

accounts for advertising time, says Osmond. He adds that ATN rates are competitive with broadcast and pay/cable television.

It costs about \$25,000 to install an ATN kiosk in a shopping center, according to Osmond. Original programming is expected to encompass 60% of the airings, with national advertising to make up the remaining 40%. Osmond and his associates are currently selecting a regional sales force, which will start to sell ad time for the network in the next few weeks.

The channel's programming, Osmond says, will have broad appeal. Program production services are also available through Osmond's Nightstar Productions, at the Osmonds' Oram, Utah studios or at Horizon Studios in Lindon, Utah.

Programming is expected to contain a mix of comedy, music video, travel films, coming attractions, sports and news. "It will not contain any talking heads. We found audiences rapidly became bored (seeing a single individual talking on the screen) and walked away," Osmond observes.

"We found out that people usually watched the monitors for five to seven minutes. That is why we expect to run a commercial about every four or five minutes," he continues. "We also are going to change the shows weekly."

Additionally, the Utah market tests revealed that mall patrons tend to frequent a shopping center at the same time each day. Hence, ATN programs will be scrambled daily so that customers are assured differing advertisements and shows each time they pass ATN kiosks.

Osmond, 26, is not the first entrepreneur to develop point-of-purchase

kiosks for shopping centers. About 10 years ago, J.J. Cafaro outfitted several malls with self-running slide shows to promote the shopping centers' stores.

There are currently 3,200 malls in operation nationwide. Cafaro cites recent studies that say about 100,000 people pass through malls weekly. Author John Naisbitt, in his best-seller "Megatrends," mentions the significance of shopping malls, calling them "the third most frequented space in our lives besides home and workplace."

Osmond says that by 1985 he expects to pique the attention of about 45 million viewers weekly. And, as an informal method to track the number of ATN viewers, the network will be sponsoring a weekly "mystery contest" for which mall patrons will have to fill out entry forms at their local shopping centers. The prize is \$100,000.

The satellite network will uplink from Utah and be beamed on the newer, higher powered and more expensive Ku band rather than the C band, which requires a larger receiving dish. With the smaller receiving dishes, Osmond leaves the door open to eventually hooking homes to ATN.

Using the three-foot dishes also allows ATN to skirt many zoning issues now thwarting the C band. It is believed that since CBS, RCA and Western Union have pulled out of the direct broadcast satellite business, prices for Ku band are dropping.

For now, the advertising will not contain tag lines in the shopping centers carry the products. But Osmond contends that there is technology which can generate subtitles that act as tag lines.

## Video Music Programming

• Continued from page 24

Queen, "It's A Hard Life," Capitol  
Rain Parade, "This Can't Be Today," Enigma  
Run D.M.C., "Rock Box," Profile  
Simple Minds, "Up On The Catwalk," A&M  
J.D. Souther, "Go Ahead And Rain," Warner Bros.  
Southside Johnny & the Jukes, "New Romeo," Mirage  
Sparks, "With All My Might," Atlantic  
Spirit, "I Got A Line On You," Mercury  
Split Enz, "Message To My Girl," A&M  
Roger Taylor, "Man On Fire," Capitol  
3 O'Clock, "Jet Fighter," Frontier  
Tracey Ullman, "Move Over Darling," MCA  
Wendy O. Williams, "It's My Life," Passport  
X, "Wild Thing," Elektra

## Bubbling Under The Top LPs

201-SOUNDTRACK, Metropolis, Columbia JS 39526  
202-GRIM REAPER, See You In Hell, RCA NFL 1-8038  
203-ADRENALIN, American Heart, Rochshire XR 9517 (MCA)  
204-SOUNDTRACK, The Muppets Take Manhattan, Warner Bros. 25114-1  
205-MOE BANDY & JOE STAMPLEY, The Good Ol' Boys—Alive & Well, Columbia FC 39426  
206-GEORGE HOWARD, Steppin' Out, TBA 201 (Palo Alto)  
207-HERB ALPERT TIJUANA BRASS, Bullish, A&M SP-5022  
208-SPARKS, Pulling Rabbits Out Of A Hat, Atlantic 80160  
209-ROMEO VOID, Instincts, Columbia BFC 39155  
210-RAMSEY LEWIS/NANCY WILSON, The Two Of Us, Columbia FC 39326

## Bubbling Under The HOT 100

101-RESCUE ME, Duke Jupiter, Morocco 1748 (Motown)  
102-CLOSE (TO THE EDIT), Art of Noise, Island 7-99754 (Atco)  
103-YOUR LOVE'S GOT A HOLD ON ME, Lillo, Capitol 5357  
104-NEW ROMEO, Southside Johnny & The Jukes, Mirage 7-99732-(Atco)  
105-OUTRAGEOUS, Lakeside, Solar 7-69716 (Elektra)  
106-YOU KEEP ME COMING BACK, The Brothers Johnson, A&M 2654  
107-BEAT STREET STRUT, Juicy, Atlantic 7-89655  
108-GO AHEAD AND RAIN, J.D. Souther, Warner Bros. 7-29289  
109-BABY, DON'T BREAK YOUR BABY'S HEART, Kashif, Arista 1-9200  
110-ICE CREAM CASTLES, The Time, Warner Bros. 7-29247

## Market Quotations

As of closing: 8/8/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
70 1/4	50 1/4	ABC	11	4009	70 1/4	68 1/2	68 1/2	-1 1/2
55	40 1/4	American Can	11	1038	47 1/2	45 1/2	46 1/4	-1 1/4
12 1/2	10 1/4	Armstrong Int'l	8	—	—	—	10 1/4	unch
86 1/4	61 1/2	CBS	10	938	86 1/2	85 1/2	85 1/2	-1/4
22 1/4	9 1/4	Coleco	—	527	17	5 1/4	4 1/4	-1/4
8 1/4	4 1/4	Craig Corporation	—	17	5 1/4	4 1/4	4 1/4	-1/4
69 1/2	45 1/4	Disney, Walt	18	1427	56 1/2	55 1/2	55 1/2	-1/4
5 1/4	4 1/4	Electrosound Group	4	15	5 1/4	5	5 1/4	-1/4
35	25 1/4	Gulf + Western	8	2008	31	29 1/2	30 1/4	-1/2
36 1/4	17	Handleman	14	182	34 1/4	34	34	-1/4
7 1/4	3	K-Tel	0	3	3 1/4	3 1/4	3 1/4	unch
88 1/4	57	Matsushita Electronics	11	214	69 1/2	67 1/4	67 1/4	-1
10	4 1/4	Mattel	—	1124	9 1/4	9 1/4	9 1/4	-3/4
45 1/2	33 1/4	MCA	16	4057	45	43 1/4	43 1/4	-1
85 1/4	69 1/4	3M	13	2528	83 1/2	81 1/2	81 1/2	-1 1/4
47	29 1/4	Motorola	13	5696	40 1/4	39 1/4	39 1/4	-1/4
39 1/2	28 1/2	No. American Phillips	8	27	35 1/2	34	35 1/2	-3/4
5 1/4	2 1/4	Orrox Corporation	6	53	3 1/4	3	3 1/4	+1/4
32 1/4	18 1/4	Pioneer Electronics	46	23	22 1/2	22 1/2	22 1/2	-1/2
38 1/2	28 1/4	PLCA	10	3105	35 1/4	34 1/4	34 1/4	-1/4
17 1/4	12 1/4	Sony	12	13098	14 1/2	13 1/4	13 1/4	-1/4
40 1/4	30 1/4	Storer Broadcasting	—	489	40 1/4	39 1/4	40 1/4	unch
4 1/4	3 1/4	Superscope (Marantz)	—	16	3 1/4	3 1/4	3 1/4	-1/4
70	49 1/4	Taft Broadcasting	14	318	69 1/2	67 1/4	68	-1 1/4
29 1/4	17	Warner Communications	—	2888	20 1/4	19 1/4	19 1/4	unch
17 1/2	11 1/4	Wherehouse Entertain.	14	131	16 1/4	16 1/4	16 1/4	-1/4

### OVER THE COUNTER

	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	500	1/2	3/4	Josephon Int'l	4900	11 1/2	11 3/4
Cartron Corp.	5100	2 1/4	2 1/2	Recoton	7600	8 1/4	8 3/4
Data Packaging	3000	7 1/2	8	Schwartz Bros.	—	2	2 1/4
Koss Corp.	6000	2 1/4	1 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## New Companies

Crossong Records, a gospel label, formed by studio musician and producer Bert Cross, former vice president of the Hope Song label. First release is Cross' album "To Be Used." P.O. Box 214121, Dallas, Tex. 75221; (214) 226-4260.

International Video Entertainment Inc. (IVE), formed by Noel C. Bloom as a parent organization for Family Home Entertainment and U.S.A. Home Video and exclusive manufacturer/distributor of the Monterey Home Video line. 7920 Alameda Ave., Canoga Park, Calif. 91304-4991; (818) 888-3040.

Magic Maker Productions and its subsidiaries Music From Bopp Publishing (a BMI affiliate) and Chicken Scratch Records, formed by Larry

Bowie and Paul Patten Jr. First release for the independent label is "Fat Folks Song/As The Crow Flies" by Bowie. P.O. Box 604, Pine Mountain, Ga. 31822; (404) 884-1219.

American Outlines, a personal management firm, formed by Les Reid, co-owner of Hits Unlimited Distribution, and Mindy Giles, vice president of Alligator Records. First signing is Tom Roznowski. 1536 W. Cornelia, Chicago, Ill. 60657; (312) 327-1675.

Sync Sound, a mixing and editing facility specializing in post-production work, formed by Ken Hahn and Bill Marino. 450 W. 56th St., New York, N.Y. 10019; (212) 246-5580.

## Lifelines

### Births

Girl, Diane Erin, to Keith and Diane Stegall, Aug. 4 in Nashville. He records for Epic. She is a backup vocalist.

### Marriages

Jeffrey Jacobson to Linda Moel, Aug. 11 in New York. He is an entertainment lawyer there.

W. Randall Poe to Mina Yasuda, Aug. 11 in Muscle Shoals, Ala. He is executive director of the National Academy of Popular Music/Songwriters Hall of Fame in New York.

Andrew Scott Marvel to Alyssa Oloff, July 12 in Woodbury, N.Y. He is a singer/songwriter and president of Ricochet Records and Alyssa Records there. She is the company's marketing director.

Steve Glassmeyer to Sharon Poling, Aug. 6 in Nashville. He is a keyboardist for Kenny Rogers. She is a music publicist there.

### Deaths

Isidore "Tuts" Washington, 77, after falling on stage Aug. 5 in New Orleans. A legendary local jazz pianist, Washington made his first record at age 76.

Calvin Hampton, 45, after a long illness Aug. 5 in Port Charlotte, Fla. A composer and organist, Hampton was best known for his weekly concerts at the Calvary Episcopal Church in New York. He is survived by his parents and two sisters.

Esther Phillips, 48, of complications following a long illness Aug. 7 in Torrance, Calif. An influential r&b singer, her hits included "Release Me" and "What A Difference A Day Makes." (Story, page 6.)

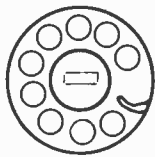
## Indies Stand Up To Majors At New Music Seminar

• Continued from page 1

Horn added that while the industry is "really corrupt, I can't help getting really excited about its potential. Let's not talk about the future of the music business," he concluded. "Let's talk about the future of the music."

That said, Horn's address was followed by a label presidents' panel which spoke exclusively to the concerns of business without touching music. Reacting to market changes and overcoming resistance to new acts were the chief topics for the panel, with label chiefs citing specific examples of bands that required unique promotion and marketing plans in order to break.

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The willingness of a label to make a longterm commitment to an act figured heavily in each case, with IRS Records president Jay Boberg describing a "team building" effort for R.E.M. that focuses on "eventually forcing top 40 to answer the groundswell." Similarly, Warner Bros. Records president Lenny Waronker said that while Echo & the Bunnymen have yet to make their commercial mark, the label "feels they have the possibility of selling a lot of records." Singling out a lack of AOR acceptance for the band, Waronker said breaking the group is "about educating the marketplace."

The theme of standing by an act was picked up again during the Seminar's a&r panel. "Our policy is to sign artists we can make a longterm commitment to," said Capitol Records' Bruce Garfield. "We want artists that can sell seven- and 12-inch records as well as albums." However, Garfield noted, his label wants to "leave the lion's share of the 12-inch market to the indies," a remark gratefully acknowledged by co-panelist Cory Robbins of Profile Records.

In contrast to the issues faced by American a&r staffers, panelist Si-

mon Potts of Arista Records U.K. said his home market is "much more versatile" because a first-time act can "get to the top of the charts in two or three months." However, he cautioned U.S. labels not to look to developing British acts as a panacea.

"Don't look to the U.K. for answers to all of the U.S.'s problems," said Potts. "Flooding us with your money will kill the U.K. market, because then the pressure of a quick return is on."

Understanding the characteristics of each overseas market also emerged as the bottom line in the international marketing panel. Moderator Ron Buckle of Britain's Mute/Sonet labels warned against the "American plague of lumping the European market into a common whole," since different factors break artists in each country. Panelists also stressed the importance of determining the formats of radio and video programs in each market, and the influence of radio versus the press. Copyright organizations were cited as excellent sources for such information.

An artists panel drawn from several segments of the pop and street

markets proved a grab-bag of opinions and topics as diverse as its participants.

On the issue of artist responsibility and ticket pricing, James Brown said that if he tours with Afrika Bambaataa, "tickets would be 99 cents for kids."

The issue of relationships between white label owners and black artists was addressed by Bambaataa, who termed the practice "okay because it's helping otherwise unemployed kids and promoting understanding of other cultures," but added, "Don't

misuse the young kids."

Panelists generally agreed that artists should take a stand on politics, with Joe Ely going so far as to say, "It's perverse if we don't." Popular causes eliciting sympathy from the performers included voter registration drives, the anti-nuke movement and environment issues.

But the artists best demonstrated why they're performers and not speakers when George Clinton and James Brown ended the panel by answering each other's challenges to perform splits for the panel audience.

## Seminar Probes Video Exclusivity

• Continued from page 3

Asking for exclusive rights to video clips shows arrogance and disregard for the needs of artists.

"Artists come to me and say, 'We'd like to give you this video, but MTV says if they don't get it first, they'll never play any of our videos again.' I tell them, 'Don't risk your career, give it to them,'" Benjamin continued. "They are bullies, showing utter disregard for the art."

Less vitriolic, but equally at odds with the concept of exclusivity agreements, was Michael Greene of the Video Music Channel. Asked whether the deals would damage his ability to compete in the video marketplace, Greene pointed out that, as far as the Atlanta area his channel services, MTV has so far been a relatively small factor.

"We reach 1.7 million homes in Atlanta, while MTV reaches only 250,000," he said. "What hurts, though, is that we have set up our programming and methodology with a strictly promotional flair—to sell records. Now, in the face of these exclusivity deals, the labels say to me, 'You guys have really helped us sell some records down there, but now the rules have changed and you'll have to wait to receive the videos you want.'"

As a producer of video clips for Capitol/EMI and other labels, Picture Music/International's Mick Klever said he believed his industry would benefit from the cash influx the agreements would bring the video producing arms of the labels involved.

"We and the labels realize that if the money doesn't come from somewhere, we won't be able to afford to continue to produce high quality video clips in the quantity we have been," he noted. "MTV is putting a big chunk of money in the labels' budgets for video production, and that is obviously a good thing for us."

Klever also brought up an issue that may have eluded the architects of the exclusivity agreements: Does MTV receive exclusive rights to the song itself for the specified time period, or simply to exclusive image content?

"Multiple versions of the same basic clip could become a big reality," he said. "What if we produce one ver-

sion for MTV exclusively, and then do another for 'Night Tracks' and another for 'Friday Night Videos?'" Without knowledge of the specifics of the deals, the question remains unanswerable at this point, Klever added.

Lack of access to those specifics, said moderator Fox, is a major obstacle to any industry discussion of the agreements right now. "Exclusivity contracts are not in and of themselves improper," he pointed out. "Companies make agreements like this all the time. We must keep in mind that the federal antitrust laws are designed to promote competition and not to protect individual companies in the marketplace."

## Radio Panelists Urge End To 'Old-Line Prejudices'

• Continued from page 3

Jerry's "Breakin'"—a move he said backfired.

Affirming the need to work records with input from his field staff, Danny Glass, national promotion director for Chrystalis, said, "Every song needs its own plan." Based on feedback from his regional promo reps, Glass said reactions to cuts from Billy Idol's "Rebel Yell" album—gleaned primarily from concert audiences—allowed him to map individual singles campaigns for pop, black, album and adult stations.

A panel devoted to the future of pop radio probed the resurgence of that format as seen through the for-

tunes of WHTT and WXKS Boston, WZUU Milwaukee, KMJK Portland, WKRZ Wilkes-Barre, Pa., and WPLJ New York.

WXKS programmer Sunny Joe White, now consulting WKTU here, said the versatility of contemporary radio permits "a little bit of every format" to permeate its sound, including such diverse combinations as "a Four Seasons oldie, 'Church Of The Poison Mind,' 'Uptight.'"

Assessing the format's growth potential, WPLJ program director Larry Berger said, "By definition, it can't miss." In the 18 months since his station's switch from an album format, Berger said "a tremendous percentage (of listeners), more than we ever dreamed" stuck with the outlet, leading him to conclude that "as long as hit radio continues to follow popular music, black or white, fast or slow," contemporary radio is a money-making business.

The panel also addressed the newfound importance of teens. Panelist Rick Peters said they account for \$1 million in annual revenues at WHTT; White said Bloomingdale's asked him to consult the development of their Michael Jackson clothing department. And "namecalling" by top 40 competitors provoked an angry response from Berger, whose station has been the target of considerable antagonism from rival WHTZ.



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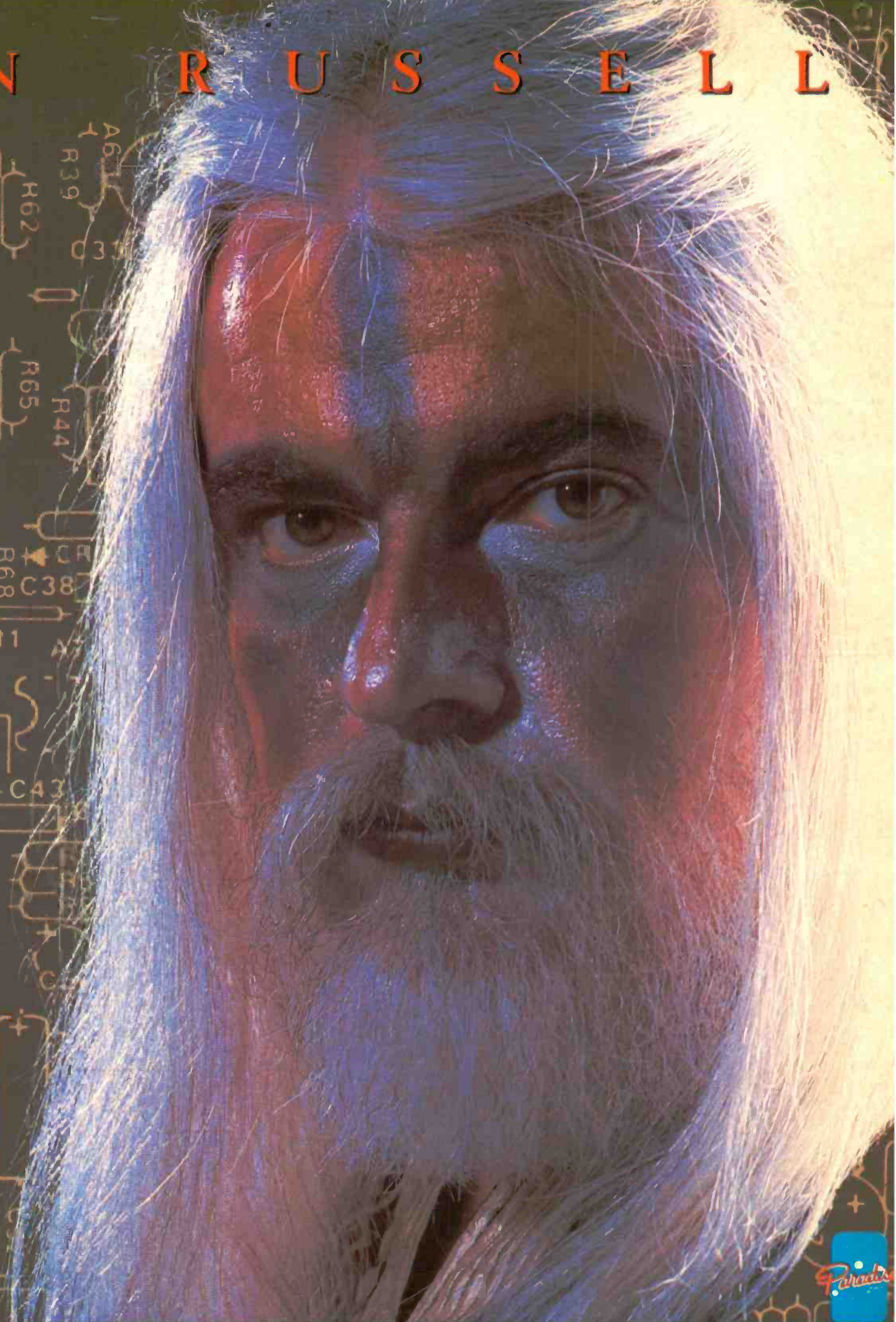
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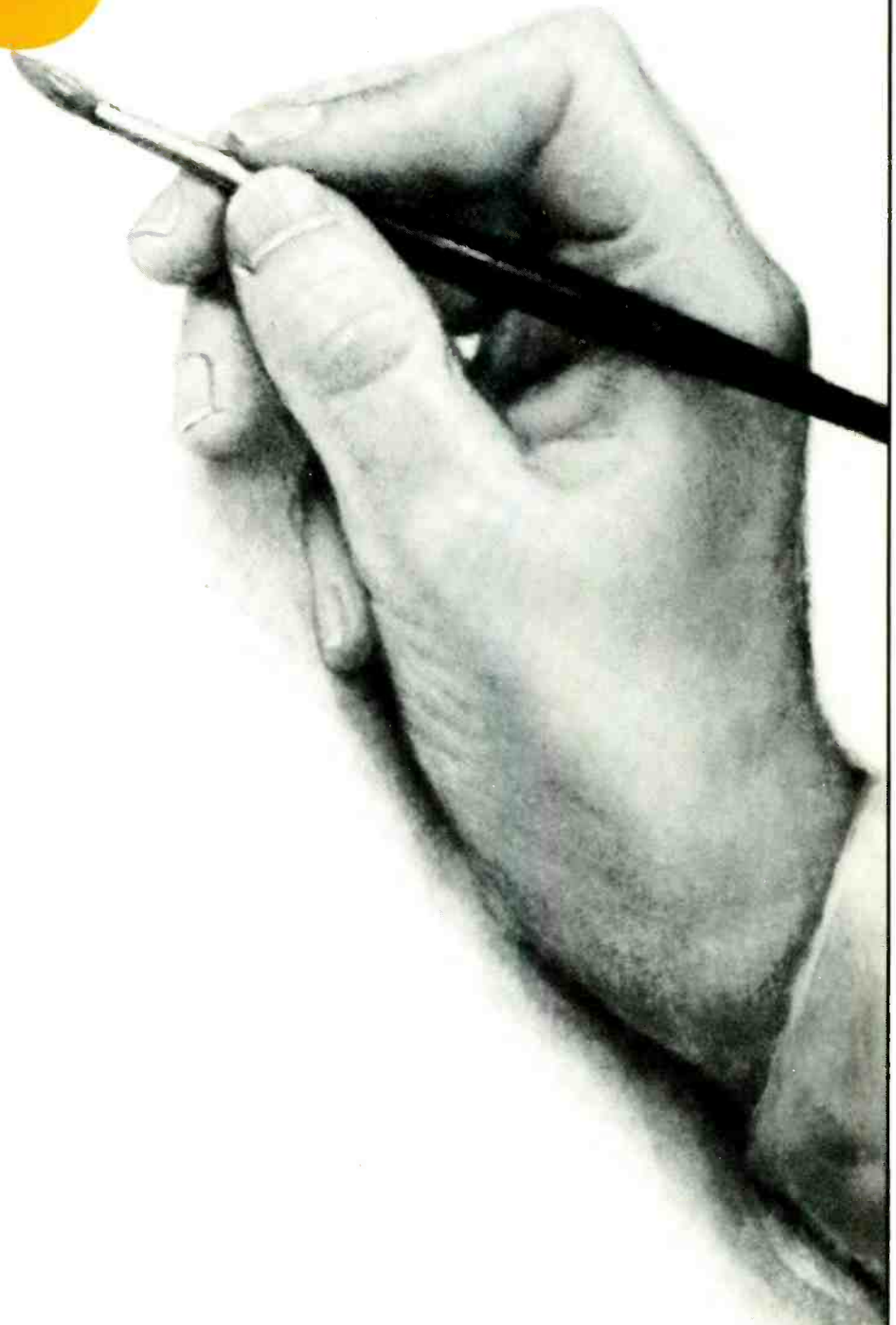
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# WHAT'S NEW?





# 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	1	6	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1		WEEKS AT #1 3	9.98	BLP 1	36	37	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				72	76	10	LOU REED New Sensations RCA AFL1-4998	RCA		8.98	
2	3	9	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS				37	35	23	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		73	73	73	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		CLP 61
3	2	46	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	38	10	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 4	74	65	9	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 20
4	4	5	JACKSONS Victory Epic QE 38946	CBS			BLP 3	39	32	10	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98		75	61	42	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98	
5	5	20	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		40	39	14	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 10	76	69	29	THE PRETENDERS Learning To Crawl Sire I-23980 (Warner Bros.)	WEA	▲	8.98	
6	8	7	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA		8.98	BLP 11	41	46	6	GLENN FREY The Allnighter MCA 5501	MCA		8.98		77	62	16	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS			
7	6	41	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 6, CLP 65	42	45	14	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98		78	77	13	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS			
8	9	10	TINA TURNER Private Dancer Capitol ST-12330	CAP	●	8.98	BLP 2	43	79	2	PETER WOLF Lights Out EMI-America SJ-17121	CAP		8.98		79	80	8	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
9	7	22	RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98		44	44	10	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98	BLP 17	80	66	26	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98	
10	12	70	Z Z TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		45	48	4	THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA		8.98	BLP 9	81	83	13	INXS The Swing Atco 90160	WEA		8.98	
11	11	30	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		46	53	6	COREY HART First Offense EMI-America ST-17117	CAP		8.98		82	67	56	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 47
12	10	38	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			47	50	7	SHEILA E. The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 14	83	NEW ENTRY		NEIL DIAMOND Primitive Columbia QC 39199	CBS			
13	13	12	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 7	48	42	45	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		84	78	28	ALABAMA Roll On RCA AH11-4939	RCA	▲	8.98	CLP 2
14	16	39	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 16	49	56	7	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS				85	85	6	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 33
15	22	3	QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)	CBS				50	43	7	ELVIS COSTELLO & THE ATTRICTIONS Goodbye Cruel World Columbia FC-39429	CBS				86	87	4	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
16	21	35	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			51	49	26	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		87	90	96	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	
17	15	40	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	▲	8.98		52	40	10	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 18	88	123	3	LITA FORD Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL		8.98	
18	18	8	ROD STEWART Camouflage Warner Bros. 25095-1	WEA		8.98		53	52	20	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		89	88	51	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 56
19	36	3	BILLY SQUIER Signs Of Life Capitol ST-12361	CAP		8.98		54	54	12	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98		90	103	3	WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS			CLP 17
20	20	5	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98		55	55	6	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98		91	82	13	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 13
21	14	27	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲		BLP 59	56	47	42	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS			BLP 65	92	92	28	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 35
22	27	7	TWISTED SISTER Stay Hungry Atlantic 80156	WEA		8.98		57	59	92	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		93	75	11	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 21
23	23	17	LAURA BRANIGAN Self Control Atlantic 80147	WEA		8.98		58	134	15	SOUNDTRACK Eddie and the Cruisers Scotti Bros. BFZ 38929 (Epic)	CBS				94	96	117	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98	
24	26	5	DIO The Last In Line Warner Bros. 25109-1	WEA		8.98		59	60	16	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98		95	98	44	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98	
25	25	53	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			60	63	6	SPYRO GYRA Access All Areas MCA 2-6983	MCA		9.98	BLP 45	96	81	21	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98	
26	17	37	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		61	57	12	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA		8.98		97	NEW ENTRY		Y&T In Rock We Trust A&M SP-5007	RCA		8.98	
27	24	51	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 26	62	58	29	EURYTHMICS Touch RCA AFL1-4917	RCA	●	8.98		98	86	11	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98	
28	28	10	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA		8.98		63	74	12	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98		99	89	13	ONE WAY Lady MCA 5470	MCA		8.98	BLP 8
29	19	23	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		64	64	9	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			BLP 58	100	95	16	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
30	33	6	JOHN WAITE No Brakes EMI-America ST-17124	CAP		8.98		65	72	5	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 5	101	94	23	DAVID GILMOUR About Face Columbia FC39296	CBS			
31	31	87	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 31	66	51	16	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	▲	8.98		102	99	22	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
32	30	17	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			67	68	47	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		103	91	29	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
33	29	12	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 19	68	70	4	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 12	104	104	38	YES 90125 Atco 90125	WEA	▲	9.98	
34	34	20	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98		69	106	2	SAMMY HAGAR VOA Geffen GHS24043 (Warner Bros.)	WEA		8.98		105	93	12	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA		8.98	BLP 70
35	41	3	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS				70	84	14	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98		106	102	11	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 1
								71	71	5	FASTWAY All Fired Up Columbia BFC 39373	CBS				107	112	36	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	

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

AUGUST 18, 1984, BILLBOARD

## DECEMBER DEBUT EYED

## Turner's Turn For Cable Rocker

• Continued from page 1  
ming service.

Turner's announcement comes only two weeks after news that the Los Angeles-based Discovery Music Network plans to make its cable and satellite debut no later than New Year's Day with a full-time multi-format music channel encompassing rock, pop, country and black clips (Billboard, Aug. 4).

Cable operators who sign up for the TBS channel will have no obligation to subscribe to any of Turner's other programming services: Cable News Network (CNN), CNN Headline News and SuperStation WTBS. Turner's letter states that there are no plans to offer discounts on CNN or CNN Headline News to operators subscribing to the projected music video service.

Turner has given Sept. 1 as the date by which the final decision will be made on whether to proceed with the new network's launch. Space has been reserved on the Satcom IIR satellite, whose scheduled debut date of Dec. 5 marks the opening day of this year's Western Cable Show.

Format is expected to be along the lines of WTBS's weekend music video show, "Night Tracks," which airs clips by artists ranging from Barry Manilow to Billy Idol. "Night Tracks" producer Scott Sassa has been named executive producer for the new video channel's programming.

Sassa says that he foresees a more diversified playlist encompassing pop

and rock for the TBS service. He doesn't see the service using country clips or videos from other outlying genres unless they are crossover material.

TBS has been considering trying out a music video network for some time, Sassa says. He denies that the Discovery Music Network announcement spurred Turner's move, noting that the decision was made because a "window of opportunity" has opened.

Many of the contracts that basic cable services have with cable systems come up for renewal this summer, explains Sassa, and a new Turner network will easily be able to move into the newly-available channels.

Another advantage Sassa sees TBS having is that the creation of a music video network is "an incremental cost." He points out, "We don't have the expenses of setting up five new sales offices" around the country.

MTV's exclusivity agreements will not seriously harm any new TBS 24-hour music network, predicts Sassa. "We feel there's product out there," he says, adding that the future network will operate on "a contemporary hit format that will be dayparted a little." No live VJs will be used.

Assistance in preparing this story provided by Faye Zuckerman in Los Angeles and Tony Seideman and Steve Dupler in New York.

At the recent New Music Seminar in New York, Mike Greene of Atlanta's Video Music Channel was enthusiastic about the concept of Turner's network. "If he says he's going to do it, he'll do it, period," Greene said. "He's got the money—he's got hundreds of millions of dollars."

Greene points out that Turner has something else even more valuable in the cable business: transponders. TBS owns rights to transponders on Satcom IIR, the cable industry's favorite satellite and the one with the most cable system dishes aimed at it.

For most cable systems, turning on a TBS music channel would merely mean flicking a switch.

For cash-squeezed cable operators, Turner's offer to provide the music service free might provide another undeniable advantage. "Cable operators have been losing money forever," David Benjamin, producer of "Friday Night Videos," said at the New Music Seminar. Currently, systems must pay 10 to 15 cents per subscriber per month for MTV; annual payments can mount into hundreds of thousands of dollars even for medium-sized systems. Red ink and bottom lines may make operators look more benignly on accepting the Turner offer.



RESTLESS NATIVES—Island Records founder Chris Blackwell welcomes Bruce Fairbairn and his group Fast Forward to the label while discussing the forthcoming release of their first album "Living In Fiction." Pictured from left are Fairbairn, Blackwell, group member Ian Lloyd and Island's promotion vice president Phil Quartararo.

## Pirates Launch 'Victory' Video

• Continued from page 1

Consumers can purchase cassettes by calling the Mt. Vernon number and placing an order. Deliveries are made direct, by hand, with cash only accepted.

The tape is definitely not approved, according to Peter Paterno, an attorney for the Jacksons. "We're going to proceed to get the FBI involved," he says, admitting that "the problem now is that it's out," available for consumers to make copies from and other bootleggers to pick up and recirculate.

Paterno says he can see only one easy solution: for the Jacksons to quickly issue a sale-priced authorized video version of their concert. But, he says, "We said that to Michael (Jackson) and Michael said not to do it."

"Michael is very concerned about the fact that he's vastly overexposed," adds Paterno, "and he felt that a video release of the concert would only add to the problem."

Attendees of the Jacksons' Kansas City concerts who had the tape described to them say the recording was

almost certainly made during the group's first performance. Those involved with the performance were sharply divided as to how a video line could have been tapped.

Although video screens have been used for every stadium appearance the Jacksons have made, Kansas City was the only venue where the signal passed out of the group's direct control, claims tour coordinator Larry Larson. At Kansas City, Arrowhead Stadium's own "DiamondVision" screen and video system was used, according to Larson. At all other stadiums, the Jacksons have used their own Eido Four video system for video projection, and made sure that only their own employees handled the video.

There were two key areas of vulnerability for the Kansas City video feed: the stadium's VIP suites and the feed to the DiamondVision screen itself. Looking back at the situation, Larson says, "We were absolutely vulnerable."

Larson says that "there were feeds to the suites, which we terminated," when he saw tv screens displaying the

performance during the concert. He claims the DiamondVision system was where the tap was probably made, and charges that "somebody got paid off—somebody got inside with the men who run the system."

Russ Kline, a consultant to Arrowhead Stadium and to Chuck Sullivan, who is promoting the Jacksons' tour, maintains that Arrowhead's DiamondVision system is secure, and that "it wouldn't be worth it" for one of the operators to take a payoff and allow a video tap.

At the Recording Industry Assn. of America, attorney Joel Schoenfeld says that there have been many similar video bootlegs made in the past. When a concert uses a stadium's video system it is automatically open to bootleg attack, he says.

"There's a lot of ways you can find live wires hanging around if you're carrying a VCR around and have the guts to try it," Schoenfeld says.

On the question of what action the RIAA will be taking, Schoenfeld says, "One of our member companies has reported it (the bootleg), and we're looking into it."

## U.S.-Made CDs Due This Month

• Continued from page 1

Test production has been underway for several weeks, confirms Jim Frische, vice president and general manager of Digital Audio Disc Corp. (DADC), the new CD facility set up jointly by Sony and CBS Inc. on a site formerly occupied by a CBS Records pressing plant. "We will begin pressing for inventory within a couple of weeks," says Frische.

DADC on-line production is expected to sharpen the already keen competition for CD pressing business as it widens the current gap between demand and production capacity. Although they view this gap as a temporary phenomenon, observers agree that industry capacity at plants in Germany and Japan exceeds current label requirements.

The 10 labels to be serviced initially by DADC are among those currently active in domestic CD marketing. There are, however, a number of significant exceptions. Frische identifies these as the groups of labels under the PolyGram and WEA banners.

PolyGram, of course, has its own manufacturing facilities in Hanover, Germany, and the Warner group, in apparent anticipation of its long-delayed merger with PolyGram, has so far also concentrated its CD production commitments in Hanover.

RCA, at least for the time being, is

expected to continue its relationship with Denon as prime CD software supplier, although Frische says there have been continuing discussions with RCA for a production tie. Denon will continue to meet its own software needs at the company plant in Japan.

Since last May, DADC has served as a domestic fulfillment source for custom CD accounts, although production was handled by the CBS/Sony plant in Japan. Packaging was completed at the Terre Haute plant and shipping costs calculated at domestic rates to attract clients. Frische sees this as easing the transition to full production and service for U.S. labels.

Three presses will be in operation this month, says the DADC chief, although mastering facilities will not be on line until mid-September. For the time being, that service will still be supplied from Japan.

By September, Frische also expects another three presses to be in operation. Once these are broken in, and surely "within the next two or three months," capacity at the Terre Haute plant should be at the level of 300,000 CDs a month on a three-shift basis, he says.

CD pressing prices, down to about \$2.70 per disk, including jewel box, for those with a playing time of less than 60 minutes, are another reflec-

tion of the competitive jockeying for custom work by the plants already in operation. If there is a current shortfall in software demand, most expect that it will evaporate by year's end as greater supplies of moderately priced CD players infiltrate marketing pipelines.

Each time a new press is added to a plant there is a sharp boost in software capacity, an incremental curve that rises in jagged, step-like configuration, observers say. Consumer demand, however, is tracked by a more linear curve, and either may dominate at any particular time. Currently, the production capacity curve is in the ascendancy.

One of the more attractive elements in the activation of a domestic CD manufacturing facility, some label executives point out, is the greater opportunity to coordinate simultaneous release of vinyl, cassette and CD titles. This can lead to significant economies in promotion and marketing, they say.

Frische confirms reports that official inaugural ceremonies for the new plant will be held Sept. 21 in Terre Haute. All elements should be well on-line by that time, and trade and press participation in the event is expected to stimulate public awareness of the domestic CD production launch.

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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP Country LP Chart
108	107	21	TONY CAREY Some Tough City MCA 5464	MCA		8.98	
109	108	35	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 32
110	105	10	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98	
111	114	162	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
112	110	79	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
113	115	81	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
114	111	23	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98	
115	97	14	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS			
116	121	116	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
117	117	25	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 22
118	118	7	EURYTHMICS Touch Dance RCA LPL1-5086	RCA		6.98	
119	120	60	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
120	116	18	BAR-KAYS Dangerous Mercury 818478-1 (PolyGram)	POL		8.98	BLP 25
121	109	20	TALK TALK It's My Life EMI-America 17113	CAP		8.98	
122	146	6	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS			
123	119	19	PAUL YOUNG No Parlez Columbia BFC 38976	CBS			
124	122	18	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 36
125	NEW ENTRY		SPANDAU BALLET Parade Chrysalis FV 41473	CBS			
126	124	12	ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	BLP 24
127	136	10	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
128	132	55	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 44
129	129	8	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
130	101	10	ROGER GLOVER Mask 21 Records TI-9009 (PolyGram)	POL		8.98	
131	155	3	THE BROTHERS JOHNSON Out Of Control A&M SP-4965	RCA		8.98	BLP 27
132	137	6	JUICE NEWTON Can't Wait All Night RCA AFL1-4995	RCA		8.98	CLP 53
133	133	8	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
134	138	5	SOUNDTRACK The Karate Kid Casablanca 82221-1M-1 (PolyGram)	POL		8.98	
135	135	5	SOUNDTRACK Rhinstone RCA ABL1-5032	RCA		8.98	CLP 35
136	143	88	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
137	140	5	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA		8.98	

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP Country LP Chart
138	100	10	SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (PolyGram)	POL		9.98	
139	126	20	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	
140	142	43	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
141	144	533	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
142	139	33	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 28
143	152	154	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
144	113	9	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 39371	CBS			
145	128	43	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
146	148	85	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
147	147	11	RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP		8.98	
148	145	21	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 43
149	149	37	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
150	159	70	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
151	156	55	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
152	158	67	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
153	154	58	NIGHT RANGER Dawn Patrol Cameo/MCA 5460	MCA		8.98	
154	141	8	SMOKEY ROBINSON Essar Tamil 6098TL (Motown)	MCA		8.98	BLP 48
155	150	28	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 46
156	131	20	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	▲	8.98	
157	160	3	BANGLES All Over The Place Columbia BFC 39220	CBS			
158	153	12	DUKE JUPITER White Knuckle Ride Morocco 6097CL (Motown)	MCA		8.98	
159	125	69	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
160	NEW ENTRY		JANE FONDA New and Improved Workout Columbia CX2 39287	CBS			
161	127	18	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA		6.98	
162	164	12	GEORGE WINSTON Autumn Windham Hill WH 1012 (A&M)	RCA		9.98	
163	163	4	M + M Mystery Walk Current Wave 3 (RCA)	RCA		8.98	
164	157	7	SIUXSIE AND THE BANSHEES Hyaena Geffen GHS-24030 (Warner Bros.)	WEA		8.98	
165	NEW ENTRY		INXS INXS Atco 90184	WEA		8.98	
166	165	67	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		9.98	
167	166	27	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●		
168	NEW ENTRY		BOB MARLEY AND THE WAILERS Legend Island 90169 (Atco)	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
169	167	23	CAMEO She's Strange Atlanta Artists 814-984-1 (PolyGram)	POL	●	8.98	BLP 23
170	169	11	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	WEA		8.98	
171	174	79	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
172	183	4	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
173	173	3	DREAM SYNDICATE Medicine Show A&M SP-64990	RCA		6.98	
174	179	21	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	9.98	
175	177	52	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
176	185	3	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
177	130	14	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS			
178	176	40	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98	
179	NEW ENTRY		HELIX Walking The Razor's Edge Capitol ST-12362	CAP		8.98	
180	180	23	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 10
181	181	8	MILES DAVIS Decoy Columbia FC38991	CBS			
182	172	18	DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA		11.98	
183	187	3	JOHNNY WINTER Guitar Slinger Alligator AL 4735	IND		8.98	
184	184	6	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP		8.98	BLP 55
185	191	2	MAMA'S BOYS Mama's Boys Jive/Arista JL8-8218	RCA		8.98	
186	190	18	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
187	189	11	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 7
188	192	32	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
189	197	17	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98	
190	199	117	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
191	194	41	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 66
192	193	18	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
193	151	7	SOUNDTRACK Gremlins Geffen GHS-2044 (Warner Bros.)	WEA		8.98	
194	175	3	SCORPIONS Best Of Scorpions Vol. 2 RCA AFL1-5085	RCA		8.98	
195	162	37	KOOL & THE GANG In The Heart De-Lite DSR-8508 (PolyGram)	POL	●	8.98	BLP 63
196	188	38	38 SPECIAL Tour De Force A&M SP-4971	RCA	▲	8.98	
197	170	23	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	●		
198	186	11	TONI TENNILLE More Than You Know Mirage 90162 (Atco)	WEA		8.98	
199	178	5	JUICE NEWTON Greatest Hits Capitol ST-12353	CAP		8.98	
200	195	37	IRENE CARA What A Feeling Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Alabama	84
Art Of Noise	85
Russ Ballard	147
Bananarama	63
Bangles	157
Bar-Kays	120
Berlin	96
Bon Jovi	80
Box Of Frogs	49
Laura Branigan	23
Brothers Johnson	131
Peabo Bryson	44, 184
Cameo	169
Irene Cara	200
Tony Carey	108
George Carlin	176
Cars	5
Chicago	61
Elvis Costello & The Attractions	50
Crusaders	104
Culture Club	56, 146
Miles Davis	181
Chris Deburgh	79
Def Leppard	94, 113
Depeche Mode	172
Neil Diamond	83

Difford & Tilbrook	55
Dio	24
Dire Straits	182
Dream Syndicate	173
Duke Jupiter	158
Duran Duran	26, 112, 116
Sheila E.	47
Echo And The Bunnymen	170
Dennis Edwards	117
Eurythmics	62, 118
Face To Face	127
Fastway	71
Dan Fogelberg	167
Jane Fonda	190, 160
Lita Ford	88
Glenn Frey	41
Genesis	145
David Gilmour	101
Roger Glover	130
Go Go's	34
Eddy Grant	64
Lee Greenwood	187
Sammy Hagar	69
Daryl Hall & John Oates	178
Herbie Hancock	89
Chris Deburgh	181
Helix	179
Human League	110
Icicle Works	161
Billy Idol	12, 136, 151

Julio Iglesias	73
James Ingram	191
Iron Maiden	192
Jacksons	4
Jermaine Jackson	40
Joe Jackson	53
Michael Jackson	31, 105, 111
Jefferson Starship	28
Billy Joel	25
Elton John	20, 175
Howard Jones	102
INXS	81, 165
Journey	171
Judas Priest	103
Kashif	65
Nik Kershaw	100
Kick Axe	129
Earl Klugh	148
Kool & The Gang	195
Patti LaBelle	142
Lakeside	68
Cyndi Lauper	16
Huey Lewis & The News	3, 140
Little Steven	98
Nick Lowe	144
Corey Hart	163
Madonna	27
Mama's Boys	185
Bob Marley & The Wailers	168
Johnny Mathis	186

John Cougar Mellencamp	75
Sergio Mendes	70
Midnight Star	82
Motley Crue	48, 107
Anne Murray	180
Willie Nelson	90
Juice Newton	132, 199
Night Ranger	17, 153
O'Bryan	91
One Way	99
Original Broadway Cast	188
Orion The Hunter	177
Jeffrey Osborne	128
Alan Parsons Project	114
Teddy Pendergrass	38
Steve Perry	32
Eddie And The Cruisers	58
Pointer Sisters	14
Police	119
Pretenders	76
Prince	1, 57
Psychedelic Furs	78
Quiet Riot	15, 150
R.E.M.	59
Ratt	9, 133
Lo Red	72
Lionel Richie	7, 87
Smokey Robinson	154
Rockwell	155
Roger	126

Rolling Stones	86
Linda Ronstadt	67
Run-D.M.C.	74
Rush	66
Patrice Rushen	52
Scandal featuring Patty Smyth	35
Scorpions	29, 152, 194
Shannon	92
Siouxsie And The Banshees	164
Slade	77
SOUNDTRACKS:	
Against All Odds	174
Beat Street	33
Big Chill	95, 189
Breakin'	13
Eddie And The Cruisers	58
Flashdance	159
Footloose	21
Ghostbusters	6
Gremlins	193
Hard To Hold-Rick Springfield	156
Indiana Jones And The Temple Of Doom	130
Karate Kid	134
Rhinstone	135
Streets Of Fire	39
Spandau Ballet	125
Split Enz	137
Bruce Springsteen	2
Spyro Gyra	60

Billy Squier	19
Van Stephenson	54
Rod Stewart	18
Style Council	139
Talk Talk	121
Toni Tennille	198
Thompson Twins	37
Time	45
Tina Turner	8
Twisted Sister	22
U2	49
Van Halen	11, 143
Luther Vandross	109
Various Artists	120
Stevie Ray Vaughan & Double Trouble	36
John Waite	30
Wang Chung	51
Roger Waters	115
Whitesnake	42
Deniece Williams	93
Hank Williams, Jr.	106
George Winston	162, 166
Johnny Winter	183
Peter Wolf	43
Weird Al Yankovic	197
Yes	104
Y&T	123
ZZ Top	10
38 Special	196

# Act Gets Corporate Vidclip Sponsorship

By EDWARD MORRIS

NASHVILLE—Coors Light beer, in return for the display of its insignia in the project, has partially underwritten the production cost of Karen Taylor-Good's new country music video, "We Just Gotta Dance." As interesting as this move is in its own right, it is made even more so by the fact that Taylor-Good is not on a major label; she records for a small Nashville-based independent, Mesa Records.

A spokesman for Coors says that this is the first time the company has participated in such a venture, but that it will be willing to consider others that might serve as "vehicles for advertising and promotion."

Taylor-Good's video, shot in a Nashville country music nightclub and set for distribution this week, was a natural for the beer tie-in. Besides paying for an undisclosed percentage of the production, Coors also provided such props as a neon sign, table tents and T-shirts.

The company is sufficiently pleased with the video that it is planning to sponsor, through its local distributors, up to five dance hall promotions this year, featuring appearances by Taylor-Good.

While the prominent inclusion of brand-identified products in music videos is not new, the Coors-backed effort appears to be the first time that a record label bargained directly for a corporate sponsor. RCA Records, for example, worked through a promotional firm to secure vintage and new Corvettes for Ronnie Milsap's "She Loves My Car" video, but Chevrolet did not share in the production expenses.

Taylor Sparks, president of Mesa

Records, says he approached Coors' advertising agency, Foote, Cone & Belding, with the subsidy proposal soon after the agency hired Karen Taylor-Good to sing a radio jingle for Coors Light.

"Within five days of the time I sent material to the agency, we had a go-ahead," Sparks reports. Although the agency sent a representative to the video shoot, Sparks says that it had no input in the writing or shooting of the project.

Sparks, who complains that it is difficult for a small label to see the payoff in record sales from videos, admits that he might never have suggested the subsidy had he known he was breaking new ground. He says it was basically a move to get some financial relief from what he considers a necessary, but expensive, part of the record business.

This is Taylor-Good's third video, and although Sparks concedes that he cut as many corners as possible, he says original estimates for the project were in the \$25,000 range. The video was made by Nashville's Goodtime Productions.

Sparks says he is sending about 200 of the videos to radio stations and another 40 to major video outlets, including HBO, Showtime, Cinemax, The Nashville Network and Country Music Television.

"The excitement for me," he says, "is the ability to focus on how to make good quality videos without going bankrupt."

The Coors Light-sponsored dance hall promotions, which will be for the benefit of local charities, will all be built around the "We Just Gotta Dance" theme.

# MTV Heading For Japan Via Agreement With Asahi

By STEVEN DUPLER

NEW YORK—MTV Networks Inc. and Japan's Asahi Broadcasting Corp. have signed a multi-year agreement to broadcast several hours of MTV: Music Television on a weekly basis on Japanese network and local television, beginning in October.

According to Mayo Stuntz Jr., vice president for business development of MTV Networks Inc., the agreement was preceded by nine months of negotiations with Asahi, and talks are currently in progress with broadcast outlets in Canada, England, Italy, France and Latin America.

"We chose to begin with the Japanese market for several reasons,"

## Profits Dip For Schwartz Bros.

NEW YORK—Despite a hike in net sales, Maryland-based distributor Schwartz Bros. Inc. posted a net loss of \$279,345 or 35 cents per share for the year ended Jan. 31, 1984.

The loss was a result of the firm's disposal of the Harmony Hut chain, sold to generate funds for expansion in other areas. The company's projections show that without the loss on the Harmony Hut divestiture, the firm's wholesale operations would have provided it with a profit.

Also reported by the company last week were the results of its first 1984 quarter, ended April 30. Net sales from continuing operations were \$10,244,375, up from \$6,492,685 a year earlier, and after tax earnings rose to \$52,233, up from a loss of \$36,460 for the same period in 1983.

Stuntz. "First, the interest level there was extremely high. Also, the look we've established with MTV in terms of graphics and design seemed to fit very well with the Japanese aesthetic. Another thing that was in our favor is that the Japanese don't have governmental restrictions as far as broadcasting; it's strictly a commercial broadcasting system there."

Programming for the weekly shows will consist primarily of clips drawn from American MTV programming, although Stuntz says that English and Australian artists' clips will be featured heavily. No Japanese clips will be used.

Music news segments will also be drawn from normal MTV programming, although Stuntz says that Asahi is planning to create ancillary news segments that will focus on Japanese talent and news items. The programming will be broadcast in English, with Japanese subtitles.

**Billboard**



**VIDEO MUSIC CONFERENCE**  
Nov. 15-18, 1984  
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# Inside Track

**Rumor mill:** John Marmaduke denies grapevine reports that he's palavering with Alan Wolk regarding a possible takeover of the United Records & Tapes rackjobbing entity. At presstime, Sid Silverman of the Hialeah Garden, Fla., firm hadn't responded to an inquiry. Rampant report that Roy Chiovani, promotion chief of the troubled Rocshire label (Billboard, Aug. 11), would buy out the label, was declared premature by the former Chicagoan. He did admit the negotiation, but said a week more might clear the muddy waters. The L.A. Times reported last week that Clyde L. "Rocky" Davis, Rocshire founder, has served time in Florida, Rhode Island and California.

**Fireworks Panel:** The volatile First Sale issue surfaces Aug. 27 during a VSDA session at the MGM Grand, organized by Orange County, Calif. retailer John Pough. The dais will include Ron Berger, head of the giant National Video, a longtime backer of video rental legislation, along with Jeff Cunard of the Home Recording Rights Coalition, chief lobbying force opposed to the legislation. Cleveland's Fred Katz, L.A.'s Ed Richardson and Atlanta's Jack Klotz won Sanyo 4000 VCRs as winning sales managers in Warner Bros.' recent display contest involving Patti Austin's album. Sick Call: Cleveland WEA sales rep Kenny Easterbrook recovering at home after successful triple by-pass surgery. Industry attorney Dick Shelton of Chicago, former bandleader and booking executive, undergoing cancer treatment at a Houston clinic. Through August, Canada Dry is cooperating with Warner Bros. Records in a \$2 refund when consumers mail in proof-of-purchase seals from both ginger ale packages and Rod Stewart "Camouflage" album purchases.

Terry Woodward of Waxworks/Videoworks of Owensboro, Ky., will hold his annual Disk Jockey stores/one-stop customers convention the last week of September in his home base city. Disneyland Records has decided to forego participation in industry firm conventions. Warner Bros. Records' adult contemporary promoter Dino Barbis feted members of the Greek Olympics team at his Hollywood Hills manse last week.

Though IJE co-president Irv Schwartz is returning to his native New York City after a sojourn in Miami, the firm office remains there. Schwartz will handle licensing from his home. Watch for erstwhile A&M and RCA executive Bob Fead to come with his own label soon. Harold Okinow and Dave Lieberman of Lieberman Enterprises will be making their annual hajira to L.A. and New York over the next two weeks to visit key vendors. EMI Ltd. attempted to challenge California's levying of its unitary tax on Capitol Records legally, but the Ninth Circuit Court of Appeals ruled against the try. The three judges held that EMI isn't the taxpayer and can't claim it was harmed by the tax bite.

**Bienstock Buy:** Freddy's buy of Chappell Music (Billboard, Aug. 11) may provide a chance to buy shares in the resulting corporation. Details of the purchase also reveal for the first time that Chappell has a half share in Hal Leonard, the music print firm Chappell copyrights helped launch into the pop sheet biz after years as an educational

# PolyGram Denies CBS Charge On Spoiler

By MIKE HENNESSEY

LONDON—PolyGram president Jan Timmer has dismissed as an "unfounded, nonsensical, uninformed fabrication" a claim by CBS Records that PolyGram has rejected the CBS home taping spoiler device because its adoption would undermine the case for a merger with Warner Communications (Billboard, Aug. 4).

CBS has implied that part of the PolyGram case rests on losses caused by home taping, and that elimination of the home taping problem would substantially weaken the pro-merger argument.

Says Timmer: "As I recall, the spoiler device was demonstrated at an IFPI meeting in London in November, 1982, at which Dick Asher, then with CBS, and myself were present. There was general appreciation of the CBS effort to find a solution to the home taping problem, but the question was whether it would be possible to get the necessary 100% acceptance by hardware manufacturers.

"In my view, the response to such a system is always the same: yes, it is technically possible, but the problem is that any spoiler can be neutralized."

print house. Record Theatre Inc., not to be confused with Lenny Silver, details a concept of setting up videotape kiosks in supermarkets around the country. Twenty one outlets representing Safeway, Publix and Wegman's, kick off the attempt, with a total of 48 expected by mid-September. Videos for sale or rent will be "family viewing" only.

Rogelio Azarraga Sr. of Orfeon, the influential Latin distribution and label entity, bravely joined son, Jaime, 21, last week as the youth performed with the Mexican equestrians in the Olympics. Roggerio Jr., 25, was murdered less than two weeks before in a highway robbery near Mexico City. Donny Osmond making his first album in eight years, with Jay Graydon and David Foster producing. MCA Records' Harold Sulman told Track the firm expects to meet its Sept. 15 deadline for its first CD release. All Labels, the Phoenix rack operated by Cary Buddin, is changing its name to Music Merchants. Bruce Carlock of Cats, the Nashville chain, adding stores in Chattanooga and Murfreesboro, Tenn. in the next month. Dave Blaine of Waxie Maxie's reports three more Virginia stores by the holidays, while Randy Davidson adds another Florida store in Tampa soon. Arrow Distributing's Don Weiss corrals his people and suppliers for the first annual convention, Sept. 28 at the Cleveland Hilton South.

James Brown, whose appearance at the New Music Seminar was a highlight, has re-signed with Universal Attractions for bookings. Word is that PolyGram Special Imports will offer his "Roots Of A Revolution" in the U.S. California bill AB 3753 would extend through January, 1986, an existing law that provides that persons procuring recording pacts for artists need not be regulated or licensed under the same provisions governing talent agencies. Producer Spencer Proffer speaks at the Aug. 15 NARAS luncheon at the L.A. Press Club. Ducats are \$10, and reservations can be made by calling (213) 843-8253. New officers of California Copyright Conference include: Gaylon Horton, Wunderkind Productions, president; attorney Seymour Bricker, VP; Charles Sussman, Prager & Fenton, treasurer; Linda Komorsky, International Music Services, secretary; and Audrey Spolder, Warner Bros. Music, assistant secretary. Calls to RCA's press office failed to generate an answer to the query regarding the rumor that sales chief Larry Gallagher will be replaced by Pete Jones.

**Prodigal Return:** A familiar name returns to the jukebox manufacturing field in a prospectus currently being circulated for a new issue. Ed Blankenbeckler, Nick Hindman and Noel Seeburg have purchased the Seeburg name from Stern Electronics and are trying to rebuild the one-time juke giant. Hindman told Track they hope to produce a CD jukebox. Keynote address at the Society For Applied Learning Technology conference later this month in Washington will be delivered by John Hartigan, national marketing manager of interactive video, Sony Video Communications.

Edited by JOHN SIPPEL

This comment is echoed by Peter Burkowitz, former vice president of PolyGram Record Operations and now a technical consultant to the group. "All such devices depend on their being inaccessible to the consumer, because if the circuit can be interfered with, then it is always possible to counteract the device," Burkowitz says. "In my view, a technical solution of the home taping problem is just not feasible."

Burkowitz says that many years ago he patented a spoiler device in Germany based on a spoiler frequency encoded into the record and triggered by a component in the record player, but he abandoned it because no foolproof way could be found to prevent the system being neutralized.

Han Tendeloo, PolyGram senior director, recording services and technical staff bureau, in a formal statement on the CBS claim, says: "PolyGram, like other record companies, is intensely interested in combating home taping. The first tests and discussions on the CBS spoiler device took place in London nearly two years ago.

"At that time, there was already some skepticism about this system, not with regard to the working of the chip, but with respect to the possible

incorporation into home cassette recorders. This would mean persuading hardware manufacturers to agree to make recording from records impossible.

"We've never claimed that the system is not basically technically sound. PolyGram, though, was the only record company that took the trouble to test whether the spoiler signal would affect the normal reproduction of the record, and we found this to be the case only with certain very critical categories of music. Both CBS and the IFPI were informed about the results of our tests.

"In March this year," Tendeloo continues, "CBS asked for further tests, but PolyGram rejected the request because of the minimal chance that the hardware industry would be willing to accept the system.

"In view of the legal, political and practical difficulties involved, it was agreed by the IFPI board to suspend any further investigation into the CBS device."

Ian Thomas, director general of the IFPI, confirms that the IFPI's investigation into the spoiler device has been suspended since last February, pending the advent of negotiations with the hardware industry.



# the FIXX



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*The group was Vanity 6. The album was gold.*

*A year later, Vanity chose Motown as home for her very first solo album, wild animal. And it's a killer. She sings. She writes. And in 1985 you'll see Vanity starring in the Tri-Star feature, The Last Dragon.*

*But for now, just look at this picture. And listen to wild animal, shipping this month.*

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