

Billboard

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IN THIS ISSUE

VSDA
CONVENTION

THE FORCE IN '84

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NEW SELLING TOOL

Pay Cable Films Boost Track Albums

This story prepared by Fred Goodman in New York and Sam Sutherland in Los Angeles.

NEW YORK — Soundtrack albums are beginning to have a significant two-phase sales life as a result of pay cable movie channels.

"Eddie & the Cruisers," bulleted at number 30 on this week's Billboard Top LPs & Tape chart, is the most recent and dramatic example of the second life being pumped into soundtrack albums by cable exposure of films. It joins a pack that also includes "Grease 2," "Somewhere In Time," "The Last American Virgin," "Risky Business" and "The Man From Snowy River" as soundtracks that are doing the bulk of their business after the films have completed their theatrical runs.

"Cable exposure of movies has the potential to sell more soundtracks than theatre exposure," says Norman Hunter, album buyer for the 152-store Record Bar chain. "It presents an easy opportunity for more people to see a film in a month than see it in a year in theatres."

Hunter's remarks are borne out dramatically in Record Bar's ordering and sales history on "Eddie & the Cruisers." While the film was being aired on cable during August, he says, combined weekly store orders for cassettes and LPs on the Scotti Bros. soundtrack by John Cafferty & the Beaver Brown Band jumped from 12 pieces to 4,581 four weeks later.

(Continued on page 58)

See Uniformity In Software Boxes

By FAYE ZUCKERMAN

SAN FRANCISCO — Two packaging formats from home computer software vendors appear to be emerging as industry standards in a move toward uniformity that comes nearly four months after racking services, record/tape stores and department stores voiced concern over the pres-

(Continued on page 58)

MTV Aging Via Second Net Music Reach To Extend To 25-49 Range

By TONY SEIDEMAN

NEW YORK — MTV Networks Inc. is planning to create a second 24-hour-a-day music video network, which will attempt to reach an older audience than MTV by using an as-yet-unrevealed mix of video clips.

Promotion executives are enthusiastic about the proposed new service, predicting a sharp increase in the number of music videos made for MOR and adult contemporary acts to match the heightened potential exposure.

MTV Networks' target audience for its new service will be 25- to 49-year-olds, says executive vice president and chief operating officer Robert Pittman. According to Pittman, the second network concept has been under development since the establishment of MTV in 1981.

Data from A.C. Nielsen, ORC and in-house research was used to establish the target market for the new service, Pittman says. But he admits that his company "accelerated" launch plans for the network because of Ted Turner's announcement of a possible music video service coming

out of his Atlanta-based Turner Broadcasting Services organization (Billboard, Aug. 18).

"Obviously, Ted Turner has affected our timing," says Pittman.

The new network has an official air date of Jan. 1, and will be given free to cable systems that carry MTV. The original (and still only) 24-hour-a-day music video network now reaches 22 million homes. Cable systems that carry just the new service will have to pay approximately 10

cents a subscriber, Pittman says.

"It's going to enable EMI to do more videos in other formats of music than we have done until now," says Clay Baxter, EMI America Records' national director of artist development. Baxter predicts the network "will give us more exposure for those artists," listing Sheena Easton, Kenny Rogers and Michael Murphey among the candidates for air time on the second service.

(Continued on page 58)

Urgent Issues At VSDA Meet

LAS VEGAS—A number of urgent themes, most of them not on the official conference agenda, are virtually certain to be among the most discussed issues here at the third annual Video Software Dealers Assn. (VSDA) convention.

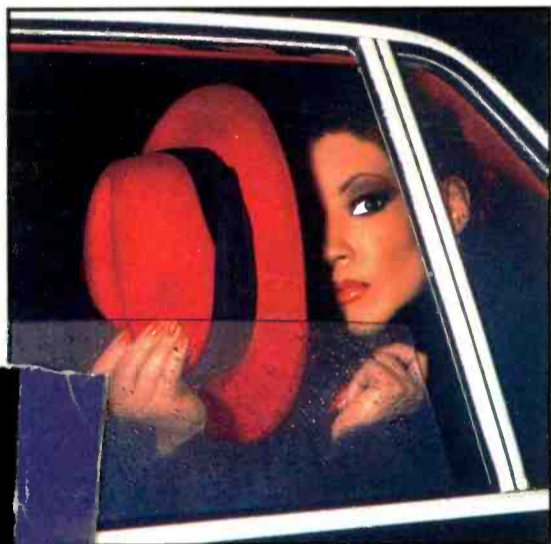
The Aug. 26-29 convention has become the key gathering for the booming video industry, bringing together 2,100 registrants to celebrate the success of home video and try to reach some solutions to problems old and new.

Top issues due for discussion this year will probably be:

- **First Sale Doctrine.** The old warhorse of home video issues has yet to find a solution. Manufacturers continue to try pushing legislation through Congress; retailers keep on fighting alterations in the law that allows them to rent out videocassettes without giving copyright holders a portion of the income produced.

- **Pricing and sell-through.** Rental is still overwhelmingly dominant in the

(Continued on page 58)



CLIFFORD is ... **SNEAKIN' OUT** with her debut album on **RED LABEL RECORDS**. Featuring the smash single "A WITH THE BOYS." Look for Linda in her new **DANCE** and on her 25 city promotional tour this Fall. You can be **IN' OUT** with LINDA beginning September 17, 1984 on **RED LABEL RECORDS AND TAPES**. (ADVERTISEMENT)

- Inside Billboard -

- **COMPACT DISC** is being brought to the MTV generation via a massive promotional blitz involving Sony Corp., WEA, CBS and PolyGram. The campaign includes regular ad spots on MTV for CD hardware and software as well as a CD giveaway. Page 3. Meanwhile, some CD hardware manufacturers are reporting encouraging sales and high interest among broadcasters and other professional markets. Page 6.

- **A MUSIC VIDEO SATELLITE SERVICE** capable of feeding British and European clips directly to more than 500 U.S. television stations has been launched in the U.K. Page 3. And in the U.S., Discovery Music Network, a proposed new 24-hour music video channel, has unveiled a five-point marketing plan. Page 6.

- **PROGRAMMER BOBBY RICH**, who a decade ago came to San Diego as PD of top 40-formatted B-100 (KFMB-FM) and took it to its highest ratings, is back at B-100. The station currently has an AC format, and Rich says he plans to keep it that way. Radio, page 12.

- **THE RALEIGH RADIO MARKET** is in a state of transition, with two new facilities debuting on Labor Day weekend, both of them targeting the 18-34 demographic. The eyes and ears of Raleigh are largely focused on WZZU, which is unveiling a top 40 format. Radio, page 12.

- **RECORD/TAPE CHAINS** are offering a clear indication of their growing involvement in home video rental by their heightened profile at this year's VSDA convention. Page 66.



JIMMY BUFFETT'S latest release, "**RIDDLES IN THE SAND**" (MCA-5512) combines his unmistakable Caribbean style with his country roots. "**RIDDLES IN THE SAND**" was produced by Jimmy Bowen and features the current hit single, "**WHEN THE WILD LIFE BETRAYS ME**" (MCA-52438). Available on MCA RECORDS ... Delivering the music of the 80s. (ADVERTISEMENT)

(Advertisement)

The Nitty Gritty Dirt Band Is No. 1

"Long Hard Road (The Sharecropper's Dream)"
is the first No. 1 single in the 18-year history of The Nitty Gritty Dirt Band

Plain Dirt Fashion is the band's debut album for Warner/Nashville

Congratulations, and welcome to Warner/Nashville

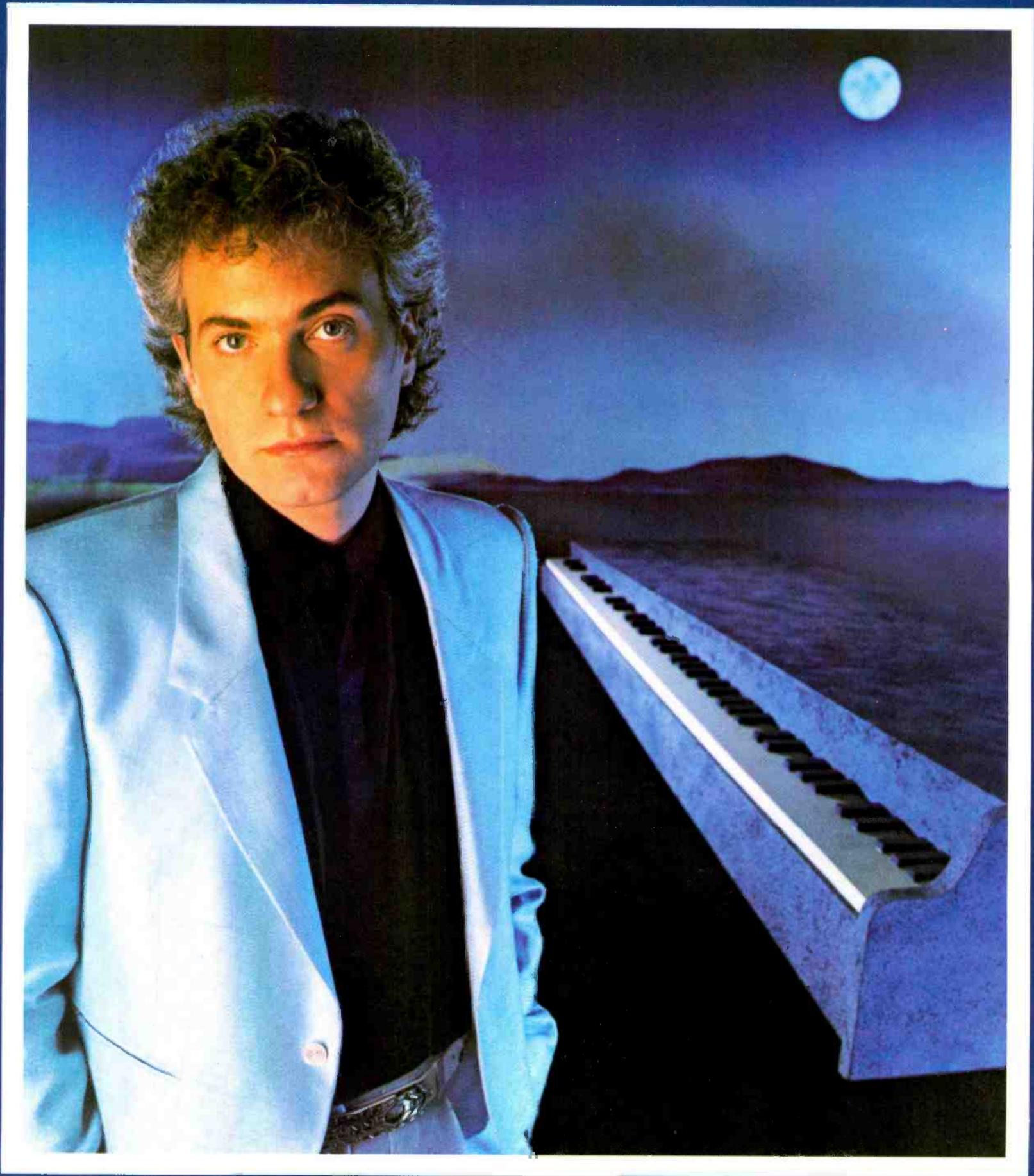
Produced by Marshal Morgan and Paul Worley for Morley Productions On Warner/Nashville Records and Cassettes © 1984 Warner Bros. Records Inc.



"I Love Only You"
is the new
single



Dennis DeYoung. What He Remembers Is Unforgettable.



He was the singer and songwriter of such Styx classics as "Babe," "Come Sail Away," "Don't Let It End," "Mr. Roboto," "The Best Of Times," and "The Grand Illusion." Fresh from his rock success with Styx, he has gone back to his roots for musical inspiration. And the emotional ground covered on his debut solo album is a journey not to be missed.

desert moon

(ISP-5006)

A personal and passionate rock & roll record.

Featuring the first single "Desert Moon" (A&M-2666) *Desert Moon*, the album from Dennis DeYoung.

Produced by Dennis DeYoung. Available on A&M Records and BASF chrome cassettes.



News

Sony, WEA, CBS, PolyGram Team In MTV Push For CD

By STEVEN DUPLER

NEW YORK—In a promotional blitz involving an estimated total of more than \$1 million in on-air exposure and advertising time, Sony Corp., WEA, CBS and PolyGram are bringing the Compact Disc to the MTV generation.

The campaign involves regular ad spots for CD hardware and software, promotional messages for CD by the MTV video jocks, and a CD giveaway featuring a grand prize of a state-of-the-art Sony digital component system and a 100-title catalog of Compact Discs manufactured by the participating labels. Major record/tape retailers and audio hardware stores will participate in the promotion as well.

"We feel cross-merchandising is the key to the success of CD," says Marc Finer, product communications manager for Sony Consumer Audio. "Now, for the first time, the expansion of CD is being promoted as a marketing concept on a nationwide level in a very aggressive two-month campaign, starting Sept. 10 and running through October."

MTV viewers who wish to enter the CD giveaway may do so in one of three ways: send a postcard directly to MTV, or visit either a participating record/tape outlet or Sony hardware dealer where mail-in coupons are available.

The retailers will have a full complement of merchandising materials on hand for the promotion, including full-size posters, banners and MTV CD giveaway buttons. Stores will also be furnished with free-standing easel-back displays which hold the entry coupons. In addition to the component system grand prize, 100 Sony CPD-200 CD players will also be given away, as well as 15 CDs packaged with each player.

"We've set this promotion for the key back-to-school, pre-Christmas months," says Finer. "We want to show there is total industry support for CD from both hardware and software retailers."

WEA's director for product marketing, Alan Perper, sees the promotion as serving an educational function for the young consumers reached by MTV. "We'd been kicking this idea around for the better part of a year now," he says. "We're a rock'n'roll house, and we felt we had to do something to draw a younger consumer into the CD market."

"This promotion is all about subtly educating the young consumer," he continues. "It's almost a seeding process. We don't necessarily think that every kid in America watching MTV is suddenly going to start buying Compact Discs, but we think that all this exposure is going to help make them more comfortable with the configuration."

Perper asserts that WEA is "very bullish" on CD, and cites the company's growing number of simultaneous

LP/CD releases as evidence. He notes that, with the dramatic price cutting now occurring in both hardware and software, as well as the introduction of Sony's CD car player and the CD Walkman, the CD configuration can now be stretched to appeal to a younger and younger demographic.

Jerry Shulman, vice president of marketing for CBS, says that approximately 1,000 record/tape retail locations and about 500 audio hardware dealers will be involved in the promotion. Among the major retailers participating are Record Bar, Turtles and Musicland in Atlanta, Camelot in Cleveland, Music Den in Houston and Harmony House in Detroit.

European Sales For CD Better Than Expected

By MIKE HENNESSEY

LONDON—Increasing awareness among artists and management of the importance of the Compact Disc format is credited with being a significant factor in achieving better-than-expected sales in Europe.

According to Juergen Otterstein, WEA Europe director of marketing, the Europe-wide CD campaign, "Adventures In Modern Sounds," launched last April (Billboard, April

(Continued on page 66)



GOLD RUNNERS—Atlantic Records star Laura Branigan, left, receives a solid gold Olympic pin from Gina Hempfill, granddaughter of legendary Olympic runner Jesse Owens. Hempfill, an Olympic torch bearer, made the presentation during a backstage visit to Branigan after one of Branigan's headline performances at the Greek Theatre in Los Angeles during the Summer Olympic Games. The performer recently received music industry gold for her album, "Self Control."

European Vidclips Aim At U.S. Satellite Music Service To Transmit Across Atlantic

By NICK ROBERTSHAW

LONDON—A new satellite service capable of feeding British and European video clips directly to more than 500 U.S. television stations has been launched here by communications company Visnews under the name Rockfeed.

Using the Anglo-American Brightstar link operated jointly since last fall by Visnews and Western Union, the service will carry a weekly hour-long transmission across the Atlantic via a leased transponder on the Intelsat satellite and then onward by the Westar domestic satellite network to local stations, who will be primed to record it at 8 a.m. EST every Monday of the year.

Tapes submitted in London for compilation will be quality monitored, transferred to one-inch broadcast tape with caption sequences added giving details of each clip and a U.S. contact, and converted from PAL to North America's NTSC color standard at transmission. Additional facilities will be available for record companies to send urgent videos outside of the normal transmission time. Usage of the clips distributed via Rockfeed will be monitored and the results sent to subscribers as part of the service.

Transmission slots will be bookable, either individually at \$1,100 for a single five-minute slot, or as packages of 13, 26 or 52, the latter costing \$49,000. In the States, where Brightstar Communications executives are promoting Rockfeed specifically as a

service to producers of music programs and teenage magazine shows, receiving tv stations will pay nothing other than the cost of recording the incoming satellite signal.

Although it is initially being marketed as a service from Britain to the U.S., Rockfeed is expected eventually to operate in both directions. There are also plans to extend its coverage to take in additional major markets, including Japan and Australia.

Geoff Petts, head of Satellite Express, Rockfeed's European agent, comments: "What we are saying to record companies and other potential users is, why go to all the trouble and expense of running off hundreds of videocassettes and hiring a courier and so on when you can send your clip by satellite at broadcast quality and with stereo sound in the time it takes to watch it?" Aside from the savings in time and money, he adds, the compiled transmission has the additional advantage of offering U.S. tv producers a quick and easy way to keep track of new videos without the need for individual screening interviews.

Petts' company is itself a regular satellite user with extensive experi-

ence in live music transmissions. These include the Los Angeles Rod Stewart concert fed to Britain for closed circuit viewing on behalf of Cowbell/Billy Gaff; a Pat Benatar show fed to the West German rock show 'Musikladen' for Chrysalis early this year; and the ground-breaking transatlantic press conference arranged by A&M for Styx.

Satellite Express has been particularly successful in opening up China and the Far East, and plans the first live satellite transmission from Peking of a concert by a Western artist either late this year or early next.

Those involved in Rockfeed stress that the service is a distribution medium with no responsibility for copyright or other problems that may arise with end-use. Uptake among broadcast and cable stations in the States is expected to be heavy, but executives are aware of the difficulties that could arise where record companies make individual deals with broadcasters or where exclusivity deals are in force. MTV, most powerful of video clip outlets, is reportedly "looking at" the service after initially saying it was happy with existing forms of distribution.

BILLBOARD AWARDS SLATED

Agenda Set For Vid Music Meet

NEW YORK — Billboard has finalized the program for its sixth annual Video Music Conference, scheduled to be held Nov. 15-17 at the recently opened Sheraton Premiere Hotel in Universal City, Calif. The conference will feature two days of seminars targeted at industry professionals looking to prosper in the video music business.

Last year's Video Music Conference attracted more than 700 registrants and 30 exhibitors. Interest in this year's event is already strong.

Billboard's Video Music Awards will also be presented, and screenings of independent and foreign videos are scheduled.

The two days of seminars are designed to fit together, with each panel a stepping stone to the next as they detail the path to success in the video music industry.

On Thursday, Nov. 15, registrants will attend an opening night cocktail party and see a screening of independent productions. To qualify for the screenings, video clips will have to be budgeted at \$10,000 or less.

Leading off the first day's seminars on Friday (16) will be "Shopping The

Record Labels," which will detail what record companies want from production companies and the best ways to get label business.

Next will be "Creating A Support System," a guide to the ways agents, managers and publicists can help build reputations and business. Then "The Marriage Of Finance And Creativity" will be discussed, focusing on the expanding roles of producers and directors and the ways they work together best.

Following that will be "The Behind The Scenes Team," as the people, talents and skills that make a successful video crew are spotlighted. Artists will close day one, as the performers who appear in music videos sit down to give "The Artist's Perspective" and talk about music video's present and future. Friday evening will also feature a screening of Video Music Award nominees.

On Saturday (17), "The Risk Takers" will start the day, with independent record labels, production companies and artists and the changes they are bringing to the music video scene the featured topics. Next will be "Covering Your Art," as the top

legal talents in the business tell of the legal rights concerning video music and how industry members can protect their investments.

After that will be a lunch break that will feature screenings of foreign music videos. Any product produced outside the U.S. is eligible to appear.

Post-lunch conference attendees will learn about "Going The Distance," as panelists tell everything anyone needs to know about the making, packaging and selling of long-form video music programs. After that, program decision-makers will tell how video clips get "Seen In The Right Places," as executives from the top cable networks and broadcast shows tell how they pick what they play.

As evening draws near, "Reaching The Nightlife" will provide a forum for nightclubs and clip distribution services to talk about their market, the product they use and the best way to display it.

The last panel of the conference will talk about "Every Director's Dream," asking if today's video mak-

(Continued on page 57)

Indie News In New Column

With this issue, Billboard debuts a regular editorial column devoted to independent labels and distributors. Entitled Grass Route, it appears on page 64 this week.

The feature is designed as a specific "one-stop" for news of independent activity on a weekly basis. It will cover product and a&r information, promotion at radio and retail, domestic and international licensing and distribution, and artist signings, among other topics. All types of labels and repertoire will be covered by Grass Route's author, Kim Freeman, who can be reached at Billboard's New York offices: 1515 Broadway, New York, N.Y. 10036; (212) 764-7519.

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September Hot Album Releases

Fifteen albums are due in September by acts that hit gold or platinum in the past 12 months, or with their last releases. All are single-disk albums listing for \$8.98, unless otherwise noted.

ARTIST	TITLE	LABEL	DATE	FORMAT
John Anderson	Greatest Hits	Warner Bros.	Sept. 4	Hits
David Bowie	Tonight	EMI America	Sept. 21	Studio
David Allan Coe	For The Record: The First 10 Years	Columbia	Sept. 17	Hits
John Denver	Greatest Hits, Vol. 3	RCA	Sept. 26	Hits/\$9.98
Daryl Hall & John Oates	Big Bam Boom	RCA	Sept. 17	Studio/\$9.98
Roger Hodgson	In The Eye Of The Storm	A&M	Sept. 10	Studio
Iron Maiden	Powerslave	Capitol	Sept. 14	Studio
Rickie Lee Jones	The Magazine	Warner Bros.	Sept. 17	Studio
Kiss	Animalize	Mercury	Sept. 13	Studio
Jeffrey Osborne	Don't Stop	A&M	Sept. 10	Studio
Donna Summer	Cats Without Claws	Geffen	Sept. 4	Studio
Talking Heads	Stop Making Sense	Sire	Sept. 17	Soundtrack
Conway Twitty	Conway's Latest, Greatest Hits, Vol. 1	Warner Bros.	Sept. 17	Hits
U2	U2	Island	Sept. 28	Studio
The Who	untitled	MCA	Sept. 28	Double live

BOWIE, HALL & OATES ON SEPT. AGENDA

Fall Superstar Deluge Beginning

By PAUL GREIN

LOS ANGELES—David Bowie and Daryl Hall & John Oates are set to get a head start on the annual flood of superstar fall product when their next studio albums are released in September.

Bowie's "Tonight," the followup to last year's multi-platinum, "Let's Dance," is due on EMI America Sept. 21, four days after Hall & Oates' "Big Bam Boom" is slated for release on RCA. Bowie's album, produced by Derek Bramble, features a duet with Tina Turner on the title track. The album's release will be preceded by a single, "Blue Jean," Friday (31).

"Big Bam Boom" is Hall & Oates' bid for a fifth consecutive platinum album. It's their first studio set since "H₂O" two years ago.

Also highlighting major labels' September release schedules are solo debuts by members of three top groups. Roger Hodgson's "In The Eye Of The Storm" is due on A&M Sept. 10, to be followed by Barry Gibb's "Now Voyager" on MCA

Sept. 12 and Fee Waybill's "Read My Lips" on Capitol Sept. 21. Those singers rose to fame in Supertramp, the Bee Gees and the Tubes, respectively.

Seven soundtracks are due for release in September, including "Stop Making Sense" (Sire), featuring the Talking Heads. Other top soundtracks include "Teachers" (Capitol), which features cuts by Bob Seger, ZZ Top, .38 Special and Night Ranger, and "The Wild Life" (Warner Bros.), which features Eddie Van Halen, Bananarama and Andy Summers.

EMI America plans to release three soundtracks in September: "Bodyrock," produced by Phil Ramone, "The Never Ending Story," produced by Giorgio Moroder, and "Flashpoint." Also due in the month: "The River Rat" soundtrack on RCA.

Numerous greatest hits sets are on tap, including compilations by four country-based artists who hit gold in the past year: Conway Twitty, John Anderson, David Allan Coe and John Denver. Retrospectives are also

due from Emmylou Harris and Elvis Presley, who will be represented with a six-record set listing for \$49.98.

Among the month's most interesting releases are the Everly Brothers' first new album in more than a decade, "EB 84" (Mercury), and "The Honeydrippers," a five-cut mini-LP featuring Robert Plant with Nile Rodgers and Jeff Beck. Ahmet Ertegun produced that \$6.98 entry for Atlantic.

Also noteworthy is "Every Man Has A Woman" (Polydor), a collection of Yoko Ono songs performed by Harry Nilsson, Eddie Money, Elvis Costello, Roberta Flack, John Lennon and Sean Ono Lennon.

(Continued on page 64)

Activision Plans 'Ghostbusters' Computer Game

LOS ANGELES—Multi-million-dollar licensing deals for the video game field seem to have come to a close as the industry witnesses Activision's deal for computer software rights to Columbia Pictures' box-office smash "Ghostbusters" for what is believed to be an extremely low equity outlay.

Neither company would place a dollar value on the agreement, but one studio office says that it was not in the neighborhood of \$1 million. A royalty schedule was agreed upon, but it too has not been disclosed.

This marks the first time Mountain View, Calif.-based Activision has made a license deal. "We always said we would wait until something we liked came along," says a spokeswoman. "Ghostbusters" was it."

David Crane, best known for the classic video game "Pitfall," will be creating the software for the Commodore 64 computer. It will ship in time for the holiday selling season on floppy disk.



CHILL FACTOR—Lee Young, left, Motown's general counsel and business affairs vice president, presents "The Big Chill" music consultant Meg Kasdan with the album's platinum award. Looking on are Columbia Pictures' vice president and music director Gary LeMel and senior vice president and general manager Robert Holmes.

Executive Turntable

Record Companies

Ed Mascolo moves up from his former post of director of national promotion at RCA Records to division vice president, contemporary promotion. He will be based in New York. At RCA Records Canada, Don Robinson becomes director of finance and Tim Williams is tapped as manager of national sales. Both will be based in Scarborough, Ontario. Robinson was formerly manager of accounting for the company, and Williams was Ontario branch manager.

Elektra/Asylum promotes Tom Zutaut to vice president of a&r/West Coast, up from director of the a&r staff, and names label newcomer Howard Thompson as vice president of a&r/East Coast. Formerly East Coast director of talent acquisition for Columbia Records, Thompson will be located in New York, while Zutaut will be in Los Angeles. . . . Jeff Adamoff is the new director of creative services for MCA Records, Universal City. He was art director for the label. . . . Beth Trepper is named director of publicity for RAS Records, Washington. She was president of Cool Running Productions, Flagstaff.

Publishing

At Bug Music Group, Los Angeles, Lydia Frazier becomes director of royalties, Barbara Meador is named director of copyrights, and Kathy Hug joins the company as copyright administrator. Frazier and Meador were copyright/royalties administrator and copyright/licensing administrator, respectively.

Video/Pro Equipment

CBS/Fox Video appoints Anne Upson director of programming and Donna L. Bascom director of legal and business affairs. Upson was director of development for Intermedia Entertainment, and Bascom was director of business affairs for MGA/UA Home Video. Both will be headquartered in New York.

Joan S. Aceste is named director of business affairs for RCA Video Productions, New York, and Phillip L. Rosen moves to the post of director of program and talent negotiations. Aceste was East Coast director of business affairs for RCA VideoDiscs, and Rosen was manager of business affairs for RCA Video Productions.

At Sony's professional audio division, Richard Lee is appointed national product and systems manager, Andrew Munitz becomes Eastern regional manager, and Scott Spector is named West Coast engineering manager/digital audio. Lee, who was vice president/general manager for Criteria Recording, will work out of Sony's Ft. Lauderdale factory; Munitz, recently the Western regional sales manager for BGW Systems, is based in Paramus, N.J.; and Spector, formerly technical supervisor with Sony's video communications division, is headquartered in Compton, Calif.

Rand Bleimeister joins Embassy Home Entertainment as director of sales, and Tom Burnett is promoted from Southern regional sales manager to national sales manager. Both are based in Los Angeles. . . . In addition to his present position as senior editor at Video Corp. Of America, New York, Gary Bradley takes on the added duties of director editorial services at VCA Teletronics. . . . Larry G. Cockrell is the new Eastern division vice president for Zenith Sales Co. Cockrell, who earlier held sales management and marketing jobs with Amana Refrigeration, is based in Glenview, Ill.

At Coleco Industries, West Hartford, Conn., William H. Sobieski is appointed senior vice president for electronic sales. He was vice president of sales and marketing for Alphacom. . . . Fuji Photo Film U.S.A. names Michael N. Lampkin national sales coordinator for Fuji Film Floppy Disks (a position he will hold concurrently with his presidency of Lampkin & Associates, a Seattle-based marketing and research firm), and Ernest B. Wood becomes central regional manager of computer products, magnetic products division, in Fuji's Chicago office. Previously, Wood was district sales manager at Brown Disk Manufacturing.

Thomas E. Minter, director of products at the company since 1982, is appointed vice president and general manager of Studer Revox America, Nashville. Also at Studer, Doug Beard is promoted to director of technical and mar-

(Continued on page 62)

NEW AWARD

Multi-Platinum From RIAA

NEW YORK—The Recording Industry Assn. of America (RIAA) has established a multi-platinum award whereby an album or single can be recognized each time a new level of multi-unit sales is achieved.

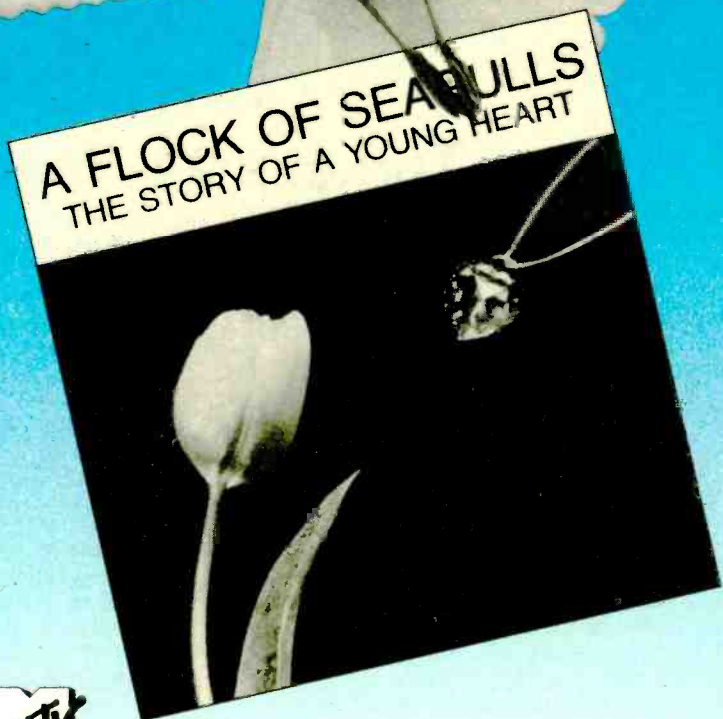
Any album or single released on or after Jan. 1, 1976, which has been previously certified platinum, will be eligible for the multi-platinum award. All albums and singles released on or after that date were eligible for the original RIAA platinum award program, which calls for awards when an album sells one million copies (combined LP, Compact Disc and tape) and a single sells two million.

Certification audits for the multi-platinum award program begin Oct. 1. Requests for audit dates may be registered through the RIAA gold/platinum award office beginning Sept. 15.

The RIAA says all multi-platinum certifications completed during October will be simultaneously announced in November at a press fete marking "Multi-Platinum Day." The new awards, featuring a newly designed plaque, will be made known via RIAA's monthly report of gold and platinum awards.

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A FLOCK OF SEAGULLS. SOARING AGAIN!



The trail blazing band of the '80s British Invasion takes flight on the new album, **THE STORY OF A YOUNG HEART**, J18-8250 featuring the fast-breaking single, **"THE MORE YOU LIVE, THE MORE YOU LOVE."** JS1-9220

See The Video On 

SEE A FLOCK OF SEAGULLS ON TOUR:

September:			October:			November:	
11 Miami	19 Norfolk	27 New York City	1 Montreal	12 St. Louis	22 Boulder	1 Los Angeles	16 Hawaii
12 Tampa	20 Wake Forest	28 New York City	4 Toronto	13 Memphis	25 Albuquerque	2 Santa Monica	17 Hawaii
13 Orlando	21 Washington/Baltimore	29 Hartford	5 Ann Arbor	15 New Orleans	26 Phoenix	5 San Francisco	18 Hawaii
14 Atlanta	22 Philadelphia		6 Chicago	17 Houston	27 San Diego	8 Portland	
15 Jacksonville	23 Stony Brook		8 Milwaukee/Madison	18 Austin	29 Santa Barbara	9 Seattle	
16 Charleston	25 Poughkeepsie		9 Minneapolis	19 San Antonio	30 Santa Cruz	10 Vancouver	
18 Charlotte	26 Boston		11 Kansas City	20 Dallas		15 Hawaii	



Professional CD Market Grows Hardware Firms Also Hopeful On Computer Linkup

By STEVEN DUPLER

NEW YORK—With the market for professional Compact Disc hardware still being defined and developed, some manufacturers report encouraging sales and high interest among broadcast facilities and other markets. Hardware firms are also looking to the marriage of CD and the microcomputer to provide them eventually with a market with even greater sales potential.

According to Robert Heiblim, vice president of sales and marketing for Denon America Inc., that company is moving ahead with plans for increasing its sales to the pro market.

"We're currently trying to find out exactly what kinds of products the market wants to see," says Heiblim. "A big changeover among broadcasters is not going to happen very quick-

Video Trend In Link With Levy

LOS ANGELES—The Charles Levy Circulating Co. of Chicago has expanded its hold on home video software distribution with the acquisition of Video Trend Inc. from Gene Silverman.

Silverman, who remains as president of the Farmington Hills, Mich. firm, says he intends to open a Chicago distribution point soon.

In a joint venture with Silverman, the Levy Company, an 80-year entity in magazine, newspaper and book circulation in the Midwest, will have home video distribution footholds in Chicago and Detroit, as well as Houston and Phoenix, where East Texas Periodicals, which Levy acquired several years ago, has branches.

Silverman was a veteran distribution executive in recorded product prior to opening Video Trend in 1979. He was originally with Decca Distributing and joined his Decca associate John Schlee in opening Merit Distributing, Detroit, in 1959.

Three Settle Dispute With Western, Record Town

By JOHN SIPPEL

LOS ANGELES—Three Texas industry executives settled employment grievances against Western Merchandisers and Record Town of Houston Inc. and other defendants for more than \$2 million on Aug. 17.

The three, Tom Sims, Ron Peebles and Don Dubbs, had filed suit in Texas county courts in 1981, charging they had wrongfully been fired from executive posts at Record Town and were owed back wages.

Sims, a former Dallas WEA branch manager, claimed in Randall County Court that he was owed \$249,662 in back pay plus \$200,000 in attorney fees. In March, 1978, Sims became general manager of Galaxy Sales, a firm owned by Record Town, for an annual salary of \$65,000. He was terminated in June, 1979.

Sims' suit alleged that Floyd Cliff Keeton, a defendant in the action, engineered a takeover of the firm through a voting trust between himself, Bill McGhee and Doris Burton, two other area industryites. The three defendants also contended that Keeton using the voting control, then sold the record retail chain store entity to Western Merchandisers "for a sales price less than fair market value and less than previously offered for the plaintiffs' corporations."

ly, as it's kind of hard for a radio station to justify a major investment in CD hardware, considering the present size of the software library."

Heiblim says Denon is continuing to develop professional CD players that are more rugged than their consumer counterparts, and offer such features as higher speed access. "The prices we're talking about for these machines are moderate, and that's important—they're in the \$1,000-\$1,500 range," he notes. "The message we got out of NAB was: 'Gee, isn't it great that Philips has a \$10,000 player and Technics has a \$4,000 player, but I can't justify that kind of expense. What my station needs is basically a consumer player that is able to hold up under continual hard use.'"

Heiblim says that a number of radio stations have already purchased professional players from Denon. But the market with the greatest potential for the firm, he suggests, will eventually be the area of computer information storage systems.

"I think there's no doubt that will be a major area for us," he says. "We introduced a CD-ROM format in July with 600 megabytes of storage on a single disk, and we also showed a drive system. Our prices are very competitive with floppies."

One of the reasons Heiblim sees the computer market as having such great promise is his view that computer people are more responsive to new technological advancements, and tend to react to them faster, than people in other industries.

"Computer people are more attuned to new technologies and what they can do for them," he says. "When you talk about incorporating CD technology into the broadcast field, many people feel you're talking about just replacing one form of technology with another. It may be a considerably better technology, but in all the functions it performs, to them, it's basically the same as the old one."

"But as far as the computer area, we're offering those people access to

information that's not currently available in any way to microcomputer users. A set of five disks could hold all the information a user is currently storing on a wall full of floppies."

Another company enjoying some sales to the pro market is Studer ReVox, even though it has up until now only marketed the ReVox B225 CD player, a unit designed for consumers.

"We've marketed the B225 primarily as an audiophile piece of hifi gear," says Studer ReVox's Sam Borgerson. "What happened is that the machine's quick cueing time, programmability, and industrial-quality design has made it very attractive to the pro community, even though we've not been actively marketing it to them."

(Continued on page 57)



HOME AGAIN—RCA division executive vice president Jose Menendez, left, welcomes Jose Feliciano, third from left, to the major, the artist's original label, where he earned three gold albums. Feliciano's wife Susan and the president of his management company, Rick Hansen, join him for the occasion.

Chartbeat

Tina Turner's 24-Year Climb To No. 1

By PAUL GREIN

Tina Turner's "What's Love Got To Do With It" (Capitol) jumps to No. 1 on this week's Hot 100, 24 years to the week after Turner first cracked the chart with "A Fool In Love," a duet with Ike Turner.

That's a new all-time record for the longest span between an artist's first chart appearance and first No. 1 hit. The old record was held by Robert John, who took 20 years and 11 months between his first chart hit (under the pseudonym Bobby Pedrick Jr.) and his first No. 1, "Sad Eyes."

Here are the 10 acts that have had spans of 14 years or more between their first chart hit and their first No. 1.

1. Tina Turner, 24 years, "A Fool In Love," 1960, to "What's Love Got To Do With It," 1984.
2. Robert John, 20 years and 11 months, "White Bucks And Saddle Shoes," 1958, to "Sad Eyes," 1979.
3. David Rose, 18 years and five months, "Holiday For Strings," 1944, to "The Stripper," 1962.
4. Sammy Davis Jr., 17 years and 10 months, "Hey There," 1954, to "The Candy Man," 1972.
5. Chuck Berry, 17 years and two months, "Maybelline," 1955, to "My Ding-A-Ling," 1972.
6. Lawrence Welk, 16 years and 10 months, "Don't Sweetheart Me," 1944, to "Calcutta," 1961.



IDOL GOLD—Steve Lundquist, left, two-time Olympic gold medal winner in swimming, meets with Chrysalis artist Billy Idol, on the last day of the Summer Olympics in Los Angeles. They exchanged medals—temporarily on Lundquist's part. Idol, of course, has his share of gold and, for that matter, platinum.

7. Jim Peterik, 16 years and one month, "You Wouldn't Listen" (Ides Of March), 1966, to "Eye Of The Tiger" (Survivor), 1982.

8. Johnny Nash, 14 years and 10 months, "A Very Special Love," 1957, to "I Can See Clearly Now," 1972.

9. Louis Armstrong, 14 years and seven months, "That Lucky Old Sun," 1949, to "Hello! Dolly," 1964.

10. Joe Cocker, 14 years, "With A Little Help From My Friends," 1968, to "Up Where We Belong," 1982.

The next 10 acts, all with at least 12 years between their first chart hit and their first No. 1, are Glen Campbell, Charlie Rich, the Spinners, Patti LaBelle, Kenny Rogers, Gladys Knight & the Pips, Peaches & Herb, Yes, Johnnie Taylor and Kenny Loggins.

Turner may have another record as the No. 1 artist who has appeared on the most different record labels. She's had black chart hits on Sue, Loma, Modern, Innis, Blue Thumb, Minit, Liberty, United Artists and now Capitol. And music expert Louis Iacoue notes she has also recorded for Kent and Philips.

Finally, we should note that "What's Love Got To Do With It" is the third No. 1 pop hit in a row by a black artist, following Prince's "When Doves Cry" and Ray Parker Jr.'s "Ghostbusters." This is the first

time that three black acts have topped the pop chart in succession since the summer of '79, when the No. 1 spot was held for 10 straight weeks by Donna Summer's "Hot Stuff" and "Bad Girls," Anita Ward's "Ring My Bell" and Chic's "Good Times."

★ ★ ★

Prince Is King: In addition to having the No. 1 album for the fifth straight week, Prince has two singles in this week's top 10. "When Doves Cry" dips a notch to number five, while "Let's Go Crazy" leaps eight points to number eight.

This is the first time one artist has had two singles in the top 10 since last year, when Michael Jackson did it twice: in April with "Billie Jean" and "Beat It" and in November with "Say Say Say" and "P.Y.T."

Having two singles in the top 10 on the pop chart simultaneously may be the ultimate sign of crossover success for a black act. Others to have done it in the past five years are Donna Summer, the Commodores and Diana Ross.

★ ★ ★

Huey Makes Good: Huey Lewis & the News' "Sports" this week becomes only the fifth single-artist album in pop music history to produce four top 10 singles. It follows Fleet-

(Continued on page 64)

Discovery Network Unveils Five-Point Marketing Plan

By KIP KIRBY

NASHVILLE—Discovery Music Network, the new 24-hour multi-format music video cable channel scheduled to debut late this year, mailed out mailgrams to the top 100 multiple system operators last week announcing its five-point marketing plan.

Discovery is offering participating MSOs free programming service for five years plus a bonus of five cents per subscriber if they agree to carry the channel by the cutoff date of Sept. 14.

Discovery is also offering MSOs two minutes of free commercial availability per hour, and a co-op marketing plan specifically targeted to their markets. The fifth point confirms DMN's launch date as "no later than Jan. 1, 1985 via Satcom III-R

or Galaxy satellite."

Dain Eric, director of programming for Discovery Music Network, says that owners Glen Taylor and Karen Tyler had intended to send the letter for some time, but confirms that timing has become more critical following Ted Turner's announcement of his possible entry into full-time music cable video (Billboard, Aug. 18).

"The situation becomes a matter of how to compete for available shelf space," says Eric, adding that the mailgrams were followed up by detailed letters last week.

Jack Walker has been named director of broadcasting for the network. Wayne Mrocza will serve as director of cable affiliations.



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CLIFF HANGERS—CBS International reggae artist Jimmy Cliff holds gold awards from CBS Disques, France, for sales of his "The Power And The Glory" album and its first single "Reggae Nights" at a post-concert party in Paris. CBS staffers look on.

Japanese Star Yamamoto Goes Over Down Under

SYDNEY—The first foray outside of Japan for that country's hugely popular "Prince of Pop City," Tatsu-hika Yamamoto, has resulted in the unique cooperation of three Australian/Japanese sponsors.

With the support of Japan Airlines, the Australian Government Tourist Bureau and Japan Travel Service, the 30-year-old Nipponese superstar and seven musicians performed a free concert at the Seymour Center Theater here under the banner of Australian/Japanese goodwill. The project was initiated by the Kay Music management/publishing company in Tokyo.

Yamamoto has released 10 albums in Japan since 1979, with average sales of 350,000 units. He performs around 100 concerts a year in Japan, and so frantic is the demand for tickets that some 250 devotees flew to Australia at their own expense to witness the Sydney performance.

These diehards were joined by a large number of expatriate Japanese and curious Australians eager to discover the power of a performer who can virtually bring his own audience with him. All were treated to a slick, powerful performance in the vein of Billy Joel and Michael Franks.

Sanyo Ups VCR Production To Cope With U.S. Demand

By SHIG FUJITA

TOKYO—Tokyo Sanyo Electric, which took control of Kaizuka Sanyo Electric from Sanyo Electric of Osaka and started VCR production at Kaizuka in June, has now started manufacturing VHS-format video hardware at its Adachi plant. The main reason for the move is continuing increases in demand from the U.S.

Tokyo Sanyo had been producing 100,000 VHS machines a month at its main plant in Oizumi Town, and Kaizuka production hiked the total to a monthly 130,000 units. It's expected that around 10,000 units monthly will come from Adachi.

The latter complex had been basically producing heating equipment, such as oil stoves and fan heaters. Exports of this product to the U.S. increased dramatically until 1982, with the plant operating at full capacity. But the warm winter of 1983 led to a dip in export trade, and the plant switched to VCRs.

Matsushita Electric is increasing production of VCRs in West Germany. It's having MB Video, its joint venture with Robert Bosch, raise production from the present 150,000 units a year to 200,000 in 1985. The company is also starting production of electronic tuners for VCRs at a wholly owned factory to be built inside the MB Video factory estate in Lower Saxony this fall.

Accompanied by Masahiko Hanada, EMI/Toshiba Records publicity chief, Yamamoto struggled through a slew of media interviews here, explaining: "I chose Australia as my first concert overseas so I could communicate with the highly musical Australian people who have produced such universal groups as Men At Work, Little River Band and Air Supply.

"I'm not worried about any language barrier because I'm confident that I can convey my feelings through my music. I can't understand the lyrics of Men At Work, but I feel their music."

But EMI Australia is concerned about the language barrier and is as yet undecided about any product release. The company is, however, "seriously considering" putting out "Music," Yamamoto's latest album, because of the strong reaction to his visit.

Pianist/composer/singer Yamamoto started his recording career in Britain, recording an album with the group Orange before launching a solo career. He sees his Australian concert as a form of tryout for other English-speaking markets, which he intends to visit in 1985.

MB Video was set up in January, 1983, with Matsushita providing 65% of the capital and Bosch the remainder. It started out with production of 30,000 units a year but raised that to 50,000 a year within 12 months.

Exports of VCRs to Europe are restricted to 3.95 million units during 1984, and a check price system was instituted. But VCRs are not selling very well inside the European Economic Community because of the high exchange rate of the yen against European currencies.

Consequently, the Japanese government's ministry of international trade and industry is lowering the check price. But, as things stand, there's a fair chance the export quota this year won't be reached, leading to a quota reduction for 1985.

Meanwhile, Nippon Gakki (Yamaha) has doubled production of CD players to 20,000 units a month by NS Kogyu, its CD hardware production subsidiary in Hamamatsu City. The reason here, too, is overseas orders. The company also expects to increase its domestic production share from 25% to 30%.

Its aim is to build 150,000 CD players during the current year and sell 80,000 of them under the Yamaha trademark. The company produces CD hardware for 13 domestic and foreign companies.

U.K. Pirate Radio Stirs Concern

Broadcast Authorities See Threat To Industry's Future

LONDON—Britain is facing anarchy on the airwaves, according to broadcast authorities here. The reason is the sudden resurgence of both urban and offshore pirate radio stations, whose total numbers are up from a mere 30 last fall to an estimated 130 or more now, capturing up to six million listeners weekly.

Operations range from low-power backroom stations serving local neighborhoods or minority ethnic groups to the multi-million-dollar Radio Laser 558 and Radio Caroline pirate ships anchored in international waters and using powerful transmitters to cover a large swathe of Northern Europe.

Legitimate broadcasters see the pirates as threatening their own existence, pulling audiences and advertising away from authorized BBC and independent stations and interfering with allocated frequencies. Less sympathetic observers suggest that the growth of pirate radio reflects the failure of established broadcasters to satisfy audience needs. Many pirates claim that record companies are more than happy to supply free disks and tapes for airplay.

Pirates enjoy definite advantages by flouting the law, paying no copyrights for music use and ignoring needletime agreements. Thus, while legal operators are restricted to nine hours music daily, pirates can offer

round-the-clock pop to audiences weary of DJ patter and unnecessary feature fill-ins. Additionally, union staff deals and codes of practice covering technical standards make equipment and running costs far higher for legitimate stations than for pirates.

"The situation is a nightmare, and the authorities seem to be doing nothing to put it right," says Peter Baldwin, the Independent Broadcasting Authority's deputy director for radio. At the BBC, which in addition to four national services operates several dozen local stations, BBC Radio managing director Dick Francis adds: "The government appears to be incapable of dealing with the rash of pirate stations. They could ruin the quality of British broadcasting."

In fact, pressure from the BBC and IBA spurred the government to include new powers in its Telecommunications Act earlier this year, and a few raids, on ethnic Turkish and Arab stations, have followed. The Assn. of Independent Radio Contractors is also pressing for relaxation of operating standards deemed too exacting, but the government, though sympathetic to the severe financial difficulties many independent local stations currently face, is thought unlikely to respond.

The problem for the Dept. of Trade & Industry's Radio Investiga-

tion Service is that pirate ships sitting outside territorial waters, using non-British staff and non-British supplies and carrying advertising from non-British companies, are practically immune to legal sanctions, while on-shore pirate stations, frequently able to shift location at will, are simply too numerous to track. Jamming is seen as unacceptable, as it carries the risk of retaliation or charges of political motivation.

Current strategy is to investigate possible dangers to shipping arising from interference with the 150 radio navigation beacons around U.K. coasts. It is hoped that if such dangers can be demonstrated, national or international initiatives to beat the pirates may become feasible.

The Civil Aviation Authority has already had to abandon one helicopter navigation frequency hijacked by a pirate for broadcast purposes. Police and other public services have also suffered interference.

Both Radio Laser and Radio Caroline are American-owned. Laser is registered in Panama and run from New York by Roy Lindau's Music Media International, with backing to the tune of nearly \$2 million. It gets its records in New York and its supplies from Spain, the only West European country that has not signed the 1967 Strasbourg accord outlawing offshore broadcasting.

Aussie Audiences Flock To Cold Chisel Film

By GLENN A. BAKER

SYDNEY—Australia's first full-length rock music feature, "The Last Stand," has proven to be a boxoffice bonanza, ranking third behind "Indiana Jones And The Temple Of Doom" and "Romancing The Stone" in receipts, adjusted to number of screens, in its opening week. Originally slated for a two-week run in capital cities, it has already been extended to one month.

The film is an energetic documentary built around the farewell performances at the Sydney Entertainment Center last December of revered hard rock outfit Cold Chisel, which chose to disband on its 10th anniversary. Directed by Tony Stevens and produced by Peter McLean of Captured Live Productions, the 85-minute feature is a combination of concert and archival performance footage and interviews.

At the request of the band, tickets prices were lowered to \$5, from a standard \$6.50, for the season, a move that obviously helped the strong opening boxoffice figures. In Sydney, Melbourne and Adelaide, 30,000 attended screenings in five cinemas during the first week.

The 35mm Dolby stereo film was captured with six cameras before a frantic audience of some 12,000 and documents the conclusion of the most successful domestic concert tour by an Australian act. Originally planned to include 10 shows, the jaunt eventually embraced 26 performances in Australia and New Zealand. The first Sydney show sold out in just 35 minutes.

Director Stevens and photography director John Whitteron were responsible for the award-winning video clip for Men At Work's first international hit, "Who Can It Be Now." The two augmented their Sydney Cold Chisel footage with additional material shot in West Germany and Japan in 1983. Music producer/engineer Mark Opitz was the producer

of the band's 1979 quadruple-platinum album "East."

Captured Live Productions is currently negotiating a home video deal for Christmas release at the budget price of \$34.95. The company is resisting offers from television networks, at least until the video has been given a chance to prove itself. This cautious attitude is in part motivated by the paltry sales achieved by a video of Angel City live at the Nar-

ara Festival, which was released after the material had been simulcast by television and FM radio.

Says producer McLean: "We could have just made it cheaply as a music videocassette, but the entire event was obviously much more important than that. We certainly took a gamble in releasing it as a proper cinema feature film, but the early figures convince us that we made the right decision."

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EDITORIAL

The Main Event

This week's Video Software Dealers Assn. convention in Las Vegas has become The Main Event of the home video industry in very short order. The 2,000-plus registrants and 100-plus exhibitors represent remarkable growth for an event that only attracted 225 in 1982 to Dallas, and 725 last year to San Francisco.

There appears ample room for more growth, too, given industry estimates which put the number of home video specialty stores at more than 10,000—and this with VCR penetration in the U.S. just around 15%!

Already, VSDA committees are studying future sites; 3,000-person food functions and 10,000 square feet of exhibit space are conservative minimums. Senior association officials are now said to envision convention center sites as essential.

In extending congratulations to VSDA for the 1984 MGM "Grand Affair," we also acknowledge the role of its mentor organization, the National Assn. of Recording Merchandisers (NARM).

It was the foresight of that organization's leaders in early 1982 which embraced a then-confused and irritated group of video specialty dealers, at a time when most NARM record/tape retailer members were pulling out of a music slump and had yet to enter home video. Indeed, the 24 years of administrative experience NARM represented was exactly what nourished VSDA in its infancy.

On a related note, NARM's leaders have been re-examining the trade group's own annual spring conventions. This year's edition was significant in its enthusiasm for music video and Compact Discs—and, looking ahead, computer software.

VSDA and NARM as a Vegas parlay may well represent the best of both worlds. Already some VSDA leaders envision a combined VSDA/NARM spring event. That's an intriguing thought. One might even be tempted, getting into the Vegas spirit, to make book on it.

It's Still The Music Business

By RICKY TRIPP

You'll notice, when you read this column, that at the bottom there is a panel in italics that tells you who the writer is and what he does for a living. And regular readers will recall a recent commentary, "Viewing The Music Explosion" by Steve Lyons (July 21), who we were told is the president of a video production firm in New York.



Tripp: "Call it what it is—record promotion."

I get suspicious when a man who has never written a popular song tries to tell the rest of us what is permanent and what is not permanent in popular music. It's a matter of credentials, and Lyons doesn't have them.

Have you noticed how many articles start out like this one, hawking a "music explosion," and then turn to glorifying VCR technology and hardware? Who do they think they're fooling?

If what is happening is an "explosion," it is most definitely in music, *not* in video. Stepped-up production of video is like stepped-up production of any other product; it doesn't mean that the public is buying it. Video is like a little boy on the handlebars who comes along for the ride. The fact that he is sitting on the handlebars doesn't mean that he's steering the bicycle.

If what is happening is an "explosion," it's an explosion only for a select few. For Michael Jackson video represented the ultimate commercial for what was already a sterling performance on record. However, this exposure, as noted by several critics, including Dave Marsh, may end up producing the kind of overexposure that cuts careers short. (We need only to review the career of Peter Frampton to understand this. He literally wasn't able to follow his own act.)

The success of someone like Michael Jackson cannot be held up to imply, by association, the credibility of video. His success has been through supreme talent, musicianship and broad appeal. His music, along with that of other successful acts like Prince, Huey Lewis & the News, the Police and ZZ Top, is striking a responsive chord in the ears of millions of record-buying Americans.

Lets remember that "Thriller" sold 35 million records, *not* videos.

A lot of people, like Steve Lyons, have forgotten this. Many, like him, are in business to forget it. Video isn't a destination. It's a vehicle. It's a very effective method of getting the real product—the music—to the public in a palatable way.

That's where Mr. Lyons' analogies fall short. When silent movies became talkies, nothing really changed. It just got better. What was delivered at the start was only half, like a play in which nobody spoke and someone held up cards. Technology made it possible to deliver the rest of the performance, that's all. Otherwise, the theatre, the seats, the tickets, even the popcorn, remained the same.

When mono went to stereo, nothing really changed. It just got better. The experience of "playing records" stayed the same. Mono records could be played on stereo equipment, and stereo records, while you couldn't appreciate them, could be played on mono equipment. The forms remained comfortably familiar. You still have to lift a swing arm with a needle and place it on the track you want to hear.

But with music, nothing is missing. There is no void for video to fill, other than to give the listener something to watch while the song plays. And, it must be noted, adding a visual image to

music is not only *not* a progression that precludes music *without* video (as Lyons suggested—"... music will never again be just a sound ..."), it's not even a new idea.

Elvis was not only the King of rock'n'roll; he was the king of movies as well. The Beatles gave us "Help!," "A Hard Day's Night" and "Let It Be." On television, there has been "American Bandstand," "Hullabaloo," "American Top 10," "The Glen Campbell Goodtime Hour," "Rock Concert" and "The Midnight Special."

Today's "video" formats have simply removed the live audience, fired the host, hired DJs in his/her place (they call them VJs now), eliminated the program and started featuring the commercials.

'It's time we took a more balanced view of video, It's not a destination. It's a vehicle'

Art serves the form in the so-called music video. Some videos happen after the fact of a song's popularity. This is most obvious in the case of Bruce Springsteen, who has only recently consented to make a video, but on his own terms, in a concert style setting that is noticeably devoid of "MTV-style" imagery. Steve Perry, in his recent "anti-video" video, said it best: "What does this have to do with anything? It's a love song!"

It's time we took a more balanced view of video. Sure, it's effective. Sure, it's a great marketing tool. But it's not an end unto itself.

It's not a destination. It's a vehicle. The industry grossed \$4 billion in 1978 *without* video. Elvis and the Beatles changed popular music *without* video. Christopher Cross swept the Grammys *without* video. Bruce Springsteen earned the name "The Boss" *without* video. The list goes on and on.

If we start treating video like a necessity instead of a tool, we'll limit ourselves to only those new artists whose music can comfortably fit into a video presentation. How many of the superstars of yesterday, who built the record business into what it is today, would be denied contracts in 1984 because of a perceived "lack of viability" as video artists?

Mr. Lyons' positions are clearly dangerous if they are accepted without question. The imbalance of his judgment becomes all the more apparent with his advocacy that we pre-fab—his word was "invent"—acts that "might satisfy a certain need of the American public," like Menudo and the Monkees. (He forgot to mention the Partridge Family.)

It's time, contrary to his claims, "for artists, producers, labels, managers, promotion people, directors, choreographers, costumers, set designers, distributors, home video companies, store owners—anyone with a stake in our industry—" to remember that distinctive, inspired and individual artistry was at the heart of their earliest successes.

It's time to throw out the buzzword "video," and call it what it is: record promotion. And speaking of this, it's time to put people like Lyons back where they belong: in promotion, not artist development.

This is still, thank God, the *music* business.

Ricky Tripp is a singer/songwriter from Little Rock who is also leader of the Tripp Brothers Band, a currently unsigned act.

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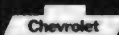


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Bobby Rich Back In San Diego

PD Returns To B-100, Sees No Change In AC Format

SAN DIEGO — "I've been to the library, the Chamber of Commerce, I've been out on the streets. I'm treating this market just like somewhere I've never been," says B-100's new PD, Bobby Rich. Feelings of *deja vu* accompany that statement, as it was Rich almost a decade ago who entered San Diego as PD of top 40 station B-100 (KFMB-FM), taking the station to its highest ratings—No. 1 12 plus—before exiting for New York's 99X (WXLO).

"B-100 was the biggest success of my career," says Rich, who has also programmed Los Angeles' KHTZ and, most recently, Cox's WWSH in Philadelphia. "It took me three years to bring the station to No. 1 with over an eight share. I anticipate that this time it may be a little harder to duplicate that, but I have a goal to shoot for.

"My plan, simply, is to keep the station AC and make it better. A lot of people in the business, and possibly some of my competitors in town, will say, 'Well, that means B-100 is going top 40, because that's all he does,' but that really won't be the case.

"When I decided to return to San Diego two months ago, I wasn't thinking about returning to programming B-100. When (VP/GM) Paul

Palmer and I first talked, it was social, and when it got down to business, Paul made it clear that AC was where B-100 was going to stay. We had long philosophical discussions about the direction of the station, and I wouldn't have taken this job if I didn't feel comfortable with his approach.

"My goal in programming any station," he continues, "is to make it fun—fun to listen to and fun to work for. That's my first priority.

"B-100 is not a station in trouble. It is in much better shape than the vast majority of outlets. It has continued to be very successful. It's the No. 1 AC out of six in the market (also in the format are KBZT, KIFM, KYXY, KLZZ and B-100's AM counterpart, KFMB-AM). There is no need to even consider a format change. Glen McCartney has done an exceptional job."

McCartney first joined the station in 1975, hired by Rich as an air personality. He was named program director in 1980, replacing Rich's initial successor, C.C. McCartney (of Kansas City-based MJM Research). It was Glen who oversaw the station's successful switch to AC. Now exiting, McCartney notes, "I'm proud of what we've accomplished. We've reached the highest come in

the station's history, we've attained strong, consistent adult numbers, and at this point I'm looking at a couple of things that are promising."

"I've been gone for over six years," notes Rich, who has just announced the re-hiring of one member of his original B-100 airstaff, Gary Kelley. Kelley, who has been across town at KLZZ, replaces Danny Wilde, another Rich original, who exits to attend medical school.

"A lot has changed, but a lot is the same. I've seen a lot of familiar faces at the station, but you don't just go back and do the same things. I've been gone long enough that this is a new situation."

ROLLYE BORNSTEIN



SQUEEZE PLAY—Shalamar's Howard Hewett, left, and Micki Free, right, express a little hostility towards "Live From The Record Plant's" new host Lou Simon of KKHR Los Angeles. The group members obviously had hopes of meeting the show's former host, Jo Interrante.

Vox Jox

Bickel Back In Action At WGSP

By ROLLYE BORNSTEIN

Andy Bickel is back in direct combat. For the past two years, Andy—who left WBT Charlotte in January of '82 after a decade in the PD slot—has been consulting several Southeast outlets, including Capitol's WLTV Charlotte, WRNL/WRXL Richmond and WRAL Raleigh, as well as Cox's WSOC-AM Charlotte. Preferring a hands-on position, Andy has accepted the general managership of Charlotte's beach and oldies outlet, AM daytimer WGSP. He's also looking for a new morning man, so if you're interested, give him a holler at (704) 375-1310 or send him a tape at WGSP, 219 East Blvd., Charlotte, N.C. 28203.

Over in Raleigh, Dick deButts is the new VP/GM at Capitol's WRAL. A former WKIX account exec, deButts has spent several years managing Texas outlets, including KNIN Wichita Falls and KBFM McAllen/Brownsville. Just prior to hitting Raleigh, where he fills the vacancy created by Bud Coggins' departure earlier this year, deButts spent a quick minute at Capitol's WLTV Charlotte, which has just been sold to Capitol. In English, that's Jim Goodman's Capitol selling WDRV/WLTV Statesville/Charlotte to Ken Johnson's Capitol for \$4 million.

Back in Raleigh, longtime WAEV Savannah PD J.D. North leaves the Butch Guest contemporary outlet to join Bernie Mann's WYYD as operations manager.

★ ★ ★

If you're looking for a solid, stable, talented programmer, take down this number: (503) 246-2298. That will get you Bill Ford, who has just exited the KEX Portland PD slot (KNUS Denver's Carl Gardner will be arriving in that capacity next week). Ford, who's been with KEX for the past 18 months, comes more than highly recommended. His previous PD stints have included Golden West's WCXI Detroit and Viacom's WKHK New York.

★ ★ ★

The new PD is set at Harvey Pearlman's "Magic" (Infinity's oldies outlet, WJMK, formerly Plough's WJEZ) in Chicago. Getting the nod is 11-year Windy City programming vet Gary Price, whose background includes two years as PD of Super CFL, three and a half years programming WMET (which Pearlman managed), and most recently a five-year stint as assistant PD/MD and afternoon personality at WCLR.

Thoughts of Chicago personality Murphy In The Morning leaving that time slot on NBC's WKQX have been abated with the word that the jock has signed a three-year, \$350,000-a-year pact, up considerably from his former reported \$125,000 a year... For a while, rumor had Murph possibly going to ABC's newest entry in the Dallas market, KIXK. But alas, the announcement's been made, and Jim Zippo and his morning partner Debbie Summers are the chosen duo. Just in time, too. Seems Zippo, who resigned his WZKS (Kiss, the former WKOS licensed to Murfreesboro) morning show for an undisclosed major market, wasn't too sure about the locale himself.

First agreeing to join Century's KMEL, where GM Rick Lee set the wheels into motion, arming the sales team with reams of info on the personality, Zippo meanwhile was up in New York and Boston negotiating with CBS for the morning slot on Rick Peters' WHTT Boston. A handshake deal was apparently struck, with Peters expecting the jock's arrival last Sunday evening. Promos were cut and running, a publicity campaign was put into motion, and a few hours before Zippo was slated to arrive at his Boston hotel, Peters apparently got a call explaining the change in plans. Of course, at this writing, he's not actually on the air yet at KIXK, so who knows?

★ ★ ★

Meanwhile, back at KMEL, things have turned out for the best. Nick Bazoo's lineup is in place, with Mark McKay who was slated to do afternoons, in the morning slot and Howard Hoffman in afternoons. Locals make up the remainder of the day, including former KFRC personality Sue Hall, Greg Roberts and John McCray from KITS, KBLX's Alicia Torres and Mark Todd from Santa Clara's KWSS.

In Miami, now that Don Cox is in the morning slot on I-95, former WINZ-FM personality Jo Weitz (The Madam) is examining several different offers while she does weekends across town at Y-100 (WHYI), where she can be reached.

Exiting the Quad Cities is John H. Haggard Jr., who leaves his VP/GM gig at Mid America's WMRZ/KRVR Davenport ('MRZ has recently been sold to Sconnix, which has just announced plans to acquire Boston's WBOS for \$6.8 mil) to return to the Music City, where his dulcet tones were heard as a WKDA jock in 1970. In '73, he moved into

the WKDA sales department, leaving Nashville to manage WIQI Philly from 1976-80, returning to 'KDA and later the management of Murfreesboro's WGNS, until his Mid America appointment in '83. This go-round, he'll serve as senior vice president in charge of acquisitions and sales development for Phoenix Communications, owner of Nashville's urban WVOL/WQQT, where Clarence Kilcrease remains as VP/GM.

From the land of sales come these announcements: Paul Anovick, GSM of Katz's WFTQ-AM Worcester, Mass., trucks south in that post to the company's newest acquisition, Y-106 (country-formatted WYAY, licensed to Gainesville)... Now that KHJ and KRTH Los Angeles have again established sales departments, Jeff Peck returns to the RKO AM outlet, becoming GSM for KHJ, where he worked as LSM and national sales manager for several years before joining San Diego's KOGO/KPRI as GM. Most recently he's been managing Long Beach's KNAC, where GSM Nicki Randolph is acting GM.

WLYK Cincy continues to round out its staff with the addition of GSM Bill Clair. Clair, who formerly sold for Columbus' WRFD and WCOL, has spent the last several years in outdoor advertising.

★ ★ ★

From WWKX to WKXX (try to write home to mother about that change) goes Michael St. John. The six-year KX 104 Nashville (WWKX) programming vet now graces the PD chair at Birmingham's KXX 106 (WKXX), where he'll also serve as programming consultant for Sun-Group (the old Mooney chain recently bought by Cousin Brucie).

Longtime Cleveland country broadcaster Ron Jones is back in action as operations manager for WMC-AM. He fills Les Acree's former shoes, now that Acree is across town with Craig Scott at WGKX... For the fourth time in twice as many months, KATT Oklahoma City announces a new PD. This time it's MD Pat Welsh who takes over the reigns at the AOR outlet, where Tom Evans has just resigned.

KAAY Little Rock PD Rick McGee segues to San Antonio as PD of Jack Roth's KITY, filling the vacancy created by Kid Curry's resignation... Upped to PD at Atlanta's WPLO is news anchor David Loyd... From assistant PD to PD goes WYDD Pittsburgh's Michael McQueen, as Dan Kelly exits that post

(Continued on page 17)

Heavner's WZZU Ready For Raleigh Top 40 Debut

RALEIGH — "The market is about to be in a state of dramatic upheaval," says Jim Heavner of this city's radio scene. "Everything is changing."

Illustrating that point is the fact that among several personnel switches, format changes and increased competition, Raleigh is getting not one, but two new facilities, both debuting on Labor Day weekend, and both targeting the 18-34 demographic.

Carl Venters' WRDU (Billboard, July 28, Aug. 25) is expected to approach the target audience from an "adult AOR" direction, in part filling the void which will be left by WQDR's switch to country. Heavner's WZZU (currently WBAG, licensed to Burlington) will engage in head-to-head competition with G-105 (top 40 WDCG), according to Peter Jorgenson, senior VP of radio for Heavner's chain, which includes Chapel Hill's WCHL as well as WBAG-FM and WQRB-AM, also licensed to Burlington.

The change in call letters and format direction is being accompanied by relocation of the tower, transmitter and studios for the top 40 outlet, slated to debut as "94 Z" on Friday (31). "The new transmitter is located on Hogback Mountain (on the Orange Chatham county line)," says Heavner, "and the tower at 1,780 feet is in Southern Orange County. We've constructed it so that we'll be able to carry tenants." Heavner adds that space is available for one tv and two radio stations.

"The signal just smother's Raleigh," says Jorgenson of the Burlington station—which, like similarly licensed WPCM, will now target the larger market. But unlike country-formatted WPCM, which has maintained its studios and base of operations in Burlington, WZZU has just completed construction on new studios located on Raleigh's Blue Ridge Road.

"Since Burlington is our city of license, we'll keep those studios in operation for news and public affairs,"

Jorgenson says. "But our music programming will come from Raleigh [some 50 miles away]. When we roll it out later this week it will be the most heavily researched and technically advanced station in the state." Vast preliminary work has been conducted by the Seattle-based Research Group.

"It's been a goal of this company to have a high-powered regional FM serving the Raleigh/Durham/Chapel Hill area for several years," he continues. "Consequently we're making sure that everything is done right, that everything is the highest quality possible, and because of all the excitement we've generated, we've been able to attract some good people.

"The fact that the market's been turned upside down with changes put a lot of good recognizable people out looking for work, so we'll be starting with many familiar names." The current lineup includes PD Gary Dickson, who for the past year has been working on the station's debut from WBAG's Burlington studios, teamed up with his former morning partner Nola Roeper (the duo had worked at Lexington, Ky's AOR outlet WKQQ for four years) for a group morning offering which also features former WQDR newperson Maria Mills handling that function and Woody Durham, voice of UNC Tarheel play-by-play, handling morning sports.

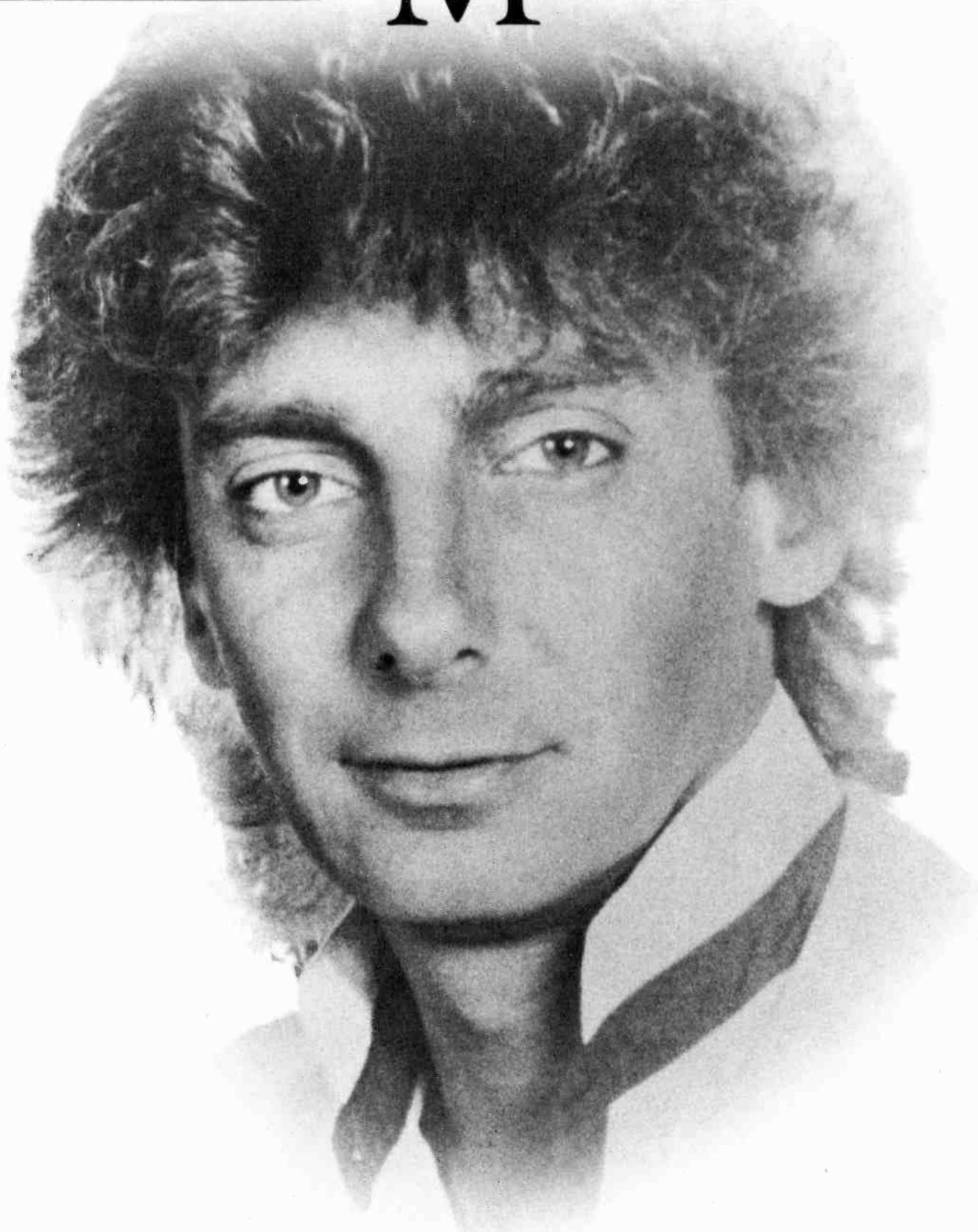
The rest of the day is rounded out by local personalities Peter Deloro and Rich McTigue, with an afternoon personality yet to be announced. WBAG's Paul Franklin will be doing nights, with WQDR's Jo Leigh on overnights. While the lineup smacks of AOR experience, Jorgenson notes, "We're definitely going to be a top 40 station. We've recruited this group because they also have a good top 40 background.

"We've committed the dollars and manpower to the station, and one thing I can tell you is that it will be the most heavily promoted station this market has seen."

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Jefferson Pilot Buys KSON

By THOMAS K. ARNOLD

SAN DIEGO — Veteran local broadcaster Dan McKinnon has sold country radio stations KSON-AM-FM to Jefferson Pilot Broadcasting of Charlotte, N.C. for \$7.7 million, it was announced late last week.

McKinnon, appointed by President Reagan to head the Civil Aeronautics Board (CAB) in 1981, had owned the two properties since February, 1962. According to Don Nelson, the combo's general manager, McKinnon decided to sell the two stations because his position in Washington precluded him from being directly involved in the stations' operation.

KSON-AM went country in September 1963, making it one of the first full-time country music stations in the nation, according to Nelson. In the wake of the urban cowboy craze—and the entry of two new country stations, KCBQ-AM-FM,

into the market, which KSON-AM had previously dominated as a monopoly—KSON's FM sister went country as well in August, 1981. Previous formats included AOR and easy listening.

Since then, Nelson says, the two country combos have been neck and neck for a total Arbitron share of less than 10, and each side has been predicting that the other will soon drop, out since "it's plain that San Diego cannot support four country stations anymore." However, Nelson adds, "Jefferson Pilot's purchase not only reaffirms the previous owner's commitment to remain country, but will hopefully lead back to its previous dominant position.

"Over the last three years, we have been doing the best we can with limited financial resources," says Nelson, who hopes to remain with the two stations he has headed since 1981. "And the first priority for us has been the rebuilding of the physi-

cal facility; in the last 14 months we spent over a half a million dollars in various technical improvements of the plant."

Jefferson Pilot's radio division, headed by Wally Jorgenson, currently owns only one other country outlet, Denver's highly successful KYGO. Other holdings include WBT/WBCY, the company's flagship combo in Charlotte; WBIG Greensboro, N.C.; WQXI-AM-FM Atlanta, WGBS/WLYF Miami and KIMN Denver. The KSON purchase marks the company's first West Coast acquisition.

Gary King Ready To Help 'Classy' WCLS Detroit

DETROIT—"This is the first time in a number of years that the very solid ACs, along the lines of Greater Media's WMJC, Metromedia's WOMC and Josephson's WNIC, will get a run for their money," says Gary King, newly appointed assistant program director and afternoon drive personality at similarly formatted WCLS here.

"There's been a commitment to this product that has not been seen in many years in this market," he continues. "WCLS will be a serious contender."

WCLS, formerly WABX, was acquired by Bob Liggett from Century Broadcasting last year. The station adopted the "Class" format (done in-house) last January, and solidified that stance by hiring former Fairbanks Broadcasting PD Bob Christy, whose credits include working with consultant George Johns as PD of Boston's WVBF and Indianapolis' WIBC/WNAP, as well as programming Boston's WHDH.

"We're really building a new station," says King, who most recently was assistant PD and midday personality on Gannett's WCZY across town. Prior programming stints for the former WAKY Louisville personality include PD of Storz's KXOK St. Louis and operations manager for Baton Rouge's WJBO/WFMF.

"We've just hired Magic Christian to do mornings," notes King. Christian, also a Fairbanks veteran, most recently did afternoons at Chuck Knapp's KSTP-FM (KS-95), where longtime personality Dan Donovan is said to be returning after a brief stint at WFIL, where he worked in the '60s.

"It's ironic," says King, "that over 10 years ago when Bob was in Baton Rouge I almost went to work for him then. Instead, I took Johnny Randolph's offer at WAKY. I would have never thought the opportunity would come up again."

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TIP SHEET EXPANDING

Ads Come To Gavin Report

SAN FRANCISCO—For the first time in its 26-year history, sweeping changes—including the acceptance of advertising—have come to one of the industry's most respected tip sheets, The Gavin Report, based here.

"We're expanding the report to an average of 40 pages (from its current 27)," explains Gavin top 40 editor and KFRC personality Dave Sholin, who, along with a group of employees, purchased the paper from founder Bill Gavin last year.

"We'll include more features, editorials, interviews and articles," says Sholin, adding that the changes necessitated a revised policy toward the acceptance of advertising, which was previously forbidden. "We wanted to grow and give our subscribers more information for their money."

In addition to the aforementioned changes, chart analysis will expand to encompass all music formats. Other than a major hike in subscription prices, advertising provided the only viable financial solution.

To that end, marketing consultants Bob and Lou Galliani have been signed to represent the report, now located at 1 Hallidie Plaza, Suite 725, San Francisco 94102. Also recently hired is the sheet's first art director, Dodie Shoemaker. The new design begins with this week's issue.

New Public Station Ready For Debut In Cleveland

CLEVELAND—While some may argue that it never existed, public radio is on its way back here. WCPN is slated to debut Sept. 8 in the 90.3 dial position formerly occupied by WBOE, a largely instructional public outlet which went dark in the fall of '78 due to repeated financial difficulties.

This time around, the 50 kw outlet will feature a blend of 45% jazz and 55% news and public affairs, according to the station's director of development, marketing and promotion, Lynne Joy Rogers. Rogers, a former GM of one-time jazz outlet WABQ here, will also serve as the station's music director.

Kicking off the new sound will be a celebration at the Cleveland Center, where the studios will be located. Open to the public as a fundraising event, "The Big Turn On," as the evening is being billed, will feature local entertainers as well as National Public Radio president Douglas Bennett and special guest Mel Torme, who will perform at 10 p.m. as the station makes its on-air debut.

"He'll be followed by Chris Colombi," say Rogers, "who will regularly do the 10 p.m. to 1 a.m. shift." Colombi is known here as a jazz historian from his column in the Cleveland Plain Dealer, his professorship at Cleveland State and his most recent air shift on classical-formatted WCLV. Other music personalities include former WDMT staffer Mike Love from 1 p.m. to 4 p.m. and Jennifer Stevens from 4 a.m. to 1 p.m.

Billed as "Jazz From The North Coast," the music segments will be interspersed with news and information programming from both NPR and American Public Radio, as well as local originations. "Eventually, we hope to uplink our own shows and distribute programming from Cleveland," says Rogers, "and we're looking at doing live jazz broadcasts as well."

She describes the station's unique Outlet Names Chairs To Replace Rakovan

NEW YORK — Joseph Chairs now heads Outlet Broadcasting's radio division, replacing Dick Rakovan, who was dismissed Aug. 14. Felix Oziembleski, formerly of Metromedia and Group W, fills Chairs' previous position of VP/business affairs.

Outlet Broadcasting, which was bought by Rockefeller Center Inc. on Feb. 1, encompasses radio stations KIQQ Los Angeles, WTOP/WTKS Washington/Bethesda and WQRS Detroit, as well as four television stations.

setup: "William B. (Brad) Norris is the chairman of the board of trustees. The group was formed as Cleveland Public Radio in 1976 (prior to WBOE's sign-off), and their goal was to bring public radio to Cleveland.

"They tried to get their own frequency, then tried to purchase an existing outlet, and then WBOE went off the air."

At that time, the Cleveland Public Library was also interested in the license. But Cleveland Public Radio got the go-ahead from the FCC in 1982.

"The Cleveland Public Library placed three members on the board," notes Rogers. "The board of education has one member, Cuyahoga Community College has three, and they were added to the already existing 24 member board," bringing the total to 31.

Additionally, the station, which is managed by former WERE operations manager/PD/afternoon host Leonard Will, is guided by a 26-member advisory board, drawn from the five-county area, which directly advises the board of directors as to the station's performance in serving the needs of the community.

Bongarten New NBC President

NEW YORK—Randall D. (Randy) Bongarten, vice president and general manager of WNBC-AM here, has been elevated to the presidency of NBC Radio. Bongarten replaces Michael Eskridge, who is now division vice president and general manager of Home Information Systems for RCA, parent company of NBC.

No decision has been reached yet as to who will fill Bongarten's vacated post. But an NBC spokesperson confirms that the decision will be made shortly.

Bongarten took over as VP/GM at WNBC in July, 1983. Prior to that he had served in various capacities at GE Broadcasting, including VP/radio.

A graduate of Oberlin College and Columbia Univ., Bongarten began his career at GE in June, 1973, as assistant business manager of WGY/WGFM Schenectady, WJIB-FM Boston (subsequently purchased by NBC) and WRGB-TV Schenectady. In October, 1974, he was named manager of marketing, research and planning for WGY/WGFM and WRGB-TV. From 1976-78, Bongarten served as sales manager for the Schenectady properties. He became VP/radio in 1981.

MOIRA McCORMICK

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Swept Away," Diana Ross, RCA	56	57
2 "Some Guys Have All The Luck," Rod Stewart, Warner Bros.	53	103
3 "Lucky Star," Madonna, Sire	43	133
4 "On The Dark Side," John Cafferty & the Beaver Brown Band, Scotti Brothers	37	68
5 "Strut," Sheena Easton, EMI America	37	65
BLACK (94 Stations)		
1 "Swept Away," Diana Ross, RCA	62	63
2 "I Just Called To Say I Love You," Stevie Wonder, Motown	30	79
3 "The Medicine Song," Stephanie Mills, Casablanca	23	59
4 "You're My Choice Tonight (Choose Me)," Teddy Pendergrass, Asylum	22	29
5 "Crushed," Controllers, MCA	21	26
COUNTRY (125 Stations)		
1 "Your Heart's Not In It," Janie Fricke, Columbia	43	43
2 "Maggie's Dream," Don Williams, MCA	42	43
3 "Prisoner On The Highway," Ronnie Milsap, RCA	38	40
4 "Too Good To Stop Now," Mickey Gilley, Epic	38	39
5 "Radio Land," Michael Martin Murphey, Liberty	35	66
ADULT CONTEMPORARY (84 Stations)		
1 "In The Name Of Love," Ralph MacDonald with Bill Withers, Polydor	19	35
2 "I Just Called To Say I Love You," Stevie Wonder, Motown	17	63
3 "There Goes My Baby," Donna Summer, Geffen	11	99
4 "Hard Habit To Break," Chicago, Full Moon/Warner Bros.	8	56
5 "Drive," Cars, Elektra	6	70

Billboard Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/21/84)

••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 •

- BARRY GIBB-Shine Shine (MCA)
- MADONNA-Lucky Star (Sire)
- THE FIXX-Are We Ourselves (MCA)
- SHEENA EASTON-Strut (EMI-America)

WFLY-Albany

- RICK SPRINGFIELD-Bop 'Til You Drop
- NAKED EYES-(What) In The Name Of Love
- BILLY IDOL-Flesh For Fantasy
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- BARRY GIBB-Shine Shine

WIGY-Bath

- DONNA SUMMER-There Goes My Baby
- STEVIE WONDER-I Just Called To Say I Love You
- DIANA ROSS-Swept Away
- STEPHEN STILLIS-Stranger
- NEIL DIAMOND-Turn Around
- ROMEO VOID-A Girl In Trouble
- EVERLY BROTHERS-Wings Of A Nightingale
- BARRY GIBB-Shine Shine

WHTT-Boston

- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- NAKED EYES-(What) In The Name Of Love
- MADONNA-Lucky Star

WXKS-Boston

- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- THE FIXX-Are We Ourselves
- ROMEO VOID-A Girl In Trouble
- EVELYN THOMAS-High Energy
- BARRY GIBB-Shine Shine
- SHEENA EASTON-Strut
- NTUNE-You, Me And He

WBEN-FM-Buffalo

- BARRY GIBB-Shine Shine
- DIANA ROSS-Swept Away
- BILLY IDOL-Flesh For Fantasy
- MADONNA-Lucky Star
- ROD STEWART-Some Guys Have All The Luck
- SHEENA EASTON-Strut

WKBW-Buffalo

- DONNA SUMMER-There Goes My Baby
- JOHN WAITE-Missing You

WNYS-Buffalo

- SHEILA E.-The Glamorous Life
- BARRY GIBB-Shine Shine

WTSN-Dover

- THE FIXX-Are We Ourselves
- NEIL DIAMOND-Turn Around
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- EVERLY BROTHERS-Wings Of A Nightingale
- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- NAKED EYES-(What) In The Name Of Love

WERZ-Exeter

- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- STEPHEN STILLIS-Stranger
- HELIX-Rock You
- BARRY GIBB-Shine Shine
- XAVION-Eat Your Heart Out
- VANITY-Pretty Mess
- CHEQUERED PAST-How Much Is Too Much

WTIC-FM-Hartford

- DIANA ROSS-Swept Away
- ROD STEWART-Some Guys Have All The Luck
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

WFEA-Manchester

- MADONNA-Lucky Star
- RUBBER RODEO-Anywhere With You
- DIANA ROSS-Swept Away
- NAKED EYES-(What) In The Name Of Love
- STEPHEN STILLIS-Stranger
- BARRY GIBB-Shine Shine
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES-New Romeo

KC-101 (WKCI)-New Haven

- BARRY GIBB-Shine Shine
- THE POINTER SISTERS-I'm So Excited
- SPANDAU BALLET-Only When You Leave
- THE FIXX-Are We Ourselves
- BILLY IDOL-Flesh For Fantasy

WJBQ-Portland

- BILLY IDOL-Flesh For Fantasy
- STEPHEN STILLIS-Stranger
- DIANA ROSS-Swept Away
- MADONNA-Lucky Star
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- NEIL DIAMOND-Turn Around
- ROMEO VOID-A Girl In Trouble
- BONNIE TYLER-Here She Comes
- ROD STEWART-Some Guys Have All The Luck
- SHEENA EASTON-Strut

WSPK-Poughkeepsie

- STEVIE WONDER-I Just Called To Say I Love You
- BARRY GIBB-Shine Shine
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- THOMPSON TWINS-You Take Me Up
- SHEENA EASTON-Strut

WPRO-FM-Providence

- BARRY GIBB-Shine Shine
- MADONNA-Lucky Star
- THOMPSON TWINS-You Take Me Up
- THE FIXX-Are We Ourselves
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- BILLY SATELLITE-Satisfy Me

WMJQ-Rochester

- BILLY IDOL-Flesh For Fantasy
- JEFFERSON STARSHIP-Laying It On The Line
- CHICAGO-Hard Habit To Break

WPXY-FM-Rochester

- SHEILA E.-The Glamorous Life
- BARRY GIBB-Shine Shine

WRCK-Utica

- HONEYMOON SUITE-New Girl Now
- CHEQUERED PAST-How Much Is Too Much
- RUBBER RODEO-Anywhere With You
- BARRY GIBB-Shine Shine
- XAVION-Eat Your Heart Out (tab)

Mid-Atlantic Region

• TOP ADD ONS •

- DIANA ROSS-Swept Away (RCA)
- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)
- THOMPSON TWINS-You Take Me Up (Arista)
- SHEENA EASTON-Strut (EMI-America)

WFBG-Altoona

- ROD STEWART-Some Guys Have All The Luck
- NAKED EYES-(What) In The Name Of Love
- DIANA ROSS-Swept Away
- THOMPSON TWINS-You Take Me Up
- BARRY GIBB-Shine Shine
- HERB ALPERT AND THE TIJUANA BRASS-Bullfish
- EVERLY BROTHERS-Wings Of A Nightingale
- MIKE POST-The A Team

WJLK-FM-Asbury Park

- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine
- EVERLY BROTHERS-Wings Of A Nightingale
- GARY U.S. BONDS-Standing On The Line

B-104 (WBSB)-Baltimore

- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- CHICAGO-Hard Habit To Break

WMAR-FM-Baltimore

- ROD STEWART-Some Guys Have All The Luck
- BILLY IDOL-Flesh For Fantasy
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- SHEENA EASTON-Strut
- DIANA ROSS-Swept Away
- THOMPSON TWINS-You Take Me Up

WOMP-FM-Bellaire

- RICK SPRINGFIELD-Bop 'Til You Drop
- DAVE EDMUNDS-Something About You
- JEFFERSON STARSHIP-Laying It On The Line
- BARRY GIBB-Shine Shine

WVSR-Charleston

- DIANA ROSS-Swept Away
- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- THE POINTER SISTERS-I'm So Excited
- BARRY GIBB-Shine Shine
- ROMEO VOID-A Girl In Trouble

WBLI-Long Island

- BILLY IDOL-Flesh For Fantasy
- SHEENA EASTON-Strut
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- THOMPSON TWINS-You Take Me Up
- LINDSEY BUCKINGHAM-Go Insane
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

WPLJ-New York

- PETER WOLF-Lights Out
- JACKSONS-Torture
- THE CARS-Drive
- EVELYN THOMAS-High Energy

Z-100 (WHTZ)-New York

- BILLY SQUIER-Rock Me Tonight
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- THE POINTER SISTERS-I'm So Excited
- BARRY GIBB-Shine Shine

WKHI-Ocean City

- ROD STEWART-Some Guys Have All The Luck

TOP ADD ONS - NATIONAL

- DIANA ROSS-Swept Away (RCA)
- BARRY GIBB-Shine Shine (MCA)
- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)
- SHEENA EASTON-Strut (EMI-America)

WCAU-FM-Philadelphia

- COYOTE SISTERS-Straight From The Heart (Into Your Life)
- THOMPSON TWINS-You Take Me Up
- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine
- BONNIE TYLER-Here She Comes
- ROMEO VOID-A Girl In Trouble

WUSL-Philadelphia

- PRINCE AND THE REVOLUTION-Let's Go Crazy
- DEBARGE-A Dream
- DIANA ROSS-Swept Away
- ARTHUR BAKER-Breaker's Revenge
- ALFONSO RIBEIRO-Dance Baby

B-94 (WBZZ)-Pittsburgh

- SHEENA EASTON-Strut
- BANANARAMA-Cruel Summer
- THE FIXX-Are We Ourselves

WHTX-Pittsburgh

- STEVIE WONDER-I Just Called To Say I Love You
- MADONNA-Lucky Star
- NIGHT RANGER-When You Close Your Eyes
- CHICAGO-Hard Habit To Break

WPST-Trenton

- DIANA ROSS-Swept Away
- ROD STEWART-Some Guys Have All The Luck
- EVERLY BROTHERS-Wings Of A Nightingale
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- NAKED EYES-(What) In The Name Of Love

Q-107 (WRQX)-Washington

- BRUCE SPRINGSTEEN-Cover Me
- THE POINTER SISTERS-I'm So Excited

WASH-Washington D.C.

- COREY HART-Sunglasses At Night
- DONNA SUMMER-There Goes My Baby
- ROD STEWART-Some Guys Have All The Luck

WAVA-Washington D.C.

- BRUCE SPRINGSTEEN-Cover Me
- JERMAINE JACKSON-Dynamite
- ROD STEWART-Some Guys Have All The Luck

WILK-Wilkes Barre

- PRINCE AND THE REVOLUTION-Let's Go Crazy
- STEVIE WONDER-I Just Called To Say I Love You
- THE CARS-Drive
- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine
- VANITY-Pretty Mess
- SHEENA EASTON-Strut
- EVERLY BROTHERS-Wings Of A Nightingale
- BRUCE SPRINGSTEEN-Cover Me
- BONNIE TYLER-Your Touch

WKRZ-FM-Wilkes-Barre

- THOMPSON TWINS-You Take Me Up
- DIANA ROSS-Swept Away
- BONNIE TYLER-Your Touch
- CHICAGO-Hard Habit To Break
- THE FIXX-Are We Ourselves
- SHEENA EASTON-Strut

Q-106 (WQXA)-York

- MADONNA-Lucky Star
- LAURA BRANIGAN-The Lucky One
- SPANDAU BALLET-Only When You Leave

WYCR-York

- DIANA ROSS-Swept Away
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- ROD STEWART-Some Guys Have All The Luck
- THOMPSON TWINS-You Take Me Up
- RALPH MACDONALD WITH BILL WITHERS-In The Name Of Love
- STEPHEN STILLIS-Stranger
- NAKED EYES-(What) In The Name Of Love (tab)

Southeast Region

• TOP ADD ONS •

- BARRY GIBB-Shine Shine (MCA)
- DIANA ROSS-Swept Away (RCA)
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love (A&M)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run) (Jive/Arista)

WANS-FM-Anderson/Greenville

- DIANA ROSS-Swept Away
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- TWISTED SISTER-We're Not Gonna Take It
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- BARRY GIBB-Shine Shine

- New Romeo
- VANITY-Pretty Mess
- EVERLY BROTHERS-Wings Of A Nightingale

Y-100 (WHY)-Miami/Ft. Lauderdale

- RICK SPRINGFIELD-Bop 'Til You Drop
- DIANA ROSS-Swept Away
- SHEENA EASTON-Strut
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- BARRY GIBB-Shine Shine

WKZQ-FM-Myrtle Beach

- ROD STEWART-Some Guys Have All The Luck
- MADONNA-Lucky Star
- THOMPSON TWINS-You Take Me Up

WNVZ-Norfolk

- BRUCE SPRINGSTEEN-Cover Me
- DONNA SUMMER-There Goes My Baby
- RICK JAMES-17
- SPANDAU BALLET-Only When You Leave
- TWISTED SISTER-We're Not Gonna Take It
- JACKSONS-Torture

WBJW-Orlando

- SHEILA E.-The Glamorous Life
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- NIGHT RANGER-When You Close Your Eyes

WRVQ-Richmond

- BRUCE SPRINGSTEEN-Cover Me
- RICK JAMES-17
- STEVIE WONDER-I Just Called To Say I Love You
- EURYTHMICS-Right By Your Side
- LINDSEY BUCKINGHAM-Go Insane
- MADONNA-Lucky Star
- THE POINTER SISTERS-I'm So Excited

WXLK-Roanoke

- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- TWISTED SISTER-We're Not Gonna Take It
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- DONNA SUMMER-There Goes My Baby
- JACKSONS-Torture

WZAT-Savannah

- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- EVERLY BROTHERS-Wings Of A Nightingale
- ROD STEWART-Some Guys Have All The Luck
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- BARRY GIBB-Shine Shine

Q-105 (WRBQ)-Tampa

- BILLY IDOL-Flesh For Fantasy
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- BARRY GIBB-Shine Shine
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

WSEZ-Winston-Salem

- PRINCE AND THE REVOLUTION-Let's Go Crazy
- CYNDI LAUPER-She Bop (tab)

North Central Region

• TOP ADD ONS •

- BARRY GIBB-Shine Shine (MCA)
- DIANA ROSS-Swept Away (RCA)
- BILLY IDOL-Flesh For Fantasy (Chrysalis)
- LAURA BRANIGAN-The Lucky One (Atlantic)

WKDD-Akron

- MADONNA-Lucky Star
- BARRY GIBB-Shine Shine
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- DIANA ROSS-Swept Away

WBWB-Bloomington

- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- ROD STEWART-Some Guys Have All The Luck
- STEPHEN STILLIS-Stranger

WCIL-FM-Carbondale

- THE FIXX-Are We Ourselves
- HONEYMOON SUITE-New Girl Now
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- CHICAGO-You're The Inspiration

B-96 (WBBM-FM)-Chicago

- SHEILA E.-The Glamorous Life
- SPANDAU BALLET-Only When You Leave
- DENISE DE YOUNG-Desert Moon

WGCI-FM-Chicago

- STEPHANIE MILLS-The Medicine Song
- BOB MARLEY AND THE WAILERS-Is This Love
- GRAND MASTER FLASH-We Don't Stop For Free
- NEW EDITION-Cool It Now
- KIDS AT WORK-Sugar Baby
- DIANA ROSS-Swept Away
- NUANCE FEATURING VIKKI LOVE-Take A Chance
- VANITY-Pretty Mess

WLS-AM/FM-Chicago

- PRINCE AND THE REVOLUTION-Let's Go Crazy
- JERMAINE JACKSON-Dynamite

Q-102 (WKRR)-Cincinnati

- CHICAGO-Hard Habit To Break
- BANANARAMA-Cruel Summer
- THE POINTER SISTERS-I'm So Excited

FM-108 (WDMT)-Cleveland

- WATER FRONT HOME-Hulkamania
- DAVID LASLEY-Don't Smile At Me I Already Know
- DIANA ROSS-Swept Away
- TEDDY PENDERGRASS-You're My Choice Tonight (Choose Me)
- JANET JACKSON-Don't Stand Another Chance
- KURTIS BLOW-3 Million Stories
- AFRICA BAMBATAA & THE GODFATHER OF SOUL JAM-Unity
- JONZUN CREW-Time Is Running Out

WGCL-Cleveland

- BARRY GIBB-Shine Shine
- THOMPSON TWINS-You Take Me Up
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- ELYSIO COSTELLO AND THE ATTRACTIONS-The Only Flame In Town
- BILLY IDOL-Flesh For Fantasy

92-X (WXGT)-Columbus

- ROD STEWART-Some Guys Have All The Luck

WNCI-Columbus

- CYNDI LAUPER-She Bop
- SHEILA E.-The Glamorous Life
- BANANARAMA-Cruel Summer
- LINDSEY BUCKINGHAM-Go Insane
- NEIL DIAMOND-Turn Around
- BRUCE SPRINGSTEEN-Cover Me
- DONNA SUMMER-There Goes My Baby

WCZY-Detroit

- DENISE WILLIAMS-Next Love
- RICK SPRINGFIELD-Bop 'Til You Drop
- LINDSEY BUCKINGHAM-Go Insane
- LAURA BRANIGAN-The Lucky One
- ROD STEWART-Some Guys Have All The Luck
- THE FIXX-Are We Ourselves

WDRQ-Detroit

- DIANA ROSS-Swept Away
- STEVIE WONDER-I Just Called To Say I Love You
- DENISE WILLIAMS-Next Love
- PATRICIA RUSHER-Get Off (You Fascinate Me)
- WHODINI-Friends

WHYT-Detroit

- BARRY GIBB-Shine Shine
- BILLY IDOL-Flesh For Fantasy
- NAKED EYES-(What) In The Name Of Love
- DIANA ROSS-Swept Away
- NTUNE-You, Me And He

WVIC-FM-Lansing

- THE POINTER SISTERS-I'm So Excited
- BANANARAMA-Cruel Summer
- RICK SPRINGFIELD-Bop 'Til You Drop
- THOMPSON TWINS-You Take Me Up
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

WZEE-Madison

- THOMPSON TWINS-You Take Me Up
- ROD STEWART-Some Guys Have All The Luck
- THE FIXX-Are We Ourselves
- QUIET RIOT-Mama, Weer Ah Crazees Now

WTKI-Milwaukee

- NIGHT RANGER-When You Close Your Eyes
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- LAURA BRANIGAN

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (8/21/84)

Continued from page 15

Midwest Region

TOP ADD ONS

- MADONNA-Lucky Star (Sire)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side (Scotti Bros.)
- BARRY GIBB-Shine Shine (MCA)
- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)

KFYR-Bismark

- (Dan Brannan-P.D.)
- THE POINTER SISTERS-I'm So Excited
- EVERLY BROTHERS-Wings Of A Nightingale
- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine
- ROD STEWART-Some Guys Have All The Luck

KIHK-Davenport

- (Jim O'Hara-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- THOMPSON TWINS-You Take Me Up
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- BARRY GIBB-Shine Shine

KMGK-Des Moines

- (Al Brock-P.D.)
- THOMPSON TWINS-You Take Me Up
- BARRY GIBB-Shine Shine
- STEPHEN STILLS-Stranger
- MADONNA-Lucky Star
- DIANA ROSS-Swept Away

WEBC-Duluth

- (Dick Johnson-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- EVERLY BROTHERS-Wings Of A Nightingale

KKXL-Grand Forks

- (Don Nardine-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

KRNA-Iowa City

- (Bart Geyshar-P.D.)
- MADONNA-Lucky Star
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

Q-104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- THE FIXX-Are We Ourselves
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

KDWB-AM-Minneapolis

- (Larrin Palast-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- SHEENA EASTON-Strut
- NAKED EYES-What In The Name Of Love
- THE POINTER SISTERS-I'm So Excited

KDWB-FM-Minneapolis

- (Dave Anthony-P.D.)
- MADONNA-Lucky Star
- BARRY GIBB-Shine Shine
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

WL0L-Minneapolis

- (Tac Hammer-P.D.)
- MADONNA-Lucky Star
- SPANDAU BALLET-Only When You Leave
- NAKED EYES-What In The Name Of Love

KQKQ-Omaha

- (Jerry Dean-P.D.)
- MADONNA-Lucky Star
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- RICK SPRINGFIELD-Bop 'Til You Drop
- STEVIE WONDER-I Just Called To Say I Love You

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- BARRY GIBB-Shine Shine
- MADONNA-Lucky Star
- BILLY IDOL-Flesh For Fantasy
- STEVIE WONDER-I Just Called To Say I Love You
- NAKED EYES-What In The Name Of Love

KKRC-Sioux Falls

- (Dan Kiley-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- THE FIXX-Are We Ourselves
- SPANDAU BALLET-Only When You Leave
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

KHTR-St. Louis

- (Bob Scott-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- STEVIE WONDER-I Just Called To Say I Love You
- BILLY IDOL-Flesh For Fantasy
- JACKSONS-Torture

V-100 (KDVV)-Topeka

- (Tony Stewart-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- BARRY GIBB-Shine Shine
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- RICK SPRINGFIELD-Bop 'Til You Drop
- DIANA ROSS-Swept Away

KAYI-Tulsa

- (Johnny Rivers-P.D.)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- SHEENA EASTON-Strut

KRAV-Tulsa

- (Nick Alan West-P.D.)
- JULIO IGLESIAS AND DIANA ROSS-All Of You

KFMW-Waterloo

- (Mark Pottor-P.D.)
- BILLY IDOL-Flesh For Fantasy
- BARRY GIBB-Shine Shine
- THOMPSON TWINS-You Take Me Up
- COYOTE SISTERS-Straight From The Heart (Into Your Life)

KEYN-Wichita

- (Ron Eric Taylor-P.D.)
- DIANA ROSS-Swept Away
- THOMPSON TWINS-You Take Me Up
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- BARRY GIBB-Shine Shine

Southwest Region

TOP ADD ONS

- DIANA ROSS-Swept Away (RCA)
- MADONNA-Lucky Star (Sire)
- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run) (Jive/Arista)

WFMF-Baton Rouge

- (Randy Rice-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- MADONNA-Lucky Star

WQID-Biloxi

- (Mickey Couter-P.D.)
- JACKSONS-Torture
- DONNA SUMMER-There Goes My Baby
- THE FIXX-Are We Ourselves
- DIANA ROSS-Swept Away
- MADONNA-Lucky Star
- BRUCE SPRINGSTEEN-Cover Me
- ROD STEWART-Some Guys Have All The Luck
- JULIO IGLESIAS AND DIANA ROSS-All Of You

WKXX-Birmingham

- (Kevin McCarthy-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- ROD STEWART-Some Guys Have All The Luck
- SHEENA EASTON-Strut
- DIANA ROSS-Swept Away

KITE-Corpus Christi

- (Ron Chase-P.D.)
- MADONNA-Lucky Star
- LAURA BRANIGAN-The Lucky One
- SAMMY HAGAR-Two Sides Of Love

KAFM-Dallas

- (John Shomby-P.D.)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- RICK SPRINGFIELD-Bop 'Til You Drop
- NAKED EYES-What In The Name Of Love

KAMZ-El Paso

- (Bob West-P.D.)

- DIANA ROSS-Swept Away
- DENICE WILLIAMS-Next Love
- MTUME-You, Me And He

KSET-FM-El Paso

- (Cat Simon-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- RALPH MACDONALD WITH BILL WITHERS-In The Name Of Love

KISR-Fort Smith

- (Nick Hayes-P.D.)
- THOMPSON TWINS-You Take Me Up
- MADONNA-Lucky Star
- BILLY IDOL-Flesh For Fantasy
- BILLY SATELLITE-Satisfy Me
- BARRY GIBB-Shine Shine
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

Q-104 (WQEN)-Gadsden

- (Roger Gaither-P.D.)
- DIANA ROSS-Swept Away
- SHEENA EASTON-Strut
- EVERLY BROTHERS-Wings Of A Nightingale
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

KILE-Galveston

- (Dave Parks-P.D.)
- THOMPSON TWINS-You Take Me Up
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- DIANA ROSS-Swept Away

93-FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- NIGHT RANGER-When You Close Your Eyes
- THE POINTER SISTERS-I'm So Excited
- BILLY IDOL-Flesh For Fantasy

WTYX-Jackson

- (Jim Chick-P.D.)
- MADONNA-Lucky Star
- BARRY GIBB-Shine Shine
- NEIL DIAMOND-Turn Around
- ROD STEWART-Some Guys Have All The Luck

KBFM-McAllen/Brownsville

- (Russ Williams-P.D.)
- BILLY IDOL-Flesh For Fantasy
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- BARRY GIBB-Shine Shine

FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- SHEILA E.-The Glamorous Life
- BANANARAMA-Cruel Summer
- NIGHT RANGER-When You Close Your Eyes
- MADONNA-Lucky Star
- THE FIXX-Are We Ourselves

Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- JACKSONS-Torture
- MADONNA-Lucky Star
- ROD STEWART-Some Guys Have All The Luck
- SHEENA EASTON-Strut
- BARRY GIBB-Shine Shine
- BILLY IDOL-Flesh For Fantasy
- EVERLY BROTHERS-Wings Of A Nightingale
- JEFFERSON STARSHIP-Laying It On The Line
- STEPHEN STILLS-Stranger

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- ROD STEWART-Some Guys Have All The Luck
- DONNA SUMMER-There Goes My Baby

KX-104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- DIANA ROSS-Swept Away
- MADONNA-Lucky Star
- BARRY GIBB-Shine Shine

B-97 (WEZB)-New Orleans

- (Kris O'Kelly-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- DIANA ROSS-Swept Away
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

WTIX-New Orleans

- (Bruce Kramer-P.D.)
- DONNA SUMMER-There Goes My Baby
- SPANDAU BALLET-Only When You Leave
- SADAO WATANABE & ROBERTA FLACK-If I'm Still Around Tomorrow
- SHEENA EASTON-Strut
- HERB ALPERT AND THE TIJUANA BRASS-Bulkish
- JACKSONS-Torture

KITY-San Antonio

- (Kid Curry-P.D.)
- SCANDAL-The Warrior
- SHEILA E.-The Glamorous Life
- MADONNA-Lucky Star
- THE POINTER SISTERS-I'm So Excited
- BRUCE SPRINGSTEEN-Cover Me

KTFM-San Antonio

- (Bibi Thomas-P.D.)
- RALPH MACDONALD WITH BILL WITHERS-In The Name Of Love
- BARRY GIBB-Shine Shine
- DIANA ROSS-Swept Away
- BONNIE POINTER-Your Touch
- YANITY-Pretty Mess
- XAVION-Eat Your Heart Out
- BEACH BOYS AND FRANKIE VALLI-East Meets West

KROK-Shreveport

- (Peter Stewart-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- BARRY GIBB-Shine Shine
- DIANA ROSS-Swept Away
- THE POINTER SISTERS-I'm So Excited

Pacific Southwest Region

TOP ADD ONS

- SHEENA EASTON-Strut (EMI-America)
- STEVIE WONDER-I Just Called To Say I Love You (Motown)
- ROD STEWART-Some Guys Have All The Luck (Warner Bros.)
- Thompson Twins-You Take Me Up (Arista)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- NAKED EYES-What In The Name Of Love

KIMN-Denver

- (Doug Erickson-P.D.)
- THE POINTER SISTERS-I'm So Excited
- THOMPSON TWINS-You Take Me Up
- ROD STEWART-Some Guys Have All The Luck

KPKE-Denver

- (Tim Fox-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- DIANA ROSS-Swept Away
- STEVIE WONDER-I Just Called To Say I Love You

KLUC-Las Vegas

- (Bill Kelly-P.D.)
- SHEENA EASTON-Strut
- JACKSONS-Torture
- ROD STEWART-Some Guys Have All The Luck
- STEVIE WONDER-I Just Called To Say I Love You

KIIS-FM-Los Angeles

- (Gerry DeFrancesco-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- SHEENA EASTON-Strut

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- DIANA ROSS-Swept Away
- STEVIE WONDER-I Just Called To Say I Love You
- LINDSEY BUCKINGHAM-Go Insane
- RICK SPRINGFIELD-Bop 'Til You Drop

KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- MADONNA-Lucky Star
- BANANARAMA-Cruel Summer
- SCANDAL-The Warrior
- NIGHT RANGER-When You Close Your Eyes
- CHICAGO-Hard Habit To Break
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

KZZP-FM-Phoenix

- (Charlie Quinn-P.D.)
- ROD STEWART-Some Guys Have All The Luck

K96 (KFMV)-Provo

- (Scott Gentry-P.D.)
- MADONNA-Lucky Star
- SHEENA EASTON-Strut
- ROD STEWART-Some Guys Have All The Luck
- THOMPSON TWINS-You Take Me Up
- BILLY IDOL-Flesh For Fantasy

KDZA-Pueblo

- (Rip Avina-P.D.)
- MADONNA-Lucky Star
- SHEENA EASTON-Strut

- BARRY GIBB-Shine Shine
- COYOTE SISTERS-Straight From The Heart (Into Your Life)
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

KRSP-AM-Salt Lake City

- (Steve Carlson-P.D.)
- BILLY IDOL-Flesh For Fantasy
- SHEENA EASTON-Strut
- BARRY GIBB-Shine Shine
- THOMPSON TWINS-You Take Me Up
- STEVIE WONDER-I Just Called To Say I Love You

KS-103 (KSDO-FM)-San Diego

- (Dave Parks-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- QUIET RIOT-Mama, Weer All Craze Now
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- THE FIXX-Are We Ourselves
- RICK SPRINGFIELD-Bop 'Til You Drop

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- BILLY IDOL-Flesh For Fantasy
- THOMPSON TWINS-You Take Me Up
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- YAN STEPHENSON-What The Big Girls Do
- SHEENA EASTON-Strut

KSly-FM-San Luis Obispo

- (Joe Collins-P.D.)
- BILLY IDOL-Flesh For Fantasy
- SHEENA EASTON-Strut
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- EVERLY BROTHERS-Wings Of A Nightingale
- BILLY SATELLITE-Satisfy Me
- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine

KIST-Santa Barbara

- (Dick Williams-P.D.)
- CHRIS DE BURGH-High On Emotion
- EVERLY BROTHERS-Wings Of A Nightingale
- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- BONNIE TYLER-Here She Comes
- THE POINTER SISTERS-I'm So Excited

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- BILLY IDOL-Flesh For Fantasy
- DIANA ROSS-Swept Away
- ROD STEWART-Some Guys Have All The Luck
- NAKED EYES-What In The Name Of Love

KRFQ-Tucson

- (Kelly Norris-P.D.)
- MADONNA-Lucky Star
- RICK SPRINGFIELD-Bop 'Til You Drop
- A FLOCK OF SEAGULLS-The More You Live, The More You Love
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side

KTKT-Tucson

- (Bobby Rivers-P.D.)
- THE POINTER SISTERS-I'm So Excited
- STEPHEN STILLS-Stranger
- DONNA SUMMER-There Goes My Baby
- THE FIXX-Are We Ourselves

Pacific Northwest Region

TOP ADD ONS

- SHEENA EASTON-Strut (EMI-America)
- DIANA ROSS-Swept Away (RCA)
- STEVIE WONDER-I Just Called To Say I Love You (Motown)
- BILLY IDOL-Flesh For Fantasy (Chrysalis)

KTRS-Casper

- (Bill Cody-P.D.)
- MADONNA-Lucky Star
- THE FIXX-Are We Ourselves
- RICK SPRINGFIELD-Bop 'Til You Drop
- NAKED EYES-What In The Name Of Love
- THOMPSON TWINS-You Take Me Up

KYNO-FM-Fresno

- (John Lee Walker-P.D.)
- ROD STEWART-Some Guys Have All The Luck

- STEVIE WONDER-I Just Called To Say I Love You
- BILLY IDOL-Flesh For Fantasy
- MADONNA-Lucky Star
- BANANARAMA-Cruel Summer
- JACKSONS-Torture

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- JACKSONS-Torture
- MADONNA-Lucky Star
- THOMPSON TWINS-You Take Me Up

KGHO-FM-Hoquiam

- (Steve Larson-P.D.)
- BILLY IDOL-Flesh For Fantasy
- THOMPSON TWINS-You Take Me Up
- BILLY SATELLITE-Satisfy Me
- ROMEO VOID-A Girl In Trouble
- STEPHEN STILLS-Stranger
- HONEYMOON SUITE-New Girl Now
- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine

KOZE-FM-Lewiston

- (Jay McCall-P.D.)
- EVERLY BROTHERS-Wings Of A Nightingale
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- DIANA ROSS-Swept Away

KHOP-Medesto

- (David Allyn Kraham-P.D.)
- THE FIXX-Are We Ourselves
- COYOTE SISTERS-Straight From The Heart (Into Your Life)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- EVERLY BROTHERS-Wings Of A Nightingale
- SHEENA EASTON-Strut
- BILLY IDOL-Flesh For Fantasy
- BARRY GIBB-Shine Shine

KOSO-Medesto

- (Stan Maine-P.D.)
- STEVIE WONDER-I Just Called To Say I Love You
- ROD STEWART-Some Guys Have All The Luck
- RICK SPRINGFIELD-Bop 'Til You Drop
- NEIL DIAMOND-Turn Around
- KARLA BONOFF-Somebody's Eyes
- SHEENA EASTON-Strut

KMJK-Portland

- (Joe Barry-P.D.)
- RICK SPRINGFIELD-Bop 'Til You Drop
- BILLY IDOL-Flesh For Fantasy
- DIANA ROSS-Swept Away
- ROD STEWART-Some Guys Have All The Luck
- NAKED EYES-What In The Name Of Love

KSFM-Sacramento

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

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. (You're) Having My Baby, Paul Anka, United Artists
2. I Shot The Sheriff, Eric Clapton, RSO
3. Tell Me Something Good, Rufus, ABC
4. The Night Chicago Died, Paper Lace, Mercury
5. Feel Like Makin' Love, Roberta Flack, Atlantic
6. I'm Leaving It All Up To You, Donny & Marie Osmond, MGM
7. Wildwood Weed, Jim Stafford, MGM
8. Rock Me Gently, Andy Kim, Capitol
9. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century
10. You And Me Against The World, Helen Reddy, Capitol

POP SINGLES—20 Years Ago

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

TOP LPs—10 Years Ago

1. 461 Ocean Blvd., Eric Clapton, RSO
2. Fulfillingness' First Finale, Stevie Wonder, Tamla
3. Back Home Again, John Denver, RCA
4. Bachman-Turner Overdrive II, Mercury
5. Bad Company, Swan Song
6. Caribou, Elton John, MCA
7. Bridge Of Sighs, Robin Trower, Chrysalis
8. Rags To Rufus, Rufus, ABC
9. Marvin Gaye Live, Tamla
10. Endless Summer, Beach Boys, Capitol

TOP LPs—20 Years Ago

1. The Beatles—A Hard Day's Night, Soundtrack, United Artists
2. Something New, Beatles, Capitol
3. Getz/Gilberto, Stan Getz & Joao Gilberto, Verve
4. All Summer Long, Beach Boys, Capitol
5. Everybody Loves Somebody, Dean Martin, Reprise
6. Funny Girl, Original Cast, Capitol
7. Hello, Dolly!, Louis Armstrong, Kapp
8. Hello, Dolly!, Original Cast, RCA Victor
9. Rag Doll, 4 Seasons, Philips
10. Cotton Candy, Al Hirt, RCA Victor

COUNTRY SINGLES—10 Years Ago

1. The Grand Tour, George Jones, Epic
2. Old Man From The Mountain, Merle Haggard, Capitol
3. Dance With Me (Just One More Time), Johnny Rodriguez, Mercury
4. The Want-To's, Freddie Hart, Capitol
5. Please Don't Tell Me How The Story Ends, Ronnie Milsap, RCA
6. As Soon As I Hang Up The Phone, Loretta Lynn & Conway Twitty, MCA
7. Talkin' To The Wall, Lynn Anderson, Columbia
8. I Wouldn't Want To Live If You Didn't Love Me, Don Williams, Dot
9. I'll Think Of Something, Hank Williams Jr., MGM
10. Big Four Poster Bed, Brenda Lee, MCA

SOUL SINGLES—10 Years Ago

1. Feel Like Making Love, Roberta Flack, Atlantic
2. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century
3. Then Came You, Dionne Warwick & the Spinners, Atlantic
4. Hang On In There Baby, Johnny Bristol, MGM
5. Live It Up Part 1, Isley Bros., T-Neck
6. Tell Me Something, Rufus, ABC
7. City In The Sky, Staple Singers, Stax
8. Nothing From Nothing, Billy Preston, A&M
9. Kalimba Story, Earth, Wind & Fire, Columbia
10. Let's Put It All Together, Stylistics, Avco

• Continued from page 12

We spent the weekend listening to oldies, Australian style, courtesy of 4GR ("Gold Radio") program director Garry Bowles. Other than four titles from Down Under we've never heard (one by Little River Band was great) and two from the States that were equally unfamiliar, all the artists were easily recognizable, though it was most interesting to hear the cuts preferred there. Buddy Holly doing Bo Diddley was memorable, though we've got to admit we would've preferred more r&b, but judging by the population breakout we can understand why we weren't getting it.

4GR is licensed to Toowoomba (don't even try to pronounce it), Queensland, and should you be cruising the neighborhood, you can catch them on AM at 864. Weekends are resplendent with "Solid Gold Sundays" (primarily stuff from the '60s and early '70s, although a few goodies go back further); the tape we heard was a special Olympic "Green & Gold Sunday."

If you're into Australian radio, you might want to mark Nov. 10 on your calendar. That's the date for the 1984 Australasian Broadcasting Awards, representing 22 countries and 1,100 entries. The principal award, The Grand Pater, has in the past been won by Sydney's John Laws. If you'd like more info on the event, to be held this year at the Sydney Hilton, give Tony Mora a call in Melbourne at (03) 419-6072.

And while we're on the subject of foreign affairs, "Wonderful Radio London" is back. At this point, you can hear it as a 15-minute show at midnight on XERF (1570, Del Rio, Tex.). Last week's kickoff included vintage air checks of Ringo Starr, Dusty Springfield, Mick Jagger, Lulu and Cliff Richard, with current shows in production. Plans have "Wonderful Radio London" returning to the European airwaves by Christmas. Where else? Floating off the coast of the British Isles. If you'd like more info, call John England at (817) 588-0941.

★ ★ ★

When you think of legendary Chicago air personalities, one name that ultimately comes to mind is Barney Pip. Where is the WCFL (1965-70) super jock today? In Indianapolis at (317) 872-7348. At this point, he's free to relocate, and if you're looking for a real personality, give him a call. If nothing else, he may just "turn you into peanut butter."

If you're looking for a solid programmer, might we suggest Glen McCartney? Change at B-100 (see separate story) have made him available, and you can reach him at (619) 451-0476. . . . While we're on the subject, jot down Rosko's number as well: (818) 992-1872. (Not the Rosko of WOR-FM fame; this one is Michael Pasternak, and you've heard him if you've spent time abroad listening to such offerings as Radio Luxembourg and Radio Caroline.) These days he's Stateside and would like to keep it that way. He's American born, and his vast experience translates well.

These days Milan Stojanovich is a man with an identity problem. As Cat Summers, he tore up Tampa on Q-105. Moving to co-owned 93 FM, KKBQ Houston, he became "Easy Randy Street" (the listeners picked

it), but promos out of Orlando have Tampa's Cat Summers coming to BJ-105. A call to WBJW by Milan proved even less helpful, as the receptionist assured him Tampa's Cat was en route—and he hadn't even sent a resume, let alone contacted Mayflower.

Then there's Randy Kabrich, who had the sad task of delivering a eulogy last week. A legend, may it rest in peace, signed off just before midnight Monday (20). "For the final time, this is Radio 61, Big Ways," said Randy as WROQ-AM took its place.

Looking for fame, fortune or perhaps a bit of notoriety at next month's combined NRBA-NAB Radio Programming Conference? Send PD Thom O'Hair a tape of your station and he'll air it on his K-Radio, the official convention station, where Jim Cameron is news director. For more info, rattle O'Hair's cage at (415) 775-5643.

★ ★ ★

Houston-based consultant Ed Shane adds Cocoa Beach's WCKS (CK-101) to his fold. . . . Cheshire, Conn.'s Pete Salant adds top 40 outlets WKFM Syracuse and WQXA York/Harrisburg to his lineup. . . . Clark Smidt is keeping busy with AAOR (Adult AOR) WMVY Martha's Vineyard, where the PD is Cheryl Ann Gowdy (Curt's daughter). If you need to reach him, his number is (617) 232-1322.

Engineering consultant Dennis Feely treks west from New Jersey to L.A. to assume the director of operations and engineering post for IDB Communications Group Ltd., Jeff Sudikoff's satellite company.

★ ★ ★

WTRY Troy afternoon personality and assistant PD Bob McDougall takes Bill Cahill's place as PD at the tri-cities outlet. Cahill, as you'll recall, is now in Oklahoma City programming KJ-103 (KJYO), and Rick Van Zandt has taken his place as PD of WPYX and operations manager for both WTRY and its sister WPYX (Vox Jox, Aug. 18).

Upped to PD/MD and morning drive at Reno's country KOLO is Tony Thomas. . . . Joining the Brennans' FM AC counterpart to Montgomery's "Big Bam" is newly appointed 99 FM (WBAM-FM) PD Mike Rainier. He most recently had the task of starting up Tupelo's latest success story, KZ 103.

Here's a title for you: director of fun and games. The station is KLSI Kansas City, and the new holder of that distinction (which most likely translates into promotion director, though we're not sure) is KBEQ's Sally Wheeler. Upped to music director at "Classy" is Greg Alan.

WNBC New York's Bumper Morgan takes a look at the Monongahela River close up in his new post as WWSW Pittsburgh afternoon personality. He succeeds Nat Humphreys, who now programs The Point (WPNT) there. . . . As Tampa's Magic 96 (WMGG) segues to top 40 from AC, they pick up former KC 101 (WKCI New Haven) nighttime personality Kathy Foxx, who now

ACTIONMART

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Vox Jox

does 7 to midnight in the Sunshine State. . . . Joining San Francisco's KYUU doing weekends is Bay Area personality/copywriter Jacquie Skarr. . . . Former WPGC Washington personality Shadow Smith is back in town, doing evenings on Q-107 (WRQX).

KHJ Los Angeles newslady Joni Caryl joins Magic (KMGG) there as morning drive anchor, while Russ Carlton segues to afternoons. . . . Upped to writer/correlator at L.A.'s KFWB is former KRLA news director Bill Cooper. . . . Cathy A. Baker (whose background is mostly in tv) replaces Cheryl Davis (who goes to WTKL Baton Rouge) as news director for Mobile's WBLX. Assisting her is Shearie L. Lones, while Karl B. Hill joins the urban station's air staff in a part-time capacity.

★ ★ ★

Upped to promotions director at San Jose's KOME is Kellie Castruita. . . . Doing middays and serving as copywriter for WBEC (Rock 105) Pittsfield, Mass. is Sherey "Miles" Gould. She had been at Bath's WIGY. . . . Upped to VP/administration for WAV-970 (WAVG Louisville) is Bill Bean Jr. . . . More jazz comes to San Diego's KIFM, as "Lites Out San Diego" adds all-day Sunday to its present Monday-Saturday (7 p.m.-1 a.m.) slot.

Bill Richards moves from PD to operations director at Santa Rosa's

KREO. . . . Bob McKay is back in action. The former KCBQ-AM-FM San Diego PD joins his former boss, Terrell Metheny, as PD of Cheyenne's KUUY. What happened to "Bronco Johnny"? Happily, he became a thing of the past, as "Bwana Johnny" has re-emerged on the morning show of KUUY's FM AC counterpart KKAZ.

Over in Salt Lake City, Dan Jessop's replacement at KISN is in place. He's former KCPX PD Gary Waldron. . . . Back in San Diego, Sherry Toennies is back in action. The former Charter Broadcasting programming coordinator now serves as music director for Gannett's KS-103.

Bob Delgiorno's (and we apologize for that misspelling) offspring are doing right nicely. The WSMB New Orleans personality has produced three broadcasters, and two of them are now at Broad Street's WQUE-AM. One, as Beaver Stevens, now does overnights, while another, as Lou Boudreaux, does weekends. . . . Mike Joseph's KFMV is up and running. Actually, the Twin Cities' newest sound debuted while we were on vacation last month, as listeners on July 27 heard nothing but Sarah Vaughan's "Make Yourself Comfortable," followed by a weekend of all-time great folk songs and two days of Sinatra, making the actual debut of the new format Aug. 1. According to Joseph, it's sounding as great as he anticipated.

Julio Iglesias,
Me siento abandonada,
Como los muelles en el alba,
¿Donde? estas.

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	26	THE CARS—Heartbeat City, Elektra	1	1	11	JOHN WAITE—Missing You, EMI-America
2	3	10	JOHN WAITE—No Brakes, EMI-America	2	2	11	SCANDAL—The Warrior, Columbia
3	5	9	BILLY SQUIER—Signs Of Life, Capitol	3	5	6	HUEY LEWIS AND THE NEWS—If This Is It, Chrysalis
4	4	15	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	4	4	14	THE CARS—Drive, Elektra
5	2	11	SCANDAL—Warrior, Columbia	5	3	9	BILLY SQUIER—Rock Me Tonight, Capitol
6	6	50	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	6	7	11	BRUCE SPRINGSTEEN—Cover Me, Columbia
7	7	5	SAMMY HAGAR—V.O.A., Geffen	7	6	8	SAMMY HAGAR—Two Sides Of Love, Geffen
8	21	3	THE FIXX—Phantoms, MCA	8	10	6	LINDSEY BUCKINGHAM—Go Insane, Elektra
9	9	44	NIGHT RANGER—Midnight Madness, MCA	9	12	3	THE FIXX—Are We Ourselves? MCA
10	13	4	LINDSEY BUCKINGHAM—Go Insane, Elektra	10	8	9	NIGHT RANGER—When You Close Your Eyes, MCA
11	10	5	PETER WOLF—Lights Out, EMI/America	11	13	5	A FLOCK OF SEAGULLS—The More You Live, The More You Love, Arista
12	8	19	RATT—Out Of The Cellar, Atlantic	12	11	8	PETER WOLF—Lights Out, EMI-America
13	14	4	STEPHEN STILLS—Right By You, Atlantic	13	9	12	TWISTED SISTER—We're Not Gonna Take It, Atlantic
14	12	17	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	14	18	4	BILLY SQUIER—All Night Long, Capitol
15	24	4	A FLOCK OF SEAGULLS—The Story Of A Young Heart, Arista	15	19	4	STEPHEN STILLS—Stranger, Atlantic
16	11	11	TWISTED SISTER—Stay Hungry, Atlantic	16	16	6	HONEYMOON SUITE—New Girl Now, Warner Bros.
17	15	4	HONEYMOON SUITE—Honeymoon Suite, Warner Bros.	17	32	3	BILLY IDOL—Flesh For Fantasy, Chrysalis
18	26	17	BILLY IDOL—Rebel Yell, Chrysalis	18	14	5	DIO—The Last In Line, Warner Bros.
19	17	8	DIO—The Last In Line, Warner Bros.	19	15	12	JEFFERSON STARSHIP—Laying It On The Line, Grunt
20	27	11	PRINCE—Purple Rain, Warner Bros.	20	21	4	SAMMY HAGAR—Can't Drive '55, Geffen
21	25	3	SOUNTRACK—Metropolis, Columbia	21	25	4	PRINCE AND THE REVOLUTION—Let's Go Crazy, Warner Bros.
22	16	12	ELTON JOHN—Breaking Hearts, Geffen	22	29	3	JON ANDERSON—Cage Of Freedom, Columbia
23	23	16	WHITESNAKE—Slide It In, Geffen	23	20	19	RATT—Round And Round, Atlantic
24	30	3	KROKUS—The Blitz, Arista	24	51	2	JOHN WAITE—Tears, EMI/America
25	19	8	GLENN FREY—The Allnighter, MCA	25	26	3	KROKUS—Midnight Maniac, Arista
26	22	11	COREY HART—First Offense, EMI-America	26	22	6	ELTON JOHN—Restless, Geffen
27	18	9	BOX OF FROGS—Box Of Frogs, Epic	27	17	10	BOX OF FROGS—Back Where I Started, Epic
28	31	4	HELIX—Walking The Razor's Edge, Capitol	28	38	4	ROMEO VOID—A Girl In Trouble, Columbia
29	20	9	QUIET RIOT—Condition Critical, Pasha	29	23	11	COREY HART—Sunglasses At Night, EMI-America
30	35	4	ROMEO VOID—Instincts, Columbia	30	33	5	CYNDI LAUPER—She Bop, Portrait
31	29	5	CYNDI LAUPER—She's So Unusual, Portrait	31	30	6	STEVIE RAY VAUGHAN—Cold Shot, Epic
32	28	6	LOU REED—New Sensations, RCA	32	24	6	GLENN FREY—Smuggler's Blues, MCA
33	32	12	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	33	39	12	BRUCE SPRINGSTEEN—No Surrender, Columbia
34	38	27	SCORPIONS—Love At First Sting, Mercury	34	34	5	HELIX—Rock You, Capitol
35	44	4	SPANDAU BALLET—Parade, Chrysalis	35	31	5	LOU REED—I Love You Suzanne, RCA
36	36	6	FASTWAY—All Fired Up, Columbia	36	27	6	RATT—Back For More, Atlantic
37	37	16	R.E.M.—Reckoning, I.R.S.	37	37	4	Y&T—Don't Stop Running, RCA
38	34	14	ROD STEWART—Camouflage, Warner Bros.	38	41	2	WHITESNAKE—Love Ain't No Stranger, Geffen
39	47	11	TINA TURNER—Private Dancer, Capitol	39	35	14	WHITESNAKE—Slow And Easy, Geffen
40	46	6	LITA FORD—Dancin' On The Edge, Mercury	40	49	5	SPANDAU BALLET—Only When You Leave, Chrysalis
41	33	22	STEVE PERRY—Street Talk, Columbia	41	28	5	QUIET RIOT—Sign Of The Times, Pasha
42	49	4	SOUTHSIDE JOHNNY AND THE JUKES—In The Heat, Mirage	42	42	3	PETER WOLF—Crazy, EMI-America
43	40	9	ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	43	NEW ENTRY		BRUCE SPRINGSTEEN—Pink Cadillac, Columbia
44	41	6	INXS—The Swing, Atco	44	36	15	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
45	NEW ENTRY		SOUNTRACK—Eddie And The Cruisers, Scotti Brothers	45	NEW ENTRY		JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side, Scotti Brothers
46	42	12	CHRIS DEBURGH—Man On The Line, A&M	46	44	6	ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town, Columbia
47	45	10	BILLY SATELLITE—Billy Satellite, Capitol	47	56	14	CHRIS DEBURGH—High On Emotion, A&M
48	48	3	BANGLES—All Over The Place, Columbia	48	40	12	PRINCE—When Doves Cry, Warner Bros.
49	43	34	VAN HALEN—1984, Warner Bros.	49	58	4	SOUTHSIDE JOHNNY AND THE JUKES—New Romeo, Mirage
50	39	6	ADRENALIN—American Heart, Rocshire	50	NEW ENTRY		JEFFERSON STARSHIP—Sorry Me, Sorry You, RCA

Top Adds

1	THE FIXX—Phantoms, MCA
2	SOUNTRACK—Eddie And The Cruisers, Scotti Bros.
3	KANSAS—Perfect Lover, CBS Associated (12 Inch)
4	BRUCE COCKBURN—Lovers In A Dangerous Time, Gold Mountain (12 Inch)
5	ZEBRA—Wait Until The Summer's Gone, Atlantic (12 Inch)
6	KROKUS—Midnight Maniac, Arista (12 Inch)
7	R.E.M.—Pretty Persuasion, I.R.S. (Lp Cut)
8	BLACK AND BLUE—Hold On To Eighteen, Geffen (12 Inch)
9	XAVION—Eat Your Heart Out, Elektra (12 Inch)
10	DRAGON—Rain, Polydor (12 Inch)

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

Radio

Pro-Motions

Station: WIOQ Philadelphia (contemporary)
Contact: Julie Roberts
Concept: Pickles Please Pregnant Palates

Execution: Everyone is aware of the longstanding relationship between pickles and pregnant women, and so it is that WIOQ personalities "Harvey In The Morning" and Helen Leicht have decided to conduct the WIOQ/Claussen Pickle Taste Test. Women meeting the necessary qualifications (any stage of current pregnancy) were invited to submit a postcard, and 30 were selected to participate in the culinary event. Cleansing their palate between pickle selections with (what else?) ice cream, the ladies pitted pickle against pickle for bouquet, color, crispness and taste, with listeners on hand to witness the event at the Adam's Mark Hotel.

★ ★ ★

Station: WLIR Long Island (contemporary)

Contact: Sue McCann
Concept: Sing-Along Request
Execution: Morning man Ben Manilla (who can be seen this week hosting WOR-TV's "Rock 9 Videos" at 5:30 p.m. EST), always eager to please, has struck a deal with his "Manilla Time" audience. Offering to play requests in a timely fashion, Manilla has only one stipulation: that the listener must first sing his or her request on the air.

"If you can sing it, I'll play it," says Manilla, who takes calls each weekday morning at 8:30. That is, of course, providing he recognizes the somewhat unusual interpretations, which are bringing hilarity to new heights.

★ ★ ★

Station: Z-1490 (WGEZ) Beloit, Wisc. (contemporary)

Contact: Bryan Right, PD
Concept: Survey Line
Execution: Located in suburban Rockford, Ill., Z-1490 is in no position to put out the major expense required for elaborate computerized polling systems. Consequently, PD Bryan Right has come up with a new use for the station's old answering machine and is filling the needs of the community at the same time with the "Survey Line."

Listeners are asked to call (608) 365-2400, and opinions are solicited on various topics of interest. At the end of the week, the calls are tallied, with the results aired on the station. (While not an entirely new idea, such devices have served several purposes

but ultimately provide the best service when the calls are edited down and the results aired as a quick public opinion montage.)

★ ★ ★

Station: KMGG Tampa Bay (AC)
Contact: George Lowe

Concept: Keeping abreast of the latest developments department
Execution: It all started with Jerry Lewis: one yearly telethon. It spread to religious tv: several telethons. Even the Indiana Pacers had some a few years back. But KMGG morning host John Lanigan took fundraising to new heights, or lows depending on how you look at it, and his listeners did get a chance to look.

After several on-air conversations with a listener named Barbara, it came to light that she was unhappy with her bra size (so much for family entertainment, folks). Being the helpful kinda guy he is, Lanigan has decided to put an end to her suffering and raise the necessary funds for Barb to surgically change her luck.

That's right, Lanigan, believe it or not, hosted a Saturday morning fundraiser to pay for a listener's breast implant surgery. Listeners were invited to drop by the reflections deck of the Surfside Holiday Inn, to check out the magnitude of the problem first hand. For their efforts, and hopefully donations, they were rewarded with free Bloody Marys.

★ ★ ★

Station: WKQS Miami/Ft. Lauderdale (country)

Contact: Steve Williamson, promotion director
Concept: Raft Race

Execution: In conjunction with the Ft. Lauderdale Jaycees, "Kiss" conducted the "New River Raft Race" to benefit the American Diabetes Association. Beginning at the Seventh Ave. boat ramp and heading east downriver to a turnaround point just west of the Intracoastal Waterway, rafters then headed upriver, finishing at the Seventh Ave. bridge, three miles later.

Highlights of the event included strange entries (among them a floating pickup truck and a 12-foot-long bar of Ivory soap) and even stranger "awards" given out at the post-race party and awards ceremony, held just after the day-long event. Among the coveted distinctions was the "Boat People" award (perfect for South Florida) for the most people on a raft. Celebrity guests, a local band (Gator Kicks), random prizes and the Kiss air personalities were featured. **ROLLYE BORNSTEIN**



ANXIOUS TO GET DOWN UNDER—A lucky listener shows his appreciation to KWEN Tulsa's Bob Cooper (with megaphone) after winning the station's "Continental Airlines Wheel of Fortune Getaway" contest. He and a buddy get round trip air fare to Australia.

Featured Programming

Labor Day weekend provides several opportunities for syndicated programming, including NBC's *The Source's* "Shades Of Pink: The Legend Of Pink Floyd," a four-hour program highlighting the rock group that's slated to air Aug. 31-Sept. 2. Produced exclusively for *The Source* by **Denny Somach Productions**, the show includes the first interviews with Floyd drummer Nick Mason and keyboardist Rick Wright, as well as insights from bassist Roger Waters and guitarist David Gilmour.

Also on tap during the holiday weekend is *The United Stations'* "Solid Gold Country" weekly feature, which celebrates its first anniversary Friday (31) with the Kendalls. Hosted by Stan Martin, "Solid Gold Country" is the only national radio program which connects the roots of country music to its present form.

ABC, meanwhile, presents a six-part Labor Day weekend mini-documentary, "Video Blues," which will be fed at various times Sept. 1-3. News correspondent **Joe Templeton** will take a look at a new occupational hazard: the possible dangers of working in front of a video display terminal. Ten million Americans currently spend their work day in such a fashion, with the tally expected to rise to 50 million by century's end.

★ ★ ★

ABC Talkradio's **Owen Spann** left his heart in San Francisco and moved his other vital organs to New York, where his voice now emanates from the Talkradio studios there. You can hear him 10 to noon EST... You're aware of **Jim Brown Productions** if you're familiar with Coors Beer's "Country News," Toyota's "Country Top 10" and "The Odyssey File." Joining the Los Angeles-based radio syndicator as GM/CEO is former MCA Records marketing VP **John N. Brown** (no relation).

At New York-based **MJI Broadcasting**, **Gary Krantz** is upped to director of operations... The syndicator has also announced the establishment of "The Heavy Metal Hall Of Fame," located at New York's Hard Rock Cafe. Those receiving the honor include Judas Priest, Iron Maiden, Motley Crue, Ozzy Osbourne, Ronnie James Dio and Jimi Hendrix, and the decision of which esteemed musicians to include was left to the listeners of MJI's syndicated "Metalshop" program. Known as "the only show with

teeth," "Metalshop," which debuted in February, is heard on 100 radio stations.

★ ★ ★

AP adds **The Moody Broadcasting Network** to its lineup of affiliates. Moody, the nation's largest radio network serving Christian broadcasters, has 82 affiliates in 33 states... **Mike Richardson** is upped to AP's broadcast executive for South Texas... Upped to director/programs for **CBS Radio Network** is **David Kurman**.

Park Ridge, N.J.-based **Mathieu Associates** (headed by former Bonneville executive **Jeff Mathieu**) now represents **Kalamusic's** easy listening formats... The Kalamazoo-based syndicator also announces the addition of an adult contemporary format developed by San Diego-based **Bob Harper**.

Upped to divisional managers, Eastern and Western division respectively, are **Selcom Radio's Thomas Gatti** and **James Schneider**... **Torbet Radio** signs the Voice Of Valley Agriculture Radio Network and Minot, N.D.'s **KKOA**.

Happy anniversary to **Narbeth, Pa.-based Orange Productions**. President **Lita Indzel Cohen** and VP/executive producer **Sid Mark** are a year old this month and growing strong with "The Sounds Of Sinatra" (now added on **WEZO** Rochester and **WQAL** Cleveland) and "The Music Machine," both hosted by **Mark ROLLYE BORNSTEIN**



MILE-HIGH MORNING—**KPKE Denver's** early riser team **Steven B. & the Hawk** prepare to broadcast their show from a **KCNC-TV Friendship 4** balloon.

NEW HEIGHTS FOR KWK JOCKS

Billboard Remote In St. Louis

ST. LOUIS — Only the first summer Arbitron here could prompt major top 40 contender **KWK-FM** to perch both drive time jocks on its promotional billboard for a non-contest-related remote in the sizzling heat.

Four days in the 90-plus temperatures produced some wild commentary and antics from morning man and billboard subject **Mark Klose**. The occasionally self-effacing **Klose** ("A monkey could do my job") is shown propped up on one elbow in a full-length, clothed back view adjacent to the message "Klose's Back." The blurb refers to his recent absence from rock radio (more than 10 years at **KSHE**) while filling a prestigious but stifling news/info slot that wasn't for him on perennial AM market powerhouse **KMOX**.

LARRY HOFFMAN

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. 26-Sept. 1, Gary Moore, Rock Over London, Radio International, one hour.
- Aug. 26-Sept. 1, Wang Chung, Guest DJ, P.F.M., one hour.
- Aug. 27, Cars, Rockline, Global Satellite Network, 90 minutes.
- Aug. 27-Sept. 2, Christopher Cross In Concert, Star Trak Profiles, Westwood One, one hour.
- Aug. 27-Sept. 2, Lee Greenwood, The Ralph Emery Show, The Musicworks, five hours.
- Aug. 27-Sept. 2, Rush, Off The Record Special, Westwood One, one hour.
- Aug. 27-Sept. 2, David Gilmour, In Concert, Westwood One, 90 minutes.
- Aug. 27-Sept. 2, Mickey Gilley, Live From Gilley's, Westwood One, one hour.
- Aug. 27-Sept. 2, DeBarge, Budweiser Concert Hour, Westwood One, one hour.
- Aug. 27-Sept. 2, Teddy Pendergrass part one, Special Edition, Westwood One, one hour.
- Aug. 27-Sept. 2, Robert Goulet, The Music Makers, Narwood Productions, one hour.
- Aug. 29, Thompson Twins live from Allentown, Culture Club, Supergroups, ABC Radio Network, two hours.
- Aug. 30-Sept. 2, Jermaine Jackson, Smokey Robinson, Stevie Wonder, Hitsville, USA—The Story Of Motown, London Wavelength, eleven hours.
- Aug. 31, Night Ranger, Tony Carey, Supergroups, ABC Radio Network, one hour.
- Aug. 31-Sept. 2, The Bee Gees, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Aug. 31-Sept. 2, Top 30 USA with Eddie Rabbitt, RadioRadio, CBS, three hours.
- Aug. 31-Sept. 2, John Waite, Rick Dees' Weekly Top 40, United Stations, four hours.
- Aug. 31-Sept. 2, John Waite, Lindsey Buckingham, Rock Album Countdown, Westwood One, two hours.
- Aug. 31-Sept. 2, Carol Lynne Townes, Run D.M.C., The Countdown, Westwood One, two hours.
- Aug. 31-Sept. 2, George Jones, Hank Williams Jr., Labor Day Music Special, Mutual Broadcasting, three hours.
- Aug. 31-Sept. 2, Journey, Superstars Rock Concert, Westwood One, 90 minutes.
- Aug. 31-Sept. 2, Rock'n'Roll Siblings, Rock Chronicles, Westwood One, one hour.
- Aug. 31-Sept. 2, Labor Day, Dr. Demento, Westwood One, two hours.
- Aug. 31-Sept. 2, Billy May, The Great Sounds, United Stations, four hours.
- Aug. 31-Sept. 2, John Denver, Weekly Country Music Countdown, three hours.
- Aug. 31-Sept. 2, The Kendalls, Solid Gold Country, United Stations, three hours.
- Aug. 31-Sept. 2, Beatles In America, Don & Deanna on Blecker Street, Continuum Broadcasting Network, one hour.
- Aug. 31-Sept. 3, 20th Anniversary Beatles Radio Special, RadioRadio, CBS, six hours.
- Aug. 31-Sept. 6, Krokus, Metalshop, MJI Broadcasting, one hour.
- Sept. 1, Labor Day Special with Johnny Paycheck, Alabama, Hank Williams Jr., ABC Entertainment Network, 90 minutes.
- Sept. 1, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Sept. 1-2, O'Jays, Music & Memories, Strand Broadcast Services, three hours.
- Sept. 2, School Days, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- Sept. 2, American Country Countdown with Bob Kingsley, ABC Entertainment Network, three hours.
- Sept. 2, American Top 40 with Casey Kasem, ABC Contemporary Network, four hours.
- Sept. 2-8, Bluebells, Rock Over London, Radio International, one hour.
- Sept. 2-8, Quiet Riot, Guest DJ, P.F.M., one hour.
- Sept. 3-9, Bobby Bare, Live From Gilley's, Westwood One, one hour.
- Sept. 3-9, Teddy Pendergrass part two, Special Edition, Westwood One, one hour.
- Sept. 3-9, Lindsey Buckingham, Off The Record Special, Westwood One, one hour.
- Sept. 3-9, Ronnie James Dio, Red Rider, In Concert, Westwood One, 90 minutes.

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman; ASCAP)	5
2	2	9	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)	
3	3	9	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)	
4	4	13	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)	
5	13	5	DRIVE The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)	
6	10	5	TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
7	6	10	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCred/Music Corporation Of America, BMI)	
8	8	11	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)	
9	5	16	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)	
10	12	6	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)	
11	7	14	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)	
12	20	3	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder, Motown 1745 (Jobete/Black Bull, ASCAP)	
13	15	4	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (MCA, ASCAP)	
14	16	4	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwaite/Fullwater/Markmeem, ASCAP/BMI)	
15	17	7	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)	
16	11	11	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)	
17	18	7	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, BMI)	
18	14	15	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)	
19	23	5	SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)	
20	9	7	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)	
21	21	13	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)	
22	27	6	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)	
23	24	8	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)	
24	30	3	BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU/BMI/Ram Wave, ASCAP)	
25	28	5	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AICor, ASCAP)	
26	40	2	IN THE NAME OF LOVE Ralph MacDonald With Bill Withers, Polydor 881221-7 (PolyGram)	
27	22	16	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)	
28	19	10	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squwanko/Foster Frees, BMI/Genevieve, ASCAP)	
29	41	2	THERE GOES MY BABY Donna Summer, Geffen 7-29291 (Warner Bros.) (Unichappell/Jot, BMI)	
30	26	11	A CHANCE FOR HEAVEN Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)	
31	34	3	THE LUCKY ONE Laura Branigan, Atlantic 7-89636 (Roliram/Lorimar, BMI)	
32	31	18	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)	
33	25	15	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)	
34	38	3	CITY OF NEW ORLEANS Willie Nelson, Columbia 38-04568 (Buddah/Turnpike Tom, ASCAP)	
35	35	4	L.A. IS MY LADY Frank Sinatra, QWest 7-29223 (Warner Bros.) (Frank Sinatra/Threesome/YellowBrick Road, ASCAP)	
36	37	3	ONLY WHEN YOU LEAVE Spandau Ballet, Chrysalis 4-42792 (Reformation, ASCAP)	
37	32	14	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)	
38	29	14	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)	
39	39	2	RIGHT BY YOUR SIDE Eurythmics, RCA 13695 (Blue Network, ASCAP)	
40	NEW ENTRY		IF I'M STILL AROUND TOMORROW Sadao Watanabe, Elektra 7-69700 (Antisia, ASCAP)	
41	33	8	TO ME Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)	
42	36	3	HEAVEN SENT YOU Stanley Clarke, Epic 34-04485 (Pure Love/ASCAP/Lakeva, BMI)	
43	NEW ENTRY		I'M SO EXCITED Pointer Sisters, Planet 13857 (RCA) (Braintree/Til Dawn/Blackwood, BMI)	
44	45	3	LOVELY LADY George Fishoff, Lisa 001 (George Fishoff, ASCAP)	
45	43	19	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)	
46	42	13	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)	
47	47	15	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)	
48	46	20	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)	
49	48	19	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)	
50	49	7	YOU'RE THE BEST THING The Style Council, Geffen 7-29248 (Warner Bros.) (EMI/Colgems-EMI, 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).

Retailing

Gotham Store Gives CD Its All Newly Opened Citidisc Stocks Only Laser-Read Titles

By FRED GOODMAN

NEW YORK—Specialty retailing for the Compact Disc arrived here last month with the July 4 debut of Citidisc, a CD-only retailer on Manhattan's Upper West Side.

Like the configuration it sells, the new retail outlet's space at Broadway and 81st St. is compact, measuring a scant 225 square feet. But it's more than enough room for Citidisc to display its 3,000-title inventory.

"We wanted to give buyers the opportunity to see everything," says Citidisc co-owner Louis Podover. "Even though people are now more selective in what they buy than they were when CDs first came out, the spread of product we carry is diverse enough to allow people to walk away from titles they don't want and find something they do want."

Begun as a wholesaler 18 months ago, Citidisc prepared for the store opening by pulling out of wholesaling

in the New York market in January. The firm still services accounts in other areas of the country, including Tower in California and Laury's in Chicago, and also wholesales Japanese product in Europe and European titles in Japan. But Citidisc's future appears to be in retailing, with another store set to open in Los Angeles six months from now.

A newcomer to music retailing, Podover is a former media director for an advertising agency who purchased a CD player in March, 1983 and couldn't find enough titles to satisfy himself. Taking trips to Europe in quest of CDs for his own collection, Podover began selling European titles to hi fi dealers here.

His present catalog still heavily favors imports, with 90% of Citidisc's titles bought overseas. "I'd like to drop down to a 70/30 ratio of imports to domestics," Podover says, "but our customer base is built on people who can't find what they're

looking for anywhere else."

Despite the specialized full catalog approach, Citidisc offers competitive retail prices, with a high end of \$19.75 for some imports and a low end of \$14.99 for domestic titles. "We're 25 cents below what Tower charges for their limited foreign selection," Podover says, adding that he'd like to drop the price down to the lower end for Sheffield and Telarc product in the near future. "We go to Germany and Japan monthly," he says.

Citidisc has been relying primarily on word of mouth and a high traffic location for the bulk of its business. Podover says he has been able to draw clients from the downtown Tower outlet, and has no fear of the Tower outlet slated to open in his neighborhood this fall.

"Our basic philosophy is complete catalog," he says. "The only thing we don't carry is Japanese sing-along music."



SELL IT, OR ELSE—RCA field merchandiser Ken Ryan, right, threatens Tower employees while delivering copies of Grim Reaper's RCA debut "See You In Hell" at the chain's Sunset Blvd. location in Los Angeles. Heeding his warning, from left, are RCA's Los Angeles Sales manager Curt Swedlow, the store's assistant manager Dennis Lefler and Tower's regional manager Bob Delaney.

TRADE SHOWS' ROLE CHANGING

Blank Tape Buying Reassessed

LOS ANGELES—Continuing sales increases and new brand entries have vendors and buyers at record/tape chains reassessing the role of trade shows in blank tape buying patterns.

"We used to buy CES to CES," says Chris Siciliano, purchasing vice president at 34-unit Licorice Pizza here, referring to the annual Summer and Winter Consumer Electronics Shows. "But blank tape has become so important that we cut our deal with Maxell, for example, a month prior to the last CES (in June)."

Other buyers reflect this trend toward purchasing and launching programs nearly year-round, while vendors more than ever seem to be questioning dependency on trade shows. For example, 3M has decided to concentrate on just the Summer CES and not exhibit at the upcoming winter event, Jan. 5-8.

Citing the strain in logistics while revealing 3M has regarded the Win-

ter CES as redundant for some years, Robert Burnett, marketing director of the firm's magnetic audio/video division, says: "It was just one trade show too many."

Several chain blank media buyers say they do visit the two CES events in large part to see new lines. However, many agree with Larry Rallo, marketing manager at BASF, who notes, "The shows are just four and a half months apart. There's not that many innovations show to show."

Buyers and vendors surveyed also say that a new factor is the approaching importance of blank computer software, with a proliferation of trade shows further straining resources.

Siciliano for one added Softcon to his show itinerary this past spring as part of the chain's study of computer software viability. Like others, he says show trips are vital in a political sense, "to say hello and meet top executives."

Because exhibit contract deadlines

for Winter CES are approaching, much discussion contrasts the two CES events. Nearly all buyers see the summer event as the most critical. "It gears you more toward the holiday season," says Lloyd Welch of 13-unit Harmony House, Detroit.

However, considering new brands to touch base with, Paul Fussell of 152-unit Record Bar, Durham, N.C. says both shows are valuable for him. "We need to see upper level management to put a face to the name."

Buyers say they deliberately seek out new brands. "I don't go to see my everyday vendors," says Jerry McBrayer of 32-unit Record Factory, San Francisco. "I want to meet new people and see new lines. We depend on at least one trade show a year, and go to more depending on what's happening with the product."

Looking toward more frequent activity is Mike Stephenson of 150-unit Camelot Enterprises, North Canton, Ohio. Noting that he just hosted Doug Chatburn, TDK national sales manager, Stephenson stresses that vendors see a need to make more trips to accounts now. In fact, he says, "We may have to form two buying teams" as the CES shows grow and adjust to the changing marketplace.

EARL PAIGE

Record Shop Staffers Work To Boost Image

By EARL PAIGE

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

MINNEAPOLIS—Problems stemming from widely scattered stores haunt many record/tape chains, but few more seriously than The Record Shop. Thus, staffers here, along with those opening a West Coast administrative office, are focusing their efforts on building a cohesive organization and enlarging the chain's image.

Remaining here in new quarters on Industrial Blvd. in suburban Edina are Jeff Loudon, in charge of purchasing and advertising, and Joyce Quist, who handles all non-music merchandise, warehousing and internal administrative communications for the 25-unit chain.

Both say the move of Mary Ann Levitt, president of the chain, along with other key administrative and financial staff to Sausalito is positive in terms of the chain's growth objectives. "They'll be back here every five or six weeks," says Quist, a 16-veteran of the 27-year-old chain.

Involved with the growing merchandise assortment, which ranges from music-themed clothing to personal stereo, she says, "Now I'm right in the warehouse. I can walk

back and take care of an invoice immediately." She was previously located at a separate site.

With Quist in offices at the new warehouse here, Loudon takes the view that the chain is at last moving toward important objectives. "We were not doing much in merchandising contests and really not much advertising," says Loudon, who jumped to Record Shop three years ago after 11 years with Musicland. "We were not that aggressive."

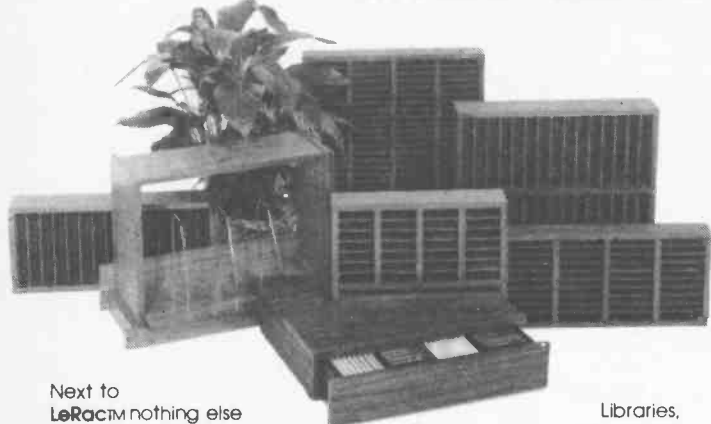
Loudon says the chain's name itself has been recognized as a problem. "When you go on the air and say the new Prince is available at 'The Record Shop,' it's too generic," he opines. "That could mean any record shop in town. We're dropping 'the' to make our name marketable. We answer phones 'Record Shop,' using it as if it were one word. It becomes an active verb form."

Loudon says an assertiveness was emphasized in the chain's first self-produced jingle with the phrase "right here." He notes: "Copy goes, 'It's Record Shop right here.' We carry the 'right here' into print ads and our p-o-p."

As its marketing story takes shape, Loudon and Quist see the chain solving other problems that derive from geographical dispersion, as Record Shop begins to cluster. Adds Lou-

(Continued on page 26)

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BALLSTADT'S ADVENTURES IN VIDEO

Minneapolis Vid Dealer Innovates

As Video Software Dealers Association (VSDA) membership and activity burgeons, a number of members are taking a more assertive role. This is the first of a series of profiles of these members.

MINNEAPOLIS—As VCR penetration moves toward 15% of households and the home video boom continues, video specialty dealers with foresight realize they must constantly innovate to deal with competition, says local dealer Dave Ballstadt.

As stores open and expand around him, Ballstadt claims that few are as aggressive as his three-unit chain, Adventures In Video. He acknowledges that some moves, like staying open 19 hours a day, were probably too far out. But, he says, "I think our willingness to experiment has found us earning a leadership role in the

market."

Ballstadt, a former real estate agent who was also mayor of a suburban Minneapolis community for 11 years and a city councilman for two years prior to that, caught the attention of the VSDA with his political savvy and his daring. He was invited by VSDA directors to Phoenix this spring for a lobbying strategy session.

Among a number of new leaders drawn by VSDA's fight against proposed video rental legislation, Ballstadt approached the volatile issue from a fresh slant. "I think (a new law) would stifle the creativity we're starting to see coming from the independent producers," he says. "If the studios get a lock on the money from the video dealer community, then the independent producers will be forced to deal with Hollywood's 'Big Six.' The freedom and openness seen now

in the Vestrons and Embassies will disappear.

"As it is now," he continues, "free enterprise is in place and studios have the right rate. They take more money from us in the form of higher initial prices; we are taking their risk, we're paying the money up front, and it's working. We're seeing the new companies like Jack Silverman's Continental Video and examples like Orion now going through Vestron."

Of his own lobbying efforts, Ballstadt points out that he went to Washington with the VSDA contingent even though James Overstar, the Congressman from Ballstadt's home district, is not on any committee involved in video legislation.

"People who have had no experience in politics may not think about it, but there are always favors back

(Continued on page 25)

JVC Prepares Its First Audio/Video Tape Promo

NEW YORK—For the first time, JVC Co. of America is promoting videotape with audiotape. The firm is set to begin a new campaign to run between Sept. 5 and Jan 15.

The promotion allows any purchaser of six standard Dynarec T-120 videocassettes to receive his choice of any of the following JVC products free: one Super High Grade VHS T-120 videocassette, four DA7 90-minute high-bias audiocassettes, four DA3 90-minute normal-bias audiocassettes or a JVC TCL-2 video head cleaning cassette.

According to Gary Schwartz, JVC's national marketing and sales manager, the company expects to use the promotion to learn more about the number of consumers who utilize both types of tape.

"If there is a marriage between audio and video, then the same customer will be a user of both video and audiotape," says Schwartz. "We're going to find out to what extent that is true by tying Dynarec audiocassettes in with a videotape promotion."

Point-of-purchase counter card displays will inform customers of the procedures involved in obtaining the free merchandise, which are simply that they send six proof-of-purchase seals from the Dynarec T-120 videocassettes to JVC, along with a check-list of the goods they request.

Schwartz sees the free-merchandise promotional concept as superior to cash rebates or product discounts. The main reason, he says, is that the customer perceives added value in the former.

"Manufacturers in our industry have been caught in the trap of giving customers dollar rebates and pure discounts, which simply condition the customer to value the product at the lower price," he says. "Once a supplier stops giving that dollar away, the customer starts buying another brand of tape. We've enhanced the value of our product without conditioning them to expect a discount of the tape itself."

New LP/Tape Releases

Continued from page 21

HAYDN
Various Symphonies
Symphony Orchestra of Radio Zagreb, Janigro, cond.
CA Vanguard CHM 59 SD \$3.98

LARRY PAGE ORCHESTRA
Kinky Music
LP Rhino RNDF 257 \$8.98

LIN, CHO-LIANG
Bravura!
LP CBS Masterworks IM 39133 (CBS) no list
CA IMT 39133 no list

MENDELSSOHN
Violin Concerto in E Minor, Op. 64
CA Vanguard CSRV 387 SD \$3.98

MOZART
Serenade No. 9 in D Major, K 320
LP CBS Masterworks MP 39067 (CBS) no list
CA MPT 39067 no list

MOZART
Various Piano Compositions
LP CBS Masterworks MP 39127 (CBS) no list
CA MPT 39127 no list

NIELSEN
Symphony No. 3 "Sinfonia Espansiva"
New York Philharmonic, L. Bernstein, cond.
LP CBS Masterworks MP 39071 (CBS) no list
CA MPT 39071 no list

POULENC
Gloria; Concerto for Two Pianos
LP CBS Masterworks MP 39069 (CBS) no list
CA MPT 39069 no list

ROSSINI
Seven Great Overtures
CA Vanguard CSRV 396 SD \$3.98

SCHUBERT
Sonata in A Major, Op. Posth. No. 959
LP CBS Masterworks MP 39055 (CBS) no list
CA MPT 39055 no list

SCHUMANN
Various Piano Compositions
LP CBS Masterworks MP 39126 (CBS) no list
CA MPT 39126 no list

SIBELIUS
Symphony No. 1 in E. Minor, Op. 39
CA Vanguard CSRV 381 SD \$3.98

STRAUSS
Various Compositions
LP CBS Masterworks MP 39056 (CBS) no list
CA MPT 39056 no list

STRAUSS, JOHANN JR.
Solid Gold Strauss
CA Vanguard CSRV 394 SC \$3.98

VARIOUS ARTISTS
Various Compositions
Vienna State Opera Orchestra, Mario Rossi, cond.
CA Vanguard CSRV 397 SD \$3.98

VIUEXTEMPS
Violin Concertos Nos. 4 & 5
LP CBS Masterworks MP 39125 (CBS) no list
CA MPT 39125 no list

VIRTUOSO BAROQUE
Trumpet Concertos
LP CBS Masterworks MP 39058 (CBS) no list
CA MPT 39058 no list

COUNTRY

ANN, RUTH
Hello, It's Me
LP MCA MCA-5479 NA
CA MCAC-5479 NA

BLAND, BOBBY
You've Got Me Loving You
LP MCA MCA-5503 NA
CA MCAC-5503 NA

GREENWOOD, LEE & BARBARA MANDRELL
(see MANDRELL, BARBARA)

MANDRELL, BARBARA & LEE GREENWOOD
Meant for Each Other
LP MCA MCA-5477 NA
CA MCAC-5477 NA

MYERS, ALICIA
I Appreciate
LP MCA MCA-5485 NA
CA MCAC-5485 NA

OAK RIDGE BOYS
Oak Ridge Boys Greatest Hits 2
LP MCA MCA-5496 NA
CA MCAC-5496 NA

SCHNEIDER, JOHN
Too Good To Stop Now
LP MCA MCA-5495 NA
CA MCAC-5495 NA

COMPACT DISC

(see HADEN, CHARLIE)
BURTON, GARY & CHICK COREA
(see COREA, CHICK)

COREA, CHICK
Children's Songs
CD Warner Bros. ECM/WB 2-25005 (WEA) \$15.98

COREA, CHICK & GARY BURTON
In Concert Zurich, October 28, 1979

CD Warner Bros. ECM/WB 2-1182 (WEA) \$15.98

GIBB, ROBIN
Secret Agent
CD Atlantic MIR/ATL 2-90170 (WEA) \$15.98

HADEN, CHARLIE & CARLA BLEY
Ballad of the Fallen
CD Warner Bros. 2-23794 (WEA) \$15.98

JARRETT, KEITH
Changes
CD Warner Bros. ECM/WB 2-25007 (WEA) \$15.98

JARRETT, KEITH
Koin Concert
CD Warner Bros. ECM/WB 2-1064 (WEA) \$15.98

JARRETT, KEITH
My Song
CD Warner Bros. ECM/WB 2-1115 (WEA) \$15.98

MADONNA
CD Warner Bros. SIR/WB 2-23867 (WEA) \$15.98

MAYS, LYLE & PAT METHENY
(see METHENY, PAT)

METHENY, PAT
'80-81
CD Warner Bros. ECM/WB 2-1180 (WEA) \$15.98

METHENY, PAT & LYLE MAYS
As Falls Wichita, So Falls Wichita Falls
CD Warner Bros. ECM/WB 2-1190 (WEA) \$15.98

OREGON
CD Warner Bros. ECM/WB 2-23796 (WEA) \$15.98

ORIGINAL SOUNDTRACK
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CD Atlantic 2-80152 (WEA) \$15.98

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PANASONIC KXT 2010	\$48.89	DURACELL D/2 PK each	\$1.48
PANASONIC KXT 2130	\$66.49	DURACELL 9 VOLT each	\$1.29
SANYO TAS 1000	\$62.69	AUDIO TECHNICA VHS CLEANER	\$7.96
AT&T GENESIS SYSTEM	\$169.89	AUDIO TECHNICA AT6002 Dust Bag	\$3.89
AT&T GENESIS EXP. MOOD.	\$94.89	AUDIO TECHNICA AT607 Stylus Cleaner	\$1.66
PIERRE CARDAN DESKTOP PHONES	\$19.99	ALLSOP ORBITAL	\$8.69
PIERRE CARDAN SPEAKER PHONE	\$13.01	ALLSOP STYLUS KIT	\$2.99
U.S. TRON NEW DECORATOR LINE		ALLSOP VHS CLEANER #60100	\$8.86
PL 2001 CHROME DIAL/PULSE	\$39.95	ALLSOP VHS CLEANER ULTIMALINE	\$12.89
PL 2001 LIGHT BLUE	\$33.25	ALLSOP ULTRALINE 71300	\$6.88
PL 2001 RED	\$33.25		
PL 2004 GRAY	\$36.25		
PL 2001 YELLOW	\$33.25		

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MAXELL LN 90	BOX LOTS \$1.10	SONY L750	BOX LOTS \$5.36
MAXELL UD-35 90	BOX LOTS \$4.29	TDK T120	BOX LOTS \$5.34
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Survey for Week Ending 9/1/84

Billboard® Top 25 Video Games

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	22	PITFALL II—Activision AB-035	•	•	•	•
2	2	102	FROGGER—Parker Brothers 5300	•	•	•	•
3	14	52	DECATHLON—Activision AZ 030	•	•	•	•
4	3	54	Q-BERT—Parker Brothers 5360	•	•	•	•
5	NEW ENTRY		TARZAN—Coleco 2632	•	•	•	•
6	NEW ENTRY		STAR TREK—Coleco 2680	•	•	•	•
7	NEW ENTRY		ROCK AND ROPE—Coleco 2668	•	•	•	•
8	NEW ENTRY		REAL SPORTS BASEBALL—Atari CX 5209	•	•	•	•
9	4	6	STAR WARS—Parker Bros.	•	•	•	•
10	10	14	WARGAMES—Coleco 2637	•	•	•	•
11	19	74	CENTIPEDE—Atari CX 2676	•	•	•	•
12	NEW ENTRY		ANT-ARTIC ADVENTURE—Coleco 2429	•	•	•	•
13	15	54	POLE POSITION—Atari CX 2694	•	•	•	•
14	11	60	BURGER TIME—Intellivision 4549	•	•	•	•
15	5	36	SPACE SHUTTLE—Activision AX 033	•	•	•	•
16	7	84	RIVER RAID—Activision AX-018	•	•	•	•
17	21	32	CONGO BONGO—Sega 006-01	•	•	•	•
18	17	24	FRENZY—Coleco 2613	•	•	•	•
19	16	12	BUCK RODGERS—Coleco 2615	•	•	•	•
20	13	3	ROBOTRON—Atari CX 5225	•	•	•	•
21	6	42	POPEYE—Parker Brothers 5370	•	•	•	•
22	8	52	KANGAROO—Atari CX 2689	•	•	•	•
23	23	26	MARIO BROTHERS—Atari CX2697	•	•	•	•
24	12	10	TIME PILOT—Coleco 2679	•	•	•	•
25	9	12	H.E.R.O.—Activision AZ 038	•	•	•	•

*Denotes cartridge availability for play on hardware configuration.

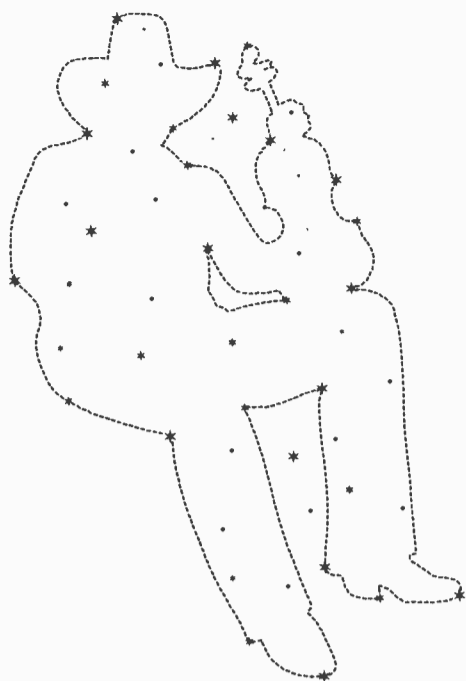
NARM and



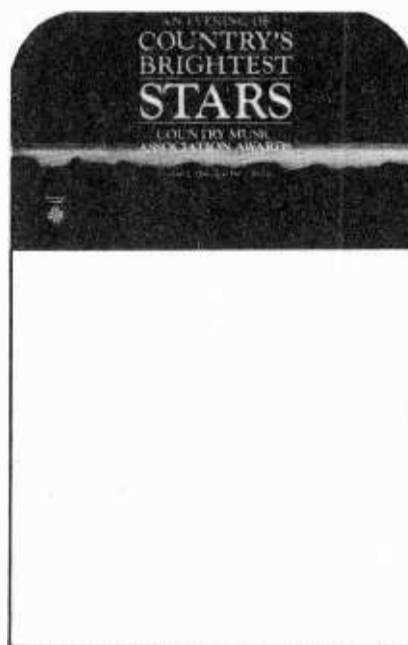
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F. 24" x 24" Poster	_____
G. 12" x 14" Divider Card	_____

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#7 Home Management

The enhanced version of Apple Writer II by Paul Lutus takes into account new capabilities for the Apple IIe and IIc computers. Apple Writer II owners can update the programs for a \$50 charge, according to Apple's Brenda Wood.

The new version contains extra items in its menu, including the ability to format a blank disk without leaving the Apple Writer mode. It also provides a "terminal mode." "This allows you to gain access to information services with Apple Writer," says Wood. "You can send and receive files as well as edit and print."

Wood adds that "it provides the ability to horizontally scroll (allowing users to set margins up to 240 characters) to accommodate a spreadsheet file being loaded into the word processor file. The entire file can be viewed by moving across the screen."

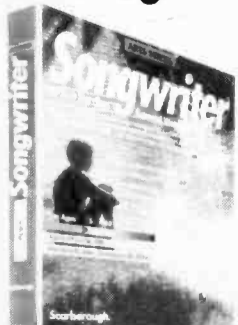
The price for the new Apple Writer II is \$149, compared to the original version's price of \$195. Retailers will be able to exchange packages for a credit.

The reason for the price adjustment is to enable Apple Software's line to be competitive with other similar products, Wood says. "We also changed the packaging," she adds, "to make it more consumer-oriented and provide more information."

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Billboard Computer Software

Survey for Week Ending 9/1/84

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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	33	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	41	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
3	4	13	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
4	3	34	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
5	10	32	BEACH-HEAD	Access	Strategy Arcade Game				●					
6	5	47	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	12	48	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
8	11	2	HES GAMES	H.E.S.	Arcade Style Sport Game		●		●					
9	6	44	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
10	15	12	ZORK II	Infocom	Adventure Style Game		●	●		●				
11	16	48	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
12	8	10	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
13	14	2	SEA STALKER	Infocom	Adventure Game		●	●	●	●	●	●	●	●
14	9	3	SARGON III	Hayden	Chess Program		●			●				
15	7	48	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
16	18	7	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
17	17	9	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
18	20	6	PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
19	13	38	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
20	19	48	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					

EDUCATION TOP 10

1	1	48	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	6	4	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			●	●	●	●			
3	5	9	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		●							
4	2	29	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
5	8	31	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.		●		●	●				
6	3	10	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
7	9	13	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.		●	◆	◆	●				
8	4	46	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	7	5	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
10	NEW ENTRY		EARLY GAMES	Counterpoint Software Inc.	A friendly interactive package designed to entertain children ages 2 1/2 to 6 with educational games.		●	●	◆	●		★		

HOME MANAGEMENT TOP 10

1	5	48	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
2	1	48	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
3	3	48	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	2	40	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	9	4	CUT & PASTE	Electronic Arts	Word Processing Package		●	●	●	●				
6	4	6	PRINT SHOP	Broderbund	At Home Print Shop		●							
7	7	3	APPLE WRITER II	Apple Computer Inc.	Word Processing Package		●							
8	6	8	NEW PAPER CLIP	Batteries Included	Word Processing Package				●	★				
9	NEW ENTRY		THE CONSULTANT	Batteries Included	Database				●					●
10	8	11	PFS: Write	Software Publishing	Word Processing Package		●			●				

Now Playing

Brockman To Rep Chinese Consortium

By FAYE ZUCKERMAN

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

John Brockman is best known for pioneering computer software publishing. He spearheaded the launch of the first agency devoted to representing software authors and rose to fame after closing a \$2.3 million advance deal for Stewart Brand, who authored "The Whole Earth Software Catalog." It is the highest amount ever paid for an original paperback book, according to a spokesman for John Brockman Associates.

The agency is again receiving some attention, after having announced another precedent-setting move for the computer software area. It will be representing a group of computer scientists, analysts and programmers from 10 institutes based in the People's Republic of China. The Shanghai Software Consortium is a U.S.-managed company that has an export license for software services in China.

According to a spokesman, "The consortium was set up to make China's computer science community available to U.S. companies. Service will cost as little as \$15 on an hourly basis." The Shanghai group will be developing product for IBM, Apple,

Commodore, Wang, Radio Shack and CP/M-based machines.

Some 30 full-time computer scientists currently make up the Shanghai staff, with a smaller Chinese-speaking American staff to supervise product development here and in China act essentially as liaisons.

★ ★ ★

Affirmed: Sierra On-Line might become the only company allowed to push its computer software as "Hi-Res Adventures." The California company was recently in court claiming that the phrase is identifiable with the firm's brand of software and produced evidence that consumers and the trade identify a Sierra line with the phrase.

While Sierra On-Line has not obtained a trademark for "Hi-Res Adventures," the court has found that the company is making "good faith non-trademark use," and granted Sierra On-Line exclusive rights to the phrase.

The brouhaha stems from Phoenix Software's use of the same phrase for its software. A U.S. District Court agreed with Sierra, pointing out that there are many other phrases available to Phoenix that signify the content of its strategy games.

★ ★ ★

Takeover: The ballyhooed Amiga Computer now has the marketing strength behind it to compete with IBM and with Apple Computer's Macintosh. It was acquired by Commodore International, which, according to Amiga marketing director Don Reisinger, will take charge of marketing the 32-bit computer. It will be priced at \$1,000.

When the machine was introduced in June, industry observers questioned whether the computer industry could support a new machine with an operating system incompatible with today's popular machines. But, Reisinger notes, third party software vendors are currently working on programs for the machine to be rolled out in early 1985. And Commodore certainly has the marketing muscle and resources to take on the bigger computer firms.

The Amiga machine, which will get a new name later this year, contains color graphics, a specially designed chip for computer animation and 128K of memory similar to Macintosh, which does not offer color graphics.

The Macintosh weighs 18 pounds, while the Amiga computer is reported to be a desktop machine. While Reisinger contends that there is some crossover for an audience target, the transportable Apple computer is slated for different markets. It is likely that the \$1,000 price tag will have an impact on IBM's PCjr and the Apple machine.

As for pricing, the Macintosh is already being discounted in many major markets. While the firm says it is underproducing the computer, major retailers are offering \$500 off its list price. It originally sold for about \$2,500; many dealers are advertising a street price of \$1,995.

This discounting is occurring nearly seven months after the Cupertino, Calif. firm rolled out the machine at a million-dollar affair. Much of the luster for the machine has dwindled, retailers claim, due in part to lack of software and a glut of product.

According to a spokesman for Apple, which denies that sales are slowing, the firm has sold more than 70,000 units. "More than 70 software

packages are now shipping for the Macintosh," he says. "After Lotus ships its popular 1-2-3 package in early 1985 there will be an increase in sales. Some people are waiting for the Lotus package and holding off (making a purchase of the Apple computer)."

The programs now available for the computer include a mix of business and home applications. These business programs include "Main Street Filer," "Multiplan," "PFS: File," "PFS: Report," "Dow Jones Spreadsheet Link," "Apropos' "Real Estate Planner" and Apple's "MacWrite/MacPaint" package.

As for entertainment software, In (Continued on page 26)

Minneapolis Video Dealer Dave Ballstadt Innovates

• Continued from page 20

and forth between legislators. In the case of video legislation, Rep. Robert Kastenmeier of Wisconsin, who's crucial, is also on the Great Lakes Commission, so our people in Minnesota work with him," Ballstadt notes.

Bringing the same fervent views he has about VSDA's political future to his private destiny, Ballstadt notes that he is not counting just on retailing. He is involved along with his mentor Bob Bigelow, a VSDA director and veteran local dealer who has three stores, in a wholesale firm marketing used movies.

As for retail, Ballstadt says dealers must progress beyond the concepts of large selection and large sites as a guaranteed bulwark to competition. He even experimented with a small store, stocking only 1,400 movies.

"We wanted to find out how many copies moved per title, which product, whether we needed the inventory depth we have in the other two locations," he says. "We found that more depth, but in current movies, worked best."

Throughout his three years with Adventures, Ballstadt has not flirted that much with videodisks. However, he has been working with Arthur Morowitz's Metro Distributing and is closing out 4,000 CED titles. "We did carry some CED for rental," he says. The close-out is at \$12.99.

One of the keys to Ballstadt's success has been his move into hardware. His first move was to hire Jim Ellis, who had six years of major hardware experience, as general manager. With Ellis in tow, Ballstadt considers his approach unique: packaging VCRs along with movies.

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SEPTEMBER 1, 1984, BILLBOARD

Retailing

Record Shop Boosting Its Image

• Continued from page 20

don: "Let's face it, in many of our markets you're never going to cluster stores."

Record Shop's map reveals that there are now five units here, three each in Des Moines and Phoenix and two each in Lincoln and Omaha. One Omaha unit is indicative of a past attempt to diversify into a new store format. Called Music & Things, it stocks no prerecorded product and remains profitable.

Totally isolated units are in Grand Forks, N.D., Sioux Falls, S.D., Las

Vegas, Salt Lake City and Chicago. Other stores are located in Grand Island, Neb., Cedar Falls and Cedar Rapids, Iowa, and Mankato, Minn.

Loudon notes new emphasis on carefully planned merchandising contests: "We book them far in the future, schedule one at a time. There needs to be time between them." He cites the right product, timing and the prize as key ingredients of successful contests.

As unifying as the contests are three national sales scheduled each year. "This allows everybody to get

behind on product or type of sale," says Loudon, noting that timing is flexible.

In many ways, Record Shop reflects a historical willingness to try new moves, albeit carefully. "We were one of the first to get into so-called boutique items," Quist notes, and that portion of the chain's volume is now burgeoning.

Often, Record Shop has had to limit itself because of malls' competitive restrictions. Greeting cards are taboo, and clothing items need to be closely keyed to music.

In personal stereo, first tried last summer, the chain is now venturing into headphones and some 10 other items. After searching out Sanyo, Quist now also stocks Panasonic and Crown items, topping off at \$69.95—not in deference to mall hi fi shop neighbors, she notes, but rather because the impulse nature dissolves at that price point.

One accessory item burgeons above the others: blank tape. Quist is just now adding video, though Record Shop has yet to move into prerecorded product. Lines with both audio and video blank tape carried by the chain are Memorex, TDK, Fuji and Scotch; Maxell is carried in audio only.

Loudon says he feels minimal central warehousing with most product drop-shipped has beneficial trade-offs. Acknowledging that some chains see an added cost factor per SKU caused by drop shipments, he says: "There are inherent costs in warehousing, too. Often it is cheaper to drop-ship where there are programs or discounts you can take advantage of."

Record Shop is mall-only, and mall stores tend to charge more. And, indicate Loudon and Quist, in Record Shop's case this derives not entirely from malls' protectiveness; they figure they do more for customers.

Now Playing

• Continued from page 25

focom has already launched most of its catalog for the Apple computer. The Zork series, as well as "Deadline," "Witness" and "Suspended," are now available. Blue Chip Software's stock market simulation package "Millionaire" is also shipping.

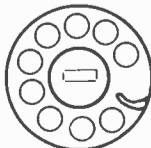
★ ★ ★

The microcomputer software industry is mourning the death of industry pioneer George Tate, who died of a heart attack Aug. 10. He was 40 years old.

The Tennessee-born Tate brought to market the revolutionary "dBase II," the first English-language programming tool. He became interested in microcomputers in 1975, before the industry was recognized for its potential, and founded Ashton-Tate in 1981.

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As of 9/22/84

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NEW VIDEOS ADDED:

Chequered Past, "How Much Is Too Much," EMI America
Comateens, "Resist Her," Mercury
Grim Reaper, "See You In Hell," RCA
Sammy Hagar, "I Can't Drive 55," Geffen
Jakata, "Hell Is On The Run," Morocco
Mama's Boys, "If The Kids Are United," Arista
Van Stephenson, "What The Big Girls Do," MCA
Roger Taylor, "Strange Frontier," Capitol
Tina Turner, "Better Be Good To Me," Capitol
Bonnie Tyler, "Here She Comes," Columbia

HEAVY ROTATION (maximum 4 plays a day):

Bon Jovi, "She Don't Know Me," Mercury
Lindsey Buckingham, "Go Insane," Elektra
John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.
Cars, "Drive," Elektra
Elvis Costello, "The Only Flame," Columbia
Fixx, "Are We Ourselves," MCA
A Flock Of Seagulls, "The More You Live," Arista
Glenn Frey, "Sexy Girl," MCA
Corey Hart, "Sunglasses At Night," EMI America
Dan Hartman, "I Can Dream About You," MCA
Billy Idol, "Flesh For Fantasy," Chrysalis
Jefferson Starship, "Lay It On The Line," Grunt/RCA
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
Prince, "Let's Go Crazy," Warner Bros.
Prince, "When Doves Cry," Warner Bros.
Quiet Riot, "Mama Weer All Crazee Now," Pasha/CBS
Ratt, "Round And Round," Atlantic
Scandal, "The Warrior," Columbia
Scorpions, "Still Loving You," Mercury
Slade, "My Oh My," CBS Associated
Bruce Springsteen, "Dancing In The Dark," Columbia
Billy Squier, "Rock Me Tonight," Capitol
Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
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
Berlin, "Dancing In Berlin," Geffen
Box Of Frogs, "Back Where I Started," Epic
Bus Boys, "Cleaning Up The Town," Arista
Cars, "Hello Again," Elektra
Difford & Tilbrook, "Love's Crashing Waves," A&M
Ronnie Dio, "The Last In Line," Warner Bros.
Eurythmics, "Right By Your Side," RCA
Lita Ford, "Gotta Let Go," Mercury
Honeymoon Suite, "New Girl Now," Warner Bros.
INXS, "I Send A Message," Atco
Jermaine Jackson, "Dynamite," Arista
Howard Jones, "Pearl In The Shell," Elektra
Krokus, "Midnight Maniac," Arista
Kenny Loggins, "I'm Free," Columbia
Ollie & Jerry, "There's No Stoppin' Us," Polydor
Rail, "One-Two-Three-Four Rock," EMI America
Ratt, "Back For More," Atlantic
Lou Reed, "I Love You Suzanne," RCA
Billy Satellite, "Satisfy Me," Capitol
Frank Sinatra, "L.A. Is My Lady," Qwest/Warner Bros.
Spandau Ballet, "Only When You Leave," Chrysalis
Spirit, "I Got A Line On You," Mercury
Stephen Stills, "Stranger," Atlantic
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
Y&T, "Don't Stop Runnin'," A&M

LIGHT ROTATION (maximum 2 plays a day):

Art Of Noise, "Close To The Edit," Island
Bachman Turner Overdrive, "For The Weekend," Compleat
Bad Manners, "Samson & Delilah," Epic
Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
Bruce Cockburn, "Lovers In A Dangerous Time," A&M
Dragon, "Rain," Polydor
Echo & the Bunnymen, "Seven Seas," Sire
Fastway, "Tell Me," Columbia
Fiction Factory, "Feels Like Heaven," Columbia
Fleshtones, "American Beat," IRS
Helix, "Rock You," Capitol
Nik Kershaw, "Won't Let The Sun Go," MCA
Jeff Lynne, "Video," Virgin/Epic
Bob Marley, "One Love," Island
Hugh Masekela, "Don't Go Lose It," Arista

(Continued on page 62)



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Chains Step Up Drop Shipments To Individual Stores

LOS ANGELES—Although central warehousing of prerecorded product is still favored, chains are turning increasingly to drop shipments of hot albums to individual stores.

Peaches Entertainment, the 13-store Hialeah Gardens, Fla. operation, and Tower Records, the 34-store Sacramento chain, use direct shipments only. In contrast, Record Town, 63 outlets out of Albany, N.Y., and the 46 Sound Shops, based in Nashville, centrally warehouse everything for reshipment to individual stores.

"Central warehousing vs. direct shipment to stores is problematical," explains Norman Hunter, manager of prerecorded product for the 150-plus Record Bar. "First, we have to

compare profit margins against retaining the image of having hot album product immediately in an area where we must be competitive. CBS Records makes it easy with their 30-piece minimum. Sometimes when we order 30 units, they may be out of some part of the order, but they still ship the remainder of the order.

"WEA is more difficult to deal with," he continues. "They'll ship a minimum order of \$100, but then we have to pay freight. WEA often changes ship dates. As a result, our order is held, waiting for the delayed title.

"This isn't fair. We, the customer, had nothing to do with the delay. WEA tells us it's up to the particular branch manager. They also hold up the order if they have to back order

some title or titles on cassette or LP, which again isn't our fault. I must know that hot product will be in those stores. Unless WEA firms a policy, I can't take a chance."

Hunter also dislikes PolyGram's 60-unit album minimum, citing the fact that he often can't come up with that many pieces per store to make the drop-ship minimum. Hunter finds the MCA \$100 minimum easier to work with. He frowns upon Capitol's 10-cent pick-and-pack charge per unit if the order is less than 75 albums. RCA and A&M have the same deal as CBS, a 30-piece minimum.

"We carry between 10,000 and 12,000 album titles here in the Durham warehouse," Hunter continues. Take a smaller independent label, like Rounder. We actually find it

more comfortable to be able to supply these titles from here. On special products, like boutique items, we apply the same guidelines as with albums.

"The only alternative item I like to see drop shipped direct is posters. They are fragile, hard to repack," Hunter says, expressing a sentiment with which most of his peers agree.

Accessories are centrally warehoused by Record Bar, a practice generally accepted, with the notable exceptions of Peaches Southeast. By shipping Wednesday, Hunter estimates that even his most distant Bar outlets in Nevada, Utah and Idaho receive merchandise the following Monday, as trucks travel over the weekend.

The 16 Record Theatres operate on a unique basis. The stores are clustered so that each is supplied by a one-stop in the area, which is also operated by Theatre chief Lenny Silver of Buffalo. Dave Colson of Transcontinent Record Sales emphasizes that

the Buffalo, Syracuse, Albany, Baltimore and Cincinnati one-stops were first established to serve customers outside the Silver retail chain, which developed years later.

Centrally warehousing about 95% of their stores' inventory are the 12 Cats stores, based in Nashville; the more than 30 Turtles stores, Chamblee, Ga.; the 19 Waxie Maxie's stores, Washington; the 74 National Record Marts, Pittsburgh; the 32 Record Factories, Brisbane, Calif.; the 28 Disk Jockey locations; the almost 130 Western Merchandisers retail shops; the 29 Music Plus stores, and the 150 Camelots.

Warehouses carry catalog albums, singles and accessories. Chains which operate in a restricted vicinity, such as Music Plus, Turtles and Waxie Maxie's use their own truck fleets to serve outlets on a daily basis. To speed hot new album shipments, Joe Martin of Turtles has even enlisted home office employees who drive their own cars to supplement truck shipments.

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INTO BATTLE—Jon Kerr, right, manager of Hollywood Records in Mesa, Ariz., poses with shopper Patrick Jennings and a 10-foot purple spaceman who was promoting L. Ron Hubbard's "Battlefield Earth" album in the store.

Self-Merchandising Racks For Instructional Videos

LOS ANGELES — Retail outlets interested in stocking instructional home video are being offered self-merchandising floor or counter racks free if they buy enough titles to pack each display unit.

The innovative concept, designed to enable a variety of retail outlets to sell instructional software, offers dealers a 90-day full cash repayment on merchandise not sold during that initial period.

Steve Troy, president of San Jose-based Norstar, claims that 183 retail outlets have bought his fixtures after the first seven days of his "trade advertising." Troy offers suggested pre-packs of individual titles from among a selection of 400 instructional videocassettes, which he says come from a wide variety of manufacturers. Participating stores may buy as little as one title in a replenishment order, according to Troy.

"For example, we have a selection of exercise and sports instruction videos for a sports store," Troy explains. "We've put together a number of correlated titles for the owner of a maternity retail outlet." He suggests that record/tape stores not already in video might be customers.

The Norstar program provides a retail store with approximately 30% markup, Troy says. Cooperative advertising is also provided. Five percent of net billing is rebated to the participating store owner. Troy says

Norstar intends to spend \$1.5 million in consumer print and tv to spur public interest in shops which stock the product.

The Norstar fixtures are made of formica and transparent plastic. The floor unit, which is 14½ inches square and 68 inches high, will hold 120 titles. A counter-top self-merchandise is 15 inches square and 26 inches high and holds 30 titles.

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Video



FANTASY—Members of MCA/Curb act Real Life make an appearance on the nationally syndicated "Video Beat" program with host Richard Blade, an air personality on KROQ Los Angeles. Seated from left are the group's Danny Simcic, Blade, KROQ air personality Katy Manor and Real Life's Richard Zatorski.

Something Funny Going On: Comedy Titles Hit Market

By FAYE ZUCKERMAN

LOS ANGELES — Comedy programming is shaping up as a viable genre for independent home video firms, with the last half of 1984 seeing a plethora of satires. Most notable among the upcoming releases are "This Is Spinal Tap" and "Mary Hartman, Mary Hartman," both from Embassy Home Entertainment.

Other comic titles due out on videocassette include Carl Reiner & Mel Brooks' "The 2000-Year-Old Man" from Media Home Entertainment and a long-form program by Franken & Davis, distributed by Pacific Arts.

Both Media and Embassy are planning to use marketing muscle to push their comedy titles. "Mary Hartman" is doubly important to Embassy, as its release marks the first time the entertainment conglomerate has reached into its vast television library to bring back a classic for the home video market.

Media will be pushing its \$19.95 price point for the 25-minute Brooks/Reiner title. Pacific Arts will focus on Franken & Davis' five-year connection to the original "Saturday Night Live" as a sales point for their program, which parodies Nixon, Jimmy Carter and the Three Mile Island disaster in "The Pepsi Syndrome."

The home video version of "This Is Spinal Tap," a parody of heavy metal music, will contain footage that did not appear in the theatrical release. An Embassy spokeswoman says the additional footage contains the "Hell Hole" video clip and a satirical commercial for a heavy metal greatest-hits collection.

As for "Mary Hartman, Mary Hartman," the initial release, tagged Volume I, will include three half-hour shows, including the first installment and the famous "chicken soup" episode. List price for the title will be \$29.95.

Embassy's "Hartman" is the third tv comedy show to be released on videocassette. Its predecessors are a "Saturday Night Live" episode, distributed by Warner Home Video, and MCA's 60-minute compilation reel of two Jack Benny shows. Both firms claim that the titles have sold moderately well, with MCA still receiving some orders for the Jack Benny title.

Another comedy video on the market is Family Home Entertainment's Buddy Hackett live performance tape. It sells for \$59.95, and, according to Family Home's Len Levy, "It

commanded initial orders over 5,000. Reorders keep coming in on a regular basis."

On the issue of price point, Levy says: "At this point, price doesn't make a difference. If people want it and it costs \$59.95, then they will buy it. What matters is the product's quality, pinpointing a marketplace and getting it out there."

There are questions as to whether the controversial "Mary Hartman, Mary Hartman" will have a broad enough appeal today to generate adequate revenue. The soap opera spoof, which is said to be relatively cheap for the firm to convert to video, was not aired on network tv. Producer Norman Lear, unable to capture network attention, syndicated the show, a rarity for first-run tv series in the mid-'70s.

"Mary Hartman, Mary Hartman," which debuted on Jan. 5, 1976 and ran in syndication five nights a week for two years, starred Louise Lasser in the title role of an archetypal housewife obsessed with such issues as waxy yellow buildup. Also featured were Greg Mullavey as her unromantic husband, and Mary Kay Place and Graham Jarvis as her perplexing neighbors, Loretta and Charlie Haggars.

Embassy Home Entertainment is pegging this release to a new line of products titled "Television Gold." Although announcement of another release is not expected in the near future, the formation of the product line leaves the door open for Embassy to release other vintage tv shows from its library. Earlier this year, Embassy's Richard Childs said that the firm had to obtain some licenses and release rights on certain tv shows in the library before a home video release was possible.

"This Is Spinal Tap," released earlier this year, pokes fun at heavy metal music by satirizing the exploits of a British band attempting a comeback with an LP titled "Smell The Glove" and embarking on a disastrous American tour. The 83-minute "rockumentary" will sell for \$69.95 on videocassette and \$34.95 on videodisk.

The film stars Rob Reiner of "All In The Family" (who also directed), Michael McKeon of "Laverne & Shirley," and Harry Shearer and Christopher Guest, both of whom will be "Saturday Night Live" regulars this fall.

\$19.95 TITLES SELL WELL

Media 'Stretched' By Low Prices

By TONY SEIDEMAN

NEW YORK—Ultra-low prices can move feature film videocassettes off the shelves in volume, but low tags alone aren't enough to sustain sales, if the result of Media Home Entertainment's release of 20 titles at \$19.95 is any guide.

The \$19.95 Media titles had a strong initial sell-through, say retailers and distributors. The company itself estimates that more than 100,000 units have been moved by the program so far.

"It's unbelievable at that price point," says one Southwestern distributor. But the high sales have not come without problems. "We have sold such a large amount that Media can't keep up with the orders," the distributor says.

Virtually all of the distributors surveyed by Billboard second that comment. At New York's Metro Video, Marcia Kesselman says that the \$19.95 titles had a powerful initial sell-through, with features like "Basket Case" and "Attack Of The Killer Tomatoes" racking up strong pre-orders. But the momentum of the

product was blunted because of back orders and lack of consumer advertising, she and other distributors say.

Media vice president Paul Culberg admits that his company has been stretched to its limits filling the orders for the \$19.95 titles. The main reason Media was able to put the product out at the reduced price was because it does its own duplication. But, he notes, the firm's existing facilities simply aren't enough to handle the booming demand for Media's catalog product as well as the volume of its cut-price titles. Because of this, Media has built a new duplication facility that will triple its capacity.

Despite the rough spots, Culberg says he considers the Media pricing effort to be a strong success. Although he won't be certain where his product went until he sees the reorder patterns for it, marketplace signs are strong that most sales have been made to consumers rather than to retail rental libraries.

Given Media's current duplication capacity, Culberg says, it was inadvisable to push the \$19.95 titles in the consumer media and generate a resulting demand that could not be

met. Until the increased duplication capacity is on line, Media will also refrain from releasing more \$19.95 titles, says Culberg. Only one is currently scheduled between now and January: the 30-minute "2,000-Year-Old Man."

Distributors also report that consumer purchases of the low-priced titles have been heavy. Metro's Kesselman notes that the titles in Media's \$19.95 package were in release at higher prices for some time prior to their reshipment at the lower tag. Retailers thus had already stocked their rental inventory before the product saw its reductions, she says, and most product probably moved out of the stores and into households.

As is the case with Paramount Home Video's \$39.95 pricing of feature films, there are no signs that any companies will mimic Media in regularly releasing \$19.95 movies any time soon.

Although Paramount vice president Tim Clott has said that \$19.95 is the next strong price point for home video product, his company won't be

(Continued on page 34)

Billboard Videodisk Top 20										
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Survey for Week Ending 9/1/84										
THIS WEEK	LAST POSITION	WEEKS ON CHART	TITLE	COPYRIGHT OWNER, DISTRIBUTOR, CATALOG NUMBER	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	FORMAT	PRICE	
1	1	9	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95	
2	5	12	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98	
3	2	7	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98	
4	4	6	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95	
5	10	6	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98	
6	12	14	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98	
7	3	11	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95	
8	10	12	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98	
9	20	4	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98	
10	6	7	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95	
11	NEW ENTRY		LASSITER▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	Laser	39.98	
12	8	4	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98	
13	13	20	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98	
14	17	5	TWO OF A KIND •	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	CED Laser	19.98 34.98	
15	NEW ENTRY		CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	CED	29.95	
16	11	10	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95	
17	14	18	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95	
18	16	26	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95	
19	15	7	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED Laser	29.95 39.95	
20	9	3	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED	29.95	

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SEPTEMBER 1, 1984, BILLBOARD

Video

Promo Clip Pioneer Goldmann Plans Return To Action

By NICK ROBERTSHAW

LONDON—Some 17 years after directing the Beatles' classic "Penny Lane" and "Strawberry Fields" video

clips, the man who has some claim to be regarded as the pioneer of the pop promo is planning a return to the now-booming video clip business. Says Swedish television director

Peter Goldmann: "In those days, the stuff that was coming out of America was pretty dreadful. It had no connection with the music or lyrics at all. Also, the tv establishment was very

suspicious of long-haired artists, which is partly why it took so long for rock video to get going.

"Today things are very different. What we spent on production then

would not buy you a third-class substandard video now. Technically, you can achieve effects by pressing a knob that would have taken 12 hours on an optical printer. Creatively, the whole field has opened up so that clips can become visual art on a broader scale."

A producer/director at Swedish TV since the '60s, Goldmann nearly missed his chance to work with the Fab Four. Working with Manfred Mann on a program for the Montreux television festival, he was recommended to Beatles manager Brian Epstein by that group's bassist, Klaus Voormann, but thinking Epstein's call was a hoax told him in clear terms to "go to hell."

When this misunderstanding was resolved, Goldmann flew to Britain, visited Liverpool "for local color," and shot the Beatles' films in a single afternoon. Richard Lester's movies "A Hard Day's Night" and "Help" provided a subliminal influence, he recalls, and the famed quartet proved patient and cooperative workmates who were happy to give him his creative head without interference.

Goldmann's association with Epstein, who wanted to put him under contract, continued through 1967, but was abruptly terminated when, flying back to Sweden after editing a bullfight documentary Epstein had commissioned, he learned of the manager's sudden death.

At the same time, however, Goldmann was helping to develop European television's pop coverage, which had been almost nonexistent. He produced and directed Swedish TV's "Pop Side," which quickly became Europe's premier rock showcase, attracting acts of the caliber of the Rolling Stones, the Who, the Beatles, Simon & Garfunkel and Joan Baez for fees that nowadays "would hardly buy a cab ride."

"Pop Side" was succeeded by "The Monday Show," a live program still running that has featured guests ranging from the Ramones to Kate Bush, Carlene Carter and Meat Loaf. In addition, he has worked for Sid Bernstein in the U.S., as well as producing promo clips for Secret Service, a Swedish group that is one of Scandinavia's hottest contemporary rock acts.

Goldmann has a high opinion of much current promotional video work. He praises the Stones' videos, early Ultravox clips and Julien Temple's material as "great pieces of visual art." In creative terms, he opines, the best clips are far ahead of commercials, and have superseded them as the best training ground for young directors ambitious to get into movies, offering "creative freedom without the restrictions imposed by a client who is anxious not to give offense."

On the other hand, the video veteran notes that the clip industry is unique in working not with trained professional actors but with musicians who are by definition amateurs. Some groups contribute creatively, he acknowledges, citing Duran Duran as an example, but "others are untalented, undisciplined and essentially dull people."

Some videos reflect little more than the work of a talented editor or the over-use of stock effects, he says. As a specialist in live concert productions, he appreciates those that allow the audiences to see what the act is really like, that make a bridge to the performers rather than merely enveloping them in effects.

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Video

Small Firm's New Effort Hardly A Trivial Pursuit

NEW YORK — Trivia games, the hottest fad in the adult game industry, have come to videocassette.

Best Film & Video, a small Great Neck, N.Y.-based firm, has released four volumes of a series titled "VideoTrivia." Each hour-long \$39.95 cassette will cover one category, with more titles planned.

The first four "VideoTrivia" areas are "General Knowledge," "Movies & TV," "Sports" and "Junior Trivia." The latter is a game aimed at children age eight and up.

Production costs on each game title came to \$20,000-\$25,000, according to Best president Roy Winnick. Visual material for the programs came from the Associated Press's Wide World Photo division. "We made an agreement with them where they supply all the stills and film clips," says Winnick.

Initial sales on the "VideoTrivia" series came to 35,000 units, Winnick claims. His goal, he says, is for his titles to be "to video what Trivial Pursuit was to the board game."

If the "VideoTrivia" programs sell well, Winnick says, he plans to keep on manufacturing volumes for the foreseeable future. Though the first title took six weeks to produce, each subsequent volume has taken only three, he says.

Questions have been found by going to some of the hundreds of trivia clubs that have sprung up around the country, according to Winnick, with different groups competing against each other to produce the best mind-twisters.

In addition to its "VideoTrivia" line, Best is testing other information-oriented video titles. The company has released "John Gnagy-Learn To Draw," a \$39.95 title that comes in a package complete with drawing materials, and "How To Bat .300."

Although Best Film & Video has released movies in the past, it is moving away from feature films, according to Winnick. "We can't compete with the majors," he says, "so we feel we have to major in our own area."

TONY SEIDEMAN

Music Monitor

By FAYE ZUCKERMAN

Coming soon: Columbia Records' **Bobby & the Midnites**, led by Grateful Dead veteran **Bob Weir** and featuring **Bobby Cochran** and **Billy Cobham**, are about to make a promotional video clip for "(I Want To Live In) America." Weir recently appeared on MTV to talk about his group's new album. Unfortunately, he did not have a video ready.

Michael Jackson: The promotional clip for "Torture," the second single from the **Jacksons'** Epic album "Victory," was made under the direction of **Jeff Stein**. It is a performance video shot during one of the Jacksons' tour dates in New York City. The song was written and produced by **Jackie Jackson**.

Television connection: A new half-hour weekly musical comedy for youngsters called "Kids, Inc." is being produced by **Tom Lynch** and **Gary Biller**. The MGM tv show, which commenced production Aug.

18 at **KTLA** in Los Angeles, was choreographed by **Dorain Grusman**. **Jere Hausfater** of **K-tel** is executive producer, and **Maurice Abraham** is director. "Kids, Inc." will start airing in mid-September. Scripted by **Marc Ray** and **John Boni**, with **Jose Silva** and **Michael Cruz** as music producers, it will feature teenaged singers, dancers and actors.

Prince-mania: "Night Flight" will feature a 45-minute profile of **Prince** this Friday (31) at 1 a.m. The special will contain the Warner Bros. artist's videos "Controversy," "Sexuality," "Dirty Minds," "1999," "Little Red Corvette" and "When Doves Cry," his recent No. 1 hit from the "Purple Rain" soundtrack. Scenes from that film will also be included. And look for **Morris Day**, lauded for his performance in the film, to appear with **The Time**.

Hollywood sequel: The first re-

(Continued on page 34)

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Billboard Videocassette Top 40

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Survey for Week Ending 9/1/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	4	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
2	4	9	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
3	2	11	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
4	3	6	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
5	5	4	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
6	6	13	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
7	7	8	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
8	8	12	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
9	14	2	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
10	9	5	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
11	10	7	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
12	11	5	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
13	13	17	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
14	12	15	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
15	15	12	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
16	16	20	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
17	17	38	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
18	20	11	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
19	27	24	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
20	18	14	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
21	21	7	TWO OF A KIND •	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
22	26	2	HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
23	23	18	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
24	24	3	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
25	NEW ENTRY		SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
26	NEW ENTRY		HARD TO HOLD	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta
27	19	27	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
28	25	37	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
29	28	30	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
30	22	6	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
31	31	8	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
32	30	20	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
33	40	7	TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta
34	29	2	ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
35	34	70	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
36	35	25	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
37	32	13	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
38	33	24	STAR CHAMBER •	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
39	36	3	FINAL OPTION	MGM/UA Home Video 800364	Richard Widmark Judy Davis	1982	R	VHS Beta
40	39	10	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta

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New Video Releases

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

- FILMS**
- BRADY'S ESCAPE**
Beta & VHS VidAmerica 7021 (Vestron Video) \$69.95
- DRACULA**
Beta Vestron Video VB3064 NA
VHS VA3064 NA
- DREAMS OF GOLD**
Beta & VHS PAVR \$29.95
- FRANKENSTEIN**
VHS VA3058 NA
- GREAT GUNDOWN**

- Beta & VHS VidAmerica 7020 (Vestron Video) \$69.95
- HOUSE BY THE CEMETERY**
Beta Vestron Video VB4136 NA
VHS VA4136 NA
- INVASION OF THE FLESH HUNTERS**
Beta Vestron Video VB4140 NA
VHS VA4140 NA
- TRICK OR TREATS**
Carie Snodgrass, David Carradine
Beta Vestron Video VB4138 NA
VHS VA4138 NA
- WILD HORSES**
Beta & VHS VidAmerica (Vestron Video) \$69.95

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

CHILDREN'S VIDEOS

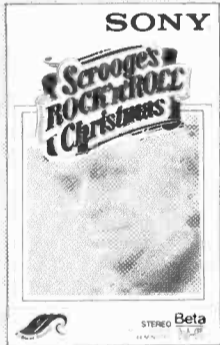
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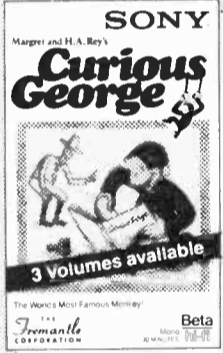


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Billboard Videocassette Top 40

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Survey for Week Ending 9/1/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
2	3	11	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
3	2	120	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	6	13	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
5	4	37	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
6	5	10	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
7	8	5	VERTIGO	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
8	7	9	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
9	13	9	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
10	12	10	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
11	14	35	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
12	18	7	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
13	17	24	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
14	21	7	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
15	29	5	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
16	24	6	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
17	31	9	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
18	9	4	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
19	30	12	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
20	34	58	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
21	16	9	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
22	26	24	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
23	23	8	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
24	11	7	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
25	32	2	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
26	40	78	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
27	19	36	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
28	NEW ENTRY		HARD TO HOLD	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta	69.95
29	20	15	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
30	22	10	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
31	NEW ENTRY		SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
32	33	2	HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta	Not Listed
33	28	49	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
34	38	12	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
35	25	15	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
36	15	9	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
37	27	20	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
38	10	30	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
39	37	18	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
40	36	6	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta	69.95

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Music Monitor

• Continued from page 31

cording artist to have a video clip directed by a feature film director was Billy Idol. That director is Tobe Hooper, best known for "The Texas Chainsaw Massacre," who directed Idol's "Dancing With Myself." For Idol's next promotional video, the

singer chose the master maker of movie trailers, Howie Deutch, whose trailer credits include "Ghandi," "Apocalypse Now," "Ordinary People" and "Reds." Deutch describes Idol's "Flesh For Fantasy" as an odyssey into "an erotic underworld."

Video contest: Sept. 10 is the dead-

line for entries for the 1984 International Film & TV Festival, slated for Nov. 2-9. Festival president Gerald M. Goldberg notes that 1983 was the first year music video was included. He received 115 entries last year, and this year video stands poised to take an even higher profile, he adds.

The pendulum swings: Laura Branigan's video for her new Atlantic single "The Lucky One" took the grand prize at this year's Tokyo Music Festival. The clip, shot at the California amusement park Magic Mountain and in scenic Montecito, was produced by Pendulum Produc-

tions, the same company that took charge of recent clips for Quiet Riot, Ratt and Night Ranger. Alexis Omeltchenko and Simon Straker co-produced the video; Michael Heldman directed it.

Post production: The Post Group took charge of Sammy Hagar's video "Two Sides Of Love." The firm's Howard Sisko transferred the film to tape on a Rank Cintel after director Leslie Libman shot it on location in Los Angeles and San Francisco. For Design Art Productions, Libman lensed the piece with a Panovision Louma Crane and HMI Par Lights. Francie Moore produced it, with Peter Cohen editing. Tony Mitchell took charge of photography. An ADO was used in the on-line editing portion for the Geffen recording artist.

Guest video jockeys: Eurythmics' Annie Lennox and Dave Stewart will make an appearance on MTV Tuesday (28) at 10 p.m. The RCA artists have three videos in rotation on MTV and a long-form concert video distributed by RCA/Columbia Pictures Home Video.

Home video news: Karl Home Video has released an interview tape of John Lennon's 1975 NBC appearance on Tom Synder's "Tomorrow Show." It is a reissue of a long-form which brought the Newport Beach, Calif. firm success during its initial release. Topics discussed include the breakup of the Beatles, the controversy over Lennon's anti-war stand and his legal battle with the U.S. government. The 45-minute program, with a \$29.95 price tag, goes into release Sept. 5. MCA Home Video is releasing a concert video by the band U2. Entitled "Under A Blood Red Sky," the concert took place at the Red Rocks Amphitheatre in Colorado. The 60-minute video features several hits from the Dublin-based rock group, including "Gloria," "New Year's Day," "I Will Follow" and "October."

Media 'Stretched' By Low Prices

• Continued from page 29

issuing any \$19.95 product soon. Duplication and raw tape costs are too high for \$19.95 to be a viable price point for his firm, says Clott, who says it will be another year or two at least before his company will be able to seriously consider releasing programs at that price.

At the same time that Media's product has been moving onto the market, another company has started to put cheaper product on the market. VCI, marketing its product through Costal Video Services, is releasing four black and white feature films at \$9.95. All of the features are decades old, and three of them are public domain films, which means that VCI does not need to make any rights payments on them.

The VCI/Costal Video titles are "South Of The Rio Grande," a Cisco Kid feature; "The Flying Deuces," with Laurel & Hardy; "The Human Monster," with Bela Lugosi; and "Chamber of Horrors."

Although the product won't officially go on the market until September, distributors say that the initial response to the effort has been good in spite of the age of the titles.

Costal Video president Dennis Hedlund says he has "been advised by most major distributors that the orders are very, very high." Hedlund estimates that pre-orders have been "well over 15,000" units, and "probably 25,000 or more."

The main reason that VCI is releasing titles at \$9.95 says Hedlund, is that the company "wanted to put itself on the video map."

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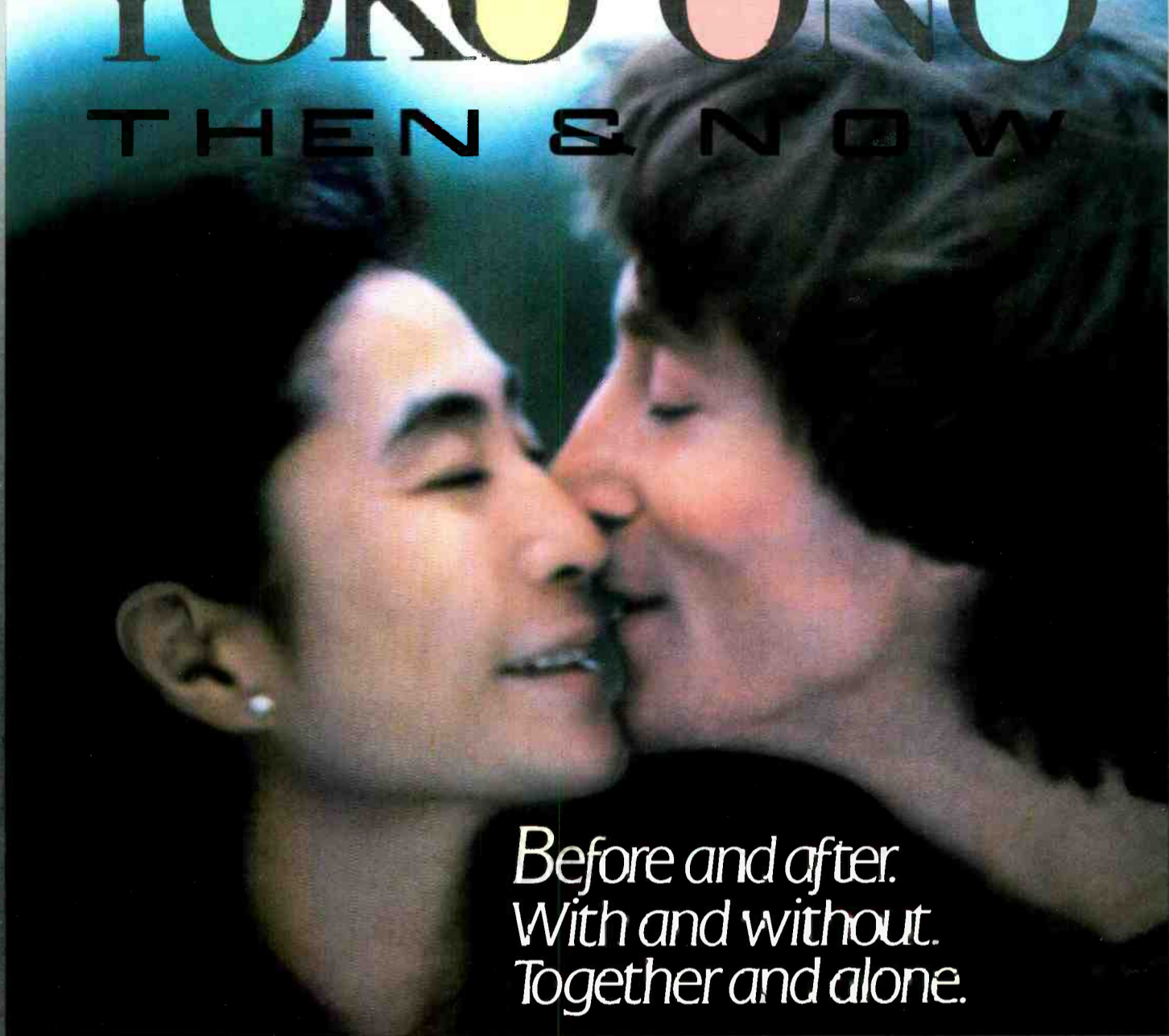
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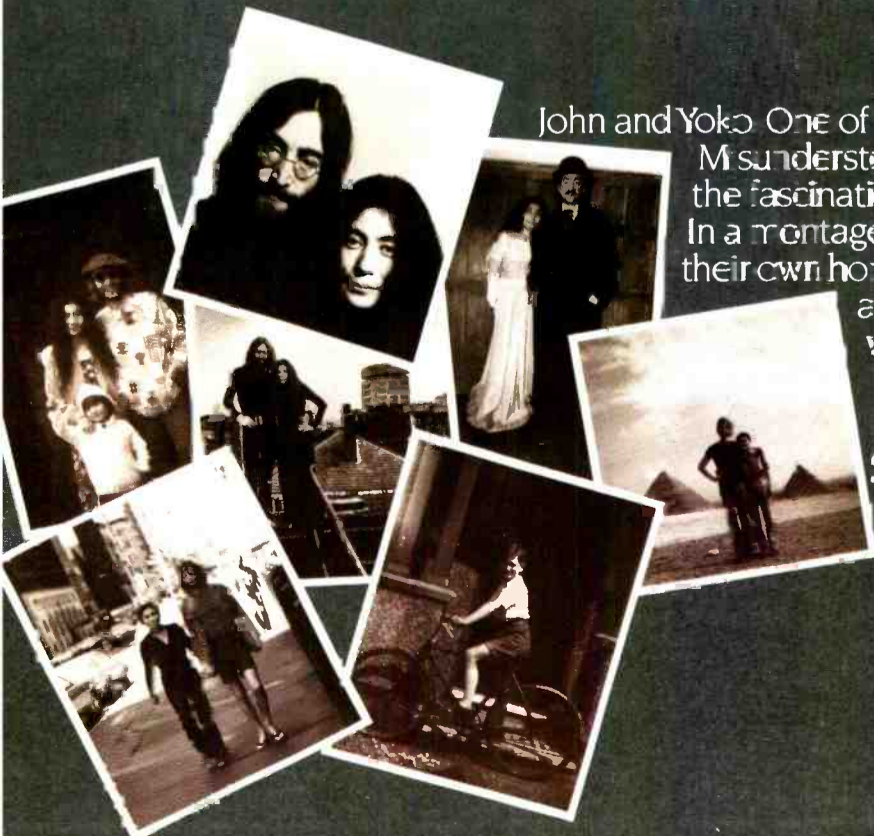
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CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover Design, Anne Richardson-Daniel.



Crowning The Kings Of Video

By TONY SEIDEMAN

This year's Video Software Dealers Assn. Conference is going to be a gathering and salute to the kings of the pre-recorded video industry—the video specialty store owner.

In an industry only a few years old, the video software retailers have established their dominance over the business. Even the manufacturers most dissatisfied with the way the business runs admit that almost all of their product moves through video specialty outlets—and that the market picture won't change much for some time to come.

Manufacturers estimate that more than 90% of pre-recorded video business is done through video specialty stores.

Video specialty stores don't just sell the product—they determine how it is used and the way consumers perceive it.

At the first Video Software Dealers Assn. convention, an industry battered by battles between retailers and manufacturers over who could decide what could be rented and what could be sold gathered to lick its wounds and see if there might be a future in the business.

Last year there were no wounds. The boom had clearly begun. The video specialty dealer was clearly the main route through which software would reach the consumer, and, when concentrated, his power would decide the way in which consumers received the titles as well.

The home video industry was still youthful at the second VSDA, still vesting itself, with its convention more a gathering of the faithful than an essential event for all those in the business.

This year is different. This year's VSDA resembles nothing more than a very small, very hyperkinetic

Consumer Electronics Show. Though the elite core that populated the first two VSDAs will be present, the industry has grown so much and its profitability has been so well proven that attendance has exploded beyond almost all projections made in 1983.

The VSDA planned for 1,200 at this year's show, cut off regular attendance at 1,500, and finally made a permanent when registrations reached the 2,000 mark.

Every breakfast, lunch, dinner, evening and cocktail party at this show will be paid for by some manufacturer, someone with a product they are eager to force into the industry pipeline.

The video specialty dealer has both ridden an industry revolution and made one. A fast growing population of VCRs has ensured an exploding customer base for the video specialty stores. Entrepreneurs have responded eagerly, boosting the number of video outlets to figures some feel may be as high as 14,000.

By accident and design, the video specialty dealer has created a media of his own, a video library which can almost instantly meet the viewing needs of the VCR owning consumer.

Rental, considered by many manufacturers a blot, is a boon for much product, as stores buy titles they are sure could never sell in the long run, but know will rent and thus make back their money over time.

Filling a real consumer need, video stores are seeing black ink even in the most competitive markets. But even though VCR population projections are that the growth will continue for several more years, the picture isn't all bucks and glory for VCR owners.

Many in the supplying end of the business fear that the popularity of

the videostore will end up drawing so many outlets into the business that the industry will end up losing its energy as shops fight each other for market share, instead of doing battle with the media that compete with them for the consumer's attention.

Such has been the case in Europe, warns Vestron Video's John Peisinger, where an entire business has "exhausted its excitement," and seen its growth come to a halt, crippled as consumers flee a distribution that has begun to overtake its needs more than their own.

Some accuse the manufacturers themselves of doing that very thing, with videocassette prices for the majority of videocassette releases still resting around the \$80 mark.

Retailers say that in the brutally competitive marketplace home video has become they need all the dollars they can get from rental just in order to survive. Manufacturers say that it is only just they get a full share of the rental income their product produces.

Almost no one surveyed by Billboard felt that any solutions would be found at this VSDA. All felt there would be arguments, the same ones the industry has heard for the last three years.

And manufacturers are beginning to talk about a new threat, with Paramount Home Video's Harris and Vestron's Peisinger describing pay-per-view programming as an emerging competitor to the video rental outlet.

Rental outlets should beware, says Harris. If they concentrate solely on leasing consumers cassettes, they will become vulnerable to a technology which allows consumers to pay for one program at a time, without leaving their home and going to a rental outlet.

(Continued on page VSDA-17)

VSDA CONVENTION AGENDA

SUNDAY, AUG. 26

9:00 A.M.-5:00 P.M.
REGISTRATION

1:00-5:00 P.M.
EXHIBIT AREA OPEN

• Refreshments during convention exhibit hours courtesy of Warner Home Video

7:00-8:30 P.M.
WELCOMING COCKTAIL RECEPTION

• Host: Embassy Home Entertainment

8:30 P.M.
DINNER

• Host: RCA/Columbia Pictures Home Video

MONDAY, AUG. 27

8:00 A.M.-9:00 A.M.

BREAKFAST

• Host: MGM/UA Home Video

9:15 A.M.-11:00 A.M.
OPENING BUSINESS SESSION

• Welcoming Remarks
Jim George, President, San Francisco Home Video & 1984 VSDA Convention Chairman

• The State Of The Assn. Message
Frank Barnako, President, The Video Place & VSDA President

• Keynote Address
"Catch Me If You Can"
Presentation by Frank Abagnale

11:00 A.M.-12 Noon

WORKSHOPS & SEMINARS

• Three simultaneous sessions dealing with grassroots concerns of video retailers will be held daily during the convention

12 Noon-2:00 P.M.

LUNCHEON

• Host: Vestron Video

2:00 P.M.-3:00 P.M.

REGULAR MEMBERS MEETING

3:00 P.M.-6:00 P.M.

EXHIBIT AREA OPEN

7:30 P.M.

PARTY

• Host: Paramount Home Video

TUESDAY, AUG. 28

8:00 A.M.-9:00 A.M.

BREAKFAST

• Host: Thorn EMI Video

9:15 A.M.-11:00 A.M.

GENERAL BUSINESS SESSION

• Keynote Address

• "The Manufacturer Speaks"
Moderator: Arthur Morowitz, Video Shack

11:00 A.M.-12 Noon

WORKSHOPS & SEMINARS

12 Noon-2:00 P.M.

INSTALLATION LUNCHEON

• Host: Sony Video Software

2:00 P.M.-6:00 P.M.

EXHIBIT AREA OPEN

7:00 P.M.

RECEPTION

8:00 P.M.

DINNER

• Host: MCA Home Video

WEDNESDAY, AUG. 29

8:00 A.M.-9:00 A.M.

BREAKFAST

• Host: Ingram Video

9:15 A.M.-11:00 A.M.

GENERAL BUSINESS SESSION

• Keynote Address

• "State Of The Industry"

• "The Video Store: A Creative Merchandising Opportunity"

11:00 A.M.-12 Noon

WORKSHOPS & SEMINARS

12 Noon

Luncheon

2:00 P.M.-5:00 P.M.

EXHIBIT AREA OPEN

7:00 P.M.

VSDA ANNUAL AWARDS DINNER

• Host: CBS/Fox Video

Finding A New Niche

By FAYE ZUCKERMAN

If you can't beat them, then find a new niche and join them. That motto illustrates the philosophies behind many of the new start-ups in the burgeoning prerecorded videocassette field.

And one new company that seems to exemplify this slogan is Program Hunters. It had more than 30 toddlers show up at a recent premiere of its first launch, "Meet Your Animal Friends," to prove that the under-three crowd can be serviced in the home video area. Toddlers are an audience target that, according to executive vice president Philippe Hartley, have not yet been actively sought by the mammoth Walt Disney Home Video, the largest share holder of the children's prerecorded video market.

Walt Disney home video has been positioned as a maker of entertainment for the entire family while Program Hunters are going after toddlers. And they may have succeeded.

Nearly the entire preschool group attentively viewed the video that featured actress Lynn Redgrave describing animal behavior to live action footage in a video produced by John Kaplan and directed by David Gottlieb. Although many of the youngsters became restless about 30 minutes into the 50-minute program, Hartley says, it consists of 23 segments for a purpose—it is supposed to be viewed in spurts, he says.

For the \$29.95 toddler videos, success will ride on the marketing which pegs the video to filling a "complete void area of programming," adds Hartley. "The post-war baby-boom generation is now creating its own baby-boom, so we think the timing is right. We expect this line to be extremely popular with young parents who have no television choices for their toddlers beyond Sesame Street."

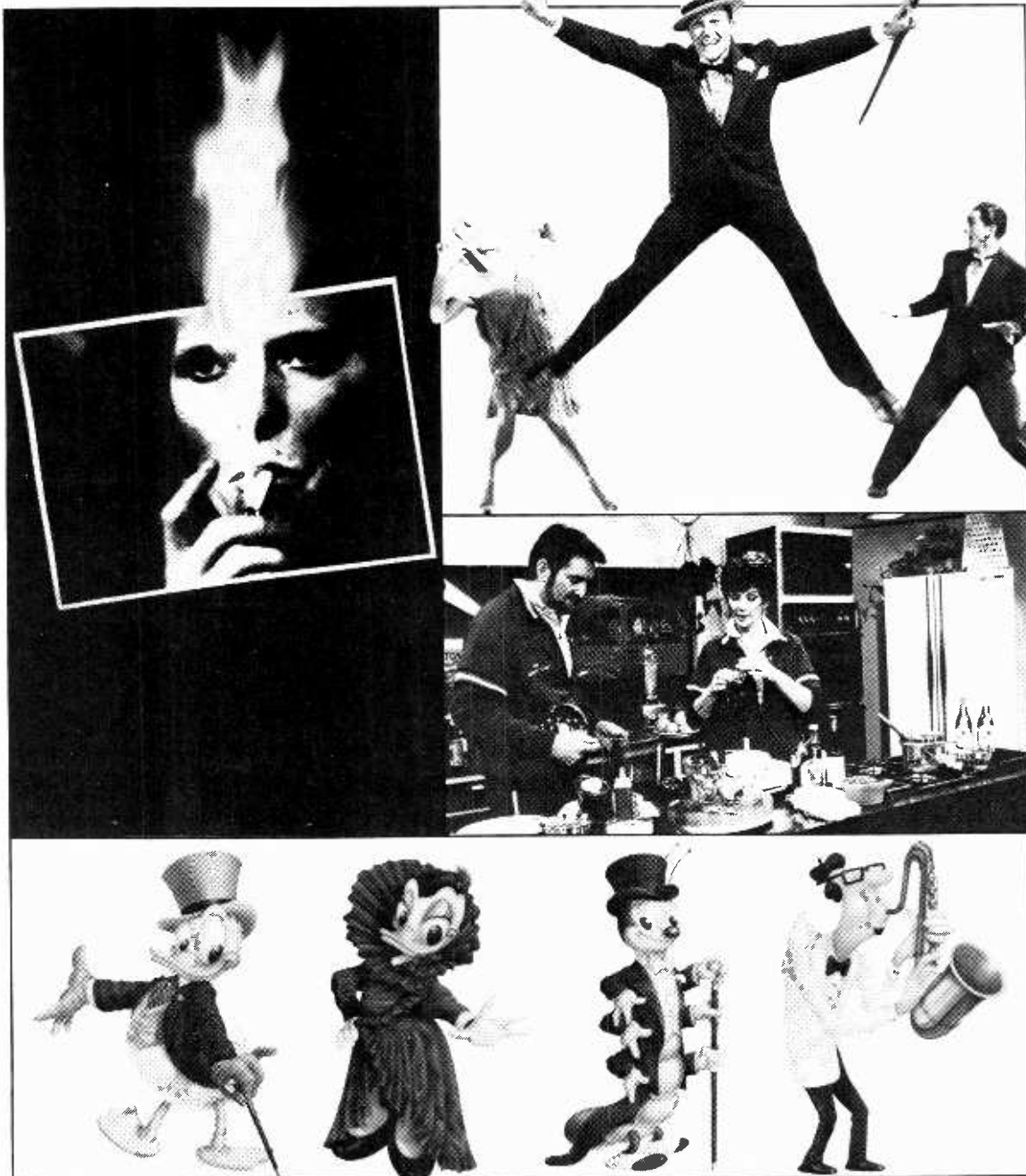
Other videos will be made available under the Toddler Video heading. The company expects the titles to be a sale item rather than rental. "Children tend to watch titles over and over. We believe our titles are very repeatable," says Hartley.

Just as Program Hunters is dedicated to toddlers, another new Los Angeles company International Video Music Corp. has specialized in a video category: music. IVM is an all-music independent video label that will initially launch long and short form programming manufactured in the U.K.

Expected to sell titles for \$29.95, the firm was started by Simon Goodman, a 12-year veteran of the independent record distributorship Bonaparte Records California (no connection to the now-defunct New York City company of the same name). Goodman will begin selling product July 23 through video distributors to gain a presence in video specialty shops. But, most importantly, he is actively pursuing record/tape outlets. The mammoth record store network, which until recently was reluctant to enter the prerecorded video area, "is a natural for these products," he says.

The companies first three videos include a film about the punk rock and skinhead movements "UK/DK," a collection of promotional videos and documentary material on "The Strangers," and "Bauhaus," video and interview footage about the U.K. band that grew to

(Continued on page VSDA-18)



Top left: David Bowie in "Ziggy Stardust & The Spiders From Mars" on RCA/Columbia Pictures Home Video; top right: "Singin' In The Rain," MGM/UA Entertainment; center: Nathan Pritikin and a member of the Pritikin team demonstrate a recipe included in Media Home Entertainment's "Pritikin Promise"; bottom: Walt Disney Home Video's "Cartoon Classics" limited gold edition.

Best New Grass-Roots Lobbyists

The Video Software Dealers Assn. (VSDA), if the nation's lawmakers were to hand out annual lobbying prizes, would certainly be nominated as an odds-on winner in the "Best New Grass-Roots Lobbyists" category.

In a time span shorter than that used by older, established trade groups to pay off a year's worth of gold credit card lunches and dinners with legislators and committee staffers, the VSDA has organized its 901 members (and 150 associate members) along with thousands of its members' customers throughout the country to become one of the most effective small business groups presenting their views on Capitol Hill.

In just this year alone (the group was founded in 1982), the VSDA's forthright grass-roots lobbying effectively stopped the progress of pending legislation dealing with copyright concerns dear to the hearts of Hollywood. And they did it, as John Huston might say, the old fashioned way: They earned it.

While it is true that the much larger coalition, the tape machine and blank tape manufacturer oriented Home Recording Rights Coalition (HRRRC) also must be given credit for helping to forge what has become a consumer issue to legislators as well as one of copyright concern, it is the spunky new VSDA that was most convincing—by bringing fellow members—and their customers—to Washington and the home town districts of the lawmakers to make their point clear—that the proposed laws

would affect not only their businesses, but the rights of those who wish to rent movies inexpensively to show in the home.

As effective as VSDA was, the bills are still pending on Capitol Hill. The vagaries of election year have, in a sense, worked in favor of the group. It has given VSDA a chance to further retrench.

What proposals brought a group of highly competitive small businessmen together when only two years ago they barely spoke to each other?

It is the Consumer Sales/Rental Amendment, S.33, a bill that would repeal or modify the so-called "first sale provision" of the copyright laws. That provision says now that once a copyright owner sells a copy of the work (in this case, a copy of a movie in the form of a videocassette), then he, the copyright owner, no longer has control over that copy. This point in the law is a pivot point that allowed the creation of the recent video rental business: store owners buying copies of the films, putting together their own inventory, and then offering the videocassettes for sale and for rental.

When Hollywood made it clear that its studios wanted to control rentals or to share in the profits of rentals—the profits of these small businessmen who, they say, are taking all of the risks—VSDA was born. And when proposals began popping up both on the Senate and House side in Washington, proposals to do away with the first sale principle, VSDA members got an-

gry as hornets, crying foul. They maintained that repeal of the first sale doctrine and Hollywood intervention would drive them out of business, drive up the price of rentals and also be unfair to consumers. It was an effective argument, observers learned. Congressmen, especially in an election year, do not like to be seen as being in opposition to struggling small businessmen as well as the rights of the beleaguered consumer-voter.

A series of hearings on both sides of the aisle this year and last brought witnesses to testify in opposition of the bills, many of them store owners with only four or five stores. They effectively presented themselves as Davids facing the Goliath of an ever-greedy Hollywood, and did it well enough that many legislators on the subcommittees studying the merits of the bills began to take a second look.

By early 1984, the Consumer Sales/Rental Amendment, S.33, was clearly in trouble, culminating in a failed markup session Feb. 22. For one formal reason or another, the subcommittee was unable to muster a quorum. Although another markup was planned for the spring, it never materialized, indicating that members were unhappy enough with the language of the pending bill that they were withholding support.

The House version of the bill, H.R. 1029, is proceeding even slower. In fact, critics of the bill, including VSDA, were somewhat re-

(Continued on page VSDA-17)

Facing The Vid Music

Music video continues to be the home video category that may make it some day, but hasn't yet.

Virtually every executive surveyed by Billboard with a major manufacturer described music video as an "infant industry"—the newest home video euphemism for a category that has yet to rack up any consistently strong sales figures.

The numbers quoted all agree with the figures listed by MCA Home Video's director of new product development, Suzie Peterson, at the recent Rockamerica Video Seminar.

Vestron Video's "Making Michael Jackson's Thriller," with its probable 750,000 unit sales worldwide, is unique, say Peterson and other manufacturers. A few other titles such as Thorn EMI's re-priced "Duran Duran" and MCA's own "Physical," by Olivia Newton-John, may have racked up as many as 40,000-50,000 units worth of sales. But for the majority of music video titles, sales under 10,000 units are not only likely, but virtually certain, say Peterson and other home video executives.

Video distributors agree. At the Shelburne, Vt. based Artec, Bill Perault estimates that music video titles will do about 10% of the numbers of a hit feature film—even for hit music titles.

Home video execs say that the music video industry is still suffering from one of the results of "Making's" success—inflated rights prices. It's a subject most manufacturers greet with hushed voices and off-the-record comments, but word in the home video industry is that a number of manufacturers got badly burned paying Jackson-level sums for cassettes that stalled-dead-still at the home video boxoffice.

The fear among some manufacturers is that the bad news coming out of music video right now may end up souring the industry on the entire market segment. As a genre music video must be treated very, very carefully, manufacturers agree.

Music video is "in a position to have a meaningful future," says CBS/Fox Video vice president of sales and marketing Len White. But he feels this future could be cut short if people try to push the product prematurely. "I fear that we may kill the distribution channels before they have matured," he says of some ongoing efforts.

White and others caution that one of the key factors in the home video equation is the number of high-quality audio VCR players in consumer's hands. Right now that figure is fairly low, with Sony's Beta Hi-Fi machines out for only about a year, and VHS Hi-Fi units barely on the market for a few months.

Where there are high populations of VCRs there appears to be a synergistic effect, with the software selling hardware and vice-versa. Sony Corp. Of America gives its Video Software Operations division much of the credit for helping to make its Video 45s a success, while many of the Video 45 sales that have happened so far are to Beta Hi-Fi machines owners looking to fully exploit the capabilities of their machines.

But at present the numbers aren't out there to support some of the mass-market targeted sales efforts that are in progress, say manufacturers. Word from Handelman Enterprises and Lieberman Co.

(Continued on page VSDA-16)

Pink Floyd
The Wall



The Wizard of Oz



The Weavers.
Wasn't that a
Time.



The Prince's
Trust Rock Gala



The Other Side
of Nashville



The Everly
Brothers
Reunion Concert



Elvis on Tour



Cool Cats.
25 Years of
Rock'n'Roll Style.



Girl Groups.
The Story of a
Sound.



Carole King:
One to One



Turandot



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Barry Manilow
Special



The Secret
Policeman's
Other Ball



Fame



Yes, Giorgio.



The Compleat
Beatles



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HOME VIDEO

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Consumers Cultivate Rental Appetite

Pre-recorded video has become a habit with most VCR owners. But the addiction is slated for most owners by renting, not buying cassettes, a fact that has made the sweet taste of the profits some manufacturers are seeing go a little sour.

VCR sales are booming at an unprecedented rate, with machines selling at a pace that could put 7 million new units in consumer households by the end of this year, and bring the total machine population to 16 million or more.

With an average of 1.1 videocassettes selling for each installed VCR, that could mean a near doubling of pre-recorded videocassettes sales between 1983 and 1984. But even the 50% rises that many companies are experiencing leaves them somehow unsatisfied.

The unease grows out of an issue that has ruffled home video's rarely calm waters since the industry began—videocassette rental, and the First Sale Doctrine which allows retailers to lease out cassettes without giving rights owners a share of the income that results.

To get a piece of those dollars, manufacturers started and kept a cycle going that retailers feel only reinforces the rental habit. Deprived of the force of law to get a share of rental income, manufacturers have taken their cuts by resorting to high prices instead.

Thus a product that costs \$10 to produce sells to the consumer in many cases for only pennies short of \$80—a price that only the most avid fans of a film or program are willing to meet.

A survey of all the major manufacturers shows that they believe the rental habit is an unbreakable fixture of the VCR universe—a habit that must be lived with, no matter what results a supplier might wish.

This year has seen an explosion in pre-recorded videocassette sales. But almost all manufacturers admit the boom comes not from consumer purchases, but from a retail market growing far faster than virtually anyone projected.

Many projections say there were only 8,000 video stores around in 1983; few say there are less than 12,000 now, and some companies believe the number may top 14,000 or more.

Most of these outlets are video specialty stores, dependent on using an old habit to make new profits. But some of the new sales spots are depending on major changes in consumer behavior in order to win their place in the home video market.

Mass merchandisers and the rack jobbers who serve them want to sell videocassettes, not rent them. They want product that will move out the door and never be seen again, not cassettes which will go out and return in a never-ending cycle of paper and record keeping.

Because of that, most of the mass-merchandise tests being tried so far center on product where consumer behavior is known to be different, product that consumers will want to buy and keep, not just rent and watch.

Signs are that the rental habit will be even harder to break than many manufacturers had thought. Music video, which many thought would move out of the stores on legs of song has remained on most

shelves and collected layers of dust.

Most videocassettes are priced not for consumers, but for the retail outlets that buy them and rent them. The slim library of low-priced titles now available to mass-

merchandisers and rack jobbers is generating a very low level of sales momentum. Video specialty stores pull consumers in with thousands of titles, most instantly available for a single nights viewing.

Recent release feature films are

what consumers want the most, what start the pre-recorded video habit off best. There simply aren't enough low-priced just-out movies around to lure many consumers into the level of video addiction needed to make sale-only mass merchandise outlets a full success.

Paramount Home Video is still the only studio putting cut-rate cassettes on the market. Manufac-

turers know that consumers don't buy videocassettes, video stores do—and they price their product accordingly.

So the video industry remains locked into a habit many of its most important members wish didn't exist, with few if any signs that consumers will move away from 1.1 in the near future.

TONY SEIDEMAN

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Las Vegas Stores Welcome VSDA Spotlight

As the nation's organized home video retailers convene in Las Vegas for Video Software Dealers Assn. (VSDA) many will have a special affinity for two of the glitter city's local storeowners. Both Bob Dachelet and Mark Luster are attempting to organize a Las Vegas

dealer group and both went to Washington early this year to lobby along with VSDA.

Quite apart from any direct VSDA ties, there's enough reason for delegates to see either store and both expect some visitors. According to Heather Luster, her and

husband Mark's store "is the best looking in town." As for Dachelet, he offers a respite from the frantic Strip 10 miles east in Henderson.

What VSDA members and dealers working with the Home Recording Rights Assn. (HRRRC) may want to discuss with Luster and Dache-

let is their success in bringing the video rental legislation battle to the attention of U.S. Senator Paul Laxalt of Nevada, a member of the Senate Judiciary subcommittee and considered close to the Reagan administration.

In fact, it was the meeting of the

subcommittee February 22 that found Dachelet and Luster huddling in Washington with Laxalt's staff. There were meetings, too, in Las Vegas with VSDA and HRRRC principals.

"We still have signs up thanking Senator Laxalt for being sensitive to the consumer's concerns," says Dachelet.

The Lusters and Dachelets have an almost uncanny parallel in the business. Mark and Heather took over an existing store in March 1983; Bob and Carol likewise bought a store from former owners just three months earlier. Both stores, the Lusters' Video Zone and Dachelets' Video Tyme, have expanded steadily.

There is even common elements in the couple's background. Carol Dachelet was a nurse, Heather an X-ray technician. Mark was a contracting engineer which shows up in the design features of Video Zone; Bob was an engineer, too, with ARAMCO in the Middle East for 10 years.

Video Zone is the older of the two businesses; open since 1981. It was incredibly small, 900 square feet, before being moved a short distance recently into 1,500 square feet. It's in the Flamingo Sand Hill shopping center on the East side. Mrs. Luster estimates a stock currently of over 3,000 titles.

Video Tyme is part of a flourishing franchise operation consisting now of seven in Las Vegas, one in Boulder and in Pennsylvania and Dachelet's in Henderson opened in August 1982.

Though a huge, 2,400 square feet and the "bowling alley" of the franchise chain, as Dachelet says the franchise company principals refer to it, the store is literally bursting its seams.

"When we took over," says Dachelet, there was a partition about 70 feet from the front. We've just kept moving it back and back until there is no partition."

He says going from an opening stock of 1,255 titles to what is now more than 3,800 has him concerned. "I'm now using metal floor racks and it's just going to the ceiling." Dachelet indicates he may have to utilize some of his engineering background if he can get the Henderson Plaza shopping center management to go for adjacent space.

Both storeowner couples characterize Las Vegas as a highly competitive market with possibly 150 video stores. "We have three stores within a block and a mile and a half of us." In fact, Mrs. Luster believes the rivalry among dealers has worked against organizing a VSDA chapter. "We tried a couple of meetings and only 15 dealers showed," she says. "They seem afraid of one another."

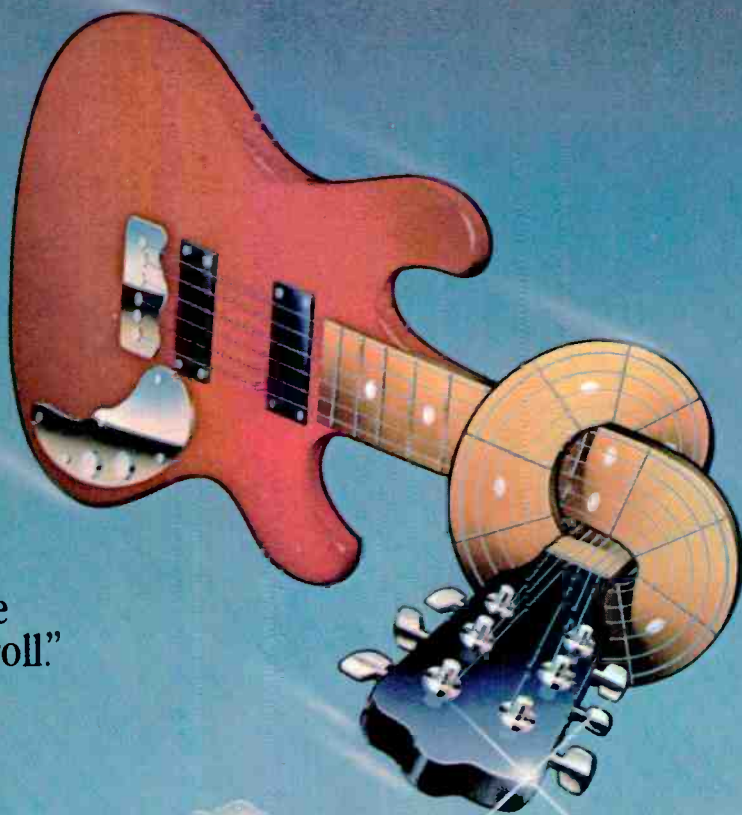
"I don't care what other dealers are doing," says Mrs. Luster. "The main thing is we can't fight these problems as individual stores. I spent a lot of money on mailing cards, which we were glad to do, in our fight against the video rental (legislation). It would help to have more involved."

She says, as it was, one of Laxalt's aides flew out from Washington to meet with the local dealers and the lobbying is credited with helping swing around Laxalt who was characterized as undecided (Laxalt is one of seven subcommittee members HRRRC and VSDA sought to hear their case).

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**ANOTHER THORN EMI
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Curious about plastic surgery? Phyllis Diller has the answers to all those burning questions about cosmetic changes in a prerecorded videocassette distributed by Lamb Productions for \$39.95.

A veteran of surgical procedures, the comedienne takes quite a candid view on her two face lifts in the video. "Getting my face done gave me a tremendous psychic lift. I want to be wise, not old."

After all, she continues, "Cosmetic surgery has been with us since the days of the Pharaohs. That is where I first heard of it."

Although the 80-minute videocassette seems to poke fun at the surgical process, 66-year-old Diller

Titles such as "The Armed Forces Workout," "Do It Debbie's Way," "Jazzercise," "The Solid Gold Dancers Workout," "Jim Fixx On Running," "Frank Shorter Run," "Muscle Motion," as well as sequels to the Fonda video, are now being marketed by home video manufacturers. TV exerciser Richard Simmons has also made a videotape.

Some video stores say that older customers prefer Debbie Reynolds's "Do It Debbie's Way" because it is less strenuous than the Fonda tape. A spokeswoman for American Home Video in Denver, Colo., says that she has become familiar with the exercise products and, she feels comfortable giving advice.

bring about alternative forms of distribution for company titles. Its series on how to use a computer will likely be marketed through computer specialty stores.

Hayden Software already sells its videos about the microcomputer industry through computer stores. And Karl Home Video's Pierre Loubet recently attended the Computer Dealer Expo in Los Angeles to test the waters for its prerecorded videos about how to use computers.

Video Associates started up in the prerecorded business as a firm dedicated to finding alternative forms of distribution for novelty videocassettes. It developed an in-store display for stores like Sears to generate sales on selected exer-

NEW VIEW: Giving Video A Facelift



"Max Maven's Mindgames" on MCA Home Video

becomes quite serious about explaining the procedures and giving advice.

Diller's "Looking Better... Through The Art Of Cosmetic Surgery" is an example of a growing genre of prerecorded videocassettes known as "novelty" or "how-to" videos. These kinds of videos, which range from the mundane to the sublime, appeal to specific segments of the buying public that don't always frequent video specialty stores.

The genre hit the road running with exercise tapes sparked by "Jane Fonda's Workout" in the early 1980s. Since the wide acceptance of the Fonda video, workout tapes have been published faster than they can be produced. For most video specialty stores, their only familiarity with novelty videocassettes are the workout tapes.

But she is in the minority. By their own admission, video stores are not that concerned with how-to products; generally, sales are sluggish, while children's and music have become better sellers. Most stores focus attention on movie rental.

Other specialty stores like sporting goods retailers, toy outlets, book sellers and novelty shops are prime targets for many of these specialty prerecorded videocassettes. How about a hospital gift shop for the Diller videotape? Or even a medical supply store to push the video as a teaching tool?

Noting that these kinds of tapes appeal to specific segments of the buying public that may not frequent video specialty stores, Embassy Home Entertainment's Bob Cook has embarked on a project to

cise tapes.

New independent video firm Today Home Entertainment is pushing "The Video SAT Review" through mail order as well as specialty outlets for educators. Its prerecorded product contains a two-hour study program for the college entrance boards. It was designed by Dr. Katherine Kendall, a founder of Kendall & Assocs., an educational consulting firm.

And while video specialty stores say how-tos are not popular, companies including Sony are noting orders in the five-figure realm from the mail order firm, Columbia House. The mammoth mail order company is discovering a sale market for novel titles.

Vestron Video's founder Austin
(Continued on page VSDA-18)

Eggs, Milk, Six Pack of Tape

Now winding through supermarket check-out counters everywhere: a quart of milk, a dozen eggs, and a six-pack of—blank video tape?

Record/tape dealers and other "traditional" video locations still yawn when told that a whole lot of blank tape—currently about 50% according to one supplier—is selling through such unconventional outlets as grocery stores, convenience operations a la 7-11, drug stores, and even book stores. But months from now, some in the industry warn, the trend could pinch specialty stores badly as manufacturers prowl for expanded distribution in the face of commodity pricing and too-numerous market entrants. With more than 60 existing participants, companies are edging increasingly into "irregular" retailing channels in order to glad-hand the furthest reaches of the American mass market.

"It's ice cream, apple pie and video tape," rhapsodizes JVC's Gary Schwartz, national marketing and sales manager. "We're capitalizing on video hardware awareness in the consumer mind, which is absolutely magnificent; video is not a fad, but an industry, just like television."

On the bright side, Schwartz and others forecast an eventual "layering" or overlapping of distribution channels. "Supermarkets and similar outlets will simply supplement, rather than detract from, the business of other retailers," he says.

But some envision no less than a virtual market takeover by the convenience sector. "No question about it, the label of 'traditional' outlet will soon shift to the supermarket and 7-11 types," reveals Mike Golacinski, national sales and marketing manager for Maxell. "We're finding that people prefer to purchase video tape—which is now a commodity item—in a convenient location. Dropping prices are making tape an impulse/convenience item, just like batteries and

film." Echoes Stan Bauer, Fuji's marketing manager, "People are ultimately comfortable with the VCR concept. If it's not yet a household word, it soon will be, and current distribution channels will broaden even more through 1985."

Record/tape people, meanwhile, appear unfazed by the key turn of events, which manufacturers say started slowly in the past year and a half but is picking up steam with decided rapidity.

"Who would visit a 7-11 for video tape? Preposterous," snaps Ray Fennell, video buyer for Tampa, Q Records chain. "We don't feel any adverse effects whatsoever." Fennell says the store, which favors TDK's popular T120 length, is accomplishing fast turns.

And Amarillo, Tex.-based Western Merchandisers' Bruce Shortz, retail vice president, says blank video is "a megabusiness for us. We buy boatloads of tape every other month and we sell a ton." He pooh-poohs the competition.

"We've been a price leader on blank tape since we got into it, and no Safeway or 7-11 or anyone else can beat us on it. We've succeeded in making an indelible impression on consumers as to where to buy blank video cassettes."

Of Western's 140 Hastings Records locations, only five carry prerecorded tapes, but all sell blank media. "We don't consider blank tape an accessory, but a regular—and substantial—part of our record business."

So much for the corner grocery; what's really bugging dealers is bottom of the barrel pricing for popular tape grades, with no apparent end in sight and little hope for consistently stepping up customers to premium quality lines.

"Forget about it—you can't make a dime on standard grades and few non-buffs can be convinced of the differences between standard and premium besides the

(Continued on page VSDA-18)

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MEDIA
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Not Quite Dead, CED Still Breathes Extra Profits

On April 4, 1984, RCA pronounced an almost certain death sentence on the CED videodisk format when it said a decision had been reached to cease manufacturing players.

But CED isn't dead yet, as a slow but steady flow of players continues to flow out of inventories and into consumer's hands, and those who already own machines continue to purchase software regularly.

CED has faded fastest from areas in the home video marketplace where it never had a very strong presence, disappearing from many video specialty outlets and distributor catalogs.

But in areas where a strong presence already existed, CED disks continue to sell strongly and make a profit for those who deal in them.

As might be expected, CED videodisks are performing best for the RCA independent distributors who have always dominated the business. Some home video estimates have been that as much as 90% or more of CED distribution was in the hands of the RCA indies even at the format's peak; now that most home video specialty distributors are exiting from the format they control virtually all of the CED business.

CED is staying profitable enough for many RCA indies that a number of them are holding off on moving into the videocassette business—they say there's still too much money to be made selling videodisks.

"We have not as yet made a move at all going into pre-recorded cassettes," says an exec at the Minneapolis based indie F.C. Hayer Co. The main reason, says the executive, is that "our disk business has been still quite good."

Even RCA indies who have moved into videocassettes heavily are staying with the video-disk format. Salt Lake City, Utah-based Oscar E. Chytraus Co., has invested heavily in setting up a videocassette distribution arm, going as far as to buy out a local firm. But "We are still very into CED," says executive Gary Chytrus.

At the distributor and retailer levels, identification and locale are the key ingredients in maintaining a profitable CED presence. CED was almost a handicap to Frank Barnako's The Video Place chain while it was being force-fed into eight outlets; now that only his three strongest-selling stores carry the product, it is a profitable line, he says.

New York's Video Shack established a powerful CED presence by bailing out of the format with heavy advertising and publicity and under \$10 prices. The results of the bailout have been so good, says owner Arthur Morowitz, that his firm has decided to keep CED on its shelves for the foreseeable future.

There is a "surprising amount" of consumer demand, says Morowitz. When RCA announced its decision in April, "we didn't plan to carry new releases," Morowitz says. But right now, he says, "we're doing O.K. with CED."

No matter what consumer demand might be, a format has no future if there isn't any product to put on the shelves. For the present, that's not a problem. Virtually all manufacturers have ceased releasing catalog product on CED. But RCA/Columbia, CBS/Fox, MGM/UA, Paramount, Warner Home Video and MCA will still be shipping recent release titles on CED, either directly from the companies or through distribution deals with RCA. Almost all the home video in-

dies will also still be shipping CED product.

Though the market may no longer really be growing, manufacturers say, that's no reason to stop dipping into a still-lucrative pool of dollars.

One of the few near-certain

things in the home video industry is the eventual extinction of the CED videodisk format. No other manufacturers have shown any willingness to make marketing investments anywhere near the \$500 million dollar push by RCA that still proved too weak to make

CED a household fixture.

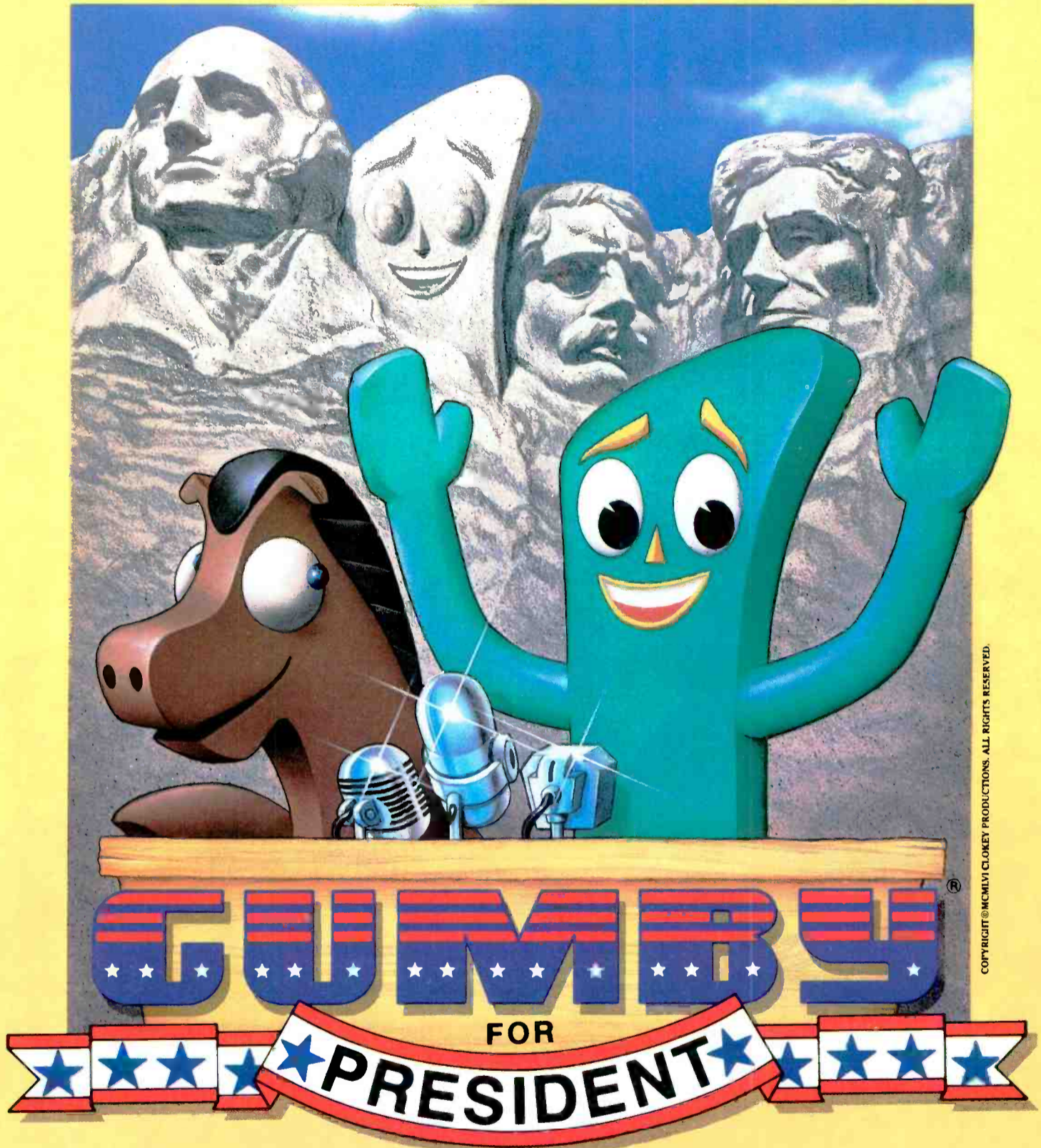
The only CED videodisk manufacturing plant left in the U.S. is RCA's Indianapolis site. When that plant shuts down and CED disks cease flowing through a gradually shrinking pipeline, the business will

quickly choke and die.

But for the present, CED distributors and retailers are over the shock of the format's long-term death sentence, and settling for the profits of the present.

TONY SEIDEMAN

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Care products, carrying cases, and portable camera batteries, among a half-dozen or so video accessories zipping off countertops, cash register racks, and other visible traffic points without much sales help are currently the darlings of record/tape dealers, report suppliers, distributors, and outlets visiting and exhibiting at VSDA.

Following hot on the heels of what may turn out to be a record-breaking year for VCR sales, the aftermarket for such accessories, ranging from revised formula, low-end cleaning items to higher-ticket tripods, lights, and interfacing equipment, is expected to account for a steadily increasing proportion of industry revenues going into

observers, if one charts the immediate "hits" of this segment, dealers are looking at head cleaners on the lowest price scale, cables and connectors and other interconnect hardware in the mid-range, and fancy carrying cases, dust covers, and stereo amplifiers at the highest end.

"Anything for cameras is moving incredibly fast right now," says Larry Jacobs, president of Delta Video, a five-store chain serving North Little Rock, Ark. "Enhancers, filters, and batteries, for instance, are almost flying."

Additionally, with its roots in the luggage business, Delta Video specializes in expensive carrying cases for portable cameras. "The bags are going gangbusters. Someone who spends \$1,000 to \$2,000 on a portable isn't about to stint on a

at \$24.95, offering a reformulated wet/dry cleaning system, "proven to be the best, safest, and most thorough way to clean heads short of a professional strip-down cleaning," claims David Baker, sales and marketing director. The new system offers retailers margins of up to 50% and is backed up by a major print ad campaign.

Similarly, Nortronics has a new wet system and an aggressive promotional campaign carrying the tag line, "Nortronics has a simple test to tell if your head's messed up," according to Ed Griffin, consumer products division manager. Its new unit, the Drop-In VCR head cleaner, features a nozzle extension tube inside and outside the cassette.

Manufacturers' support materials are crucial in spurring quick

How To Brew Brouhahas

There's no question that this Video Software Dealers Assn. (VSDA) convention is the biggest ever, according to 1984 convention chairman, Jim George. There is some question, however, as to whether it will be the most controversial.

George, a successful San Francisco home video dealer who this year became a trade columnist, says two or three brouhahas involving VSDA are all par for the course in putting together "the best convention we could ever want."

In a major way, George's reputation and contribution to VSDA are on the line. He, along with Tampa retailer Art Ross and Atlanta video dealer Steve Goodman, are all serving out one-year director stints—but only two slots on the board are open. There are also at least three other strong board candidates.

One controversy has been the arrangement to have staff people of the monthly trade Video Store make a presentation. George writes a column for the magazine.

Another one is a panel on computer operation of video stores with two manufacturers on the dias. "We have eight computer exhibitors," says George of this brouhaha. "I just told the others that you can't load up a panel with all manufacturers."

Actually, George even managed to get the editors of the magazine he writes for worked up, too. "Video Business is going to publish a daily edition at the show and Video Store's people got a little hot. I just said Video Business is doing it because they asked to do it. Video Store didn't ask."

As the convention approached, another publication, Home Viewer Publications, started promoting its involvement as a breakfast sponsor.

As convention chairman for 1984, George developed a lot of ideas that the board found both challenging and, in cases, off the wall, to hear reports from one meeting early this spring. George

denies that he favored Video Store because of his relationship.

George points with pride to other future thrusts he was able to design into the program, mentioning the appearance of Ken Kai, president of Pioneer Video, and Dr. Mortimer Feinberg, who will advise retailers on using modern psychological concepts developed for industry.

Actually, George's job was all the more difficult, because certain VSDA's seminars and programs last year came under fire. A major blow-out was a debate that originally was planned to feature Jack Valenti, head of the Motion Picture Assn. of America (MPAA), and Jack Wayman, spokesman for video legislation opposition group Home Recording Rights Coalition (HRRC).

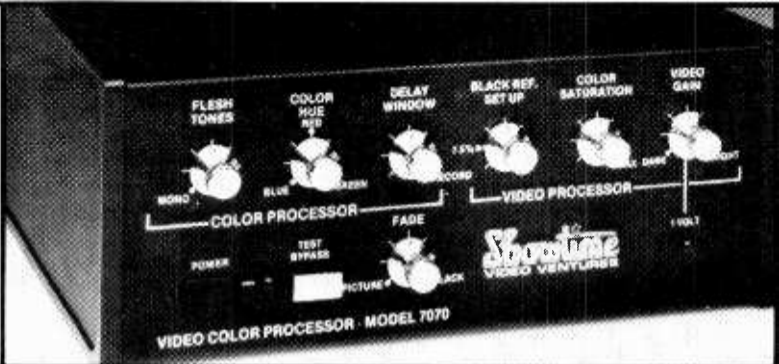
Emotion was already running high before the debate when one speaker dubbed the hotel "Fort Fairmont" (San Francisco's Fairmont Hotel) because of the HRRC/VSDA and MPAA face-off on video rental issues. Then Valenti did not appear, and Wayman squared off with Fritz Attaway of MPAA in what became a near brawl at times, forcing VSDA counsel Charles Ruttenberg to time and again intervene as referee.

Next day, during a manufacturer's panel, the subject of video rental legislation was put off limits.

Even such obscure topics as x-rated created post convention controversy when it was pointed out none of the retailers on the x-rated panel actually stocked the category or had much experience.

An overwhelming problem for the convention, convening in George's own city, was over-crowding. This still haunts George. "We had 725," he said of the 1983 event. "So we felt safe in doubling our food function capacity. We could end up with 2,000 people easily. We already know we're going to have to figure on 4,000 for 1985," he says, acknowledging VSDA is looking now for 1986 sites. **EARL PAIGE**

Accessories: Flying Out The Door



Showtime's Showmaker Series of electronic switcher, combination image enhancer/color processor, and audio/video amplifier is priced under \$250 and is backed with p.o.p. displays and demonstration tapes.

1985, and to produce a long-term profit base for those actively pursuing new business.

"It's definitely an after-purchase, rather than an add-on buy at the time of the VCR purchase, but it's a substantial one nonetheless," notes John Power, president of the American Video Assn., a retail buying and distributing organization located in Phoenix, Ariz. "As a major distributor of accessories, our volume will easily more than double through the end of 1984, and we think sales will snowball next year in concert with the growing VCR population." He says further that accessories margins tend to range from 10% to 15% versus 5 to 10% for the hardware.

"That's why we encourage dealers to carry at least a few thousand dollars' worth of racks with, for example, connectors and cables," he says.

According to Power and other

good case. He wants high quality and sturdiness, and he's willing to pay for it," Jacobs says gleefully.

Agrees Paul Perez, Recoton's marketing vice president, "Our distributors are seeing a tremendous surge in aftermarket volume, especially for VCR maintenance and installation gear. The Gold Connection series of hook-up cables and the Total Maintenance series of head cleaners are doing quite well."

Companies say consumers are growing more involved with their machines, so suppliers are encouraging their enthusiasm with such items as wet head cleaners, which require users to play an active role in keeping the video unit in tip-top shape. SSK's recently introduced its second-generation Headmaster,

turns, dealers believe. "The point-of-purchase racks provided by companies and their reps—we stock Allsop, for instance—make it easy to push replacement sales of cleaning cartridges, especially when we don't have time to explain the product," notes Ray Fennell, video buyer for the Q Records chain in Tampa, Fla.

Additional suppliers stressing new p.o.p. materials for complete product series as well as individual items are Discwasher and Jasco. "We try to give dealers as much of a stocking choice as possible," relates Discwasher's Jim Hall, national sales manager. "We're asking retailers to develop the segment as a standalone profit center, not just a traffic builder because consumers

(Continued on page VSDA-19)

SEPTEMBER 1, 1984, BILLBOARD

Dealer Wish List #2

RE: Video Accessories

- Profit Margins (I'm not here for my health).
- In-store service (Give me product that turns, packaging, signs, sales aids and — above all — call on me. Help me where I live).
- Complete line (if I have everything but the one thing the customer needs, I have **nothing**).
- Delivery (It makes no sense to sell something I can't get when my customer needs it).
- Product Quality and Recognition (I can't sell what the customer never heard of or doesn't want).
- Expertise (There's not enough hours in the day to keep up with all the changes in products and technology. Keep me a step ahead of the trends — and my competition).

All of the Above

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Sony is among those brands continuing to offer a wider variety of blank tape for video.

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CONVENTION



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get movies?

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A market approaching 5 million customers is nothing to sneeze at. Especially when you consider that every movie that's available on tape is available in the Beta format.

Add to the mix the introduction of Betamovie,[™] the world's first one-piece, VCR/camera combination; and Beta Hi-Fi[™] stereo VCR, and the growing line-up of popularly priced Beta VCRs. Add in, too, the more than 450 Beta Hi-Fi format titles that nobody else has; great movies and music videos, with more being added every day.

Now you can see that the potential for selling and renting Beta pre-recorded movies is more than enormous; it's virtually endless.

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It might as well be you.

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theBetaMakers



*TV Digest and Video Magazine.

While it would seem video specialty stores that comprise the core membership of Video Software Dealers Assn. (VSDA) would be ideal outlets for blank videotape, this community of retailers really hasn't been developed, say several vendors surveyed.

As for the dealers themselves, many cite confusion over so many brands and the whole competitive pressure coming from the prime outlets for the product—record/tape chains; most are also now moving more steadily into prerecorded video rental and sales.

Still another problem with VSDA type outlets, in sharp contrast to record/tape stores, is that home video stores are not sale oriented. They're rental oriented, say vendors.

This is going to change, however,

general. In a dramatic move, 3M July 20 decided to skip the annual Winter Consumer Electronics Show (WCES) January 5-8 in Las Vegas seeing it as redundant and opting for just one CES a year, SCES in June. Maxell, among other vendors announcing WCES plans, also will not exhibit. However, 3M ironically continues as one of few VSDA exhibitors.

One other video specialty retail believer is Sony which is another returning exhibitor, though sharing a booth with Sony's prerecorded software division says John Birmingham. He questions the sometimes offered conventional wisdom that video specialty blank tape is hardware driven.

"I'd be lying if I said people who buy Sony VCRs come in looking for Sony blank tape," Birmingham

lately Kodak.

"We're carrying so many brands I can't even tick them off for you," says Bob Bigelow, three-unit retailer, wholesaler and VSDA board member from Minneapolis (Bigelow Video). He lists Scotch, TDK, Fuji, Maxell, Panasonic, Sony, and says, "We use Tri-Tec and S.K.C. as lowballs and we just put in Kodak."

"It gets kind of confusing," says John Galagher, in Tampa, partner in retail/wholesale firm Video Corner/Media Concepts with VSDA board member Bob Skidmore. "There's brand saturation, an over abundance. He says the firm handled PD Magnetics "from day one," and lists Sony, JVC, Scotch, Fuji, Maxell, TDK, and Kodak. However, the firm has already started to thin out brand offerings.

"We're pushing the TDK Pro in a

Tape Quest: Filling In The Blanks



The new Kodak consumer video products will be sold in a variety of outlets, including camera stores, mass merchandisers, drug chains, video specialty shops, appliance and tv stores, and music shops.

if firms like Konica and Kodak achieve objectives. An exhibitor last year when three-year-old VSDA initiated trade displays, Konica is especially excited says the firm's Mitch Ravitz.

Happy that Konica pretty much has the convention to itself, he says video specialty stores "tend to get short shrift but some of it is because they're not handled right."

As for Fuji, an exhibitor at last year's VSDA, Jim Auer says he intends "to walk the show myself." While not exhibiting again, Auer agrees with Ravitz and others surveyed. Auer finds video specialty stores do not merchandise blank tape "as they should" and says vendors need to step in. "We have a full line of p-o-p to help them."

Actually, VSDA coming as it does in August and at this particular time, finds blank media firms introspective about trade exhibits in

feels the VCR related brands, JVC, Quasar, RCA and lately Panasonic do not necessarily enjoy a beneficial rub-off. "People look for what's on sale, A, or B, what's being promoted," Birmingham says.

Then he adds, "Maybe we manufacturers tend to do more promotion with video specialty."

From the retail side of things, a general theme is that a brand profusion and price competition that Birmingham alludes to has created confusion. Says Irwin Berman at soon to be seven-unit Video Warehouse in Atlanta owned by VSDA board member Steve Goodman, "We're going to try and narrow down our brand selection." He says keeping pace has found the chain with Scotch, Sony, BASF,

Maxell, Panasonic, Quasar and hard case," Galagher says, indicating other lines might be pared down to specialty SKUs.

That nearly every video specialty store contacted lists Kodak is no accident says the firm's Tom Burk at Rochester. He says the photographic brand giant did initial research before bowing blank videotape early in 1983 at WCES and deliberately targeted video specialty retail.

Ironically, Kodak learned of VSDA too late to land an exhibit in what has become a panicked situation for the exploding trade group but Kodak will maintain a suite, says Burk. He adds that, "We have a fairly extensive distribution network of reps already in place" calling for years on photo specialty stores so that it was easy enough to add home video outlets.

Perhaps understandably, Kodak has been less successful in record/tape chains with Burk agreeing on still one other aspect of home video specialty outlets—the lack of symbiosis with audio blanktape, long entrenched in record/tape stores. "We found the record/tape stores have lots of different brands and that brands with audio already enjoy familiarity," says Burk of Kodak, yet to offer if it ever does, an audio line.

It seems, therefore, that video specialty stores have yet to establish their own position in blanktape and need to shake off the felt need to play the game by rules adopted across the street at record/tape stores. This is indicated by Ravitz who says Konica delights in targeting video specialty because it's a marketplace for the less dominant brand call-out giants.

"The brand dominance of the big five, TDK, Maxell, Scotch, Kodak, Sony and to some degree Fuji, creates price pressure. This can be a disadvantage as it finds the brand dictating what the dealer is to do. We have a merchandising scheme that allows the dealer to create a life-long customer," says Ravitz of the Konica Gift Boutique running through March 1985 and tied to coupons.

EARL PAIGE

Facing The Vid Music

Continued from page VSDA-4

(Billboard, Aug. 18), two of the top rack jobbers in the U.S., is that their Video 45s have not been selling all that strongly, even though many video specialty retailers are reporting increasingly good tune-based numbers.

One of the reasons the rack-tests may not be seeing fast music video movements is that there simply aren't enough music oriented video customers out in the consumer universe to support the business, manufacturers say. And Sony's John O'Donnell feels that the presentation of music video is key.

Music video is targeted to a younger, more active market than almost any other home video genre, says O'Donnell. Many of the racking test have kept their cassettes locked up in plastic cases for security reasons, he says, thus depriving consumers of the chance to pick up and handle product, and stripping the product of much of the energy it would naturally generate.

Be that as it may, the music video dreams that glowed so brightly

after last year's success of "Making" and "Flashdance" have dimmed. While record and music oriented video retailers are reporting some success with the genre, video stores are cooling off as the hype of the big titles fails.

"In terms of sales it (music video) is getting smaller and smaller, because Jackson and 'Flashdance' are slowing down," says Frank Barako, president of the Video Software Dealers Assn. and owner of The Video Place chain.

Reflecting the opinion of many specialty stores, Barnako says that "as a category it's fairly slow in sales, and my computer says it's not much in rental either."

Even though other outlets are running to become part of the home video universe, the video specialty store still dominates the business.

Music remains an unknown and almost inconvenient genre to them. With VCR penetration under 20%, and hi-fi VCR penetration even less, music will have to wait a while before it stops being the genre of the future, and starts becoming the profit-maker of the present.

TONY SEIDEMAN

VSDA Origins: How It Grew

As Video Software Dealers Assn. (VSDA) explodes to the point where subsequent conventions require 100,000 square feet of exhibit area and 3,000 person food functions, people still wonder how it could happen so quickly. Or just plain how. Thus, a brief chronology:

Summer 1981: National Assn. of Recording Merchandisers (NARM), 23-year-old trade group of basically record/tape chains, holds home video event where need for unifying group is seen.

Fall 1981: Meeting organized by then NARM executive vice president Joe Cohen held in Chicago offices of Noel Gimbel, current NARM president, with 18 people present.

Jan. 1982: Small gathering described as "die-hards" remain following Winter Consumer Electronics Show in Las Vegas, where nascent video dealer group Video Retailers of Ameri-

ca dissolved in mid-'82. Small group decides on VSDA name, affiliation with NARM and agreement that wholesalers could belong. Attending: Cohen, now a consultant to NARM and VSDA; staff coordinator Risa Solomon, now consultant and working for Home Recording Rights Coalition; Cheryl Benton, Video Station, now with Prism Entertainment; John Marmaduke, president, Western Merchandisers; and Weston Nishimura, Video Space/Independent Video Source and current VSDA vice president/secretary.

Feb. 1982: initial board meeting.

May 1982: meeting with vendors; board elects officers.

Aug. 1982: first convention in Dallas with 225 attendance; officers confirmed.

Aug. 1982: second convention first with exhibits draws 725 in San Francisco.

EARL PAIGE

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Lobbyists

• Continued from page VSDA-4

sponsible for the decision this past spring by Rep. Robert W. Kastenmeier (D-Wisc.) to fashion a so-called "omnibus" copyright issues bill that included the video rental section as well as sections on home taping, audio rental and several cable tv amendments. Kastenmeier hoped the package would serve as somewhat of a balanced trade-off bill and might find support. It didn't. The VSDA, as well as other

manufacturer-retailer-consumer coalitions from the electronics community did not budge from their position opposing any first sale bill, even one promising guarantees attempting to assuage the worries of VSDA members. For this reason and doubts voiced by opponents of the other sections, the omnibus bill fell apart in early June.

Observers on the Hill are now suggesting that after the elections,

some legislators might want to turn their attention to another consumer-copyright issue, the so-called home taping bills, rather than become involved in the first sale issue again. Other Congressmen still feel that with modified language giving the retailer community greater assurances that they won't be driven out of business, the bill can pass.

VSDA says it is adamant. No first sale bill. And as far as the home-

taping bill is concerned—the measures put forward by Sen. Mathias in the Senate and Rep. Edwards in the House—the organization is none too happy about those either, since one of the provisions is to give copyright owners a royalty—in the form of a fee placed on the price of tape machines and blank tape.

While VSDA has not vigorously lobbied in opposition to those mea-

sures (although the consumer electronics industry has already waged a powerful fight), its officials have already indicated that VSDA is on record against the "royalty" home taping bills, fearing increased costs and sagging sales as a result of what opponents call a royalty "tax." With what vigor the VSDA chooses to join the opponents of the bills is something that will become apparent this fall.

King Video

• Continued from page VSDA-3

Some manufacturers are even talking of trading windows, of giving product to the pay-per-view networks first if video retailers remain intransigent.

But dealers know that VCRs can record as well as play back, and that release over pay-per-view can quickly kill videocassette income.

Distributors also worry manufacturers, with an epidemic of transshipping undermining dealer loyalty, and many distributors seemingly more interested in mining their neighbors territory for video gold than in tending to the needs of their present customers.

But such problems will probably be in the background at this year's VSDA convention. This year there will be a three-day celebration, a gathering of men and women congratulating themselves on the industry they have created, and making the deals that will have the business growing even faster when the last exhibit booth has been taken down.

Mass merchandisers may be trying, but they aren't there yet. Record stores are testing, supermarkets making moves. Next year in Washington video may have made the leap from specialty retailer to mass-merchandise staple.

But this year the software-only store is king, and the industry bends to his needs and desires.



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Starring ANTHONY QUINN
ANTHONY QUINN HEADS A FIERY FAMILY IN A STORY OF LOVE, HATE AND FOREIGN VESPERS.
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A story of a father's deep love for his family and their battles with tradition and desire.

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MICKEY ROONEY IN "BILL"
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A heart warming story about a retarded man seeking to find his place in the sun.

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The handprints in the front of Grauman's Chinese Theater symbolize the pinnacle of success for a very special kind of star—the kind featured in these dramatic, entertaining September releases from U.S.A. and MONTEREY HOME VIDEO. In addition to star-packed titles shown above, U.S.A. HOME VIDEO is also featuring the highly acclaimed drama, RAGE, starring DAVID SOUL; and the timeless classic, LITTLE LORD FAUNTLEROY, starring Academy Award winner SIR ALEC GUINNESS.

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VSDA CONVENTION

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Finally, he did the only logical thing—he picked up his phone and called INGRAM VIDEO, the best video distributor. Ingram specializes in fixing all the things that were causing Harry problems. Now, with weekly product information, computerized on-line stock verification,

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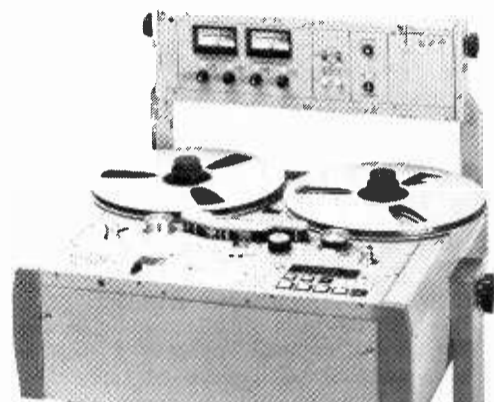
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New Products



Fender's pro sound division has created the M-1 miniature microphone system, a 12-gram, one and a quarter inch condenser mike with the ability to handle 148dB SPLs. The mike interfaces to mixers via a shirt-pocket size battery/electronics box which provides a switchable low cut filter as well as a notch filter tunable from 50 to 320 Hz. The mike operates on internal battery or 48V phantom power. Three specialized mounting kits aid engineers in placing the mike for optimum performance with various instruments. Price of the M-1 is \$175, mounting kits range from \$19.95 to \$49.95.



First shown at the NAB show earlier this year, Otari's MTR-20 recorder makes its official industry debut at the upcoming New York AES convention in October. The machines feature computerized self-alignment and will accept up to 14-inch reels. They will be available in both half-inch and quarter-inch formats, including half-inch two-channel and quarter-inch IEC center-track time code channel. The MTR-20 is designed specifically for high quality recording studio and audio post-production applications.

CompuSonics Sets Deal To Sell System In Japan

NEW YORK—Although CompuSonics Inc. has produced only three of its DSP-2000 series of professional modular digital recording/mixing systems (Billboard, May 26), the Colorado-based company is set to pact with Japan's Nissho Iwai American Corp. (NIAC) to market the product eventually in that country. The three systems in existence remain placed in testing sites until final evaluations are completed, says a spokesman for CompuSonics.

According to the spokesman, CompuSonics and NIAC have signed a letter of intent which outlines a two-year agreement whereby NIAC will be appointed sole distributor of the DSP-2000, while at the same time CompuSonics will work with the Jap-

anese firm on a non-exclusive basis to "develop the Japanese market for the DSP-1000 recording/playback system," CompuSonics' consumer product designed to record and play back digitally on a floppy disk format.

The letter further states that NIAC must guarantee minimum sales of 10 DSP-2000 systems during the first year of the agreement. The basic four-channel single-user "work station" retails for approximately \$30,000, and CompuSonics says it anticipates first year Japanese revenues of about \$500,000, once production and shipping can begin.

NIAC is also to provide CompuSonics with an influx of working capital through its purchase of CompuSonics treasury stock, according to the agreement.

David Schwartz, president of CompuSonics, says that a comprehensive marketing agreement between his company and NIAC will follow in 90 days. Besides the points agreed to in the letter of intent, the contract will contain an option, based on NIAC's performance in selling the DSP-2000 pro systems, granting NIAC exclusive rights to export to Japan and/or license the DSP-1000 for production in Japan.

"Later this month, we'll be sending a group over to Japan with the DSP-2000 to give professionals there a demonstration of its abilities," the spokesman says. He adds that Japan has yet to approve a patent to CompuSonics for the DSP-2000's technology.

LUCASFILM VET DIRECTS SPRINGFIELD

Montage System In Vidclip Debut

By FAYE ZUCKERMAN

SAN FRANCISCO — David Fincher, a 22-year-old veteran of Lucasfilm Ltd. who culled an array of special effects for RCA recording artist Rick Springfield's latest promotional video clip, is the first video director to use One Pass Video's Montage, a newly introduced \$200,000 editing system that greatly speeds up off-line services.

According to Fincher, if the Montage was not made available to him, he would have edited on film, an expensive proposition. Prior to the introduction of the system, directors were forced to deal with time code constraints by planning edits on paper, says Scott Ross, vice president of operations for One Pass Video.

"With Montage [a computer system based around a 68000 chip that utilizes 17 Beta Hi Fi transports to manipulate time code] I could put in wipes and dissolves," Fincher says. "I also saw the changes in color." But, most important, the editing system can print out storyboards and duplicate frames rapidly. This allowed Fincher to send actual footage and boards to Midland Production Corp., which took charge of the special effects.

When RCA Records takes a look at Springfield's "Bop 'Til You Drop," it will see a four-minute special effects extravaganza that is reminiscent of the 1926 Fritz Lang classic "Metropolis," where enslaved workers revolt against an authoritarian superpower. The video contains lasers and high technology explosions similar to a cut-rate "Empire Strikes Back."

Initially, Fincher, currently on hiatus from Industrial Light & Magic, planned a \$450,000 budget packed with lasers and latex models. In the end, the Lucasfilm cameraman and producer Joe Vogt had to settle for \$125,000. Fincher says he spent \$160,000.

"The original idea was filled with explosions and a cast of only models and miniatures," he says. But the final version, a two-day, two-camera shoot, brought two Arriflex 3 35mm cameras to a factory on San Francisco's Army St.

The video focuses on Springfield, who has been forced to sing to enslaved workers their national anthem, "Bop 'Til You Drop." While the performer is being guarded by a menacing foreman, a latex model designed by Tom McVey, best known

Larrabee Sound Gets Control Room Additions

LOS ANGELES—Currently in its 30th year of operation, Larrabee Sound here is continuing to upgrade its recording and signal processing gear to complement its SSL 56-channel computerized console.

Recent additions to Larrabee's control room include two Studer A800 recorders, Mitsubishi X80 digital two-track, an AMS digital delay unit, a Lexicon Super Prime Time and 244 digital reverb, two Kepex II noise gates and two dbx 160X compressors.

For The Record

A story profiling Nashville's major mastering facilities (Billboard, Aug. 11) listed Woodland Sound Studios rather than Nashville Record Productions Inc. as the city's longest-running mastering lab. Nashville Record Productions was formed in 1962 as a full-time mastering operation, and today utilizes three separate rooms and four engineers.

for his sculpture work in "Gremlins" and "Return Of The Jedi," Springfield interjects with wording that causes the workers to revolt.

The revolt sets off an array of special effects that include laser beams created by Midland in Richmond, Calif., via Rotoscoping, a method whereby live action is projected onto a worktable and the image is drawn in. Commissioned for the drawing chore was John Armstrong, whose credits encompass the lightning emanating from the evil emperor at the end of "Return Of The Jedi."

But the finale is what Steven Horowitz of Midland Productions is most proud of. Horowitz took explosion footage from the firm's library and transferred it into high speed live action. Later, it was placed on film for the final scene, where McVey's menacing monster is hit by a laser and blows up.

Says Horowitz: "Actually, most of

the techniques used in the video are commonly used by Lucasfilm and other special effects houses. Few people realize how long it takes to make these effects look real and place them on film. We had to combine live action with positives, and draw in shadows so it looks like lasers are being shot."

Fincher—who lensed a portion of "Indiana Jones And The Temple Of Doom"—says he found the world of video clip development frustrating. He admits to being limited by time and money. "At Industrial Light & Magic, I was used to working for one month on one two-second shot. I was quite surprised to find out I had two days to make about four minutes."

One Pass Video's Montage is credited with greatly speeding up the production—"nearly 50%," Fincher says. On-line editing for the video was performed on a CMX 340 by Jim Haygood.

Master Audio Production Relocates

NEW YORK—Master Audio Production Inc. has relocated its studios and offices to Chatham, N.J. from Bethesda, Md. in order to take advantage of programming opportunities in New York, which is only 30 minutes away, says Master Audio president Glenn Morgan.

MAP, which specializes in producing radio programs and commercials, has been in operation since last September. Since that time, the firm has produced network radio specials, in-

cluding performances by the Oak Ridge Boys, Ronnie Milsap, Eddie Rabbitt and the live Country Music Assn. Awards broadcast.

MAP's equipment list includes 10 tape decks by Studer, Ampex, Otari and Sony, dbx noise reduction and compression, Allison Dynamite limiting/expanding/de-essing, AKG and Shure mikes, JBL 4313 monitors, Crown amps and a Quantum console. The facility is also equipped for on-location projects.

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Pro Equipment & Services

Studio Track

LOS ANGELES

Berlin is in at **Advanced Media Systems** recording eight new songs for Geffen Records. **Daniel Van Patten** and **Steve Anderson** are engineering. Also there, **Craig Sibley's** recording a single with **Bob and Jim Mothersbaugh** sitting in, and **Urban Umbrella**, a local act, is recording a six-song EP with Van Patten producing.

Several artists are at **Skyline Recording**. Heavy metalist **Bob Steffan** is at work on his first album, with **Patrick Regan** producing and **Ross Stein** at the board. Stein is also at the controls for a new heavy metal group being produced by **Alan McDougall** of **Dauntless Music**. And Producer **David Landau** is in with **Paul Delph**. **Tony Braithwaite** is engineering, with **Stein** assisting.

At **One On One**, **Joel Soifer** is co-producing three sides for **Mike & Brenda Sutton**. Soifer is at the console, with the Suttons co-producing. **The Motels** are in cutting "The Concrete Jungle," a track for the Capitol soundtrack album "Teachers". **Richie Zito** is producing and **Mick Guzauski** engineering, with assistance from **Peter T. Lewis**. Also in is Camel/MCA act **Angel**, working on its new album. **Lee DeCarlo** and **Gregg Giuffria** are coproducing, with Lee doubling at the console, assisted by **Lewis** and **Jeff Bennet**.

NEW YORK

Alfonso Ribeiro is at **Evergreen Recording** working on his debut album for Prism Records. **Alan Meyerson** is engineering, with **Ted Hayes** and the team of **Lottie Golden & Richard Scher** producing various tracks. Also at Evergreen is **Bill Laswell**, producing **Time Zone** featuring **Afrika Bambaataa** and guest appearance by **John Lydon**. **Rob Stevens** is at the controls.

Leonard Cohen has finished recording the final tracks for his new CBS release, "Various

Positions," at **Quadrasonic**. The album is being produced and arranged by **John Lissauer** and engineered by **Lianne Unger**, with assistance by **Lee Friedman**. Also at Quadrasonic, **Kurtis Blow** is finishing up production of **the Fat Boys'** first Sutra release, "The Fat Boys", with **Dave Ogrin** at the desk. The first single off the album, "Jail House Rap," is expected next month. More rap is due from **Development 7** featuring **John Wayne Carter**. They're laying down final tracks for two 12-inchers, "Total Concentration" and "Chasing The Wind For That White Stuff." Ogrin is again engineering, with **Alonso Willson** executive producer. . . . **Eras Studios** is hosting **Monster Records'** **Doug Bennett**, who recently finished producing and playing keyboards on his new single "Drag Attack."

At **39th Street Music**, **Ashford & Simpson** are putting the finishing touches on their upcoming release, with **Tim Cox** at the controls. **Laurie Anderson** is mixing a five-record set of her recent live performance at the Brooklyn Academy of Music. **Roma Baran** is producing, with Cox engineering.

Ronnie Rogers is producing **the Cocoanuts**, with Cox again at the board, and **David Miles** is producing a debut album for "dance wave" group **T.K.O.** . . . A little further downtown at **Secret Sound Studio**, Japanese artist **Morio Kazama** is recording his first album for **PMC International**. Session players on the date include **Buddy Williams**, **Clifford Carter**, **Anthony Jackson**, **Hiram Bullock** and **Mark Egan**. Bullock is producing, **Scott Noll** engineering and **Warren Bruleigh** assisting. Also at Secret Sound, British group **Hambi & the Dance** are mixing their first release for **MCA U.K.** **Vince Ely** is producing, with **Noll** at the controls.

NASHVILLE

The **Judds** are working on their second

RCA album at **Creative Workshop Inc.** with **Brent Maher** producing and engineering. Also there are **the Talleys**, tracking their first album for **Word Records**. **Andy Tolbird** is producing, with **Lee Peterzell** at the board. Word artists **the Rex Nelson Singers** are working on their new album, with **Ken Harding** producing and **Peterzell** at the console.

At **Woodland Sound**, **Michael Heeney** has been laying tracks for a "Country Music U.S.A." jingle for **Multi-Media Entertainment**. **Rick McCollister** is engineering, with assistance by **Ken Criblez**. Also at Woodland, **the Keg Creek Band** has been laying tracks, with **David Avant** producing and **Tim Farmer** at the controls. Mastering engineer **Denny Purcell** has been working on **Mark Gray's** new single, "Diamond In The Dust," and **Barbara Mandrell's** new Christmas album.

OTHER CITIES

Miami's **Criteria Recording Studios** is keeping busy, with **George Clinton** there doing production work on two projects: completing mixing for Westbound artist **Eramus Hall** and **Nine Records** artist **Jimmy Giles**, as well as co-producing with **Joel Martin** on the **Eramus Hall** project. **Richard Achor** is engineering the dates, with **Stan Lambert** assisting. Also at **Criteria**, a final mix and assembly of a greatest hits package by **Dion** is in the works, with co-producer/engineer **Eric Schilling** working with **Dion** and **Paul Harris** on the project. **Jim Sessody** is assisting. From the **Criteria Cutting Center**, the second single from **Robin Gibb's** "Secret Agent" album has emerged. The song, "Robot," was mastered from the **Mitsubishi X-80** digital format.

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



GANG OF FOUR—Herbie Hancock relaxes while hearing the playback of his film score for "A Soldier's Story" at Hollywood's **Group IV Recording**. Shown from left are co-producer **Ronald Schwary**, director and co-producer **Norman Jewison**, Hancock and studio engineer **Dennis Sands**.

AT LOYOLA MARYMOUNT UNIV.

Fostex Sets New Workshops

NEW YORK—After the success of **Fostex Corp.** of America's first recording techniques workshop at **San Francisco State** last April, the **Norwalk, Calif.-based** firm is set to present two more workshops, **Sept. 15-16**, at **Loyola Marymount Univ.** near **Los Angeles**. The topics to be covered, which are the same both days, include "Basic Multitracking At Home," "Microphone Techniques," "Making It Sound Like What You Hear On The Radio" and "Locking Up To Video."

Speakers appearing at the sessions include saxophonist/composer **Tom Scott**, **Arista Records** a&r vice president **Neil Portnow**, **Sound City Recording Studio's** **Joe Gottfried**, and

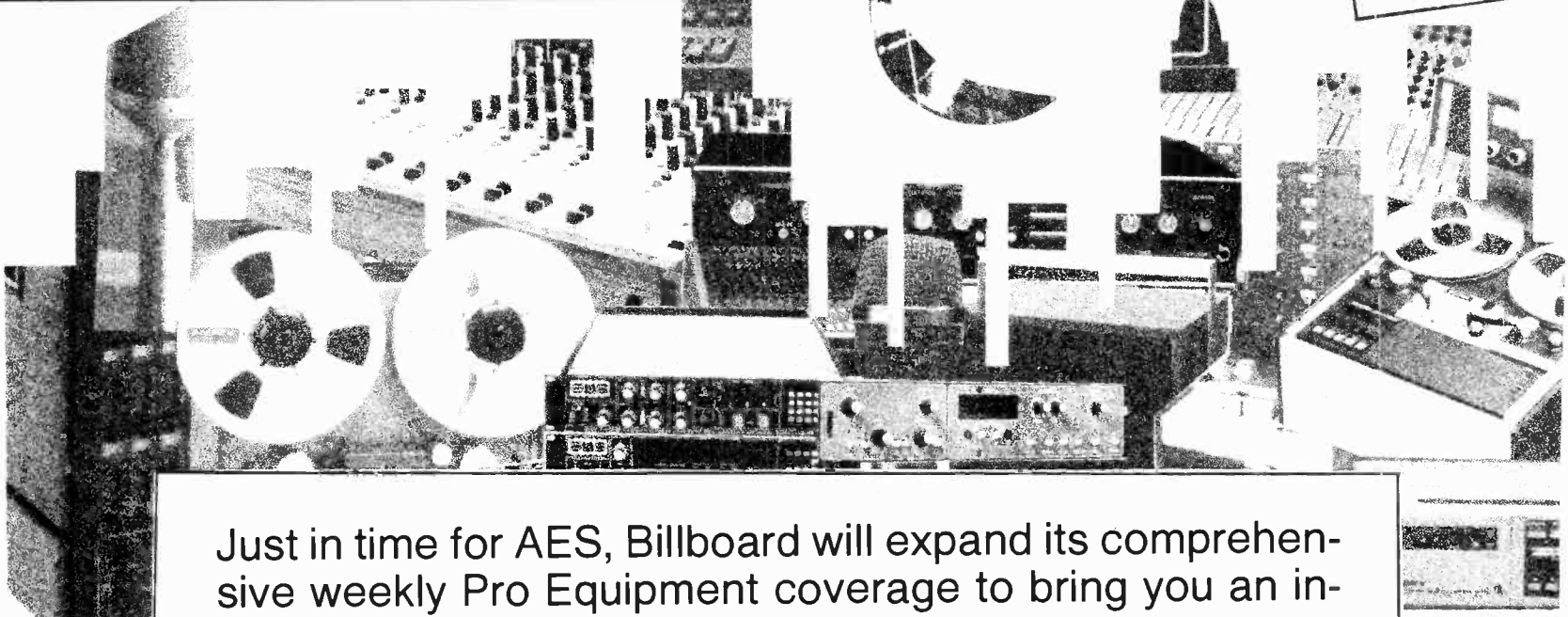
Kin Vassey, head of a&r/Publishing for **Kenny Rogers Productions**. Vassey was also a featured speaker at the **San Francisco** gathering, which **Fostex** says was attended by more than 300 musicians and songwriters.

According to **Mark Cohen**, **Fostex's** vice president of sales, the workshops are designed to "show musicians, songwriters and producers how easy and effective it can be to use multitrack technology at home."

Both **Cohen** and **Fostex's** **Tom Lubin** will give presentations at the seminar, as will **Theo Mayer**, president of **Metavision**. Tickets for the event are priced at \$25 and include the chance to win a **Fostex X-15 Multitracker**.

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Issue Date:
October 13



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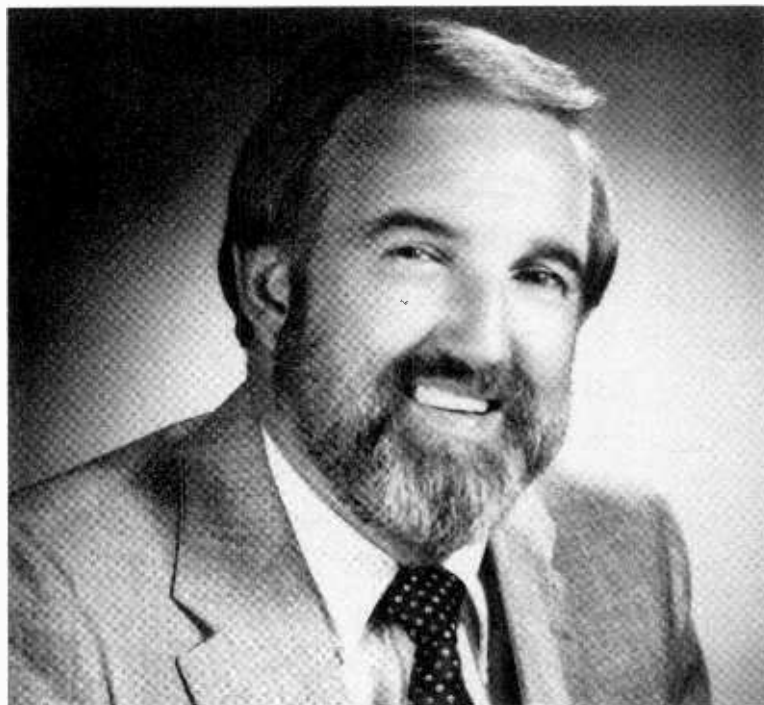
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Survey for Week Ending 9/1/84

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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	8	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25110-1 WEA	39	34	15	WOMACK & WOMACK Love Wars Elektra 60293-1 WEA
2	2	11	TINA TURNER Private Dancer, Capitol ST-12330 CAP	40	36	19	THE CRUSADERS Hello Blaster, MCA 9429 MCA
3	7	6	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA	41	41	7	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
4	3	6	JACKSONS Victory, Epic QE 38946 CBS	42	NEW ENTRY		THE S.O.S. BAND Just The Way You Like It, Tabu FZ 39332 (Epic) CBS
5	5	8	KASHIF Send Me Your Love, Arista AL8-8205 RCA	43	46	4	THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989 RCA
6	4	11	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	44	43	14	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
7	6	43	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA) MCA	45	44	56	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA
8	10	8	SOUNDTRACK Hostbusters, Arista AL8-8246 RCA	46	45	39	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
9	12	10	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	47	NEW ENTRY		JOYCE KENNEDY Lookin' For Trouble, A&M SP-4996 RCA
10	8	13	SOUNDTRACK E-nam, Polydor 87191-1 (PolyGram) POL	48	37	28	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA
11	11	6	LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	49	NEW ENTRY		RICK JAMES Reflections, Gordy 6095GL (Motown) MCA
12	9	19	ONE WAY Lady, MCA 5470 MCA	50	47	61	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
13	14	16	JERMAINE JACKSON Jermaine Jackson, Arista AL8-8203 RCA	51	51	5	RICHARD "DIMPLES" FIELDS Mmm, RCA AFL1-5169 RCA
14	13	15	O'BRYAN Be My Lover, Capitol ST-12332 CAP	52	58	2	BOBBY BLAND You've Got Me Loving You, MCA 5503 MCA
15	15	41	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	53	54	19	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
16	20	4	BILLY OCEAN Suddenly, Jive/Arista JLS-8213 RCA	54	NEW ENTRY		ALICIA MYERS I Appreciate, MCA 5485 MCA
17	18	11	PATRICE RUSHEN Now, Elektra 60360-1 WEA	55	42	23	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP
18	19	17	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	56	NEW ENTRY		HERBIE HANCOCK Sound-System, Columbia FC 39478 CBS
19	17	11	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	57	39	23	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND
20	24	5	THE BROTHERS JOHNSON Out Of Control, A&M SP-4965 RCA	58	NEW ENTRY		RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326 CBS
21	16	9	NEWCLEUS Jam On Revenge, Sunnyside SUN 4901 (Bocket) IND	59	NEW ENTRY		BOB MARLEY AND THE WAILERS Legend, Island 90169 WEA
22	21	13	SOUNDTRACK Beat Street, Atlantic 80154 WEA	60	61	13	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
23	22	28	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	61	48	11	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA
24	25	20	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL	62	50	21	KLEER Intimate Connection, Atlantic 80145-1 WEA
25	23	13	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	63	52	41	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
26	26	13	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	64	64	20	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
27	30	12	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS	65	56	52	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS
28	28	48	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA	66	60	45	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA
29	27	25	CAMEO She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL	67	67	13	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA
30	29	36	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	68	63	36	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA
31	59	2	LILLO All Of You, Capitol ST-12346 CAP	69	69	7	EDDY GRANT Going For Broke, Portrait FR 39261 (Epic) CBS
32	31	37	LUTHER VANDROSS Busy Body, Epic FE 39196 CBS	70	49	29	ROCKWELL Somebody's Watching Me, Motown 6052ML MCA
33	33	10	ART OF NOISE Who's Afraid Of Art Of Noise, Island 90179 WEA	71	57	5	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
34	32	89	MICHAEL JACKSON Thriller, Epic QE 38112 CBS	72	70	20	SOUNDTRACK Footloose, Columbia JS 39242 CBS
35	35	9	TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL	73	72	38	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
36	38	21	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	74	62	4	LITTLE MILTON Playing For Keeps, Malaco 7419 IND
37	NEW ENTRY		MTUME You, Me And He, Epic FE 39473 CBS	75	74	25	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
38	40	6	BRASS CONSTRUCTION Renegades, Capitol ST-12327 CAP				

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Black

RHINO DEAL BOOSTS R&B REISSUES

Solid Smoke Raises Its Profile

By JACK McDONOUGH

SAN FRANCISCO — The recent distribution and marketing alliance between the Solid Smoke label, based here, and Los Angeles-based Rhino Records has meant increased visibility for Solid Smoke's packagings of historic r&b sides. It has also freed the creative side of the company to the extent that Solid Smoke's projected 20 releases for 1984 will match the label's entire output since it was founded in 1978 by partners Marty Arbutich and Rico Tee.

June's four-album release—all material licensed from VeeJay—was composed of 14- to 16-song sets by Gene Chandler, Dee Clark, the Spaniels and the El Dorados. Spring's six-album release consisted of two James Brown LPs, "The Federal Years," licensed from PolyGram (complementing two earlier Brown LPs from the label), and four albums from the vaults of Detroit producer Ollie McLaughlin: "Detroit Gold," volumes one and two, plus "Greatest Recordings" sets by the Capitols and Deon Jackson. McLaughlin passed away just weeks before these albums were released.

Set for imminent release are two more from VeeJay, one by the Dells (containing seven songs previously unreleased in the U.S.) and another that features two Chicago groups, the Magnificents and the Rhythm Aces, plus a seven-song budget LP by the Velons, with material licensed from

This will be Solid Smoke's second Velons package.

Arbutich says the projected eight-album October/November release will introduce a "You Found The Vocal Group Sound" series on '50s vocal groups, with various packages "focusing on more obscure regional things, like 'best of New York groups.' Some sets may also focus on particular original labels."

Rhino president Richard Foss explains that Rhino took on distribution and marketing of Solid Smoke because "we wanted a strong label in r&b to complement our own specialized reissues of rock of the '50s and '60s. Between the two we now cover the whole field of reissues. I think we now epitomize what a reissues label should be."

Rhino promotion chief Rich Schmidt says that while he has traditionally "relied heavily on the press to alert the collectors' market to such records," he is now looking at such ideas as a "Rhino Music Box" point-of-purchase display, and "compiling choice danceable items for the dance market. MTV has 'New Music' news and has given us time there."

"We may be looking at getting into teen publications," he continues. "Even though this material is old, we like to regard it as new and we think we can bring it to the marketplace as something new, something the younger audience has not seen before."

Solid Smoke's Tee notes that while Charly Records has reissued some of the VeeJay material in Europe, "the European taste in vocal groups is

usually toward the more novelty, upbeat, rock'n'roll things. They didn't touch a lot of the slow stuff, yet it was the ballads that were the specialty of these groups, and we love the ballads and we emphasize them."

Both partners agree that keys to the Solid Smoke approach have been their rapport with licensees and the close attention given to packaging. Tee cites as an example the relationships with PolyGram and VeeJay (Rhino's agreement with VeeJay allows Solid Smoke to comb the catalogs for favorite material) and with producers like Bunky Sheppard and Ollie McLaughlin.

The label gained considerable attention in 1980 with an album by the Sheppards, which hit Time magazine's "best album" list, and Sheppard produced the Gene Chandler and Dee Clark tunes that appear on the new reissues.

As for McLaughlin, Arbutich remembers: "Ollie became a very dear friend of ours during the last years. The saddest part of the story is that he died just a few weeks before his 'Detroit Gold' albums were to be released. For the previous eight months he had been talking up these records to all his industry friends and DJs in Detroit, and just couldn't wait for their release. We want him to have his proper credit, because he was so important."

The packaging, overseen by Arbutich, generally fuses rare photographs, often newly tinted, into a highly contemporary design style, complete with extensive liner notes.

The Rhythm & The Blues

Nappy Brown Jumps Back In Time

Billboard's black music editor, Nelson George, is on vacation. Filling in is Leo Sacks.

A chat with Nappy Brown, the veteran Savoy Records singer, is like waltzing through time, back to the raucous era of shouting jump blues and the golden age of r&b.

"Thanks for calling. Sure do appreciate your interest," he says over the phone from his seven-room brick house in Pomaria, S.C., near Columbia, known as "catfish country."

More than two decades after cutting his final sessions for Savoy, Napoleon Brown Culp Goodson is back in the limelight again, singing with the no-holds-barred enthusiasm of his Savoy sides on a new album for Landslide Records called "Still Smokin'." The disk isn't due for another month, but a pre-release promotional campaign already seems to have renewed Brown's confidence in the record business—and, more importantly, in himself.

Groomed as a gospel singer in his native Charlotte, N.C., Brown was singing with a touring choir known as the Heavenly Lights when Savoy producer Fred Mendelsohn picked up on the way he bent certain syllables—a quirk he would parlay into such r&b novelty hits as "Don't Be Angry," recast for pop audiences by the Crew Cuts following their success with "Sh-Boom," and "Pitter Patter," transformed by Patti Page into "Piddily Patter Patter."

"A lot of people thought I was a foriegner, the way I'd roll my words," he recalls, letting out a big chuckle. "All I did was listen to the Mexican radio late at night." Savoy founder Herman Lubinsky was sure that Brown spoke Yiddish, based on

the way he twisted "baby" into "babela" (little baby) on a tune called "Well Well Baby."

Like most indie setups, Savoy owned the copyrights Brown recorded. "It was a beautiful time, a happy thing, living in Newark, driving with Herman to New York, having fun at work. But the business was a mess," he says. In 1959, Ray Charles recorded a tune called "The Right Time," which Brown says he wrote and was never credited for. "Freddie (Mendelsohn) always meant to tell me, but his hands were tied," Brown says, a little cryptically. He explains that he's been searching for "evidence" to present his case to the Lubinsky estate.

Brown's capability as an emotive blues balladeer and charging jump blues vocalist in a small band setting was showcased in 1980 on the fourth side of "The Shouters," part of Savoy's "Roots Of Rock'n'Roll" series, marketed by Arista. Remarkably, that spirituality still shines on the new Landslide record.

Buoyed by contemporary, empathetic performances by the Heartfixers, an Atlanta-based blues band, Brown moves freely through chestnuts by Hank Ballard, Roy Brown, Ray Charles and Little Willie John—breaking up his old-fashioned gospel blues to render excellent pop readings of Bob Dylan's "Tonight I'll Be Staying Here With You" and Gregg Allman's "Ain't My Cross To Bear."

"Man, I'm telling you," he says of his month-long jaunt last year to Scandinavia, where his sexually metaphorical singles have been sanctified by the Mr. R&B reissue label. "The blues over there is tops, just like it used to be over here. But now I'm fix-

ing to get back on the road again. Show the young people how we used to do the shimmy-shimmy-shimmy, the rubber leg and the slide."

★ ★ ★

Cameo's Charlie Singleton has been signed to produce new tracks for the Reddings, augmenting PolyGram sides already cut by producer Hubert Eaves. An October release is planned... "Cry Of The City," Leon Isaac Kennedy's cinematic look at street gangs starring Smokey Robinson, LaToya Jackson, Sammy Davis Jr. and Kurtis Blow, is now in post-production. A soundtrack on Spring Records is due for Christmas release... Bernard Fowler, the exuberant Peech Boys' singer, contributes background vocals to six tracks on Mick Jagger's forthcoming solo album, to be mixed in London next month. Jagger's producer, Bill Laswell, oversaw an unusual collaboration last week: Afrika Bambaataa and former Sex Pistol John Lydon, recording together with keyboardist Bernie Worrell under the name Time Zone in New York for the Celluloid label... Do it again: The O'Jays will team with Hank Williams Jr. and the Beach Boys (!) for a fall tour of college stadiums, a repeat of their July 4 Washington Monument shindig.

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"No Favors"



ONE WAY

featuring the hit single
"Mr. Groove" MCA-52409
from the album "Lady" MCA-5470

BOBBY BLAND

featuring the hit single

"You Got Me Loving You" MCA-52436
from the album "You Got Me Loving You" MCA-5503



MCA RECORDS
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DELIVERING THE MUSIC OF THE 80'S

Billboard Hot Country Singles

Survey for Week Ending 9/1/84

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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	LET'S FALL TO PIECES TOGETHER —George Strait (R. Baker) D. Lee, T. Rocco, J. Russell, Maplehill (Weik Group) Sunflower Country/Hall-Clement/B. Ibo (Weik Group), BMI/ASCAP/MCA 52392	32	41	3	CITY OF NEW ORLEANS —Willie Nelson (C. Moman) S. Goodman, Buddha/Turnpike Tom, ASCAP, Columbia 38-04568	67	73	4	I'VE GOT A BAD ATTITUDE —Gary Stewart (R. Dea) W. T. Davidson; Famous, ASCAP, Red Ash 8406 (N.S.D.)
2	4	13	TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	33	37	7	TONIGHT I'M HERE WITH SOMEONE ELSE —Karen Brooks (Jim Ed Norman) Dave Loggins, Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	68	NEW ENTRY		MAGGIE'S DREAM —Don Williams (D. Williams, G. Fundis) D. Loggins, L. Silver, Leeds/Patchwork, ASCAP/BMI; MCA 52448
3	6	13	ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	34	39	6	I'VE BEEN AROUND ENOUGH TO KNOW —John Schneider (Jimmy Bowen) D. Lee, B. McDill; Hall-Clement Publication, c/o The Weik Music Group, BMI; MCA 52407	69	44	9	LOVE OVER OLD TIMES —Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP, RCA 13838
4	8	13	YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	35	42	4	GIVE ME ONE MORE CHANCE —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island (Tree Group), BMI; Epic 34-04567	70	49	6	WHEN WE GET BACK TO THE FARM —David Frizzell (S. Garrett, S. Dorff) C. Waters, M. Garvin, T. Shapiro; Tree Publishing/O'Lyric Music, BMI; Warner Bros. 7-29232
5	10	11	WAY BACK —John Conlee (B. Logan) J. Fuller, ATV/Wingtip, BMI; MCA 52403	36	24	15	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776	71	58	8	THE CHICKEN IN BLACK —Johnny Cash (B. Sherrill) G. Gentry, Algee, BMI; Columbia 38-04513
6	11	12	NEVER COULD TOE THE MARK —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827	37	43	5	WOMAN YOUR LOVE —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	72	62	15	GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386
7	12	8	LET'S CHASE EACH OTHER AROUND THE ROOM —Merle Haggard (M. Haggard, R. Baker) M. Haggard, F. Powers, S. Rogers; Mount Shasta, BMI; Epic 34-04512	38	46	4	PLEDGING MY LOVE —Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	73	NEW ENTRY		TOO GOOD TO STOP NOW —Mickey Gilley (J. Boylan) B. McDill, R. Bourke; Hall-Clement/Chappell, BMI/ASCAP; Epic 34-04563
8	13	9	TURNING AWAY —Crystal Gayle (J. Bowen) T. Kregel, Combine, BMI; Warner Bros. 7-29254	39	45	5	ROCK & ROLL SHOES —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single/Irving, BMI; Columbia 38-04531	74	78	3	LONG LOST CAUSES —Rick & Janis Carnes (C. Hardy, J. Bowen) R. & J. Carnes, C. Hardy; Clear Channel/Tin Man, ASCAP; MCA 52414
9	15	11	I GOT A MILLION OF 'EM —Ronnie McDowell (B. Killen) M. Garvin, R. Hellard, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499	40	35	9	SHOT IN THE DARK —Leon Everette (B. Mevis) R. Rogers; Sister John, BMI; RCA 13834	75	54	18	ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758
10	9	13	THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	41	47	5	I'VE ALWAYS GOT THE HEART TO SING THE BLUES —Bill Medley (J. Crutchfield) G. Lyle, T. Seals; Good Single/Irving/WB, PRS/BMI/ASCAP; RCA 13851	76	NEW ENTRY		PRISONER OF THE HIGHWAY —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA PB-13847
11	16	11	FAITHLESS LOVE —Glen Campbell (H. Shedd) J.D. Souther, WB/Golden Spread, ASCAP; Atlantic America 7-99768	42	50	3	SHE SURE GOT AWAY WITH MY HEART —John Anderson (J. Anderson, L. Bradley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Warner Bros. 7-29207	77	57	16	B-B-B-BURNIN' UP WITH LOVE —Eddie Rabbit (E. Stevens, E. Rabbit) E. Rabbit, E. Stevens, B.J. Walker, Jr.; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279
12	17	10	EVENING STAR/MIDSUMMER NIGHT —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	43	48	5	KNOCK ON WOOD —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421	78	64	19	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344
13	19	8	EVERYDAY —The Oak Ridge Boys (R. Chaney) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	44	31	16	THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson; April/Lionhearted/Cross Keys (Tree Group), ASCAP; MCA 52389	79	83	2	SHE TOOK IT TOO WELL —John Wesley Ryles (Lobo) Lobo, D. Lowery; Boo/Log Jam/Sheddhouse, ASCAP; 17th Avenue 500
14	14	12	THE RIGHT STUFF —Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; Dejamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489	45	52	4	A SWEETER LOVE (I'LL NEVER KNOW) —Brenda Lee (J. Crutchfield) J. Crutchfield; Music Corp. of America, BMI; MCA 52394	80	74	6	GOODTIME CHARLIE'S GOT THE BLUES —Leon Russell (L. Russell, D. Snider) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628
15	20	7	TO ME —Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	46	53	3	ONE TAKES THE BLAME —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 880-130-7	81	85	2	ALIBIS —Lane Brody (C. Moman) R. Killough, P. Killough; Tree, BMI; EMI-America 8218
16	22	7	UNCLE PEN —Ricky Skaggs (Ricky Skaggs) Bill Monroe; Rightsong, BMI; Sugar Hill/Epic 34-04527	47	29	14	MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser; Central Songs, BMI; Mercury 822-203-7	82	86	2	LOUISIANA HEATWAVE —Bobby Jenkins (B. Jenkins, B. Green) R. Jenkins; Jenbek/Bill Green, BMI; Zone 7-61884
17	21	11	HE BROKE YOUR MEMORY LAST NIGHT —Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement (Weik Group), Cross Keys, BMI/ASCAP; MCA 52404	48	28	15	IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	83	NEW ENTRY		ALL THE LOVE IS ON THE RADIO —Tom Jones (G. Mills) L. Russell, D.A. Snider; Young Carney/Warner-Tamerlane, ASCAP/BMI; Mercury 880-173-7
18	5	12	ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29253	49	56	3	FOOL'S GOLD —Lee Greenwood (J. Crutchfield) T. Tappan, D. Roth; Goldsboro/Ronzomatic, ASCAP/BMI; MCA 52426	84	67	17	DISENCHANTED —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Choskee Bottom/Kahala/Timberwolf, Cross Keys Co. Inc./Tr ee Gp., ASCAP/BMI; Liberty 1517
19	23	7	THE LADY TAKES THE COWBOY EVERYTIME —Larry Gatlin & The Gatlin Bros. (Rick Hall) Larry Gatlin; Larry Gatlin, BMI; Columbia 38-04533	50	55	3	RIDE 'EM COWBOY —Juice Newton (R. Landis) P. Davis; Web IV, BMI; Capitol 5379	85	87	2	WE'VE GOT TO START MEETING LIKE THIS —Memphis (R. Oates) K. Bell, J. Skinner, J.L. Wallace; Hall-Clement, BMI; MPI 1691
20	1	15	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	51	36	19	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772	86	NEW ENTRY		THE FIRST TIME —McGuffey Lane (M. Morgan, P. Worley) S. Douglass, R. McNeelley, J. Schwab, D. Tyler; McGuffey Lane/Intuit, BMI; Atlantic America 7-99717
21	26	6	I DON'T KNOW A THING ABOUT LOVE —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227	52	51	14	WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477	87	NEW ENTRY		TAKE IT SLOW —Kenny Dale (J. Arlege) B. Mounds, M. Bellow; Phooey, BMI; Republic 8403
22	25	7	I COULD USE ANOTHER YOU —Eddy Raven (Eddy Raven, Paul Worley) Chris Waters, Bucky Jones, Tom Shapiro; Tree Music/O'Lyric/Cross Keys (Tree Group), BMI/ASCAP; RCA AHL1-5040	53	60	3	TELL 'EM I'VE GONE CRAZY —Ed Bruce (T. West) E. Bruce, P. Bruce, R. Peterson; Tree/Sugarplum, BMI; MCA 52433	88	81	3	PIECE OF MY HEART —John Hartford (J. Clement) Burns, Ragavoy; Web IV/Ragmar, BMI; Flying Fish 4013
23	27	5	IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN TH—E BAND) —Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum; Baray/Dale Morris, BMI; RCA 13840	54	63	3	GOODBYE HEARTACHE —Louise Mandrell (E. Kilroy) R.C. Bannon, M. Spriggs; Warner-Tamerlane/Three Ships/Writers House, BMI; RCA 13850	89	71	19	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373
24	3	14	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	55	59	5	IT'S YOU ALONE —Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219	90	76	17	FOREVER YOU —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381
25	32	7	WHAT WOULD YOUR MEMORIES DO —Vern Gosdin (Blake Maus) Hank Cochran, Dean Dillon; Tree, BMI; Compleat 126 (Polygram)	56	61	4	SO CLOSE —The Wright Brothers (M. Daniel, J. Dowell) K. Blazy; Hoosier, ASCAP; Mercury 880-055-7	91	89	22	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421
26	30	7	STUCK ON YOU —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1746	57	69	2	PINS AND NEEDLES —The Whites (R. Skaggs) R. & J. Carnes, C. Hardy; Elektra/Asylum/Refuge, BMI, ASCAP; MCA/Curb 52432	92	91	7	THOSE YOU LOSE —Ronny Robbins (Pete Drake) S. Whipple; Tree, BMI; Columbia 38-04506
27	7	14	FORGET ABOUT ME —The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie; Rare Blue, BMI/ASCAP; MCA/Curb 52380	58	75	2	YOU COULD'VE HEARD A HEART BREAK —Johnny Lee (J. Bowen) M. Rossi; Songmaker, ASCAP; Warner Bros. 7-29206	93	90	14	SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett; Peso, BMI; Viva 7-29265
28	33	6	SECOND HAND HEART —Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gary, H. Tipton; Irving Music Inc./Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	59	72	2	IT'S GREAT TO BE SINGLE AGAIN —David Allan Coe (B. Sherrill) D.A. Coe; Warner-Tamerlane, BMI; Columbia 38-04553	94	82	17	I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276
29	34	8	DREAM ON TEXAS LADIES —Rex Allen, Jr. (A. DiMartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	60	79	2	RADIO LAND —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI; Liberty 1523	95	88	6	ALL AROUND THE WATER TANK —Mel McDaniel (M. McDaniel) B. Miller; MCA Music, ASCAP; Capitol 5371
30	18	16	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA 13805	61	40	10	LITTLE BY LITTLE —Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, OXO Whitney, BMI; MCA 52410	96	94	20	ATLANTA BLUE —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7
31	38	6	(YOU BRING OUT) THE WILD SIDE OF ME —Dan Seals (K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	62	66	4	COLD JULY —Robin Lee (J. Morris) M. Bird; Let There Be Music/USA Penny Renae, ASCAP; Evergreen 1023	97	96	23	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT) —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard; Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram)
				63	65	3	FIRST TIME BURNED —Johnny Rodriguez (R. Albright) J. McBride; Foster & Rice, ASCAP; Epic 34-04562	98	77	17	IF THE FALL DON'T GET YOU —Janie Fricke (B. Montgomery) V. Stephenson, S. Lorber, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454
				64	68	3	GOOD NIGHT FOR FALLING IN LOVE —Hillary Kanter (E. Stevens) E. Stevens, E. Rabbit, D. Malloy; Deb Dave/Briarpatch, BMI; RCA 13835	99	92	14	LONELY HEART —Tammy Wynette (J. Crutchfield) P. Overstreet; Silverline, BMI; Epic 34-04467
				65	70	3	ALL I WANNA DO (IS MAKE LOVE TO YOU) —Bandana (E. Prestidge, J.E. Norman) K. Kane; Kieran Kane, ASCAP; Warner Bros. 7-29226	100	80	12	PICTURES —Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391
				66	NEW ENTRY		YOUR HEART'S NOT IN IT —Janie Fricke (B. Montgomery) M. Garvin, B. Jones, T. Shapiro; Tree/O'Lyric, BMI/Cross Keys (Tree Group), ASCAP; Columbia 38-04578				

○ 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).

STILL THE SUMMER SIZZLER!!

"#1 WITH A HEARTACHE"

By JOY FORD



Among the hundreds of stations playing this tune are these fine stations:
WKCW, WCAS, KNOE, WJJC, WCMA, WIXZ, WYNK,
WLBA, WNSD, WVOM, WLBJ and WAMG

From the album "FROM THE HEART OF JOY" CI-734

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Country

Exposure Widens For Vidclips Clubs, Arcades, Restaurants On Promo Bandwagon

By ANDREW ROBLIN

NASHVILLE—With country music videos shipping in increasingly large numbers from both major and independent record labels, the clips appear to be following the pattern established by rock videos, showing up in nightclubs, arcades and restaurants as well as on local and national tv.

Video jukeboxes, video pools and club managers all provide country clips to locations. But programmers say that the quality of the audio tracks vary, and that some labels have been less than cooperative in supplying their videos.

Rowe International, a video jukebox manufacturer based in Whip-

pany, N.J., supplies a mixture of country, urban contemporary and rock clips to 300 video jukebox operators. Demand for country videos is accelerating quickly, according to Douglas Foxworthy, who programs the selections contained in the Rowe boxes.

"Response to country video has been quite good," says Foxworthy. "A number of our distributors have called me to ask for a strictly country tape. I'd love to put one together now that there's some really good product out."

Despite some initial difficulties in working with labels, Foxworthy says his biggest problem now is tape quality. "Warner Bros., CBS and RCA have set up contracts to accommodate what we need," notes Foxworthy. "Unfortunately, I still get tapes in every manner possible. The azimuth is often off, so the sound has to be enhanced."

Rowe's jukebox, which offers 160 audio tracks and 40 video selections, sells for \$6,500. Tapes for the unit are leased for \$157 per month. Operators earn as much as \$400 per week on the devices, according to Rowe's national sales director, Ted Lloyd.

Music Video Services, a video pool headquartered in Atlanta, has provided country videos to client nightclubs as part of its adult contemporary clip package. With an increasing number of clubs using video, there's been a corresponding increase in interest for country clips.

"We'll be starting an all-country video service in the next month," says Mike Cooper, vice president of programming for Music Video Services. "We've already talked to about two dozen clubs that have expressed interest in it."

Music Video Services produces a new compilation of clips every month

(Continued on page 44)



LEGENDARY MOMENT—Ricky Skaggs gets a chance to play with his long-time hero, Bill Monroe, during a session for Skaggs' upcoming Epic album, "Country Boy." This marks the first time Monroe has played on studio tracks using an electric instrument. Included on the album will be a remake of Monroe's instrumental bluegrass tune, "Wheel Hoss."

Greenwood's Song Leads To Mandrell Duet

By KIP KIRBY

NASHVILLE—Songwriters are responsible for some unusual recording projects. When the songwriter also happens to be a major artist, the project can be even more unpredictable.

Take, for instance, country's newest duet team, Barbara Mandrell and Lee Greenwood. The catalyst for their just-released MCA album, "Meant For Each Other," was a song Greenwood wrote entitled "We're Meant For Each Other."

Greenwood finished the song without knowing in advance who would sing it with him, then played it one night on the road for Mandrell while they were on tour together.

"She loved the song," recalls Greenwood's producer, Jerry Crutchfield. "She thought it would make a great duet. The next thing I knew, they were both on the phone with me from the road talking about doing an entire album."

The artists met with their producers—Greenwood with Crutchfield, Mandrell with Tom Collins—and they agreed to the joint project. They spent considerable time, says Crutchfield, screening material for the al-

bum, ruling out songs which either didn't fit the basic format or would prove difficult for the artists to sing in a mutually compatible key.

Collins and Crutchfield produced the five tracking sessions together. Overdubs were handled separately. Crutchfield says that the fact both Mandrell and Greenwood were physically present in the studio during their vocal overdubs helped contribute to the live "magic" of the album.

Adds Collins, whose previous duet experience came with Jim Ed Brown & Helen Cornelius: "The trick was in getting them to sing to each other rather than as solo performers."

The album is the focal point of a special MCA marketing campaign developed for the label by Livewire Entertainment, the same company that orchestrated the Oak Ridge Boys' "Deliver" campaign for MCA.

The "Meant For You" sweepstakes designed by Livewire is a cross-merchandising radio and retail effort teaming MCA Records with the Zales Corp., a national chain. Target markets include Dallas, Houston, Austin, Tulsa, San Antonio, Amarillo, Atlanta, Charlotte, Chattanooga and Columbia, S.C.

In each market, Zales is supplying

\$2,000 worth of jewelry as prizes, and the major country station will support the sweepstakes with substantial promotion over a two-week period. The stations will promote the specially-priced Greenwood/Mandrell "Meant For You" album, the record retailer participating in the promotion, Zales and its area outlets, Ridgeway Department Stores and the Mission Jewelry Stores.

Retailers will be provided with point-of-purchase displays promoting the album, the contest, Zales and the participating radio station. Their stores will serve as the official registration point for the sweepstakes.

Livewire says the "Meant For You" promotion will run for two weeks in October as part of "Country Music Month" festivities nationally. Individual radio stations and retailers in each market have yet to be determined.

Although it's too early to tell, "Meant For Each Other" appears to be headed for success at a time when no one country duet team dominates the airwaves. Its first single, "To Me," is already at a bulletted 20 and is featured in Mandrell's made-for-tv movie, "Race Against Time."

Nashville Scene

Songwriters Sing Howard's Praises

By KIP KIRBY

The BMI parking lot has been the site of many local music events. The latest to occupy the "hallowed ground" is the Nashville Music Assn.'s "Harlan Howard Birthday Bash," set for this Friday (31) at 7:30 p.m. (Rain date is Saturday.)

As might be expected in a town rich with famous songwriters, Harlan's NMA benefit gala will feature not only the well-known guest of honor but many others as well. How about Rodney Crowell, Carl Perkins, Mickey Newbury, Jerry Jeff Walker and Bobby Braddock,



for starters? Or Roger Cook, John D. Loudermilk, Jack Clement, Hank Cochran, Sonny Throckmorton and Sonny Curtis? Then there'll be Curley Putnam, Chick Rains, Floyd Tillman, Charles Strouse, Cindy Walker, Joe Allen, Dave Kirby, Ron Peterson and Wayland Holyfield.

Don't want to tip the hat, spill the beans or let the proverbial cat out of

the bag, but we would not be at all surprised if those who attend the bash were to hear Charles Strouse doing a few bars of his "Annie" score, Jerry Jeff tossing in "Mr. Bojangles," or maybe Bobby Braddock doing "He Stopped Loving Her Today."

Admission to the concert/party/jam is \$10. Proceeds go to the NMA. The show will be videotaped by WDCN-TV for national release via PBS.

Should be a big night. It's not every day that you get to see Mickey Newbury sing his "Just Dropped In (To See What Condition My Condition Is In)."

★ ★ ★

Despite a flurry of press releases claiming that Ronnie Milsap is the first Nashville-based country artist to receive video airplay on MTV, it turns out this is incorrect.

The first Nashville-based country artist to have a video aired on MTV was Eddie Rabbitt. From October, 1981 through June, 1982, MTV aired Rabbitt's "Step By Step" video. So it's Rabbitt, not Milsap, who should

get credit for the achievement.

Both Rabbitt and Milsap, of course, are firmly associated with crossover hits at this stage of their careers, which is what makes the MTV play possible. You won't be seeing George Strait clips on the rock channel—or George Jones, either!

★ ★ ★

Too bad we can't fish. Then maybe we would be invited by The Nashville Network to travel to exotic shores to film its "Country Sportsman" tv show. The latest Nashville celebrity to guest on the cable program is Gary Morris, who was flown by TNN to Ireland for a fishing episode.

Actually, the trip was supposed to be for George Strait. But Strait had to have knee surgery and had only a few days off in his heavy touring schedule, so medical necessity won out over television sports.

Trisha Walker, who coordinates international bookings and publicity on a freelance basis, created the concept for the Irish trip and worked closely with the Irish Tourist Board on the Morris "Country Sportsman"

(Continued on page 44)

RCA, Louise Mandrell In Album/Game Promotion

NASHVILLE — RCA Records and Louise Mandrell are cross-promoting the label's compilation album, "The Best Of The 80's ... So Far," and Mandrell's Country Music Trivia Game. Mandrell is on the RCA roster.

Each copy of the album contains an insert that illustrates the game and carries a \$10-off coupon that can be applied to direct-mail orders of it. The coupon reduces the game price from \$24.95 to \$14.95, plus \$3 for postage and handling.

The albums are stickered to call attention to the offer. A similar insert in the game itself offers additional copies at \$19.95, plus \$3.

Central South, which operates 46 Sound Shop record stores, will soon announce another cross-promotion that will involve game giveaways through local country radio stations and reduced prices on RCA's \$8.98 albums to those who buy the game in Sound Shop outlets.

The game is manufactured by Love My Music of Nashville, which is now negotiating for a national distributor for the project. So far, Sound Shop is the only retail record outlet for the game, although it is being sold in Nashville at Cracker Barrel stores, Opryland, the Country Music Hall of

Fame, Barbara Mandrell Country and Music City U.S.A., an entertainment complex. It is even being promoted on Stardust Tours here by bus drivers and guides, who ask customers the trivia questions throughout the tours.

Ron Cook, who assisted Mandrell and artist Michael Sloan in the development and promotion of the game, says that the first 10,000 manufactured have already been sold, and that the game is in its second printing. More than 1,000 games were sold via telephone orders the first night it was advertised on The Nashville Network, according to Cook.

The first edition of the game has 2,014 questions about country music, prepared and researched by school teachers hired for that task, Cook adds. He says that another "two or three thousand" questions and answers are being compiled for a second edition.

A "Louise Mandrell Country Trivia Book" is also on the drawing board, Cook says.

EDWARD MORRIS



SCHNEIDER SHOWCASES—Singer/actor John Schneider performs selections from his current MCA album, "Too Good To Stop Now," during a recent taping of The Nashville Network's "New Country." Schneider's performance is scheduled to air in October.

Billboard® Hot Country LPs™

Survey for Week Ending 9/1/84

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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	2	43	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	38	38	70	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
2	1	12	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	39	40	18	REBA McENTIRE Just A Little Love, MCA 5475 (MCA)
3	3	59	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	40	64	2	CHARLY MC CLAIN Charly, Epic FE-39425 CBS
4	5	11	MERLE HAGGARD It's All In The Game, Epic FE-39364 (CBS)	41	37	6	THE WHITES Forever You, MCA/Curb MCA5490 MCA
5	4	20	ALABAMA Roll On, RCA AHL1-4939 RCA	42	52	4	JUICE NEWTON Can't Wait All Night, RCA AFL1-4995 RCA
6	6	45	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	43	42	17	MEL TILLIS New Patches, MCA 5472 MCA
7	7	12	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA	44	47	5	GLEN CAMPBELL Letter To Home, Atlantic America 90164 WEA
8	14	5	WILLIE NELSON City Of New Orleans, Columbia FC-39145 CBS	45	39	13	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS
9	12	20	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	46	50	7	EDDY RAVEN I Could Use Another You, RCA AHL-1-5040 RCA
10	9	47	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	47	48	16	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
11	10	13	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	48	43	24	DON WILLIAMS The Best of Don Williams Vol. 3, MCA MCA 5465 MCA
12	13	27	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	49	55	13	B.J. THOMAS Shining, Columbia FC-39337 CBS
13	8	16	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	50	44	128	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
14	16	12	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	51	51	154	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
15	18	19	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	52	46	17	VERN GOSDIN There Is A Season, Capitol CPL-1-1008 POL
16	17	16	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	53	61	2	RAY CHARLES Friendship, Columbia FC-39415 CBS
17	11	41	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	54	41	41	WILLIE NELSON Without A Song, Columbia FC-39110 CBS
18	19	7	JOHN ANDERSON Eye Of A Hurricane, Warner Bros. 25099 WEA	55	56	3	LIONEL RICHIE Can't Slow Down, Motown 6059 MCA
19	22	38	EXILE Exile, Epic B6E-39154 CBS	56	53	98	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
20	15	43	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	57	45	330	WILLIE NELSON Stardust, Columbia JC 35305 CBS
21	23	7	MOE BANDY & JOE STAMPLEY The Good Ol' Boys-Alive & Well, Columbia FC-39426 CBS	58	63	6	KAREN BROOKS Hearts Of Fire, Warner Bros. 1-25051 WEA
22	21	19	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	59	NEW ENTRY		CHARLEY PRIDE Power Of Love, RCA AHL1-5031 RCA
23	20	50	JOHN CONLEE In My Eyes, MCA 5434 MCA	60	66	5	BILL MEDLEY I Still Do, RCA MHL-8519 RCA
24	29	14	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	61	49	83	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS
25	31	5	WAYLON JENNINGS Never Could Toe The Mark, RCA AHL1-5017 RCA	62	62	15	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
26	26	16	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	63	NEW ENTRY		BARBARA MANDRELL & LEE GREENWOOD Meant For Each Other, MCA 5477 MCA
27	30	40	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	64	65	41	EMMYLOU HARRIS White Shoes, Warner Bros. 23911 WEA
28	28	7	NITTY GRITTY DIRT BAND Plain Dirt Fashion, Warner Bros. 25113 WEA	65	NEW ENTRY		OAK RIDGE BOYS Greatest Hits 2, MCA 5496 MCA
29	27	32	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	66	58	76	ALABAMA The Closer You Get, RCA AHL-1-4663 RCA
30	25	19	ATLANTA Pictures, MCA 5463 MCA	67	67	8	MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA
31	32	45	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	68	68	11	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 RCA
32	34	13	MARK GRAY Magic, Columbia B6C-39143 CBS	69	70	9	JULIO IGLESIAS Julio, Columbia FC-38640 CBS
33	33	9	RONNIE MCDOWELL Willing, Epic FE-39329 CBS	70	57	44	JANIE FRICKE Love Lies, Columbia FC-38730 CBS
34	36	50	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	71	59	48	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA
35	24	11	THE BELLAMY BROTHERS Restless, MCA/Curb 5489 MCA	72	69	44	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA
36	35	6	SOUNDTRACK Rhinstone, RCA ABL1-5032 RCA	73	73	129	ALABAMA Mountain Music, RCA AHL1-4229 RCA
37	54	3	MICKEY GILLEY Too Good To Stop Now, Epic FE-39324 CBS	74	60	21	LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA
				75	71	44	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA

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

Country

NEW NASHVILLE SIGNINGS, APPOINTMENTS

Capitol/EMI Raises Its Profile

NASHVILLE — Capitol/EMI America is making good on its promise to increase its visibility under the leadership of new Nashville division president Jim Foglesong. Concurrent with a visit from Don Zimmermann, Los Angeles-based Capitol Records' president, Foglesong announced a number of roster additions and staff appointments expected to position his label more strongly in the country market.

Among the new signings to Capitol/EMI are Con Hunley, who will be produced by Kyle Lehning; Marie Osmond, who will work with producer Paul Worley; Sawyer Brown, a five-piece Curb Records group which won tv's "Star Search" and is in the studio with Randy Scruggs; and an English duo named Simon & Verity, to be produced by Harold Shedd.

These acts join the current roster, which consists of Anne Murray, Dan Seals, Michael Martin Murphey, Mel McDaniel (who moves to new producer Jerry Kennedy), Becky Hobbs, Lane Brody, Kimberly Springs and Sandy Croft.

In November, the label will relocate to new headquarters in the Music Row office building currently un-

der construction by artist Lee Greenwood, producer Jerry Crutchfield and manager Larry McFaden (Billboard, Aug. 25).

Bonnie Rasmussen has been named director of publicity/artist relations, a post left unfilled at Capitol for several years. In her new capacity, Rasmussen will also oversee expanded video production for the country division. Reporting to her in the department is Mark Carter.

Terry Choate has been added as director of talent acquisition, reporting to a&r vice president Lynn Shults.

Covering regional country promotion for Capitol/EMI America in the Midwest and Northeast will be Bob Walker, answering to Paul Lovelace, director of national country promotion. Walker formerly worked with MCA Records. He will be based in Chicago.

Other staff appointments include senior assistant Judy Wray, who moves from CBS Records, and David Williams, who joins from RCA.

A key appointment, according to Foglesong, is the addition of George Collier, who will act as communications and projects liaison between

Los Angeles and Nashville. Collier, whose title is director of West Coast operations, Nashville division, formerly worked with MCA Distributing on the West Coast.

Both Foglesong and Zimmermann see a new, higher-level profile for the company in Nashville. Zimmermann, who says there was never any consideration given to closing the local division here despite its low profile in recent years, calls Foglesong the key to future operations.

"Our interest level was always there, but Nashville is a unique music center," Zimmermann says. "We wanted to wait until we found the right person. When Jim Foglesong became free and available to us, we knew he was the executive we'd been looking for."

Foglesong says he is excited by the challenge ahead. "We've been given the budget and the green light for signing talent. We'd love to sign a superstar act right now to take advantage of the 'instant billing' a major name would add. With our new key executives in place, you can expect to see more activity from this label in coming months." **KIP KIRBY**

Nashville Scene

Continued from page 43

segment. Gary's excursion runs from Aug. 27 through Aug. 30. The Nashville Network will also film a special on Ireland slated for showing in the States on St. Patrick's Day.

★ ★ ★

Nancy Montgomery, who once recorded for AMI Records, proved she's ready for the major leagues when she showcased recently at Bogey's. Montgomery has great stage presence, a way of facing down the mike as she belts out a high-velocity phrase or clutching it soulfully as she lets a final note hang and quiver over the audience.

She's a warm, sensual, charming vocalist with an unexpectedly powerful growl that gives her numbers real kick. Her backup band, which has worked with her for quite a while, is one of the best in Nashville and helps explain her draw.

Nancy's producer is Marshall Morgan, who has recently celebrated a No. 1 single with the Nitty Gritty Dirt Band. She's an exceptional performer, one who can go from a fresh version of "Honey Don't" to one of her own songs, "Too Many Heartaches, Not Enough Dreams," with astonishing facility. Her rendition of "Stone Cold," a magnificent number

written by Larry Willoughby with Rick & Janis Carnes, nearly stopped the show, and when she finished it, you could hear people whispering, "That's a hit record!"

Whether it is or not—by Nancy Montgomery—remains to be seen, since at the moment, her main consideration is getting a record deal. The climate in Nashville toward new, unknown talent is particularly healthy just now, with all the majors putting additional emphasis on their a&r acquisitions. Given Nancy's physical and vocal allure, she merits close attention from these labels.

★ ★ ★

Lee Greenwood's video for "God Bless The U.S.A.," which he wrote, continues to rack up national honors. The National Conference of Christians & Jews is using the clip during its September banquet in Portland, Ore., to tie in with the theme of patriotism. In Chico, Calif., KHSL-TV is airing the video as its nightly sign-off. KHSL radio is using the song as its theme for the summer tv ad campaign. The Paralyzed Veterans of America used the video at its annual convention Aug. 12 in Washington, where viewing of the Greenwood clip was preceded by a taped message from President Reagan. At the end of Reagan's message to the veterans, he

from President Reagan. At the end of Reagan's message to the veterans, he told them he hoped they would enjoy the video. The President likes the clip so much that it was used during the Republican National Convention.

Moe Bandy and Joe Stampley would seem to be a far cry from rock radio fare. But Richard Neer, morning show host at Manhattan's WNEW-FM, has been spinning "Where's The Dress."

First it was called "Coal Fire." Then it was called "Race Against Time." Now it's called "Burning Rage." First it was scheduled to air Sept. 16 on CBS-TV. Now it's been moved to Sept. 21. What is it? It's Barbara Mandrell's made-for-tv movie in which she plays (as we understand it) a geologist in a town threatened by an out-of-control fire in a coal mine below.

Wide Exposure For Video Clips

Continued from page 43

for most music formats, but will issue country reels only once every two months. "There's a lot more country video than there was last year," says Cooper. "But there's still not quite enough to do a reel every month." Music Video Services' one-hour reels sell for \$150.

Since neither Rowe International nor Video Music Services has marketed a purely country video package yet, some club managers have taken matters into their own hands. For example, Steve Myers, manager of the Long Branch Saloon in Raleigh, N.C., has contacted record labels himself to obtain country videos, but reports decidedly mixed results.

"I've called one label several times in the past four weeks, and they still haven't sent me anything," notes Myers. "It's like they don't care."

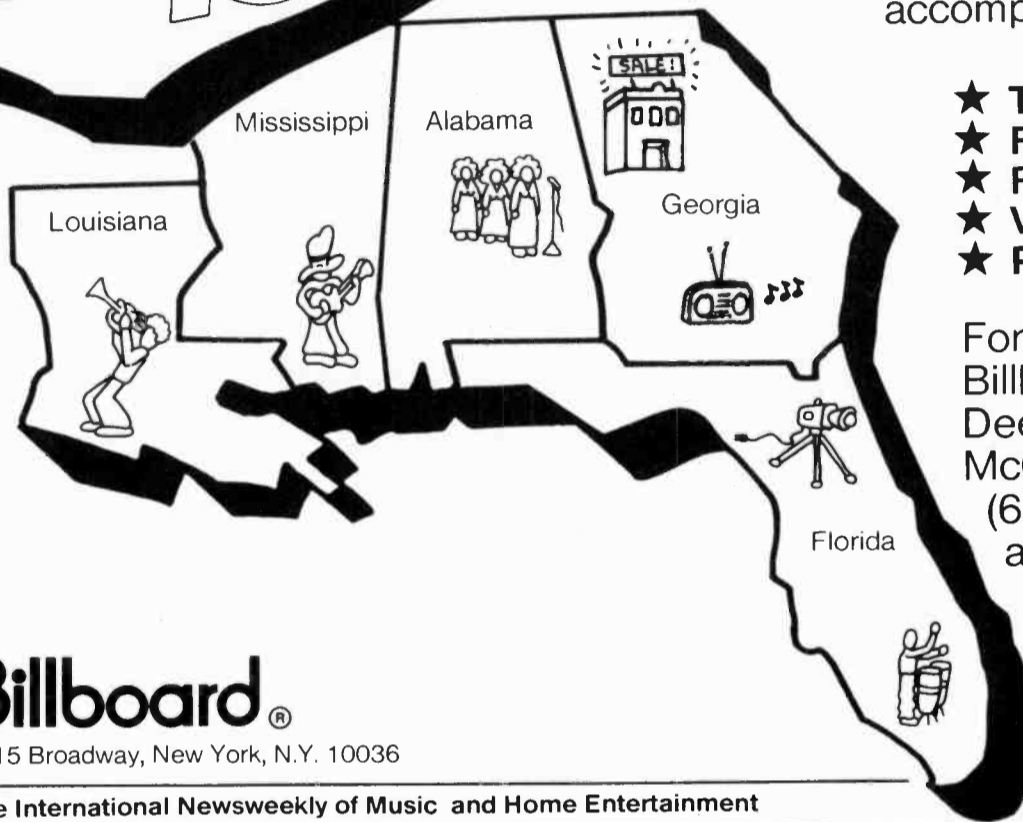
According to Myers, most Nashville labels are unwilling to take the time and effort to send out videos to entertainment complexes. "Labels know the promotional value of videos," he says. "Why don't they send them out? How can artists sell records without exposure in this market?"



FRIZZELL AFFILIATES—David Frizzell, right, signs exclusive writing and co-publishing agreements with the Welk Music Group in Nashville. Pictured at the signing are, from left, Frizzell's manager Jack Brumley and Welk's Doyle Brown and Bob Kirsch.

• SPOTLIGHT ON THE •

DEEP SOUTH



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The International Newsweekly of Music and Home Entertainment

JUST IN TIME FOR
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Pace Management Prospering Concert Arm Is Houston-Based Firm's Leading Ticket

By KIP KIRBY

NASHVILLE—Now in its 18th year, Pace Management Corp. will reportedly generate more than \$100 million this year through multi-event ticket sales. Pace estimates that its concert division will account for between \$20 million and \$25 million of this total.

Pace was formed by partners Sidney L. Shlenker and Allen J. Becker in 1966. Today, it operates three major divisions: Pace Concerts, Pace Major Stadium Events and the Pace Theatrical Group. Pace employs 62 staffers in its Houston headquarters, four more in New York and another 40 or so in the theatrical venues it owns or manages across the country.

Pace Concerts is headed by president Louis Messina, who founded the division in 1975. It now has 12 employees and is one of the nation's top three concert promotion and production entities. Pace will promote close to 300 dates this year, 60 in the month of September alone.

Among its annual events are the Texas Jams held in Dallas and Houston, season bookings for Six Flags Over Texas and Astro World, entertainment for the Cardi's chain of nightclubs and live concerts.

This year alone, Pace will promote dates for Bruce Springsteen, Rick Springfield, Huey Lewis & the News, Crosby, Stills & Nash, Billy Joel, Billy Idol, Billy Squier, Van Halen, James Taylor, Sammy Hagar, Julio Iglesias, Elton John, Culture Club, Chicago, Jefferson Starship, the Thompson Twins and Willie Nelson.

Pace has traditionally concentrated its activity in Texas, Louisiana and Oklahoma. In June, Bruce Kapp joined the company from Contemporary Concerts in St. Louis, bringing in previously uncharted territory in the Midwest and the Dakotas. Atlanta is now a primary target expansion area, according to Messina, who has already promoted dates there with Genesis and Duran Duran and has scheduled Elton John the first week of October.

Messina is careful to avoid markets where there is already established competition. However, he says he is willing to consider moving into areas where a void exists or where acts specifically request Pace's participation.

As a rule, though, Messina says he refuses to encroach on a competitor's established turf. "Promoters shouldn't have to compete with each other," he says, "It's a tough enough industry as it is. There are enough dollars to go around."

Instead, Messina looks to co-promotion as a healthy alternative. Nearly all dates handled by Pace Concerts outside of Texas are co-promoted.

Advertising is keyed in directly at the act's target audience. For heavy metal shows, Messina has found MTV to be a powerful advertising tool. Becker concurs.

"Fortunately, MTV's rates are still not outrageous, and they're trying to promote their own identity with sister concerts and co-promotions," says Becker. "Sometimes they offer additional time to hold down the expenses of a concert and help give exposure to new bands."

Pace's musical scope spans rock, pop, jazz, black and country. The company entered the concert field unofficially in 1966 when it staged the Astrodome's first musical event. In 1975, Pace presented the Allman Brothers Band and the Marshall Tucker Band at the grand opening of the New Orleans Superdome.

In 1978, Pace staged the Texas World Music Festival (which incorporated the Willie Nelson Fourth of July Picnic and the Texas Jam). It has also promoted major U.S. tour dates by the Rolling Stones. Over the years, Pace Concerts has continued to increase its annual concert promotion activity, reaching an all-time high this year.

But the upward spiral of production costs is an area of concern to Becker and Messina. "The business is changing," observes Becker. "We aren't as profitable now, based on the amount of gross we're doing. Our percentage of gross profit continues to go down."

"We're able to keep up with this because we're doing a much larger volume of business. But operating costs keep escalating. Acts want more money. Advertising is up. Cost of the halls is up. Security costs more. And now some states, such as Texas, have incorporated entertainment taxes which we have to carry."

Nevertheless, the two project an optimistic outlook keyed to expansion. Pace already operates one of the country's top four theatrical groups after a mere two years in the field. It

owns, operates or manages theatres in seven major markets, and this year, through an affiliation with Broadway producer Zev Bufman, will bring in an estimated additional \$40 million gross in the Florida market.

New to Pace is ownership or management of large outdoor venues. It is building a 56-acre site in Austin, South Park Meadows, which is 40% complete. It has assumed booking for Dallas' 12,000-seat North Park, in which it will produce five concerts this year and a full concert season next year, including the Dallas Symphony dates.

And Becker and Messina say they're scouting potential sites on which to construct a permanent amphitheatre in Dallas with a capacity of between 18,000-20,000, scheduled to open in 1986.

PRODUCER, GROUP REUNITE

Rundgren Tied Up With Tubes

By JACK McDONOUGH

BERKELEY — Five years ago, Todd Rundgren produced the Tubes' "Remote Control," which included such songs as "Prime Time," "Turn Me On" and "TV Is King" and cemented the group's reputation as the apotheosis of the television age. The album, as Rundgren acknowledges, wasn't highly successful, though it was critically well-received.

Shortly afterwards the Tubes changed labels, from A&M to Capitol, and with label-assigned producer David Foster made two albums that yielded the group's biggest hits to date: "She's A Beauty," "Don't Want To Wait Anymore" and "Talk To Ya Later." Despite that success, the Tubes have now reunited with Rundgren—at Fantasy's Studio A, with the Fairlight CMI (Computer Musical Instrument) playing a key role—for their upcoming Capitol effort.

Rundgren addresses himself directly to the reasons for the switch. "Capitol originally wanted a more hit-oriented producer than I normal-



EASY DRIVERS—Ben Orr, left, and Ric Ocasek lead the Cars through a cruise-controlled set at New York's Forest Hills Tennis Stadium. (Photo: Chuck Pulin)

ly am," says Rundgren. "Now that the band has gained that commercial success, they're interested in regaining some of their critical credibility. That's very important to them."

"The band didn't have as much control over their recordings before. The objective now is to put the musical direction back in the hands of the band and to be certain the responsibility for coming up with the performances lies with them."

Tubes guitarist Bill Spooner states the matter even more directly: "It's a matter of different organizational approaches. The Hollywood production line technique was getting to us. David Foster is mainly a writer, and it becomes a question of how many of his things you want to do and how much of your own identity is left over. I think that's the key; we felt we were losing our identity."

Referring to Foster's just-completed solo recording with Tubes leader Fee Waybill, Spooner says: "Now Capitol is getting the best of both worlds—a Waybill/Foster solo album and a Tubes/Rundgren band album."

Rundgren says he will maintain as much musical distance as possible. "That's fine with me," he says. "It keeps my direct influence off the record, which is what we're trying to achieve. We'll take the band's material as far as possible before we go outside the band for anything."

He says he plans to record "at least an album and a half's worth of stuff. I think we'll take our time." Half the material will be "an experimental side based on the considerable sound-producing capabilities" of the Fairlight CMI digital music computer.

Rundgren explains that his plan is to compose the entire side off-line. "The synthesizer will be made to play the whole side so we can edit that before we decide to record it, and then the band will perform over the top of it. The result will be that we'll have the basic structure of the entire side and then go in and fill in all the pieces until it's done."

Spooner adds that the band hopes to do the finishing work and overdubs at the Tubes' own studio, Sound Whole, which is in the process of being upgraded from eight-track to automation-ready 24-track, with design by Tom Paddock.

This is Rundgren's third summer production project. He has just finished working with John Sloman & Badlands for EMI America and Zerra-One for PhonoGram. In addition, his manager, Eric Gardner, says Rundgren's latest solo set, the last due under his Bearsville/Warner Bros. contract, "has been delivered to Bearsville, and we are awaiting assignment of a release date."

Despite the Tubes' theatrical appeal and reputation and his own pioneering work in video, Rundgren says he doesn't expect to be involved with any Tubes videos.

"I don't think about video much any longer," he says. "Promo videos are best left to professional video makers because they can do it without feeling annoyed. I just can't picture anything I'd do appearing in the same half-hour as Billy Idol."

Rundgren says that any of his future video work "will be long-form or non-pop," and Gardner says that Britain's Channel 4 has scheduled for airing next spring a 90-minute special written, produced and directed by Rundgren.

The special, titled "The Ever-Popular Tortured Artist Effect" (after a recent Rundgren album), was produced at Rundgren's Utopia Video and contains 27 songs.

ROCKERS 'ANIMALIZE' SANS MAKEUP

Kiss Keeping A Straight Face

By ETHLIE ANN VARE

LOS ANGELES — Comic book rock is alive and well, but the group that created the genre is playing it straight these days.

Kiss first shed its trademark face-paint for last year's "Lick It Up" album, and they're keeping it off for the new "Animalize." In the interim, newcomers like Motley Crue and Twisted Sister have adopted the look for which Kiss was unmercifully teased all those years.

"Well, at least we know what to do with all our old clothes," jokes guitarist Paul Stanley, who adds more seriously: "Anybody who thinks Kiss is about makeup is missing the point. When we signed to Casablanca, we were signed on the basis of our tape. Neil Bogart didn't know we wore makeup."

Only founders Gene Simmons and Stanley remain from Kiss' heyday, which ran from 1975-79. Peter Criss and Ace Frehley were replaced by drummer Eric Carr and guitarist Vinnie Vincent. After a four-year slump, the band regained gold status with "Lick It Up." Following a 1984

tour, Vincent was replaced by 28-year-old Mark St. John. This last split, according to Stanley, was not a pleasant one.

"It was no day at the beach," says Stanley, 32. "But, at some point, you realize that you're not working in the same direction, that you're compromising the band. And you can't do that."

With fresh blood and enthusiasm, the group went into Right Tracks studios in Manhattan to record "Animalize." Stanley and Simmons co-produced.

"We spent about seven weeks on it," says Stanley. "I like to get in and out as quickly as possible. Once I've mastered the studio's 'Centipede' game, it's time to leave."

A video of the first single, "Heaven's On Fire," is being directed by David Lewis ("Jump") for KEEFCO. It will rely on performance footage.

"We built our career as a live band," says Stanley, "so to do a video of us cutting our way through the jungle and finding a bunch of Amazons with canteens on their heads would be pretty stupid. A video with

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Talent In Action

ELTON JOHN

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Elton John's concerts in the early and mid-70s were festive celebrations, sort of like New Year's Eve or Mardi Gras. But by the early '80s, his shows were more subdued. The drop in energy level may have been because John was depressed personally, or demoralized by a lengthy career slump. Or he may have simply felt that he had gone as far as he could go in terms of spectacle, and wanted to get back to simply selling the songs.

Whatever the reason, John's concerts in that period were apt to be disappointing for old fans and first-time attendees alike.

Happily, John has put much of that fun back in his show. His concert here Aug. 21 may not have been like the all-out extravaganzas of old, but it was at least a pretty good party. As it proved that he had that old spunk back, John kicked his piano bench off the stage four times.

That expansiveness and playfulness was also reflected in the music, as when John laced "Bennie And The Jets" with bits of "In The Mood" and the "Close Encounters" theme. John also opened up and expanded on several of his old hits, including "Rocket Man" and "I'm Still Standing." And perhaps to keep the show at a brisk pace, he sped up the tempos of several of the songs, including the current hit, "Sad Songs (Say So Much)." In its recorded version, "Sad Songs" is a wistful, philosophical ballad; in concert it was punchier and downright cheery.

The staging was fairly simple. There were no gimmicks or lasers, just some expertly-integrated fog and lighting effects. Those effects complemented the musicianship of John and his four-man backing band, which featured bassist Dee Murray, drummer Nigel Olsson, guitarist Davey Johnstone and keyboardist/guitarist Fred Mandel.

John performed five songs from last year's "Too Low For Zero" album and three songs

from the current "Breaking Hearts." He also featured all but a few of his hits from his early '70s heyday. He accomplished this by ignoring virtually everything that came in-between: He didn't include any material from the six-year gap between 1976's "Sorry Seems To Be The Hardest Word" and '82's "Blue Eyes."

Indeed, the show came across too much like a greatest hits review. Only five songs in the two-hour set were not hit singles, and one of those ("Candle In The Wind") was widely played as an album cut. John could stand to make the show a little more challenging by dropping one or two of the creaky oldies ("Crocodile Rock," perhaps) and substituting a couple of tasty album cuts. In any case, he should be more generous in meeting audience demand for encores. He granted two, but should have played at least one more.

PAUL GREIN

LINDA RONSTADT & THE NELSON RIDDLE ORCHESTRA

Universal Amphitheatre,
Los Angeles
Tickets: \$30, \$20

When Linda Ronstadt took her "What's New" show on the road for a mini-tour last fall, she was still unsure of how audiences would respond, and it showed in her performance. She seemed nervous that in the middle of a classic ballad like "Someone To Watch Over Me," some clod would yell out, "Heat Wave." But now that her audience has embraced the "What's New" concept beyond all expectations, Ronstadt appears more comfortable and assured. She sings with greater authority, and knows how to handle herself between songs.

And this time when some clod *did* yell out "Heat Wave," Ronstadt had a deft rejoinder: "If Duke Ellington isn't good enough for you, you're just in trouble."

The highlight of Ronstadt's Aug. 16 show came when she previewed seven songs from her second album of old standards, tentatively slated for release in November. These include such gems as Rodgers & Hart's "It Never Entered My Mind," Duke Ellington's "Sophisticated Lady" and Billy Strayhorn's "Lush Life."

The best songs in the set were the ones Ronstadt sang with a big, booming voice, adding drama and depth to the songs' surface appeal. This was especially true of "I Guess I'll Hang My Tears Out To Dry," the standout track from the last album, and "I'm A Fool To Want You," the key track from the next set. (That intensity is what seemed to be missing in Ronstadt's timid, delicate approach to "When I Fall In Love," another of the "new" old songs.)

While most of the songs in the show were torchy ballads, Ronstadt managed to keep the mood light with her between-songs patter. Concluding a draining version of Billy Strayhorn's tortured "Lush Life," she noted dryly: "I think he was on a real bummer when he wrote that song." Ronstadt also continues to brighten the show with sassy, rambunctious versions of "Fallin' In Love Again" and Fats Waller's "Keepin' Out Of Mischief Now."

While Ronstadt is clearly the star of the show, much of its strength comes from the superlative arrangements of Nelson Riddle. As was the case last year, Riddle and his orchestra are featured in an instrumental spot midway through the show. That segment has wisely been reworked so it doesn't reprise songs from Ronstadt's portion of the show, though it still runs a song or two too long.

Ronstadt is also joined on several songs by

the choral group the Red-Hots, singing wistful, nostalgic tunes like "Mr. Sandman" and "Dream." Their first spot is an effective change of pace, but it seems redundant when the ensemble is brought back later in the show for two more songs.

PAUL GREIN

ELVIS COSTELLO & THE ATTRACTIONS NICK LOWE & HIS COWBOY OUTFIT

Forest Hills Tennis Stadium,
New York
Tickets: \$20, \$17.50, \$15

One could praise Elvis Costello for the length of his Aug. 18 show (two hours) or the amount of material covered (27 songs). But it wasn't so much the immensity of the program as the intelligence and creativity of the artist's careful reworking of his material that placed his presentation above the rest. Not a note could be predicted or a phrase taken for granted, from the slow, bluesy beginning of "Shabby Doll" to the lurching stop/start play of "Mystery Dance."

Coupled with Costello's masterful delivery, the Attractions' amazingly tight support, taking in everything from carefully articulated, classically influenced lounge backdrops to almost haywire rock'n'roll, expanded the newly-charged songs and pushed Costello's interpretations even further.

The keyboard work of Maurice Worm (a.k.a. Steve Nieve) was sensational; his masterful touch on electric piano, his playfulness on organ and his decisiveness on synthesizer added insight while always complementing Costello. Drummer Pete Thomas and bassist Bruce Thomas followed suit, catching the cues of Costello's ever-creative phrasing to underscore his fresh intentions. Filling out the sound for almost half the numbers was saxophonist Gary Barnacle, whose spunky style embellished both old and new material.

The decision to perform "The Only Flame In Town" twice, first as a melancholy ballad, then in the upbeat swing of its current radio rendition, best illustrated Costello's approach. Each performance shed light on his inspiration for the song—a sour-grapes consolation and a self-assured pop romp—yet each stood on its own as a complete creation.

Whether wearing his heart on his sleeve, as in the moving "I Wanna Be Loved" and the lone guitar version of "Peace In Our Time," or keeping his tongue in his cheek, as in "Greatest Thing" and the jab at MTV, "Worthless Thing," Costello laid his feelings on the line. That he performed up to the challenge he set before himself speaks volumes for his continually evolving talent.

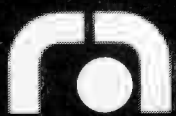
Nick Lowe's opening set, for the most part an upbeat exercise in lighthearted rock, showcased his amusingly offhanded way with lyrics and hooks. Trading lead vocals with keyboardist Paul Carrack, whose version of "Tempted" was particularly attractive, Lowe ran through material from his current album as well as his catalog, including "Cracking Up" and "Raging Eyes."

Guitarist Martin Belmont and drummer Bobby Irwin contributed their chops with aplomb, emphasizing the slap-happy rhythm of "Half A Boy And Half A Man" and drawing out the long, yearning lines of Carrack's "How Long Has This Been Going On." Solid, but not too serious, the band played for 50 minutes to the appreciative crowd.

KATHY GILLIS

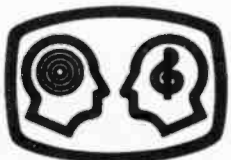
(Continued on page 48)

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AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Aug. 21.

- **JACKSONS—\$4,350,030, 145,000, \$30**, Stadium Management Corp., Silverdome, Pontiac, Mich., three shows, three sellouts, Aug. 17-19.
- **LUCIANO PAVAROTTI—\$596,480, 18,700, \$1,000-\$100**, Dallas Symphony/Dallas Opera, Reunion Arena, Dallas, one show, sellout, Aug. 19.
- **LUTHER VANDROSS, CAMEO, WHISPERS, MIDNIGHT STAR, CHERELLE—\$529,000, 35,187, \$20, \$15 & \$12.50**, Headliner Welcome/Agra Prods., Burke Lakefront Airport, Cleveland, one show, sellout, Aug. 5.
- **BILLY IDOL, COCK ROBIN—\$394,149, 30,000, \$16, \$14 & \$9.50**, Avalon Attractions, Irvine Meadows Amphitheatre, Laguna Hills, Calif., two shows, two sellouts, Aug. 12-13.
- **CARS, WANG CHUNG—\$241,129, 21,529, \$14 & \$10**, In-House, Alpine Valley Music Theatre, East Troy, Wisc., one show, sellout, Aug. 12.
- **CARS, WANG CHUNG—\$223,798, 19,280, \$14 & \$11**, In-House, Blossom Music Center, Cuyahoga Falls, Ohio, one show, sellout, Aug. 7.
- **CARS, WANG CHUNG—\$212,152, 15,477, \$14.30, \$13.20 & \$12.10**, Feyline Presents, McNichols Sports Arena, Denver, one show, sellout, Aug. 18.
- **TINA TURNER, MAZE WITH FRANKIE BEVERLY—\$191,045, 19,403 (20,228), \$16**, Dimensions Unlimited, Washington (D.C.) Convention Center, two shows, Aug. 18.
- **CARS, WANG CHUNG—\$185,759, 14,626, \$13.50 & \$11.50**, Schon Prods., Met Center, Minneapolis, one show, sellout, Aug. 14.
- **ELTON JOHN—\$167,946, 11,240 (14,259), \$16 & \$13.50**, Avalon Attractions, San Diego State Univ. Arena, Aug. 19.
- **ROD STEWART—\$165,275, 12,020 (14,000), \$13.75**, DiCesare-Engler Prods., Civic Auditorium Arena, Pittsburgh, Aug. 4.
- **OAK RIDGE BOYS—\$162,000, 6,000 (12,000), \$13.50**, In-House, Six Flags Over Mid-America, Eureka, Miss., Aug. 12.
- **GO-GO'S, BLASTERS—\$161,205, 11,935 (15,000), \$17.50, \$16, \$15 & \$10**, Avalon Attractions, Irvine Meadows Amphitheatre, Laguna Hills, Aug. 11.
- **DIO, TWISTED SISTER—\$161,012, 12,323 (17,049), \$13.50 & \$12.50**, Ron Selsner/John Scher/Larry Vaughan, Nassau Coliseum, Uniondale, N.Y., Aug. 15.
- **CARS, WANG CHUNG—\$159,438, 12,017, \$14.50 & \$13.50**, Contemporary Prods., Omaha Civic Auditorium, one show, sellout, Aug. 15.
- **ELTON JOHN—\$157,248, 10,658 (14,307), \$15 & \$13**, Feyline Presents, Arizona State Univ., Tempe, Aug. 17.
- **YES—\$157,136, 13,406 (20,000), \$14 & \$10**, In-House, Alpine Valley Music Theatre, East Troy, Wisc., Aug. 11.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$147,175, 11,774, \$12.50**, Beach Club Concerts, Greensboro (N.C.) Coliseum, one show, sellout, Aug. 9.
- **JERRY LEE LEWIS, SHIRELLES, BOBBY VEE, CHUCK BERRY—\$145,000, 13,500 (20,000), \$13.50 & \$11.50**, Richard Nader, Tacoma (Wash.) Dome, Aug. 19.
- **BILLY IDOL, COCK ROBIN—\$136,957, 11,137, \$12.75 & \$11.75**, Fahn & Silva Presents, San Diego Sports Arena, one show, sellout, Aug. 15.
- **ELTON JOHN—\$127,335, 8,489, \$15**, Feyline Presents, Tucson (Ariz.) Community Center, one show, sellout, Aug. 18.
- **OAK RIDGE BOYS, MICHAEL MARTIN MURPHEY—\$121,185, 16,725, \$7.50**, Dave Snowden, Freedom Hall, Louisville, two shows, two sellouts, Aug. 11.
- **RICK SPRINGFIELD, COREY HART—\$119,974, 9,181, \$13.50**, Beaver Prods., Lloyd Noble Center, Norman, Okla., one show, sellout, Aug. 19.
- **ELVIS COSTELLO & THE ATTRACTIONS, NICK LOWE & HIS COWBOY OUTFIT—\$111,480, 5,861, \$20 & \$17.50**, In-House, Radio City Music Hall, New York, one show, sellout, Aug. 16.
- **OAK RIDGE BOYS, MICHAEL MARTIN MURPHEY—\$108,306, 9,034 (20,000), \$13 & \$9**, David Hart, Poplar Creek, Chicago, Aug. 10.
- **CROSBY, STILLS & NASH—\$105,075, 8,026 (10,075), \$13.50 & \$10.50**, Festival East, Niagara Falls (N.Y.) Convention Center, Aug. 18.
- **RICK SPRINGFIELD, COREY HART—\$94,872, 8,055, \$13 & \$12**, Jam Prods., Civic Center, Bismarck, N.D., one show, sellout, Aug. 16.
- **KING SUNNY ADE, BLACK UHURU—\$94,401, 6,791 (8,500), \$15 & \$13.50**, Bill Graham Presents, Greek Theatre, Berkeley, Aug. 18.
- **OAK RIDGE BOYS, LEE GREENWOOD—\$94,106, 11,318 (15,650), \$9, \$8 & \$6**, In-House, Wisconsin State Fair, West Allis, Aug. 9.
- **GO-GO'S, RED ROCKERS—\$90,210, 7,184 (9,000), \$13.20 & \$12.10**, Feyline Presents, Red Rocks Amphitheatre, Denver, Aug. 17.
- **RICK SPRINGFIELD, COREY HART—\$90,000, 9,000 (10,200), \$10**, Jam Prods., Rushmore Plaza Civic Center, Rapid City, S.D., Aug. 15.
- **THOMPSON TWINS, BERLIN—\$87,039, 7,500, \$13.50 & \$12.50**, Brass Ring Prods., Meadowbrook Music Festival, Rochester, Mich., one show, sellout, Aug. 20.
- **RATT, BRONZE, FASTWAY—\$86,541, 7,624 (9,000), \$12, \$11 & \$10**, Feyline Presents, Red Rocks Amphitheatre, Denver, Aug. 13.
- **JIMMY BUFFETT—\$84,787, 6,084, \$14.25**, Avalon Attractions/Albatross Prods., Portland (Ore.) Civic Auditorium, two shows, two sellouts, Aug. 12.
- **PSYCHEDELIC FURS, SPARKS—\$81,376, 5,775 (8,500), \$15.50 & \$13.50**, Bill Graham Presents, Greek Theatre, Berkeley, Aug. 17.
- **JIMMY BUFFETT—\$80,360, 5,865, \$14**, Avalon Attractions/Albatross Prods., Paramount Theatre, Seattle, two shows, two sellouts, Aug. ?
- **LUTHER VANDROSS, STACY LATTISAW, JOHNNY GILL—\$79,613, 6,000 (12,700), \$15, \$13.50 & \$12.50**, American Amusement Corp., Baltimore Civic Center, Aug. 12.
- **PETER, PAUL & MARY—\$73,312, 7,089, \$15, \$13, \$11 & \$7**, In-House, Wolf Trap, Vienna, Va., one show, sellout, Aug. 3.
- **BILLY IDOL—\$72,762, 5,821 (9,713), \$12.50**, Evening Star Prods., Tucson (Ariz.) Community Center, Aug. 17.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Talent

Four Platinum Bands Soundtrack 'Teachers'

By PAUL GREIN

LOS ANGELES—The forthcoming Capitol soundtrack album for the Nick Nolte film "Teachers" includes four platinum-level bands, only one of which is on Capitol. That may explain why Aaron Russo, who produced both the film and the soundtrack, calls assembling the soundtrack "a monumental task."

"I've never done anything harder

in my life. With all the different record companies, lawyers and bands, I had to deal with 500 people."

That may be a slight exaggeration, but the album does feature 10 acts who record for five different labels. Among them are Warner Bros., ZZ Top, A&M's .38 Special and MCA's Night Ranger, all of whom are coming off platinum albums, as well as Capitol's own Bob Seger & the Silver

Bullet Band, which has a long string of platinum LPs.

Also on the album are Capitol's Motels and Freddie Mercury, Arista's Roman Holliday and three acts that are believed to be free agents: Joe Cocker, Ian Hunter and Eric Martin.

Russo, whose previous film credits as producer include two hits ("The Rose," "Trading Places") and one flop ("Partners"), says he also approached Bryan Adams and Journey about being on the album.

"Bryan would be on the soundtrack," Russo explains, "except he has his own album coming out at the same time. Still, he wrote two of the songs that Joe Cocker and .38 Special recorded."

Neal Schon of Journey also wrote a song for the album, which was recorded by fellow Bay Area rocker Eric Martin. Russo says Journey didn't record the song because they couldn't get permission from CBS.

"Teachers" is the first soundtrack that Russo has produced. "I helped compile 'The Rose' soundtrack," he says, "but it was produced by Paul Rothchild. Here it really came

through me: I chose all the songs and decided where they would go."

Still, Russo hired individual producers to go into the studio and record the various tracks. Mutt Lange handled Roman Holliday, Richie Zito produced the Motels and Bob Clearmountain worked with Ian Hunter.

Russo says all of the singles will be on Capitol. He expects the first to be Cocker's "Edge Of A Dream," which was produced by Keith Forsey.

New Co-Manager For Stevie Nicks

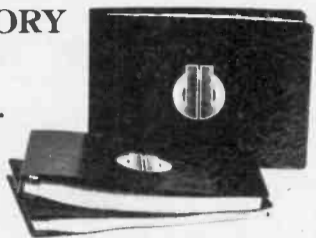
LOS ANGELES—Rebecca Alvarez has been named co-manager for Stevie Nicks, along with Howard Kaufman, president of Front Line Management. In this capacity, Alvarez will act as liaison between Front Line and Nicks, and will oversee the singers day-to-day affairs.

Alvarez was previously administrative assistant to Nicks, and before that held a similar position at Warner Bros. Records.

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Talent In Action

• Continued from page 47

LITTLE STEVEN CHEQUERED PAST
Palladium, Los Angeles
Tickets: \$11.75

Steve Van Zandt has chucked his "Miami Steve" nickname, chucked Bruce Springsteen and chucked the "Disciples Of Soul" tag he used on his first solo album. Now he's out supporting his EMI America album "Voice Of America," trying to make his political statements intelligible over club sound systems. Talk about a challenge.

The Palladium was nicely filled but less than packed Aug. 15 when the band took the stage, accompanied by smoke effects and wearing their designer Revolutionary War jackets. Ex-Plasmatic guitarist Jean Beauvoir physically dominated the stage with his proud platinum mohawk, regal bearing and searing guitar work.

Handkerchief-headed Steven led his group through its new material, warming the crowd up by the time he got to "Justice" and the Motown-styled "Checkpoint Charlie." Then he gave a little campaign speech, touching on his view of America today ("I ain't never seen this country so f***ed up"), the indifference of youth ("They're swallowing every line of bulls**t they see on tv") and patriotism ("Being a patriot means questioning every motherf***er all the time").

Not to make light of Little Steven, but few performers can attempt anthem after anthem and make it work. And Steven isn't his former Boss. Within its limitations, though, the 90-minute show succeeded: the crowd got off, ex-

Rascals drummer Dino Danelli was a joy, and the single "Out Of The Darkness" is a sure-fire sing-along closer. Steven encoored with songs from his less-known "Men Without Women" album, adding a touch of variety to the jingoistic set.

Opening act Chequered Past was a big surprise—not all pleasant. When you combine alumni of Blondie, the Sex Pistols, Detective and Utopia, and come up with something that sounds like a cross between Humble Pie and Brownsville Station, you have to wonder what's going on.

The group, EMI America labelmates of the headliner, consists of Clem Burke, Nigel Harrison, Michael Des Barres, Tony Fox Sales and Steve Jones. Their material consists of hard rock cliches, right down to an encore of Led Zep's "Rock And Roll." The originals ride the L.A. pop-metal wave that has done so well for bands like Ratt and Quiet Riot.

These musicians have worlds more on the ball than those upstarts, but they should do more than play-act at the arena fare they fondly remember from their youths.

ETHLIE ANN VARE

STANLEY JORDAN

Village Vanguard, New York
Admission: \$8

Young guitarist Stanley Jordan appeared unadvertised as the opening act a Kool Jazz Festival concert earlier this summer, bowled over the crowd and the critics, and in short order had a recording contract and a prestigious New York club date. Such things rarely happen outside of the movies, and it's likely that many of the people who turned out to see Jordan open a six-night stand at the Vanguard Aug. 14 were mostly motivated by a desire to see what all the fuss was about.

This approach is impressive, but it wouldn't mean much if Jordan didn't also have a finely developed sense of harmony, or if he didn't swing. He has and he does; although he seemed a bit undisciplined at times (notably on a nervous "Sunny" and a harsh "Eleanor Rigby"), at his best he displayed a lyricism every bit as impressive as the effects he created—especially on "Round Midnight" and a couple of lively originals.

Still, it's unclear how well what Jordan does will translate to record (he is the first artist signed to the newly reactivated Blue Note label). And it's equally unclear whether he will in the long run prove an inventive enough player to transcend the inherent gimmickry of his style.

After one set, it was obvious what the fuss was about: Jordan plays the guitar in a way it has seldom if ever been played before.

Unaccompanied for most of the set, he produced a thick, shimmering sound by playing the neck of the guitar with both hands, leaving the body alone. He neither picked nor strummed; by hitting the strings against the frets and judiciously using harmonics, Jordan at times created the pleasant illusion that he was playing a duet with himself.

Jordan played one duet with pianist Onaje Allan Gumbs and one number with Gumbs, bassist Anthony Cox and drummer Jeff Watts. Both were ballads, and both suggested that Jordan has a lot to learn about playing with other musicians and about keeping such material from getting boring. PETER KEEPNEWS

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Halsey Co. To Present Concert Series At Tulsa Hotel

TULSA—The Jim Halsey Co. will produce a series of live music shows in the 800-seat showroom of the Sheraton Kensington Hotel here one Saturday per month.

The series, dubbed Starfest '84, is

set to debut Sept. 8 with two performances by Roy Orbison and the Judds. On Oct. 12, Mel Tillis and Ray Sawyer (formerly with Dr. Hook) will headline. Tammy Wynette and the comedy team of Wil-

liams & Ree perform on Nov. 30. On New Year's Eve, Starfest will feature the Four Lads with the Ted Weems Orchestra.

The series will continue in 1985 with 12 new bills.

Dance Trax

By BRIAN CHIN

Pop singles: **New Edition** has a fairly obvious major-label hit with "Cool It Now" (MCA 12-inch), a very radio-tailored cut in its six-minute version. The nine-minute dub is far clubbier, beginning with about three minutes of bonus beat... **Tina B's** "Honey To A Bee" (Elektra 12-inch) gives the hip-hop girl-group sound a softer, more melodic treatment. The **Arthur Baker/John Robie** production is immaculate and quite hummable... **Laura Branigan** offers psychodrama at peak tempo again in "The Lucky One," which has been lengthened slightly and firmed up from its album version for an Atlantic 12-inch; additionally, the more Euro-styled album cut "Satisfaction" has been attracting some club play.

Briefly: Girl-group fans should also check out Mikki's "Love Emergency" on the Philly-based Pop Art label, which adds an acoustic piano accent to the Shannon formula; **Barbara Fowler's** "Come And Get My Love" on Radar leans a bit more toward traditional r&b, especially at its vigorous choral windup; **Gayle Adams**, of 1981's "Lifesaver," plays a stern, no-nonsense lover on "I'm Warning You," a new track that's in a stripped-down mode though still recognizably the mainstream new-r&b work of **Willie Lester & Rodney Brown**, who've issued the single on their own Mainline label, distributed through New York's Alpha.

★ ★ ★

Notes: Judging from the British pop charts, the neo-disco work of such producers as **Ian Levine** and **Ian Anthony Stevens** has gained sudden, trendy pop credibility in the U.K. According to one a&r source there, the records of **Hazell Dean** (who's had two recent top 10 smashes), **Evelyn Thomas**, **Divine**, the **Weather Girls** and numerous others, are clearly perceived by pop music fans as—what else?—gay disco, in a straight-line tradition from such disco successes as "In The Bush" and "(You Make Me Feel) Mighty Real."

This effect has been so pronounced, we're told, that there is some apprehension among the gay crowd that the national charts have co-opted their movement. The response of that community, believes our correspondent, has been manifest in the harder-core, more thematically sophisticated works of **Bronski Beat** and **Frankie Goes To Hollywood**, which graft the disco boom-boom onto a more youth-oriented text. But while pop-disco has such a high profile, U.S. makers of such products should do well to note the opportunity.

★ ★ ★

Required reading: a feature piece in the Aug. 21 Wall Street Journal on, of all people, **Frankie Goes To Hollywood**, which labels them "leftists," examines the marketing and confrontational aspects of the group. Incidentally, the first version of "Two Tribes" has been released here on 12-inch by Island, just as a third remixed single (containing a new version of "War") has been pressed in Britain. Only the original will be a U.S. release, according to Island.

SEPTEMBER 1, 1984, BILLBOARD

Billboard Dance/Disco Top 80

Survey for Week Ending 9/1/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	9	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	41	24	9	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095
2	17	4	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 20251	42	42	5	HEAVEN IS WAITING/2000 LIGHT YEARS—Dance Society—(12 Inch) Arista AD1-9205
3	17	4	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	43	52	3	THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234
4	10	6	NO FAVORS—Temper—(12 Inch) MCA 23506	44	33	9	GUILTY—Hotline—(12 Inch) Memo 18
5	3	7	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	45	22	6	YOU KEEP ME COMING BACK—The Brothers Johnson—(12 Inch) A&M SP12102
6	8	9	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	46	25	12	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230
7	7	8	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	47	26	9	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664
8	6	7	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121	48	48	4	BLOCK PARTY—Stacy Lattisaw & Johnny Gill—(7 Inch) Cotillion 7-99725
9	5	11	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	49	45	5	I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
10	19	4	SET IT OUT—Midway—(12 Inch) Personal P49811	50	NEW ENTRY		THE MEDICINE SONG—Stephanie Mills—(12 Inch) PolyGram 880180-1
11	11	7	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	51	NEW ENTRY		TWO TRIBES—Frankie Goes Hollywood—(12 Inch) Island 096931
12	13	9	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	52	65	2	LIVING FOR THE WEEKEND—Rocker's Revenge—(12 Inch) Streetwise 2232
13	23	5	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	53	NEW ENTRY		WHAT KIND OF GIRL—APB—Import
14	4	9	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	54	59	4	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-413
15	12	10	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	55	NEW ENTRY		CRUEL SUMMER—Bananarama—(12 Inch) PolyGram 810291-1
16	16	7	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235	56	69	2	SHOT IN THE DARK—The Michael Zager Band—(12 Inch) Mosaic 42905046
17	20	9	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	57	67	2	NELSON MANDELA—The Specials AKA—(12 Inch) Chrysalis 4J942793
18	38	3	WOOD BEEZ—Scritti Politti—(12 Inch) Warner Bros. 20225	58	60	3	TATTERED DRESSES/(DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
19	21	10	TOUCH DANCE (EP)—Eurhythmics—RCA CPL1-5086	59	62	3	UNDER THE COVER OF DARKNESS—Alicia Bridges—(12 Inch) Second Wave LP22005
20	31	6	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	60	61	5	17—Rick James—(12 Inch) Motown 4522MG
21	36	4	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597	61	NEW ENTRY		GET OFF (YOU FASCINATE ME)—Patrice Rushen—(12 Inch) Elektra 7-69702
22	49	3	LET'S GO CRAZY—Prince—(7 Inch) Warner Bros. 29216	62	NEW ENTRY		LIGHTS OUT—Peter Wolf—(12 Inch) EMI-America V-7834
23	28	7	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	63	18	12	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754
24	30	7	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945	64	64	5	INVISIBLE LOVE/SEX DANCE—Lisa—(12 Inch) Moby Dick BTG 1036
25	29	5	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505	65	NEW ENTRY		MADE IN THE USA—I.R.T.—(12 Inch) RCA/Automatic PW13852
26	35	5	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731	66	58	8	BODY HARMONY—J. Bird—(12 Inch) Warrior WR-1-008-D
27	44	4	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031	67	68	2	HANDS OFF—Jocelyn Brown—Urban Rock 4R 4445
28	53	3	RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A	68	NEW ENTRY		OUR LOVE IS HOT—Alphonse Mouzon—(12 Inch) Private I 4Z905045
29	47	3	HE'S A REBEL—Holly Oas—(12 Inch) DND DD105	69	NEW ENTRY		I CAN'T TAKE IT—Janet Wright—(12 Inch) Cotillion 0-86922
30	50	3	NIGHTTIME—Pretty Poison—(12 Inch) Svengali SR8403	70	70	2	ICE CREAM CASTLE—The Time—(7 Inch) Warner Bros. 7-29247
31	14	12	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	71	NEW ENTRY		I NEED A MAN IN MY LIFE—Katie Kassan—(12 Inch) Jive/Arista JDI-9247
32	9	10	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	72	NEW ENTRY		OWN THE NIGHT—George McCrae—(12 Inch) Gold Mountain GG-081205
33	51	3	BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931	73	NEW ENTRY		SUNGLASSES AT NIGHT—Corey Hart—(7 Inch) EMI-America B-8203
34	34	5	CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809	74	37	14	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194
35	46	3	BREATHLESS—Figures On A Beach—(12 Inch) Metro-America MA 1004	75	40	7	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105
36	27	9	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943	76	73	4	DANCING IN THE STREETS—Bon Rock—(12 Inch) Earth Tone ET-1204
37	39	5	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939	77	43	7	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429
38	15	13	WHEN DOVES CRY—Prince—(12 Inch) Warner Bros. 20228	78	57	12	IN THE HEAT OF THE NIGHT—Klinton Jones—(12 Inch) Oh My! OM 4009
39	71	2	IN THE EVENING—Sheryl Lee Ralph—New York Music Co. NYM-11	79	63	6	BABY DON'T BREAK YOUR BABY'S HEART—Kashif—(7 Inch) Arista AS 19200
40	32	15	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	80	41	7	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591

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Al Green Steals The Show At Telethon

By BOB DARDEN

When they write the musical history of the '70s, you can bet Al Green will have his own chapter. Green struck gold with albums like "Let's Stay Together," "Livin' With You," "Call Me," "I'm Still In Love With You," and "Al Green Explores Your Mind," and singles like "Call Me," "Here I Am (Come And Take Me)," "Let's Stay Together," "Look What You've Done for Me," "You Ought To Be With Me," "Tired Of Being Alone" "Sha-La-La (Make Me Happy)" and others—to the tune of 30 million units sold.

Today, of course, he's the Rev. Al Green, the pastor of his own church and one of the most electrifying artists in religious music. People are still buzzing about his appearance on the national March of Dimes Birth Defects Foundation telethon earlier this summer. More than 86 stations carried the 22-hour telethon, which raised \$10 million in pledges—more than doubling last year's total.

Green appeared with Albertina

Walker, Phil Driscoll and H.B. Barnum & the Life Choir. He performed "Higher Plane" and "I Knew It Was The Blood." The excitement reached such a peak on the latter that telethon hosts Hal Linden and LeVar Burton both joined in on the final chorus.

As reported earlier (Lectern, Aug. 18), Green's 11th annual WLOK Stone Soul Picnic drew more than 100,000 fans in his hometown of Memphis. The four-time Grammy winner has an album entitled "Trust In God" due out later this month.

★ ★ ★

Several months of searching culminated recently with the finals of the second Kentucky Fried Chicken Gospel Music Competition, held at the Kennedy Center for the Performing Arts in Washington. Kentucky Fried Chicken provided more than \$9,000 in prize money to the sponsoring churches in the Washington-Baltimore area. More than 100 entries were received.

The winners were: best choir, LCH

Choral Ensemble, Baltimore; best ensemble, the Lomax Sisters, Beltsville, Md.; best female soloist, Pamela Yerby, Baltimore; best male soloist, Deacon Tommy Roberts, Baltimore.

Guest performers for the evening were the Mass Choir of the D.C. Chapter of the Gospel Music Workshop of America and Bobby Jones & New Life. Kentucky Fried Chicken plans to sponsor similar competitions in several metropolitan areas next year.

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Word has signed an exclusive distribution contract with newly formed Live Oak Records, featuring a number of major Christian artists, including the Second Chapter Of Acts, Jamie Owens-Collins and Jimmy & Carol Owens.

The first release on Live Oak is "The Victor," a Christian musical by Jimmy & Carol Owens. The musical features group and solo performances by the various Live Oak artists, Scott Wesley Brown, Matthew Ward and Annie Herring. Ward is reported to



GOSPEL MARCHERS—The Rev. Al Green, left, joins actors Hal Linden and LeVar Burton on the gospel segment of the second annual March of Dimes Birth Defects Foundation telethon.

be working on a solo album with noted producer Michael Omartian.

Buddy Owens, executive director and a partner in Live Oak along with the artists, says that the label was created to allow the artists full artistic control over the creation and marketing of their music.

"There's been a change in the nature of the gospel music industry," Owens says. "Too often the business of the marketing world conflicts with the business of the artist's ministry. Too often the economy of dollars takes precedence over the economy of the Kingdom of God."

CLASSICAL **Keeping Score**

RCA Adding To Midline Catalog

By IS HOROWITZ

RCA Records bolsters its mid-price catalog this month with the introduction of a new imported Erato series bearing the \$5.98 suggested list tag, while it adds another 17 titles to its digitally remastered group of "Legendary Performers" albums.

The Erato midlines have been available on LP in France, but are being brought to these shores for the first time, along with cassettes duplicated by the label abroad specifically for RCA. The tapes are not being issued for domestic use in France.

"Presence" is the name of the new Erato series, and it draws from a wide pool of recent and early masters, some featuring artists commercially active on other, full-price labels. Among these who figure in the initial release are Maurice Andre, heard in trumpet concerto by Josef and Michael Haydn; Raymond Leppard, who conducts the English Chamber Orchestra in a pair of Mendelssohn symphonies; and Monserrat Caballe in the "Four Last Songs" of Strauss.

Other artists in the first Presence release of 19 albums include pianist Gina Bachauer, conductors Alain Lombard, Jean Martinon and Theo-

dor Guschlbauer, and violinist Pierre Amoyal. New releases will be added periodically.

On the "Legendary Performers" side, RCA brings the number of titles in this digitally remastered midprice line to 60 with a current release of 15. The numbered series is slated to top out at 100 albums by the end of 1985, says veteran RCA producer Jack Pfeiffer, who supervises transfer of the material.

While compositions are primarily "meat-and-potatoes" standards aimed at a broad base of buyers, it's said that the stature of the interpreters attracts a connoisseur element as well. Toscanini, Stokowski, Reiner, Heifetz and Rubinstein are among those featured this time around.

In most cases, says Pfeiffer, edited original tapes are the raw material from which the digital tapes are created. And it's from the latter that current disk and cassette masters are duplicated.

In addition to the archival factor of preserving the original sound of the recording, the "new" tapes are building up a reservoir of digitalized material ready for transfer to Compact Disc once marketers of the latter medium find consumers demanding

more purchase options.

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Angel Records will lower the suggested list price of its digitally recorded LPs and raise the price of cassettes processed from these same digital masters on Sept. 1. LPs dip from \$12.98 to \$11.98, and the top-of-the-line cassettes move up to \$11.98 from the previous \$9.98.

Angel has been one of the few majors, if not the only one, to have had this wide a discrepancy in the cost of tape and disk versions of the same albums. "We've been higher than the competition in one configuration, and lower in another," says Brown Meggs, president of the label.

Although not yet disclosed at this writing, the price of Angel Compact Discs is also in for an early adjustment. The first of the month should see this product brought down from the trade base price of \$13.05 to parity, or near parity, with major label competition, now hovering around the \$11 mark.

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Back in 1974, WNCN, one of New York City's top classical radio stations, switched its name to WQIV and its format to rock and thereby stirred up a hornet's nest of protest. A group of listeners organized as Concert Radio led the campaign. Station owner Starr Broadcasting subsequently sold the property to the GAF Corp., which resumed classical programming, but agreed to give Concert Radio first refusal to buy the station if GAF decided to sell before June, 1981. They agreed on a price of \$2.2 million, plus the value of any capital improvements.

Late in 1980, GAF did announce that it had decided to sell the station, which, at the time, was a money loser. But by the time Concert Radio wanted to exercise its option, GAF had changed its mind.

Now, a New York State Supreme Court judge has ruled that the agreement was indeed binding and that GAF must sell WNCN to Concert Radio for \$3 million. The station, under the stewardship of Matt Field has recently begun turning a profit, and is said to be worth in the area of \$10 or \$11 million. GAF is appealing the court decision.

Billboard® Best Selling Spiritual LPs

Survey For Week Ending 9/1/84

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1	1	9	PSALMS Richard Smallwood Singers, Onyx 3833	18	25	5	LIVE AT THE RITZ The New Jersey Mass Choir, Savoy SGL 7086
				19	24	17	TELL IT TO JESUS The Gospel Keynotes, D&V 1200
2	8	9	SAILIN' Shirley Ceasar, Myrrh 6732	20	16	33	TESTIFY Timothy Wright, GosPearl 16017
3	2	49	WE SING PRAISES Sandra Crouch, Light LS-5825	21	31	21	HALLELUJAH ANYHOW Thomas Whitfield & Co., The Sound of Gospel 140
4	4	9	NO TEARS IN GLORY Rev. F.C. Barnes & Rev. Janice Brown, A.I.R. 10077	22	12	21	UNMISTAKEABLY Dannibelle, Onyx R 03837
5	5	17	I STILL LOVE THE NAME JESUS Douglas Miller, Gospearl PL-16022	23	7	17	SONGS OF THE TIMES The Latest Word Singers, American Dream AD537
6	21	9	MADE IN MISSISSIPPI The Jackson Southernaires, Malaco 4392	24	19	29	MAKE ME AN INSTRUMENT Candi Staton, Beracah BRI-1001
7	20	5	NO TIME TO LOSE Andrea Crouch, Light LS 5863	25	15	33	SING AND SHOUT Mighty Clouds Of Joy, Myrrh
8	10	65	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	26	NEW ENTRY		I SURRENDER ALL The Sensational Nightingales, Malaco 4391
9	14	61	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	27	23	17	SURELY GOD IS ABLE Dottie Peoples, Church Door
10	6	21	JESUS SAVES Little Cedric & The Hailey Singers, Gospearl 16019	28	NEW ENTRY		NOAH Willis Pitman And The Burden Lifters, CRP LP0777
11	11	41	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	29	27	52	DETERMINED Tramaine Hawkins, Light LS521
12	13	33	YES HE CAN Georgia Mass Choir, Savoy SGL-7082	30	22	45	LONG TIME COMING The Winans Light 5826
13	9	17	THE TIME IS NOW The Pilgrim Wonders, Church Door 22021	31	33	107	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078
14	26	5	LIVE IN CINCINNATI The GMWA Mass Choir, Savoy SGL 7085	32	32	21	GREAT REUNION Sister Lucille Pope, Atlanta International Records
15	NEW ENTRY		WHAT HE'S DONE FOR ME Rev. Clay Evans And The Fellowship Choir, Savoy 14762	33	29	45	WORDS CAN'T EXPRESS Nicholas Message 1002
16	3	17	LORD LIFT ME UP Bishop Jeff Banks, Savoy 14749	34	28	52	I'LL RISE AGAIN Al Green, Myrrh MSB 6747
17	17	29	TAKE IT TO THE LORD IN PRAYER The Truthettes, Malaco 4386	35	18	69	JESUS, I LOVE CALLING YOUR NAME Shirley Ceasar, Myrrh MSB 6721

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Fantasy Digs Into Vaults For CDs

By SAM SUTHERLAND and PETER KEEPNEWS

After a disappointingly slow start for jazz on the Compact Disc front, recent months have brought welcome news of an upsurge in CD releases by recognized masters. Now you can add Fantasy to that fold, with Ralph Kaffel, the label's president, confirming that 15 titles, all but one will be culled from the Fantasy/Prestige/Milestone jazz vaults, ready for the holidays.

Fantasy, as reported elsewhere in this issue, will actually ship a separate double CD package next month for its soundtrack to "Amadeus." But a subsequent October release will spotlight both recent and catalog releases by Azymuth, Ron Carter (a live trio with Herbie Hancock and Tony Williams), Cannonball Adderley, Sonny Rollins, Art Pepper, Cal Tjader, McCoy Tyner, Woody Herman, Thelonious Monk and Strunz & Farrah, among others.

"It's a fairly across-the-board release," says Kaffel. "I tried to make it a mini-representation of our catalog, so that there are both older albums and some current ones." While Rollins' current album is one of two titles from that latter category, Kaffel says that other selections were based on either proven catalog sales clout or sonic quality.

However, the label's venerable catalog of wofers and anthologies isn't as yet being eyed for CD conversion. Although Kaffel acknowledges that those recordings might permit the creation of CDs offering a full hour of playing time, he suggests that the success of Fantasy's Original

Jazz Classics reissues underscores a current market preference for original albums over repackaged sets.

Kaffel expects to price his Compact Discs competitively, with \$15.98 the probable list, excepting the double "Amadeus" package. Dealers should begin receiving shipments in late October.

★ ★ ★

Veteran percussionist Shelly Manne is the honoree, but the Musician's Relief Fund, Local 47 and the Hollywood Arts Council will be the beneficiaries when the second annual Jazz Pilgrimage is held Sept. 9 at Hollywood's John Anson Ford Theatre. The five-hour concert, sponsored by Maxell tape and the Hollywood Arts Council, will again borrow from a familiar staple of European festivals: a group of top area artists assembling to pay tribute to one of their peers in a free-form context.

Players scheduled to participate include Russ Freeman, Chuck Berghofer, Conte Condoli, Monte Budwig, Pete Christlieb, Jack Sheldon, Bob Cooper and, of course, Manne himself. Other musicians are expected to join that lineup, and KKG's Chuck Niles will again serve as host. Last year's honoree, Harry "Sweets" Edison, will also perform, in league with the "all-stars" assembled for the 1983 edition of the pilgrimage. Tickets, which are tax deductible, cost \$10 and are available from the Hollywood Arts Council at (213) 462-2355.

LATIN **Notas**

What's Happening In The Industry?

By ENRIQUE FERNANDEZ

Periodically, it makes sense to stand back and try to spot the trends moving in the market. It makes even more sense now that the pessimism of a couple of years ago has subsided and the Latin record industry, at least in the U.S., feels more vigorous. What's happening?

• *The hour of the majors.* RCA's entry into the U.S. Latin market with its own label and full services marked not only a serious competition for market hegemony with CBS but a new way of doing business. These majors, along with A&M, Ariola and EMI—plus others testing the waters—have brought sophisticated marketing, larger production budgets, rapid international connections and aggressive promotion to the Latin scene.

At the height of the record industry crisis, some veterans of the Latin business were telling this correspondent that only the strong will survive. Today, it certainly seems that the powerful multinational labels have the upper hand. Changes in radio programming away from local, indie-dominated music to the international, major-promoted Latin pop ballad are a sign of the majors' strength. The last word has yet to be said, though, and the indies' street savvy and flexibility may still give them an edge, particularly if tastes in the market were to shift away from Latin pop.

One change we may expect as a result of the majors' growing strength in the Latin market is a standardization in the awarding of gold records, a situation that is now positively anarchic. Another change will be the exercising of the majors' muscle to fight piracy and illegal imports.

• *Crossover moves.* Billboard's "The World Of Julio Iglesias" issue (Aug. 11) was an impressive show of strength by an artist determined to grab his place in the mainstream American market. Already a household word in the U.S., Julio is closer than ever to adding this country to his dazzling international crown. The

other massive move into the crossover market is Menudo's, with signs of Menudomania-in-English everywhere. In both cases, crossover is being sought through sophisticated promotion techniques.

In this light, it's instructive to watch the career of Panamanian singer/songwriter Ruben Blades, who, without Julio's or Menudo's megapromotion campaigns, has managed to score with the influential music media. Doubtlessly, Blades' current exposure is due to the backing of a major, Elektra, but compared with the Spanish crooner and the Puerto Rican kids, his promotional efforts have been minimal. The Panamanian is reaching a rock-oriented record buyer for whom his salsa-derived pop is a logical choice after the Clash, Bob Marley or the Police.

Finally, we must also note the interest in chicano rock exemplified by this year's Grammy winners, Los Lobos. A homegrown genre that fuses r&b, rockabilly, straight-ahead rock and Mexican *norteno* music, the Latin rock of East Los Angeles shows us that pop music still comes from the heart, and that anyone who wants to make it in this business should keep an eye on the street.

• *Will a star be born?* Salsa has been the only Latin genre to produce homegrown U.S. stars of international projection. One of its hottest, Willie Colon, is climbing higher with its new RCA contract. But salsa stardom was always limited (compared to the Julios and Camilos), and the

U.S. divisions of the majors are looking for some Latin pop act to challenge imported Latin talent.

• *Brazil, Brazil.* Not since the days of the bossa nova has there been such an invasion of Brazilian talent. The language barrier has kept most of these artists from the Spanish-speaking market, and so far their boom has been a minor one, confined to the somewhat rarefied worlds of jazz and international rock/pop. But it's a beginning, and there's no doubt that Brazil houses one of the world's greatest musical treasures. With a mainstream market eager for new sounds, the Brazilians may be the ticket.

• *The vanishing youth.* Years ago, common wisdom had it that you could sell Latin records to: a) old people who had kept old country habits; b) new immigrants who were still hooked on Latin music; and c) mature Latins who had rediscovered their roots after going through an American music phase. Kids were strictly into American sounds.

Then along came Menudo, and everyone could see that, with the right promotion, Latin kids could get into records by Latin artists. But Menudo fans were very, very young. The Latin youth market was still hooked on rock, funk, dance, new wave, whatever—anything but Latin.

Who will sell Latin records to young Latins? Grown-up ex-Menudos? Spanish-language dance music talent? Latinized rockers? Rockified Latins? Stay tuned.

THINK LATIN

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LATIN RECORD AND TAPE SERVICE
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 NEW YORK, NY 10019

Survey for Week Ending 8/18/84

Billboard® Hot Latin LPs™

Special Survey

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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	EL GRAN COMBO En Alaska, Combo 2039	1	1	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
2	5	JOSE JOSE Secretos, Ariola 6000	2	2	JUAN GABRIEL Recuerdos 2, Ariola 6035		
3	2	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	3	12	PERLA Confidencias, RCA 7244		
4	3	ROBERTO CARLOS Concavo y convexo, CBS 12322	4	0	GRUPO ANHELO Interminable, Radio Hit 7006		
5	6	JUAN GABRIEL Recuerdos 2, Ariola 6035	5	4	JOSE JOSE Secretos, Ariola 6000		
6	7	BOBBY VALENTIN Y EL CANO ESTREMER En Accion, Bronco 129	6	0	WILFRIDO VARGAS El africano, Karen 77		
7	12	JOHNNY Invitame, RCA 7296	7	6	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274		
8	0	PIMPINELA Pimpinela CBS 11317	8	0	LOS CAMINANTES El numero tres, Luna 1101		
9	4	ELIO ROCA Segunda Luna de Miel, RCA 7274	9	9	RAPHAEL Eternamente Tuyo, CBS 80379		
10	8	JERRY VARGAS Cubanito, Maxima 2834	10	3	LOS BUKIS Mi fantasia, Profono 1122		
11	0	JULIO IGLESIAS 1,100 Belair Place CBS 50335	11	0	LOS BONDADOSOS Jugando con lumbre, Profono 90303		
12	11	CAMILO SESTO Amanecer 84, Ariola 6009	12	8	ROBERTO CARLOS Concavo y convexo, CBS 12322		
13	0	MARIA CONCHITA Maria Conchita A&M 37007	13	11	MARIA CONCHITA Maria Conchita, A&M 37007		
14	0	NELSON CORDERO Con elegancia Elegancia 001	14	5	LOS YONICS Ya no me dejes, Profono 90351		
15	0	JOHNNY VENTURA Y Que Buena Que Esta Maria Combo 2040	15	0	RUBEN BLADES Buscando America, Elektra 60352		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	9	MARIA CONCHITA Maria Conchita, A&M 37007	1	4	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
2	9	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	2	1	LOS BUKIS Mi fantasia, Profono 1122		
3	4	EL GRAN COMBO Breaking the Ice, Combo 2039	3	7	MARIA CONCHITA Acariciame, A&M 37007		
4	2	JOSE JOSE Secretos, Ariola 6000	4	13	JUAN GABRIEL Recuerdos 2, Ariola 6035		
5	6	RAPHAEL Eternamente tuyo, CBS 80379	5	0	RAMON AYALA Vestida de color de Rosa Freddie 1285		
6	11	LUIS RAMIREZ Y RAY DE LA PAZ Con cache, Cayman 9004	6	6	RAMON AYALA 15 exitos, Freddie 1266		
7	12	ROCIO JURADO Porque me habras besado, RCA 7243	7	15	ELIO ROCA Bienvenido sea el amor, RCA 7274		
8	0	JULIO IGLESIAS 1,100 Belair Place CBS 50335	8	12	LA MAFIA 15 Exitos, Cara 0900		
9	5	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	9	2	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
10	8	CHARITYN Se Acabo, TR 002	10	11	VICENTE FERNANDEZ Los 15 nuevos exitos con el idolo, CBS 20704		
11	0	ANDY MONTANEZ Versatil TH 2286	11	0	PERLA Confidencias RCA 7244		
12	7	LUPITA D'ALESSIO Yo, Orfeon 84	12	5	JOSE JOSE Secretos, Ariola 6000		
13	3	HANSEL Y RAUL Hansel y Raul, TH 2271	13	10	JOHNNY Invitame, RCA 12		
14	0	JOSE LUIS PERALES Amaneciendo en ti CBS 80382	14	0	GRUPO LA SOMBRA Where's The Beef? Freddie 1286		
15	10	FANIA ALL STARS Lo que pide la gente, Fania 629	15	3	ANTONIO DE JESUS Juntos, A&M 37005		

PUERTO RICO					
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	RUBEN BLADES Buscando America, Elektra 60352	8	7	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008
2	2	EL GRAN COMBO En Alaska, Combo 2039	9	6	YOLANDITA MONGE Suenos, CBS 10345
3	3	JOSE JOSE Secretos, Ariola 6000	10	0	DANNY RIVERA En La Intimidad, TH 2290
4	4	MIAMI SOUND MACHINE A toda maquina, CBS 10349	11	0	GUILLERMO DAVILA Definitivamente Sono-rodven 33
5	5	BOBBY VALENTIN Y CANO ESTREMER En Accion, Bronco 129	12	11	GLEN MONROIG No finjas, Mamoku 1002
6	9	VARIOS ARTISTAS Llena tu cabeza de rock 8, CBS 10352	13	8	ROBERTO CARLOS Concavo y convexo, CBS 12322
7	10	JUAN GABRIEL Recuerdos 2, Ariola 6035	14	14	MARIA CONCHITA Acariciame, A&M 37007
			15	0	JOHNNY Invitame, RCA 7296

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- Business Opportunity Schools and Instruction Video Software

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 Write or call for catalog and price list.
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 Christmas commercials sound great with brand new music from Pat Patrick Productions: 25 Christmas jingles with exciting vocals and pop arrangement • over 100 cuts in the entire package.
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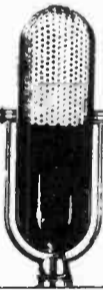
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BRITISH TV MERCHANDISER

Telstar Chief: Music Is Cheap

LONDON—"Music is worth a lot more than people have to pay for it," insists Shaun O'Brien, managing director of television merchandising company Telstar Records.

"The prices of many commodities in the U.K. teen market, for example, have doubled in the last five years," he continues, "whereas it has taken 20 years to double the average retail price of an album. And included in that price is the Value Added Tax rate of 15%."

O'Brien says he doesn't consider the U.K. market to be as price-sensitive as record companies and retailers seem to fear. His monetary and statistical backup is based on a currency exchange rate of \$1.32 to the pound sterling.

If the industry raised the price of an LP to six pounds (around \$7.92) or seven pounds (\$9.24), O'Brien maintains, there would not be a drastic decrease in the volume of sales. "The public would still get value for money," he says. "The computer games business asks and gets seven or eight pounds per cassette for one game. An album is half the price and offers between a dozen and 20 tracks."

O'Brien says tight profit margins are squeezing manufacturer and retailer alike: "The small retailer is be-

ing forced out of business, while the larger operator puts record companies under pressure to absorb the cost of loss leaders in their stores. They like to list the No. 1 album at 50 pence (66 cents) less than their competitors down the road. Ours is the only business in the world which readily accepts discounting on its best products."

If the industry is not to diminish drastically in the next five years, O'Brien says, prices will have to rise, and record companies will have to get compensation for home taping. He suggests that the majors fix a minimum price for albums.

He insists his theory that public demand is motivated by product and not price is supported by his own experience with compilations. Telstar product currently retails at one pound (\$1.32) more than the average retail price of an LP. "But," he claims, "after two years and 24 releases, Telstar has now overtaken its principal competitor, K-tel Records, as tv merchandising leader. The other major source of competition comes from the record companies doing their own tv-merchandised packages."

The success of Michael Jackson's "18 Greatest Hits" a year ago was the turning point for Telstar. O'Brien

has since continued concentrating primarily on compilations of hits by single artists, budgeting about 250,000 pounds (\$333,000) of tv advertising for each release. In most cases, he says sales have topped the 150,000-unit break-even point.

Since the advent of Channel 4, Britain's second commercial tv network, and ITV's breakfast show, it is easier for tv advertising to reach a specific target audience, he points out. Telstar spends 95% of its corporate promotion budget buying television time. "But," O'Brien says, "small-screen advertising is a tremendous drain on resources, and royalties start at 12% and can reach 20% for a top-line artist."

Though much of Telstar's success stems from that of the major record companies, O'Brien emphasizes that market evaluation is essential to profitable tv merchandising. "The tv marketing in West Germany, for instance, is ridiculous, with the release and tv promotion of far too much hit compilation material, all aimed at the same teen market."

"The German market just isn't as broad-based as the U.K. Its tv promotion doesn't attract the wide age range of 15- to 35-year-olds, as is the case in the U.K. Consequently, there are more and more titles in Germany, each selling less and less."

Despite concern for the industry's future, Shaun O'Brien and his creative director Neil Palmer (both of whom formerly worked for Ronco) are expanding Telstar operations into Ireland and Holland. They're looking for business to increase by around 40%. And due in September is the company's most costly project to date.

Two or three times a year, Telstar tries to succeed with original recordings. O'Brien admits that neither "Instrumental Magic" nor "As Time Goes By" with the Royal Philharmonic Orchestra hit Michael Jackson-type sales.

But for the next original project, Telstar has lined up Jeff Wayne, Rick Wakeman and Sky's Kevin Peek to record a rock interpretation of Gustav Holst's "The Planets."

PATRICIA ELIADES

Israeli Industry Struggles With Economic Woes

JERUSALEM—With inflation running at a staggering 400% a year in Israel, and with August's cost-of-living index showing a further 13% upturn, the entertainment business here is operating in an atmosphere of doom and despair.

Paul Berger, marketing director of CBS Records, says sales for his company are down 30%. And, he adds, it's even worse for most other companies, some of which are down as much as 60% on the previous year.

These days, few international pop or rock acts visit this territory, because the cost of staging concerts has rocketed and the resultant ticket price hike means that few people can afford to go to see shows. Some domestic acts continue to attract crowds, but international acts are paid for by the promoters in U.S. dollars, while tickets are bought in devalued shekels.

In such a recessive situation, newer technological areas like Compact Disc or home video have made little headway.

SALE-ONLY VIDEO

Embassy Titles Due In Japan

TOKYO—Embassy Home Entertainment, which has taken the policy line of selling directly in Japan rather than linking up with a Japanese firm as MGM, RCA, Vestron and several other majors have done, is releasing 10 sale-only titles here, Sept. 21.

General manager Teruji Mochimaru says that Embassy hopes to sign contracts with between 300 and 500 companies by year's end, producing a total of 700-800 outlets, since many of the outfits involved operate retail chains. Test marketing on the rental side will start within a year, he says.

The decision to sell direct, Mochimaru says, "permits integrated advertising, publicity and sales promotion."

Embassy Home Entertainment opened its offices in the Tokyo Ten-

shu building, near the Matsushita center, July 2. It followed that with a major press conference.

Mochimaru, who handled Compact Discs at PolyGram and then headed Polydor's video division before becoming an Embassy executive, says an eight-page "Embassy Press" publication is being put out monthly to keep dealers and consumers informed about product. He estimates an initial print order of 60,000, adding, "It'll be a good sales tool for our representatives. And feedback from customers will give us leads on how to appeal to a greater variety of video fans."

First release as part of the sale-only policy includes "The Howling," "The Fog," "Escape From New York" and "The Lion In Winter." All 10 titles have Japanese subtitles.

British Radio Stations In Plea For Fewer Restrictions

LONDON—British commercial radio stations are pleading with the Home Secretary at top governmental level to allow more flexibility in advertising content and financial backing. Their aim is to compete eventually with the various new media of cable, video and satellite broadcasting.

There are 43 commercial stations in Britain, represented by the Assn. of Independent Radio Contractors. They are currently restricted to nine minutes of advertising an hour, but they want to be permitted to concentrate that during the hours of maximum listening figures.

Basically, the argument concerns how much the demanded changes could be handled by the Independent Broadcasting Authority (IBA) under the 1981 Broadcasting Act and what would require new legislation, which could drag on for months.

The IBA can stipulate the maximum time for advertising in any hour

and the minimum gap between advertisements. The same kind of power, described as "permissive rather than mandatory," applies to the restrictions on who can own shares in Britain's commercial radio. This is a key debating point at a time when many stations are declaring no profit dividends, thus discouraging investors.

Around 75% of Britain's commercial radio investment is from local companies or local people, but the official legislation says there's no reason why this should be so. However, the Act does list certain people or bodies who can't have a controlling interest in the individual stations, including record companies, music publishers and agents who could experience "a conflict of interest."

The radio stations want the restrictions eased in all areas, so that people with real financial muscle, local or not, can finance independent local radio.

AOR AGAIN

CJMF Back On Air With Same Format

By KIRK LaPOINTE

QUEBEC CITY — CJMF-FM returned to the air on Aug. 18, four and a half months after it lost its license because of its insistence on maintaining an AOR format. Ironically, it resumed the same format.

The Canadian Radio-Television & Telecommunications Commission handed a reorganized and restructured CJMF Ltd. the license to serve the Quebec market. This followed hearings in July at which seven broadcasters from the province submitted bids for the license or a change in format to allow them to cater to the AOR market left vacant by the non-renewal of CJMF's license.

But the commission said CJMF's proposal had the best chance to succeed. Why was it taken off the air in the first place? It flaunted the commission rules on promise-of-performance by playing 97% rock when it had promised more than 80% MOR.

When it announced Feb. 29 that it was not renewing the license, the CRTC said the station's continued non-compliance "undermines the integrity of the licensing process . . . and, generally, the very authority of the commission itself."

The move shocked the Canadian broadcasting community. No major broadcaster had ever lost a license, even though there had been significant digressions from performance promises. CJMF was the second-rated station in the market and first among FM stations, with a listenership of 268,000 as of last fall.

The CRTC noted that representatives of the station have taken "very serious steps to eliminate any possibility of repeating past errors with respect to fulfilling commitments to the commission." Among those commitments are content promises, which include 35% Canadian music, 40% French-language music, 14.5% foreground and 4.5 hours of news per week.

"It's business as usual," says program director and operations manager Claude Thibodeau. CJMF also plans to spend \$36,000 developing and promoting Canadian talent through recordings and advertising for any artist played by the station.

In its decision, the commission agreed that Quebec needs an FM rock station and said no one came forward with a better plan than the

company, whose holdings will be reorganized so no one shareholder controls a majority position.

The commission has also left the door open to other AOR stations in the market, noting that "the population under the age of 35 accounts for approximately half of this market."

Far from the criticism it levelled in February, the commission decision Aug. 16 praised the experience of the company and the local involvement of its shareholders. But questions remain about how clearly the commission's message about non-compliance was heard.

Thibodeau notes recent reworking of FM policy to grant more format flexibility and a willingness by the commission "to rework the rules to be more intelligent."

The CRTC had long been taken lightly by broadcasters, who knew that at worst they faced a tense license renewal hearing or a call on the carpet in front of the regulators. CRTC chairman Andre Bureau, who came to the commission last year after a career in the broadcast industry, has made it clear that he wants to better consult the affected industries to make sure the commission stays on top of the field.

But his actions in February, after only 100 days on the job, indicated he is a no-nonsense regulator. Thibodeau says that he's happy his station has its license back, but he doesn't think his fellow broadcasters have learned lessons from CJMF-FM's experience, nor does he believe the commission is finished dealing such experiences out.

Construction Begins On CFCF Headquarters

MONTREAL—Construction officially began Aug. 13 on new \$12 million facilities for the CFCF family of companies, including CFCF-AM and CFQR-FM.

CFCF Inc. president Jean Pouliot says the new Ogilvy Ave. location will house CF Cable TV and the two radio stations upon completion late next year.

CFCF, originally XWA, is believed to be the oldest continually-operating radio station in North America. It began operations in 1920.

Pay-TV Restructuring Okayed

HULL, Quebec—Little more than 18 months after a competitive pay-television system was launched, market forces have created two regional monopolies in the troubled business.

The Canadian Radio-Television & Telecommunications Commission has approved a restructuring of the

licenses held by the two general-interest pay-tv firms, First Choice and Superchannel, which gives the former the East and the latter the West of Canada exclusively.

For music video and productions, this means only one pay-tv window from now on. The services plan to jointly finance Canadian productions, run each other's best programming and collectively bid for foreign product.

Pay-tv now has about 500,000 subscribers in Canada and faces stiffened competition for VCRs and a new wave of specialty channels debuting in September, including the Much-Music Network, a 24-hour music video channel. First Choice and Superchannel, the only two remaining pay-tv licensees, have gone a long way toward reducing the competition from specialty services by agreeing to reduce wholesale prices and become part of pay-tv packages.

Record Production Down 20% In June

OTTAWA — Production of Canadian records slipped significantly in June from the same month a year ago, Statistics Canada reports. Canadian manufacturers produced 4,088,526 records, down about 20% from the June, 1983 level of 4,994,561.

Meanwhile, tape production dropped about 5%. It was down to 2,646,725 from 2,764,205 in the same month a year ago.

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BRITAIN

(Courtesy of Music & Video Week) As of 8/28/84

Table with columns 'This Week' and 'Last Week' for BRITAIN SINGLES. Includes entries like 'CARELESS WHISPER, George Michael, Epic' and 'AGADOO, Black Lane, Flair'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for BRITAIN ALBUMS. Includes entries like 'NOW THAT'S WHAT I CALL MUSIC III, Various, Virgin' and 'LEGEND, Bob Marley & Wailers, Island'.

Table with columns 'This Week' and 'Last Week' for BRITAIN SINGLES (continued). Includes entries like 'DOWN ON THE STREET, Shakatak, Polydor' and 'AMERICAN HEARTBEAT, Various, Epic'.

CANADA

(Courtesy of The Record) As of 8/23/84

Table with columns 'This Week' and 'Last Week' for CANADA SINGLES. Includes entries like 'GHOSTBUSTERS, Ray Parker Jr. Arista/PolyGram' and 'WHEN DOVES CRY, Prince & the Revolution, Warner Bros./WEA'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for CANADA ALBUMS. Includes entries like 'PURPLE RAIN, Prince & the Revolution, Warner Bros./WEA' and 'BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS'.

Table with columns 'This Week' and 'Last Week' for WEST GERMANY SINGLES. Includes entries like 'VICTORY, Jacksons, Epic/CBS' and 'SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 8/27/84

Table with columns 'This Week' and 'Last Week' for WEST GERMANY SINGLES (continued). Includes entries like 'HIGH ENERGY, Evelyn Thomas, Ariola' and 'SUCH A SHAME, Talk Talk, EMI'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for WEST GERMANY ALBUMS. Includes entries like 'DISCOVERY, Mike Oldfield, Ariola' and '4630 BOCHUM, Herbert Groenemeyer, EMI'.

AUSTRALIA

(Courtesy Kent Music Report) As of 8/27/84

Table with columns 'This Week' and 'Last Week' for AUSTRALIA SINGLES. Includes entries like 'WAKE ME UP BEFORE YOU GO GO, Wham!, Epic' and 'WHEN DOVES CRY, Prince, Warner Bros.'

Table with columns 'This Week' and 'Last Week' for JAPAN SINGLES. Includes entries like 'IT'S JUST NOT CRICKET, Twelfth Man, EMI' and 'UP ROCK, Rock Steady Crew, Virgin'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for JAPAN ALBUMS. Includes entries like 'RODNEY RUDE LIVE, EMI' and 'HITS HUGE '84, Various, CBS'.

JAPAN

(Courtesy Music Labo) As of 8/27/84

Table with columns 'This Week' and 'Last Week' for JAPAN SINGLES (continued). Includes entries like 'ATAMANI KAITA ROMANCE, Toshiniko Tahara, Canyon/Johnny's' and 'JIKKAI, Akina Nakamori, Warner-Pioneer'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for JAPAN ALBUMS (continued). Includes entries like 'NINKIMONDO DE IKOU, Southern All Stars, Victor/Amuse' and 'DISCOVERY, Mike Oldfield, Virgin'.

Table with columns 'This Week' and 'Last Week' for ITALY SINGLES. Includes entries like 'SHINING, Masahiko Kondo, RVC' and 'BETTY, Kyoko Koizumi, Victor'.

ITALY

(Courtesy Germano Rusclitto) As of 8/14/84

Table with columns 'This Week' and 'Last Week' for ITALY SINGLES (continued). Includes entries like 'FOTOROMANZA, Gianna Nannini, Ricordi' and 'SELF CONTROL, RAF, Carrere/CBS'.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 8/25/84

Table with columns 'This Week' and 'Last Week' for NETHERLANDS SINGLES. Includes entries like 'SMALLTOWN BOY, Bronski Beat, London' and 'TWO TRIBES, Frankie Goes To Hollywood, Island'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for NETHERLANDS ALBUMS. Includes entries like 'PARADE, Spandau Ballet, Chrysalis' and 'DIAMOND LIFE, Sade, Epic'.

Billboard Singles Reviews

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Pop picks

BILLY IDOL—Flesh For Fantasy (3:47); producer: Keith Forsey; writers: Idol, Stevens; publishers: Bone-idol/Rare Blue/Rock Steady, ASCAP; Chrysalis VS4-42809. 7-inch version of previously reviewed 12-inch, Billboard Aug. 18, 1984.

BARRY GIBB—Shine Shine (4:13); producers: Barry Gibb, Karl Richardson; publisher: Gibb Bros., BMI; MCA 52443. A solo LP called "Now Voyager" is on the way, preview single meshes a manic techno-tempo and Caribbean lilt with the familiar staccato phrasing.

DIANA ROSS—Swept Away (3:58); producers: Daryl Hall, Arthur Baker; writers: Daryl Hall, Sara Allen; publishers: Hot Cha/Fust Buzza, BMI; RCA PB-13864. The state of the pop-dance art, with a taut rhythmic base courtesy of Baker and Hall, and Ross showing off a dynamic range from a whisper to a torchy wail.

recommended

JEFFERSON STARSHIP—Layin' It On The Line (4:07); producer: Ron Nevison; writers: Craig Chaquico, Mickey Thomas; publisher: Lunatunes, BMI; Grunt FB-13872. Hard rock with their trademark harmonic intervals and a fairly cynical political bent.

MIKE POST—The A-Team (2:38); producer: Mike Post; writers: Mike Post, Pete Carpenter; publishers: S.J.C./Darla/April/Marbo, ASCAP; RCA PB-13859. Post specializes in crossover: TV to pop radio; pity the fool who doesn't program this one.

JIM CAPALDI—I'll Keep Holding On (3:54); producers: Jim Capaldi, Stewart Levine; writers: Jim Capaldi, Kenny Lynch, Chris Parren; publisher: Warner-Tamerlane, BMI/Specks, PRS; Atlantic 7-89625. From the ex-Traffic member's second solo LP; lush synth textures, upbeat mood.

DAVE EDMUNDS—Something About You (2:56); producer: Jeff Lynne; writers: E. Holland, L. Dozier, B. Holland; publisher: Stone Agate, BMI; Columbia 38-04585. Rocking cover of a 1965 Four Tops hit.

KROKUS—Midnite Maniac (3:41); producer: Bruce Fairbairn; writers: Marc Storace, Fernando Von Arb; publishers: Geffen/Warner-Tamerlane/Krokus, BMI; Arista AS1-9248. Definite pop possibilities for this AOR-style stomper, now that the mainstream is open to the occasional sliver of metal.

SOUNDTRACK/MARIA VIDAL—Body Rock (3:37); producers: Phil Galdston, Sylvester Levay; writers: S. Levay, J. Bettis; publisher: Chilly D, ASCAP; EMI America B-8233. Film theme in the generic mold (Greased Maniac Flashdances).

GARY U.S. BONDS AND THE AMERICAN MEN—Standing In The Line Of Fire (3:40); producer: Little Steven; writers: G. Bonds, S. Van Zandt; publishers: King Kong, BMI/Blue Midnight, ASCAP; Phoenix PRT-0071 (c/o Alpha Dist., New York). Bond's first for the label fits into the strong-conviction, high-fervor style of his collaborator and producer.

BOBBY & THE MIDNITES—(I Want To Live In) America (3:20); producer: Jeffrey Baxter; writers: B. Cochran, B. Weir, J. Barlow, G. Graham; publishers: Cochran Rockin'/Just After Midnite/Hoodathunkit, ASCAP; Columbia 38-04587. Grateful Dead guitarist Bob Weir gets top billing on this fast-paced, Cougarish celebration.

HARRY NILSSON—Loneliness (3:42); producers: Rick Riccio, Harry Nilsson; writer: Yoko Ono; publisher: Ono, BMI; Polydor 881 177-7. First single from a various-artists LP of Ono compositions; an accessible blues-rock with a strong electric beat.

FIGHTS—I Ain't Playin' (3:16); producers: Michael Shiflet, Jeff Boyd; writer: Michael Shiflet; publisher: Fights, ASCAP; RCI R-2388. Midwest quartet scores points for charm in an unassuming "Teenager In Love" rewrite. Contact: P.O. Box 126, Elmsford, N.Y. 10523.

ILLUSTRATED MAN—Head Over Heels (3:30); producer: John Punter; writers: Foxman, Burnham, Mason, Dean; publisher: MCA, ASCAP; Capitol B-5392. In the emerging Brit-funk tradition; mannered vocals vying with a tough rhythm section.

FASTWAY—All Fired Up (2:43); producer: Eddie Kramer; writer: Fastway; publishers: Ten/Nymph/Motor, BMI; Columbia 38-04591. Hard-driving metal.

Black picks

STAPLE SINGERS—Slippery People (3:56); producers: Mike Piccirillo, Gary Goetzman; writers: D. Byrne, T.

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 Erich 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).

Weymouth, C. Frantz; J. Harrison; publishers: Index/Bleu Disque, ASCAP; Private 1 ZS4-04583. Absolutely hot as blazes, this record; more fluid, more passionate than the Talking Heads original, just as mysterious and compelling. A few gospel roots do wonders.

NEW EDITION—Cool It Now (4:06); producers: Vincent Brantley, Rick Timas; writers: Brantley, Timas; publisher: New Generation, ASCAP; MCA 52455 (12-inch version also available, MCA 23515). New label and production team have moved the young group away from their Jackson 5 mimicry into slicker, more contemporary electronic soul; they still play up the cuteness factor, though.

recommended

CARRIE LUCAS—Summer In The Street (3:58); producer: Stephen Shockley; writers: C. Lucas, J. Palermo, E. Palermo; publishers: Spectrum VII/Carrific/Goat Patrol/Hip Trip, ASCAP/BMI; Constellation/MCA 52449. Delicate, tinkly electro-dance with a strong singalong hook.

TINA TURNER—Lean On Me (3:36); producer: not listed; writer: Bill Withers; publisher: Interior, BMI; Fantasy 948. A fiery remodeling of the Bill Withers hit, reissued from her "like & Tina" r&b days.

LEON HAYWOOD—Tenderoni (3:48); producer: Leon Haywood; writer: Leon Haywood; publisher: Jim-Edd, BMI; Modern 7-99708. Haywood's first for the label and the label's first for a black audience; midtempo funk, all in fun.

JOHNNY "GUITAR" WATSON—Strike On Computers (3:29); producer: Johnny Watson; writer: not listed; publisher: Virjon, BMI; Valley Vue VV 769 (12-inch version also available, Valley Vue VV 1269). Bluesy, good-natured anti-chip recitation; in its third week on the Black chart. Label based in Los Angeles.

BILL WOLFER—(You Are) One Sunny Day (4:12); producer: Bill Wolfer; writers: B. Wolfer, D. Pitchford; publishers: Wolftoons, ASCAP/Pitchford, BMI; Solar 7-69698. A pop-urban blend to fit either format; bouncy and breezy, with a bit of bite to the lead guitar.

GIL-SCOTT HERON—Re-Ron (6:42); producer: Bill Lasswell; writer: Gil Scott-Heron; publisher: Brouhaha, ASCAP; Arista ADI-9216 (12-inch single). Political campaign poem, too strong to be heard on purely musical terms.

CLARENCE CARTER—It Ain't What You Do (4:38); producer: Clarence Carter; writer: Clarence Carter; publisher: Future Stars, BMI; Big C BC-104. The voice of experience speaks, the girls in the chorus do the singing. Contact: P.O. Box 371333, Decatur, Ga. 30037.

INGRAM—Fantasy (4:52); producer: not listed; writer: William Ingram; publishers: Sloopus/Family Productions/Green Mirage, BMI; Mirage 7-99711. Sweet, low-key ballad.

Country

picks

DOLLY PARTON—God Won't Get You (4:13); producers: Mike Post, Dolly Parton; writer: Dolly Parton; publisher: Velvet Apple, BMI; RCA PB-13883. As pretty a country ballad as anyone has done recently, this new Parton original shows why, at her best, no one can touch Dolly. It's taken from her film "Rhinestone."

ANNE MURRAY WITH DAVE LOGGINS—Nobody Loves Me Like You Do (3:51); producer: Jim Ed Norman; writers: J. Dunn, P. Phillips; publisher: Ensign, BMI; Capitol B-5401. Another well-matched pop/crossover duet, this time featuring Murray with Dave Loggins of "Please Come To Boston" fame. Although targeted at country, this could easily make the transition to AC and pop formats.

FRIZZELL & WEST—It's A Be Together Night (2:54); producer: Jim Ed Norman; writers: T. Rocco, J. Schweers, C. Black; publishers: Bibo/Schweers, ASCAP; Viva 7-29187. Frizzell's unique singing style poses a challenge most singing partners couldn't match, but West blends so well with him that she seems like an extension of his voice. Well-crafted lyric details the discovery of love.

VINCE GILL—Turn Me Loose (3:10); producer: Emory Gordy Jr.; writer: Vincent Gill; publisher: Benefit, BMI; RCA PB-13860. Gill pumps out a rhythmic torrent of resistance in this tale of a dying relationship that won't quite die. Sassy guitar licks and Gill's ever-expressive vocals highlight the production.

recommended

TOM T. HALL—P.S. I Love You (2:25); producer: Jerry Kennedy; writers: Gordon Jenkins, Johnny Mercer; publishers: MCA/WB, ASCAP; Mercury 880 216-7. Laid back rendition of a sentimental chestnut.

BOXCAR WILLIE—Whine, Whistle, Whine (3:18); producer: Pete Drake; writers: Don Goodman, Mark Sherrill; publisher: Al Gallico, BMI; Main Street MS 93023 (c/o MCA). The sound this train makes is "Cliche, cliche, cliche."

BUZZ CASON—Love On A Blue Rainy Day (4:20); producer: Perky Higgins; writers: Kent Robbins, Richard E. Carpenter; publishers: Kent Robbins/Let There Be Music, BMI/ASCAP; Evergreen EV-1024. A tenderly interpreted mood piece; Cason's vocalizing is right on target. Label based in Nashville.

Adult Contemporary

picks

EVERLY BROTHERS—On The Wings Of A Nightingale (2:34); producer: Dave Edmunds; writer: Paul McCartney; publisher: MPL, ASCAP; Mercury 880 213-7. Phil and Don sing Paul: history turned upside down. A more-than welcome return.

recommended

CECIL WELCH AND THE NECESSARY TOUCH—The Most Necessary Touch (4:27); producer: Don Carroll; writer: Don Carroll; publisher: Lowery, BMI; Lowery LR-003. MOR instrumental featuring the Mancini orchestra's trumpet soloist. Contact: (404) 325-0832.

ROBERT ARMES—Jump To It (3:36); producers: Robert Armes, Pepe Francis, Tim Tickner; writer: Robert Armes; publisher: Baby Ryan, CAPAC/ASCAP; Cruise CRS-002. Slightly jazzy soft-rock from a promising Canadian artist. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

DANNY JONES—Nice Girl (3:35); producer: Jerry Buckner; writer: J. Buckner; publisher: Miss Areal, ASCAP; First String FS75181 (c/o Alpha Dist., N.Y.). Easygoing tune lopes along in California-country fashion.

Disco/Dance

picks

FRANKIE GOES TO HOLLYWOOD—Two Tribes (7:55); producer: Trevor Horn; writers: Gill, Johnson, O'Toole; publisher: Perfect, BMI; ZTT/Island 0-96931 (12-inch single). Controversy-ridden British band makes as frantic a dance single out of nuclear holocaust as they did out of more intimate matters in "Relax."

recommended

WILLESSEN DODGERS—Gunsmoke Breakout (11:30); producer: Willesden Dodgers; writers: Pete Q. Harris, Nigel Green; publisher: Zomba; Jive Electro JED1-9228 (12-inch single). Synthesized studio concoction, having less to do with the wide open prairies than with sealed solid-state circuitry; a cleverly inhuman dance sound.

KYM—Give Me The Dance (6:54); producers: Richard Roeder, Joe Thomas; writers: R. Roeder, J. Thomas; publisher: Award Masters, BMI; Award A12784002. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 24, 1984. Label based in Baltimore, Md.

WHODINI—Friends (4:40); producer: Larry Smith; writers: Jalil Hutchins, Larry Smith; publisher: Zomba; Jive JD1-9227 (12-inch single). Solemn rap with bare-bones accompaniment.

LINDA CLIFFORD—A Night With The Boys (6:53); producers: Billy Osborne, Zane Giles; writers: Bob Garrett, Marsha Malamet; publisher: Creative Entertainment, BMI; Red Label RD-12000. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 18, 1984. Label based in Chicago.

C.O.D.—Uphill (Peace Of Mind) (5:44); producer: Raul A. Rodriguez; writer: Frederick Knight; publisher: Irvin, BMI; Emergency EMDS 6545 (12-inch single). Lurching, syncopated hip hop; a bit more adventurous than usual. Label based in New York.

ULTRAVOX—Dancing With Tears In My Eyes (7:44); producer: Ultravox; writers: B. Currie, M. Ure, C.C., W. Cann; publishers: Hot Food/Mood/Jump-Jet/Sing Sing, ASCAP; Chrysalis 4V9-42783 (12-inch single). Tenor angst and a disco beat.

JOHN WAITE—Missing You (6:59); producers: John Waite, David Thoener, Gary Gersh; writers: J. Waite, C. Sandford, M. Leonard; publishers: Hudson Bay/Paperwaite/Fallwater/Markmeem, BMI/ASCAP; EMI America V-7833. 12-inch version of previously reviewed 7-inch, Billboard, June 16, 1984.

KIM FIELDS—He Loves Me—He Loves Me Not (7:14); producers: Hal Davis, Elliot Willensky; writer: Elliot Willensky; publisher: Music Center, ASCAP; Creative CRI 1208 (12-inch single). Actress-turned-singer sounds a lot more sophisticated in a techno-dance setting than she did with "Dear Michael." Label based in New York, 212—New York City People (5:51); producers: V. Varoli, C. Minucci, M.D. Smith; writers: V. Varoli, M.D. Smith; publisher: Piper, BMI; Piper PP 1002 (12-inch single). Slick urban electro-soul with a warm, inviting vocal. Contact: (212) 398-9225.

KURTIS BLOW—8 Million Stories (7:45); producers: J.B. Moore, Robert Ford, Jr.; writers: W. Waring, K. Blow, D. Harris, S. Breck; publisher: Kuwa, ASCAP; Mercury 880 170-1. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 25, 1984.

ARROW—Hot Hot Hot (5:45); producer: Alphonsus Cassell; writer: Alphonsus Cassell; publisher: Rare Blue, ASCAP; Chrysalis 4V9-42701. (12-inch single). High-gloss calypso.

VELS—Private World (4:36); producer: Steven Stanley; writers: Alice DeSoto, Charles Hansen, Chris Larkin; publishers: April/Velongs, ASCAP; Mercury 880-138-1 (12-inch single). The new wave meets the beat aesthetic; weird, wired dance music.

THUNDERSTONE—Stop That Knocking (5:45); producer: not listed; writer: Frank Francois; publisher: Dr. Francois, BMI; Supertronics RY-003 (12-inch single). Loose, comfortable Brooklyn soul. Contact: (212) 330-0950.

GAYLE ADAMS—I'm Warning You (6:00); producers: Willie Lester, Rodney Brown; writers: Rodney Brown, Willie Lester; publisher: Diamond in the Rough, BMI; Mainline ML-5002 (12-inch single) (c/o Alpha Dist., New York). Low-key disco, rather Sister Sledgish.

New & Noteworthy

DENNIS DEYOUNG—Desert Moon (4:48); producer: Dennis DeYoung; writer: Dennis DeYoung; publisher: Grand Illusion, ASCAP; A&M AM-2666. Graceful soft-rock ballad marks the first solo venture for the voice of all those Styx smashes; a lighter, less-amplified arrangement than he would have used with the group.

REBBIE JACKSON—Centipede (4:13); producer: Michael Jackson; writer: M. Jackson; publisher: Mijac, BMI; Columbia 38-04547. One more Jackson sibling joins the music scene; a sensuous voice to warm up some of the oddest imagery and leanest production brother Michael has come up with yet.

SAM HARRIS—Sugar Don't Bite (3:49); producers: Steve Barri, Tony Peluso; writers: B. Roberts, D. Weiss; publishers: Broozee Toones/Donna Weiss, BMI; Motown 1743MF. TV's "Star Search" has already made this versatile newcomer something of a household word and a prime name to watch; debut single is in the fashionable DOR mold.

HOLLYMOON SUITE—New Girl Now (3:30); producer: Tom Treumuth; writer: Dermot Grehan; publishers: Screen Gems-EMI/AutoTunes, BMI; Warner Bros. 7-29208. Canadian quintet and MTV/AOR favorites share the high-decibel teenpop style that's been breaking new names on the Hot 100; should follow in the Billy Satellite/Night Ranger wake with ease.

VANITY—Pretty Mess (3:44); producers: Bill Wolfer, Vanity; writers: Vanity, Bill Wolfer; publishers: Jobete/Wolftoons, ASCAP; Motown 1752MF. The voice may evoke Olivia or Sheena, but the words are pure Vanity, slicing through the techno-pop tracks with claws; first single since leaving the Prince organization is indelicate, to say the least, but then people said that about "Nasty Girl."

CARL LEWIS—Goin' For The Gold (4:28); producer: Narada Michael Walden; writer: not listed; publisher: not listed; Megatone MT-132 (12-inch single). He runs, he jumps... now he sings. No gold medal here, but a capable performance on an inspirational dance song; typically inventive production from Narada Michael Walden. Contact: (415) 621-7475.

HARDWARE FIRMS HOPEFUL

Professional CD Market Grows

• Continued from page 6

Borgerson says that the company will be introducing a Studer CD player at the fall Audio Engineering Society convention here, which will be "basically the same machine as the ReVox," but with touches designed for the professional, such as balanced outputs and "modified software" for professional applications. The price, he adds, will be about \$250 higher than the \$1,150 tag the ReVox consumer model commands.

Sony's pro audio division is extremely interested in the pro market for CD hardware. Last year, Sony placed consumer model CD players at approximately 250 radio stations nationwide to demonstrate their capabilities to engineers.

"Since the introduction of the CDP-3000 and CDS-3000 system at NAB, we've received a good demand for the 3000, and we'll be shipping from back order when we release the units in September," says Jim Guthrie, national accounts/market development manager for Sony Pro Audio.

Guthrie says the 3000 system is modular, composed of the CDP-3000 player, which retails for \$2,100, and the CDS-3000 controller, at \$1,200. The control unit is capable of running two players, and Guthrie says the modular structure was chosen for its convenience and the options it provides users.

"The engineer can physically remove the players from the controller, say, if there's a space problem in the control room. Also, the players are fitted with an RS422 port provision which allows the user to interface them with other controllers in a more substantial system such as an automation."

Sony's other new pro system is the CDP-5000 and CDA-5000, a console-mounted single player and disk analyzer unit respectively. This system is being marketed to Compact Disc manufacturing facilities, says Guthrie, and is already in place at CBS Labs in Stamford, Conn., the Digital Audio Disc Corp. in Terre

Haute, Ind., and LaserDisc in Los Angeles. Although the system as a whole is new, the CDP-5000 is actually the first professional player Sony introduced.

Guthrie predicts that besides broadcasters and CD pressing plants, there are myriad other markets for Sony to explore with pro CD systems. "We see sound effects libraries taking advantage of this technology," he says. "There are also uses that theme parks could find for these systems, as well as any video production facilities where they are in need of especially good audio source material."

Sony has already, in conjunction with Philips, agreed on the CD-ROM data format, but so far no interface unit has been announced that will actually enable the players to be linked with a microcomputer. However, Sony's 610ES consumer model player is fitted with a 26-pin "accessory connector" on its rear panel, which may be an indication that such a connecting device is not far in the future for Sony.

EIGHT-MONTH EXHIBITION

Chicago Gets Historical Fest

CHICAGO—The Chicago Historical Society plans to present an exhibition and music festival next year chronicling the Windy City's contributions to American music.

Running from Feb. 16-Oct. 27, "Making Music Chicago Style, 1830-1970" will encompass more than 350 artifacts, musical instruments, documents, posters and photos culled from the Historical Society's archives as well as from public and private sources, according to Historical Society spokeswoman Betsy Raymond.

More than two dozen concerts by Chicago-based artists will also be presented throughout the course of the exhibition, free to the public with admission to the Historical Society, adds Raymond. They include perfor-

mances by blues artists Sunnyland Slim and Buddy Guy, jazz pianist Art Hodes, chamber music group Chicago Ensemble, the Chicago Opera Theatre and the Von Freeman Quintet, in addition to concerts by various groups representing Chicago's ethnic mix.

The exhibition, according to an official description, will "explain events and circumstances which led to the development of different kinds of music in Chicago. It will show materials concerning locally and nationally famous musicians and musical organizations ranging from the Lyric Opera to the Chicago Symphony Orchestra, from jazzman Benny Goodman to bluesman Muddy Waters."

MOIRA McCORMICK

For The Record

A&M claims that Styx's double live album "Caught In The Act" has sold 420,000 units. A story in last week's issue suggested that the album had sold only 80,000 units.

MTV Push For Compact Discs

• Continued from page 3

"I think the point-of-purchase display materials will perhaps be the most important element to the success of the campaign," says Shulman. "The MTV connection adds instant recognition and credibility when consumers see the logo in the stores."

"Only a very small percentage of the population is aware of CD; less than 25% of the country is capable of accurately describing what a Compact Disc is and how it works. On the other hand, 80% of the young people who fit into MTV's demographics have instant recognition of MTV. We're looking to build the CD recognition factor up to a level like that."

PolyGram's Harry Losk, senior vice president for Compact Disc manufacturing, says his company expects to have about 500 titles on the CD market by the end of the year, which would represent about one-third of the market total. He estimates that there will be a minimum of five million laser-read disks in the country by 1985.

"The CD market is a software-driven market," he says. "The players aren't worth much without the disks. It's very important for the hardware industry to participate with us in a campaign like this, so that we can both do our part to let consumers know how much software there really is out there."



UNTRoubLED WATERS—Roger Waters meets Columbia executives backstage at New Jersey's Meadowlands after his recent show there. Pictured from left are West Coast product marketing vice president Bob Willcox, product development vice president Arma Andon, Waters, senior vice president/general manager Al Teller, Waters' manager Peter Asher, promotion vice president Ray Anderson and marketing vice president Bob Sherwood.

Agenda Set For Vid Music Meet

• Continued from page 3

ers are the movie makers of tomorrow, and allowing some figures who've made the jump to tell how they did it.

Closing the conference will be the Billboard Video Music Awards presentations. Categories featured will be best director, best cinematographer, best choreographer, best lighting director, best set designer, best editor, best computer graphics, best special effects, best audio, best costumes, best performance by a new artist, best male performance, best female performance, best group performance, best concert performance, best conceptual video, most innovative video, best overall independent production, best long-form production and best overall video.

Advance registration for the conference is \$275 per person. Exhibit and hospitality space starts at \$600. For information on registration, exhibits and hospitality rooms, tape submission and award consideration, contact Kris Sofley at (818) 842-1212, or write to Billboard Video Music Conference, 9107 Wilshire Blvd., Suite 700, Beverly Hills, Calif. 90210.



EASY MONEY—Peter Pan Industries manufacturing president Donald Kasen, seated, signs the Easy Street/Aero label to a production and distribution deal with his company. Standing from left are Easy Street's president Michael Gusick, international rep Haakon Brenner, national radio promotion head Nillie Adams, national club promotion manager Bob Kreitzer and vice president and general manager Walt McGuire.

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MUSIC REACH EXTENDED

MTV Aging Via Second Network

• Continued from page 1

At Arista Records, video manager Peter Baron predicts the new network will "play Barry (Manilow) and Dionne (Warwick) and Air Supply," artists which have some difficulty getting exposure on existing video networks.

But Baron and other label video executives are uncertain as to whether there will be room in the music video marketplace for MTV plus the three other services that have said they will be going on the air: Discovery Music Network (Billboard, Aug. 4), Turner's proposed service, and now the second MTV channel.

"Is there room for four services?" Baron asks. "I don't know if there's going to be enough programming to cover 24 hours for four channels."

Although the cost of bringing MTV and its sister network Nickelodeon to profitability has come to about \$40 million, getting the new service on the air will only represent an incremental cost of \$7 million to the network between now and January, Pittman says.

Extremely high efficiencies will be

possible because MTV already has a music video "infrastructure," according to Pittman, with music video-oriented programming, research and advertising sales departments already in place.

Word from video promotion executives is that MTV Networks has already begun staffing the new service, but that plans are to keep new personnel additions minimal, with only one or two hirings per department.

Although Pittman says that "research has pinpointed markets not reached by MTV," he is declining to give any details of the other markets except the age bracket MTV will seek to reach. He refuses to comment on what music format the service might follow.

Assistance in preparing this story provided by Steven Dupler in New York.

According to Pittman, MTV Networks' experience in giving a service an "identity" will provide a major assist in the launch of the new pro-

gramming service, and video promotion executives agree. If four music video networks will be fighting for airtime and consumer attention, "It means they all are going to have to become very imaginative with their programming," says Island Records national director of video promotion Kris Puzskiewicz.

She suggests that the competition between the new networks will open up opportunities for a wider range of programming of all kinds to gain exposure, not just the adult-oriented titles which will go on MTV II, as networks play different clips to boost viewers' perceptions of them.

Pittman says he does not see the other networks that have been proposed this summer as a threat. His only comment is, "There have been a lot of people announcing their intentions."

MTV Networks' announcement of its son-of-MTV service comes on the heels of the company's stock issue, which two weeks ago saw 5.125 million shares of the company's stock sell out at \$15 per share.

Pay Cable Boosts Track Albums

• Continued from page 1

Record Bar's figures are indicative of the album's national momentum. Released in tandem with the film in September, 1983, "Eddie & the Cruisers" racked up a 13-week chart run before falling off. It re-entered the chart on Aug. 11, following the airing of the film on cable television. The present chart position is its highest to date, and Scotti Bros. label president Johnny Musso says that sales resulting from cable exposure far outshine the tally of the theatrical run period.

Estimating sales of 150,000 pieces for the album during its initial run, Musso says that about 485,000 units have now been sold. CBS/Scotti Bros. is once again working the album's first single, "On The Dark Side," and the already completed next album by John Cafferty & the Beaver Brown Band has been pushed back from its original September release date to see how far "Cruisers" will roll.

Record Bar isn't the only chain benefiting from soundtracks' second wind. At the Pittsburgh-based National Record Mart, advertising director Lance Jones says the chain's 75 stores are "moving through 'Eddie & the Cruisers' like crazy," and he has run radio spots on WBZZ to back up the cable exposure.

"It seems that if a film isn't a blockbuster on release it's not getting much exposure," adds Jimmy Graham, assistant album buyer and warehouse manager for National Record Mart. "With HBO and Showtime, all a viewer has to do is hit a button." Graham notes similar patterns for MCA's "Somewhere in Time" and Virgin's "Risky Business," although the latter only became available as an import after the film completed its theatrical run.

Jem Records, which distributes the Virgin import, has also found cable exposure of the film to be its biggest ally. Released in Britain in January, the album sold steadily for Jem when

it began handling it here in February.

"It sold very well through May," says Rick Lawler, buyer for the distributor. "Then it had slowed down, and we figured it was spent. In the beginning of August, HBO started to show it, and the album went crazy. We've probably sold more albums in August than during the preceding six months."

Although chains have been trying to monitor upcoming cable titles, no one was really prepared for "Eddie & the Cruisers." "Everyone missed this one," says Bob Varcho, assistant album buyer for the 151-store Camelot chain.

At Record Bar, which was also caught unprepared for the "Cruisers" crush, Hunter says the chain will now have to really keep on top of cable schedules. "We did alert our stores in the past, but we had to let it slip," he says. "If we'd stayed on top, we wouldn't have been caught without it."

VSDA Convention Tackling Several Urgent Issues

• Continued from page 1

home video marketplace, especially in the video specialty store. Although a few manufacturers, such as Paramount Home Video and Media Home Entertainment, have shown that low pricing can put more product into consumers' video libraries, the vast majority of suppliers keep retail prices high so that they can get a share of rental income. Retailers are getting increasingly frustrated over being asked to create a sell-through marketplace and not getting the low-priced product to feed it with; manufacturers say they won't cut prices until a sell-through market exists.

As distributors face an increasingly harsh battle for customers, transshipping has become an industry epidemic. Manufacturers complain that service is being ignored in favor of selling cassettes to retailers a continent away, and unscrupulous retailers are said to be getting product free as sales-hungry distributors ship cassettes without asking for cash or credit references.

Too much product is fighting for too little shelf space and distributor capital, say distributors and retailers.

With an average of 300 titles a month hitting the home video market, retailers and distributors say they're facing a glut they'll never be able to overcome.

Competing technologies are fighting increasingly hard for a share of consumers' video entertainment dollars. Manufacturers say that they may be considering letting pay-per-view programmers have first windows on some product, choosing to sacrifice some potential revenue in favor of going with a medium where they get a guaranteed share of every dollar produced.

Video has become such a hot retail trend that new stores are springing up faster than the market can grow to support them. Thus many outlets never see any increased revenue, despite the rapid growth in the number of VCR owners around them.

Music video has proven a far weaker genre than many in the industry expected. How video specialty retailers should deal with a product that is often alien to them, and whether record outlets should start carrying video, are questions the in-

dustry has not yet answered.

As the industry grows, new kinds of outlets are joining the business. Mass merchandisers need to learn how to market video, and manufacturers need to see whether special programs are needed to support the big outlets. Record stores and supermarkets also have special needs home video's often-stressed distribution system has only begun to serve.

All through 1984, the home video industry has been surprised by the scope of its success, and the VSDA is no exception. At first 1,200 attendees were projected for the organization's third annual conference. As the numbers boomed, regular registrations closed at 1,500, and currently it looks as if there will be 2,100 registrants for the convention.

Three years ago, 225 people attended the first VSDA meet. Last year, there were 725 registrants.

The convention schedule reflects the rising wealth of the video industry and the eagerness of old and new players to be on good terms with video retailers. No registrant will need to pay for a meal between Aug. 26-

New Uniformity Seen In Software Packaging

• Continued from page 1

ence of many incompatible packaging concepts (Billboard, April 28).

Both formats measure about eight inches by eight inches and, according to an elated Tom Gross, Lieberman Enterprises' director of computer software, they are compatible with existing fixtures. Electronic Arts' album format is an example of one package type, while a binder or book-like holder characterizes the second standard. Simon & Schuster and Apple Computer independently spearheaded the use of the latter form.

According to a spokeswoman for Apple, a front flap was added in response to consumers' desire to read more about a computer program before making a purchase. "We found that people like to browse. It [the new packaging] allows us to offer more information about how our products work," she says.

Most of the major software vendors have recognized the standard, with newcomer CBS Software the exception. "We are not out of the woods yet on the packaging issue," says Frank Schwartz, president of electronic publishing for Simon & Schuster. "The packaging is getting a little better, but I still see oversized, bulky boxes."

The book publishing giant's initial launch for the book format was for its "Typing Tutor III," on which documentation is bound like pages in a book. The back flap contains the floppy diskette, and its shape and size join the standard. The book format was developed to accommodate customers who prefer to read about how a program runs before making a purchase, and to accommodate retailer package-size requirements.

Infocom, which firmly supported its oversized boxes, surprised mass merchandisers and racking services when it announced new compatible packaging. And Spinnaker, which rolled out large-sized boxes for its science fiction line of programs to compete with Infocom, received negative reaction from retailers during a recent promotional tour.

Prior to introducing the incompatible packaging, Spinnaker took pride in offering uniformity. "For Trillium (the science fiction line), we consid-

ered the packaging from our competitors," says David Seuss, president of the software firm. "Retailers like smaller boxes. Now when we consider packaging, we study the target audience and the needs of the retailer."

Within the new size constraints, Broderbund and Sierra On-Line have turned to developing catchy graphics and placing pertinent information on the front and back covers. "After we read about the racking services' difficulties with larger boxes, we decided to downsize," says Cathy Carlston of Broderbund.

Activision recently switched to a flapped box. "We felt it was more generic, and the change was part of our overall scheme to move into the computer software area," says a spokeswoman for the firm.

The fall quarter will see Simon & Schuster's book format, as well as Ivy Hill Corp.'s, tested in bookstores and mass merchandisers. Several companies, including Designware, an educational software company, have switched to the new book format. Music software maker Waveform and one of Spinnaker's product lines are using packaging similar to Electronic Arts' album format.

As for the book-like boxes, Simon & Schuster's Schwartz says that initial response to "Typing Tutor III" by book stores and department stores was "generally good."

With computer software packaging becoming thinner and easier to handle, Lieberman's Gross predicts that eventually it might be displayed in bins for customers to flip through. "First the price needs to come down to under \$20," he says. "Then it can be displayed in open bins."

Every Week In Billboard Computer Software Chart

- Entertainment Top 20
- Education Top 10
- Home Management Top 10

gories. Though feature films still dominate, made-fors constitute an increasingly important category, with comedy the latest hot product line. The comedy team of Franken & Davis will appear to boost their new videocassette. And though music may not yet have carved a big hole in the home video marketplace, members of the Police will be at VSDA to push their cassettes nonetheless. Film director Francis Ford Coppola will be the keynote speaker.

But this is a retailers' convention, and its schedule reflects that fact. Each day from 11 a.m. to noon, the VSDA will be holding three simultaneous workshops devoted to helping retailers solve their problems.

Monday's opening session will feature speeches by retailers Jim George of San Francisco Home Video and Frank Barnako of The Video Place, as well as the high-tech, high-budget Coppola. And closing the morning will be a talk on that favorite topic among retailers, shoplifting, with expert Frank Abagnale detailing scams and how to avoid them.

TONY SEIDEMAN

Assistance in preparing this story provided by Faye Zuckerman in Los Angeles.

The roster of guests scheduled to pass through the conference shows not just home video's growth, but the growth of its individual product cate-

Tina

TURNER

*"What's Love
Got To Do With It"*

NUMBER 1

Capitol

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RDM Roger Davies Management.

Market Quotations

As of closing: 8/22/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
70 1/4	50 1/4	ABC	11	4085	71	69 3/4	70 3/4	+ 7/8
55	40 1/8	American Can	10	756	48 1/2	47 7/8	47 7/8	unch
12 1/2	10 1/8	Armstrong Int'l	8	7	10 1/2	10 1/2	10 1/2	+ 1/8
87 3/4	61 1/2	CBS	10	1725	86 3/4	84 3/4	85	- 7/8
22 1/4	9 3/4	Coleco	—	1722	12 1/4	11 1/4	12 1/4	+ 7/8
8 3/4	4 1/4	Craig Corporation	—	8	4 3/4	4 1/2	4 1/2	- 1/8
69 1/2	45 1/4	Disney, Walt	18	1375	57 3/4	56 1/8	56 1/2	- 7/8
5 1/4	4 1/4	Electrosound Group	17	19	5 1/8	5	5 1/8	- 1/8
35	25 1/8	Gulf + Western	8	4775	31 1/8	30 3/8	30 3/8	unch
36 3/4	17	Handleman	15	201	35 1/8	35 1/4	35 1/4	+ 1/4
7 3/4	3	K-Tel	0	3	3 1/8	3 1/8	3 1/8	unch
88 3/4	57	Matsushita Electronics	12	291	70 7/8	70	70 1/4	- 3/8
10 3/4	4 1/8	Mattel	—	6338	11 1/8	10 3/4	11 1/2	+ 7/8
46 3/4	33 3/8	MCA	18	672	43 3/4	42 3/4	42 3/4	+ 1/8
85 1/2	69 1/4	3M	13	3736	84 3/4	82 1/2	82 1/2	- 1 1/2
47	29 1/4	Motorola	14	9273	43 3/4	42 1/2	42 1/2	- 5/8
39 1/2	28 1/2	No. American Phillips	9	159	37 1/2	37 1/4	37 1/4	+ 1/8
5 1/4	2 1/4	Orrox Corporation	—	3	3 1/8	3 1/8	3 1/8	unch
32 1/2	18 3/4	Pioneer Electronics	46	14	22 3/4	22 1/4	22 3/4	unch
38 3/4	28 3/4	RCA	11	3447	36 1/4	35 3/8	35 3/8	unch
17 3/4	12 3/4	Sony	13	4141	14 1/2	14 1/8	14 3/8	- 1/8
41	30 1/4	Storer Broadcasting	—	1322	42 3/4	41 1/4	41 3/4	+ 3/4
4 3/4	3 1/4	Superscope (Marantz)	—	38	3 1/2	3 1/8	3 1/2	+ 1/8
70	49 3/4	Taft Broadcasting	14	213	68 1/4	66 3/4	66 3/4	- 1 1/4
29 3/4	17	Warner Communications	—	2005	20 3/4	20 1/2	20 1/2	- 1/4
19 3/4	8 1/4	Wherehouse Entertain.	15	72	19 1/8	18 3/4	18 3/4	- 1 1/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	7/8	Josephon Int'l	8300	10 1/4	10 1/2
Certron Corp.	6900	2 1/2	2 3/4	Recoton	10100	8 1/4	8 1/2
Data Packaging	1900	8 1/4	9	Schwartz Bros.	—	2	2 3/4
Koss Corp.	3100	1 1/8	2 1/8				

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

Ewasko Music, a publishing firm, formed by George Ewasko, who records for Kiderian Records. c/o Stang, P.O. Box 256577, Chicago, Ill. 60625; (312) 399-5535.

Jas Star Records and S.R.P. Sound, a label and production company, formed by James Bratton. First release is "Party With Me" by Illusion Of A Band. c/o Intouch, 23 W. 73rd St., New York, N.Y. 10023; (212) 678-7454.

Talent Resource Agency, founded by Bob Singerman. Company's first three signings are the Son Seals Blues Band, Koko Taylor & Her Blues Machine and Albert Collins & the Icebreakers. 415 Broadway, #214, New York, N.Y.; (212) 473-1821.

Joseph House Music Co., a full-service publishing company. 66 Lovell Drive, Dublin, Va. 24084; (703) 674-9597.

Joe Russell Music Co., a publishing firm. First release is "Country Sunshine" by Willie Chastain Payne. P.O. Box 1610, North Courthouse Square, Blairsville, Ga. 30512; (404) 745-6451.

White Line Records, exclusive label for the Joe Russell Band. 66 Lovell Drive, Dublin, Va. 24084; (703) 674-9597.

The Music Group Entertainment Co., formed by Will Hatcher, Haazim Abdullah and Tommy McGee, consisting of three record labels and two publishing companies. 600 Renaissance Center, Suite 1400, Detroit, Mich. 48243; (313) 259-6585.

Amethyst Records, an independent label dealing with Talent Development, management and promotion, formed by Jojo St. Mitchell. Initial roster includes U.S. Toys, Crossrode, Barnett and others. P.O. Box 210282, Columbia, S.C. 29221.

Fanfare Records, a classical recording company and a division of Trudel Productions Ltd., formed by Julian Rice. Trudel Productions Ltd., 467 Church Street, Toronto, Ontario M4Y2C5; (416) 966-5100.

Verson Productions, a management firm, formed by Mindy Verson. First signing is the Chase. 9001 W. Golf Rd., Suite 4A, Des Plaines, Ill. 80016; (312) 297-3760.

Executive Turntable

Continued from page 4
keting services, up from his job as national service manager. . . Tom Devlin moves up from Eastern division account executive for Worldvision Home Video, New York, to vice president and general manager of the company.

International Video Entertainment, Canoga Park, Calif., hires Neal S. Baseman as associate counsel. He was with the Beverly Hills law firm of Leslie & Rubin. . . Michael G. Murashko is tapped as VCL Communications' director of marketing for the U.S.A. and Canada. Murashko, who is based at the VCL office in Los Angeles, was formerly advertising director for Video Product News.

Blair Television names Emily Biggs account executive at its Charlotte, N.C. sales office. She was with the ABC affiliate in Charlotte. . . Arrays Inc., Los Angeles, appoints Hank Scheinberg president and James W. Buddle executive vice president and CEO. Scheinberg moves up from his former post as executive vice president, while Buddle joins the company after having been vice president at Mattel.

Related Fields

SRO Productions, Minneapolis, picks Elizabeth Manne as director of marketing. She was advertising coordinator for Capitol/EMI. . . Mike Sigman moves from general manager to publisher of L.A. Weekly.

Lifelines

Births

Girl, Seetaa, to L. Subramaniam and S. Vijayashree, Aug. 8 in Los Angeles. He is a Milestone recording artist.

* * *

Girl, Kristina Lynn, to Cindy and Steve Katerberg, Aug. 6 in Muskegon, Mich. He is vice president and manager of Disc-N-Tapes there.

* * *

Boy, Daniel Lowe, to Anne and Tom Wheeler, Aug. 2 in Palo Alto. He is the editor of Guitar Player magazine.

* * *

Girl, Carly Elizabeth, to Jeb and Meg Mazursky Brien, Aug. 22 in New York. He is the vice president of Champion Entertainment. She is the casting director for Joy Todd and the daughter of film director Paul Mazursky.

Marriages

Scott Core to Crista Cox, Aug. 18 in Cambridge, Ohio. He is a disk jockey on WCMJ there.

* * *

William Durborow to Carol Ross, Aug. 18 in Manhattan. He is a business manager. She is a publicist and founder of The Press Office.

Deaths

Norman Petty, 57, after a long illness Aug. 15 in Lubbock, Tex. He was Buddy Holly's manager and producer.

Video Music Programming

Continued from page 26

Ronnie Milsap, "She Loves My Car," RCA
Naked Eyes, "(What) In The Name Of," EMI America
Pseudo Echo, "Listening," EMI America
Public Image Ltd., "Bad Life," Elektra
Queen, "It's A Hard Life," Capitol
R.E.M., "Pretty Persuasion," IRS
Romeo Void, "A Girl In Trouble," Columbia
Rubber Rodeo, "The Hardest Thing," Mercury
Scritti Politti, "Wood Beez," Warner Bros.
Simple Minds, "Up On The Catwalk," A&M
Southside Johnny & the Jukes, "New Romeo," Mirage
Split Enz, "Message To My Girl," A&M
Roger Taylor, "Man On Fire," Capitol
Roger Waters, "Every Stranger's Eyes," Columbia
Ya Ya, "Don't Talk," Scotti Bros.

Bubbling Under The Top LPs

- 201-SOUTHSIDE JOHNNY & THE JUKES, *In The Heat*, Mirage 90186 (Atco)
- 202-BACHMAN-TURNER OVERDRIVE, *Bachman-Turner Overdrive*, Complanet CPL (Polygram)
- 203-RAMSEY LEWIS/NANCY WILSON, *The Two Of Us*, Columbia FC 39326
- 204-JULIO IGLESIAS, *Moments*, Columbia FC 39568
- 205-J.D. SOUTHER, *Home By Dawn*, Warner Bros. 25081-1
- 206-SPIRIT, *Spirit Of '84*, Mercury 818541-1 (Polygram)
- 207-VARIOUS ARTISTS, *Electric Breakdance*, Dominion Music 2320
- 208-ADRENALIN, *American Heart*, Rocshire XR 9517 (MCA)
- 209-LUCIANO PAVAROTTI, *Mamma*, London 411959-1 (Polygram)
- 210-CHEQUERED PAST, *Chequered Past*, EMI America ST-17123.

Arthur Sim Myers, 55, after a long illness Aug. 21 in Los Angeles. Myers spent 20 years with RCA Records, most recently as manager of public affairs in New York, before taking early retirement last December. He had also worked for MGM Pictures and written articles and music criticism for a number of publications.

* * *

Luchi deJesus, 61, after a brief illness Aug. 18 in Los Angeles. He was an arranger of music for tv and movies. He is survived by his wife Marcie and three children.

* * *

Wayne Barrie, 65, Aug. 8 in North Wales, Pa. He owned Barrie Sound Studio, which later became Barrie Audio-Visual, and designed and produced "Barrielectric" accordians. He is survived by his wife Mary and three children.

* * *

Michael "Mickey" Coppola, 56, Aug. 12 in Philadelphia. He was a jazz saxophonist and led a big band in Philadelphia. He is survived by his wife Theresa DeFeo and three sons.

* * *

Lois Souvall, of cancer Aug. 15 in Phoenix. She was the wife of George Souvall, former owner of Alta Distributing Co. She is survived by her husband and a daughter.

* * *

Doug Flodin, 30, of cancer Aug. 6 in Latrobe, Pa. He was promotions director of the Drake-Chenault radio syndication firm in Los Angeles.

Bubbling Under The HOT 100

- 101-BULLISH, Herb Alpert Tijuana Brass, A&M 2655
- 102-YOUR LOVE'S GOT A HOLD ON ME, Lillo, Capitol 3357
- 103-NEW ROMEO, Southside Johnny & The Jukes, Mirage 7-99732 (Atco)
- 104-YOU KEEP ME COMING BACK, The Brothers Johnson, A&M 2654
- 105-ROCK YOU, Helix, Capitol 5391
- 106-ICE CREAM CASTLES, The Time, Warner Bros. 7-29247
- 107-YOU, ME AND HE, Mtume, Epic 34-04504
- 108-PEARL IN THE SHELL, Howard Jones, Elektra 7-69705
- 109-GO AHEAD AND RAIN, J. D. Souther, Warner Bros. 7-29289
- 110-NEW GIRL NOW, Honeymoon Suite, Warner Bros. 7-29208

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. 26-30, Video Software Dealers Assn. convention, MGM Grand, Las Vegas.

Aug. 27-30, Nebraska Videodisc Symposium, Nebraska Center for Continuing Education at the Univ. of Nebraska-Lincoln East Campus and the Cornhusker Hotel, Lincoln, Neb.

Aug. 30-Sept. 8, International Audio & Video Fair, Berlin.

Sept. 1-2, second annual Greene County Coal Miner's Jamboree, Jefferson, Pa.

Sept. 5-7, Second National Software Show, Anaheim Convention Center, Anaheim, Calif.

Sept. 6-8, Southern Cable Television Assn. Eastern Show, Georgia World Congress Center, Atlanta.

Sept. 7-9, New York Guitar & Music Expo, Madison Square Garden Exposition Rotunda, New York.

Sept. 7-9, Kentucky Fried Chicken Bluegrass Music Festival, Riverfront Plaza/Belvedere, Louisville, Ky.

Sept. 9-13, Record Bar Convention, Marriott Hotel, Hilton Head, S.C.

Sept. 11, New York Market Radio Broadcasters Assn.'s eighth annual Radio Festival, Sheraton Centre, N.Y. (212) 935-4477.

Sept. 16-18, National Religious Broadcasters Western Chapter Convention, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, Radio Convention & Programming Conference, Bonaventure Hotel, Los Angeles.

Sept. 16-19, United Record Pool D.J.'s Convention, Caesars Palace, Las Vegas.

Sept. 16-23, Georgia Music Festival, Atlanta.

Sept. 17-18, third annual National Tape & Accessory Show, Harrah's, Atlantic City, N.J.

Sept. 17-19, Intelevent '84, Hotel Martinez Concorde, Cannes, France.

Sept. 20-23, sixth annual Black Music Assn. conference, Hyatt Regency Hotel, Washington.

Sept. 21-25, 10th International Broadcasting Convention, Metropole Conference & Exhibition Centre, Brighton, England.

Sept. 21-30, Full Sail Music Business Workshop, Holiday Inn, Orlando International Airport, Orlando, Fla.

Sept. 23-25, Great Lakes Cable Expo, Indianapolis Convention Center, Indianapolis. (618) 249-6263.

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 Southwestern Chapter Convention, Astro Village Complex, Houston.

Oct. 8-11, First International Music Video Festival, St. Tropez, France.

Oct. 9, Southern California Women In Cable Dinner, Marina Marriott Hotel, Marina Del Rey, Calif.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST				Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols		
1	1	8	PRINCE AND THE REVOLUTION	Purple Rain	Warner Bros. 25110-1	8.98	BLP 1	36	42	8	COREY HART	First Offense	EMI-America ST-17117	8.98			
2	3	11	BRUCE SPRINGSTEEN	Born In The U.S.A.	Columbia PC 38653			37	39	8	GLENN FREY	The Allnighter	MCA 5501	8.98			
3	2	48	HUEY LEWIS & THE NEWS	Sports	Chrysalis FV 41412			38	43	9	SHEILA E.	The Glamorous Life	Warner Bros. 1-25107	8.98	BLP 9		
4	4	12	TINA TURNER	Private Dancer	Capitol ST-12330	8.98	BLP 2	39	51	3	NEIL DIAMOND	Primitive	Columbia QC 39199				
5	5	22	THE CARS	Heartbeat City	Elektra 60296	8.98		40	40	16	WHITESNAKE	Slide It In	Geffen GHS 4018 (Warner Bros.)	8.98			
6	6	9	SOUNDTRACK	Ghostbusters	Arista AL-8-8246	8.98	BLP 8	41	NEW ENTRY		JULIO IGLESIAS	1100 Bel Air Place	Columbia QC 39157				
7	8	43	LIONEL RICHIE	Can't Slow Down	Motown 6059 ML	8.98	BLP 7, CLP 55	42	35	12	JEFFERSON STARSHIP	Nuclear Furniture	Grunt BXL1-4921 (RCA)	8.98			
8	9	24	RATT	Out Of The Cellar	Atlantic 80143	8.98		43	36	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	Couldn't Stand The Weather	Epic FE 39304				
9	7	7	JACKSONS	Victory	Epic QE 38946		BLP 4	44	52	14	BANANARAMA	Bananarama	London 820036-1 (PolyGram)	8.98			
10	10	41	THE POINTER SISTERS	Break Out	Planet BXL1-4705 (RCA)	8.98	BLP 15	45	45	9	BOX OF FROGS	Box Of Frogs	Epic BFE 39327				
11	12	5	BILLY SQUIER	Signs Of Life	Capitol ST-12361	8.98		46	46	16	JERMAINE JACKSON	Jermaine Jackson	Arista AL8-8203	8.98	BLP 13		
12	11	32	VAN HALEN	1984	Warner Bros. 1-23985	8.98		47	53	14	CHICAGO	17	Full Moon/Warner Bros. 1-25060	8.98			
13	16	37	CYNDI LAUPER	She's So Unusual	Portrait BFR 38930 (Epic)			48	37	25	THOMPSON TWINS	Into The Gap	Arista AL 8-8200	8.98			
14	22	8	JOHN WAITE	No Brakes	EMI-America ST-17124	8.98		49	47	12	SOUNDTRACK	Streets Of Fire	MCA 5492	9.98			
15	15	5	QUIET RIOT	Condition Critical	Pasha QZ 39516 (Epic)			50	58	3	Y&T	In Rock We Trust	A&M SP-5007	8.98			
16	13	72	Z Z TOP	Eliminator	Warner Bros. 1-23774	8.98		51	41	22	GO-GO'S	Talk Show	I.R.S. SP-70041 (A&M)	8.98			
17	14	40	BILLY IDOL	Rebel Yell	Chrysalis FV 41450			52	55	4	SAMMY HAGAR	VOA	Geffen GHS24043 (Warner Bros.)	8.98			
18	18	9	TWISTED SISTER	Stay Hungry	Atlantic 80156	8.98		53	54	94	PRINCE	1999	Warner Bros. 1-23720	10.98			
19	17	42	NIGHT RANGER	Midnight Madness	Camel/MCA 5456	8.98		54	49	12	PEABO BRYSON	Straight From The Heart	Elektra 60362	8.98	BLP 19		
20	20	7	ELTON JOHN	Breaking Hearts	Geffen GHS 24031 (Warner Bros.)	8.98		55	60	7	KASHIF	Send Me Your Love	Arista AL8-8205	8.98	BLP 5		
21	26	53	MADONNA	Madonna	Sire 1-23867 (Warner Bros.)	8.98	BLP 28	56	48	12	TEDDY PENDERGRASS	Love Language	Asylum 60317 (Elektra)	8.98	BLP 6		
22	24	55	BILLY JOEL	An Innocent Man	Columbia QC 38837			57	44	14	SOUNDTRACK	Beat Street	Atlantic 80154-1	8.98	BLP 22		
23	23	7	DIO	The Last In Line	Warner Bros. 25100-1	8.98		58	50	47	MOTLEY CRUE	Shout At The Devil	Elektra 60289	8.98			
24	19	14	SOUNDTRACK	Breakin'	Polydor 821919-1 (PolyGram)	9.98	BLP 10	59	56	28	WANG CHUNG	Points On The Curve	Geffen GHS 4004 (Warner Bros.)	8.98			
25	25	5	SCANDAL FEATURING PATTY SMYTH	Warrior	Columbia FC 39173			60	59	8	SPYRO GYRA	Access All Areas	MCA 2-6983	9.98	BLP 41		
26	21	10	ROD STEWART	Camouflage	Warner Bros. 25095-1	8.98		61	63	7	FASTWAY	All Fired Up	Columbia BFC 39373				
27	32	6	THE TIME	Ice Cream Castle	Warner Bros. 25109-1	8.98	BLP 3	62	64	9	ELVIS COSTELLO & THE ATTRACTIONS	Goodbye Cruel World	Columbia FC-39429				
28	31	4	PETER WOLF	Lights Out	EMI-America SJ-17121	8.98		63	61	18	R.E.M.	Reckoning	I.R.S. SP-70044 (A&M)	8.98			
29	29	25	SCORPIONS	Love At First Sting	Mercury 814 98101 (PolyGram)	8.98		64	122	2	RICK JAMES	Reflections	Gordy 6095GL (Motown)	8.98	BLP 49		
30	38	17	JOHN CAFFERTY & THE BEAVER BROWN BAND	Eddie and the Cruisers/Soundtrack	Scotti Bros. BFZ 38929 (Epic)			65	67	12	LOU REED	New Sensations	RCA AFL1-4998	8.98			
31	27	39	DURAN DURAN	Seven And The Ragged Tiger	Capitol ST-12310	8.98		66	143	2	FRANK SINATRA	L.A. Is My Lady	QWest 25145-1 (Warner Bros.)	9.98			
32	30	29	SOUNDTRACK	Footloose	Columbia JS 39242		BLP 72	67	57	22	JOE JACKSON	Body And Soul	A&M SP-5000	8.98			
33	28	19	LAURA BRANIGAN	Self Control	Atlantic 80147	8.98		68	65	44	CULTURE CLUB	Colour By Numbers	Virgin/Epic QE 39107				
34	33	89	MICHAEL JACKSON	Thriller	Epic QE 38112		BLP 34	69	69	75	JULIO IGLESIAS	Julio	Columbia FC38640		CLP 69		
35	34	19	STEVE PERRY	Street Talk	Columbia FC 39334			70	72	10	CHRIS DEBURGH	Man On The Line	A&M SP5002	8.98			
								71	79	11	RUN - D.M.C.	Run - D.M.C.	Profile 1201	8.98	BLP 18		
								72	84	3	SPANDAU BALLET	Parade	Chrysalis FV 41473				
								73	71	18	RUSH	Grace Under Pressure	Mercury 818476-1 (PolyGram)	8.98			
								74	81	5	WILLIE NELSON	City Of New Orleans	Columbia FC 39145		CLP 8		
								75	62	31	EURHYTHMICS	Touch	RCA AFL1 4917	8.98			
								76	82	5	LITA FORD	Dancin' On The Edge	Mercury 818864-1M-1 (PolyGram)	8.98			
								77	78	15	INXS	The Swing	Atco 90160	8.98			
								78	80	30	ALABAMA	Roll On	RCA AHL1-4939	8.98	CLP 5		
								79	127	2	A FLOCK OF SEAGULLS	The Story Of A Young Heart	Jive/Arista JL 8-8250	8.98			
								80	70	16	SERGIO MENDES	Confetti	A&M SP-4984	8.98			
								81	73	8	DIFFORD & TILBROOK	Difford & Tilbrook	A&M SP-4985	8.98			
								82	68	6	LAKESIDE	Outrageous	Solar 60355 (Elektra)	8.98	BLP 11		
								83	83	18	SLADE	Keep Your Hands Off My Power	Supply	CBS Associated FZ 39336			
								84	85	31	THE PRETENDERS	Learning To Crawl	Sire 1-23980 (Warner Bros.)	8.98			
								85	76	49	LINDA RONSTADT	What's New	Asylum 60260 (Elektra)	8.98			
								86	87	98	LIONEL RICHIE	Lionel Richie	Motown 6007 ML	8.98			
								87	77	44	JOHN COUGAR MELLENCAMP	Uh-Huh	Riva RVL 7504 (PolyGram)	8.98			
								88	103	3	BOB MARLEY AND THE WAILERS	Legend	Island 90169 (Atco)	8.98	BLP 59		
								89	75	12	PATRICE RUSHEN	Now	Elektra 60360	8.98	BLP 17		
								90	66	14	VAN STEPHENSON	Righteous Anger	MCA 5482	8.98			
								91	88	15	PSYCHEDELIC FURS	Mirror Moves	Columbia BFC 39278				
								92	97	8	VARIOUS ARTISTS	The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984	Columbia BJS 39322				
								93	93	46	SOUNDTRACK	The Big Chill	Motown 6062ML (MCA)	8.98			
								94	74	11	EDDY GRANT	Going For Broke	Portrait FR 39261 (Epic)		BLP 69		
								95	105	5	THE BROTHERS JOHNSON	Out Of Control	A&M SP-4965	8.98	BLP 20		
								96	96	30	SHANNON	Let The Music Play	Mirage 90134-1 (Atco)	8.98	BLP 48		
								97	86	28	BON JOVI	Bon Jovi	Mercury 814982-1M1 (PolyGram)	8.98			
								98	94	23	BERLIN	Love Life	Geffen GHS 4025 (Warner Bros.)	8.98			
								99	89	58	MIDNIGHT STAR	No Parking On The Dance Floor	Solar 60241 (Elektra)	8.98	BLP 50		
								100	95	13	DENICE WILLIAMS	Let's Hear It For The Boy	Columbia FC 39366		BLP 26		
								101	99	24	HOWARD JONES	Human's Lib	Elektra 60346	8.98			
								102	102	13	HANK WILLIAMS, JR.	Major Moves	Warner/Curb 1-25088	8.98	CLP 2		
								103	130	2	HERB ALPERT TUJANA BRASS	Bullish	A&M SP-5022	8.98			
								104	108	13	LITTLE STEVEN	Voice Of America	EMI-America ST-17120	8.98			
								105	101	15	O'BRYAN	Be My Lover	Capitol ST-12337	8.98	BLP 14		
								106	100	15	ONE WAY	Lady	MCA 5470	8.98	BLP 12		

SEPTEMBER 1, 1984, BILLBOARD

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

Grass Route

Good Vibes From New Music Meet

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

A number of indies are calling this year's New Music Seminar the best yet, due mostly to its businesslike atmosphere. Followup calls to labels plugging their wares through booths lend weight to Joel "Paine" Weber's comment that "visibility equals credibility," offered by the Seminar director/Uproar executive during a panel.

Aside from the interest expressed by several foreign licensors and distributors in his roster, Josh Grier, head of the Record Bar-owned Dolphin label in Durham, N.C., claims to have sold close to 5,000 records to retailers and one-stops from his booth. Terry Brown of Airwave International was impressed by the "incredible amount" of overseas market reps there. From the Seminar, the Los Angeles-based label has already inked a deal with Polydor to release Cindi Todd's "Love Transfusion" 12-inch in England. Other satisfied exhibitors included the Landslide/db/Press outfit from Atlanta; Malaco, Jackson, Miss.; Exit, Los Angeles; Jem, South Plainfield, N.J.; and New York labels Personal, Black Market and Celluloid.

The Japanese retail outlet/record label Wave created quite a buzz by announcing its week-long in-store spotlight on American independent product later this month. Dolphin, db and Boston's Ace Of Hearts have already sent disks and merchandising aids for the event, and other labels are welcome to do the same. Located in Tokyo and operated by the Seibu Group, the company is also interested in licensing, distributing and developing independent American art-

ists in the Japanese market. Those interested should call Lotte Lawrence in Tokyo at (03) 408-0111.

Making its first convention appearance since Midem, the Independent Label Coalition pulled off a "strong showing," says its press liaison Jeannie Hance. While Tropical's Mark Avnet of Los Angeles was the only indie executive to issue a \$350 membership check, Hance says the Coalition's informational "green room meeting" lured more than 150 "very interested" listeners. In addition, the Coalition's first indie showcase, dubbed the Music Marathon Meltdown and held at Studio 54 on Aug. 7, drew 2,000 ticket holders and raised \$1,400 for the neophyte organization.

* * *

As RCA and MCA ply the youth market with Menudo and New Edition respectively, two indies are grooming teenage acts to get a piece of that pie. Thirteen-year-old charmer Chad Elliot is currently in the studio with producer Kurtis Blow for Gotham's Sutra label. And Afrika Bambaata discovers the Baad Boys are going to work on their Tommy Boy debut single, "Golly Gee." The foursome range in age from 10 to 12, and rivaled Sutra's Fat Boys for the spotlight during the Independent Label Coalition's aforementioned showcase.

At least three indies plugged their efforts into the 23rd Olympiad. Based in Los Angeles, Vanity act Invisible Zoo gave athletes a workout of a different sort July 27 and 28 while performing at the Olympic Villages at USC and UCLA. Before the event, San Francisco's Megatone roped four-time gold medal winner Carl Lewis into the local Automatt studio to record vocals for "Go For The Gold." ABC-TV used the song as background music for some of its Olympic coverage and reportedly intends to feature it in upcoming sports segments. The single is currently on

Chartbeat

• Continued from page 6

wood Mac's "Rumours," Michael Jackson's "Off The Wall" and "Thriller" and Lionel Richie's "Can't Slow Down." The feat has also been accomplished by two multiple-artist soundtracks, "Saturday Night Fever" and "Grease."

Lewis' album joins this elite group as "If This Is It" jumps two notches to number nine, following in the top 10 footsteps of "Heart And Soul," "I Want A New Drug" and "The Heart Of Rock'n'Roll."

All of this singles success has kept "Sports" in the top 10 for the past 27 weeks, and in the top three for the past 14 weeks.

its way to radio outlets in New York, San Francisco, Houston, Philadelphia and Los Angeles. And finally, newly formed New York label Runway is writing storyboards for its first clip, "Gold Medal (Gaining On Ya)." The artist is Rhamlee, former trumpeter/vocalist with Earth, Wind & Fire. Label president Wayne Garfield plans to make the Sept. 25 shoot a public affair, with a \$25 fee for round trip bus ride, picnic and access to recreational facilities at the Lincoln Lake Country Club in Colchester, Conn. The public is invited to participate as extras.

* * *

Seeds & Sprouts: Buffalo-based Amherst has acquired the H&L Records (Avco Embassy) catalog, which includes early product from the Stylistics, Van McCoy, T-Bone Walker and others. The label's first shipment consists of seven double-sided hit singles by the Stylistics and a \$5.98 greatest hits package on the group. This early fall release coincides with the group's forthcoming album of new material on New York's Streetwise label. Amherst has also picked up the Park Place roster for distribution.

From Santa Monica, Rhino's "Anthology Series" begins with \$11.98 double albums from Dionne Warwick, Gene Pitney and the Shirelles. Rhino's Rich Schmidt assures us the packages feature hits as well as lesser known B-sides, equally obscure photos and extensive liner notes. In addition, Rhino has signed San Diego rock quartet the Beat Farmers. The band's debut is now in progress, with Steve Berlin producing.

Grass Route welcomes contributions. Send information to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Fall Superstar Deluge Begins

• Continued from page 4

The top black music releases include Donna Summer's "Cats Without Claws" on Geffen and Jeffrey Osborne's "Don't Stop" on A&M. Those artists hit gold with their last albums, "She Works Hard For The Money" and "Stay With Me Tonight." Other top black acts due in the month are Evelyn King, Stephanie Mills and New Edition.

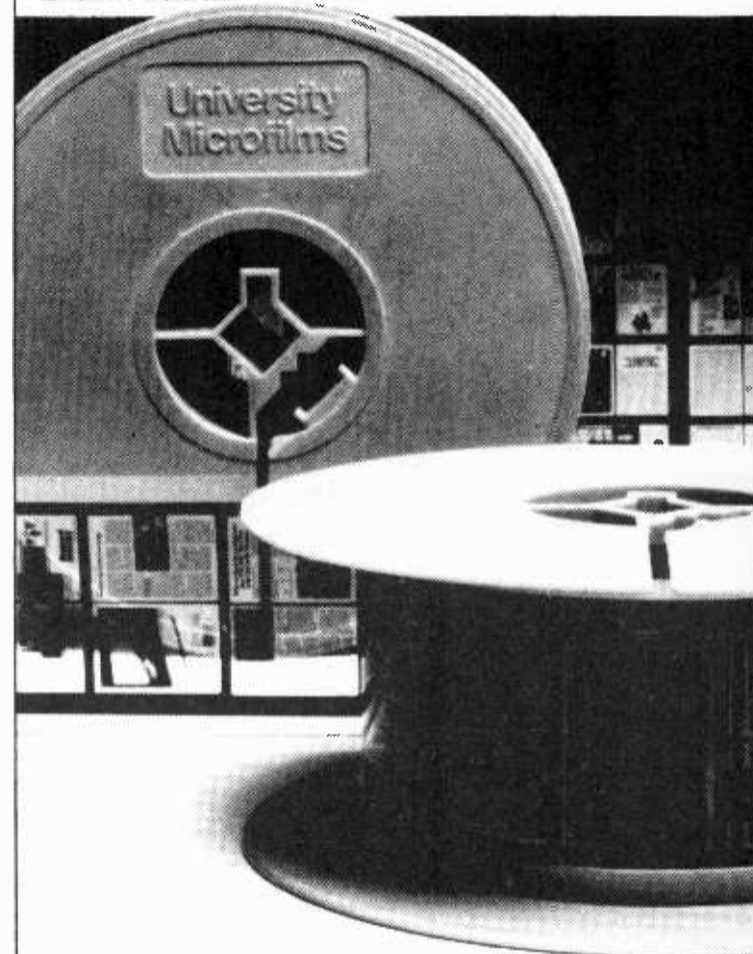
Earl Thomas Conley's "Treadin' Water," his RCA followup to an album that produced four No. 1 country hits, is among the top country releases set for September. Also due in the month are new albums by pop/country crossover artists Anne Murray ("Heart Over Mind") and Jimmy Buffett ("Riddles In The Sand").

Warner Bros. will have an unusually large country release in September, with studio albums by Eddie Rabbitt, T.G. Shepard and Johnny Lee and hits collections by John Anderson and Emmylou Harris.

Top releases on the jazz front include Wynton Marsalis' "Hot House Flowers" (Columbia), Grover Washington Jr.'s "Inside Moves" (Elektra), Earl Klugh's "Night Song" (Capitol), the Pat Metheny Group's "First Circle" (ECM) and Jean-Luc Ponty's "Open Mind" (Atlantic).

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
107	92	8	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 33
108	104	31	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS			
109	98	119	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL		8.98	
110	106	40	YES 90125 Atco 90125	WEA		9.98	
111	107	38	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
112	124	3	HELIx Walking The Razor's Edge Capitol ST-12362	CAP		8.98	
113	91	6	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
114	90	53	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 65
115	114	118	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
116	118	62	THE POLICE Synchronicity A&M SP3735	RCA		8.98	
117	120	9	EURHYTHMICS Touch Dance RCA LPL1-5086	RCA		6.98	
118	NEW ENTRY		HERBIE HANCOCK Sound-System Columbia FC 39478	CBS			BLP 56
119	110	37	LUTHER VANDROSS Busy Body Epic FE 39196	CBS			BLP 32
120	131	7	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	
121	116	164	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
122	109	25	DAVID GILMOUR About Face Columbia FC39296	CBS			
123	138	2	PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98	
124	111	83	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL		8.98	
125	NEW ENTRY		LINDSEY BUCKINGHAM Go Insane Elektra 60363	WEA		8.98	
126	113	81	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
127	128	10	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
128	132	8	JUICE NEWTON Can't Wait All Night RCA AFL1-4995	RCA		8.98	CLP 42
129	112	18	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
130	151	2	BILLY OCEAN Suddenly Jive/Arista JL 8-8213	RCA		8.98	
131	155	2	GRIM REAPER See You In Hell RCA NFL1-8038	RCA		8.98	
132	133	90	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
133	139	156	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA		8.98	
134	136	45	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
135	140	3	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS			
136	137	535	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
137	163	2	ROMEO VOID Instincts Columbia BFC 39155	CBS			
138	144	14	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA		8.98	BLP 67
139	142	10	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
140	145	5	BANGLES All Over The Place Columbia BFC 39220	CBS			
141	146	72	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS			
142	148	57	BILLY IDOL Don't Stop Chrysalis FV 44000	CBS			
143	182	2	SOUNDTRACK Metropolis Columbia JS 39526	CBS			
144	NEW ENTRY		SOUNDTRACK Electric Dreams Virgin/Epic SE 39600	CBS			
145	115	25	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA		8.98	
146	150	69	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL		8.98	
147	121	16	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS			
148	117	23	TONY CAREY Some Tough City MCA 5464	MCA		8.98	
149	134	57	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 45
150	119	27	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 23
151	153	39	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		5.98	
152	154	71	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL		9.98	
153	125	12	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98	
154	159	5	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
155	147	87	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			
156	123	20	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 40
157	152	60	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
158	160	2	ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA		9.98	
159	126	12	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
160	149	45	GENESIS Genesis Atlantic 80116	WEA		9.98	
161	141	12	ROGER GLOVER Mask 21 Records TI-9009 (PolyGram)	POL		8.98	
162	NEW ENTRY		BILLY SATELLITE Billy Satellite Capitol ST-12340	CAP		8.98	
163	135	14	ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	BLP 25
164	129	20	BAR-KAYS Dangerous Mercury 818478-1 (PolyGram)	POL		8.98	BLP 24
165	156	11	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 39371	CBS		8.98	
166	168	6	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
167	NEW ENTRY		STEVE MORSE BAND The Introduction Musician 60369 (Elektra)	WEA		8.98	
168	188	2	BOBBY AND THE MIDNITES Where The Beat Meets The Street Columbia BFC 39276	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
169	166	7	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA		8.98	
170	185	13	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 7
171	192	2	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1			8.98	
172	181	4	MAMA'S BOYS Mama's Boys Jive/Arista JL8-8218	RCA		8.98	
173	175	2	JULIO IGLESIAS In Concert Columbia KC2 39570	CBS			
174	177	42	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98	
175	186	2	BRUCE COCKBURN Stealing Fire Gold Mountain GM8002 (A&M)	RCA		8.98	
176	169	81	JOURNEY Frontiers Columbia QC 38504	CBS			
177	172	22	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	
178	157	13	RUSS BALLARD Russ Ballard EMI-America ST 17108	CAP		8.98	
179	NEW ENTRY		THE S.O.S. BAND Just The Way You Like It Tabu FZ 39332 (Epic)	CBS			BLP 42
180	180	10	MILES DAVIS Decoy Columbia FC38991	CBS			
181	NEW ENTRY		GEORGE HOWARD Steppin' Out TBA 201 (Palo Alto)	IND		8.98	BLP 44
182	164	3	INXS INXS Atco 90184	WEA		8.98	
183	NEW ENTRY		STEPHEN STILLS Right By You Atlantic 80177	WEA		8.98	
184	190	2	RAIL Rail EMI-America MLP 19010	CAP		6.98	
185	187	20	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
186	189	8	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP		8.98	BLP 71
187	NEW ENTRY		JULIO IGLESIAS From A Child To A Woman Columbia FC 39569	CBS			
188	173	10	SMOKEY ROBINSON Essar Tamla 6098TL (Motown)	MCA		8.98	BLP 61
189	167	22	TALK TALK It's My Life EMI-America 17113	CAP		8.98	
190	161	22	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA		8.98	
191	191	19	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98	
192	183	34	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
193	NEW ENTRY		JULIO IGLESIAS Hey Columbia FC 39567	CBS			
194	165	69	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		9.98	
195	179	54	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
196	162	23	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 55
197	158	35	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 30
198	178	30	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA		8.98	BLP 70
199	184	119	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS			
200	170	7	SOUNDTRACK Rhinestone RCA ABL1-5032	RCA		8.98	CLP 36

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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Rod Stewart	26
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MOVE INTO RENTAL

VSDA Confab Draws Record/Tape Chains

By EARL PAIGE

LOS ANGELES—The number of record/tape chains sending representatives for the first time to the Video Software Dealers Assn. (VSDA) Convention this week points up their dramatic move to home video rental.

Examples include Bruce Bell and Gary Mandell from 63-unit Shulman Music, Cinnaminson, N.J., and Jeff Clifford and Jeff Newman from Spec's Music, 17-unit Miami based chain. Neither chain sent delegates a year ago.

Paradoxically, the chain adding video at the fastest rate will have no one at VSDA because, as Camelot Enterprises' Larry Hodgson says, "VSDA overlaps our convention. Otherwise, we would have had several going."

Camelot is adding 12 video rental departments this month from Toms River, N.J. to Wichita. Hodgson, the chain's Northern divisional manager, says that by late fall more than 30 of the chain's 160 units will be in with "full-blown video departments."

The only delegate from Record Factory, Jerry McBrayer, says the 31-unit San Francisco chain has six full-line video departments now, with eight more due in two weeks and between 12 and 15 by the end of the year.

So far, record/tape chains with predominantly mall sites have been timid about home video, allowing Camelot to pioneer in that environ-

Scott Joplin In CD Debut

NEW YORK — Six rags that Scott Joplin performed for piano rolls in 1916, plus a number of others he arranged for that medium even earlier, are being processed for release on Compact Disc by Biograph Records. In all, the CD will hold about 60 minutes of Joplin material.

Arnold Caplin, president of the label, which has a large catalog of piano roll recordings on LP, says the CD will be released in late fall and will be marketed at "low cost." It will be pressed at the new CBS/Sony CD facility in Terre Haute, Ind.

Meanwhile, Biograph is preparing for its first cassette release, due out in two weeks. Caplin says he is considering limiting future releases to tape only. Biograph cassettes will sell to dealers at \$4, he says, while those licensed from CBS will be priced at \$4.35.

Fantasy Sets 'Amadeus' CD

By SAM SUTHERLAND

LOS ANGELES—Fantasy Records is readying a major campaign for "Amadeus," a rare foray by the label into motion picture soundtracks that will also mark its first Compact Disc venture.

The double set, consisting of major Mozart compositions featured in the Milos Forman film of the hit play, won't be aimed at the classical market alone. According to label president Ralph Kaffel, "It's not a venture into the classical field. We think the film is so strong, and the music accessible enough, that it will bring in non-classical buyers after they've seen the movie."

Fantasy's involvement was prompted after founder Saul Zaentz's

ment. An example is Musicland, with home video now in 177 units but with emphasis on sales.

All the same, chains realize rental is profitable, acknowledges Dan Kennedy of 26-unit J.R.'s Music Shops, based in Rolling Meadows, outside Chicago. J.R.'s is experimenting with rental in a free standing subsidiary Oranges unit. "It's right down the street from our headquarters so we can watch it," says Kennedy, adding that he is happy Camelot in nearby Waukegan has added video rental.

One example of a chain moving faster than it thought it would is 75-unit National Record Mart, Pittsburgh, where Jim Grimes says two video rental departments bowed last week. National, like J.R.'s, used a subsidiary Oasis unit to test video rental first. It opened April 3.

That the rental-in-malls hangup may be lessening is seen in Spec's case, according to Newman. "We have 500 rental club members already at Spec's Metro," he says, referring to a mall site where the chain, not incidentally, has a record/tape unit one floor above.

Still, mall-oriented chains like Edina, Minn.'s 25-unit Record Shop are holding back, says Record Shop president Mary Ann Levitt. Also displaying caution is the Durham-based 152-store Record Bar, although it has opened a home video wholesale subsidiary.

The most enthusiastic chains are the ones that are principally free standing, like Licorice Pizza here, which is sending seven delegates to VSDA, according to advertising director Randy Gerston. With all 34 units now vigorously into rental, Licorice's contingent is headed by president Jim Greenwood, one of three VSDA board members appointed by the National Assn. of Recording Merchandisers (NARM), VSDA's parent group.

The other two NARM/VSDA board members are Russ Soloman of Tower Records and Lou Fogelman of Music Plus. Both chains have opened separate free standing video stores near record/tape stores, though Tower also has several interior video departments.

Wherehouse Entertainment, based here, has been a pioneer in video rental. The chain has 44 video sections up and down the West Coast, strongly influencing rental pricing.

separate film production company undertook the project, Kaffel adds. The music was performed by the Academy of St. Martins-in-the-Field, conducted by Neville Marriner, and digitally recorded in London.

The label ships LP and cassette versions next week, in advance of the movie's U.S. opening on Sept. 19th with additional theatres to add the film a week later. The CD version will ship two or three weeks after the LP and cassette. Fantasy will price its double CD at \$29.98 list, in line with a projected \$15.98 list for subsequent single disk CDs.

The label has already begun hosting invitational previews of the film for selected retail and distribution customers.

Black Entertainment Television is going to become a 24-hour-a-day cable network, with 18 of those hours devoted to music video. The programming mix for most of those hours will reportedly be highly varied, featuring everything from jazz to classical. BET's "Video Soul" will continue to be its flagship program, with a new running time of two hours. Initially, the network will boost its programming time to 24 hours by rebroadcasting eight hours of programming three times a day.

Expect a new audio/video software line from a group of industry veterans. It's gossiped that Studio City will be the base for a manufacturing entity including MCA Records' marketing boss Sam Passamano Jr. and credit boss Larry Harrington and former Main Street Records general manager Bert Bogash. Backing reportedly stems from a "major public interest broadcaster." ... Speaking of new labels, Carl Maduri confirms the grapevined split between him and Mike Belkin after a 12-year association. Maduri and son Chris are launching First String Records and a separate management office with the same monicker.

Two of the most highly touted syndicated music video shows have been cancelled. Paramount's "Solid Gold Hits," a five-day-a-week 30-minute spinoff of the company's music hit "Solid Gold," has bitten the dust. So has Bob Banner Productions' "Hot," which was in 80 markets before its cancellation. Competition from local shows was reportedly a key reason for the syndicated programs' demise.

Meanwhile, when "Solid Gold" returns early next month, Rick Dees of KIIS-FM Los Angeles will host the show and "have a very important influence upon it," says senior VP of programming John Goldhammer. Like his predecessors, Dees will co-host, with LaToya Jackson the kickoff partner. In addition, Goldhammer anticipates Dees doing schticks and sundry zanies. The five-year-old syndicated show moves to the Paramount lot from its former KTLA location. "You can expect Colossus of Rhodes enormity because of our increased production area," Goldhammer says. "We now have a large variety of sets from which to perform." The show is viewed in 50 foreign countries and on 224 domestic outlets.

Terry Woodward of Waxworks/Videoworks has slated his annual convention for his Disk Jockey store managers and his one-stop customers at the Rivermont Executive Inn, Owensboro, Ky., Oct. 1-3. The recent weekend sales fair, in which W/V employees worked gratis and for which many suppliers donated merchandise, raised \$5,000 for Disk Jockey retail operations manager Jim Gallagher, who had been seriously ill. Gallagher returned to work last week. ... Smell for Sell: Peachtree Software has scented its ad and product brochures with a peach fragrance as part of an extensive ad campaign for its home/office computer wares.

Reen Nalli, VP of Atco Records, took a leave of absence Friday (24) to attend the Univ. of Michigan law school. She'll return to Atco upon completion of her studies. ... Acuff-Rose Publications suing Waycross, Ga. songwriter Tommy James, the Cathedral Quartet, Stow, Ohio, and the Crestmen, Mount Crawford, Va. for infringement of "Elvira." The Nashville Federal District

European CD Sales Encouraging

• Continued from page 3

France Gall (France). Otterstein says there is evidence of increased dealer recognition of the importance of CD. Another factor cited in the success of the "Adventures In Modern Sounds" initiative has been the appointment in each WEA operating company of a CD "activator" to generate maximum interest both internally and externally in developing the market. In addition, Warner Communications has assigned a product manager to PolyGram's CD plant in Hanover and established a direct order desk for European affiliates.

WEA says its monitoring of the European markets has shown that while classical repertoire continues to sell well on CD, it no longer dominates the market. Sales of pop/rock product are increasing significantly, and it was the pop-oriented consumer to whom the campaign was mainly targeted.

Otterstein says that the average CD player owner buys 15 disks within the first month of hardware purchase and between 25 and 30 in the first year.

WEA currently has 108 CD titles available in Europe and is now plan-

ning a followup marketing campaign, "More Adventures In Modern Sounds," built around a 14-track sampler with that title. The disk includes tracks by Rod Stewart, Paul Simon, Donald Fagen, George Benson, Al Jarreau, Talking Heads and Randy Newman.

WEA is distributing 5,000 samplers to dealers in Europe as a promotional tool and will tie in with hardware companies, especially Sony, via locally negotiated deals. For example, Sony in the U.K. has ordered an exclusive, custom-made compilation for its own promotional activity.

Merchandising material for WEA's followup campaign includes 500,000 four-color booklets for re-loading transparent dispenser boxes and window stickers with the legend "WEA CD Center" for all dealers participating in the campaign. Catalog booklets will be inserted at the Hanover plant in all new CD releases until the end of the year.

Major new CD releases scheduled include albums from Donna Summer, Rickie Lee Jones, Prince, Madonna, Eric Clapton, Alphaville, Al Jarreau and George Benson.

Edited by JOHN SIPPEL

Inside Track

Court complaint states the plaintiff earlier had denied James' request to use the "Elvira" melody for the song, "Go Jonah," warning that such use for the gospel song would constitute infringement.

Look for a rash of key merchandise and tv character licensing announcements from top kidisk lines this fall ... Watch for former RCA promo nabob John Betten-court to replace Bob Edson, who ankleed the same position at PolyGram ... Kevin Weir and Leon Ross of Heritage, the Phoenix moppet line, are out shopping for distributors for their new pop-oriented line, Pro Indie Records. They did well with a Bob Ravenscroft album and want more ... In conjunction with the League of Women Voters, the 34 Licorice Pizza stores in the southern half of California are installing voter registration booths through September.

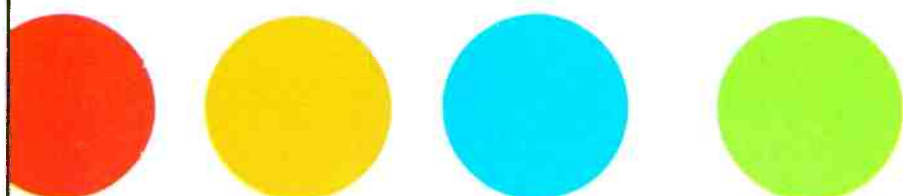
The VSDA board vote Monday (27) will be pivotal. Whether Bellevue, Wash.-based wholesaler/store franchisor Weston Nishimura is VP/secretary or, as of now, both, will be determined. Inside bet for VSDA's next president, Arthur Morowitz, principal in Video Shack, Metro Distributing and Video-X-Pix ... With all 3,000 rooms gone at the MGM Grand for the current VSDA convention, search goes on for larger quarters in 1986. The 1985 confab is locked in at the Washington Sheraton. Anaheim is being bandied about for '86.

At presstime, the beleaguered Rocshire Records, with Gary Davis and Roy Chiovari in charge, had moved from its Anaheim base to 9000 Sunset Blvd., West L.A., where it was occupying space afforded by publicist John Collins. Davis and Chiovari were sequestered with MCA brass over continuation of their distribution deal ... Bill Valenziano of Allegiance has grabbed the soundtrack album from "Grandview U.S.A.," which spots sides by Air Supply, the Pointer Sisters and Jack Mack & the Heart Attack, with the title song, "Steely Man," by Frank Musker. Flick stars Jamie Lee Curtis, with Randall Kleiser directing. Allegiance is dickering with Richard Spring of Jam Records for distribution.

G.W.T.W.: Track hears it's no longer an insider thing for home video retail execs exclusively to have their own private copies of "Gone With The Wind," off-limits for distribution in North America but okay elsewhere. Copies on the street are now as low as \$67 for the laser, though a bit higher for the two-videocassette packet ... Final count on the Walt Disney Home Video's Limited Gold Edition comes to 610,000 ... IRS Video will release the punk rock documentary, "Another State Of Mind," and "Rebellious Jukebox," a music special shown on Showtime, as a videocassette at VSDA.

Track found former Alta Distributing of Phoenix general manager Lee Weimar selling real estate there. He sold his local record store to Mary Ann Levitt of the Record Shop chain ... Discos CBS dropped its wholesaler price on its five Julio Iglesias CDs from \$13 to \$10 ... The hinted longterm recording binder between CBS Masterworks and the Berlin Philharmonic (Billboard, Aug. 25) was confirmed by Joseph F. Dash, label general manager, with first sessions in Berlin this week.

WHAT'S NEW?



REFLECTIONS

RICK JAMES

ALL THE
GREAT HITS
FEATURING
"17"

SUPER FREAK
GIVE IT TO ME BABY
YOU AND I
FIRE AND DESIRE
MARY JANE
DANCE WIT' ME
BUSTIN' OUT
OH WHAT A NIGHT (4 LUV)
YOU TURN ME ON

WRITTEN, PRODUCED
& ARRANGED BY RICK JAMES

