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The International Newswkely Of Music & Home Entertainment

September 29, 1984 • \$3.50 (U.S.)

BUFFALO CASE

Local TVers Lose On Blanket Pacts

By IS HOROWITZ

NEW YORK—Performing rights organizations won a stunning victory Tuesday (18) when a federal appeals court here upheld the legality of blanket licensing for local television stations.

In overturning a lower court decision that the blanket license violated antitrust law, the U.S. District Court for the Second Circuit set up new barriers against attacks on long-established music licensing practices. The original class action brought by the Buffalo Broadcasting Co. *et al* against ASCAP and BMI put at risk an estimated \$80 million in annual performance revenues from local tv.

While litigants on both sides of the eight-year-old case were still digesting the full implications of the appeals court opinion, plaintiffs said remaining appeal options would be exercised, all the way to the U.S. Supreme Court if necessary. If these fail, says Les Arries, president of Buffalo Broadcasting and chairman of the All-Industry Television Station Music License Committee, the fight

against current license arrangements will be continued "individually and as an industry in the marketplace."

Meanwhile, ASCAP and BMI chiefs, still riding a euphoric high late last week, were looking toward an early retrieval of monies placed in escrow during the pendency of the action, as well as a substantial fleshing out of interim payments frozen at 1980 levels. In all, it is estimated that these withheld funds could amount to well over \$50 million.

Some \$20 million is in the fund placed in escrow beginning shortly after the launch of the antitrust action in U.S. District Court here. This was to allow for reimbursement to tv stations for overpayment if their action had been successful.

After Buffalo Broadcasting's victory in the district court in late 1982, further license payments were locked in at the 1980 rates, some 20% to 25% below what the rates would have been for the last two years, pending appeal results. The differ-

(Continued on page 59)

PARAMOUNT TITLES, 'PURPLE RAIN'

Flood Of Below-\$30 Videos

By TONY SEIDEMAN

NEW YORK—Paramount Home Video and Warner Home Video gave the low-price prerecorded video market a major boost last week, releasing and re-releasing a large number of major titles at less than \$30.

In its first major pricing promotion, Paramount has cut the suggested retail on the 25 titles it recently withdrew from the market (Billboard, Sept. 22) from \$39.95 to \$24.95. The titles will be at that price point for a limited time only, shipping at \$24.95 on Oct. 31 and returning to the higher price in January.

At the same time, Warner Home Video has broken a new pricing barrier, becoming the first home video major to put out a top-line feature film in first release in all formats for less than \$30. Prince's "Purple Rain" is scheduled to ship Nov. 19 at \$29.95.

The Warner and Paramount moves will mean the busiest, most credit-limit-stretching holiday season in home video history, with retailers and distributors likely to strain their

financial resources to the limit as the two majors' titles plus CBS/Fox Video's "The Empire Strikes Back" rush into a crowded marketplace.

Reportedly, Paramount's move was as much an attempt to spark a stagnant sale-oriented videocassette market back to life as to make a big splash for the holiday season. The wide span of retailer and distributor reaction reflects the difficulties the company may face.

While sale-oriented retailers are ecstatic about the Warner and Paramount moves, many rental-oriented stores see the move as bringing more work than profits.

"Smart retailers will react to it as probably one of the greatest shows on earth," says Mark Kraus of the New York-based Video Stop. In Ohio, Jack Messer of the six-store Video Store Record Center chain predicts

(Continued on page 59)

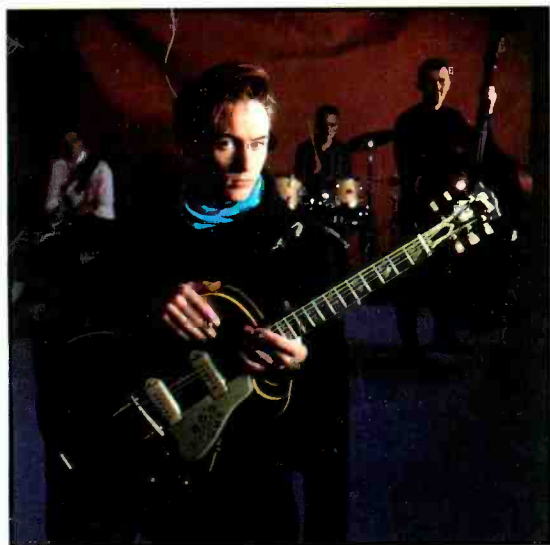
Lawsuit Challenges MTV Deals

By FAYE ZUCKERMAN and KIP KIRBY

LOS ANGELES—MTV's dominance in the cable music field received its first legal challenge Wednesday (19) as the fledgling Discovery Music Network filed suit in U.S. District Court here, charging the pioneering 24-hour music service with antitrust violations, restraint of trade and unfair competition, among other counts.

The legal action focuses on MTV's use of exclusivity agreements to secure music programming. Named along with MTV Networks Inc., Warner Amex Cable Communications Inc. and Warner Amex Satellite Entertainment Co. are record companies that have already signed such arrangements. These labels, RCA, MCA, CBS, Geffen and Elektra/Asylum, are listed as co-conspirators, not defendants, with the complaint charging those firms with contributing to the "monopolization" of music video programming by MTV.

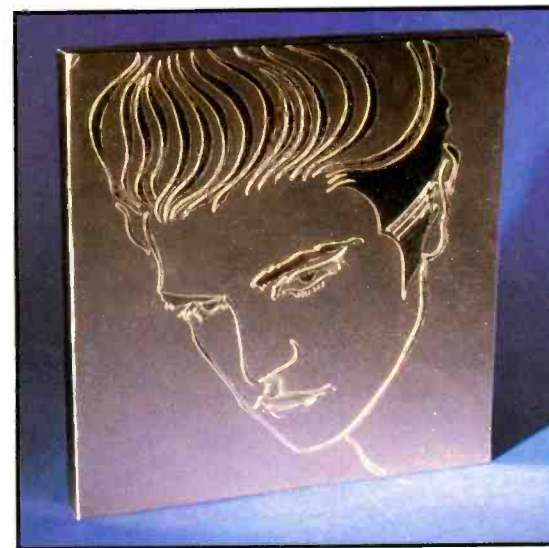
(Continued on page 68)



With production by Mark Knopfler and songwriting by Roddy Frame, the new Aztec Camera LP is the vanguard of English rock and roll. **Knife** 1/4-25183 is the title of Aztec Camera's new album. The first single is "All I Need Is Everything" 7-29153. **Knife**: now available on Sire Cassettes and Records. (Advertisement)

- Inside Billboard -

- **RADIO PROGRAMMERS** who attended last week's Radio Convention & Programming Conference, the first joint effort of the National Assn. of Broadcasters and the National Radio Broadcasters Assn., tended to be disappointed with the event, saying that it fell short of their expectations. The Los Angeles convention drew more than 5,000 registrants. Page 3.
- **SELECTED PRICE HIKES** on albums by established superstars are being greeted with surprisingly philosophical, even upbeat reactions by executives of major record/tape chains. Their consensus is that some higher list product may be inevitable from the vendors' standpoint. Page 3.
- **WARNER POLYGRAM MERGER PLANS** appeared in some doubt last week, following a decision by a federal administrative law judge to call a three-week recess in FTC proceedings in Washington. Page 3.
- **CONSULTANT MIKE JOSEPH** has linked with Dallas-based TM Communications. The agreement calls for Joseph to design and set up his successful "Hot Hits" format, as well as his newer "Comfy" MOR sound, for TM's client stations. Radio, Page 15.
- **VIDEO CLIP ACCOMPLISHMENTS** were recognized at MTV's first annual Music Video Awards presentation in New York. Herbie Hancock's "Rockit" clip, directed by Kevin Godley and Lol Creme, was the big winner. Page 4.
- **THE BIGGEST ROCK EVENT** in history may take place in January in Brazil. If all goes according to projections, the 10-day "Rock In Rio" festival, featuring top international acts, could attract more than a million fans. Talent, page 36.



AVAILABLE NEXT MONDAY! The 6 LP/cassette set, **ELVIS PRESLEY—A GOLDEN CELEBRATION** CPM6-5172. Numbered collectible celebrates 50th anniversary of Elvis' birth 1/8/35 - 85. Includes 76 performances: complete '50s network TV appearances, Sun outtakes, home recordings, music featured on Jan. 5th '85 HBO Special, unreleased interviews, rare '56 Tupelo concerts, plus color portrait. The perfect gift from RCA. (Advertisement)

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ZZ
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SPECIAL

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THE ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE FEATURES 10 BRAND NEW RECORDINGS

Friends Of The Family



Industry stars and executives help Billboard celebrate its 90th anniversary at New York's Studio 54 and hear about plans for the Nov. 10 "Billboard Charts The Future" issue commemorating the birthday. Joining Billboard president and chairman W.D. Littleford for the occasion was Dr. Herbert London, whose Data For The Future think tank has conducted research on the music and home entertainment areas specifically for the special issue. Among the 2,500 luminaries who joined in the Sept. 12 event are, from left, Network Talent International's Richard Dostal, Gloria Gaynor (who performed), Billboard executive editorial director Lee Zhito, recording artist Richie Havens, and special guest Julio Iglesias, who led the crowd in a chorus of "Happy Birthday Billboard."

Dealers Accept New Price Hikes

Selected List Increases Seen As Inevitable For Labels

By EARL PAIGE

LOS ANGELES—Breaking from their traditional resistance to price hikes, major record/tape chain executives

CBS: Discounts In Tradeoff For Exchange Rights

NEW YORK—Retailers and sub-distributors are being given a first-time opportunity by CBS Records to trade off exchange privileges for an extra discount on front-line album product.

In a stocking program thought to be without precedent for this category of merchandise, the label is offering an extra 10% discount on superstar albums by such artists as Bruce Springsteen and Billy Joel, and 20% on the rest of the pop catalog, to all accounts waiving exchange rights. The only series exceptions are Christmas albums, Compact Discs, picture discs, midlines and Chrysalis titles.

It's speculated that CBS expects retailers to benefit by deeper discounting at store level for those titles that move slowly, rather than seeking to exchange them. CBS exchange/returns rights range from 18% to 24%, depending on the type of account.

There are 17 titles that come under the superstar discount category. Orders, totaling at least 120 pieces, must be placed before Sept. 28 to qualify, with payment not due until Jan. 10. The same minimum orders must be placed for other front-line titles in the program, but these will be accepted until Oct. 12. Again, Jan. 10 dating applies. **IS HOROWITZ**

Billboard Vid Charts Running In TV Guide

NEW YORK—Billboard's video sale and rental charts are playing in a new venue: TV Guide.

The top 10 titles in Billboard's Videocassette Top 40 and Video Rental Top 40 will be run in TV Guide's Video Insider section, which tells consumers about news and happenings in the home video industry.

With a circulation of about 17,300,000, TV Guide is one of the world's biggest weeklies, if not the biggest.

are greeting signals of selected \$9.98-list titles from established superstars with surprisingly philosophical, even upbeat reactions.

In a survey of key retail figures, a consensus indicates the need for some higher list product may be inevitable from the vendors' standpoint. Further minimizing unrest over list increases is the belief that prerecorded audio products are now solidly tied to variable pricing schemes, rather than the virtual trade-wide single list values that once predominated.

Thus, news of CBS's intention to price fall quarter releases from five superstars at wholesale levels equivalent to the \$9.98 level (Billboard, September 22), and reports that RCA may also offer \$9.98 albums from three of its top acts, have yet to trigger the angry outcry provoked by price hikes in the past.

Typifying the response this time are remarks by Musicland president Jack Eugster. "I don't like price increases of any sort," says the chief of the nation's largest chain, now oper-

ating more than 450 stores. "On the other hand, generally speaking, the better an artist is, the more we should be able to charge for the product. If it's truly superstar, terrific product, then frankly I think it will work in the marketplace."

Eugster also welcomes CBS's decision to offer better cassette counterparts, signalled in its current superstar release plans by news of costlier chrome tape on those titles. "Any improvement in the quality of prerecorded cassettes is most welcome," he says. "It's healthy; I think the consumer will react favorably."

At the 160-unit Record Bar chain in Durham, N.C., buyer Norman Hunter sees the current wave of selected \$9.98 titles as representing a different case from the controversial price hike attempted a year ago by Atlantic. Bar stores greeted that increase on current albums by the Rolling Stones, Genesis and Yes product with a bold decision to continue lowballing previously received stock. But

(Continued on page 70)

Plans Taking Shape For Billboard Video Music Meet

NEW YORK—Exhibit space and panelists are being locked in for Billboard's sixth annual Video Music Seminar, to be held in the new Sheraton Universal Hotel in Universal City, Calif., Nov. 15-17.

So far, more than half of the available exhibit space and more than 60% of the hospitality suites reserved for the convention have been reserved. Companies with exhibit space and hospitality suites include Columbia Records, Capitol Records, Epic Records, Music Video Services, Rockamerica Video, Telegenics, Picture Music International, Pilot Video, Sunset Post and Editel.

Some of the industry's leading executives, directors and producers will be appearing on panels at the conference, according to editorial director Tony Seideman and conference manager Kris Sofley.

Panels and panelists so far confirmed include "Shopping The Records," with Seideman, Billboard's video editor, as moderator, featuring Ken Baumstein of Chrysalis Records, Jeanne Mattiussi of Columbia Records, Michelle Peacock of Capitol Records, Robin Sloane of Elektra Records and Larry Stessel of Epic Records.

(Continued on page 59)

First Joint NAB/NRBA Confab Gets Less Than Rave Reviews

By THOMAS K. ARNOLD

LOS ANGELES—The consensus among the more than 5,000 delegates at the first joint effort of the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA)—the Radio Convention & Programming Conference (RCPC), held here last Sunday through Wednesday (16-19)—was that the meeting fell short of most expectations.

Particularly in light of last spring's annual NAB meet in Las Vegas, which successfully tackled vital issues, the hopes were high that the RCPC would similarly reach new levels of relevancy. In fact, some of the more than 60 workshops and seminars accomplished just that, convention delegates say, but many more seemed mired in either self-congratulatory rhetoric or expressions of negativism about the state of the radio industry.

"Most of the sessions were, for lack of a better word, uninspired," said Jim Price, general manager of

New Doubt Cast On Prospects For Warner/PolyGram

By BILL HOLLAND & IS HOROWITZ

WASHINGTON — Clouds of doubt thickened over plans by Warner Communications and PolyGram to merge their recorded music interests following a decision by a federal administrative law judge Tuesday (18) to call a three-week recess in Federal Trade Commission proceedings here.

The recess came at the request of the proposed merger partners in order to reevaluate their position in light of the preliminary injunction blocking the merger imposed Sept. 14 by the Ninth Circuit Court of Appeals (Billboard, Sept. 22).

The Court of Appeals, while it did not rule on the legality of the proposed merger, which would give the new entity the largest U.S. market share—about 26%—granted the preliminary injunction to the FTC pending an expedited completion of the proceedings. The court did rule, however, that "the government has met its burden of demonstrating a likelihood of success" in its case against the merger. It retained jurisdiction to insure compliance with its order.

These were among the reasons, according to a Warner attorney in the FTC proceeding, for asking FTC Judge Miles J. Brown for the recess.

The Warner attorney also denied rumors within the industry—and even within Warner—that executives from the two companies had decided to halt plans for the merger, at least in the U.S.

"We haven't heard anything about that from our clients," the attorney said. He also pointed out that the Appeals Court had been "very careful not to prejudice" the administrative litigation proceeding, and that Warner and PolyGram lawyers were looking over "alternatives" for an expeditious "result-oriented" presentation in order to comply with the Ap-

(Continued on page 68)

KSDO-AM-FM San Diego. "They didn't represent any new ideas, and very often the people in the audience asked questions that were left unanswered."

"The sessions overall were negative," said Hugh Heller about the meeting, billed as "Up With Radio." Heller, president of the Heller Corp. radio and television production firm noted, "There was a lot of complaining that things are getting kind of rough, but let's be honest—when have things been easy? And there were no solutions given for any of the problems, either."

Indeed, such popular sessions as those on hit radio were marked by vapidness, with the "hit radio" Monday morning seminar angering Michael Joseph, one of the earliest forces behind the creation of the original top 40 format, and now a leader in its renaissance. "Even though the individuals involved were very strong, the presentation itself was completely irrelevant to top 40 formats or philosophy," Joseph said. "Everything that was talked about was completely unrelated, and that's why people were walking out. Frankly, I wouldn't want to put myself in

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Hancock Stars At MTV Awards

Godley & Creme's 'Rockit' Clip Tops Five Categories

By TONY SEIDEMAN

NEW YORK—Herbie Hancock and his "Rockit" video dominated a quick-paced, virtually glitch-free MTV Music Video Awards at Radio City Music Hall, Sept. 14. The artist and his clip won in five different categories.

Riding with Hancock to an even bigger victory was the directoral team of Kevin Godley and Lol Creme, who worked on videos which won a total of six MTV awards—five for "Rockit" and one for the Police's "Every Breath You Take."

The only other multiple winners in the first annual MTV Music Video Awards were Michael Jackson and ZZ Top, each of whom picked up two awards. Handed the statue for best video of 1984 were the Cars, for their "You Might Think" clip.

Hancock's "Rockit" won in the best concept, special effects, art direction, editing and experimental categories; Jackson got his awards for "Thriller," with Michael Peters cited as best choreographer and Jackson getting his spaceman statue for best performance.

ZZ Top won its two different awards with two different videos.

"Legs" was cited as best group video, and Tim Newman conquered the best direction category for "Sharp Dressed Man."

The awards show itself appears to be a winner as a two-hour syndicated television special, with tv stations in 39 of the nation's top 40 markets picking up the rights to air the show, according to Lexington Broadcast vice president of advertising and promotion Andrew Holtzman.

According to Holtzman, the show has been picked up by stations in 85 markets, covering 76% of the nation's television households. A number of stations are playing the program twice, he says, and almost all of them are airing the program at least once in prime time, a departure from broadcast outlets' usual practice of airing music video clip based shows late at night or buried in a weekend's daytime schedule.

Other winners at the MTV Awards included David Bowie, taking best male video for "China Girl"; Cyndi Lauper, best female video for "Girls Just Want To Have Fun"; Van Halen, best stage performance for "Jump"; Eurythmics, best new act; and the Godley/Creme team's Daniel Pearl, best cinematography

for the Police's "Every Breath You Take."

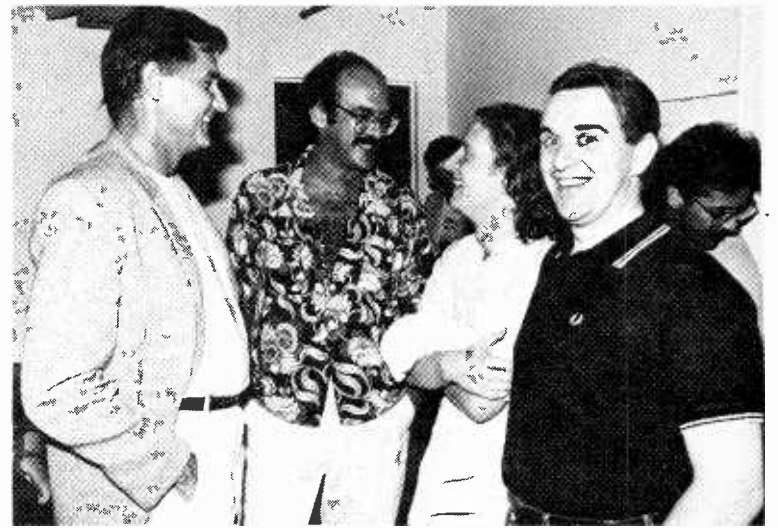
Special honors granted included a special recognition award to Quincy Jones, "video vanguard" awards to the Beatles, David Bowie and Richard Lester, and the viewers' choice award to Michael Jackson's "Thriller."

Some grumbling was sparked among industry members by the show's treatment of the winners in the professional categories, with the names of the victors not making appearances either on the video screen or, in some cases, on the press release MTV issued listing the clips that had come out on top.

MTV award winners were selected via a balloting process which surveyed 1,500 music industry members. Dan Aykroyd and Bette Midler hosted the show, while Rod Stewart, Tina Turner, Madonna and ZZ Top were among the artists performing.

Godley and Creme and Hancock shared their "Rockit" best special effects award with Len Whiting, and their best editing trophy with Roo Aiken.

Photo highlights of the first annual MTV Music Video Awards appear on page 54.



WE BEG TO DIFFORD—Former Squeeze leaders Chris Difford and Glenn Tilbrook talk to friends after one of their shows at The Palace in Los Angeles. Shown from left are A&M president Gil Friesen, Alive Management's Shep Gordon, Tilbrook and Difford.

Executive Turntable

Record Companies

In New York, PolyGram ups **Jerome Gasper** to vice president, a&r, urban contemporary/black music division. He was that division's a&r director . . . Warner Bros., New York, names **Kathleen Lotz** merchandising special projects coordinator. She was assistant to the label's merchandising director. In Atlanta, Warner Bros. Nashville adds **Johnny Gray** as regional marketing coordinator. He was program director at WPLO there . . . **Ed Eckstine** has resigned as executive vice president and general manager of Qwest Records and Quincy



Gasper

Jones Productions, a position he has held for five years. He was associated with the Quincy Jones organization for over 10 years.

IRS ups **Loren Gerson** to college radio promotion director and East Coast video promotion director. She was music director and assistant program director at WKDA Nashville . . . MCA Distributing reorganizes its staff with the appointment two regional



Lotz

branch managers, **John Allison** for Los Angeles and **Jim Haldeman** for Chicago. Allison had held the same post at WEA. Haldeman was director of software marketing for the Musicland Group. In addition, the company appoints **Rick Cervino** as field sales manager for New York and Philadelphia. He had held similar posts at WEA.

In New York, Columbia's product marketing department makes two appointments. **Jeff Jones** is named East Coast director, and **Jane Berk** is named his associate. Jones was a field merchandiser for the label in Boston. Berk has been a Columbia product manager for two years . . . In Burbank, **Keith Zajic** is upped to vice president of legal affairs for Columbia Pictures' Music Group. He was assistant general counsel . . . **Arthur Jaeger** is appointed head of finance for the Island Group of Companies, based in Island's London office. He was financial director at Arista U.K.

Peter Tufel joins New York's Emergency label as director of national radio promotion. He was director of national retail at Aria Records there . . . **Barbara Schwartz** joins the New York Music Co. label as personal assistant to its president, Sid Bernstein. She had held a similar post at SESAC . . . **Jim Coffran** joins Win Records & Video as director of advertising and promotional programs in Long Island City, N.Y. He was marketing director at National Video Inc. of Portland, Ore. . . . **Marty Weiss** resigns from Wakefield Manufacturing Inc. of Los Angeles to join KM Records in Burbank as director of marketing.

Publishing

James F. Lightstone joins CBS Songs in New York as director of business affairs. He had held a similar post at the Playboy Cable Network . . . **Nelson Larkin** joins Famous Music/Ensign Music Publishing in Nashville as creative director. He is a producer.

Video/Pro Equipment

MTV Networks, New York, makes three staff changes. **Russ Naiman** is appointed account manager. He was with Lifetime Cable. **John Fisher** is named director of production management. He has been with the company for four years. And **Mona Kligman** is upped to vice president of production operations. She was director of that department . . . **Howard Lloyd** has retired from his post as senior vice president, Western division, Worldvision Enterprises.

David Solomon joins International Video Entertainment in Canoga Park, Calif. as national sales manager. He was branch manager of ZBS Industries . . . **Robert Ortiz** joins Today Video, New York, as a senior editor. He had worked for Videoworks Inc. . . . TDK Electronics, Port Washington, N.Y., names **Roy Lunel** Western regional/pro-industrial sales manager, based in Los Angeles. He was a sales rep for Tri Tronics Inc. **Stephen Hargrett** is named chief financial officer for Discwasher, Columbia, Mo. He was with Eschem Inc. . . . **Barry Lee Bindell** is appointed technical sales representative, Pacific region, for Agfa-Gevaert's magnetic tape division in New York. He was an account executive at Panasonic's Technics division . . . **Ellen Elliott** is named head of advertising and market relations for Harrison Systems Inc. in Nashville.

(Continued on page 68)

EMI'S MANHATTAN RECORDS

Lundvall Outlines Plans For Label

By ADAM WHITE

NEW YORK—Bruce Lundvall's Manhattan Records, newest venture from the EMI Music group, is recruiting and finalizing its executive team and talent roster in readiness for a January product launch. The company has been formed specifically to tap into the New York talent market, says label president Lundvall, with primary emphasis on contemporary rock and black music.

Manhattan is planning to sign and develop between 12 and 15 acts during its first year. Lundvall is concurrently also planning the re-launch of Blue Note Records, with new jazz talent as well as extensive catalog reissues (Billboard, Aug. 25).

The fledgling venture will be distributed through the Capitol branch system, and will utilize Capitol's sales and regional promotion forces. It will have its own a&r, sales and merchandising, promotion, business affairs and publicity resources, while tapping into Capitol for accounting and other support functions. Lundvall, former president of Elektra/Asylum Records, says staff will number around 17 to 20 at the outset.

EMI Music's formation of Manhattan is seen in some circles as fur-

ther evidence of the U.S. music industry's improving financial and creative climate. It is the first full-service label to be launched domestically by a major since the late '70s, and is EMI's third American record company alongside Los Angeles-headquartered Capitol and EMI America.

Members of Manhattan's executive corps to date are Stephen Reed, senior vice president; Bruce Garfield and Gerry Griffith, vice president of contemporary a&r and black a&r respectively; and Stan Snyder, vice president of sales and merchandising. Reed was formerly with CBS Records, Garfield with Capitol and Griffith with Arista. Snyder is a former associate of Steve Popovich at Cleveland International Records.

On the talent front, several signings have been, or are close to, being consummated—including, ironically, one new act that is West Coast-based. More specifics are likely within the next few weeks, among them a couple of Blue Note acquisitions.

Comments Bhaskar Menon, chairman and chief executive of EMI Music worldwide and of Capitol industries: "We have been thinking of establishing a label operation out of New York for some years now. We have a fairly formidable network of

companies internationally to service with American repertoire, and we are entirely dependent as a group on our own ability to generate product."

"EMI Music throughout the world is a self-sustaining and self-sufficient music company," continues Menon, "unlike historically, when we had licensed labels of all kinds. And when you consider a market such as New York, with its whole musical and cultural style, it is an obvious gap in our resources. Europe, in particular, is psychologically more attuned to New York, and has a greater degree of compatibility with it compared to the West Coast.

"So it has always been in our mind, even though both Capitol and EMI America have maintained remarkably successful on-line activity out of New York," notes Menon. "Both labels have surprisingly large rosters of East Coast artists, and that presence will continue."

Lundvall declines to reveal investment costs for Manhattan, or its initial operating budget, but indicates that profitability is not expected during the first couple of years. Emphasis will be on keeping overheads down, he says, and on having an executive team that is multi-faceted.

The Manhattan chief says he plans a balance of "baby" acts and mid-range names during the startup phase, and adds that he sees a generally realistic climate for talent acquisitions at present—except where more than one company is interested in a specific artist.

Also, compared to several years ago, there is one other difference in Lundvall's mind. "Most new artists today, and even some established ones, are looking for more label input from a creative viewpoint. They realize that the failure rate among new artists is very high, and for artists making a move from one company to another as well—even after they've achieved a certain degree of success."

Of his Blue Note blueprint, Lundvall identifies two aspects. "One is to re-establish the catalog," he explains.

(Continued on page 57)

DIRECT MARKETING

RCA, CBS Join The CD Club

NEW YORK—The direct marketing divisions of both RCA and CBS introduce Compact Discs to club membership this fall.

While CBS plans to integrate CD availability through its existing LP/cassette club operation, RCA has formed a separate Compact Disc Club through RCA Direct Marketing, a subsidiary of RCA Corp. As a lure to current CD player owners, RCA is offering free, at no obligation, one of 50 CDs illustrated in a brochure that includes a membership certificate. The club will offer CDs at a \$15.98 price; postage and handling are additional.

RCA says its lineup of CD labels with non-exclusive participation in the club includes Angel, Arista, Atlantic, Capitol, Chrysalis, DG, Elektra/Asylum, EMI, Erato, Geffen, L'Oiseau-Lyre, London, Motown, Philips, PolyGram, Warner Bros. and, of course, RCA. At CBS, a spokesman says that in addition to the CBS catalog of CDs it would offer product from "other major labels," which would be manufactured at the new CBS/Sony custom CD plant in Terre Haute.

Previously reported projections see a CD player population of about 200,000 by the end of this year.

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THIRD NARM DISTRIBUTOR GATHERING

Full Agenda For Indie Confab

By STEVEN DUPLER

NEW YORK—Opportunities for radio exposure, the rise of dance music and the impact of the Compact Disc are among the areas to be explored when the third annual National Assn. of Recording Merchandisers (NARM) Independent Distributors Conference gets underway in Miami, Oct. 19-21.

The relationship of the retail community to independent distributors and manufacturers will also be addressed, particularly in the keynote speech given by Musicland Group president Jack Eugster.

"The industry wanted this meeting," asserts Mickey Granberg, NARM executive vice president. "It not only gives them the opportunity to get together but, in the past, a lot of really interesting deals have been made at this show.

"There's been such a proliferation

of new labels and distributors over the past few years," continues Granberg. "They've become very important. What they do influences the marketplace greatly, because they're the ones willing to take the chances."

Methods of obtaining on-air exposure for independent product will be examined in a presentation called "Today's Challenge: Contemporary Hit Radio." Doubleday Broadcasting's Dave Martin has been tapped as speaker/moderator; other panelists include Mark Shands of I-95 in Miami and Robert Walker of Y-100 in Hollywood, Fla.

A panel discussion on the dance music boom will feature Roulette Records' Adam Levy as chairman and such panelists as Arnie Handwerker of Quality Records of America, Monica Lynch of Tommy Boy, Steve Plotnicki of Profile Records and Marvin Schlacter of Prelude Records.

A dual-edged Compact Disc discussion is planned for Oct. 20, with Sony Consumer Audio's John Briesch on hand to discuss CD hardware projections for the future, as well as representatives of CD manufacturing facilities to discuss the availability of CD production for independent labels.

Pablo Records president and former Motown chief Barney Ales will deliver an address on the state of the industry, past, present and future. The remainder of the time will be given over to one-on-one meetings between distributors and manufacturers.

The registration fee of \$195 (\$100 for spouses) include all meals and business sessions.



ATHLETIC ANGELS—Newly signed Morocco act Jakata celebrates the release of its first single "Hell Is On The Run" at the label's Los Angeles office. Shown from left are Motown/Morocco creative division vice president Steve Barri, group members Chuck Coffey, Jimmy Felber, Steve Kragan and Chris Myers, and the label's a&r director Eddie Lambert.

VETERAN JAZZ PRODUCER

Orrin Keepnews Forms Label

SAN FRANCISCO—Veteran jazz record producer and label executive Orrin Keepnews has formed a new label, Landmark Records, scheduled to make its debut in January.

Landmark is the third jazz label established by Keepnews in his three-decade career. He co-founded Riverside in 1953 and established Milestone in 1966. For most of the '70s, Keepnews was in charge of jazz activities at Fantasy Records, for which he has continued to do some independent production work.

The first three Landmark albums have already been recorded. Featured artists are vibraphonist Bobby Hutcherson, saxophonist/flutist Yusef Lateef and pianist Keith MacDon-

ald, who is making his recording debut. Subsequent releases will include the first keyboard album by drummer Jack DeJohnette and a program of Thelonious Monk compositions by the Kronos Quartet, a string ensemble.

Landmark will be handled domestically through Fantasy's network of independent distributors. Licensing for various foreign territories is currently being negotiated.

Keepnews, who has worked with such major jazz artists as Monk, Bill Evans, Wes Montgomery and Sonny Rollins, plans to produce most of Landmark's releases himself. He will continue to be based in San Francisco.

Confab Taking Hard Look At 'The Future Of Jazz'

NEW YORK — The state of jazz and the prognosis for the music's artistic and financial future will be addressed at the Jazz Times Convention, which kicks off Thursday (27) at the Roosevelt Hotel here. More than 300 attendees are expected, ac-

ording to convention organizer Ira Sabin.

The convention, which will run through Sunday (30), is the third put together by Jazz Times, the magazine published out of Washington, D.C. by Sabin. But it is the first since 1980, and the first to be staged in New York. It is the only convention devoted exclusively to the jazz business.

The theme of the convention is "The Future Of Jazz," and Sabin says its overall aim is "to increase the exposure of jazz and to improve professional performance and productivity." A number of panels will focus on the role of the record business in achieving that goal, including sessions on reissues, Compact Discs, labels' relationship with radio and industry practices in general.

There will also be several panels devoted to jazz education and to non-profit jazz societies, as well as sessions investigating the place of jazz in home video.

In addition to the various panels, the Jazz Times Convention will feature nightly jam sessions led by trumpeter Ted Curson. There will also be a two-day record fair, Saturday and Sunday.

Trumpet great Dizzy Gillespie will be the convention's "guest of honor." Record producer Orrin Keepnews, currently readying a return to full-scale activity via the new Landmark label, will deliver the keynote address Friday.

The Rich Get Richer . . . And Richer

By PAUL GREIN

If the record business wanted a slogan these days it could be this: Never have so many done so much for so few.

We're in an era of blockbusters. Relatively few albums are rising to the very top, and those that are, are grabbing all the marbles. Consider this: Only 10 albums have reached No. 1 on Billboard's pop chart in the past two years. But seven of those have produced No. 1 singles, and an amazing six have produced two No. 1 singles.

Prince's "Purple Rain" soundtrack is the latest beneficiary of this trend. The album remains at No. 1 for the ninth straight week, while the single "Let's Go Crazy" jumps to No. 1 on the Hot 100, just eight weeks after "When Doves Cry" completed its run at No. 1.

Two other soundtracks in the past two years have also reached No. 1 and generated two No. 1 single hits. These are "Flashdance" (Irene Cara's "Flashdance" and Michael Sembello's "Maniac") and "Footloose" (Kenny Loggins' "Footloose" and Deniece Williams' "Let's Hear It For The Boy").

The three other albums to climb to No. 1 in the past two years and spin off two No. 1 singles are all studio collections: Men At Work's "Business As Usual" ("Who Can It Be Now" and "Down Under"), Michael Jackson's "Thriller" ("Billie Jean" and "Beat It") and Lionel Richie's "Can't Slow Down" ("All Night Long" and "Hello").

Four other albums have topped the album chart in the past two years without yielding two No. 1 hits. But all have generated top 10 singles. Huey Lewis & the News' "Sports" has produced four, the Police's "Synchronicity" yielded three, Bruce Springsteen's "Born In The U.S.A." has spun off two and Quiet Riot's "Metal Health" produced one.

★ ★ ★

Taking Pointers: The Pointer Sisters' "I'm So Excited" leaps seven points to number 22 on this week's Hot 100, vindicating producer Richard Perry's belief in the song, which petered out at number 30 when it was first released two years ago.

The hit has also propelled the Pointers' "Break Out" album to number nine on the pop album chart. It's the first top 10 album of the Pointers' 11-year chart career, though they previously had several near-misses. Their first Blue Thumb

album, "The Pointer Sisters," peaked at number 13 in 1973; their first Planet album, "Energy," also peaked at 13 in 1979; their fourth Planet album, "Black And White," climbed to 12 in 1981.

The album that finally put them into the top 10 is one of the true sleeper smashes of recent years. The album took 40 weeks and a succession of four chart hits to reach the top 10. Of those singles, "I Need You" peaked at 48, "Automatic" at five and "Jump (For My Love)" at three.

★ ★ ★

Hot 100 Facts: Bruce Springsteen's "Cover Me" jumps to number 10 this week, becoming the second top 10 single from his "Born In The U.S.A." album. That's the surest sign that Springsteen is becoming a mainstream pop favorite since he appeared on the cover of People. The "U.S.A." album, meanwhile, is in its 14th consecutive week in the top three.

The Cars "Drive" jumps to number three this week, becoming the highest-charting single of the band's six-year chart career.

And Laura Branigan's "The Lucky One" jumps five points to

number 20, becoming her fifth consecutive top 20 hit.

★ ★ ★

We Get Letters: A few of you pointed out some more "danger zone" hits, keyed to our recent column on Cyndi Lauper's "She Bop." You told us about the Who's "Pictures Of Lily" (natch), Atlanta Rhythm Section's "Imaginary Lover" (figures) and Bruce Springsteen's "Blinded By The Light" (shocking!).

For The Record

The Jacksons had eight of the 10 top-grossing concert dates of the Memorial Day to Labor Day summer season, counting two more dates which were reported this week.

The Jacksons' two shows at JFK Stadium in Philadelphia Sept. 1-2 grossed \$4,350,000, to become the summer's fourth highest grossing engagement. Their two shows at Rich Stadium in Buffalo Aug. 25-26 grossed \$2,820,000, to take the ninth spot on the list.

In addition, Bruce Springsteen's four sellouts at Capital Centre in Landover, Md. Aug. 25-29 grossed \$1,158,752, qualifying for the 13th spot.

ASCAP Posts 2% Drop In Eight-Month Receipts

LOS ANGELES—ASCAP's total receipts decreased \$2,854,000 or 2% from \$136,539,000 in the first eight months of 1983. Receipts registered \$133,684,000 for the same period this year.

ASCAP's recent continuing upward spiral halted when total domestic receipts dipped \$107,000 or 2% to \$117,673,000 this year from 1983's \$117,780,000. In 1983, total domestic receipts rose \$10.9 million or 10.5% over the prior year.

Contributing even more heavily to the decrease was a decline in foreign societies' receipts. The 1983 total of \$18,758,000 was \$2,747,000 or 14.6% more than the current year's \$16,011,000.

The silver lining in the 1984 cloud-bank hovering over the world's largest music licensing organization was increased totals for domestic distribution. Domestic sources supplied \$87.5 million, a gain of \$12,053,000 or 15.9% over the prior year's \$75,447,000. Foreign distribution this year topped 1983's, with the

\$13,695,000 total topping last year's \$12,642,000 by \$1,053,000 or 8.3%.

Total distribution in 1984's first eight months totalled \$101,195,000, a gain of \$13,106,000 or 14.8% over 1983's \$88,089,000.

Broken down by quarters, 1984 domestic distribution was as follows: (1) \$26.5 million, same as 1983; (2) \$28 million, compared to prior year's \$32,697,000; (3) \$33 million, compared to \$16,250,000 the year before.

On July 10, foreign receipts totaling \$13,695,000 were distributed, representing monies for 1982 as follows: England, \$6,752,000; France, \$2,932,000; Germany, \$3,063,000; Sweden, \$584,000, and South Africa, \$364,000. ASCAP has scheduled an additional foreign distribution of approximately \$15 million for December.

Overhead accounted for 19.86% in 1984 compared to 17.69% in 1983, with the current year's \$26,308,000 compared to 1983's \$24,148,000.

JOHN SIPPEL

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"I wanna buy stock in The Fixx. 'Phantoms' is my favorite album this year in a year filled with some very good albums. Very fresh, exciting, with new things appearing with every listen"

-*Chriss John, KUPD*

"The Fixx are now par with the Police and Genesis when it comes to musical integrity, lyrics, and instrumentation"

-*Greg Gillespie, WDVE*

"So many choices, just drop the needle and you'll find a solid track"

-*Pam Brooks, WPDH*

"Speaking of fixations, I am very impressed with 'Phantoms'. The deepest, most complex album The Fixx have ever done"

-*Craig Martin, KRCK*

"Phantoms places The Fixx into a position of being one of the biggest musical finds of the 80's"

-*Doug Clifton, KBCO*

"The Fixx have outdone themselves on this one, truly proving they are a band in tune with the 80's"

-*Jose Diaz, WBLM*

the FIXX

Produced by: RUPERT HINE

MCA RECORDS

The Julio Iglesias Phenomenon and Pop's Future

By STEPHEN HOLDEN

THE instant acceptance of the first English-language album by Julio Iglesias, the Spanish pop singer, is a positive sign of the continuing internationalization of American pop.

Just five days after its release, the album, "1100 Bel Air Place," topped the million mark in sales. On Billboard's pop album chart, the record leaped to No. 8 in its third week, and five of the singer's earlier Spanish-language records have also entered Billboard's album chart. Mr. Iglesias's week-long Radio City Music Hall engagement, which ends tomorrow, sold more than a million dollars worth of tickets in 15 hours.

Mr. Iglesias's American conquest is a combined triumph of talent, marketing and timing. The main barrier to his success in this country was language. The United States, while accepting the occasional foreign-language hit ("Volare," "Dominique," etc.), has traditionally demanded that its pop stars demonstrate a confident idiomatic command of English.

Rock has been more open to internationalization for some time, as witnessed by the music's embrace of Jamaican reggae and the popularity of such groups as The Police, who espouse a "One World" political and cultural philosophy. The Police have demonstrated how differing international styles can be combined to revivify mainstream pop-rock, which is always in danger of becoming stale.

Mr. Iglesias, the traditional Latin Lover incarnate, represents the conservative wing of this movement by bringing to American pop an Old World formality. Although he records successfully in several European languages, he still sings and speaks English with a strong Spanish accent. And at the Music Hall shows, the 40-year-old singer talked candidly about the difficulty of learning English at his age, and more sharply syncopated rhythms of American pop.

The Americanization of Mr. Iglesias was helped immeasurably by his teaming with Willie Nelson, a symbol of down-home Americana, for the pop-country hit, "To All The Girls I've Loved Before." Comparing romantic conquests, the two men projected a credible camaraderie, and the hit symbolically legitimized Mr. Iglesias as an honorary American while introducing him to Mr. Nelson's huge country-pop constituency as a fellow good ole boy. "All Of You," a duet with Diana Ross from the new album, uses the same strategy less strikingly to ingratiate the singer with a pop-soul audience.

But the smash success of "1100 Bel Air Place" can't be credit to marketing alone. Mr. Iglesias's wholesale acceptance by a mature, culturally conservative audience is proof that both our linguistic provincialism and our need to sound musically "American" are crumbling. Even in the late 1970's, there was considerable resistance in the United States to Abba, the Swedish pop group that claimed worldwide record sales comparable to The Beatles. Although

Abba's members sang in a crisp, phonetic English that was more polished than Mr. Iglesias's, their use of the language wasn't idiomatic enough to make them superstars here. Seven years later, Mr. Iglesias hasn't encountered the same resistance.

Mr. Iglesias's popularity reaffirms a continuing shift in taste by a large segment of the public back toward the dreamy pop ballad styles that rock overthrew in the mid-60's. Last year, the success of Linda Ronstadt's album "What's New" demonstrated a widespread longing for a return to a genteel 40's and 50's pop romanticism, and Mr. Iglesias's music answers the same need. With a repertory that includes "Begin The Beguine," "When I Fall In Love," "Amor," "Beyond The Sea" and "Vaya Con Dios," his music is almost 100 per-cent pre-rock.

Not since the young Frank Sinatra launched an intimate romantic ballad tradition that flourished with Tony Bennett, Vic Damone, Nat (King) Cole, Johnny Mathis and dozens more, has the public embraced a male voice so caressingly smooth. But Mr. Iglesias's quasi-operatic crooning is in some ways even more old-fashioned than the 40's and 50's crooners. Instead of coming from a swing background, he belongs to a Mediterranean street-singing tradition that is centuries old.

"1100 Bel Air Place" was originally conceived as a sharp break from that tradition. The American producer Richard Perry was brought in to make a Los Angeles pop-funk album, but he ended up playing a subsidiary role to Mr. Iglesias's longtime producer, Ramon Arcusa. The result is an album that sounds only slightly more contemporary than the many records the singer has recorded in Spanish. The singer doesn't "interpret" lyrics so much as sustain a mood of exalted passion in a voice defied in twinkling, echoey arrangements; Mr. Iglesias sounds as though he comes directly from heaven.

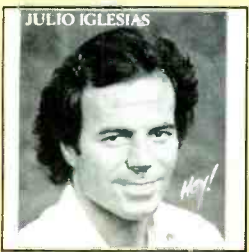
But there's a powerful macho component in this hearts-and-flowers world. Underneath his sweetness, Mr. Iglesias projects the coiled muscular control of a world-class athlete. He treats crooning as a competitive solo sport involving a precise balance between extremes of tension and courtly smoothness. In doing so, he has made the Latin Lover a new symbol of manliness in an age of androgynous pop stars.

Now, the phenomenon continues with the new single: "Moonlight Lady." From "1100 Bel Air Place," on Columbia Records and Cassettes.

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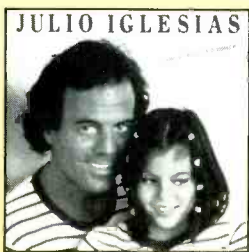
† Producers: Richard Perry, Ramon Arcusa.
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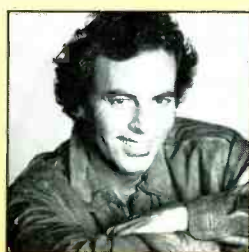
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THIRTY YEARS ON—RCA's director of European operations Jack L. Davies, left, poses with Musikvertrieb president Jack Dimenstein at the renewal of one of the industry's longest-standing agreements. Musikvertrieb has represented RCA product in Switzerland for more than 30 years.

CONTINENT-WIDE TOP 100

Publication Lists Europe's Hits

LONDON—A new Europe-wide Top 100 chart that combines the results of more than 80 local hit parades is proving a popular industry tool here, following its introduction by Dutch independent promoter Theo Roos in the spring.

The chart is contained in Eurotipsheet, a weekly publication put out by Roos' European Media Report organization and distributed to some 2,000 radio/tv producers, DJs and program directors in 17 countries for

PARISIAN SALON

Music Gathering Gets In Tune

By DERRY HALL

PARIS — Under the banner "Come in, touch...and play," the eight-day 11th International Music Salon opened here Sunday (23), with 160 stands featuring nearly 7,000 instruments showcased by 34 manufacturers and 90 importers. Additionally, 36 music publishers were on hand to display song books, teaching methods and sheet music.

Sales of music and musical instruments in France are particularly impressive. Figures available for 1982 approached \$33.5 million, of which roughly \$16 million was spent on national sales, the rest on exports. The export trade increased by an estimated 20% last year.

an annual subscription fee of \$98. It is carried by 34 major radio stations in Europe, including Radio City and BMRB in Britain, RTL and NRJ in France, SWF Baden Baden, HR Frankfurt, BR Munchen and RTL in West Germany, SER in Spain, Radio Veronica in Holland and ERT I in Greece.

Satellite tv broadcaster Sky Channel bases a weekly program slot on Eurotipsheet, which is also used in programming put out by Britain's

More than 20 specialist publications were also represented at this year's fair, covering the full folk-to-opera spectrum. And there was heavy emphasis throughout the event on the role of computer technology in music, especially synthesizers and drum machines.

Logimus, France's principal creator of music education programs, unveiled four new lines for personal use as well as in schools. Half a dozen daily concerts were scheduled in the 1,000-seat concert hall, featuring just about every musical style from accordion soloists to 35-piece symphonic ensembles. Visiting jazz musicians also contributed impromptu sessions.

Laister Reassures Thorn EMI Shareholders

LONDON—After suffering a loss in the first half of the year, Capitol Records has "tackled its problems firmly" and will perform far better in the second half of the current financial period, according to Peter Laister, chairman and chief executive of Capitol's parent company, Thorn EMI.

Laister's remarks came during an unusually lengthy statement to the company's annual general meeting in London Sept. 14 designed to reassure shareholders as to Thorn EMI's confidence in its overall progress and direction. Commenting on the group's software divisions, Laister said: "Screen Entertainment is developing well as an international business, but Music in North America has had a leaner time for the past 12 months, as all creative businesses tend to do from time to time."

He reminded listeners of the highly seasonal nature of many Thorn EMI businesses and the consequent variability of results. Hardware arm Ferguson achieved record figures in 1983-84, he said, but substantially lower demand for tv receivers and video recorders since then means

"poor" results are expected for the current financial year.

Rental business in the U.K. showed more stability, and falling capital costs (down from \$330 million annually to around \$265 million) will mean greater profitability, Laister predicted. Progress is steady and the company is achieving 25% more subscribers per showroom than any of its competitors, Laister claimed.

Thorn EMI remains committed to expanding high technology areas to balance its U.K. consumer businesses, the chairman said. But he warned: "Some new opportunities such as cable and satellite are likely to have long development periods before coming into profit." And he added: "In such cases we will invest to the extent of marking our position for the future, but will place limits on our short-term costs."

Overall, Laister described the company's performance in the 1983-84 trading year as "satisfactory," with pre-tax profits 28% up and most areas showing "steady and encouraging progress," despite fears over the strength of the British economic recovery.

Continued German Slump Forecast

EMI Planner's Study Sees Steady Drop In Revenues

By JIM SAMPSON

MUNICH—Consumer demand for music in West Germany will continue to grow until 1990 and beyond, but fewer recordings will be sold and German record companies will experience a steady drop in revenues.

These predictions are contained in a new study by EMI Electrola planning chief Dr. Karl Mahlmann. The report grew out of an unofficial working group of market specialists from various labels here, all fighting for a bigger share of an obviously shrinking market.

Between 1978 and 1983, the local recorded music market has dwindled

by 21%. According to EMI, the prime reasons lie in home taping, the growth of such alternative media as home video, economic recession and lack of creativity, particularly in classical music.

"Never before have contemporary classical composers been further from consumer tastes than now," asserts Mahlmann. "And there are no great charismatic artists like Karajan or Solti among the younger generation." He disputes claims that inadequate marketing has hurt catalog sales: "TV merchandising has hurt back catalog, certainly, but even so back catalog marketing has become more and more problematic."

The EMI study sees little improvement in Germany's stuttering economy and relatively high unemployment rate before 1990. But while the company's top management, in Cologne and internationally, remains skeptical about Compact Disc, the new study credits it with providing "a new impulse" for the period up to 1990, when the digital cassette should reach a mass market, to be followed by prerecorded chips. In Europe at least, the record industry nightmare of an on-line music bank accessible to private households should not become reality before the turn of the century, according to the study.

Unlike some American observers, Mahlmann does not foresee price parity between CD and vinyl disks within the next few years, and probably not before the introduction of a superior medium such as digital cassette. Analog media will not disappear as quickly as some might predict, his study says. Singles sales will decline, but "there are good reasons to assume that the black LP disk will remain the strongest-selling carrier until 1995, and an important medium until the year 2000." Nor will analog cassettes vanish before the turn of the millennium, according to the study: EMI expects to be marketing them into the 21st century.

Even with a possible four sound carriers (black disk, CD, analog cassette, digital cassette) available, sales will not increase, the EMI study says. The value of the West German market is likely to fall by a further one third between now and the year 2000, with most of the drop coming before 1990.

Mahlmann sees this rather pessimistic outlook as "hardly a catastrophe, although it will present management with new problems, such as redundancies." Music companies need to look at alternatives in the leisure field to avoid shrinking with the sound carrier market, he says.

Release schedules, sharply cut in recent years by EMI here, will not necessarily continue to wither, in Mahlmann's opinion. "I foresee no drastic reduction, though independent labels will play an increasingly important role, with a higher share of total releases," he says. As evidence, he points to EMI Electrola's recent deal with the Rockport label, a small independent production company to be distributed through EMI's import service.

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Panasonic
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MTV thanks

The hosts...



Bette Midler



Dan Aykroyd

The performers...



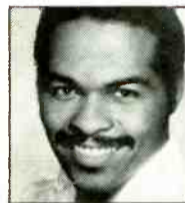
David Bowie



Huey Lewis



Madonna



Ray Parker Jr.



Rod Stewart



Tina Turner



ZZ Top

The presenters...



Dale Bozzio



Belinda Carlisle & Kathy Valentine
of The Go Go's



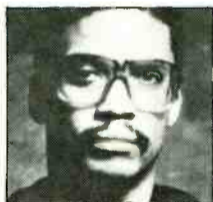
Stewart Copeland & Andy Summers
of The Police



Roger Daltrey



Daryl Hall & John Oates



Herbie Hancock



Billy Idol



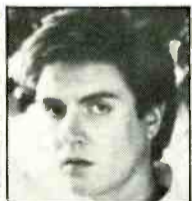
Mick Jagger



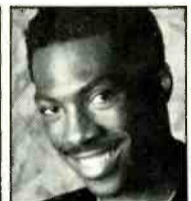
John Landis



Cyndi Lauper



Simon Lebon & Nick Rhodes
of Duran Duran



Eddie Murphy



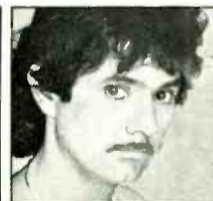
Ric Ocasek



Joe Piscopo



Grace Slick & Mickey Thomas
of Jefferson Starship



Fee Waybill

And thanks also go to all the nominees, Radio City Music Hall Television, Recording Industry Association of America (RIAA), the National Association of Recording Merchandisers (NARM), Lexington Broadcast Services Co., Inc., D.I.R., The National Academy, our sponsors: Pepsi, Chrysler Plymouth, Tom McAn, Levi Strauss & Co., our 2700 cable affiliates, and everyone in the music business who helped make all of this possible.



Peter Wolf



Ron Wood

The 1st Annual MTV

And the winners...



Best Video of the Year
The Cars "You Might Think"



Best Male Video
David Bowie
"China Girl"



Best Female Video
Cyndi Lauper
"Girls Just Want to have Fun"



Best Concept Video
Herbie Hancock
"Rockit"



Best Group Video
ZZ Top "Legs"



Best Stage Performance in a Video
Van Halen "Jump"



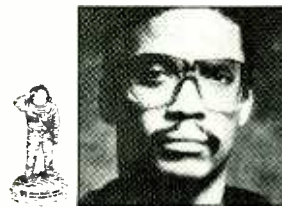
Best New Artist
The Eurythmics
"Sweet Dreams (Are Made of This)"



Best Overall Performance in a Video
Michael Jackson
"Thriller"



Best Special Effects in a Video
Kevin Godley
Lol Creme
"Rockit"



Best Art Direction in a Video
Kevin Godley
Lol Creme, Jim Whiting
"Rockit"



Best Editing in a Video
Kevin Godley
Lol Creme, Roo Aiken
"Rockit"



Best Cinematography in a Video
Daniel Pearl
"Every Breath You Take"



Best Choreography
Michael Peters
"Thriller"



Best Direction
Tim Newman
"Sharp Dressed Man"



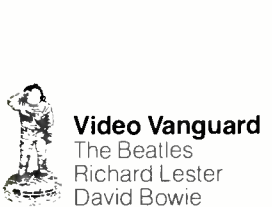
Most Experimental Video
Herbie Hancock
"Rockit"



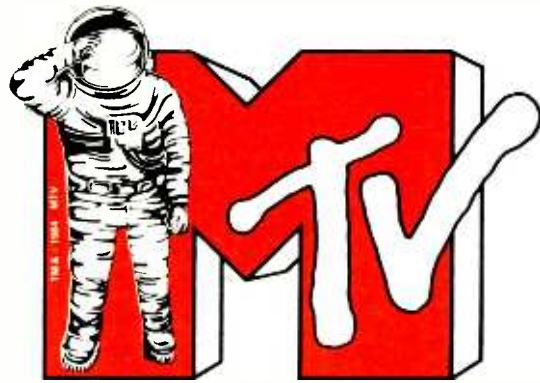
Viewers' Choice/ Best Video of the Year
Michael Jackson
"Thriller"



Special Recognition
Quincy Jones



Video Vanguard
The Beatles
Richard Lester
David Bowie



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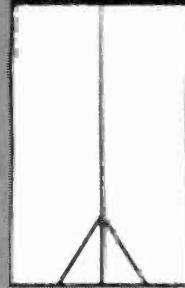
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Vox Jox

Peterson Parts Ways With Pollack

By ROLLYE BORNSTEIN

Allen Peterson has exited his consultant post at Pacific Palisades-based Jeff Pollack Communications. The former Tampa AOR programmer (WYNF and WQXM) has been with the Pollack group for the past two years; an announcement of his replacement is forthcoming shortly, says Pollack. Watch this space for Peterson's future plans as well.

★ ★ ★

Congratulations to CBS's Rick Peters, who exits the PD post at Boston's highly successful WHTT to return to South Florida, where he worked for many years as PD of Love 94. This go-round, Rick becomes vice president of programming for TK Communications, owner of WSRF and WSHE in Ft. Lauderdale as well as KLUV Dallas. You can reach him down South as of Oct. 9.

★ ★ ★

The word from Pittsburgh has WKOP/WAAL Binghamton, N.Y. GSM Carroll Larkin in as the new VP/GM of The Point, replacing Ray Gusky, who exits WPNT. Gusky, as you'll remember, took over earlier this year when Saul Frischling assumed ownership of the Group W property.

Across town at WTAE, production man Larry Richert assumes the noon to 3 slot as Johnny Williams (yes, the same Johnny Williams from the original KHJ Los Angeles lineup) slides into overnights, with the only casualty being RKO's Nighttime America. Joining the Ted Adkins station is former B-94 morning news anchor Guy Junker, who handles morning sports on Jack Bogut's show and can be seen on WTAE-TV doing likewise.

Over at Pittsburgh's 3WS, morning man Bob Koffee exits (he's doing mornings on Raleigh's new Zoo, WZZU) and is replaced by WAMO-FM's Jackie Johnson. (WAMO-AM's Porky Chedwick, Pittsburgh's r&b oldies king, has released a rap record, by the way. Backed by Billy Price & the Keystone Rhythm Band, "Porkology" offers such enticing lines as "It's the only pork that's kosher.")

At WHYW Pittsburgh, Y-97's AC stance is altered nightly as the station experiments with a nighttime jazz offering from 10 p.m. to 2 a.m. . . . And in celebration of the 1,000th morning show done by Jimmy & Steve on AOR-formatted WDVE, Jimmy Roach and Steve Hansen hosted a

'40s big band broadcast featuring the likes of Don Pardo and an actual big band, which managed an unusual arrangement of Twisted Sister's "We're Not Gonna Take It."

★ ★ ★

It didn't take long at all for Felix Grant to find a new perch on which to hang his hat. After nearly 30 years at WMAL, he can now be heard Saturdays on D.C.'s newest nostalgia outlet, Greater Media's WWRC. Word is that the jazz impresario is considering syndicating that offering.

Moving from D.C. to the left coast is WRC's Joel A. Spivak, who joins the weekday lineup on NBC's KNBR, doing an afternoon drive talk block from 4 to 7. . . . Joining the KDWB Minneapolis talent lineup doing nights is former Q-105 Tampa and more recently KHFI Austin personality Alan Kabel. Upped to music director at the Doubleday outlet is Don Michaels, who exits the midday show to team up with Chris Edmunds and news director Jeff Harmon doing mornings. Afternoons? Still open. Send your tape today.

It looks like afternoons are also open at Doubleday's Washington outlet, as Mark Mitchell exits WAVA for Boston's newest top 40 entry, WZOU, where he'll continue in p.m. drive . . . And those of you following the antics of a personality among the ranks of owners, Stan Kaplan's trial for allegedly stepping on a WBT Charlotte reporter last election night has been postponed. The WAYS owner faces his day in court Oct. 12, and just in case WBTV is planning on covering the event, he's got a great T-shirt lined up for video effects.

★ ★ ★

Moving up in the sales ranks are several folks this week, including the former Western regional director for the RAB, Jon Rand. The former KPLZ Seattle GSM and KCDQ Bozeman manager has been appointed GSM at Billings' No. 1 country outlet, KGHL/KIDX.

Former WSAR Fall River GM and WROR Boston sales manager Bob Fay becomes GSM at Boston's "Phoenix," WFNX . . . Upped to LSM at Providence's WEAN/WPJB is Shelley Hall . . . Exiting the national sales manager post at Philly's WCAU-FM to return to New York as LSM at NBC's WYNY is Rوثا M. Maddox . . . Crossing the Mobile streets is Kirk Prebyl, who leaves his sales manager post at WMML to assume that role at WABB-AM-FM.

WABB-AM, by the way, has just switched to an oldies format after seeing its highest numbers during Dick Bartley's "Solid Gold Saturday Night." The station is now referred to as "Solid Gold Rock'n'Roll," and midday personality Rich Feeman is upped to assistant PD/afternoon drive, while Mary Booth now handles middays.

Less than a month after their disappearance from the Charlotte radio scene, the WAYS call letters have popped up in Macon, replacing the well-known WMAZ-FM moniker, as Multimedia seeks to further separate WMAZ-AM and FM 99 in the minds of the target audience.

Fading into the distance are a set of call letters that may appear on more resumes than any others we can think of: Davenport's KSTT. Back to its original top 40 stance, the station is now known as KKZX . . . Also slated for obscurity is Oakland's KDIA, as future owner Adam Clayton Powell has applied for KFYL.

And those of you looking for Oxnard's KACY to hear your favorite top 40 hits on the 50,000-watt AM outlet had better learn to speak Spanish. Now known as KTRO, the Hispanic outlet is programmed by Albert Vera.

Up the coast in San Jose, Los Altos' KPEN is also becoming a thing of the past, as owner Ken Dowe takes over the former Don Burden station and drops top 40 in favor of "Class." Not George Johns' AC approach; in this case it's Churchill's easy listening format, with the KLZE calls. Coming in as GM is San Antonio (KSJL) account exec Richard Martin, with San Jose's Joe Einck (KHTT, most recently) on board as operations manager.

★ ★ ★

Longtime Nashville easy listening programmer Bill Gerson leaves WZEZ there to take over the operations manager post at New Orleans' Bayou, Swanson's WBYU, utilizing Bonneville's format . . . Upped to PD while retaining his afternoon airshift is KSTP-AM Minneapolis' Mike Edwards, while co-worker Russ Small is upped to sports director.

Denver programming ace Jim Heath becomes PD at Sandusky's news/talker KNUS-AM . . . Back in the programming chair at San Jose's KEZR is Bob Harlow . . . Leaving Grand Haven, Mich.'s WGHN to become PD/operations manager at Muskegon's WKBZ/WRNF is David M. Lorenz . . . Sliding into the WPDQ programming vacancy is WXYV Baltimore's Bob Scott . . . Joining Wichita's KLEO, the newest member of the "Music Of Your Life" fold, is KJLA Kansas City's Bill Miller, who will serve as operations manager.

Across town at KFH, Bob Givens is upped to PD . . . From MD to PD goes WIHN Bloomington's Jay Livengood, while Chris Blake exits his PD post at Chattanooga's WSKZ.

Joining Phoenix's Lite (KKLT) as PD is EZ's Sam Church. Church, who vacates the operations manager slot at WEZS Richmond, replaces Marc McCoy, who is in Chicago sitting in Jack Taddeo's former WLAK programming chair.

Upped to manager of broadcast operations for Davenport's KLIK is former PD Jim O'Hara, while Charles King on the AM WOC NewsTalk 14 side assumes the same title.

ALLIANCE FORMED

TM Gets Joseph's Designs, Research

WESTPORT, Conn. — "In order to satisfy the demand, this was the best way it could be done," says Mike Joseph of his newly formed alliance with Dallas-based TM Communications. The agreement calls for the well-known consultant to design and set up his successful "Hot Hits!" format, as well as his newer "Comfy" MOR sound, for use by TM's client stations.

"What I will be doing with TM," explains Joseph, "will in no way affect the way I have been handling my own clients." Joseph, known for working on no more than three or four stations a year, says he spends several months on the scene "going into a market and monitoring the station and its major competitors. Then I institute comprehensive record research, surveying retailers, broadening that research dealing with the market from every aspect, economic, social, ethnic, psychographic, demographic, getting all the details before coming to the bottom line of choosing a specific format and target audience.

"From there," Joseph continues, "I propose improvement and redesign for the particular station and the chosen sound. As far as Joseph's association with TM, he says, "After I have designed both formats at TM's

Dallas headquarters, I will be working with the TM people and respective TM clients by phone and correspondence.

"I will teach the formatics and techniques to the TM staff. The stations will be using my clocks," he continues. "I will control the music, and I will retain quality control. I will be treating the stations in the same way I do my own clients, but I will not be on the scene." Arrangements for on-the-scene consultation may be made separately.

"One of the reasons that this came about," says Joseph of the arrangement, "is that we've had so many requests, sometimes up to three a day, for 'Hot Hits!' and now 'Comfy.' Not only did I not have the time, but a lot of stations could not afford me on-site. This solves both these problems." At the same time, Joseph indicates his distain for mass-produced formats, vowing to be closely involved with each market through the TM staff.

Additionally, TM has assumed the marketing rights for the phrase "Hot Hits!," now utilized in eight of the top 10 markets. "That agreement," says Joseph, "allows stations to utilize the phrase in any manner they choose, including jingles."

ROLLYE BORNSTEIN

JACOR BUYS CLEVELAND COMBO

New Owner For WBBG/WMJJ

CLEVELAND — WBBG/WMJJ here has been sold by Robinson Broadcasting Inc. and Robinson Communications Inc. to Cincinnati-based JACOR Corp. for approximately \$13.5 million, according to former owner Larry Robinson, chairman of J.B. Robinson Jewelers.

"My partner Larry Pollock and I are active stockholders in JACOR," Robinson says. "We will remain very much interested as investors." JACOR's acquisition of WBBG/WMJJ, he adds, "will more than double JACOR's present annualized revenues." In addition to the Cleveland outlets, Robinson says, JACOR owns eight

stations, located in Cincinnati, Toledo, Baltimore, Jacksonville and Parkersburg, W. Va.

Robinson and Pollock bought WBBG/WMJJ in January, 1982, at which time both stations suffered from low ratings. Now, says Robinson, nostalgia-formatted WBBG "has been the No. 1 AM through nine Arbitron books, and AC-formatted WMJJ rates highly among its target audience of 25-54." Both stations will keep their current staffs, he adds, with consultant Michael McVay acting as programmer for WMJJ on an interim basis.

MOIRA McCORMICK

Dahl, Meier In Walkout After Move To WLS-AM

CHICAGO—Unless WLS general manager John Gehron reinstates afternoon personalities Steve Dahl and Garry Meier to their customary FM slot, they say they're going to look for work elsewhere. That was the message delivered in a letter to the WLS executive offices Wednesday (19), three days into a walkout by Dahl and Meier following their sudden switch to WLS-AM afternoon drive.

The move put former production manager Chuck Britton in Dahl's slot, with Tommy Edwards moving from afternoon drive on the AM to middays on the FM as of Monday (17). Dahl and Meier, however, decided not to show up for their shift all week. Previously taped "Best of Steve & Garry" tapes ran in their stead.

"They want to move us to the AM, which has the lowest ratings it's had in 60 years, with no additional [financial] compensation for the risk," says Dahl. "We don't think they have the right to put us on AM, and we don't want to be on AM. Back in the '70s in Detroit, I was one of the people

who contributed to the migration of personality radio to FM, and I'm proud of that. I don't exactly want to regress.

"We've done what WLS wanted, which was to build up the FM ratings," he continues. "They're not only using us, they're using our listeners. We feel they've breached our contract." Dahl and Meier maintain that WLS's choice of putting them on AM or FM was sealed from the beginning.

According to WLS's Gehron, "We're just waiting for them to show up for work." Gehron calls Dahl's and Meier's threats to quit "rhetoric on their part," adding, "What they say and what they're able to do contractually are two different things."

Dahl and Meier will move to WLS-AM, according to Gehron, both to shore up its sagging ratings and "to give them the opportunity to grow as personalities. Their show had become basically non-music, and there's a strong potential audience for non-music radio on AM."

MOIRA McCORMICK



POISONOUS PALS—Scorpions drummer Herman Rarebell, left, visits WMBZ Chicago promotion director Laura Martinez and air personality Ray Sherman to tape an interview before the group's shows in the city.

Scrap Compromise Bill In Dogfight Over Dereg

WASHINGTON—The final Capitol Hill dogfight over broadcast deregulation legislation for this session of Congress is taking place, and the so-called compromise bill, H.R. 6122, which would have deregulated radio, but placed strict public interest components on television, went down in flames last week.

NAB president Edward Fritts, whose organization was opposed to the bill and called it "decidedly more regulatory than deregulatory," called instead for passage of the broadcaster-backed bill, H.R. 2382, which currently has 236 co-sponsors in the House. Sources say it is very unlikely that House telecommunications subcommittee chairman Timothy Wirth (D-Colo.) will bend to broadcasters' demands.

Fritts also suggested that in lieu of a radio-tv bill, the House should at least move ahead on a radio-only bill. The past year and a half of conflict between the subcommittee chairman and the broadcast industry indicates that such a move is likely.

In other radio news, FCC commis-

sioner Henry M. Rivera has blasted a June 26 decision by the FCC granting the application of Burbank Broadcasting Co. for renewal of the license of KROQ-FM in Pasadena, subject to Burbank assigning the license to Mandeville Broadcasting Co. Inc. within 60 days. The decision also granted the application of Royce International Broadcasting Co. for a new station replacing KROQ-AM in Burbank.

In a Tuesday (18) dissent, Rivera said the FCC majority "has abdicated its legal responsibilities" and ignored the public interest. He wrote that the licensees "blatantly abrogated their public interest responsibilities and abandoned these radio stations," adding that the FCC "permitted the individual who illegally assumed control in their wake and who committed additional violations of our rules to receive an FM radio license."

He added that it was "inconceivable" that the licensees and their successor, Kenneth J. Roberts, could survive a public examination of their license records.

'Talent Or Station' Talk Raises Surprise Answers

LOS ANGELES—In a surprising twist, a panel of speakers at a NAB/NRBA Radio Convention & Programming Conference session managed to take a rather dry, basic topic to which everyone knew the answer and turn it into a lively and colorful discussion.

The answer to the session's title, "Programming To Succeed: Is It The Talent Or The Station?" is almost embarrassingly obvious, the speakers concluded.

"You go for the best possible talent, and then try to build the best showcase you can for them," said Dan Griffin of WROR Boston. "Talent and format, I feel, are equally important."

"It's a mutual aid society, a mutual support society," added Robert W. Morgan, the veteran morning man now heard weekdays on KMGG (Magic 106) Los Angeles. "It's the music that attracts the listener; it's the personality that adds depth and lets the station keep the listener."

A scant 10 minutes after the start of the session, the topic was pretty much exhausted, so the floor was opened to questions and answers. And that's when things picked up steam, particularly when Tom Shovan, vice president of the radio tip-sheet Hitmakers, made a comment about how programmers could know where to draw the line on what can

and what can't be said on the air.

Morgan seized the opportunity to mention some famous remarks he's either made or heard on the air, mostly regarding the still-hot controversy about making fun of an advertiser that pits salesman and air personality poles apart.

Following an on-air ad for Allegheny Airlines on a station in Chicago, Morgan recalled, he concluded a spot for a dinner flight to Allentown with the remark, "They buzz the Golden Arches in Scranton." The client promptly canceled. In another incident related to him by a friend on a different station, Morgan said, a spot for Air India was followed by the comment, "There's no food at all in coach, but in first class, you get to beg." Again, the client canceled.

Advertisers do not always react harshly to being the butt of an air personality's jokes, Morgan added. "At Magic, we had this guy who would cancel his ad every morning for two weeks, and then get signed up again by the salesman that same afternoon. And he said he'd keep on doing so until he saw some people come to his place. So everytime I played his spot on my show, I'd say, 'Here's the commercial the guy wants to cancel.' I guess it's worked—he's still on our station, and now he wants to give away T-shirts on my show."

Also discussed were the benefits of having a program director double as an air personality ("It helps market the station," said Z-100 [WHTZ] New York's Dean Thacker, "with [Scott] Shannon being the program director, who's directly responsible for all things, yet is also accessible to his audience"); how to tactfully take care of old veterans who might no longer be performing as well on the air as they once were (sit down with them, play back a tape of a recent air shift, and discuss the problems rather than just rant and rave about them, panelists urged); and what the various legalities and necessities are for an agreement-not-to-complete clause in a contract ("With talent, it's more enforceable than with an accountant," Thacker said. "You pay for what you helped to do").

Shannon's Salvo Shakes Up Research Panel

By THOMAS K. ARNOLD

LOS ANGELES — Leave it to Scott Shannon to stir up a bit of excitement at the National Assn. of Broadcasters/National Radio Broadcasters Assn. Radio Convention & Programming Conference.

At a session titled "Emotion vs. Science: Music Research," the flamboyant program director/"Morning Zoo" ringleader of WHTZ (Z-100) New York refused to speak in turn with the other panelists until the start of the question-and-answer session, despite repeated prodding from moderator Dave Martin, vice president of programming for New York's Doubleday Broadcasting.

And when he did, Shannon leveled an impassioned attack against outside research, which his three fellow panelists—RKO Radio's Dave Roberts, Coleman Research's Jon Coleman and Bob Harper of Bob Harper's Co.—had just spent more than half an hour sticking up for.

After a member of the audience started the questioning with the remark, "I'll make Scott Shannon talk," asking where he stands on the emotion vs. science issue, Shannon broke his silence with a firm expression of his disdain for what he called "outhouse" research.

"The reason I didn't particularly have any opening thoughts is that the gentlemen on the panel besides myself make a living selling research," Shannon said. "I never utilized this type of research, so I didn't want to start an argument right away. I don't use any research, but to hear them tell it, I'm an idiot because I don't. But I somehow managed to get along without it."

"I don't want to sound cocky or say that I don't believe in it, because there are some people who need it, but I don't feel it's worth the money that it takes to do it. None of these firms are non-profit organizations. We do some research—we call 150 stores, and a lot of telephone research—but that's all. We do in-house research—as opposed to out-house research."

As fervently as Shannon spoke against outside research, Jon Coleman, founder and president of Dallas' Coleman Research, spoke out for it, leading off the panel discussion with the comment, "The fact is, in 1984, we should be seeking ways of getting new knowledge and new information, not arguing over the past."

"We need to know how the listeners respond to the music," Coleman said. "The only music that should be played on a radio station is music that the audience likes, and wants to hear, and the only way to find out what that is is to gather listener attitudes and opinions about their music."

Proponents of what he called the "guesswork notion," Coleman said, argue that research cannot be used to test new music, is slow to respond to the audience, and cannot measure burn. But, he maintained, "Research can answer those questions. The problem is not with the idea of empirically gathering information, but with the way research is conducted today. If your research is short on theory, short on data collection techniques, short on interpretation, it will fail."

Still, he added, the problems of emotion are considerably more pronounced. "How is it that a program director can mystically become aware of the needs of the audience?" he asked. "What special training or passage does a program director go through that ordains him as a predictor of public taste?"

The session's two other panelists, while also coming from a research background, advocated a mix of emotion and science in programming a radio station.

"I don't believe you can put all your faith in numbers," said RKO's Roberts. "It has to be tempered with emotion, or gut feeling. But on the other hand, you have the program director who says, 'I'm sorry, research is no good.' That is also a disfunction, because the program director denies himself the availability of information that can help him make a decision."

"There's no such thing as emotion only. Your emotion is based on years in the business, your knowledge of the marketplace, your knowledge of the track record of a particular artist or style of music."

Harper, who spent more than 10 years with San Diego's Noble Multimedia Communications before forming his own research firm, agreed. "Programming a great radio station takes emotion and science," he said. "To win in the 1980s, a program director has to be part artist and part

technician, sensitive to the fact that research can create tools for the programming artisan to use in the fashioning of his or her product. Each program manager must find a balance between using his guts and having the guts to ask the listener questions."

Harper said that the growing fault line that's developing between those programmers advocating research and those basing their decisions solely on gut feelings is detrimental. "On one side are the young men and women who fire from the hip, the PDs who shun all research and even freeze at the mention of the name. And on the other side is the PD who won't make any decision without research. To him, everything has to be proven with reams of computer printouts and columns and justifications."

"Research is not spelled with a capital 'R.' It's time to take research down from its pedestal and talk about it for what it really is. It's not some mystical ritual; it's simply talking to the people who use your product: the listeners."

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 "Out Of Touch," Hall & Oates, RCA	119	119
2 "It Ain't Enough," Corey Hart, EMI-America	42	42
3 "Teacher Teacher," .38 Special, Capitol	31	31
4 "Better Be Good To Me," Tina Turner, Captiol	29	132
5 "Girls With Guns," Tommy Shaw, A&M	28	28
BLACK (94 Stations)		
1 "Solid," Ashford & Simpson, Capitol	40	40
2 "Off And On Love," Champaign, Columbia	22	65
3 "Slippery People," Staple Singers, Private I	21	66
4 "Show Me," Glen Jones, RCA	21	50
5 "Harmony," R.J.'s Latest Arrival, Golden Boy	16	32
COUNTRY (125 Stations)		
1 "World's Greatest Lover," Bellamy Brothers, MCA/Curb	41	69
2 "America," Waylon Jennings, RCA	41	44
3 "I Love Only You," Nitty Gritty Dirt Band, Warner Bros.	39	84
4 "She's My Rock," George Jones, Epic	39	80
5 "Does Ft. Worth Ever Cross Your Mind," George Strait, MCA	38	38
ADULT CONTEMPORARY (84 Stations)		
1 "Real Life," Sergio Mendes, A&M	14	24
2 "Out Of Touch," Hall & Oates, RCA	12	12
3 "Left In The Dark," Barbra Streisand, Columbia	10	53
4 "Caribbean Queen (No More Love On The Run)," Billy Ocean, Jive/Arista	9	27
5 "What About Me?," Kenny Rogers with Kim Carnes & James Ingram, RCA	8	64

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Ann Van Bebber/
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Join us for the first annual
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Wednesday, November 14 5:00 P.M.
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Barbra Streisand, our Honorary Chairperson and the other people on this page, are already at the starting gate. Join them for an evening of good times for an even better cause:

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YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **Rock Me Gently**, Andy Kim, Capitol
2. **I Honestly Love You**, Olivia Newton-John, MCA
3. **Nothing From Nothing**, Billy Preston, A&M
4. **Then Came You**, Dionne Warwick & the Spinners, Atlantic
5. **Beach Baby**, First Class, Shakespeare
6. **You Haven't Done Nothin'**, Stevie Wonder, Tamla
7. **Clap For The Wolfman**, Guess Who, RCA
8. **Another Saturday Night**, Cat Stevens, A&M
9. **Hang On In There Baby**, Johnny Bristol, MGM
10. **Sweet Home Alabama**, Lynyrd Skynyrd, MCA

POP SINGLES—20 Years Ago

1. **Oh, Pretty Woman**, Roy Orbison, Monument
2. **Bread & Butter**, Newbeats, Hickory
3. **The House Of The Rising Sun**, Animals, MGM
4. **G.T.O.**, Ronny & the Daytonas, Mala
5. **Remember (Walkin' In The Sand)**, Shangri-Las, Red Bird
6. **Do Wah Diddy Diddy**, Manfred Mann, Ascot
7. **Where Did Our Love Go**, Supremes, Motown
8. **Dancing In The Street**, Martha & the Vandellas, Gordy
9. **It Hurts To Be In Love**, Gene Pitney, Musicor
10. **Save It For Me**, 4 Seasons, Philips

TOP LPs—10 Years Ago

1. **Bad Company**, Swan Song
2. **Endless Summer**, Beach Boys, Capitol
3. **Fulfillingness' First Finale**, Stevie Wonder, Tamla
4. **If You Love Me Let Me Know**, Olivia Newton-John, MCA
5. **Caribou**, Elton John, MCA
6. **Not Fragile**, Bachman-Turner Overdrive, Mercury
7. **Back Home Again**, John Denver, RCA
8. **Chicago VII**, Chicago, Columbia
9. **Can't Get Enough**, Barry White, 20th Century
10. **461 Ocean Blvd.**, Eric Clapton, RSO

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **I'm A Rambling Man**, Waylon Jennings, RCA
2. **I Love My Friend**, Charlie Rich, Epic
3. **I Wouldn't Want To Live If You Didn't Love Me**, Don Williams, ABC/Dot
4. **Please Don't Stop Loving Me**, Porter Wagoner & Dolly Parton, RCA
5. **Bonaparte's Retreat**, Glen Campbell, Capitol
6. **A Mi Esposa Con Amor**, Sonny James, Columbia
7. **Please Don't Tell Me How The Story Ends**, Ronnie Milsap, RCA
8. **Woman To Woman**, Tammy Wynette, Epic
9. **I Overlooked An Orchid**, Mickey Gilley, Playboy
10. **Who Left The Door To Heaven Open**, Hank Thompson, ABC/Dot

SOUL SINGLES—10 Years Ago

1. **You Haven't Done Nothin'**, Stevie Wonder, Tamla
2. **Skin Tight**, Ohio Players, Mercury
3. **Can't Get Enough Of Your Love**, Babe, Barry White, 20th Century
4. **Do It Baby**, Miracles, Tamla
5. **Live It Up Part 1**, Isley Bros., T-Neck
6. **Papa Don't Take No Mess, Part 1**, James Brown, Polydor
7. **Do It ('Till You're Satisfied)**, B.T. Express, Scepter
8. **Midnight Flower**, Four Tops, Dunhill
9. **Ain't No Love In The Heart Of The City**, Bobby Blue Bland, Dunhill
10. **In The Bottle**, Brother To Brother, Turbo

Format Panel Raps 'Stampede' Of Changes

By THOMAS K. ARNOLD

LOS ANGELES—Ratings and revenue are the two factors most commonly behind a radio station's decision to change formats, according to panelists at an NAB/NRBA Radio Convention & Programming Conference session dealing with that subject.

But very often, such a decision is made in haste, and a more advisable solution might be one of evolution rather than revolution, agreed panelists at the session titled "Format Compression: Why Stations Change Formats."

Moderator Gary Stevens, president of New York's Doubleday Broadcasting, solicited comments from three separate spectrums—programming, consulting and advertising—and in each case, that's what was suggested.

Kent Burkhardt of Burkhardt/Abrams/Michaels/Douglas & Associates, the Atlanta-based consultancy, began the session with some statistics: 20% of all radio stations change formats annually, and 45% of

those stations that change formats switch again sometime in the ensuing 18 months.

The reason for that, Burkhardt said, is that very often programmers are too impatient to let a format grow and develop, preferring instead to jump on the bandwagon of whatever happens to be the latest programming trend.

"It's been said that all broadcasters should own ranches, because they stampede to success," Burkhardt said. "Ten years ago it was beautiful music; then it was adult contemporary or country. And the latest example of stampeding is to top 40."

That leads to a fear shared by a growing number of top 40 programmers, Burkhardt said, that too much competition will eventually sound the death knell for the format, similar to what stampeding in past years has done to the disco, country and, more recently, AOR formats. "This is an era of research and patience. Ratings don't move as quickly as they used to. The Kiss stations in Boston and L.A. were not built in six months."

Successful radio stations, Burkhardt

noted, are less likely to change formats than they are to "alter them to stay with trends." Doing this, he added, involves understanding the format through research, both in-house and outside, maintaining top-quality personnel, effectively marketing the station with the aid of research, observing audience progress through in-house research, employing high-powered promotions, and discussing the station with consultants, including some outside of the radio business.

"The stations that will not take these steps to success are the ones that will most likely change formats," Burkhardt said. "With 50% of all radio stations losing money, we can expect format changes to continue. I'm not saying that's right or wrong, but it is part of the overall radio picture."

Programmer John Lander of Houston, who turned ailing MOR station KULF and its beautiful music FM sister KYND into the top 40 combo KKBQ, now one of the city's leading stations, supported Burkhardt's contention that programmers

should not change a station's format indiscriminately. "It is not an answer for everything," he said. "It can easily cause you to lose money, if it's not researched properly, if you don't know exactly who it's aimed at, if you don't have proper positioning in the market, and if you don't have the right kind of talent to carry it through."

Lander also cautioned of the stampede toward top 40. "Within five songs," he warned, "we're all in the same ballgame. You have to carefully know where you're going."

Also advocating caution was Sam Michaelson of Dancer, Fitzgerald & Sample, a New York advertising agency that deals heavily with radio. "Advertisers do not like change," she said. "They also feel that one station cannot be all things to all people, and that radio stations should therefore remain specialized. Be original in what you do, and when you feel you must change, evolution instead of revolution is the key—don't just switch to follow a leader."

A lengthy question-and-answer session after the workshop was surprisingly off base, but it did allow moderator Stevens to come up with a simple rule that might aid programmers pondering a format change: Look at your cume, and the total cume of all the stations in your market doing the same format.

"If you don't see cume growth in relation to other formats," Stevens said, "make a value judgment. It's really cut and dried."

SHANNON, WHITE, SKLAR SPEAK

Session On Top 40 Disappoints

LOS ANGELES—The NAB/NRBA Radio Convention & Programming Conference session titled "Hit Radio—The Format Of 1984" had all the makings of one of the convention's most successful gatherings.

Not only did the panel, which drew a standing-room-only crowd, include two of top 40's most successful programmers, Scott Shannon of WHTZ (Z-100) New York and "Sunny" Joe White of WXXS (Kiss 108) Boston, but it was moderated by Rick Sklar, the veteran programmer who literally wrote the book on the format's early days.

But despite an occasional high point—particularly an exceptional demo tape of Z-100's immensely successful "Morning Zoo"—the session failed to live up to its promise. Attention was focused solely on the success story behind both Z-100 and Kiss 108 and tips on how to achieve similar success, while the equally pressing questions of how to maintain that success and expand it beyond its core audience of teens was ignored.

Sklar opened the session by expounding on the reason for top 40's comeback this year: its emphasis on entertainment. "The show went out of show business," said Sklar. But with the return to prominence of top 40 stations all over the country, he added, radio has not only become fun

again, but once again "the top stars are back and the top songs are back." "This format," he said, "is the foundation, the backbone, of all music radio."

Accordingly, noted Z-100's Shannon, much of what works today in building a top 40 radio station can be learned from the past: a strong emphasis on what's current, likable personalities, "and a high-power, fast and energetic pace."

In fact, he added, much of Z-100's success can be attributed to another important feature germane to many formats: a colorful morning show, which at Z-100 features six different personalities complementing one another in the "Morning Zoo." Some samples: cast members joking about having gathered Yoko Ono, Helen Reddy and Linda McCartney in the studio, and then playing a tape of barking dogs doing their thing to the instrumental accompaniment to "I Want To Hold Your Hand"; and a "Cyndi Lauper burglar alarm" that, when set off, emits a series of high-pitched shrieks from the singer's hits.

White, who took Boston's Kiss 108 from a faltering disco station to the

city's top-rated top 40 outlet, agreed with Shannon that a lot can be learned from the past. He pointed out, though, that the essence of what

he called the "Kiss 108 philosophy"—the result of extensive in-house and outside research—is a continual evolution of the station's sounds to stay on top of trends.

Noting that his station has recently formed a consultancy among whose first projects is to go up against Z-100 in the New York market, White said, "You have to understand what hit radio is before you do it. We're going to go into New York not with a carbon copy of Z-100, but with the plan to find an open niche and do something different. We want to find that slice of the audience that's not being catered to by Z-100 and satisfy them instead of doing something that's already been done."

Shannon agreed, saying that trying to achieve top 40 success by duplicating a successful station's sound "is one way to do it, but you'll never win... You create a radio station, not clone it," he said. "That's how you get to be great."

THOMAS K. ARNOLD

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Top Rock Tracks™

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This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	5	JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side, Scotti Brothers	2
2	2	7	THE FIXX—Are We Ourselves? MCA	
3	3	15	BRUCE SPRINGSTEEN—Cover Me, Columbia	
4	5	3	DAVID BOWIE—Blue Jean, EMI/America	
5	6	3	U2—In The Name Of Love, Island	
6	4	10	LINDSEY BUCKINGHAM—Go Insane, Elektra	
7	7	10	HONEYMOON SUITE—New Girl Now, Warner Bros	
8	8	7	BILLY IDOL—Flesh For Fantasy, Chrysalis	
9	21	3	SURVIVOR—I Can't Hold Back, Scotti Bros	
10	15	7	KROKUS—Midnight Maniac, Arista	
11	11	6	JOHN WAITE—Tears, EMI/America	
12	10	8	BILLY SQUIER—All Night Long, Capitol	
13	9	18	THE CARS—Drive, Elektra	
14	16	8	SAMMY HAGAR—Can't Drive '55, Geffen	
15	12	15	JOHN WAITE—Missing You, EMI-America	
16	17	7	JON ANDERSON—Cage Of Freedom, Columbia	
17	14	13	NIGHT RANGER—When You Close Your Eyes, MCA	
18	13	8	STEPHEN STILLS—Stranger, Atlantic	
19	22	8	PRINCE AND THE REVOLUTION—Let's Go Crazy, Warner Bros	
20	24	8	ROMEO VOID—A Girl In Trouble, Columbia	
21	18	15	SCANDAL—The Warrior, Columbia	
22	20	16	TWISTED SISTER—We're Not Gonna Take It, Atlantic	
23	29	3	SCANDAL FEATURING PATTY SMYTH—Beat Of A Heart, Columbia	
24	28	5	DIO—Mystery, Warner Bros	
25	30	3	DAVE EDMUNDS—Something About You, Columbia	
26	32	2	KISS—Heaven's On Fire, PolyGram	
27	25	13	BILLY SQUIER—Rock Me Tonight, Capitol	
28	49	2	STEVE PERRY—Strung Out, Columbia	
29	26	7	PETER WOLF—Crazy, EMI-America	
30	19	10	HUEY LEWIS AND THE NEWS—If This Is It, Chrysalis	
31	23	9	A FLOCK OF SEAGULLS—The More You Live, The More You Love, Arista	
32	42	3	ELTON JOHN—Who Wears These Shoes? Geffen	
33	36	3	DENNIS DeYOUNG—Desert Moon, A&M	
34	33	3	ROD STEWART—Some Guys Have All The Luck, Warner Bros	
35	35	2	PRINCE AND THE REVOLUTION—Purple Rain, Warner Bros	
36	34	6	WHITESNAKE—Love Ain't No Stranger, Geffen	
37	31	9	LOU REED—I Love You Suzanne, RCA	
38	27	12	SAMMY HAGAR—Two Sides Of Love, Geffen	
39	39	2	IRON MAIDEN—Two Minutes To Midnight, Columbia	
40	50	2	TINA TURNER—Better Be Good To Me, Capitol	
41	NEW ENTRY		38 SPECIAL—Teacher, Teacher, A&M	
42	58	2	ZEBRA—Bears, Atlantic	
43	41	8	Y&T—Don't Stop Running, RCA	
44	37	4	THE FIXX—Sunshine In The Shade, MCA	
45	38	16	JEFFERSON STARSHIP—Laying It On The Line, Grunt	
46	48	9	SPANDAU BALLET—Only When You Leave, Chrysalis	
47	54	2	DOKKEN—Into The Fire, Elektra	
48	43	9	DIO—The Last In Line, Warner Bros	
49	56	10	RATT—Back For More, Atlantic	
50	53	4	BLACK 'N' BLUE—Hold On To 18, Geffen	
51	46	3	THE CARS—It's Not The Night, Elektra	
52	40	16	BRUCE SPRINGSTEEN—No Surrender, Columbia	
53	57	3	HUEY LEWIS AND THE NEWS—Finally Found A Home, Chrysalis	
54	51	4	THOMPSON TWINS—You Take Me Up, Arista	
55	NEW ENTRY		TOMMY SHAW—Girls With Guns, A&M	
56	NEW ENTRY		BRUCE COCKBURN—Lovers In A Dangerous Time, Gold Mountain	
57	NEW ENTRY		EDDIE MONEY—I'm Movin On, Polydor	
58	NEW ENTRY		JOHN LENNON—Every Man Has A Women Who Loves Him, Polydor	
59	NEW ENTRY		BILLY SQUIER—Can't Get Back To You, Capitol	
60	47	9	CYNDI LAUPER—She Bop, Portrait	

A compilation of rock radio airplay as indicated by the nation's leading album oriented stations.

Radio

Pro-Motions

Station: KFKF Kansas City (country)

Concept: Home Free

Execution: Many stations have given away "dream homes." KFKF considered the idea, but decided a more attractive solution could be found in the "Great American Dream" come true.

Rather than offer a specific house which could have such inherent problems as location, size and neighborhood, KFKF decided the home the listener would best enjoy would be the one he or she currently occupies. Consequently, promos began running asking listeners to register for the chance to "open the door on your own paid off home".

Anything owed on the winner's existing home up to \$100,000 will instantly disappear on Nov. 16, when the winner is selected. (Should the winner not hold a mortgage, a check for \$10,000 will be issued).

★ ★ ★

Station: WAXY Ft. Lauderdale (oldies/AC)

Contact: Tony Bonvini, promotion director

Concept: Buckle up for bucks

Execution: In conjunction with the South Florida Automobile Dealers Assn., the National Safety Council and Peninsula Federal Savings & Loan, WAXY has taken to the road in its visible van, awarding \$100 bills to motorists seen wearing safety belts while driving.

All In The Station 'Family' At Conference Workshop

By THOMAS K. ARNOLD

LOS ANGELES—Very often the key to working out problems with radio station personnel—particularly in the traditionally volatile general manager/sales manager/program director triangle—lies in assigning "family" roles to everyone involved, based on their respective personalities, and then seeing how best to satisfy each "family member's" need for self-worth.

That's the opinion of psychologist Dr. Ed Reitman, who with Ed Shane of Shane Media Services in Houston hosted "The Radio Triangle," a workshop at the NAB/NRBA's Radio Convention & Programming Conference that exposed several common inter-personnel problems through role-playing and subsequent psychological analysis by Reitman, who has hosted a psychology talk show on KTRH Houston for 18 months in addition to holding down a private practice for 20 years.

"There is no greater child-rearing experience than to be program director of a major-market radio station, except to be program director of a minor-market station," Shane said, adding that the root of many problems is that "a general manager has kids with sibling rivalries."

And like a father dealing with squabbling children, Reitman added, every general manager has to recognize that more than anything else, his "children" need a sense of self-worth.

"All are personalities in their own right," Reitman said. "But everybody needs the same thing: recognition, acknowledgement, a sense of self-worth. It's so simple that we often miss these things; we get into complex analysis of things that are right at our fingertips."

Neither Reitman nor Shane offered any concrete do's or don'ts for

The campaign, which began Sept. 4 and runs through Friday (28), covers three counties (Dade, Broward and Palm Beach), with the station jocks used as "spotters." At the conclusion of the campaign, Peninsula Savings will award a \$1,500 bank account to one of the motorists selected at random.

★ ★ ★

Station: WHN New York (country)

Contact: Susan Storms, promotion director

Concept: "Ancient Oldies"

Execution: While many country listeners are relative newcomers to the format, a loyal legion of fans dating back over 30 years still comprises a chunk of the core audience. Catering to their tastes would surely be mass appeal death; however, WHN in its "Ancient Oldies" feature has found a way to reward their knowledge while entertaining the remainder of its listenership.

Each day at 10:50 a.m. on Lee Arnold's program, an older tune is featured (which in itself can be rather hysterical, considering some of the lyric lines, for example the 1975 classic "Hey Loretta/Love you more than the Irish setter," or the equally contagious late '60s smash, "I can smell those pickled sandwiches you've been eating down at Joe & Mabel's 12th Street Bar & Grill"). The first listener to correctly identify the questionable hit each day wins a prize.

★ ★ ★

Station: K-101 San Francisco (AC)

Concept: Trivial Pursuit

Execution: In a tie-in with the local Junior Chamber of Commerce, Delta Airlines and the Tingles nightclub, K-101 put together a month-long Trivial Pursuit tournament which culminates in the awarding of a trip for two to the New Orleans World's Fair.

Listeners were asked to fill out an official entry form and show up at the Dunfey Hotel (where Tingles is located) on Aug. 7. In addition to the dancing, drinks, air personality banter and prizes, tables were set up for the playoff, with winners from each table selected to appear in the finals. This process was repeated weekly during the month of August, with the group of winners vying for the prize Sept. 11.

The concept provided a month-long running promotion for both sponsor and station, riding the crest of the current Trivial Pursuit craze.

★ ★ ★

Station: WCUZ Grand Rapids (country)

Contact: Kevin Reynolds

Concept: WCUZ Calendars

Execution: Originally conceived as a promotion to aid slumping first quarter sales, WCUZ's annual calendar has become multi-faceted. Sold to advertisers as a package including first quarter air time, coupons for their business in the calendar, and a healthy supply of calendars to distribute to their clientele, the calendar sold out immediately. (The idea also overcomes some advertiser reluctance to go with the "non-tangible." Unlike radio, the calendar was something they could "see" at work.) As a bonus, promotional announcements in addition to the regular spot schedule touted the availability of the calendar.

From a listener standpoint, the item was much in demand, not only for the bonus coupons but also for its usefulness (in addition to the standard calendar setup, dates of interest were highlighted), creating call letter and logo recognition instantly as thousands were handed out.

Finally, from a community service aspect, the calendar—which featured beautiful pictures and artists' renderings of areas of interest in and around Grand Rapids—was widely acclaimed by city leaders for enhancing civic pride. ROLLYE BORNSTEIN

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Record World Chain Touts Gains Expansion Plans Unveiled At Web's Annual Convention

By FRED GOODMAN

HEMPSTEAD, N.Y.—With 40% of their annual volume done between Labor Day and Christmas, management teams from the 57 Record World/TSS outlets met here Sept. 13-14 for the chain's annual convention. The two-day program focused almost exclusively on new product presentations by major labels and suppliers, but also provided a forum for the chain's growth and evolving product mix.

Expansion plans will soon bring the total number of Record World/TSS outlets to 60, with store number 58 opening in New London, Conn., and two more TSS leased departments set for October. The chain expects sales of approximately \$50 million this year.

"We've made significant gains over the last 12 months," chain president Roy Imber told attendees during his opening remarks on Friday (14). In addition to the addition of video rental departments in four Re-

cord World stores, Imber noted changes in buying, a restructuring of several warehouse departments, the leasing of a tractor-trailer, and "major revisions" in computers and staffing.

Shifting product mix was also noted by Imber, who told managers that the outfit is "looking for more volume in blank video," and expects Compact Discs—which now account for 3% of the chain's volume—to "go through the roof." As part of those expectations, the firm has already enlarged the CD and tape departments in its Manhasset warehouse.

"We have stores that have sold as much as \$5,000 worth of CDs in a week," he said. With approximately two-thirds of the chain's outlets utilizing CD players for in-store exposure, Imber said Record World will continue to take advantage of manufacturers' discount programs that put demo models in the store. "We're going to buy some more from PolyGram," he noted.

The growth of the configuration

has led the chain to add more depth and width to many of its CD sections, with product from all the majors and some imports being stocked. Although Imber maintained that the LP's popularity will start to fade over the next five years, he called balanced stocking in the interim problematic. "A store is a finite space. Obviously, something's got to give."

Boutique items may lose some of their space, although Imber noted, "We were never crazy into boutique, always going in and out of items as it made sense." He estimated that the chain currently does 88% of its sales in prerecorded music, with blank tape and other accessories taking the lion's share of the remaining percentage. Floor space could also be gained with the increasing popularity of cassettes, which will account for 50% of Record World's prerecorded music sales by year's end.

The web has also been experimenting with video rental departments of

(Continued on opposite page)

'Empire' Sale Push Urged At VSDA Meeting

By EARL PAIGE

FULLERTON, Calif. — Members of the Southern California chapter of the Video Software Dealers Assn. (VSDA) were encouraged here recently to mount a new kind of battle against video rental legislation: a "sellout." With hopes that the idea will spread, backers want stores to sell enough copies of the \$79.95-list "The Empire Strikes Back" to gross \$100 million.

Admitting there's some irony in choosing that title with which to wage war against Hollywood, VSDA vice president John Pough, founder of the local chapter here, cites a number of reasons why he came up with the marketing ploy unveiled Sept. 11.

"If we showed Hollywood a gross on one movie of \$100 million, how could they go to Washington and complain they are not sharing fairly in the home video industry?" asks Pough, who is among the staunchest opponents of proposed video rental

legislation backed by the Motion Picture Assn. of America (MPAA).

Pough stresses that the sale push on "Empire," set for Nov. 12 release, is his idea and not VSDA's. At the same time, he says that VSDA's so-called First Sale battle will become even more vigorous now, noting that the lobbying budget has been increased by 540%. VSDA is joined in the Capitol Hill battle by the Home Recording Rights Coalition (HRRCC).

Pough argues that additional efforts are called for because many dealers believe VSDA and MPAA are in a kind of legislative stalemate. However, he claims, if the belief that home video retailers are primarily interested in rental rather than sale income can be changed, "First Sale would just go away as an issue."

Pough, the proprietor of Video-cassettes Unlimited in Santa Ana, tosses out a lot of figures to make his case. "We're asking each of the esti-

mated 14,000 home video specialty stores to sell 90 copies. That's 1,250,785 pieces. The idea is to show we can push a movie over the \$100 million gross mark. 'Empire' grossed \$323 million theatrically.

"As far as our audience goes," he continues, "there are now 16 million VCR owners, so we're targeting only 13% of our audience to buy this movie." Pough says he chose "Empire" because "it has tremendous pre-release momentum. It's not some off-the-wall title without a chance to sell, but it's still a challenge at \$79.95."

Paramount Home Video chief Mel Harris' remarks at VSDA's recent convention are credited by Pough with helping to spur him on. "Harris talks about how we [dealers] just pick up the apples on the ground that fall when ripe, and how we haven't picked the other apples still on the tree," says Pough, describing the Paramount executive's metaphor for rental vs. sale income.

Pough says he expected resistance from chapter members, but instead received "enough questions to keep me up there 30 minutes after the meeting was closed."

He notes, "A lot of dealers just haven't gotten into selling movies. They wanted to know what to do. I explained that they could net \$24.95 on one transaction by selling 'Empire' (assuming a \$55 cost and 6% California sales tax).

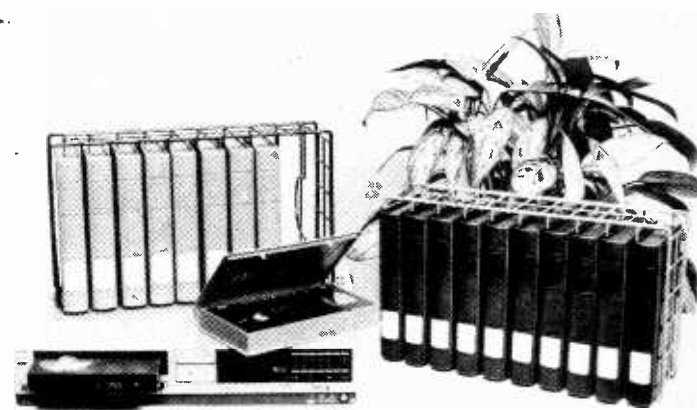
"But they have to go through 27.5 transactions at the national average of \$2 a night just to get their \$55 cost back, before they can start netting anything. And there's 27.5 more transactions because each customer brings the rental back, so it's really 55 transactions."

Hollywood still takes its lumps from Pough in terms of the negative feedback he got. "Many say that without return guarantees, they can't afford to order 90 copies," he says. "My answer is that most distributors would work out something with a dealer ordering 90 copies, but the studios shouldn't put this responsibility on the distributors. Just like they shouldn't put all their p-o-p responsibility on the distributors."

As one of the MPAA's most vocal opponents, Pough laughs off any

(Continued on opposite page)

New Products



The Sound Accessories Corp. of North Hollywood, Calif., introduces its wire rack/plastic box set, which holds 10 beta or VHS videocassettes. The racks are available in various color schemes and can be wall mounted, stood on a table and stacked. The VBX 10 sells for approximately \$35.

Record Bar Expanding; 13 New Outlets To Open

HILTON HEAD ISLAND, S.C.—Expansion plans for Record Bar will see the Durham, N.C.-based retail powerhouse combining familiar and new ventures in the coming year.

While the chain will continue to broaden its area of product operation and services in fiscal '85 with the appearance of several video stores and Napoleon's Grocery shops, the addition of 13 new record outlets will overshadow expansion in any other area.

Aside from one store each slated for New Mexico and Texas, the chain will concentrate on its strongest region, the Southeast, with stores being readied for Florida, Missouri, Louisiana, Virginia, Alabama and South Carolina.

Napoleon's Grocery, Record Bar's gourmet food shop, will open its second outlet in October, with two more planned for the Southeast within the year. Similarly, The Video Store, a three-store chain of rental outlets, will be duplicated this year for a total of six. In addition to new store openings, the company has also assembled an acquisition team to search out compatible retail operations.

"We've targeted all like businesses in the United States," says Ron Cruickshank, Record Bar's chief executive officer. More specifically, he adds that moderate sized mall stores are what the chain knows best.

"We're trying to identify important variables," says Cruickshank, adding that the team has already compiled a 12-page checklist for pos-

sible takeovers. Nor are they ruling out getting into another business through an acquisition.

Cruickshank, who has engineered a five-year program for the company that includes a heavy emphasis on human systems, claims that such emphasis can hasten Record Bar's moves into other product lines and help weave an acquired outfit into the fabric of Record Bar.

"One of our goals is to be the most sophisticated human systems companies in the world," he says. "We see customer service and personal growth as meta-programs. We think we can take that and transcend into other businesses."

Cruickshank asserts that the company is presently short on trained personnel who can move into management slots. "We need a base of people to support our growth with systemic integrity," he says. "Right now our problem is a lack of people trained for management positions. We're demanding a very high level of professionalism."

That same message was recently carried to the chain's managers, during the opening business session of Record Bar's convention here Sept. 10 (Billboard, Sept. 22). Cruickshank told employees, "the best way to get a promotion is to develop your people. We have a need for emerging leadership during this period of rapid growth. What we're looking for is the

(Continued on opposite page)

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Retailing

Target Readies TV Push For Records/Tapes/Video

By FAYE ZUCKERMAN

MINNEAPOLIS—Three hundred commercial spots on MTV starting Oct. 7 will launch the 217-store Target chain's holiday selling season scheme to build store traffic for its record/tape and prerecorded video department. The television campaign will cost a reported \$300,000.

The "fall blitz," as John Farr, head record buyer for the chain, describes it, was announced at Target's second annual record/tape and video merchandising meeting here, Sept. 12-15. This year's meeting marked the start of the first fall selling season when the retailing unit of Dayton Hudson Corp. will be buying directly from record labels and manufacturers through its racking service, Jetco.

It took Target nearly two years to convert to direct buying; Pickwick was racking some of its stores in the spring. "Few people realize that the size of our record departments is 3,000 titles. That is bigger than some mom-and-pop record stores," points out George Smith, a sales manager for Target.

In 1983, record/tape sales accounted for more than 2% of the

firm's overall \$3.5 billion in sales. This year, the record departments are expected to see a 30% sales increase from 1983's figures.

According to Lewis Kennedy, a division manager for Target, records, tapes and video showed a 38% increase from 1982 to 1983, compared to an overall companywide sales increase of 14%. "We have had a busy year," Kennedy says. "In nine months, we converted 65 stores to Jetco [direct buying]."

Buying directly from manufacturers has allowed the stores to offer low pricing on "hit" product, which some believe contributed to 1983's surge in sales. "Our goal for the fall and Christmas is to come out clean, get rid of slow product and put a strong effort behind the movies [home video]."

Target's Farr predicts that the MTV advertisements, which provide "a futuristic image," will solidify Target's role as a major record outlet. He describes the advertisements as reminiscent of the movie "Blade Runner." "We want to keep the image that we are on the leading edge of mass retailing," Farr notes.

The tv spot cost \$30,000 to produce. About 18 seconds will be de-

voted to each manufacturer that pays for MTV ad time. CBS and PolyGram are said to be participating.

Target's fall campaign will also include a major marketing push for Compact Discs, according to Farr. By late October, nearly half the chain's stores will be carrying CDs, he says. "Don't forget that the Target Circular is read by 50 million people. We will be featuring products in there as well," he adds.

Kennedy does not preclude the possibility that computer software might eventually come under the Jetco umbrella. "If video proves viable, then computer software might be the next area to expand into," he says.

Sales of prerecorded video packages have been hampered by high prices, according to Jetco video merchandisers. "While I would describe sales as good, Target customers are not the type to spend \$80 on a movie," Farr explains. He notes that the chain "did well with 'Raiders Of The

Lost Ark'," which lists for \$39.95.

Target stores have found that sale for the VHS video system greatly overpowered Beta, which is being phased out, Farr adds. "Of course, there will be those exceptions when we will sell Beta," he says, "but basically our selection will be VHS."

"Jane Fonda's Workout," at \$59.95, is said to be the only higher-priced title to become a top seller on both Beta and VHS for Target. The \$19.95 price point is thought to bode well in the 217 stores, but Target officials are talking about trying out even lower prices.

As for computer software, Target's computer buyer Jim Adams says it is being sold chainwide. The computer departments carry Coleco, Atari and Commodore hardware as well as about 150 software titles.

"I wouldn't describe sales as skyrocketing," Adams says. "Sales are steadily increasing. The growth in the computer area is very slow. We are projecting accordingly."

Adams attributes the steady growth in software sales to the fact that Target carries computer hardware, and customers tend to purchase software at the same location where they buy their hardware. He notes that this buying pattern has become a trend for the computer industry.

Entertainment software accounts for 55% of Target's computer software sales, Adams estimates, with educational software at about 15%. Home management programs make up the remaining 30%.

Target's move toward dealing directly with manufacturers started in 1980, when Dayton Hudson acquired Indiana's Aryway stores. Aryway was being racked by an in-house service, and it was the success of that in-house operation, Jetco, that prompted Target to set up its own direct buying system.

Record Bar In Major Expansion

Continued from opposite page development of the people underneath you."

With the newly formed Mid-America video distribution arm presently grossing about \$500,000 per month, Cruickshank says Record Bar has "all the capabilities to emerge as a real leader in the business. It's also compatible with what we do already, and our people like it and can identify with it." The creation of Mid-America also allows Record Bar a chance to transform a cost center—the warehouse for the chain—into a profit center through core utilization.

Although it has said it wants to be a dominant retailer of video, Record Bar sees the rental business as incompatible with its mall locations. During 1985, the chain will be slowly expanding its sale-only video sections in Record Bar outlets, while adding three more of the separate Video Store rental outlets in North Carolina and Virginia.

FRED GOODMAN

Record World Holds Confab

Continued from opposite page

between 500 and 1,000 titles at four locations, two in suburban malls. "It's too soon to say how well they're doing," said Imber. "We want to learn from them." Unlike Record Bar, Imber's outfit claims rental can work in a mall.

"I think the key is who you're drawing from," he said. "We started video in a high-scale market near our Manhasset warehouse. Our second outlet was an enclosed mall out on Long Island, the third a store in Hamden, Conn., and the fourth our Madison Ave. store in Manhattan. If you're in a regional mall, it could be tough. But if it's in the midst of a large community, if the parking is easy, if it's open late, why not?"

Despite excitement over CDs and video rentals, the chain also continues to fine-tune its prerecorded music catalog. "We were short on catalog, and I felt we were losing a lot of business as a result," said Imber. "Our in-stock position is better now, and the difference between LPs and cassettes is tightening up. We've also developed better ties with our advertisers, and we're functioning as a smoother unit."

Imber still sees room for improvement, though, especially for classical sales. "I have a feeling that's vastly untapped," he said. "One reason is probably a lack of understanding about the product among store people. We're trying to build ourselves as a family store. There is a lot of money with the older customer who, if the price is right, will frequent the store with the goods."

To that end, Record World has instituted special in-house training programs on classical sales, and has hired a classical specialist who travels from outlet to outlet making stock recommendations.

The coming year will also see the chain experimenting with in-store computers, although Imber added, "We do not want to get away from the concept of managers controlling inventory. We want to continue to reward managers on their success. We want to keep control decentralized, but have to have a flow of information. The home office can't be an ivory tower." To help facilitate the flow of information, two new regional supervisor slots were created.

'Empire' Sale Push Is Urged

Continued from previous page

credibility gap he could suffer by now touting sales. He says he also urged the chapter to support Continental Video's Olympics package as another title that can be sold.

The VSDA vice president also downplays the notion that the smaller, controversial Video Retailers Assn. (VRA) is attempting to preempt the sale-push issue. VRA, headed by Auburn, Calif. retailer Rodger Wadley and often criticized as a group of newsletter subscribers rather than a retailers' organization, is holding a sales seminar Tuesday (25) at the Anaheim Sheraton.

VRA, a year-old organization


which began on the state level but is said by Wadley to be branching out, has yet to take a stand on the First Sale issue. Pough and Wadley clashed in March when Pough was told he couldn't attend a VRA meeting featuring MPAA president Jack Valenti (Billboard, March 24).

Still asserting a neutral stand, Wadley says that VRA has since held meetings featuring spokespeople from Vestron Video and Karl Home Video opposing First Sale legislation. "Our Sheraton meeting is strictly non-political," Wadley says, adding that he has invited Pough to help drum up interest.

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PANASONIC KXT 1430	\$128.08	DURACELL C/2 PK each	\$1.48
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 AT602 Dust Bag	\$3.66
AT&T GENESIS EXP. MOD.	\$94.89	AUDIO TECHNICA AT607 Stylus Cleaner	\$1.66
PIERRE CARDAN DESIGNER PHONES		ALLSOP ORBITAL	\$8.69
ONE PRICE—Assorted Colors, Touch Tone	\$19.99	ALLSOP STYLUS KIT	\$2.99
PIERRE CARDAN SPEAKER PHONE	\$13.01	ALLSOP VHS CLEANER #60100	\$8.96
U.S. TRON NEW DECORATOR LINE		ALLSOP VHS CLEANER ULTIMALINE	\$12.89
PL 2001 CHROME DIAL/PULSE	\$39.95	ALLSOP ULTRALINE 71300	\$6.88
PL 2001 LIGHT BLUE	\$33.25		
PL 2001 RED	\$33.25	HEADPHONES	
PL 2004 GRAY	\$36.25	SONY MDR 20T	\$11.84
PL 2001 YELLOW	\$33.25	SONY MDR 80L	\$51.80
		SONY MDR4 50LV	\$21.80
		SONY MDR6 232	\$15.21
		SENNHEISER HD-224	\$78.50
		SENNHEISER MS100	\$32.55
		SENNHEISER HQ430	\$69.89
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SONY UCXS C90	BOX LOTS \$1.89	MAXELL T120	BOX LOTS \$5.48
MAXELL LN 60	BOX LOTS \$1.99	SONY T120	BOX LOTS \$5.59
MAXELL LN 90	BOX LOTS \$1.10	SONY L750	BOX LOTS \$5.59
MAXELL UD-35 90	BOX LOTS \$4.29	TKK T120	BOX LOTS \$5.36
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Retailing

Now Playing

Stores Cope With Inconsistent Pricing

By FAYE ZUCKERMAN

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

The mad rush to get computer software product displayed on mass merchandisers' shelves has resulted in inconsistent pricing structures and fluctuations that have the discount stores adding and dropping lines whenever new pricing is announced.

CBS Software, which has changed its wholesale prices three times during the summer, will not comment on its new prices. The lowering of retail prices is seen as an attempt to get into the larger chains such as Target, which has 217 stores.

Jim Adams, the computer buyer for Target, says he pays between \$8 and \$49 at cost for software. The \$8 releases include Atari's "Ms. Pac-Man" and "Jungle Hunt."

Parker Brothers, known for its high prices, wholesales its line of software at about \$29. The titles retail for about \$49. It is believed that Target will drop the line, deeming it too expensive.

Of the major third party software vendors, educational software maker Spinnaker Software offers mass marketers the lowest wholesale prices. Its line generally sells for \$13, with a suggested retail price ranging from \$29.95 to \$49.95.

For its products geared to an adult audience, the Cambridge, Mass. firm offers higher prices. For example, retailers pay about \$20 for Guy Nouri's aerobics program.

Leading software firm Electronic Arts sells its line of entertainment titles to retailers for \$20. The suggested retail price is \$49. The San Mateo, Calif. company charges \$25 for "Cut & Paste," a home management title.

Mass retailers pay Scarborough Software about \$39 for "Networth," a home management product that retails for \$79.95. Epyx Software charges \$17.50 for its new package "The World's Greatest Baseball Game." The firm does not recommend suggested list prices; retailers say the title sells for \$35.

With hardware prices on a decline, software prices are expected to drop, as customers can hardly justify a \$50 software package to run on a \$100 machine.

Betsy Nicoll, a saleswoman with The Software Spot in Los Angeles,

says that prices need to become compatible. "Software prices depend on the computer, the category and the company," she notes. "We have prices across the board, and nothing is consistent."

★ ★ ★

Another company: An adventure film company, Classic Family Entertainment Ltd., has joined forces with Mastertronic, which sells computer software in the U.K., to set up a computer game company in the U.S.

Sidney Niekerk, president of the joint venture, says software prices will be \$8.99. "I know that the computer game industry has been experiencing waning sales," he says. But, he adds, "Regardless of what the ex-

perts say, there will always be a market for computer games."

Adds Stuart Kaye, the national sales director: "Because of the pricing, we expect to attract a whole new range of outlets for the product line, including drug stores, supermarkets, convenience stores, bookstores, newsstands and record stores."

By November, some 10 titles will be made available for the Commodore 64 computer. In 1985, Mastertronic plans to expand its line to include other computer systems.

Mastertronic is said to have established a 40% share of the British computer game market. A spokesman for the firm says that it has shipped more than one million titles there.

Billboard®

Survey for Week Ending 9/29/84

Top 25 Video Games

This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department	Atari 2600	Atari 5200	Coleco Vision	Intellivision
			TITLE Manufacturer, Catalog Number				
1	1	26	PITFALL II—Activision AB-035	•			
2	5	58	Q-BERT—Parker Brothers 5360	•	•	•	•
3	2	5	TARZAN—Coleco 2632			•	
4	9	58	POLE POSITION—Atari CX 2694	•	•		
5	6	106	FROGGER—Parker Brothers 5300	•	•	•	•
6	4	5	STAR TREK—Coleco 2680			•	
7	3	56	DECATHLON—Activision AZ 030	•			
8	10	78	CENTIPEDE—Atari CX 2676	•	•	•	
9	12	18	WARGAMES—Coleco 2637			•	
10	NEW ENTRY		QIX—Atari CX 5212		•		
11	13	3	BUMP 'N' JUMP—Coleco 2440			•	
12	11	10	STAR WARS—Parker Bros.	•	•	•	
13	14	88	RIVER RAID—Activision AX-018	•	•	•	
14	7	5	ROCK AND ROPE—Coleco 2668			•	
15	23	46	POPEYE—Parker Brothers 5370	•	•	•	
16	8	5	REAL SPORTS BASEBALL—Atari CX 5209		•		
17	16	64	BURGER TIME—Intellivision 4549	•		•	
18	17	28	FRENZY—Coleco 2613			•	
19	18	40	SPACE SHUTTLE—Activision AX 033	•			
20	20	36	CONGO BONGO—Sega 006-01	•	•		
21	15	5	ANT-ARTIC ADVENTURE—Coleco 2429			•	
22	25	15	H.E.R.O.—Activision AZ 038	•	•	•	
23	21	30	MARIO BROTHERS—Atari CX2697	•			
24	22	7	ROBOTRON—Atari CX 5225			•	
25	NEW ENTRY		WAR ROOM—Odyssey 2153 CL	•			

*Denotes cartridge availability for play on hardware configuration.

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Video Music Programming

MTV Adds & Rotation

As of 9/19/84

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

NEW VIDEOS ADDED:

- Backsters, "Hand Clappin'," A&M
- Bananarama, "The Wild Life," MCA
- Belfegore, "All That I Wanted," Elektra
- Black Uhuru, "Solidarity," Island
- Bobby & the Midnites, "America," Columbia
- Dave Edmunds, "Something About You," Columbia
- Hanoi Rocks, "Up Around The Bend," Epic
- Corey Hart, "It Ain't Enough," EMI America
- Iron Maiden, "2 Minutes To Midnight," Capitol
- Juluka, "Fever," Warner Bros.
- Kiss, "Heaven's On Fire," Mercury
- Lionel Richie, "Penny Lover," Motown
- Santers, "Can't Shake You," Passport
- Twisted Sister, "I Wanna Rock," Atlantic
- Van Halen, "Hot For Teacher," Warner Bros.

HEAVY ROTATION (maximum 4 plays a day):

- Bananarama, "Cruel Summer," London
- David Bowie, "Blue Jean," EMI America
- Lindsey Buckingham, "Go Insane," Elektra
- John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.
- Cars, "Drive," Elektra
- Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
- Fixx, "Are We Ourselves," MCA
- Glenn Frey, "Smuggler's Blues," MCA
- Sammy Hagar, "I Can't Drive 55," Geffen
- Honeymoon Suite, "New Girl Now," Warner Bros.
- Billy Idol, "Flesh For Fantasy," Chrysalis
- Jacksons, "Torture," Epic
- Jefferson Starship, "Lay It On The Line," Grunt/RCA
- Krokus, "Midnight Maniac," Arista
- 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.
- Scorpions, "Still Loving You," Mercury
- Sheila E., "Glamorous Life," Warner Bros.
- Rick Springfield, "Bop 'Til You Drop," RCA
- Bruce Springsteen, "Dancing In The Dark," Columbia
- Billy Squier, "Rock Me Tonight," Capitol
- Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
- Tina Turner, "Better Be Good To Me," Capitol
- John Waite, "Missing You," EMI America
- Peter Wolf, "Lights Out," EMI America
- Yes, "It Can Happen," Atco

MEDIUM ROTATION (maximum 3 plays a day):

- Berlin, "Dancing In Berlin," Geffen
- Black n' Blue, "Hold On To 18," Geffen
- Cars, "Hello Again," Elektra
- Bruce Cockburn, "Lovers In A Dangerous Time," A&M
- Dennis DeYoung, "Desert Moon," A&M
- Difford & Tilbrook, "Love's Crashing Waves," A&M
- Ronnie James Dio, "Mystery," Warner Bros.
- Dragon, "Rain," Polydor
- Every Brothers, "On The Wings Of A Nightingale," Mercury
- Fastway, "All Fired Up," Columbia
- Frankie Goes To Hollywood, "Two Tribes," Island
- Go-Go's, "Yes Or No," IRS
- Herbie Hancock, "Hard Rock," Columbia
- Helix, "Rock You," Capitol
- Jermaine Jackson, "Dynamite," Arista
- Missing Persons, "Surrender My Heart," Capitol
- Naked Eyes, "(What) In The Name Of," EMI America
- Billy Ocean, "Caribbean Queen," Jive
- Pointer Sisters, "I'm So Excited," RCA
- Rail, "One-Two-Three-Four Rock," EMI America
- Ratt, "Wanted Man," Atlantic
- Lou Reed, "I Love You Suzanne," RCA
- Romeo Void, "A Girl In Trouble," Columbia
- Spandau Ballet, "Only When You Leave," Chrysalis
- Stephen Stills, "Stranger," Atlantic
- Donna Summer, "There Goes My Baby," Geffen
- Roger Taylor, "Strange Frontier," Capitol
- Thompson Twins, "You Take Me Up," Arista
- Wham! U.K., "Wake Me Up," Columbia
- Y&T, "Don't Stop Runnin'," A&M
- Zebra, "Wait Until The Summer's Gone," Atlantic

LIGHT ROTATION (maximum 2 plays a day):

- Gary U.S. Bonds, "Standing In The Line Of Fire," Phoenix
- Laura Branigan, "The Lucky One," Atlantic
- Chequered Past, "How Much Is Too Much," EMI America
- Comateens, "Resist Her," Mercury
- Chris DeBurgh, "Ecstasy Of Flight," A&M
- Barry Gibb, "Shine Shine," MCA
- Grim Reaper, "See You In Hell," RCA
- Jools Holland, "Crazy Over You," IRS
- Hoodoo Gurus, "I Want You Back," A&M
- Illustrated Man, "Head Over Heels," Capitol
- INXS, "Burn For You," Atco
- Jakata, "Hell Is On The Run," Morocco

(Continued on page 57)

New LP/Tape Releases

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

POPULAR ARTISTS

AZTEC CAMERA

- Knife LP Sire 1 25183 (WEA) \$8.98
- CA 4 25183 \$8.98

BUFFETT, JIMMY

- Riddles In The Sand LP MCA MCA 5512 \$8.98
- CA MCAC 5512 \$8.98

CHANCE

- Gimme The Chance LP Happy Beat LH 106 NA

dB's

- Like This LP Bearsville 1 25146 (WEA) \$8.98
- CA 4 25146 \$8.98

DEATH OF A SALESMAN

- Original Cast Recording LP MCA MCA 2 4182 \$8.98
- CA MCAC 4182 \$8.98

THE DEL FUEGOS

- The Longest Day LP Slash 1 25174 (WEA) \$8.98
- CA 4 25174 \$8.98

DESIGN

- Dancing In A Trance LP Hib-Tone HT 8406 NA

HIGHWAY CHILE

- For The Wild And Lonely LP Mirus MRG 80004 (MMI) \$6.98
- CA MRG4 80004 \$6.98

JONES, RICKIE LEE

- The Magazine LP Warner Bros. 1 25117 (WEA) \$8.98
- CA 4 25117 \$8.98

LET'S ACTIVE

- Cypress LP I.R.S. SP 70648 \$6.98
- CA SPC 70648 \$6.98

MANNHEIM STEAMROLLER

- Mannheim Steamroller Christmas LP American Gramophone AG 1984 \$16.98
- CA AGC \$10.98

ORLANDO, TONY, & TONI WINE

- Orlando & Wine LP Triad TELP 1002 \$8.98
- CA TEC 1002 \$8.98

PAPER BAG

- Pass The Test EP Happy Beat LH 107 NA

RUFF, MICHAEL

- Once In A Lifetime LP Warner Bros. 1 25159 (WEA) \$8.98
- CA 4 25159 \$8.98

SIOUXSIE & THE BANSHEES

- The Scream LP Geffen GHS 24046 (WEA) \$8.98

- CA M5G 24046 \$8.98

Join Hands

- LP Geffen GHS 24047 (WEA) \$8.98
- CA M5G 24047 \$8.98

Kaleidoscope

- LP Geffen GHS 24048 (WEA) \$8.98
- CA M5G 24048 \$8.98

A Kiss In The Dream House

- LP Geffen GHS 24049 (WEA) \$8.98
- CA M5G 24049 \$8.98

Juju

- LP Geffen GHS 24050 (WA) \$8.98
- CA M5G 24050 \$8.98

Once Upon A Time—The Single

- LP Geffen GHS 24051 (WEA) \$8.98
- CA M5G 24051 (WEA) \$8.98

Nocturne 2

- LP Geffen GHS 24052 (2) (WEA) \$10.98
- CA 2G5 24052 \$10.98

TALKING HEADS

Stop Making Sense

- LP Sire 1 25121 (WEA) \$9.98
- CA 4 25121 \$9.98

VARIOUS ARTISTS

Radio Tokyo Tapes, Volume I

- LP Ear Movie E 1086 (Enigma) NA

WINE, TONI

See Tony Orlando

BLACK

BARGONETTI

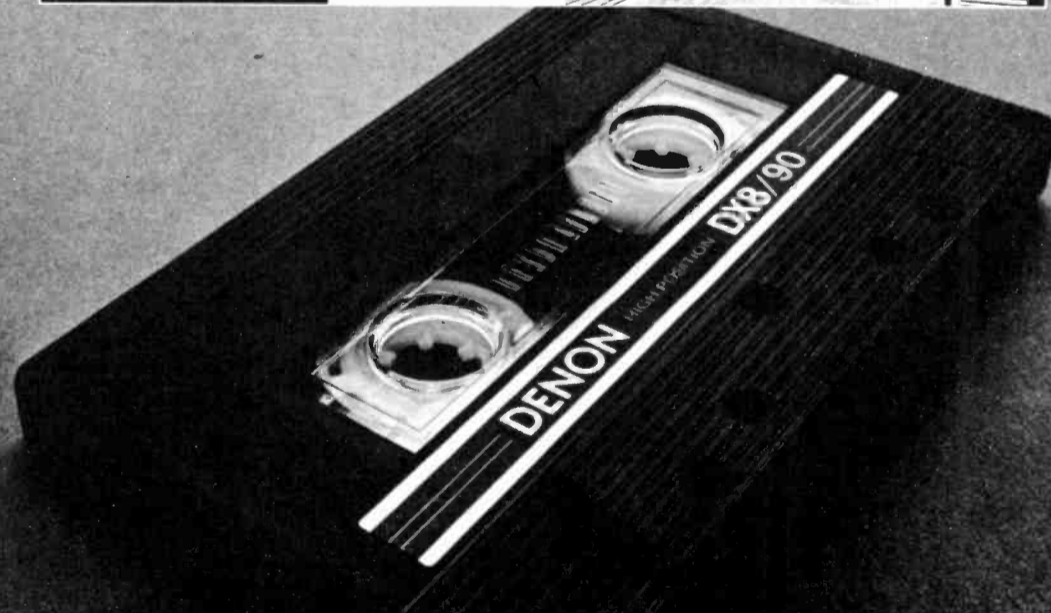
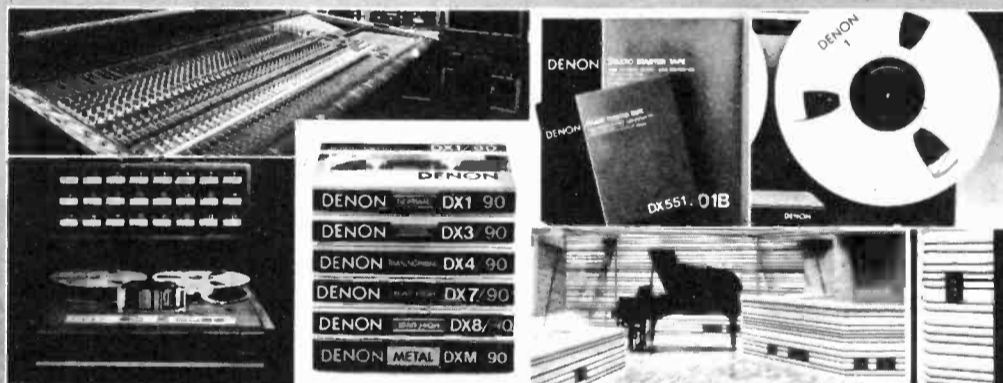
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(Continued on page 53)

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DENON

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 Quebec imports, 3250 Griffon St., Montreal, Quebec H4T 1A7, Canada 514 735-4338

New On The Charts

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



AGENT U.S.A.

#4 Education

Tom Snyder, who co-authored "Agent U.S.A.," says he patterned the software after a Robert Ludlum detective novel. "I wanted youngsters to become sleuths and solve a mystery," he adds.

The mystery in "Agent U.S.A." centers on a "fuzz bomb" which is turning American cities and their inhabitants fuzzy. "Players learn American geography while searching cities and states for the fuzz bomb," says Snyder.

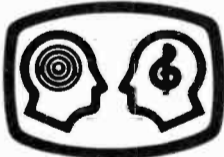
"I wanted to design a geography game that was unlike the typical states and capitals programs already available," he adds, noting that "Agent U.S.A." can be played repeatedly, as the computer has been programmed to hide the "fuzz bomb" randomly at the start of each new game.

Snyder, a musician turned computer programmer, also composed an original score for the title. He describes the music as r&b.

Co-author Omar Khudari took charge of programming "Agent U.S.A." in Assembly language on an Atari computer. The title is distributed by Scholastic Software, which is based in New York.

FAYE ZUCKERMAN

Billboard



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Survey for Week Ending 9/29/84

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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	37	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	17	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
3	4	45	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
4	5	3	REALM OF IMPOSSIBILITY	Electronic Arts	Adventure Style Game			•						
5	3	38	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
6	8	52	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	7	52	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
8	6	51	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
9	10	2	SKY FOX	Electronic Arts	Fantasy Role-Playing Game		•							
10	12	6	HES GAMES	H.E.S.	Arcade Style Sport Game		•		•					
11	11	48	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
12	9	36	BEACH-HEAD	Access	Strategy Arcade Game				•					
13	13	16	ZORK II	Infocom	Adventure Style Game		•	•		•				
14	19	14	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
15	15	7	SARGON III	Hayden	Chess Program		•			•				
16	14	52	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
17	NEW ENTRY		RAID OVER MOSCOW	Access	Strategy Game				•					
18	16	11	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
19	18	13	THE MASK OF THE SUN	Broderbund	Adventure Game			•	•					
20	20	6	SEA STALKER	Infocom	Adventure Game		•	•	•	•	•	•	•	•

EDUCATION TOP 10

1	1	52	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	◆	◆	•				
2	2	35	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.		•		•	•				
3	7	14	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		•		•	•				
4	6	3	AGENT U.S.A.	Scholastic Inc.	Educational program designed to Sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults		•	•	•	•				
5	3	33	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
6	4	50	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		•	•	•	•				
7	10	2	STICKY BEARS ABC	Xerox	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.		•							
8	5	8	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			•	•	•	•			
9	8	13	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		•							
10	9	9	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		•	•	•					

HOME MANAGEMENT TOP 10

1	1	10	PRINT SHOP	Broderbund	At Home Print Shop		•							
2	2	52	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	3	52	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
4	4	3	SYN CALC	Synapse	Second generation spreadsheet			•	•					
5	6	5	THE CONSULTANT	Batteries Included	Database				•					•
6	7	44	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
7	5	52	PFS:FILE	Software Publishing	Information Management System		•			•	•			
8	8	8	CUT & PASTE	Electronic Arts	Word Processing Package		•	•	•	•				
9	NEW ENTRY		THINK TANK	Living Videotext, Inc.	Word Processing/Organizer		•			•				•
10	10	12	NEW PAPER CLIP	Batteries Included	Word Processing Package				•★					

Video

3M/A.C. Nielsen Study Finds Rental Way Up, Purchasing Down

By TONY SEIDEMAN

NEW YORK — The number of VCR owners renting prerecorded videocassettes exploded by almost 200% between 1980 and 1983. But the share of owners buying product slumped by 58% for the same period.

These numbers come from a survey of 805 VCR owners conducted by the A.C. Nielsen company for 3M. According to the 3M study, the percent of VCR owners who bought and rented cassettes was almost equal in 1980, with purchasing leading by 4%, 24% to rental's 20%.

But by the next year, the survey finds, rental's percentage had more than doubled to 51%, while sales began a gradual slump to 23%. Rental continued to gain and sales sagged sharply in 1983, according to the study, when 62% of VCR owners rented product while only 15% bought it. And in 1983, the disparity became even more extreme, with 74% renting and only 14% buying.

A lot of the renters were buying and a lot of the buyers were renting during the time period surveyed, according to 3M's figures. In 1980,

20% rented, 24% bought and 40% did both; in 1983, 14% bought, 74% rented and 78% did both.

Featuring numbers rather than comment, the 3M study does not speculate why the figures turned out the way that they did. But industryites have long ascribed the drop in purchasing share to the arrival of a less well-off, less purchase-oriented consumer in the marketplace.

At the same time that more and more consumers have been renting prerecorded videocassettes, the population of VCR owners has soared. The study concludes that "the absolute number of homes with VCRs has grown five-fold since 1980," jumping from 1.5 million to a total of 7.5 million by the end of 1983.

The 3M/A.C. Nielsen figure is somewhat lower than the numbers quoted by many in the business. Many other surveys say that by the end of last year there were more than nine million units in consumers' homes. Such estimates do not take into account "multiple VCRs within a household, sales to institutions, and obsolete or broken VCRs," the current study claims.

The survey finds that, from a population of 300,000 in 1980, the number of prerecorded videocassette renters had soared to 5,550,000 by the end of 1983. And, it adds, "Renters seem to be dedicated consumers of this form of home entertainment," pointing out that renters checked out a total of 37.6 cassettes during 1983 compared to 18.9 in 1980. Reflecting the industry feeling that 1982 was a bad year for the home video business, the study found that rentals per consumer dropped from 35.8 in 1981 to 29.1 the following year, when home video manufacturers tried to enforce rental plans.

Although the total numbers for purchasing are far less glorious than they are for rental, the increase in population and activity has led to a near quadrupling in the number of people who buy prerecorded videocassettes, from 360,000 in 1980 to more than a million in 1983, according to the 3M/A.C. Nielsen report.

Those who buy do so rather regularly, with consumers averaging a purchase of 3.6 units each for 1983, the study finds. The number was

(Continued on page 34)



PLUCKY GIRL—Cyndi Lauper takes time off from co-hosting "New York Hot Tracks" to give some music lessons. Shown from left are the show's co-host and WKTU New York air personality Carlos DeJesus, Lauper, "Hot Tracks" associate producer Ellen Davis and Harvey Leeds, Epic/Portrait/Associated Labels national director of video production.

Christian Artists Climbing On Promo Clip Bandwagon

By ANDREW ROBLIN

NASHVILLE — Since conquering the rock world three years ago, video has continued its seemingly irreversible march through other music idioms.

Christian music, like other genres, is now succumbing to video's blandishments. But while other types of music reach the public through innumerable television outlets, Christian videos—especially those lacking crossover appeal—must work from a much more limited programming base.

"We're looking for inroads for general placement," says Loren Balman, special projects director for Word Records. "The biggest problem is getting a platform so we can reach the masses."

A few of Word's videos have already reached the secular audience. One of Amy Grant's clips aired on "Good Morning America" this past spring. Her role in the syndicated television special "Story, Songs And Stars," a program that included her video "It's Not A Song," further increased Grant's penetration in the mass market.

Other Word videos have been seen on such major market outlets as "Rock On Chicago," "Cable Rock Around" in New York and Atlanta's Video Music Channel.

But crossovers into secular vehicles are the exception, not the rule. In-store play in Christian retail operations is a far more consistent marketing channel. "Retailers tell us seeing a video once is as effective as hearing the song 10 times," says Balman.

Word has already assembled several video loops for in-store use promoting records by Grant, Myron LeFevre, Mike Warnke, the Imperials and Steve Archer. The label is also

putting together another reel for release in the fourth quarter, according to Balman. The new reel will feature clips by Leon Patillo, Russ Taff, Phillip Bailey and Carman.

The label has entered the long-form arena as well. Word now markets concert videos by Amy Grant, the Imperials and Russ Taff. The company's catalog also includes a children's video with Ginger Brook and the "Believers" workout video.

Sparrow Records has made significant inroads into secular television with videos by Sheila Walsh and Steve Taylor. Since its release in June, 1983, Walsh's "Mystery" clip has aired on ON-TV, WTBS's "Night Tracks" and the now-defunct "America's Music Tracks," according to Bob Angelotti, Sparrow's director of special markets and publicity.

Taylor's "Meltdown," which came out in April, features the dramatic talents of "Facts Of Life" star Lisa Welchel and the special effects of Ken Horn, who worked on "Superman: The Movie." The clip has been seen on KABC's "Goodnight L.A.," the New York Times Cable Network and Black Entertainment Television's "Video Soul" program.

Sparrow gained impressive economies in the production costs of Taylor's video; all the professionals working on it donated their time. "The production was completed for one-tenth the cost of a similar MTV-style video," Angelotti says.

"Meltdown" and "Mystery" will be available starting Oct. 1 as a video double-play at Christian retail outlets and at venues where Taylor and Walsh perform. The package will sell for \$19.95 in both the VHS and Beta formats.

Like Word, Sparrow promotes its video catalog with reels designed for in-store use. The latest compilation, "Pro Vid II," contains clips by Debby Boone, Phil Driscoll, Steve Green, Steve Fry and Koinonia, as well as Taylor's "Meltdown" and Walsh's "Mystery."

The reel is rented to Christian retailers for \$35. Stores get a refund of \$20 when the tape is returned to Sparrow.

The label also markets a long-form video starring Michael and Stormie Omartian and the Second Chapter Of Acts. Titled "Together Live," it was filmed at the Los Angeles Church On The Way and retails for \$59.95.

"As a pioneering video, it did much better than expected," claims Angelotti. "It's sold in Christian

(Continued on page 34)

Billboard Videodisk Top 20									
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Survey for Week Ending 9/29/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	4	4	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 110211	William Hurt Glenn Close	1983	R	CED Laser	29.95 34.98
2	7	2	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
3	3	11	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
4	2	5	LASSITER▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	CED Laser	19.98 39.98
5	4	13	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
6	11	8	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98
7	6	11	CHRISTINE ▲	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED Laser	29.95 29.95
8	8	8	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
9	10	16	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
10	12	7	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95
11	NEW ENTRY		FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	CED Laser	29.95
12	9	10	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95
13	5	24	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
14	17	30	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95
15	13	18	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
16	19	14	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
17	15	15	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
18	16	10	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
19	14	16	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
20	18	22	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95

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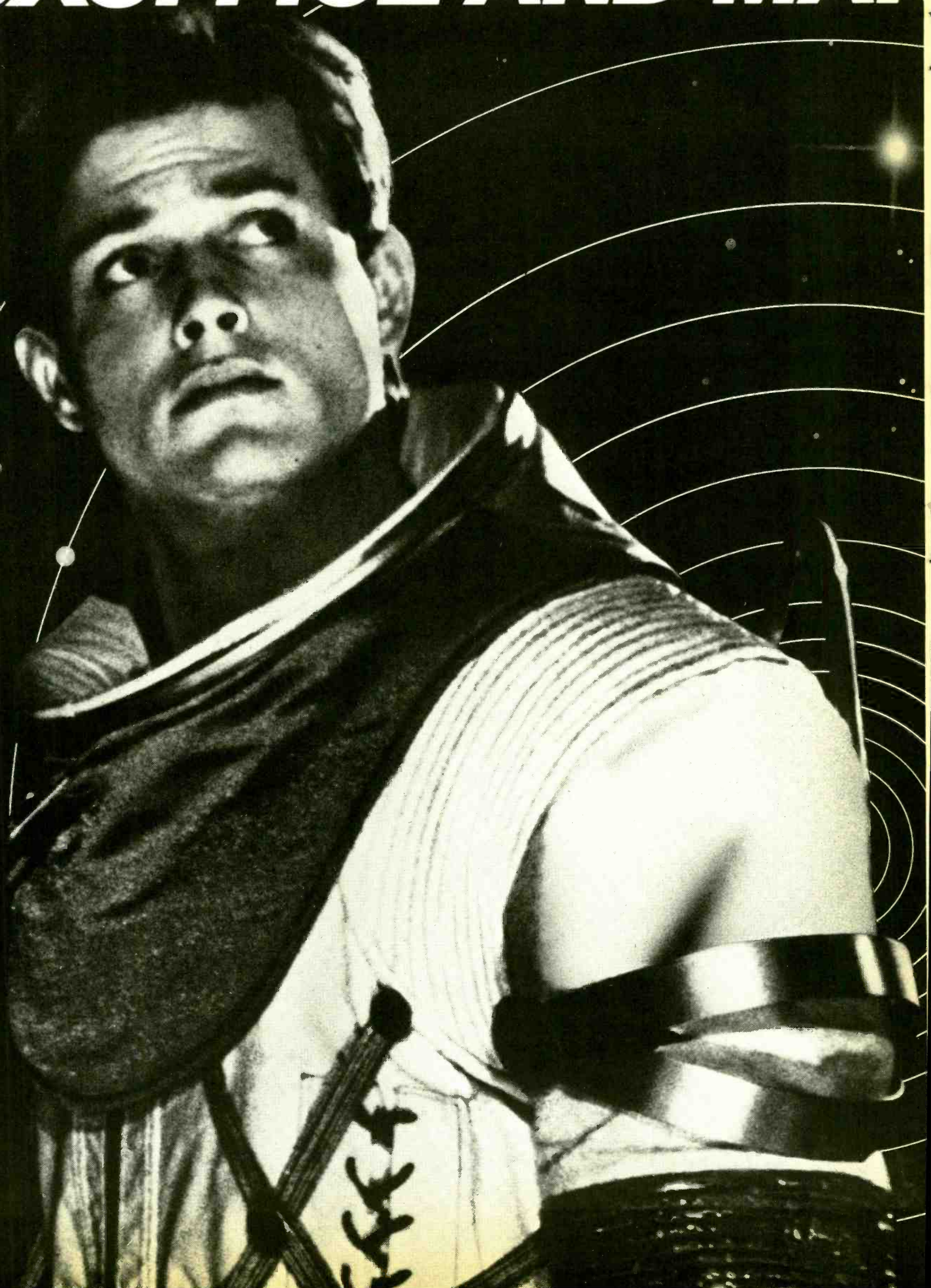
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Billboard Videocassette Top 40

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Survey for Week Ending 9/29/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.95
2	2	3	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95
3	1	124	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	4	15	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
5	5	8	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
6	6	14	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
7	7	41	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
8	NEW ENTRY		SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95
9	9	13	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
10	10	5	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
11	21	28	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
12	16	11	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
13	31	24	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
14	11	9	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
15	18	13	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
16	20	12	LIMITED GOLD EDITION CARTOON CLASSICS DISNEYS BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
17	15	39	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
18	26	13	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
19	17	13	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
20	8	14	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
21	14	9	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
22	12	17	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
23	27	34	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
24	24	19	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
25	39	28	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
26	19	13	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
27	NEW ENTRY		PURPLE HEARTS •	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta	79.95
28	NEW ENTRY		HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98
29	22	16	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
30	13	6	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
31	25	82	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
32	38	8	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
33	40	53	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
34	30	5	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janel Eilber	1984	PG	VHS Beta	69.95
35	23	11	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
36	32	62	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
37	36	14	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
38	28	4	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta	Not Listed
39	34	40	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
40	29	10	BLAME IT ON RIO ▲	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed

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Video

Music Monitor

By FAYE ZUCKERMAN

• **Hard rock meets Eastern Europe:** A look at one of the first hard rock/heavy metal tours of Eastern Europe will air on MTV Oct. 5. The 60-minute documentary features **Iron Maiden's** tour behind the Iron Curtain. According to producer/director **Kenny Feuerman**, heavy metal fans in Eastern bloc countries are reminiscent of "American youth in the '60s." The show combines performance, interviews and travel footage, and contains some songs from the band's Capitol album "Power Slave."

The documentary was shot on Sony's new three-and-a-quarter-inch stock film. The director of photography was **Steve Schein**. It was edited at **CCR Video** by **Norman Strassner**. The executive producer was **Rod Smallwood**, who worked closely with the production company, **Emotion Pictures/Sanctuary Music**, and **Capitol-EMI**. **Heidy Lukas** was the associate producer.

• **A debut:** **A&M Video** has released the first feature-length video for **Styx**, "Caught In The Act Live." It contains dialog, live performances and some conceptual pieces. **RCA/Columbia Pictures Home Video** will be distributing it.

The 87-minute video, available in VHS and Beta Hi-Fi formats, was directed by **Jerry Kramer**, who also directed "Making Michael Jackson's Thriller." It was produced by **Front Line Management** in association with **Jerry Kramer & Associates**. "Mr. Roboto," "Blue Collar Man," "Snowblind" and "Cold War" are some of the songs featured on the \$29.95 program.

• **Mini-movie:** **Jack Cole**, known for incorporating dialog into video clips, co-wrote, with **John Miller**, a dramatic video for **A&M's Dennis DeYoung**. "Desert Moon," six minutes long, was shot on location in several California cities including Santa Paula, Malibu Lake and Monrovia. **Tom Grubb** was the director of photography. **Picture Music International** and **A&M** jointly produced the video.

• **Shot in New Jersey:** MTV's "Rock Influences" series recently featured a one-hour concert shot at the Capitol Theatre in Passaic, N.J., July 5. Entitled "The Influence Of

The Blues," it features **George Thorogood & the Delaware Destroyers** as well as special guests **Willie Dixon**, **Elvin Bishop** and **John Lee Hooker**.

• **Hollywood Sequel:** **Elton John's** "Who Wears These Shoes?" marks the video clip debut of film director **Just Jaeckin** ("Emmanuelle," "The Story Of O," "Lady Chatterly's Lover"). Produced by **Picture Music International**, the video features the choreography skills of **Arlene Phillips**.

The three-day shoot at **Hollywood Center Studios** features **John** dancing and performing a daring stunt where he jumps off a ledge, as well as a dramatic opening sequence where he emerges from a giant heart that breaks in two. **Tony Mitchell** lensed the video, which was produced by **T'Boo Dalton**.

• **Video sequel:** Having shot "State Of the Nation" on the U.S.S. Intrepid, director **Peter Israelson** decided to shoot **Industry** at the **Hayden Planetarium**. "Still Of The Night" from **Capitol Records'** "Stranger To A Stranger" features the group performing during one of the planetarium's famed laser light shows. The clip was lensed by **Steven Saporta** for **Fred Levinson Productions**.

• **Bits and pieces:** **Trans World Entertainment** will release a long-form prerecorded video by **Joe Cocker** in November. Filmed in Tokyo during a hurricane, it is one of the first long-form videos produced by a Japanese production crew. It was shown on Japanese tv in 1980, but has not been in the U.S. ... **Midnight Fiction's** "Lady From Mars" features **Martians** ... "Elvis: One Night With You" will debut on **HBO** this January. It will feature "rare concert footage of the rock'n'roll star," says **Betty Bitterman**, vice president of programming for **HBO** ... **JVC** is co-sponsoring the **First International Music Video Festival** in St. Tropez, Oct. 8-11. Some 400 music videos will be shown there ... Sept. 30 will see **Simple Minds** featured on **IRS Records'** "The Cutting Edge." Band member **Jim Kerr** is interviewed on the show, which will also feature **Dream Syndicate**, the **Violent Femmes**, **Torch Song** and a piano bar setting for host **Peter Zarella** of the **Fleshtones**.



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Survey for Week Ending 9/29/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	3	2	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	1	8	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
3	6	2	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
4	8	5	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
5	NEW ENTRY		SPLASH	Touchstone Home Video 213	Daryl Hannah, Tom Hanks	1984	PG	VHS Beta
6	7	10	BLAME IT ON RIO ▲	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
7	4	8	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
8	5	15	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
9	2	13	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
10	10	12	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
11	9	17	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
12	13	4	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
13	12	9	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
14	11	5	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
15	16	16	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
16	19	4	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
17	15	5	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta
18	20	42	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
19	23	2	THE DRESSER ▲	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
20	25	21	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
21	14	6	HARRY AND SON ▲	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
22	NEW ENTRY		ICEMAN ▲	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
23	17	4	RECKLESS •	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
24	24	19	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
25	18	11	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
26	28	16	CHRISTINE ▲	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
27	21	24	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
28	32	7	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
29	27	9	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
30	35	18	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
31	39	41	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
32	26	15	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
33	22	6	ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
34	NEW ENTRY		WEEKEND PASS	Crown Pictures Vestron 5045	Chip McAllister Peter Ellenstein	1984	R	VHS Beta
35	30	28	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
36	29	31	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
37	34	34	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
38	31	3	WHERE THE BUFFALO ROAM	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	VHS Beta
39	33	22	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
40	29	73	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

3M/Nielsen Survey Finds Rental Up, Buying Down

• Continued from page 29

somewhat higher in the early days of home video, at 5.8 in 1980, but that dropped to 4.0 units in 1981 and has stayed down.

The survey found a drop off in rental after three years of ownership, but not a sharp one. For 1983, 75% of VCR owners rented product in their first and second years of ownership, with a drop to 64% coming in year three. "We would expect this to continue, but do not expect as significant a drop in future years," the study says.

Much more sharp than the drop in the percentage of VCR owners renting was a drop in the number of cassettes they rented. According to the survey, consumers who'd owned a VCR less than a year rented an average of 46 cassettes in 1983. That number slid to 36 in year two of ownership, and slumped to 28 in year three.

The good news for manufacturers is that while the percentage of those renting drops with length of VCR ownership, the opposite happens for prerecorded videocassette purchasing. "Contrary to the decline in rental proportion with longer term owners we see that the proportion of VCR owners purchasing (cassettes) increases the longer the owner has been in the market," the study says.

For the 1983 VCR-owning population, it was found that first-year VCR owners purchased six cassettes or less, while second-year owners bought 14 cassettes and third-year owners 16.

While the percentage of VCR owners purchasing cassettes went up, the number of cassettes purchased by each owner dropped from 1980-83 from 4.6 to 3.0 cassettes per annum.

Christian Artists' Promo Clips

• Continued from page 29

bookstores and has been serviced to the Trinity Broadcasting Network, the PTL cable network and about 20 independent television stations."

Beth Boyd, broadcast relations coordinator for the Benson Co., says Benson's video policy is still in its formative stages. "Our video department, Impact Video, was put on hold when we were purchased by Zondervan Books about 14 months ago," she says. "We're just starting it up again."

Benson is currently working with two videos: "666" and "Alleluia, Christ Is Coming" from DeGarmo & Key's "Communication" album. Shot on 16mm film, "666" was directed by Marius Penczner, who also directed ZZ Top's "TV Dinners" and the Bar-Kays' "Freak Show On The Dance Floor."

However, according to Boyd, the videos' impact on television has been minimal. "It's going out mostly to

The study indicates that consumers are becoming increasingly friendly towards the idea of purchasing prerecorded videocassettes—but only at a very low price. In 1983, when consumers were asked if they were interested in purchasing cassettes, 17% were positive and another 17% said they would at a price point of \$29.95. In 1984 the question cut the possible price to \$19.95, and found that almost half of all VCR owners would purchase at that price.

The study also calls into question the traditional wisdom that \$19.95 is the key sell-through price point in prerecorded video. "While the \$19.95 price point is obviously a hot price point, we suggest that \$24.95 may be almost as hot a price," the study says. Pointing to such "magic" retail price points as "\$9.95 vs. \$10.00, \$24.95 vs. \$25.00," the survey says that "slight additional number of units at \$19.95 would probably not be sufficient to recover the total revenue available at \$24.95."

As for what was bought and rented, the survey found feature films overwhelmingly dominant among renters and buyers. Children's movies were the next category, while adult video was important among mail-order buyers, but less so among renters.

Moving up in appeal were classic movies. Music video was not surveyed as a category.

For the present and future, the study saw a 70% sales increase of sales of prerecorded video to dealers in 1984, and a 46% boost in 1985, with more consumers renting and buying as the first-year VCR owner becomes a smaller percentage of the machine-owning population.

DJs. They've been doing platter parties to support the record," she says.

Several Benson artists will soon be making a media splash on "Entertainment Tonight." A segment of the show scheduled to air this month will feature DeGarmo & Key, Petra and Stryper.

Although Christian clips have not had the exposure accorded to other styles, Boyd notes an equivalent effect on her market. "I think video has been a strong influence on radio stations," she says. "It's the same thing that happened with MTV clips."

VidCom artist Tony Comer says video has made a difference in radio's response to his "Don't Give Up" single. "The video helped us get cross-over airplay," he says. "The single's been picked up by 40 Billboard reporting stations."

Budgeted at close to \$35,000, Comer's conceptual clip has been shown on "Video Soul" and some local cable networks as well as on Christian programs, he says.

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Beta & VHS Videotapes (3) \$104.95

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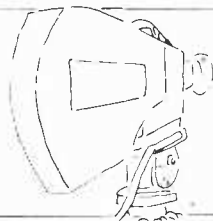
OLYMPIC AFTERMATH—Jim Silverman, left, president of Continental Video, readies in-store merchandise to promote the company's "Highlights Of The 1984 Summer Olympics" videocassette. Pictured with him are Pam James, manager of Tower Video in Hollywood, and the store's Robbie McDonald.

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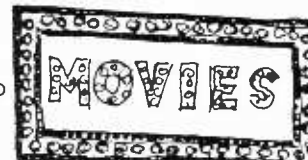
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LABEL, PRODUCER CHANGES KEY CAREER UPTURN

Kenny Rogers Enjoying Platinum Resurgence

By PAUL GREIN

LOS ANGELES—After reaching a peak in 1980, Kenny Rogers' recording career cooled a bit in '81 and '82. But it resurged strongly last fall with his debut album and single for RCA, both of which went platinum.

It's a measure of Rogers' popularity that even during his cool spell, his albums went gold. The problem was that those albums—"Love Will Turn You Around" and "We've Got Tonight"—stopped at gold, rather than following their predecessors to platinum and beyond.

"That's one of the reasons I went to RCA," Rogers says. "I think when you're with a label for five years (as he'd been with Liberty), they tend to pigeonhole you. They say, 'We know we're never going to get him on an AOR station, so let's not run into that wall; let's stay over here and just grind out what we can get.'"

"I think RCA said, 'If we're going to pay all that money for him, we need to sell him everywhere we can.' Plus, I don't think a new label knows the resistance at those different levels. And maybe they have some creative approaches to marketing."

Rogers' philosophy of new blood also extends to the artist/producer relationship. "You need to change every so often," he says. "Otherwise, the producer starts taking me for granted and I start taking the producer for granted, and we start doing the same record over and over."

Thus Rogers has moved in the past several years from Larry Butler to Lionel Richie to Barry Gibb to David Foster. Foster produced Rogers' 1983 duet with Sheena Easton, "We've Got Tonight," as well as three songs on Rogers' new album, "What About Me?"

Rogers says he and Foster work well together, even though their recording styles are vastly different: Rogers likes to be loose and spontaneous in the studio, while Foster is known for being meticulous and precise.

"David understands that I'm not a [vocal] technician, I'm a stylist," Rogers explains. "He essentially said, 'I don't expect gymnastics, but I do expect you to be in tune.' And I think that's something I should expect of myself."

"In the past I haven't always expected that. I've been willing to accept something less because it felt good to me. And I'm not sure that a great deal of that wasn't laziness. It's nice to be pushed, especially when you sit back and hear the end result."

The original plan called for Foster and Michael Omartian each to produce four tracks on "What About Me," and for them to produce two others jointly. But both producers were backed up with other assignments, so Rogers produced six songs on the album, and co-produced a seventh with Foster.

Rogers says he enjoyed having this total input, especially compared to his last album, where he sang to tracks composed and produced by Barry Gibb.

"I think the tracks he did on that album are spectacular," Rogers says, "but after it was all over, I wished I had gotten more involved. It wouldn't have been any better, but it would have been a little more 'me.'"

The title track and first single from Rogers' new album is a three-way partnership featuring Kim Carnes and James Ingram. That wasn't the first combination that the song's writers, Rogers, Foster and Richard Marx, had in mind: The song was originally going to feature Barbra Streisand and Lionel Richie. And at one point, Olivia Newton-John and Jeffrey Osborne actually cut the track with Rogers.

"The idea was to make it as much of an event as we could," Rogers says. "The problem is, the bigger the artist, the more complicated the deal becomes. We must have talked to eight or 10 people, including Laura Branigan, Pat Benatar, Sheena Easton and Ray Parker. The problem was scheduling and the logistics of putting it together."

"What About Me" contains two songs geared to Rogers' country base: Troy Seals' "Didn't We" and Dolly Parton's "The Stranger." Why does Rogers continue to worry about the country market, so long after becoming a superstar pop act?

"That's what I am, first of all," he says. "Also, I feel it's a much less fickle market in the long run. You name all these guys who are hot in the pop market and give them three or four years and they're gone. So it's insurance, and it's also something I enjoy doing."

Rogers says a key factor in his longevity is his willingness to play so many concerts each year.

Touring is painless for him, he says, because he has a private plane and flies home after each date. "I just fly out and do the show and fly back. It's like going to a movie every night. I leave home at 7 p.m. and I'm back by midnight."

Why does he tour so much? "My question is why shouldn't I?" Rogers says. "I enjoy it, the money's good and I'm not depriving myself of my

family. It seems foolish not to do it."

Rogers' manager, Ken Kragen, concurs. "When he first went to get an airplane, his business manager and I and everybody else thought, 'Boy, this is crazy.' But it turned out to be the best thing he ever did financially. If he didn't have the airplane, he would never be out on the road like he is."

Rogers is slated to host the Country Music Awards next month, and on Dec. 2 will star in a CBS-TV special with Dolly Parton, "A Christmas To Remember." The two stars

are also teaming for an RCA album, "Once Upon A Christmas," which Rogers co-produced with David Foster.

Also on the boards is "Gambler III," which Kragen says will open the 1985-86 CBS television season. It will feature Linda Evans and Tom Selleck.

"Kenny did cool for awhile," Kragen acknowledges. "But he's gotten his second wind. I've never felt as good about his longevity as I do right now."



SINGIN' FOR A LIVIN'—Huey Lewis leads the News through their show at Jones Beach in Long Island, New York. (Photo: Chuck Pulin)

14 Acts Ready To 'Rock In Rio'
10-Day Fest May Be Biggest Rock Event In History

By CHRIS MCGOWAN

RIO DE JANEIRO—Yes, Def Leppard, Men At Work, the Scorpions and James Taylor are among the 14 international acts set to perform at "Rock In Rio," a 10-day festival which will run from Jan. 11-Jan. 20 here.

The festival, believed to be the most ambitious concert event in Latin American history, will also feature Queen, the Go-Go's, George Benson, Al Jarreau, the B-52's, Ozzy Osbourne, AC/DC, Iron Maiden and Nina Hagen.

Also set to perform are 14 Brazilian acts, including Gilberto Gil, Caetano Veloso, Ritchie, Elba Ramalho, Barao Vermelho and Erasmo Carlos. Tickets are set to go on sale next month for the festival, which is being billed as "90 Hours Of Music And Peace."

The concert site at Barra da Tijuca on the outskirts of Rio will have a capacity of 350,000. "Rock In Rio" creator Roberto Medina hopes to draw more than one million fans for the 10 days, which would make this the biggest rock event of all time.

"It will be the No. 1 commercial

and advertising event of the year for Brazil," says Medina, adding, "I want to make this a continuing event, which will bring large numbers of people to Rio every January. 'Rock In Rio' is definitely set up as an annual event for the next four years." Medina estimates that the total cost of the show will be around \$10 million.

Medina is no stranger to large-scale undertakings. In 1980 his company Artplan Promotions brought Frank Sinatra to Brazil to sing before more than 140,000 spectators at Rio's Maracana soccer stadium. He also presented Barry White and Julio Iglesias in Brazilian concert appearances in 1982.

If "Rock In Rio" approaches the success predicted by Medina, the ailing music industry in Brazil is seen as the major beneficiary. "It looks like it'll be enormously important," says Guy Delus, managing director of EMI-Odeon in Brazil. "We very much hope it'll turn things around."

Adds Renato Costa, international director for PolyGram Brazil: "Record sales of featured acts will greatly benefit, and the sales of other albums will be helped because more people will be in the record stores. When

Kiss came here in 1983 and played for 100,000 people in Maracana Stadium, they multiplied their Brazilian sales by 10."

Costa also predicts that the influx of foreign visitors—Medina is hoping for 80,000 attendees from South America, the U.S. and Europe—will have a positive effect on sales of Brazilian albums in other countries, by exposing outsiders to Brazilian artists. This is considered especially important because of the explosion this year of the Brazilian rock scene; several new domestic bands have started to outsell international rock bands in the Brazilian market, and are believed to have the potential to break in other countries.

The Brazilian network TV Globo has contracted for domestic television rights and each day during the festival will air highlights of the previous day's concerts. "So far, 'Rock In Rio' will be seen all through Latin America on tv, except for Mexico," says Medina. "And we're talking to Europe." In addition, a compilation album of hit songs by featured festival talent will be released in Brazil by the Som Livre label.

(Continued on page 39)

BRITISH TRIO CUTS THEME SONG

Bananarama In 'Wild' Film Role

By ETHLIE ANN VARE

LOS ANGELES—Just as Bananarama's self-titled second album enters the top 30, London/PolyGram is preparing to withdraw it from the market—but only to add a new song and re-release it. Following the top 10 success of the band's "Cruel Summer" single, Bananarama recorded the title tune for the film "The Wild Life," which will be added to new pressings of the album.



NO NUKE JUKEBOX—Ronnee Blakley, left, joins Carole King for an anti-nuclear benefit concert for the Snake River Alliance in Boise, Idaho.

Being asked by screenwriter/producer Cameron Crowe to create a song for his movie is quite an honor for a group of three young non-musicians who only formed a band as a lark. The members of Bananarama—Siobhan Fahey, Sarah Dallin and Keren Woodward—have yet to tour, and they write songs by humming melodies into a tape recorder.

"We knew it would take two years if we tucked ourselves away in a rehearsal studio to learn our equipment," says Fahey. "We thought that since wanted to be singers anyway, we would just sing. There's an awful mystique built up around songwriting. It's a melody and it's words; there's nothing to it."

Some might be aghast at Bananarama's blasé attitude toward their business. But, reminds Fahey, the group came out of the "do it yourself" punk subculture.

"The whole ideology is that you don't have to have stars," she says. "Anyone can do it. You make your own entertainment."

Bananarama started three years ago in the London clubs, jumping onstage to sing backing vocals for their favorite bands. That led to a contract with Phonogram in the U.K. ("If I had known that was the same as Decca," says Fahey, "I wouldn't have signed. I used to work in their offices.") and a string of hit singles in England. Last year's cover of "Na Na Hey Hey Kiss Him Goodbye"

made some waves over here, but it was "Cruel Summer" that really broke Bananarama in the U.S.

"'Cruel Summer' was written last August," says Fahey, "and was a hit in England, and in France last December." A year later it crossed the Atlantic. Bananarama likes to keep as much control as possible over what song gets released when—and where.

"We're out there with the people," notes Woodward. "We go to the clubs, we see what they like. We feel we know what's going to work in each territory."

"In France, for instance, they're mainly selling records through the clubs. So it has to have that crashing beat. 'Cruel Summer' has it, but 'Robert De Niro's Waiting' doesn't."

The trio is currently gathering a band for its first live tour. But Bananarama is already visible through its videos. The clip for "The Wild Life," being directed by still photographer Norman Seef, will combine footage from the movie with scenes of the bandmates in a photo session. The members' "ragpicker chic" has had a lot to do with establishing the band's identity—and, incidentally, spawned a fashion trend of its own.

"When you're on the charts, they talk about the 'lovable scruff' look," laughs Fahey. "Then, it's an 'image.' But three or four years ago, before we were famous, we would get abuse on the streets."

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Talent

LAPD: Arresting Management

By **ETHLIE ANN VARE**

LOS ANGELES — As a fledgling management company, Los Angeles Personal Direction (LAPD) suffers an identity crisis. Not that vice president Mike Gormley doesn't know who he is or what his firm's objectives are; it's just that outsiders look at Miles Copeland's partnership in the company and assume that LAPD is an arm of IRS Records. Or that it manages the Police. Or that it books the Go-Go's.

In fact, LAPD manages Wall Of Voodoo (on IRS), Oingo Boingo (now on MCA) and the Bangles (Columbia). Gormley, a former A&M vice president, is trying to keep his acts as far away from A&M/IRS as possible.

"While I enjoy the 'family' concept," says Gormley, "the family can get in the way. When I deal with IRS for Wall Of Voodoo, it has to be for Wall Of Voodoo. You've got to negotiate for yourself, not the other guy. And they (Copeland and IRS presi-

dent Jay Boberg) understand that I'm representing the band."

Gormley raised a few eyebrows recently when he took Oingo Boingo off A&M after three albums, moving the band to MCA and its lead singer Danny Elfman to MCA's San Andreas custom label for a solo effort. He terms the move a "no fault divorce."

"Nobody at A&M said 'We're dropping you,'" explains Gormley, "and we didn't go in there and say 'You're a bunch of idiots and we want out.' We just said 'We want to move out and get our own apartment.'" Now Gormley hints that he's also shopping Wall Of Voodoo for a home outside IRS.

"When you negotiate with somebody," he smiles, "you don't want it to be one of your best friends."

LAPD's success story of the year is the Bangles, signed when they were fourth on a four-act bill at a Hollywood punk club. The career moves Gormley has made for the all-female

quartet exemplify the LAPD philosophy of having a complete marketing strategy for a group.

"We got them their own EP, got them on a couple of national tours, and built it up," says Gormley. "By the time Columbia signed them, they had already sold 35,000 EPs and were selling out clubs."

"You have to manage an artist's career, not just their records," Gormley insists. For instance, he notes, he has placed Oingo Boingo in a new Budweiser commercial, and almost obtained a continuing role in tv's "Fame" for the Bangles' Susanna Hoffs. (It was turned down, he says, due to schedule conflicts.)

With an office of four full-time employees, LAPD adheres to the Copeland credo of "do it small." Gormley is looking at one or two groups to add to his roster (probably the boogie outfit Hodge Brothers or the pop band Zuma 2), but anticipates slow, steady growth in the near future.

Talent In Action

LITTLE RIVER BAND

Beverly Theatre, Beverly Hills, Calif.
\$17.50, \$15.50

With its bundle of hook-happy hits in tow, Little River Band delivered a 75-minute set here Sept. 13 that was proficient but perfunctory and ultimately passionless. Undoubtedly concerned with not alienating longtime fans, the sextet issued carbon copies of its AM radio sing-alongs like "The Other Guy" and "Reminiscing."

LRB is also undermined by its own lead singer, John Farnham. Clapping his hands, pointing at the audience and then dropping the mike and catching it before it strikes the stage, Farnham was a walking collection of rock biz cliches and mannerisms. Vocally, Farnham is a competent crooner, even capable of manufacturing real ardor on the well-crafted ballad, "Cool Change." But his frequent mugging lessened the impact of several songs. Where's the dry ice machine when you need it?

Sandwiched between the hits were valiant attempts to fashion a new, harder-edged sound. However, when a band is working with a dull razor, the results are pedestrian rockers like "Don't Blame Me," from the forthcoming album, "Playing To Win."

LRB's musicianship often outshone its mate-

rial. Guitarist Stephen Housden sprinkled the show with restrained and economical leads—especially fluid and thoughtful on "Reminiscing"—and keyboardist David Hirschfelder wove an enchanting piano solo preceding "Cool Change." With most of the band members piling on background vocals, the group reproduced those luscious seemingly helium-induced harmonies that have become its signature.

Still, it's good material that LRB must rely on if it hopes to return to the top 10. Mellow but upbeat rock is this band's forte. And, considering that its current venture into rougher musical terrain seems clumsy and forced, it would behoove this affable band of Aussies to not drift beyond its creative limitations.

KEVIN HENRY

CHRIS DeBURGH

*Marriott's Great America
Santa Clara, Calif.*

Tickets: park admission plus \$3

As Chris DeBurgh welcomed the audience to his evening show here Sept. 1, he noted, "You may be familiar with 'High On Emotion' and 'Don't Pay The Ferryman,' but that's just the beginning." He was right. DeBurgh's energetic performance drew from his current A&M al-

bum "Man On The Line" as well as previous albums, and ranged in style from pop/dance to almost folk to ragtime.

The diversity of DeBurgh's music was shown through the medieval quality of "Sight And Touch," the humorous ragtime ditty "Patricia The Stripper," the reflective "Transmission Ends" and the uptempo "I Love The Night." Good sound and the Irishman's perfect diction made every word clear, which helped to convey the imagery and humor of his lyrics.

DeBurgh displayed an amiable personality as he introduced the various songs. Often bouncing around the stage, he seemed eager to please, and he did. Effective lighting enhanced the many moods of the music, and for "Moonlight And Vodka" he donned a trenchcoat, cap and sunglasses. His band (Glen Morrow, Jeff Philips, Al Marnie, Danny McBride and Ian Kojima) supported him with a full sound.

LINDA FRIDY

SWIMMING POOL Q'S GUADALCANAL DIARY

Moonshadow Saloon, Atlanta
Tickets: \$4

After six years, the ship has finally come in for Atlanta's Swimming Pool Q's. The five-piece group debuted music from its new A&M album "War And Peace" to a sold-out audience here Aug. 21. The Q's 90-minute set served as both a primer to newly initiated fans and a measuring stick of their metamorphosis.

As with many "new music" groups, the Q's have, over the course of their career, outwardly changed from slash to class. They kicked off the show with "Rat Bait," a rather outrageous song of much bite and some vintage. Yet, with few exceptions, they chose to corral the older, more discordant material into a six-song medley.

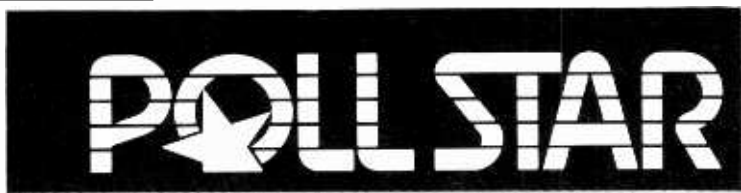
The group's newer songs are much more melodic and textured. Their three best, "Restless You," "Some New Highway" and "The Bells Ring," are all medium-paced, moody and questing. Several of their other songs are biting rockers; yet unlike some of the older work, they're filled with resourceful musical shadings.

The group's two mainstays are rhythm guitarist Jeff Calder and multi-instrumentalist Anne Boston. Calder's tunes are by far the harder driving and, it must be said, more perverse; Boston's voice, an interesting blend of influences ranging from Grace Slick to Martha Davis, is employed on more plaintive selections.

Boston/Calder harmonies, which are frequent, assay an old Jefferson Airplane ambience; yet the cutting, energetic arrangements and relentlessly accurate rhythm section add contemporary vigor and compelling originality.

Opening act Guadalcanal Diary, Landslide/db recording artists from the Atlanta suburb of Marietta, has many of the qualities that make R.E.M. such critical favorites.

RUSSELL SHAW



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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 Sept. 18

- **JACKSONS—\$4,350,000, 145,000, \$30**, Stadium Management Corp., JFK Stadium, Philadelphia, two shows, two sellouts, Sept. 1-2.
- **JACKSONS—\$2,820,000, 94,000, \$30**, Stadium Management Corp., Rich Stadium, Buffalo, two shows, two sellouts, Aug. 25-26.
- **BRUCE SPRINGSTEEN—\$1,158,752, 76,608, \$16**, Cellar Door Productions, Capital Centre, Landover, Md., four shows, four sellouts, Aug. 25-26, 28-29.
- **BRUCE SPRINGSTEEN—\$503,583, 32,000, \$16**, Cross Country Concerts, Hartford (Conn.) Civic Center, two shows, two sellouts, Sept. 7-8.
- **BOB HOPE, CONNIE STEVENS, FOX TELLERETTES—\$312,024, 30,037 (32,459)**, \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox Theater, St. Louis, seven shows, Sept. 11-17.
- **CHICAGO, DRIVE 55—\$298,320, 20,768, \$15 & \$14**, Rocktropic Inc., Roberto Clemente Coliseum, San Juan, P.R., two shows, two sellouts, Aug. 17-18.
- **ELTON JOHN—\$268,987, 18,197 (24,364)**, \$16.50 & \$14.50, Avalon Attractions, Tacoma (Wash.) Dome, Aug. 31.
- **CARS, WANG CHUNG—\$234,306, 16,228, \$14.50**, Beaver Prods., Reunion Arena, Dallas, one show, sellout, Sept. 10.
- **ELTON JOHN—\$213,996, 14,392, \$15.40 & \$14.30**, Feyline Presents, McNichols Sports Arena, Denver, one show, sellout, Sept. 2.
- **CROSBY, STILLS & NASH—\$208,601, 14,267, \$17.50 & \$13.50**, Brass Ring Prods., Meadowbrook Music Festival, Rochester, two shows, two sellouts, Sept. 12-13.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$195,311, 16,013, \$12.50 & \$11.50**, Cross Country Concerts, Hartford (Conn.) Civic Center, one show, sellout, Aug. 21.
- **ROD STEWART—\$165,293, 12,114 (12,800)**, \$15 & \$12.50, Frank J. Russo, Providence (R.I.) Civic Center, Sept. 15.
- **ALABAMA—\$160,472, 12,344 (14,532)**, \$13, Fowler Prods., Univ. of West Virginia, Morgantown, Sept. 14.
- **AIR SUPPLY—\$159,918, 10,292, \$16.50 & \$15**, Rocktropic Inc., Roberto Clemente Coliseum, San Juan, P.R., one show, sellout, Sept. 14.
- **ROD STEWART—\$157,465, 11,897 (12,732)**, \$15 & \$12.50, Frank J. Russo, The Centrum, Worcester, Mass., Sept. 18.
- **ELTON JOHN—\$153,220, 11,095 (12,110)**, \$15 & \$12.50, Avalon Attractions, Memorial Coliseum, Portland, Ore., Aug. 31.
- **ALABAMA—\$150,189, 10,896, \$15 & \$12**, In-House, York (Pa.) Interstate Fair, one show, sellout, Sept. 13.
- **ROD STEWART—\$142,770, 9,708 (11,770)**, \$15 & \$12.50, Cross Country Concerts, Hartford (Conn.) Civic Center, Sept. 5.
- **JAMES TAYLOR, RANDY NEWMAN—\$136,609, 9,780 (15,000)**, \$17.50, \$16.50 & \$9.50, Avalon Attractions, Irvine Meadows Amphitheatre, Laguna Hills, Sept. 16.
- **BILLY SQUIER, RATT—\$136,271, 11,428 (12,800)**, \$12.50 & \$11.50, Frank J. Russo/Larry Vaughn Presents, Providence (R.I.) Civic Center, Sept. 16.
- **OAK RIDGE BOYS, BELLAMY BROTHERS—\$134,614, 16,612 (21,100)**, \$10, \$8 & \$6, In-House, Kansas State Fair, Hutchinson, two shows, Sept. 8.
- **JAMES TAYLOR—\$126,796, 8,851, \$14.85 & \$13.75**, Feyline Presents, Red Rocks Amphitheatre, Denver, one show, sellout, Sept. 7.
- **CROSBY, STILLS & NASH—\$122,810, 9,228, \$13.50 & \$11.50**, Sunshine Promotions, Indianapolis Sports Center, one show, sellout, Sept. 17.
- **ALABAMA—\$119,070, 8,820, \$13.50**, Fowler Prods., Centennial Hall, Toledo, one show, sellout, Sept. 15.
- **ELVIS COSTELLO & THE ATTRACTIONS, NICK LOWE & HIS COWBOY OUTFIT—\$116,697, 8,478, \$15 & \$13.50**, Bill Graham Presents, Greek Theatre, Berkeley, one show, sellout, Sept. 15.
- **ROD STEWART—\$113,685, 8,074 (8,650)**, \$15 & \$12.50, Frank J. Russo, Cumberland County Civic Center, Portland, Me., Sept. 16.
- **DIO, TWISTED SISTER—\$111,032, 9,018 (9,900)**, \$12.50 & \$10.50, Cross Country Concerts, New Haven (Conn.), Coliseum, Aug. 21.
- **OAK RIDGE BOYS, BELLAMY BROTHERS—\$110,681, 12,323 (13,828)**, \$11, \$9 & \$1, In-House, Nebraska State Fair, Lincoln, Sept. 7.
- **YES—\$106,196, 8,104 (10,700)**, \$13.50 & \$12.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Sept. 8.
- **ELVIS COSTELLO & THE ATTRACTIONS, NICK LOWE & HIS COWBOY OUTFIT—\$100,292, 7,082 (15,000)**, \$16.50, \$15 & \$10, Avalon Attractions, Irvine Meadows Amphitheatre, Laguna Hills, Sept. 15.
- **ALABAMA—\$98,330, 10,000, \$12, \$10 & \$8**, Bob Gottschalk, Kansas State Fair, Hutchinson, one show, sellout, Sept. 10.
- **GEORGE BENSON—\$95,691, 6,551, \$18.50-\$11**, Alex Cooley/Southern Promotions, Chastain Park, Atlanta, one show, sellout, Sept. 2.
- **ALABAMA—\$91,758, 6,797, \$13.50**, Fowler Promotions, Civic Center, Saginaw, Mich., one show, sellout, Sept. 16.
- **FOUR TOPS, TEMPTATIONS—\$89,130, 6,551, \$17.50-\$10**, Alex Cooley/Southern Promotions, Chastain Park, Atlanta, one show, sellout, Aug. 31.
- **RICK SPRINGFIELD—\$87,115, 7,687 (8,900)**, \$12.50 & \$11.50, Frank J. Russo, The Centrum, Worcester, Mass., Sept. 12.
- **CYNDI LAUPER, MAJOR THINKERS—\$80,000, 8,000, \$10**, Ron Delsener Prods., Pier 84, New York, one show, sellout, Sept. 5.
- **OAK RIDGE BOYS, BELLAMY BROTHERS—\$78,036, 6,775 (9,635)**, \$12, Innervations, Lloyd Noble Arena, Norman, Okla., Sept. 9.
- **SCORPIONS, FASTWAY—\$77,893, 6,699 (7,700)**, \$12.50 & \$11.50, Cross Country Concerts, Springfield (Mass.) Civic Center, Aug. 24.
- **BILLY SQUIER, RATT—\$74,768, 6,537 (13,418)**, \$12 & \$10, Festival East, Buffalo (N.Y.) Memorial Auditorium, Sept. 8.
- **YES—\$69,255, 5,348 (9,800)**, \$13.50 & \$12.50, Cross Country Concerts, Springfield (Mass.) Civic Center, Sept. 2.

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Talent

Dance Trax

By BRIAN CHIN

Top of the field: Prince's new remixed extensions of "Let's Go Crazy" and (especially!) the non-album "Erotic City" (Warner Bros. 12-inch) should do even more than renew interest in the "Purple Rain" soundtrack. Where "Let's Go Crazy" is a straightforward movie-length version of the top 10 single, "Erotic City" is itself a fascinating track with enough interest—influences from Sly Stone to Laid Back to Sergio Mendes, for instance—to be a major hit all on its own.

We regret to inform readers who are perhaps tiring of rap and hip-hop that the state of that art has been advanced again. Grandmaster Melle Mel & the Furious Five's first album on Sugarhill is a rough, unpolished gem, showcasing the production-oriented flip side of the sparser beats-centered rap style mined to sales of a reported 375,000 albums by Run-D.M.C. this year. Included here are a short remix of "White Lines" (which has, incidentally, become a U.K. pop hit of record-breaking longevity in recent months) and the sardonic current single, "We Don't Work For Free."

Also: more awful realism in "Hustler's Convention," a rhythmic throwback to the early '70s; "World War III," a political and cosmic meditation on the unthinkable; a rap on the group's "New Adventures" in the world of show business with a vocal "beat" from "Double Barrel"; and "The Truth," a clear throwing-down of the gauntlet in the direction of a certain rap duo.

★ ★ ★

Singles and remixes: The Time's "Jungle Love" (Warner Bros. 12-inch promo) is absolutely the best funk, and a grand farewell, if the group should in fact disband following Morris Day's exit; we hope to see this one on the pop chart... Industry's "Still Of The Night" (Capitol 12-inch) is an unusual and ear-grabbing combination of rock and disco, with a multi-faceted, episodic mix by Francois Kevorkian... Blancmange's "Don't Tell Me" has been reissued by Sire at the release of the "Mange Tout" album, with a new mix by Mark Kamins and Harvey Goldberg; this version is smooth and melodic, and makes the cut particularly flexible as a pop, disco and dance-rock crossover.

★ ★ ★

Some notable independent releases: Twilight 22, which cracked the pop chart earlier this year with the hard-core "Electric Kingdom," is now in a mainstream groove with the song-oriented "Street Love" (Vanguard 12-inch), a revisiting of Shannon's I-found-love-at-the-disco theme... Hassan & 7-11's "Emotions Can Be Serious" (Easy Street 12-inch), produced by George Kerr and cult star Vaughan Mason, is similarly homey, though in a rap style... Hashim's "We're Rocking The Planet" (Cutting 12-inch) is right in the droning, trance-music pocket of his previous two singles—one of the few genuinely personal trademarks in hip-hop.

Diana Ross Engagement Breaks Record For Radio City

NEW YORK—Diana Ross' 11-show run at Radio City Music Hall, which ends Tuesday (25), has become the top-grossing engagement by an individual artist in Radio City history.

With ticket sales totaling \$1,709,505 for 11 sold-out performances, Ross smashed the previous record held by Liberace, who grossed \$1,655,331 during his sold-out 14-show run last April. Tickets for Ross'

run were scaled at \$30, \$25 and \$20. The top ticket price for Liberace's stint was \$25.

Ross was originally scheduled to perform only six concerts, but added five more due to ticket demand.

Billboard Dance/Disco Top 80

Survey for Week Ending 9/29/84

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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	4	7	LET'S GO CRAZY—Prince—(7 Inch) Warner Bros. 29216	40	31	11	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241
2	6	5	THE MEDICINE SONG—Stephanie Mills—(12 Inch) PolyGram 880180-1	41	27	11	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235
3	3	8	SET IT OUT—Midway—(12 Inch) Personal P49811	42	28	9	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939
4	1	10	NO FAVORS—Temper—(12 Inch) MCA 23506	43	21	12	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028
5	22	3	SWEPT AWAY—Diana Ross—(12 Inch) RCA 13865	44	29	8	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031
6	8	7	WOOD BEEZ—Scritti Politti—(12 Inch) Warner Bros. 2025	45	30	7	THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234
7	7	6	IN THE EVENING—Sheryl Lee Ralph—New York Music Co. NYM-11	46	65	2	HOT POTATO—LaToya Jackson—(12 Inch) Private I 429-05074
8	13	5	TWO TRIBES—Frankie Goes Hollywood—(12 Inch) Island 096931	47	19	7	BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931
9	10	7	RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A	48	48	5	OUR LOVE IS HOT—Alphonse Mouzon—(12 Inch) Private I 42905045
10	2	8	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	49	NEW ENTRY		STRUT—Sheena Easton—(12 Inch) EMI-America V-7837
11	11	5	CRUEL SUMMER—Bananarama—(12 Inch) PolyGram 810291-1	50	NEW ENTRY		JUNGLE LOVE—The Time—(LP Cut) Warner Bros. LP 2510
12	23	3	TORTURE—The Jacksons—(7 Inch) Epic 34-04575	51	NEW ENTRY		HYROGLYPHICS/PRIVATE WORLD—The Vels—(12 Inch) Mercury
13	5	9	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	52	53	4	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls—(7 Inch) Arista TS-19220
14	15	7	NIGHTTIME—Pretty Poison—(12 Inch) Svengali SR8403	53	54	3	HARDROCK—Herbie Hancock—(12 Inch) Columbia 5027
15	16	5	LIGHTS OUT—Peter Wolf—(12 Inch) EMI-America V-7834	54	NEW ENTRY		BOP TIL YOU DROP—Rick Springfield—RCA WRL-2227
16	17	3	UNDER THE GUN—Face To Face—(12 Inch) Epic 49-05033	55	57	3	WHERE DO BOYS GO—Men Without Hats—(12 Inch) MCA L331217
17	18	5	WHAT KIND OF GIRL—APB—Import	56	NEW ENTRY		BLUE JEAN/DANCING WITH THE BIG BOYS—David Bowie—(12 Inch) EMI-America V-7838
18	9	13	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JD1-9215	57	NEW ENTRY		A GIRL IN TROUBLE—Romeo Void—(12 Inch) Columbia AS 1886
19	26	3	THE LUCKY ONE—Laura Branigan—(12 Inch) Atlantic 86925	58	60	3	TASTE SO GOOD—File 13—(12 Inch) Profile PRO 7052
20	12	10	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	59	59	5	OWN THE NIGHT—George McCrae—(12 Inch) Gold Mountain GG-081205
21	25	4	HONEY TO A BEE—Tina B.—(12 Inch) Elektra 0-66944	60	61	4	ONE HOT NIGHT—Pure Energy—(12 Inch) Prism ITP 204
22	41	3	SLIPPERY PEOPLE—Staples Singers—(12 Inch) Private I 42905078	61	NEW ENTRY		ONCE IS NOT ENOUGH—O'Romeo—(12 Inch) Personal/Oh My! 4010
23	49	2	I FEEL FOR YOU—Chaka Khan—(7 Inch) Warner Bros. 7-29195	62	70	3	IN THE RIVER—I-Level—(12 Inch) Epic 49-05070
24	36	4	DYNAMITE—Jermaine Jackson—(12 Inch) Arista AD-19222	63	43	9	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731
25	24	6	SHOT IN THE DARK—The Michael Zager Band—(12 Inch) Mosaic 42905046	64	64	2	YOUR TOUCH—Bonnie Pointer—(12 Inch) Private I 429-49996
26	46	3	NEXT LOVE—Deniece Williams—(12 Inch) Columbia 44-5043	65	38	17	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 20251
27	14	13	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	66	39	8	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597
28	50	2	TOUCH ME (All Night Long)—Fonda Rae—(12 Inch) KN/Personal KN 1001	67	52	7	TATTERED DRESSES (DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
29	20	7	HE'S A REBEL—Holly Oas—(12 Inch) DND DD105	68	63	13	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937
30	45	5	I CAN'T TAKE IT—Janet Wright—(12 Inch) Cotillion 0-86922	69	66	8	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-113
31	51	3	MISSING YOU—John Waite—(7 Inch) EMI-America V8212	70	34	5	MADE IN THE USA—I.R.T.—(12 Inch) RCA/Automatic PW13852
32	32	4	RIGHT BY YOUR SIDE—Eurythmics—(12 Inch) RCA PW 13696	71	55	7	BREATHLESS—Figures On A Beach—(12 Inch) Metro-America MA 1004
33	33	4	DON'T STAND ANOTHER CHANCE—Janet Jackson—(12 Inch) A&M SP-12105	72	40	5	GET OFF (YOU FASCINATE ME)—Patrice Rushen—(12 Inch) Elektra 7-69702
34	35	6	NELSON MANDELA—The Specials AKA—(12 Inch) Chrysalis 4J942793	73	72	6	LIVING FOR THE WEEKEND—Rocker's Revenge—(12 Inch) Streetwise 2232
35	44	4	(WHAT) IN THE NAME OF LOVE—Naked Eyes—(12 Inch) EMI-America V-7832	74	67	13	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023
36	47	4	HEAD OVER HEELS—Illustrated Man—(12 Inch) Capitol B-5392	75	69	9	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505
37	37	5	I NEED A MAN IN MY LIFE—Katie Kissoon—(12 Inch) Jive/Arista JD1-9247	76	58	15	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009
38	56	3	FLESH FOR FANTASY—Billy Idol—(12 Inch) Chrysalis 4V9-42810	77	71	11	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235
39	42	4	GIRLS, GIRLS—Solo—(12 Inch) Next Plateau NP 50022	78	62	5	SUNGLASSES AT NIGHT—Corey Hart—(7 Inch) EMI-America B-8203
				79	74	11	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503
				80	68	13	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544

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- Chinese Eyes—Fancy
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- Touch Me Baby—O'Hara
- Que Me Pasa—Vicio Latino
- Countdown (remix)—Kifi and the Love Tones
- Tonight—Marlene Ricci
- Tittle Tattle—Bari Centro
- Import LP's
- Boystown Gang
- Lime—Sensual Sensation
- Disco Classics
- A Little Lovin'/Don't Turn Around—The Raes
- Love and Desire—Arpeggio
- Heaven Must Have Sent You—Bonnie Pointer
- Your Love—Lime
- Hit And Run Love/Mercy—Carol Jiani
- Memory—Manage
- She Has A Way—Bobby O
- Ain't No Mountain (remix)—Inner Life
- Born To Be Alive—Patrick Hernandez
- Sex Machine (11 min.)—James Brown
- Feel's Like I'm In Love—Kelly Marie Break—Kalmandu
- Let's Start To Dance—Bohannon
- Babe, We're Gonna Love/You're My Magician—Lime
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Talent

TV TALENT SHOW WINNER

Harris In Search Of Stardom

By HARRY WEINGER

NEW YORK—Sam Harris is attempting to parlay his popularity on tv's talent scout show, "Star Search," into a multi-media career. And he seems to be off to a good start. Harris' debut album for Motown enters Billboard's pop chart this week at number 125. In the planning stages are a 40-city tour, movie deals and a Broadway show.

The star is rising pretty fast for an unknown from Sand Springs, Okla., who was last seen playing clubs from West Hollywood to Santa Monica.

"It's kind of a blur," admits Harris. "I was on the show four or five times, and all of a sudden there were calls for television and records and everything else."

Harris is cautious, though. He appears well aware that he and his backers are attempting to manage an exploding career through a veil of inexperience.

"I am having to learn everything as I do it," he observes. "My first

tour on the road is the first time I've ever done anything like it. I realize I'm doing it in the big time, which is okay." Yet Harris adds, "It scares me to death."

A recording debut in the hands of veteran producer Steve Barri doesn't exactly calm the nerves, either. So, according to Harris, he just went in and "did it."

Still, for all his confident rawness, Harris' album gleams with L.A. studio gloss. The collection of pop-rock nuggets features some of the top West Coast session players. The up-tempo "Sugar Don't Bite" is the first single.

To Harris, however, his strength lies in emotive ballads like "Over The Rainbow." His histrionic version, modelled after his idol Patti LaBelle, is featured on the album. Also showcased is the Bruce Roberts tune, "I Will Wait For You."

Harris is encouraged by the initial attention the album has received. He is also concerned that similar cross-media performers, in the vein of Peter Allen or Liza Minnelli, rarely make the leap onto the Hot 100. But he is wise to the leverage recordings can provide.

"I figure a record would allow me

to play bigger halls," he notes. "There is obviously greater potential for more people to hear you."

A tour of respectably-sized halls is now being readied. Harris is in New York working with his partner, director Jerry Blatt, on a two-hour-plus show. Plans call for two acts, with the first a high-energy concert of song and dance. Both Blatt and Harris are seeking a personal theme to be carried through act two.

"First, hopefully, is the intensity level of a Tina Turner show," Harris offers, "while act two will be a bit more cerebral, along the lines of a Grace Jones or a David Bowie."

The opening date is set for November. Harris will then be on the road through the end of February.

Already exhausted by the swirl of activity, Harris hopes to have a month off before climbing back on his star rocket. With a movie deal already in his back pocket, Harris looks to be busy with scripts, a possible followup album and the aforementioned Broadway musical.

"There are a couple of Broadway shows being written for me," he says, "but that's a good year and a half away. It's important to do this tour while the record is out."



THE WILD LIFE—Jimmy Buffett, right, and harmonica player Fingers Taylor open the stage at Margaritaville, a new club in Gulf Shores, Ala. Buffett is promoting his new MCA album "Riddles In The Sand."

SEPTEMBER 29, 1984, BILLBOARD

Pittsburgh Vendors Vote To Block Jacksons Dates

PITTSBURGH—Two dates at Three Rivers Stadium for the Jacksons' "Victory" tour are being threatened by an impasse between stadium management and 27 souvenir vendors. The issue at hand is who will be authorized to sell licensed merchandise at the concerts, slated for Oct. 13-14.

The vendors rejected a buyout offer that would have given them \$1,000 each, if they agreed not to sell during the two shows to be held at the 60,000-seat facility. The 46-5 vote by members of Teamsters Local 250 on Sept. 13, referred to by stadium manager Rick Bjorklund as "the death knell to the show," resulted in Three Rivers officials announcing that the shows were tentatively canceled, pending re-negotiations Monday (24).

Less pessimistic is Jackson's manager Frank DiLeo. In an interview with KDKA-TV, the Pittsburgh native said, "All hope is not lost. I just can't believe that 27 people are keeping me from coming home." The

group's management has maintained control of merchandise sales throughout the tour and is looking for the same arrangement in Pittsburgh.

Because vendors are unionized here, three options were made available. Vendors were offered \$1,000 not to work the shows; they were offered a chance to work for 6% rather than their customary 15%; or they had the option to reject both and effectively block the shows.

Union members say their greatest concern is the precedent that would be established by a buyout or acceptance of reduced payments. They claim yielding in this case would weaken their bargaining position in future negotiations.

Vendors say a buyout plan was negotiated for the Jacksons concert in Kansas City, but the union was unable to obtain details of it. They claim that similar situations are looming in Detroit and Cleveland, and that their vote would probably influence what happened in other Teamsters cities.

14 Acts Ready To 'Rock In Rio'

Continued from page 36

Construction began in July at the 250,000 square meter concert site. The site will be surrounded by a wall measuring two kilometers in perimeter and will center around an amphitheatre dug out of the ground. The seating will be festival style, but no overnight camping will be allowed, and the grounds will be cleared each night after the last performance.

Gates will open each day at noon. Concert hours will run from 6 p.m. to midnight on weekdays, 4 p.m. to 2 a.m. on weekends.

On each side of the amphitheatre will be what Medina terms "consum-

er nuclei." Each of the two nuclei will have 15 shops, a beer garden (run by Malt 90, one of the show's sponsors) and a video center with 1,000 seats where patrons can watch live broadcasts of the show.

Three rotating stages are designed to create a minimum of down time between acts. The fully enclosed 5,000 square meter backstage area will include dressing rooms, a private restaurant and separate security. Nearby will be a heliport and two security offices.

A total of 750 private security people will patrol the grounds, backed by city and state police. Parking will be provided nearby for 30,000 cars.

Tickets will cost \$4 a day, when purchased as part of a 10-day "passport." The single-day admission price and five-day passport charge have not yet been set.

Brazil has been suffering a recession for the past four years, and at least one rival Brazilian promoter has expressed doubts that Medina can recoup his investment. Comments Medina: "I don't expect to make a profit the first year. This first time is to pay for the investment. The second year we'll make money."

Even if Medina loses, the Brazilian record industry should benefit. January falls during the summer season in Brazil, which is traditionally a poor time for record sales.

For The Record

A series of printing errors garbled the endings of features on Twisted Sister, Billy Ocean and Sheena Easton in last week's issue.

The promo clip for Twisted Sister's next single, "I Wanna Rock," will again star actor Mark Metcalf.

Ocean's current album includes a cover version of the Beatles' "The Long And Winding Road."

And Easton's complete quote on the subject of pop charts should read: "It still makes me sick every time a single drops down a chart place. I hate it. The positions I hate most are 41, 31, 21, and 11, because you're one place away from being in the top 40, top 30, top 20 or top 10."

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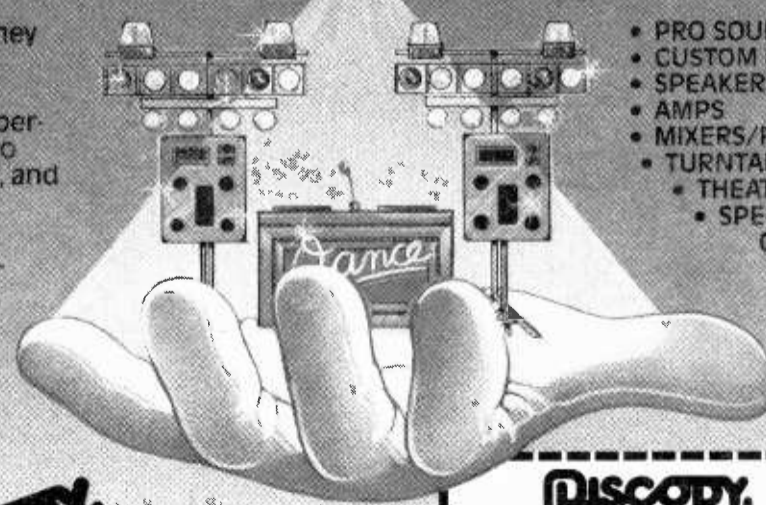
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Billboard® Black LPs

Survey for Week Ending 9/29/84

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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	12	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25109-1	41	42	93	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS
2	2	15	TINA TURNER ▲ Private Dancer, Capitol ST-12330 CAP	42	48	5	RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326 CBS
3	3	10	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA	43	44	32	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA
4	4	8	BILLY OCEAN Suddenly, Jive/Arista JL8-8213 RCA	44	46	5	BOB MARLEY AND THE WAILERS Legend, Island 90169 WEA
5	7	12	KASHIF Send Me Your Love, Arista AL8-8205 RCA	45	33	17	ROGER The Saga Continues, Warner Bros. 23975-1 WEA
6	5	15	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	46	34	29	CAMEO ● She's Strange, Atlanta Artists 814984-1 M1 (PolyGram) POL
7	8	14	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	47	36	25	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA
8	10	5	MTUME You, Me And He, Epic FE 39473 CBS	48	45	60	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
9	9	47	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	49	43	41	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS
10	11	5	RICK JAMES Reflections, Gordy 6095GL (Motown) MCA	50	52	18	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
11	5	10	JACKSONS ▲ Victory, Epic QE 38946 CBS	51	53	43	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
12	16	5	THE S.O.S. BAND Just The Way You Like It, Tabu FZ 39332 (Epic) CBS	52	47	19	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
13	13	20	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA	53	51	40	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS
14	18	6	LILLO All Of You, Capitol ST-12346 CAP	54	54	8	THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989 RCA
15	15	12	SOUNDTRACK ▲ Ghostbusters, Arista AL8-8246 RCA	55	40	13	TYZIK Jammin' In Manhattan, Polydor 821605-1 Y1 (PolyGram) POL
16	12	45	POINTER SISTERS ● Break Out, Planet BXL-1705 (RCA) RCA	56	NEW ENTRY		GIL SCOTT-HERON The Best Of Gil Scott-Heron, Arista AL8-8248 RCA
17	14	21	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	57	50	23	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA
18	17	19	O'BRYAN Be My Lover, Capitol ST-12332 CAP	58	56	27	BOBBY WOMACK The Poet II, Beverly Gen BG 10003 IND
19	24	5	ALICIA MYERS I Appreciate, MCA 5485 MCA	59	60	24	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
20	20	13	NEWCLEUS Jam On Revenge, Sunnyview SUN 4901 (Backbeat) IND	60	61	8	LITTLE MILTON Playing For Keeps, Malaco 7419 IND
21	22	15	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	61	62	23	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
22	23	52	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA	62	63	15	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA
23	25	5	JOYCE KENNEDY Lookin' For Trouble, A&M SP-4996 RCA	63	58	56	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
24	NEW ENTRY		SOUNDTRACK The Woman In Red, Stevie Wonder Motown 6108MI MCA	64	59	65	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
25	19	15	PATRICE RUSHEN Now, Elektra 60360-1 WEA	65	64	14	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 (Atco) WEA
26	21	23	ONE WAY Lady, MCA 5470 MCA	66	66	3	SADAO WATANABE Rendezvous, Elektra 60371 WEA
27	27	17	SOUNDTRACK ▲ Breakin' (Polydor) 821919-1 Y1 (PolyGram) POL	67	55	11	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
28	28	10	LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	68	75	4	BEAU WILLIAMS Bodacious, Capitol ST-12344 CAP
29	26	9	THE BROTHERS JOHNSON Out Of Control, A&M SP-4965 RCA	69	67	9	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
30	30	17	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS	70	72	17	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
31	31	10	BRASS CONSTRUCTION Renegades, Capitol ST-12327 CAP	71	70	45	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
32	38	4	RANDY HALL I Belong To You, MCA 5504 MCA	72	74	25	KLEENER Intimate Connection, Atlantic 80145-1 WEA
33	32	17	SOUNDTRACK ● Beat Street, Atlantic 80154 WEA	73	65	32	SHANNON ● Let The Music Play, Mirage 90134 (Atco) WEA
34	37	5	HERBIE HANCOCK Sound-System, Columbia FC 39478 CBS	74	73	27	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP
35	39	6	BOBBY BLAND You've Got Me Loving You, MCA 5503 MCA	75	68	3	VARIOUS ARTISTS Street Beat Vol. 1, Sugar Hill SH2-9228 MCA
36	29	24	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL				
37	41	2	JANET JACKSON Dream Street, A&M SP-4962 RCA				
38	57	2	RALPH MACDONALD Universal Rhythm, Polydor 823323-1 Y1 (PolyGram) POL				
39	49	2	KURTIS BLOW Ego Trip, Mercury 822420-1 M1 (PolyGram) POL				
40	35	16	CHERELLE Fragile, Tabu BFZ 39144 (Epic) CBS				

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'NEW YORK CITY FRESH FEST'

Hip-Hop Heading For Huge Halls

By HARRY WEINGER

NEW YORK — The hip-hop/rap culture, exploited by the film industry as well as the promotion outlets of music video and commercial advertising, will soon have its first organized effort to bring the music to the country via major performing venues.

Norby Walters Associates, in conjunction with Pace Concerts, is presenting the "Swatch Watch New York City Fresh Fest" tour. The show is fully sponsored by the watch company, and 5% of the tour proceeds are being donated to the United Negro College Fund.

Featuring leading rap groups, dancers and performers, the nationwide tour is confirmed for 15 dates stretching over five weeks. It will begin Oct. 5 in Cincinnati's Riverfront

Stadium.

Sources close to the negotiations say the tour will continue through year's end. Tentative agreements have been signed for a 31-city swing.

Performers include Kurtis Blow, sans Orange Krush, as host. Headlining is Run-D.M.C., with Whodini, Fat Boys, Newcleus, the Dynamic Breakers, Magnificent Force and Uptown Express completing the bill. Additional groups will be added on individual dates according to regional popularity. Dr. Jeckyll & Mr. Hyde and T. LaRock are expected to join the tour in selected cities.

Fueled by the packages recent sell-outs at the 9,000-seat Greensboro Coliseum and Atlanta's 14,000-seat Omni, promoters and performers alike are gearing up for a "rap break-out." The show was conceived by Rick Walker of Atlanta's Cedric

Walker Associates.

Russell Simmons of Rush Productions notes that the participants are street groups, largely overlooked by the industry mainstream. "This is something we've been working on for years with rap," he says. "We're developing real artists here. The industry has yet to realize that audiences are coming to hear the groups, not just the record. This is the next step, for sure."

Mark Seigel of Norby Walters agrees. "The package includes audience participation," he notes, "and it works incredibly because this is the music the kids come from. They both identify with and look up to these performers. Now the companies will start believing."

Firm dates for October are as follows: Cincinnati, Oct. 5; Cobo Hall, Detroit (6); Convention Center, Cleveland (7); Washington Coliseum, Washington, D.C. (12); Hampton Coliseum, Hampton, Va. (13); Spectrum, Philadelphia (14); Checkerdome, St. Louis (19); Kemper Arena, Kansas City (20); MidSouth Coliseum, Memphis (21); Richmond Coliseum, Richmond (26); Savannah, venue to be announced (27); and Charlotte Coliseum, Charlotte (28) Charles Stedler of Tin Pan Apple is handling publicity.

There is optimistic talk of taking the festival worldwide. Plans are being discussed for a hip-hop to Europe and Japan in early 1985, with a return trip to the U.S. in the spring.

The Rhythm & The Blues From 'Godfather' To 'Kid'

By NELSON GEORGE

James Brown was, of all things, on MTV about a month ago when he was asked about Prince. "The Godfather" was quite complimentary, pointing out that Prince had been influenced by him, even on the business side; Prince's road manager/confidant Alan Leeds, Brown said, had been "trained" by him.

Leeds, who is best known to "Purple Rain" fans as the red-haired stage manager who sticks his head into Prince's dressing room to yell "Five minutes!" midway through the film, has the unique distinction of having worked with both James Brown and Prince.

As one might imagine, Leeds is quick to play down any comparisons between the two. "It would be unfair to both of them," he says. "They do different things."

"For example," he notes, "it's hard to find a guitar player today who hasn't subliminally been influenced by the sound of James' guitar players. That holds as true for Prince as anybody else. Onstage, the same thing. But you could have analyzed James in the '60s and seen a lot of Louis Jordan or Roy Brown. It's all an evolutionary process where any artist absorbs some pieces of what came before, discarding just as much or more."

Leeds' first exposure to the pop music business came through his uncle Mel Leeds, program director of WINS during the '50s when the station employed such legendary DJs as Alan Freed and Murray the K. By the late '60s, Leeds, after working at Richmond's WANT as a DJ and musical director, was attending Pittsburgh's Point Park College.

"I'd met James while at WANT and had become friendly with him and members of his organization," Leeds recalls. "He came to Pittsburgh for a gig in 1969 and needed some local promotion. Things went well, and he offered me a full-time job as his publicity director." Within a year, Leeds was upgraded to tour director.

Just as he would later relocate to Minneapolis for Prince, Leeds shifted first to Cincinnati, the home of King Records, and later to Augusta when Brown signed with Polydor in 1971.

Leeds joined Brown at a crucial juncture in his career, when his classic "Say It Loud I'm Black And I'm Proud" was giving him a pronounced and somewhat damaging militant image.

"We had crossover radio working him before 'Black' in 1968," Leeds (Continued on page 43)



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The Rhythm & The Blues

• Continued from page 40

says, "but we definitely had a PR problem with pop radio after that. Their interpretation of that song was that James was taking an anti-white position. In reality, Brown was taking a pro-black position that wasn't anti-white. Just as his record with Afrika Bambaataa says, James has always been about unity. His philosophy was 'I don't want nobody to give me nothing, just open up the door and I'll get it myself'—and it is to this day."

Leeds' current employer also had his problems with pop radio. In fact, it was just in the second half of last year that Prince garnered the crossover airplay his talent deserved.

"With Prince it wasn't a black issue, but a musical issue," Leeds says. "Before 'Little Red Corvette' and '1999' he had more of a crossover audience than certain parts of the media knew. But thanks to MTV and changes in radio over the last two or three years, things have opened up."

When asked to describe what he thinks makes Prince so special, Leeds, a veteran of tours with such flamboyant acts as Kiss and Cameo, doesn't mention Prince's flash, but his music. "What's unique about him is the number of ways that he can please an audience. He reaches them by sitting at a piano playing by himself. He reaches them with his guitar playing, his voice, his musical interaction with his band.

"Many artists try to do different things, but usually they only do one or two things well. Prince is able to do all that."

Like everyone in Prince's camp, Leeds is leery of giving out too much advance information about any of

"The Kid's" activities. But he does reveal that the tour is tentatively set to open in Detroit's Joe Louis Arena in November—which means if you want hotel accommodations for the Motor City, you'd better pick up the phone right now.

★ ★ ★

Readers of this column be aware: In honor of Billboard's 90th anniversary, this space is holding its first, and perhaps only, rhythm 'n' blues quiz. The winner will be announced in this column in the Nov. 30 issue, which celebrates Billboard's birthday.

The query is: How many black-oriented songs make mention of a mother's advice in the lyrics? For example, Smokey Robinson & the Miracles' "Shop Around" is a classic of this popular genre, but we won't exclude songs such as "Mama Told Me Not To Come," performed by Three Dog Night and written by Randy Newman in a definite r&b style.

All lists must be submitted and received at Billboard's New York office by Oct. 22. Awards? Gifts? Well, okay. The person with the most eligible songs (please include complete song title, artists and label or year of release) will be given a special gift selected by a team of highly qualified and good-looking judges.

★ ★ ★

Short Stuff: Did you notice the note from Michael Jackson on the sleeve of sister Rebbie's "Centipede" single? It says: "In dedication to my mannequin friends" . . . There has been talk that Prince's next album will be considerably funkier than "Purple Rain." While that does remain to be seen, it is interesting that

black radio has picked up on his singles' B sides, "17 Days" and "Erotic City," both of which have a stronger black feel than anything on the album except "When Doves Cry." Is it chance or calculation that these songs seem intended to protect Prince's black sales base? . . . Former Time guitarist **Jessie Johnson** has begun his solo career by writing and producing two songs, "Pretty Boy" and "Fast Girls," on Janet Jackson's "Dream Street" album. Johnson, managed by ex-Prince and current **Andre Cymone** manager **Owen Husney**, is readying his A&M debut in Minneapolis. He co-wrote the Time's current single, "Jungle Love."

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GOSPEL MUSIC

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Good News For The Good News Industry

By PAUL BAKER

Ask just about anyone in gospel music for a state-of-the-industry report, and they'll give you a cautious but optimistic look into the future. The Christian music market appears to be shifting into high gear after weathering some rough economic times a year or so back. Diversification seems to be a key word.

"We're broadening the acceptance of varied musical styles constantly," says Sparrow Records president Billy Ray Hearn, who sees an unprecedented latitude in gospel music tastes, from classical to new wave. Radio is one of the places where the wider acceptance of gospel music styles is evidenced. Once the bastion of traditional church music, Christian radio has gradually opened its arms to the more contemporary forms of expression.

But the audience isn't drifting toward rock or any other one particular style of music. The radio listeners and the consumers seem to be becoming more diversified and more tolerant at both ends of the spectrum. "I know a lot of people that like contemporary music but are also giving me very favorable comments on the classical church music albums we have released," Hearn adds.

But there is a theory that Hearn puts forth which may put a whole new perspective on marketing gospel music if it holds true. Noting that gospel music is in the unique position of being marketed primarily in Christian bookstores, he sees a new breed of buyer.

"The average record buyer that's going into the store is more into contemporary Christian music. When we all of a sudden sell a lot of our traditional and classical recordings, is that the record buyers buying that or is that the book buyers discovering it? We now know that a lot of our records should be promoted in the book department."

As integral and invaluable as the labels see the Christian bookstore, there has been a trend for a few years of searching out additional markets. Gospel music is blessed with the opportunity to sell not only in its own stores, but in the normal secular channels, too.

"It's almost as if the whole market is a 10-piece pie, and we've only been dealing with one piece of it," says Wayne Erickson, president of The Benson Co. "What we find, and the Gallup polls reinforce it, is that only 8% of our potential audience/buyers frequent the Christian bookstores and that whole network of distribution. We have to expand our vision. We realize that the Christian bookstore market has a steady growth to it, but our industry is growing fast and there are additional options for our product. We're not getting the job done in getting the Gospel out if we're only dealing with such a small percentage of our potential."

Gospel music has successfully moved into the secular channels to a limited degree, helped along by distribution facts such as the one set up between Sparrow and MCA. But all of the labels agree there's a long way to go.

And expansion is not limited to the U.S. Through conferences in several countries, concert reports back from other nations, and requests from Christians overseas, there has developed a greater awareness of the perceived need to encircle the world with gospel music. There is a trend toward international exchange of gospel product and artists. Americans go overseas, and the non-Americans are finding it somewhat easier to tour the States than in years past, though there is still work to be done. Some companies, such as Benson, are establishing production agreements overseas to have records pressed there rather than exported in bulk from the U.S.

Global concern comes in another way for quite a few of the musicians performing gospel music, as they put their weighty support behind world hunger awareness programs sponsored by groups such as World Vision and Compassion International. The trend appears to be toward more of this involvement.

If the recent announcements made by two major gospel groups, Truth and Dallas Holm's Praise, are any indication, another coming trend may be a return to non-ticketed concerts. Both groups added their names to the lengthening roster of artists who feel that pricing concerts may prevent attendance by the very people they are trying to reach with the Gospel message. They feel the solution is "love offering" concerts where no one is obliged, but everyone is welcome to contribute, basically the way it was done in churches in the late '60s.

On the other side of the debate, however, are artists who maintain that there is nothing wrong with doing concerts up right and charging for tickets. Both types of concerts will undoubtedly continue.

Other trends for gospel? Original-version accompaniment tapes, such as those debuted by Benson's Master Track series last year, lifted right off the hit masters of

(Continued on page G-26)

Paul Baker is a writer in Birmingham, Alabama, and author of the book, "Why Should The Devil Have All The Good Music?"

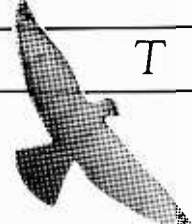
They have written 400 songs, sold four million albums, played in concert to six million people, and received a Gold Record, two Grammys and 13 Doves. Their style has changed but the basic message has remained the same. And 23 years down the road, they are still considered **THE LEADERS** in Christian music.



Bill Gaither Trio



Spring House



Different Styles Broaden Base, Spread The Word

THE 1984 CROSSOVER CRUSADE: MARCHING AT THE FRONT OF THE TALENT PARADE

By MOIRA McCORMICK

The Lord can glorify Himself any way He chooses," says Donna Summer, and they're true words indeed, when one considers the breadth of musical styles which today fall under the gospel heading.

Chart-topping gospel product in the '80s ranges from the more traditional stylings of the Bill Gaither Trio to the computerized pop of Leon Patillo, from Sandi Patti's ballads to Petra's rock'n'roll—and major Christian artists unanimously agree that the message of the gospel is spread more thoroughly as a result.

All the same, today's gospel stars still face a handful of drawbacks as they pursue their careers—opposition from Christian as well as secular extremists, pigeonholing by the music industry, inequities on the retail and radio end, and other difficulties. But it's worth it, they say, as long as they're spreading the Word.

For veteran Christian artists such as Bill Gaither and Armond Morales, both of whom have been plying their trade for two decades or more, the almost-anything-goes character of today's gospel is evidence that their ministry is expanding further.

Gaither, who with wife Gloria and partner Gary McSpadden fronts the Bill Gaither Trio (he also presides over the Gaither Vocal Band with McSpadden, Jon Mohr and Grammy-winning vocalist Larnelle Harris), points out, "Gospel music, with the exception of black gospel, has never been a pure form. It's always been eclectic; the lyrics are the only thing that's set it apart (from popular secular music).

"I'm excited about all the different styles," continues the eight-time Dove Award-winning singer/songwriter, whose 23-year career has seen the release of over 40 albums, "and I don't feel threatened by them at all. There are a lot of ways to praise the Lord."

Gaither's core audience, he says, has remained stable "for the last 15 years," but concert audiences continue to grow. Last month, 50,000 of the faithful showed up at the Ohio State Fair grounds to glimpse Gaither and company. Evidently, Gaither's time-honored approach to gospel hasn't suffered at all.

"I'm comfortable with our niche; we're still doing basically the same thing, and we're still not what you call contemporary," says Gaither, adding, "Of course, when we keep getting younger musicians, we keep updating our sound."

Armond Morales of the Imperials, currently celebrating their 20th year in gospel music, says that venerable quartet is also concerned with recent innovations in lighting and sound technology as well as music. "When we started out, we traveled in one bus with a sound system that fit in the trunk of a car," Morales smiles, "and now we need two buses and a semi."

The Imperials, who continue to perform 120 shows a year to crowds of up to 10,000, are possessed of a history liberally dotted with achievements: 41 albums, four Grammys, 13 Doves, concert tours with Elvis Presley ("before his decline", confirms Morales), and groundbreaking television appearances. Morales finds their entertainment aspect as well as their ministry equally important for the Imperials.

"There's a portion in every show where we open it up and let people accept Jesus Christ as their Lord and Savior," describes Morales, "and they do it in their seats. There's no altar call, although we'll do that after a show."

Morales says the Imperials have received many an offer over the last two decades to perform secular music as well as Christian. "There's probably a lot more money in that," he admits, "but that's not our purpose."

A semi-secular career is often spoken of as the next step for Amy Grant, inarguably the hottest-selling gospel artist in the genre's history (over a million records sold, including her landmark gold LP "Age To Age.") Although Grant, 23, doesn't discount the possibility of recording

Moira McCormick is Billboard's Contributing Editor in Chicago.

the stray secular tune now and then, she stresses, "I want to sing Christian songs. If that opens up a side door for an opportunity to do something else, great—but I'm not pursuing the side doors."

Grant's nine-album contract with Word Records is on the verge of completion, and rumor has it she's being pursued by several major secular record companies. As to whether she'd record on a secular label with a secular producer, however, Grant says it depends on her managers' decision. Michael Blanton and Dan Harrell, according to Grant, assure her that "we're going to go with the group we feel believes in us the most, and allows us to do what we can do best to the largest audience. If that's Word Records, it'll be Word Records. If it's Geffen or RCA, it'll be Geffen or RCA."

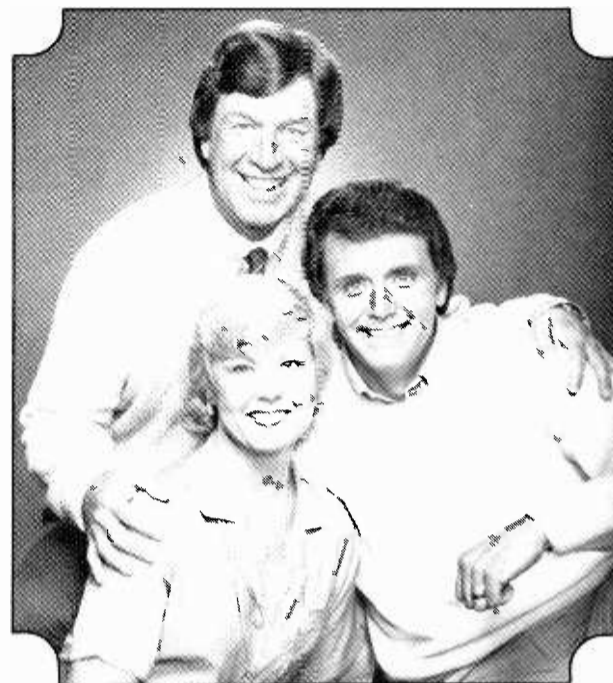
Conceding that "I've felt boxed in at times, as far as Christian music is concerned," Grant feels "it would be blind and closed-minded to say that only music with Christian lyrics has any artistic value. But it's time to at least have a few songs that talk about something eternal. You don't have to put on choir robes to do it—you can stand on your chair at a concert and scream—but just be willing to be involved."

Grant would be tickled at the idea of dueting with a secular singer, she says, "as long as the words of the

(Continued on page G-18)



Amy Grant



Bill Gaither Trio



Terry Talbot, John Michael Talbot, Wendy Hofheimer



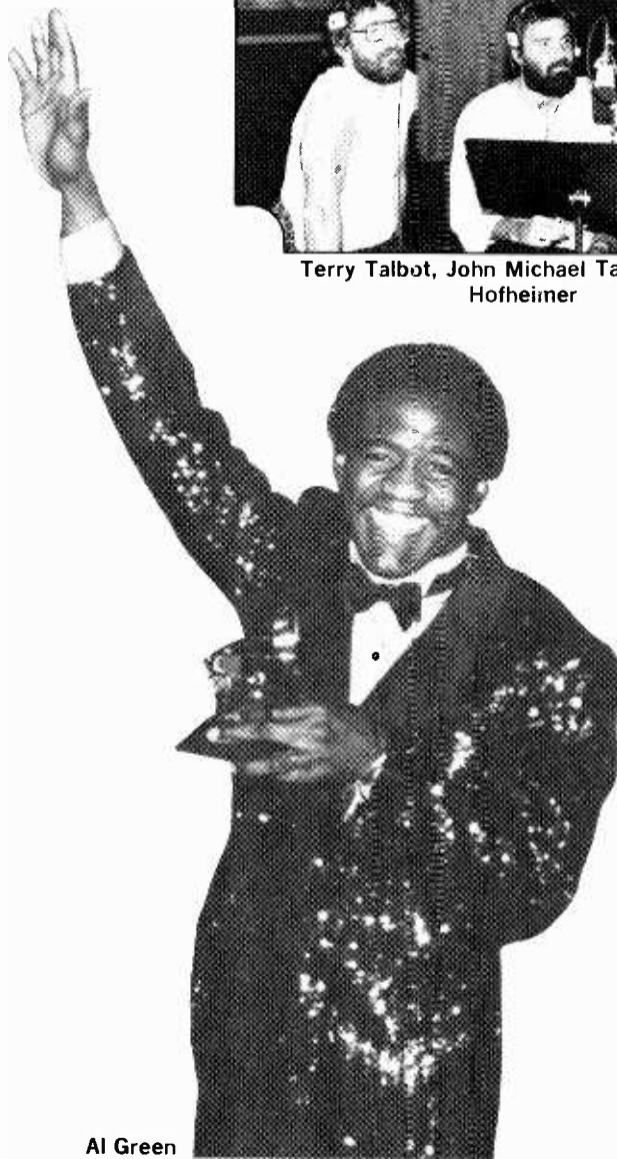
Leon Patillo



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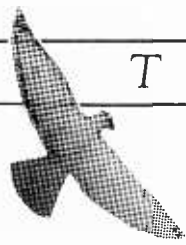
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Vaulting Past Jazz & Classical MAJOR LABELS: POISED ON THE BRINK OF BREAKTHROUGH WITH POP MUSIC'S FASTEST GROWING GENRE

By BOB DARDEN

Taken all together, the reports from many of the major gospel labels sound like one giant press release. Things are going that well in one of popular music's fastest growing genres. It's a far cry from the roster-reducing, budget-slashing horror stories of just a couple of years ago. And some of the reports from label heads and public relations directors smack of good old fashioned hype. The only trouble is, many have the sales figures to back them up.

What's the status of the religious music industry? Not exactly Big Time yet. Middle Time maybe. But a long way from Small Time.

Industry figures show that the different styles of music under the very broad heading of gospel music now comprise nearly 80% of the total marketplace, and that gospel has vaulted past both classical and jazz in sales. And if those sales aren't in Michael Jackson's league yet, then that's true of every other artist in every other musical category these days.

The most dramatic area has come in the area of contemporary Christian music, where artists like Amy Grant, Sandi Patti and Petra are now releasing gold albums as a matter of course. Amy Grant's "Age to Age" should go platinum before year's end.

It's a time of increased national exposure, top flight venues and major league crowds. It's a time when secular labels are sniffing something in the wind and checking out the competition for the first time. It's the beginning of the video era in religious music, of renewed interest in the lucrative children's market, of specialized marketing for specialized products.

And, almost without exception, it is time for a publicly stated commitment to a solid, life-changing Christian message. Everything else can be true, but if this last commitment isn't there, then the product isn't truly gospel music. It isn't the music, after all, that's Christian. Music is music. It is the lyric that makes a song Christian—or not.

For Stan Moser, head of giant Word Records, it's a time to shake his head in disbelief. He says this is a wonderful, crazy time to be in contemporary Christian music. Sales are going through the roof, product quality is at an all-time, diversified high and a number of projects seem to be on the verge of major breakthroughs. And all of it seems to be happening before lunch.

"We're at a point now where we have to explore options in a number of areas," Moser says. "We're having to adapt to having a group like Petra book one million seats next year. They've got something like 100 concerts in 10,000-seat halls—and those are mostly secular venues. Similar things are happening with Amy Grant and Leon Patillo.

"It just has been a phenomenal year in every way. And not just in sales, although they are far beyond every projection, every expectation we had last year. But there's

Bob Darden is Billboard's Contributing Editor for gospel in Waco, Texas, and author of the "Lectern" column.

no way to take into account an Amy Grant. The sheer volume of sales here is just tremendous and there's no reason to believe that they are going to slow down."

Moser also says it's time to put things in perspective. At a recent gathering of thousands of church-oriented young girls recently, about 40% of those surveyed had never heard of Amy Grant, two-thirds had never heard of Benson's Sandi Patti and only 20% had ever heard of one of Word's top new artists, Leslie Phillips. Those kind of statistics lead Moser and other Word officials to believe that their penetration of even the church market is shallow at best.

"Even with our increased dent, we've still got a long way to go," he says. "Our statistics show that about 50% of the U.S. population is active in some way in church. Roughly about 100 million people. Only 10% of that figure ever frequents Christian bookstores or shops, which is where the bulk of our albums are sold. So our market universe to this point has only been 10 million people.

"That means when someone like Amy Grant nears a million units sold, she's penetrating the universe that encompasses the other 90 million Christians who are 'secular' in terms of their buying habits. Even surveys of long-time Petra fans show that those same fans are buying five or six secular albums by people like Def Leppard, Journey or Led Zeppelin for every Petra LP they buy.

"That means we still have a huge untapped market in that 90 million. It is for all intents and purposes a secular market that's not going to be offended by our message. That's where our next thrust is going to be."

Five years ago, that same marketplace would not have allowed Leslie Phillips to even mention something like extra-marital sex. Today, as the scope of the artist broadens, so has the willingness of the market grown to include more than just one topic in gospel music.

"The Bible most definitely addresses salvation," Moser says, "but it also addresses issues like honesty, integrity, homosexuality and whatever. For example,



Shirley Caesar at Disneyland for annual "Night of Joy."

we've had a series of powerful anti-abortion songs in the past few years, something our audience would never allow to be mentioned before. The relevant message is still salvation, but specific songs can now deal with specific topics and that's opened up a whole lot more freedom of expression lyrically and musically for our artists. And that's given them the opportunity to reach a wider audience—that 90 million we're talking about."

A third trend Moser sees emerging in Christian music is the movement of God in black churches and the perception of music in that community. Just as the early days of the "Jesus Music" movement gave teenagers a third choice between the music of their parents and the music of the world, Moser says more and more contemporary black young people are being given a third choice that fits in between the traditional black gospel artists of their parents and Prince with artists like Leon Patillo, Philip Bailey, Morris Chapman, Passage and others.

The fourth and final avenue opening up is video. For Word and a number of other Christian labels, there's a market out there, but there's no distribution system, little product and almost no broadcast outlet. It's a straight write-off proposition. So far, only artists like Mylon Le-

(Continued on page G-12)



Leon Patillo performs in a crowd at WLOK Stone Soul Picnic in Memphis in June.



Sheila Walsh hosts BBC's "The Rock Gospel Show."



Lauri Boone, Amy Grant and Debby Boone after Grant headlined L.A.'s Universal Amphitheatre in April.



The Imperials work out arrangements for next LP with producer Brown Bannister, seated right.



Phil Driscoll and Debby Boone perform on "On Stage America."



Jon Van Der Hoeven of the Christian Embassy, Bobby Jones, and GMA's Don Butler in Israel.

BILLBOARD SPOTLIGHT

SEPTEMBER 29, 1984, BILLBOARD

A Year Of Solidification

INDEPENDENT LABELS: MARKETING THE PROMISE OF A WIDER, RICHER MUSICAL SPECTRUM

By WALT QUINN

REUNION

Everything that the team of Mike Blanton and Dan Harrell has touched has turned that proverbial shade of gospel gold. As the management team and production company for Amy Grant, their touch is quickly approaching platinum. As the founders and heads of Reunion Records, they have used Grant leverage to launch relative unknowns and create some numbers that would make the most cynical record executives sit up and take notice. Who's to say what would have happened to Michael W. Smith and Kathy Troccoli if they had been signed by a label with less clout? The new artists have racked up some impressive numbers (300,000 units between them) on the strength of some very smart and strategic moves by the Blanton and Harrell team. Smith, originally tagged as a songwriter *par excellence* made his mark as the opening act on the Grant tour. He proved to be a durable trooper with the teenage set, due to youthful good looks and an inexhaustible stage manner. Troccoli, unlike Smith, didn't have the luxury of opening for Grant, but still chalked up more, than respective numbers. Her new release is a rhythm & blues-based production, something that will fit her swaggering and throaty vocal style tighter than a spandex tour jacket. With only one disappointing showing for the year, the unique but meandering "God Bless This House" by Aerial, a comedy album that seemed more suited to video than the confining space of vinyl, Blanton and Harrell are readying two more projects for '84, a debut album by Nashville songwriter, Billy Sprague, and a new project for the vastly underrated Pam Mark Hall.

RIVERSONG

While working with major gospel record and distribution labels, Bill Traylor began to see an idea take shape. He saw an area of the market, Southern Gospel, that was being neglected in spite of the fact that it was producing strong sales figures. Since there was no logical reason for the neglect he decided to do something about it. Traylor recalls, "I really felt that if I started a label and invested reasonable amounts of money to promotion, I could come up with a strong contender in the southern gospel field. I believed some of the majors were looking a gift horse in the mouth. They were not allocating much money into marketing and promotion, but they were reaping the profits of big sales."

Traylor felt if the other labels wanted to court the so-called glamour acts and spend a good portion of their marketing dollars on them—so be it. "When I worked with a major distributor in Nashville, I had a hard time getting monies allocated for marketing southern gospel."

Walt Quinn is a writer in Los Angeles.

I began looking at the number of acts on the label, who was getting the biggest share of the marketing dollars, and who was bringing in the biggest revenues. I figured out that out of approximately 125 groups, 12 were southern gospel. Only 5% of the total marketing budget was being allocated to those groups, yet they accounted for 35% of the total sales of the company. So much for glamour."

Riversong Records started out as the southern gospel wing on CBS's ill-fated Priority venture. After the doors were shut at Priority, Traylor negotiated with CBS for the rights and masters on the Riversong product. In October of last year the doors of Riversong were officially open. Traylor had inked a deal with Zondervan, a Christian mega-publishing corporation that was flexing its acquisition muscles in many new directions. Traylor said of the move, "Because Zondervan was new to the recording field they have had a great "watch and see" attitude. They are professional business people, with a heart for the Lord, who have been very supportive and willing to go all out to help us."

Riversong opened up with a bang, acquiring strong groups with established reputations: the Cathedrals, the legendary Singin' Americans, and Anthony Burger. They have recently added to their roster, the Speers, Henry and Hazel Slaughter, and Grand Ole Opry Hall of Famer, Jimmy Davis. Their most interesting pact to date is acquiring the repackaging and distribution rights of normally super mail-order sellers Jimmy Swaggert and Kenneth Copeland.

ONYX INTERNATIONAL

The traditional black-gospel record buyer has been somewhat resistant to change and less than willing to embrace a more progressive and stylized type of gospel



Petra

music. The market for traditionalists such as Rev. Milton Brunson, Shirley Caesar, Rev. James Cleveland, and the Clark Sisters has been a fairly strong market that is fairly predictable. Not so with contemporary. The gospel highway is scattered with groups that a&r thought would be the first gospel Commodores, or Earth, Wind & Fire, or Gap Band. The Donn Thomas', Tony Comers, and Bili Thedfords, in the end amounted to nothing more than deflated dreams.

And just when you think it's unsafe to venture into those murky, funkicized black gospel progressive waters here comes Onyx International, the first progressive "soul" music label under Benson's expansive distributing umbrella.

Butch McGee, executive director of the label, worked in radio for 14 years before setting up the label. A native of Knoxville, Tenn., he also worked with Gentry McCreary in his formative years. When asked how he thought old ideas would be dispelled in black gospel, McGee responded, "We're real excited about the possibilities of contemporary music. I believe, regardless of the track record, we're gonna shake some old trees around here and come up with some abundant fruit. I believe these kids are out there and they will respond when some good product is out there. I believe we're due for a black youth movement similar to the Jesus Movement with white kids in the early '70s."

(Continued on page G-16)



Amy Fletcher at the Crystal Cathedral in Garden Grove, Calif., with Dr. Herman Ridder.



Vanessa Bell Armstrong



Twila Paris



Rick Cua



Phil Keaggy



Michael W. Smith

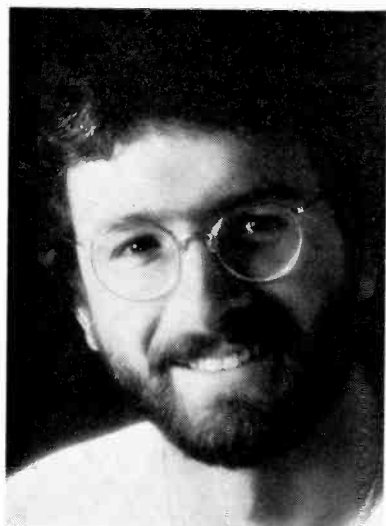


ASCAP CONGRATULATES LANNY WOLFE

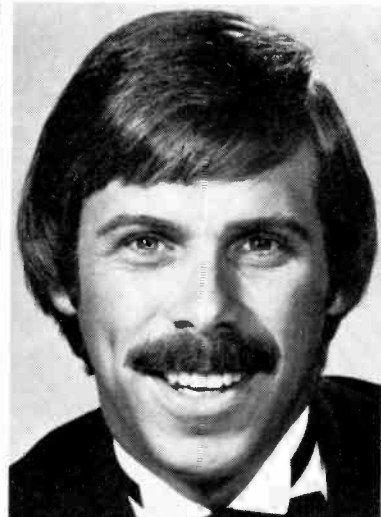
GMA SONGWRITER OF THE YEAR

LANNY WOLFE

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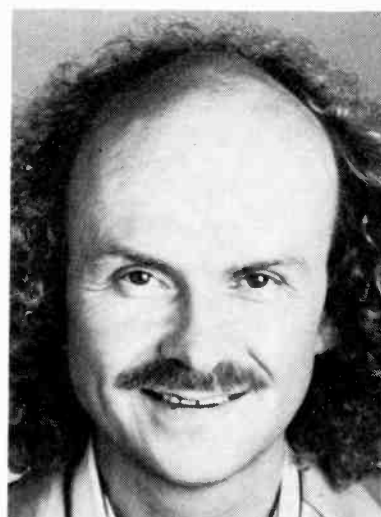
Brown Bannister



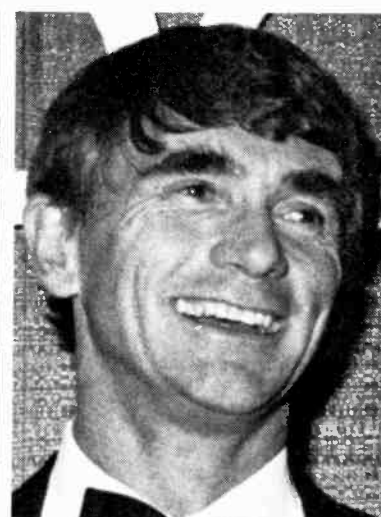
David T. Clydesdale



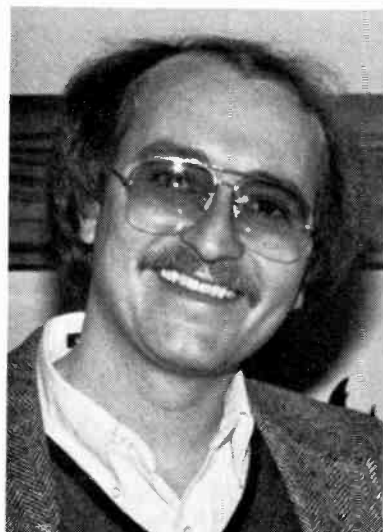
Sandra Crouch



Phil Driscoll



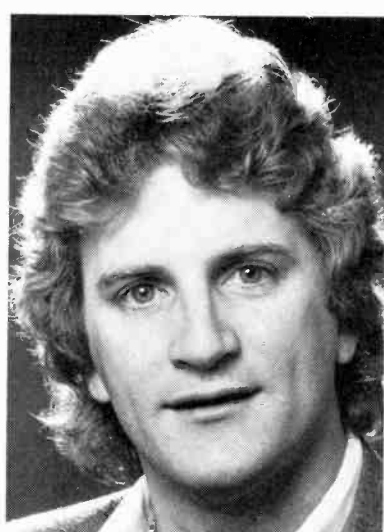
Cam Floria



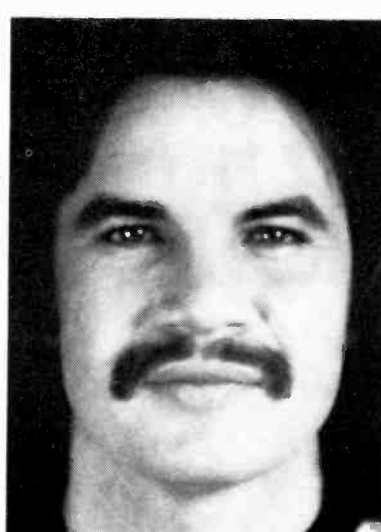
Ken Harding



Bobby Jones



Paul Smith of the Imperials



Russ Taff



Keith Thomas

Lanny Wolfe
Lanny Wolfe

- Gospel Songwriter of the Year
- "Gospel Song of the Year," MORE THAN WONDERFUL"
Writer, Lanny Wolfe Music Company

Brown Bannister

- Gospel Music Album of the Year by a Secular Artist
"SURRENDER", Producer

David T. Clydesdale

- Gospel Music Album of the Year, Inspirational
"MORE THAN WONDERFUL", Producer

David T. Clydesdale

- Gospel Music Album of the Year, Worship and Praise
"CELEBRATE THE JOY", Producer

Sandra Crouch

- Gospel Music Album of the Year Traditional (Black)
"WE SING PRAISES", Artist

Sandra Crouch

- Gospel Music Album of the Year Traditional (Black)
"WE SING PRAISES", Producer

Phil Driscoll

- Gospel Music Album of the Year Instrumental
Artist

Cam Floria

- Gospel Music Album of the Year Musical, "DREAMER"
Producer

Ken Harding

- Gospel Music Album of the Year "WE SHALL BEHOLD THE KING",
Producer

**Bobby Jones and
the New Life**

- Gospel Music Album of the Year, Contemporary (Black)
"COME TOGETHER"

Paul Smith

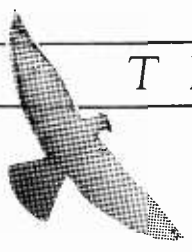
- Gospel Music Album of the Year, Contemporary
"SIDE BY SIDE", Artist, Imperials

Russ Taff

- Gospel Music Male Vocalist of the Year

Keith Thomas

- Gospel Music Album of the Year Contemporary
"SIDE BY SIDE", Producer



The Brief And Controversial Life Of . . . PROGRESSIVE CHRISTIAN ROCK: CHURNING UP NEW WAVES IN THE SECULAR MARKETPLACE

By LORI E. PIKE

Progressive Christian rock is here to stay. But it's been forced to dance a fine line of discretion for most of its brief and controversial life. Half of the record-buyers wish contemporary spiritual pop wasn't so frequently guilty of slogging five steps behind its secular counterpart. Meanwhile, the other half casts a wary eye toward Christian "new music" and wonders how radical-sounding tunes can convey redeeming truths. But now, adventurous efforts by Christian artists like U2, Steve Taylor, the 77's, Vector and Stryper are churning up waves of interest among even cautious Christian consumers. These breakthrough bands are even carving some impressive niches in the secular marketplace.

Lori E. Pike is a writer in Los Angeles.

And who helped pave the pathway for their acceptance? Would you believe Michael Jackson? This imaginative theory about influencing typically staid record-buyers comes from Brian Tong, manager/music buyer for the huge Maranatha Village Christian store in Santa Ana, Calif. "Something about Jackson's music caused so many people—including Christians—to go out and buy the record," Tong says. "And the album contained so many musical styles that people started thinking, 'Yeah, I do like rock and r&b and pop.' That made them a little more open when they went out and bought Christian records," he adds. But it took the Irish foursome U2 to blast away any doubts that hard-hitting, modernistic rock could convey

Christianity just as effectively as any other musical mode. U2 has scrupulously tried to avoid being pocketed as a "Christian" (three of the quartet are born-again) or "secular" band—and has basically succeeded. Thanks to unique instrumentation, uplifting lyrics and a knockout concert presence, the group has achieved that rare dual feat: widespread critical and commercial success in both secular and Christian markets.

While anticipation runs high for Brian Eno-produced U2 album due out in early fall, the band's last two releases continue to sell well. Steve Bonilla of Island Records reports the "War" LP is "inching toward platinum at about 900,000 copies now." He sets sales of the follow-up live mini-LP "Under A Blood Red Sky" at around 650,000. Tong says the mini-LP has been firmly entrenched in Maranatha Village's weekly Top 20 for the last seven months.

Greg Fast, program director for the Orange County, Calif. Christian KYMS-FM, said that U2's live cuts "40" and "New Year's Day" are still getting regular airplay on the station. "But Steve Taylor's LP reigns supreme here right now," he says.

Indeed, Taylor is currently top pop man in many lists. His 1982 Sparrow EP, "Clone," caught people off guard with wickedly humorous, painfully on-the-mark observations about Christianity, hypocrisy and life in general. His first full LP, "Meltdown," was released early this

(Continued on page G-24)



Vector



Steve Taylor tapes "Meltdown" video



Stryper



77's

SEPTEMBER 29, 1984, BILLBOARD

NO TIME TO LOSE



Album / LS 5863
Cassette / LC 5863

Andrae Crouch is regarded by many as a pioneer in gospel music and rightly so! His music has always been innovative...on the "cutting edge" of gospel music ranging from contemporary through traditional and NO TIME TO LOSE is no exception. While we could list dozens of superlatives to describe this new album, we're confident that after just one listen, you're bound to come up with the same list.



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TAKE TIME TO BE HOLY
LET NOT YOUR HEART

by JOHN E. WATSON
IT'S SO NICE TO KNOW YOU LORD

by ROSS HASTINGS
THE WORD— CHRISTMAS FANFARE
OUR TIMES ARE IN THY HANDS
PRAYER FOR THE CHOIR

by JOHN RUTTER
SEEDS GROW TO PLANTS

by THORNTON CLINE
TIME TO GET READY
SING SWEET PRAISES

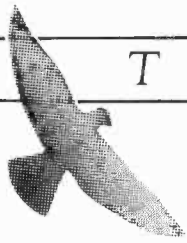
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Pop Artists "Cross Back" To Church Roots BLACK GOSPEL: CROSSOVER TIPS SCALES FROM TRADITIONAL TO CONTEMPORARY

By HILARY CLAY HICKS

Black Gospel sales are showing very healthy growth after a period of stagnation and retrenchment during the recession of two years ago, but the industry is changing drastically, making it difficult to predict whether the dominant trend will be contemporary cross over or traditional.

Glenn Adams, manager of Faith Gospel Records, the largest Black Gospel retailer in the Los Angeles area, says, "Our sales are pretty typical of what records are doing nationwide, and they're up about 20% over last year, which was up 57% over 1982. About 60% of sales are choirs, 35% solo artists, and 5% quartets, the same as it has been."

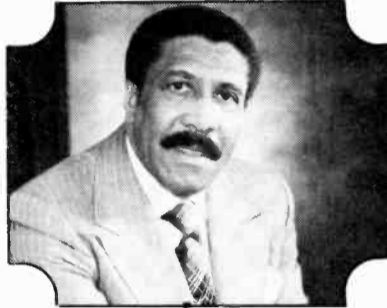
Most Black Gospel records sell through mom-and-pop stores in Black areas. Cross-over artists, on the other hand, sell tapes through the primary sales outlets of the white Christian market: bookstores.

According to Regency Artists' booking agent Marshall Resnick, who books Walter Hawkins & the Family, Sondra Crouch, Al Green, Shirley Ceasar, the Clark Sisters, Richard Smallwood; Mighty Clouds of Joy and many

Hilary Clay Hicks is a writer based in Burbank, California.



Philip Bailey of Earth, Wind & Fire



Rev. Clay Evans



Edwin Hawkins

others, "I personally think that Black Gospel artists, particularly contemporary and cross over acts, are doing better in concerts and performing more than contemporary white artists, with the exception of Amy Grant and a few others. And the potential of this marketplace is far from realized yet."

Perhaps the most visible Black Gospel artists are those that "cross-over" to capture white audiences, too. The best-known example is Andrae Crouch, who told a mostly-white audience at the Christian Bookseller's Assn. Convention in Anaheim in July that "There's no



Andrae and Sondra Crouch

cross over without the Cross." Crouch's new Light album, "No Time To Lose," his first in three years, is already taking off and promises to capture his diverse audience once again.

Two cross over artists who won Grammys this year are Word/Myrrh's Al Green, who picked up his fourth, on his current album "I'll Rise Again," and Sandra Crouch on Light Records, coming into her own at last with her first Grammy and a hit album, "We Sing Praises."

(Continued on page G-23)

BILLBOARD SPOTLIGHT

SEPTEMBER 29, 1984, BILLBOARD

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Album / LS 5862
Cassette / LC 5862

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The Gaither Vocal Band on tour this fall with The Bill Gaither Trio

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- 11 - Robinson Center Music Hall, Little Rock
- 12 - Municipal Auditorium Arena, Kansas City, MO
- 13 - McNichols Sports Arena, Denver
- 15 - Las Vegas
- 16 - Fresno High School Auditorium, Fresno
- 18 - Capital Christian Center, Sacramento
- 19 - Oakland Coliseum, Oakland
- 20 - Long Beach Convention Center Arena, Long Beach
- 22 - Mesa Amphitheatre, Mesa, AZ
- 23 - Civic Center Theatre, El Paso
- 25 - Civic Center Auditorium, Amarillo
- 26 - Dallas Convention Center Arena, Dallas
- 27 - Mabee Center ORU Tulsa

November

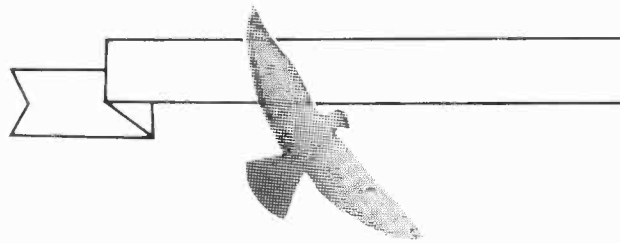
- 8 - Civic Center, Des Moines
- 9 - Notre Dame Athletic & Convocation Center, South Bend
- 10 - Louisville Gardens, Louisville

Spring House

THE NEW GAITHER VOCAL BAND



WORD



MAJOR LABELS

• Continued from page G-5

Fevre, the 77's and Charlie Peacock have attracted any interest outside of strictly religious outlets. There is hope. Francis Delia, the video director behind hits by Rockwell and the Stray Cats, believes that Charlie Peacock's first Exit video is definitely a hit.

Fortunately for Word, the consumer video products division is enjoying a healthy growth—and market. And some children's cassettes are "renting like crazy," according to Moser.

Behind all of this talk about change are a number of artists who have quietly been able to combine effective ministries with strong sales. And if they're not in the lofty plateaus of Amy Grant or Petra, then artists like Russ Taff, Leon Patillo, Morris Chapman, Michael W. Smith, Randy Stonehill, Leslie Phillips, Joni Eareckson, Teri DeSario and others have been doing nicely, thank you. Some are in the six digit range when it comes to sales and growing steadily.

Pulling out the crystal ball, Moser says the company expects great things the rest of this year from new releases by Kathy Troccoli, Servant, Philip Bailey, Charlie Peacock, Undercover and Evie's new Christmas album.

After the first of the year, new product is scheduled from the Imperials, David Meece, Petra, Dion, Russ Taff, the Gaither Vocal Band and—maybe, just maybe, depending on the continued success of her latest LP "Straight Ahead"—Amy Grant.

Wayne Erickson, executive vice president and general manager of the Benson company, says that the label is 5% ahead of budget over the past six months and a whopping 26% ahead of the same period last year. It's been one of those years you want to take home and bottle.

"I don't think it is any secret that Sandi Patti has made a major contribution towards our success," he says, "and that's something that began long before she won the Doves at the GMA. The 'More Than Wonderful' al-

bum, incidentally, should go gold well before the second anniversary of its release in March. It has shown steady movement all year long.

"She's about to embark on her first major, headlining tour of the U.S., with separate tours this fall and next spring, with Truth and later GLAD opening for her. Her next release, incidentally, will be the first solo cassette we've released on the special chrome cassette tape.

"This has also been an important year for us to concentrate on vital relationships. For example, this is Buck and Dottie Rambo's 30th anniversary with Benson—they were our first artists, in fact. We're celebrating that with a new writing and recording contract. Earlier this summer they were featured on virtually every major Christian television network."

Erickson said the Benson Publishing Group last month opened up a new 6,000 square foot facility, complete with publishing studio and individual music rooms for the company's more than 30 exclusive writers.

Among those is Lanny Wolfe, composer of the GMA Song of the Year "More Than Wonderful" for Sandi Patti. Erickson said that Benson had recently renewed its long-term publishing and recording contracts with the multi-talented Wolfe.

"There have been some other interesting developments these past few months as well," he says. "One of the biggest has been the acceptance of our Mastertrax accompaniment tapes. We were the first to offer them and they've contributed significantly to our continued momentum.

"Also noteworthy is our agreement with GMI of Holland to press and distribute our albums to 13 countries in Europe, and the decision to set up corporate offices on the West Coast. We're based in Nashville and we've felt for some time a need to establish an important presence out there. So sometime in September we'll open our new offices in Laguna Beach, Calif."

Alan Brown, marketing manager for Benson, has a number of hot projects on tap for the rest of 1984, including the imminent release of the new albums from Sandi Patti, DeGarmo & Key and Dallas Holm.

"Other top new releases albums include Candy Hemphill's 'From The Heart,' the Kingsmen's 'Game Of Life,' Squire Parsons' 'It Is The King Of Kings,' 'Best Of' releases from Farrell & Farrell, Tim Shepherd, the Imperials, the Cruse Family, Grady Nutt, Andrus/Blackwood & Co. all for \$6.98 and the Lanny Wolfe Trio's 'I'm Going To Praise The Lord,' which includes the original version of 'More Than Wonderful.'"

More Benson releases of merit include Kim Peery and Phil Johnson's still-untitled debut album, new releases

from David Clydesdale's Royal Tapestry Inc., including both Christmas and Easter musicals, another musical featuring the music of Lanny Wolfe, more than 30 new Mastertrax releases, including the debut of the Southern gospel oriented Gospeltrax and nearly 20 new octavos.

One of the year's big surprises has been the powerhouse performance of Sparrow Records. Sparrow has always had some of contemporary Christian music's top artists. In recent years they've had the sales to match.

Billy Ray Hearn Sr., one of the founding fathers of contemporary Christian music, is the president of the company and he says he doesn't know where to start in detailing what's been going on in Canoga Park. He did say that Sparrow enjoyed a 20% sales increase for the first half of 1984 over the first six months of last year, encompassing the biggest second quarter in the company's history.

"Where to start? How about Steve Taylor? We're very excited about this young man. We think this is the wave of artists of the future. This is the same feeling we had about Keith Green. He's even selling records like Keith did. He has the same charisma, the same overwhelming talent. Even our tiny mom and pop outlets tell us they can't keep him in stock.

"Debby Boone is going to be one of the biggest artists in Christian music before the year's out. She's already our best-selling artist. But she's made a commitment to the gospel market almost exclusively in the year ahead.

"I've just been in awe of the kind of year, the kind of ministry Phil Driscoll has been having. His ministry is

(Continued on page G-20)



Meadowgreen's Joe Huffman, John Sturdivant, songwriters Michael W. Smith and Deborah Smith, ASCAP's Connie Bradley, Meadowgreen's Randy Cox.

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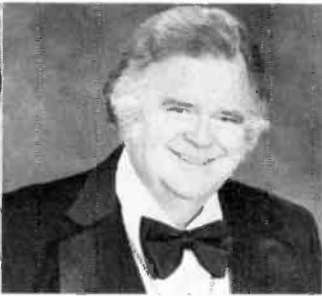
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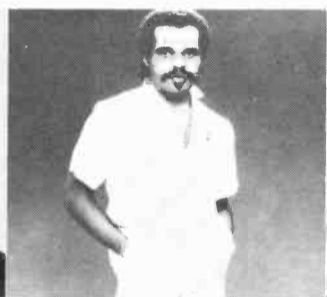
Larnelle Harris



The Speers



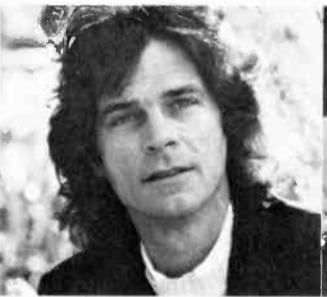
Mylon LeFevre



Walter Hawkins



The Hemphills



B.J. Thomas



The Kingsmen



Candy Hemphill



Al Green



The Florida Boys



Dino



Joe English



The Hinsons



Governor Jimmie Davis

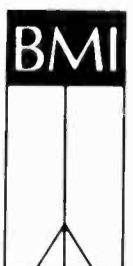


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R03867
HeartWarming



Candy
Heart Of Fire
R03991
Impact



Lanny Wolfe Trio
I'm Gonna Praise The Lord
R03793
Impact



Dony McGuire and Reba Rambo
Special Moments From "The Bride"
R03887
Impact



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IMPACT
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A Golden Legacy
CG01117
Copperfield

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R03852
Refuge

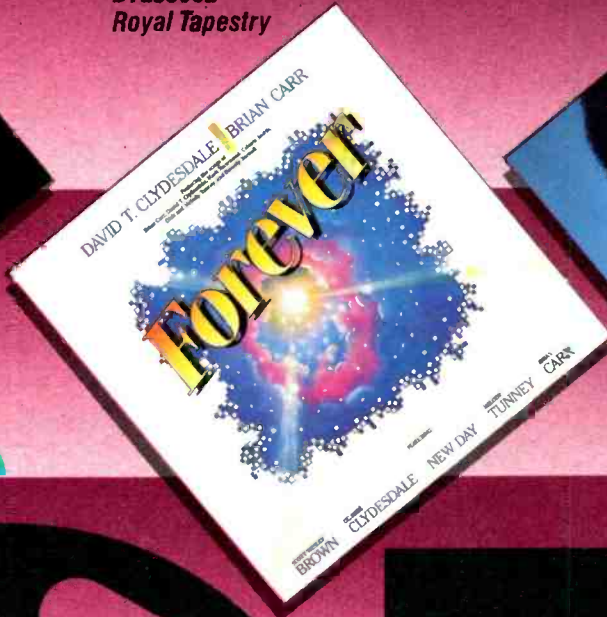
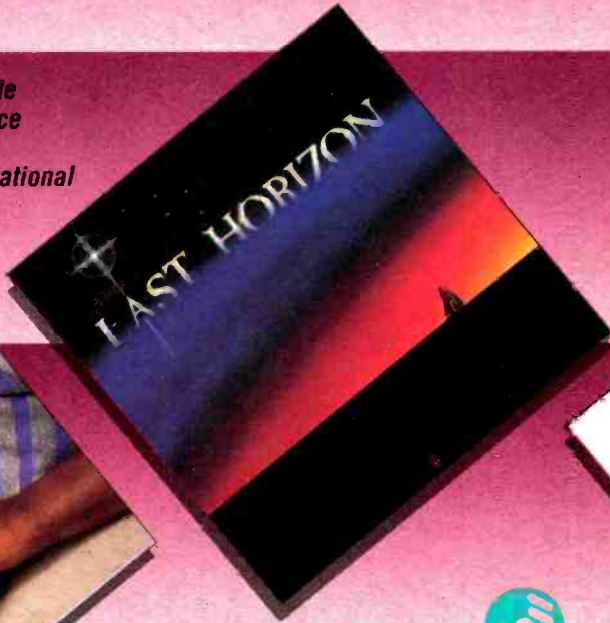
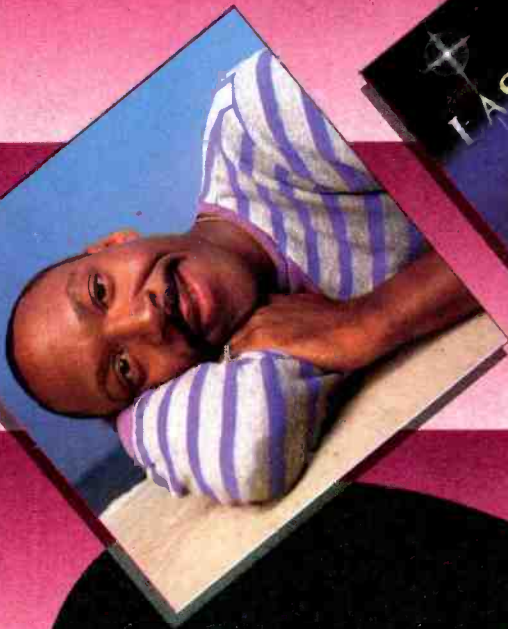
Collector's Edition
50th Anniversary

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CRT01035
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Larnelle Harris
I've Just Seen Jesus
R03732
Impact

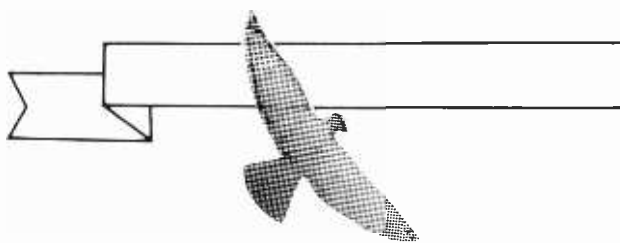
Keith Pringle
Perfect Peace
R03784
Onyx International

David T. Clydesdale and Brian Carr
Forever
DTL33002
Royal Tapestry



BENSON

Company, Inc.



INDIE LABELS

• Continued from page G-6

McGee is happy with his relationship with Benson, "We're getting a lot of support from our corporate side. We're doing extensive training with the sales staff showing them how to approach mom and pop stores which are the lifeblood of our industry. We are as good as your sales staff and we find our Benson salespeople young, teachable and excited about our product."

While starting a label can be difficult it helps to have artists with either very strong raw talent that is quickly breakable, or artists that are veterans with a track record of sales to support your younger more anonymous talent.

VanessaBell Armstrong, a native of Detroit, broke on to the scene startling everyone. With a hit record, "Peace Be Still," and a Grammy nomination her first time up to bat, Armstrong looks to have a long and fruitful future. The Richard Smallwood Singers currently have the No. 1 album on the Billboard charts. It is their first release. Danibelle Hall was signed after a serviceable, but uninspired tenure at Light Records. With a weighty reputation preceding her, it remains to be seen if Danibelle can fulfill the promise that has for so far eluded her.

At the 17th Annual Gospel Music Workshop in Atlanta this year, Onyx International was given the "Manufacturer of the Year" award by the Gospel Announcers Guild of America. Label head McGee was presented with "Executive of the Year" honors by Inspiration Across America, the syndicated black gospel music show.

REFUGE

In 1981 while every Christian record label executive was looking for the next B.J. Thomas and still feeling quite proud of the fact that Bob Dylan was one of them, Ray Nenow, a Nashville-based sort of gospel everyman,

pulled off quite a coup and signed Wings' drummer Joe English, penitent Elvis Costello knockout artist Bonnie Bramlett, and the Outlaws' bass player, Rick Cua. Even though none of these artists weren't exactly household names in the secular record world, they had enough magic in them to take a prominent position in the CBA market through a series of creative publicity, touring, and advertising moves, and a whole lot of moxie on the part of Ray Nenow.

Joe English turned out to be more of a CBA talent than anyone could have expected. He fit the market to a tea. He wrote hook-ridden songs that left radio programmers singing his praises. Bonnie Bramlett, while no one could deny her talent, her raucous stage manner, Lucky Strike and java growl, did not sit as well with radio programmers and audiences accustomed to the afternoon tea vocal stylings of Evie and Don Francisco. Rick Cua's first album did very well, especially considering he only supported it with one gospel concert.

In January of this year, Ray Nenow bought out Refuge co-owners Bob MacKenzie and Wayne Erickson, continued his satisfying distribution deal with Benson, and took over all the marketing of the label except radio. Plans for the label have been coming out at a furious pace and the label seems to be generating a lot of positive energy. Rick Cua has decided to keep both feet in gospel music and is supporting his new effort "No Mystery" as a featured part of the Phil Keagy tour.

After taking English on his first tour of Europe, Nenow developed a real interest in European artists. He has currently two groups from the continent, Dein-Adahl, a Swedish group riding the heels of a new album in October with a Fall tour of the U.S., and Jerusalem, whose "Can't Stop Us Now" is currently doing very well on the charts.

Another group on the Refuge roster is the Canadian metal group, Daniel Band. Nenow has signed the enigmatic Daniel Amos and their newest release, "Vox Humana," is due out in October. Also being released by Refuge is former Muscle Shoal guitarist Will McFarland's newest project, "Colony of Heaven." The last acquisition and in many ways the most interesting is the Front, a four-man group made up of Tommy Funderbirk, triple-scale session singer, Bob Wilson, former drummer and leader of jazz-funkers Seawind, Larry Williams, also of Seawind, and rising session guitarist, Dan Huff.

GOOD NEWS

There are some fellas that for all intensive purposes

seem to have been born to be in the record business. Freddie Piro is just one of those people. Involving himself with legendary lyricist Al Kasha at an early age, Piro became associated with the "landmark" Jesus music group, Love Song. Because Love Song was a pioneer contemporary Christian group, there was no label that could exactly fit their needs. Signed to United Artists, it was obvious this group of Christian musicians transcended confining labels and descriptions. Piro nurtured, grew, and produced the group. In the mean-time, the secular industry was sitting up and taking notice of the diminutive dynamo.

Piro's next major project, Ambrosia, proved to be a durable and prolific provider of top 40 hits. Although their soft and luxurious ballads were not necessarily a good representation of their concept pop art rock albums, their singles dominated the radio air-space for a number of years.

After Ambrosia broke up, Piro decided to drop out of the record scene and relax and take care of some things he hadn't had time to do in the frantic and turbulent Ambrosia years. One of the first things Piro did was complete his recording studio, Mama Jo's, something that before had been relegated to the back burner. The second thing was plot his next moves with his Good News Records. Distributed by Word, Good News had been previously on hold during the Ambrosia years.

Piro says of the label resurrection, "After Ambrosia I

(Continued on page G-21)



Inside the control room of the 24-track mobile Full Sail Dream Machine, Altamonte, Fla. The audio facility has consistent appeal for gospel producers, and has been mobilized on behalf of Lenny LeBlanc, Sandi Patti, Prodigal, Resurrection Band and Carmen.

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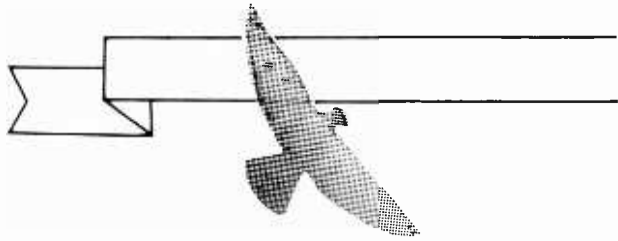
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TALENT PARADE

• Continued from page G-3

song didn't conflict with my beliefs." And if Christian audiences didn't understand, well... it'd be unfortunate.

"Some day, Al Green might do a song with Willie Nelson," she muses. "And I'd want Al Green's audience to say, 'Go for it, Al, rather than, 'Oh gee, he jumped ship.'"

Al Green himself is no stranger to the secular world, having topped pop charts through the '70s with sensual ballads such as "Let's Stay Together" and "I'm Still In Love With You," before becoming a Pentecostal minister several years ago. Based in Memphis, Green now takes his musical ministry on the road much of the year, between recording albums for Myrrh/Word.

"We've been sent out here to forge ahead for gospel and Christian music," says Green, "plugging away for more time on television and radio broadcasts, cable channels, etc.—more visibility in general."

As to whether Green's spiritual lifestyle is preferable to the pop limelight, he replies with a fervent, "Yeah! Oh, my goodness, yes. So hectic before, so much business... Nevertheless, Green feels he doesn't "have one thing to regret. I have a good past, man, I have a real good past. We don't try to bury it—and we don't say that we're so changed and holier-than-thou that we can't recognize we're the same people."

Green has no plans for further secular recording, although a suggestion that many of his early hits could be transposed into a Christian context has him enthusing, "That could easily be done, don't you think? I haven't as yet, but I think it'd be a good idea. Just change a few words—from 'baby, baby, baby' to 'Lord, Lord, Lord'—and go right to it."

Secular pop artists who've embraced Christianity over the years are many: Little Richard, Dion, Richie Furray, B.J. Thomas, Phil Keaggy, Kerry Livgren, Michael Omatian, and Donna Summer are among them.

There's trumpeter Phil Driscoll, formerly of Joe Cocker's band, who abandoned a Christian career in the '60s but returned full force in 1978. There's Earth, Wind & Fire's Philip Bailey, who is set to release his first gospel LP on Word. There's Deniece Williams, who though best known for her recent secular hit "Let's Hear It For The Boy" was raised singing gospel in the Church of God in Christ, and has included at least one gospel selection on her secular albums. "I've been trying to do a whole gospel album for years," Williams says, noting her label's (CBS) reluctance to go ahead with such a project. Nevertheless, says Williams, "God's given me a platform from which to speak, and people who don't know anything about Christ at all, or wouldn't buy a straight gospel record, are exposed to Him (through secular albums.)"

And then there's Leon Patillo, whose studio work as keyboardist and vocalist with the likes of Funkadelic, Martha Reeves & the Vandellas, and War had led to his recruitment by Carlos Santana in the mid-'70s. After three years as lead vocalist/keyboardist for Santana (during which time he wrote and sang the memorable "Mirage"), Patillo realized he needed to "re-evaluate my life... Drugs etc. had taken their toll on me, and I figured I'd better get back to my Christian roots."

Patillo entered a Bible study course in 1977 and emerged a minister in the non-sectarian Calvary Chapel Church. Currently heading the Leon Patillo Concert Ministries, Patillo spreads the word on record and on stage via his synthed-up techno-gospel. "It's got all of the nowaday juice," says Patillo of his music, "but I'm using paraphrased Scripture for lyrics."

Patillo says he's aiming at "the same people that Boy George and Michael Jackson and Lionel Richie are reaching, with the message of love." He's off on the right foot too, it seems—Leon's stage garb is designed by Prince's outfitters Vaughn and Lewis, he appears onstage with a battalion of Oberheim and Yamaha synthesizers, and he's working both on an MTV-friendly video and what is said to be the first gospel 12-inch dance record, a nine-minute version of "Love Calling" from his latest LP "The Sky's The Limit."

"I have an obligation to this generation and this time zone," states Patillo. "People need something stable—I want them to feel they've come up against the shoreline."

Former Outlaws bassist and vocalist Rick Cua shares Patillo's enthusiasm for modern sounds and state-of-the-art recording techniques. It was the previous lack of same in Christian music, in fact, that had discouraged the born-again Cua from making his own devotional records.

"Coming from the secular world, I quite honestly thought that a lot of Christian music was under par quality-wise and style-wise," Cua admits. "I figured, why waste \$9 on a Christian record when I could go out and buy the latest from Foreigner or the Stones?"

His subsequent association with Wings' drummer Joe English (who records Christian music for Refuge Records), however, led Cua to the realization that "there were a lot of people who did do quality Christian music." Cua signed with Refuge, putting out two well-received Christian rock albums, with two more due within the year. Cua also continues to work in secular music.

"I'm not a hit-you-with-the-Bible person," he says, "but my songs are geared to glorify God and help people out. There's an awful lot of kids who aren't happy getting blasted every week, and want to straighten out their lives."

Lead guitarist Bob Hartman of Petra, gospel's foremost rock'n'roll group, feels that music with a message can indeed be an active force in straightening out wayward lives.

"Kids see so many negative, violent, and sadistic things these days, I think it affects their minds," says Hartman. "When they hear something positive, it brings light and hope into their hearts—and the feeling that Christ is in control of the world."

Over the course of the 11 years in which Petra's been performing, the five-man group has sold a total of 700,000 copies of their six albums and has presented around 1,300 concerts, according to Hartman. With experience has come the realization that "it's important to be professional in our staging, lighting, and every aspect of live performance, even though the essence of what we do is ministry," says Hartman, adding that their flashier presentation doesn't always sit well with more traditionally-minded members of the Christian community.

"There used to be a strong anti-Petra sentiment in the churches," admits Hartman. "But we've proved that rock'n'roll can be used very strongly by God to reach people."

Andrae Crouch remembers a time in the late '60s when he first started bringing drums and horns into a church, a radical move at that point. "It was necessary to take the pastor aside and explain that it was meaningful to each musician to play the instrument that God gave him the talent to play," recalls Crouch.

The man once nicknamed "the Beast of Beat" is considered one of the pioneers of the modern gospel

(Continued on page G-24)

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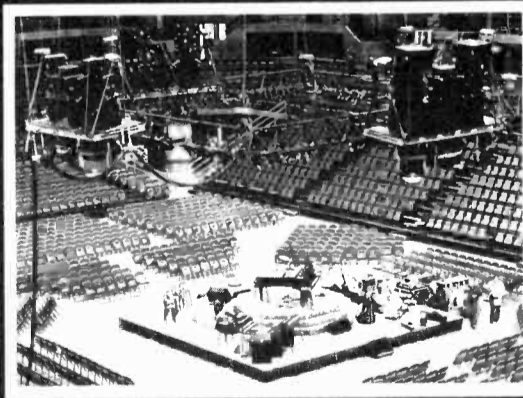
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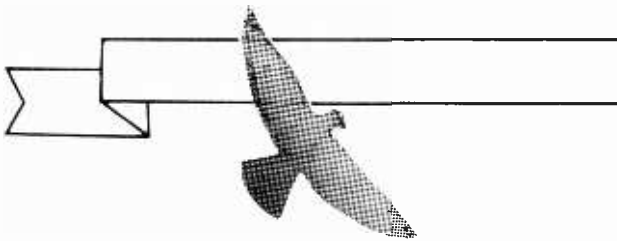


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MAJOR LABELS

Continued from page G-12

growing so fast in terms of commitments and crowds, we just can't keep up."

Hearn also pointed to the strong showings by old favorite John Michael Talbot and newcomers Steve Camp and Steve Green. And he predicts that Michelle Pilar's next album will vault her into gospel music's upper echelons.

"I do want to mention Sheila Walsh. Her impact has been unbelievable and I believe her sales are going to catch up real soon. She's one of the greatest performers to come along since I started in this industry 20 years ago. Several promoters who saw her at the recent artist showcase at Estes Park, Colo., said, 'That's the future.'"

Among Sparrow's biggest new releases for the next few months include studio albums from Phil Keaggy and the Resurrection Band and "Hymns Triumphant II," the second in the fast-selling "Hymns Triumphant" series. Hearn says that one of Sparrow's most important projects for late 1984 will be an inventive line of new children's product in the form of a whole new line of \$4.98 records and cassettes. The seven inch records and cassette boxes will come with a seven by seven inch, four-color booklet. There will be nine releases in all, each featuring a different "fruit of the Spirit," such as patience, kindness, joy and peace.

The product is from the Candle and Agapeforce studios. An earlier children's album, "The Music Machine," is approaching platinum. Another LP, "Bullfrogs And Butterflies," is approaching gold status.

Hearn says that their market studies have shown that for the first time they should introduce the new products in both secular and Christian markets.

Sparrow's main distributed label, Nissi, is also scheduling a number of new releases. Hearn says that on the heels of popular Nissi albums by Keaggy and tv star Lisa Whelchel are albums by new signees Tim Miner, the Cruse Family and Andrus/Blackwood & Co. Nissi is

headed by Bob Cotton.

Speaking for Light/Lexicon is the founder of the label, one of the legendary figures in contemporary Christian music, Ralph Carmichael. Carmichael talks candidly about Light's problems, which almost led the label to the brink of extinction only two years ago. Since then it has staged a remarkable recovery, aided—according to Carmichael—by the appointments of David Malme as executive vice president and Gary Whitlock as head of a&r.

"If there was a turning point, I think it was Sandra Crouch winning the Grammy and the Dove Awards this spring. I think that had a lot to do with us perceiving ourselves as winners again."

Even during the tough times, Carmichael says catalog sales by artists like Andrae Crouch and Dino have kept things going. As things have turned around, Light has added a number of new contemporary artists, including Bob Bailey, Karen Vogtland, Sonlight, Trilogy, Rob Frazier, Larry Bryant and others. Other signees include New Wave rockers Barnabas, Scott Smith and a newly re-signed Walter Hawkins.

Also in store are new Christmas musicals by Otis Skilings and another by Flo Price entitled "Christmas 2020 AD"—a follow-up to her best-selling "Christmas 2001 AD." Carmichael himself, one of Christian music's best-known arrangers and composers, even has a new Christmas instrumental album set for release: a jazz fusion LP reinterpreting standards and featuring well-known musicians like Al Vissutti and Ted Nash with producer Bill Schnee that he believes will fit into contemporary Christian, secular, and even jazz formats.

Jim Henry, director of marketing and national promotion director for the venerable Savoy record label, says that this has been a good year for Savoy and black gospel music in general. He points with pride to the appearances by Albertina Walker on both the Grammy award telecast and the March of Dimes telethon.

This has been something of a period of transition for Savoy. Henry says the label was purchased from Arista in August of 1983 by the dance-oriented Prelude company. A year later, he says that Savoy is alive and well.

"Of course, there's competition now that there didn't used to be four-five years ago. Back then a few labels dominated. I recently saw a Top 40 list with 23 different black gospel labels listed."

Henry says that Savoy has also just begun an ambitious plan to re-master older classic albums and re-release them at a \$5.98 retail price. The new mid-line Savgos label will feature legendary performances and LPs by the Caravans, the Roberta Martin Singers, the Five Blind Boys and others. Savgos will supply special post-

ers to the stores featuring the albums as well.

"We've got a number of releases we think are going to capture our new spirit," he says. "We're looking for great things from the debut LP by the Rev. Clay Evans and the Fellowship Choir's 'What The Lord Has Done For Me.' It's getting a phenomenal response with three cuts in the Billboard Top 20."

"Earlier in August we got a call from the popular rock group Foreigner. It seems that they need a choir for their next video and we took records by the New Jersey Mass Choir, led by Donnie Harper, to their offices."

Henry says that there are other popular releases on tap for the days ahead as well, including the Rev. James Cleveland, the Georgia Mass Choir, Charles Fold, Cassiata George, Donald Vails and others.

The Rev. Larry McCullough, national promotion manager for Atlanta International Records, has plenty to smile about these days himself. Their latest release from Barnes and Brown has just hit No. 4 on the Billboard charts and they've just signed a couple of top contemporary gospel artists in Teddy Huffam and Ben Moore.

The signing of Huffam, Moore and others signals something of a change of direction for the label. While the Rev. McCullough says that AI is working hard to maintain its strong support in traditional black gospel, they are slowly expanding their roster to include all types of gospel music.

Despite a couple of problem areas in distribution, McCullough says that AI is optimistic about the future. There are eagerly awaited LPs from Luther Barnes and the Red Budd Choir, Evangelist Essie Moss, Dixie Hummingbirds, Barbara White and their new, more contemporary artists—11 in all in the days ahead.

"Given the quality of the artists we're releasing, the quality of the sound and the albums themselves, the cooperation of the gospel announcers, I'd have to say that things are looking good," he says. "And while there are more labels now than ever before, we don't see them as competition. There's no such thing in the Lord's work. First off, the pie is big enough for everybody. Secondly, there's no competition when your goal is the get the Lord's music to the people."

McCullough, who was recently named "Gospel Record Executive of the Year" by Black Radio Exclusive, is especially pleased with the quality of recording in today's black gospel. All Atlanta International artists are using a world-class 24-track studio favored by top secular artists as well.

Another label doing an about-face in recent years is Nashboro. President Ray Harris says that Nashboro is

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once again adding new artists to a strong catalog that has carried them through a couple of "transitional" years. New signees include Gloria Jones, who recently produced albums by Laverne West and another by the original Cogics, featuring Billy Preston. Also added are new contemporary groups like Lisa Dore and Free Spirit, who join steady sellers the Swanee Quintet, the Porter Family and Willie Neal Johnson and the Gospel Keynotes.

"This has really been a period of re-entrenchment for us since MCA took over our distribution. It has done a lot for us, given us better avenues of marketing. At the same time, it has been a learning process. Our net has improved and there's less overbuying, for one thing. It will have been a year in September. But I think that education is already paying off."

Harris says the MCA deal has been an impetus to return to signing more contemporary acts. Initial returns have been good and he says he's already seeing Nashville product in stores where they've never been before, including some of the better mass merchandisers.

Malaco Records has a list of success stories a mile long, according to promotions director Roy Wooten. Among the label's biggies in the past few months: the Jackson Southernaires' new "Made In Mississippi" and "Lead Me," the Sensational Nightengales' "I Surrender All"—"It's as hot as pepper, cayenne pepper," Wooten says—Lucille Candy Davis' latest, the Fantastic Violinaires' "Talk to Jesus," the Angelics' "Don't Stop Praying," the original Soul Stirrers' "Divine Love" and Bill Moss and the Celestials' fiery "I Ain't Gonna Sing No More Rock'n'Roll."

"One of our biggest albums yet is the Evereadys' 'Learning to Lean,'" Wooten says. "It's done extra good for us. Their latest, 'Revived,' is nearly as hot, but the DJs keep going back to 'Learning To Lean.' They've got another good one, 'Just Think Of His Goodness' that should be out any day."

"I guess our biggest record right now is from a young group called the Truthettes. For the past seven-eight months I haven't been able to ship their latest album, 'Take It To The Lord In Prayer' fast enough. The stores get 'em one day and they go out the next. I think the attraction on the LP is their single 'Everybody's Looking For Peanut Butter And Jelly.'"

With Malaco's success along the Atlanta to Boston corridor, Wooten says the label has begun branching out somewhat. They've added younger groups like the Truthettes and the Salt of the Earth to what has been a mostly traditional label. And they've done videos on groups like the Evereadys, the Sensational Nightengales

and the Truthettes for general distribution. They've also shipped their more than 500 regular stores a full-color poster on the major Malaco artists.

Kathy Sullivan, public relations director for Epoch-North American Liturgy Resources, has a particular success story that's hard to top. NALR's recent "Glory And Praise Hymnal" hardbound edition, featuring liturgical music by the Damiens, the St. Louis Jesuits, Carey Landry, Michael Joncas and others, had an initial printing of 5,000, but saw an initial order of 15,000. Today the book has 30,000 copies on back order alone, with a second printing of 50,000 copies on tap.

Other popular and recent releases include a "Glory And Praise" hymnal for young people which includes eight cassettes and a liturgical dance video tape choreographed by Gloria Weyman, with music by the popular French liturgist and composer Father Lucian Deiss and narration by the Rev. Virgil Funk.

"One thing we're excited about this quarter is a 'Parish Introduction Kit,'" Ms. Sullivan says. "It comes with an audiophile stereo music cassette with full arrangements, a lyric and sheet with the melodies for each song and a six month, temporary melody reprint license to make copies for choir members and celebrants."

"It's a new way to package cassettes and a better way to explain an artist's intentions behind the music. We'll be distributing eight different kits by major composers."

Also in store for NALR: Robert Fabing, S.J.'s "Winter Has Risen," Paul Coates' "The God Who Cares," Miller, Smith and Valentine's "In Our God," Rory Conney's "You Alone," Tom Kendzia's "No Greater Love," Daniel Consiglio's "Lord Of Field And Vine" and Michael Joncas' "Here In Our Midsts."

INDIE LABELS

• Continued from page G-16

really needed a rest. I had been working non-stop for a number of years. The time off gave me the perspective to see what I really wanted to do. I just wanted to sign a few strong and committed Christian artists and see how we could do."

Piro introduced a new Stephen Soles album and signed two relative unknowns, pop artist Roby Duke, and Becky Fender, a white Pentecostal singer who sounded more like Aretha Franklin than Mabelle Carter. He also signed the respected producer and singer, Howard McCreary, and Linda Evans, a contemporary black gospel singer whose home base is Detroit, Mich.

Stephen Soles, who first toured with Bob Dylan on the Rolling Thunder Review, later formed the legendary Al-

pha Band with long-time friend, T-Bone Burnett. His style is virtually an encyclopedic smorgasbord approach to American pop, rock, blues, and western swing. Still searching for an audience, Soles has yet to strike a chord with the mainline conservative CBA crowd.

Piro speaks highly about the surprising success of Roby Duke's "Come Let Us Reason." "I am really excited about Roby. The album was shipped May 1st and it entered the charts at number 15. The title cut has been a mainstay on Christian radio and is currently number 11 on the CCM Musicline air-play charts. But the biggest change we've noticed is in Roby's bookings. Before the album he was booked three to four weeks in advance. Since May he is booked six to seven months in advance."

MILK AND HONEY

The Zondervan conglomerate owns the Milk and Honey label, but because it is not under the Benson wing it is sometimes overlooked in label profiles. Fortunately this confusion is not part of the corporate relationship. Mike DeMonico, director of Milk and Honey Records, feels that the independent "step-sister" image helps in all of its dealings with the company. "Because we have a unique position in Zondervan, I believe we receive more than adequate attention. They feel really good about us. With our small stable of artists we can work hard and divide out energies in a democratic fashion. Our vision is to create a label that caters to artists that write lyrically exceptional songs. It is a definite image."

For the most part this approach has worked. At a GMA label showcase two years ago Milk and Honey's simple presentation of artist and song was in obvious contrast to the glaring superficiality of some of the major's big entertainment extravaganzas. Their biggest success story last year was GMA Song Writer of the Year, Mike Card. Best known for El Shaddai, Card proved to be a multi-faceted writer and performer whose "Shaddai was a mere tip of the iceberg." His "Legacy" album transcended the genre and was a lone diamond in last year's somewhat predictable songwriter-singer fair. Determined and purposeful Wayne Watson, who has been a mainstay at the label, continues to create meaningful and sometimes novel music. His newest "New Lives for Old" is in the same vein. A real surprise for Milk and Honey was Harvest, out of Tyler, Texas, who had a number one hit, "Army of the Lord," in 1983. "Send Us to the World" was a natural progression from their earlier, "It's All Right Now." Twila Paris' "Keepin' My Eyes On

(Continued on page G-22)

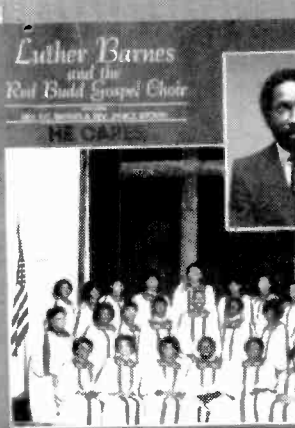
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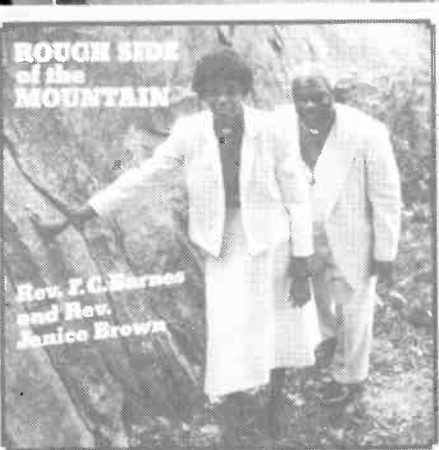
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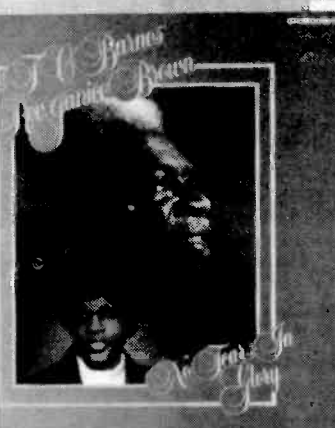
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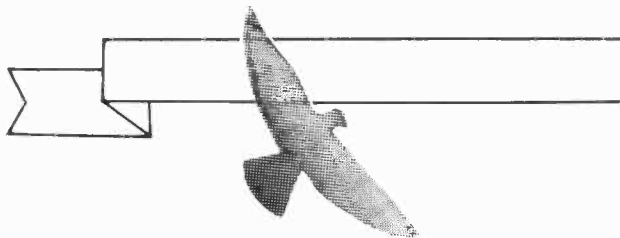
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INDIE LABELS

• Continued from page G-21

You" rounded out the strong releases for 1983. The label has just signed the author of Harvest's "Army of the Lord," Brent Lamb, to a record and publishing deal.

MARANATHA MUSIC

Maranatha! Music has always held a unique and respected position in the gospel music industry. In the early Jesus movement years, it led the way in accepting alternative rock and roll as a valid expression of Christian youth. It saw itself as a renegade with good intentions. Now that most of the alternative music attention has died down in tentative acceptance, Maranatha has now taken on a new yolk—that of a venerable creator of praise and worship music, almost single-handedly changing the listening habits of all Christians to the reflective and calming universal music.

Maranatha, which grew out of the California Calvary Chapel movement, has always seen itself as an extension of the church, and therefore, bases all of its product decisions on the needs of the home church. The Kid's Praise series grew out of a genuine need for alternative children's music as entertainment and as a teaching tool at Calvary Chapel. The Praise music phenomenon grew out of a natural need for more homogeneous contemporary worship music in their own church. Since the church is used as a sounding board for new projects, Maranatha feels they do not waste time creating material that has no audience.

Maranatha! Music has three labels under its umbrella: Maranatha, A & S, and MRC. The flagship Maranatha label that once led the embryonic Jesus movement is now primarily for established artists and programs that have proven to be strong and resilient. The A & S label is seen as a more esoteric label that includes in its roster jazz and "new music." Undercover, once a fledgling garage-punk band has polished up its sound, found a new de-

gree of respectability among critics, and through constant touring and playing, become one of the most innovative and effective groups in the highly mercurial contemporary Christian music scene. "Light the Night," a jazz album, has managed to produce good radio airplay, after most labels had all but abandoned trying to get "cool jazz" Christian instrumentals on playlists. The MRC label more than proves Maranatha is willing to get down and grovel with the best a&r to artistically mold some emerging talent. Some of the most creative successes—and failures are emerging from experimental MRC models. This "farm team" approach has produced groups as diverse and varied as the Altar Boys, Youth Choir, CIA, and The Lifters. MRC offers anything from rock-a-billy, neo-metal, to post-funk-punk for the discriminating youthful consumer.

STARSONG

Wayne Donohoe and Darrell Harris have built the Starsong label through trial and error, starting out with a number of unproven and aspiring artists and settling on a curious mix of wandering rockers and MOR and contemporary duos. If there is a common link in Starsong artists it is their ability to not look packaged and predictable.

No rock group has ever dominated the contemporary Christian music market like Petra. Their selling power is documented in consistent and impressive figures: "More Power To Ya," 250,000 units; "Not Of This World," 250,000 units; and their most recent release, "Never Say Die," has already sold 150,000 units. The building of Petra's audience was long process, but a calculated one, not unlike the building of, say, John Cougar Mellencamp's audience. Their success came after years of arduous touring, numerous radio station and record store appearances, and an ability to stay together under the most precarious of conditions. If there is truly a muscular, blue collar band in gospel music, it's got to be Petra.

Long time Benson recording artists Bob and Jane Farrell recently signed with Starsong. Their first release, "Choices," was a Word album of the month in June. Bob Farrell has established himself as one of the premier singer-songwriters in gospel music, coupled with his wife's formidable vocals, it shouldn't be long before their albums start punching into the six-figure sales brackets.

Steve and Annie Chapman are a curious case. Once members of the underrated Dogwood, they retired to devote more time to their family. In the process they found they had a real ministry for struggling marrieds. Brought

to the attention of nationally syndicated radio show host, Dr. James Dobson, they have created a major following through their seminars and appearances on the radio show. They are currently filming a Word Film series. Their newest LP release, "Circle Of Two," is due out in September.

The label has just signed Morgan Cryer, a young LSU graduate who has been touring through the Southeast for the last three years on the strength of a custom album he produced. His first release, "Keep No Secret," is due out in September.

Much of the label's personality can be attributed to Donohoe's and Harris' infectious energy and positive approach to life. Donohoe says of their philosophy, "We really believe in creating good solid product, but, at the same time, it must truly reflect what our artists are about. We are not creating records just for the sake of creating records, we believe our artist's music can change lives. That is the most important thing. We are blessed with a group of artists that not only believe in themselves, they believe in each other!"



Bob Cotterell, left, of Creative Sound Productions in Hollywood, and Dr. Byron Spears Jr., owner of Birthright Records. Creative Sound designed the new Edwin Hawkins album jacket.

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BLACK GOSPEL

• Continued from page G-10

The entry into the contemporary Black Gospel field of top pop artists such as Philip Bailey of Earth Wind & Fire on Word's Myrrh label may be the beginning of a new phenomenon, which some are calling "cross back." This refers to the return of Black pop artists to their church roots, bringing a pop sound and possibly a large young audience with them. Bailey's signing by Word is regarded as a major move, and all eyes will be on his "The Wonders Of His Love" album, due out next month. If it is a success, others may follow his lead.

Another major cross over signing in the past year was the re-joining, after a six-year absence, to the Birthright label (distributed by Word) of three-time Grammy-winner Edwin ("Oh Happy Day") Hawkins. His first album release is "Angels Will Be Singing."

Due to last year's popular film, "Say Amen, Somebody," the careers of DeLois Barrett Campbell and the Barrett Sisters, the O'Neill Twins and others have acquired cross over reach and greater audiences, prompting them to do a lot of traveling, including European touring.

A debate rages on regarding the Grammys, where primarily cross over, contemporary-style artists have succeeded. There are strong feelings that there are not enough categories, causing the true mainstream of Black Gospel to be overlooked. In the meantime, Albertina Walker has been elected to the Chicago N.A.R.A.S. Board.

Some have wondered whether or not the sequined, glitzy stage presence of some established cross over artists may not cause them to be dismissed as secularized Gospel or show-business, instead of ministry, by their original Black sales base. On the other hand, artists such as Walter Hawkins & the Family are trying to expand their audience by costuming and dramatic staging. Only time will tell whether traditional Black Gospel will be outdistanced by contemporary.

The now-completed sale to Prelude of Savoy, with its roster of greats (Rev. James Cleveland, Albertina Walker, Rev. Clay Evans and a catalog that includes Cleveland, the Caravans, the Ward Singers, the Five Blind Boys, Rosetta Thorpe, etc.), cutting of numerous poor-selling acts, and rumored imminent departure of leading acts, have all sparked a lot of controversy.

In particular, if Cleveland should form his own label or join another, it would bring a massive realignment in the

traditional Black Gospel field. Some 15 record companies were represented at Cleveland's Gospel Music Workshop of America Convention in Atlanta, August 11-17, attended by some 20,000 choir members and church music leaders from all over America, a gathering that demonstrates Cleveland's power and influence in the business.

Rev. Cleveland could not be reached for comment. "Prelude/Savoy's cutting of dozens of church choirs may lead to the birth of many new independent labels looking for distribution," says L. Stanley Davis, executive director of the Gospel Arts Workshop, a non-profit educational and cultural organization based in Chicago. "This would further complicate the picture for Black Gospel."

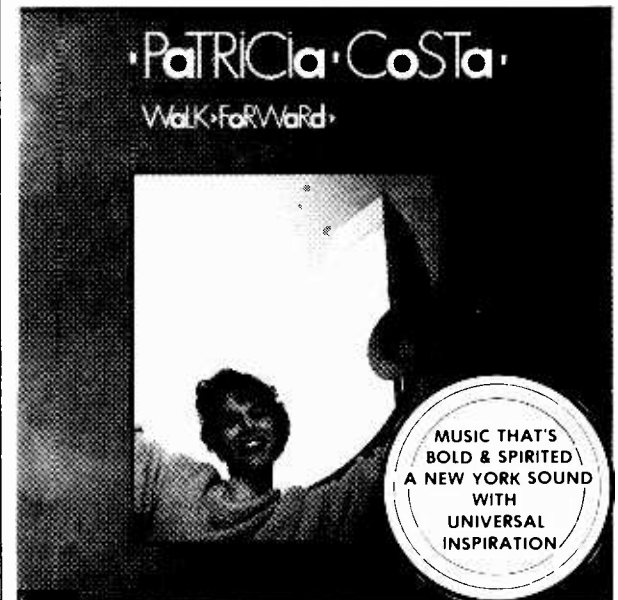
According to Savoy's Jim Henry, director of marketing and national promotion, "Savoy is sticking with sales winners, and at present we're riding high on the charts with the Charles Fold Singers, Jeff Banks & the Revival Temple Mass Choir, Rev. James Cleveland's Gospel Music Workshop of America "Live In Cincinnati," the New Jersey Mass Choir, Rev. Clay Evans & the Fellowship Missionary Baptist Church Choir, Donald Vails & the Coraleers and many more. We're also doing a mid-line repackaging of our catalog greats. We have more than 300 active album titles."

The Benson Company's Black Division saw the recent departure of Gentry McCreary from its marketing department, although Butch McGee remains to work the strong sales leaders on the Onyx label, including Thomas Whitfield's production of Vanessa Bell Armstrong, and albums by the Richard Smallwood Singers, and Danniebelle Hall.

Byron Spears of Los Angeles' Birthright label, distributed by Word, says that calls have been flooding in from all over the country about the new Edwin Hawkins LP, "Angels Will Be Singing." As a result, Word has moved the release up to August 27. "We expect to do extremely well," says Spears. "Not only is Edwin a superstar, but Word puts him in bookstores and overseas for cross over that can't be beat."

According to Tommy Crouch of Malaco Records of Jackson, Miss., "We expect to be number one or two in Black Gospel within a year. Our sales are up, and we're signing new acts." Steady Malaco sellers include the Jackson Southernares, the Sensational Nightingales, the Fantastic Violinaires, the Original Soul-Stirrers, the Angelic Gospel Singers, the Truthettes, and the Evereadys.

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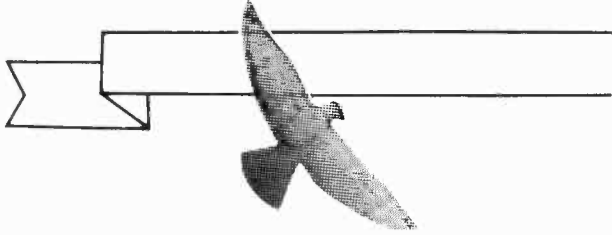
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TALENT PARADE

• Continued from page G-18

sound, as well as one of the first black crossover gospel acts. Now with 14 albums spanning 13 years on Light Records, Crouch is a five-time Grammy winner and two-time Dove winner, among many other accolades.

Crouch says he's pleased with the direction of his own career but is concerned for other black and minority gospel artists in the face of the industry's separation of black and white gospel.

"At one time it looked like the Christian message was shared by both black and white (gospel artists)," Crouch says. Now, he says, with the separation of black and white gospel charts in industry trade publications, the unwillingness of white gospel stations to play black gospel, and the scarcity of black gospel stations in general, a large potential audience is not being reached by Christian artists of any race or nationality.

"The world should know that we are all brothers and sisters and that we all have a song," says Crouch. "Some of these innovative artists, if they could play the way they want, could really reach the kids on the street—which means the devil wouldn't get at them."

Crouch says he incorporates Latin influences into his music, in part to make audiences aware of the untapped pool of Hispanic gospel talent. "It's ludicrous for us to ignore these other styles of music," Crouch stresses.

If there is a Catholic/Protestant division in gospel music, it doesn't affect the popularity and impact of John Michael Talbot, whose nine LPs on the Sparrow label have sold over a million copies (latest release is "The God of Life," a collection of Celtic monastic prayers set to music).

Talbot, who with brother Terry headed up the early '70s band Mason Proffit (whose counter-culture classic "Two Hangmen" still turns up on progressive radio), became a Christian artist along with Terry in the mid-'70s. "Frustrated with the lack of unity" he saw in the

churches, says Talbot, he found his solace in the story of St. Francis of Assisi, becoming a Catholic Franciscan monk in 1978.

John Michael Talbot currently leads a community of Franciscan brothers and sisters at a 90-acre hermitage in Arkansas called the Little Portion, which houses the recording studio in which he creates his albums.

"Music used to be my god," says Talbot. "Now, music flows from my relationship with God. To be a monk is to be a man of prayer: to begin with prayer, flow with the music from prayer, and finally to lead people into prayer."

The monastic life involves about "60% of the time spent in prayer and study, and 40% in activity," describes Talbot, the latter of which for him meaning "recording, the most fruitful of my activities; writing books; and last of all personal appearances."

Though Talbot's concerts have been few, he admits he's anxious to do a proper tour, and hints that it could be happening before the year is out. Proceeds from personal appearances, as well as from record revenues, are both funneled back into the monastery and channeled into international relief fund Mercy Corps International. "I've taken a vow of poverty, you know," smiles Talbot.

John Michael Talbot believes strongly in the power of music as a vehicle for the word of God. "Music has always played an important role in the church, because it stirs the heart as well as the mind," he says, recalling the words of St. Augustine: "He who sings well prays twice."

Sandi Patti frequently marvels at how far Christian music can reach. "Christian artists rarely receive airplay on regular radio stations," she observes, "but it's amazing how my music finds its way into the hands of people who have had no connection to the Lord."

Patti, 28, who received her first Grammy this year for her and Larnelle Harris' duet "More Than Wonderful," began performing around five years ago. Valuable stints with the Bill Gaither show and the Imperials afforded Patti more exposure than she would have gotten on her own in the early stages of her career, and now Sandi's a formidable draw in her own right with five albums under her belt. The recipient of numerous Dove Awards, Patti's on the road about 175 days of the year, and husband/manager John Helvering says they'll be touring both fall and spring.

"I have some very specific things to say about the Lord," says Sandi. "I know the kind of relationship I have with God, and I want to share that with people."

The same can be said of Scottish songstress Sheila

Walsh, who has been recording for Sparrow Records since 1982. "I really believe that God is doing a new work amongst His people in Great Britain, calling us to a deeper, more radical commitment to Himself and to one another," says Walsh.

CHRISTIAN ROCK

• Continued from page G-8

year, and has firmly entrenched him in the hearts of forward-minded pop fans.

Taylor has garnered considerable secular media attention including articles and reviews by publications like the Los Angeles Times, Houston Post and the Rocky Mountain News. His songs have also cut inroads in an area still new to Christian music—college radio. Taylor's "Meltdown" as the long-time number one seller in Orange County Christian record stores (until Stryper supplanted them), according to Bill Hearn, Sparrow's senior vice president of marketing. In June and July, 11,000 copies of the LP were sold.

What is it that sets Taylor apart from other Christian popsters? For one thing, his music has plenty of originality. It also possesses the cutting edge that's frequently lacking in so-called gospel "new wave." It's tight and punchy without sounding overly slick and processed. Also, his backing "Some Band" isn't afraid to slide into some overtly danceable grooves.

But Taylor's secret weapon is his incisive lyrics. His skillfully-written songs about relevant topics like racism among Christians ("We Don't Need No Colour Code") and religious persecution in Poland ("Over My Dead Body") indicate Taylor's desire to present faith in a realistic way.

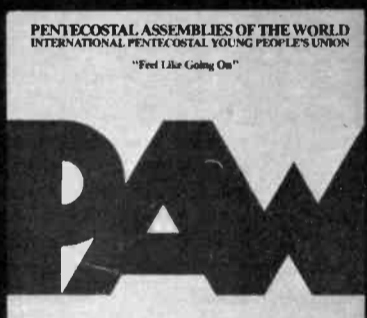
Taylor, 24, used to be a youth pastor. He feels a special affinity for younger folks. "It's my firm conviction that the Christian faith holds water from a historical and intellectual standpoint," he says. "I'm trying to challenge young people to think about what it means to be a Christian in today's society, and to take a stand on today's issues."

But he wants his fans to enjoy themselves in the process. In his crazy title tune, Taylor uses melting figures in a wax museum as symbol of temporal life: "Elvis and the Beatles have seen a better day/ Better off to burn out than to melt away/ Dylan may be fillin' the puddle they designed/ Is it gonna take a miracle to make up his mind?"

(Continued on page G-26)



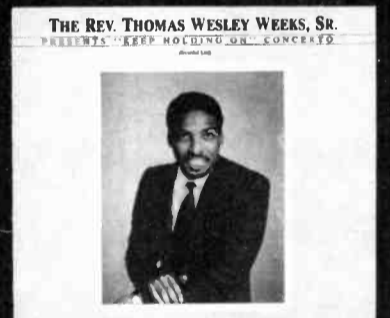
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• Continued from page G-1

their top singers, so any aspiring singer at any church in America with a cassette player can perform with the ambience of a pro concert. Word Inc., followed suit this year with their Studio Series. Sparrow will be releasing a classical favorites album later this fall featuring the Houston Symphony and a 250-voice choir, available sans choir as an accompaniment tape. Accompaniment tapes are unique to gospel music and are a major part of the industry; both original and cover versions should continue to sell well.

Also watch for Christian videos, but it will be a gradual development. As one exec puts it, "the MTV megabucks" are not in it, so development will be slower than in secular. But Christian and secular video shows and services are latching onto some of the new videos from artists such as Amy Grant and Steve Taylor and more to follow. In the meantime, video is generally being used as promotional material in stores to sell product. Some for-rent/for-sale videos are beginning to show up now.

Compact Discs are also being eyed as vital product of the future, but at least one label head says he's waiting and seeing until the hardware is all fashioned and standardized.

Independent gospel labels are beginning to come on stronger and more independently than ever. Cutbacks of major label rosters in the past few years and label

closings sent numerous artists scurrying to other labels, only to find doors often closed. Many artists have started their own labels to carry their own and maybe one or two other artists' products. With strong distributors such as Spring Arbor in Michigan and the hefty distribution systems of the majors handling some of the private labels, and with radio willing to play the new labels, indies have a bright future and are already showing up with increasing frequency on airplay and sales charts.

Exclusive and staff songwriters from record and music publishing companies will be playing an increasingly important role in gospel music. Watch for further development of creative centers within the record companies and music publishing companies.

And certified gold albums, once only a dream in gospel, are now reality. Recipients so far include Bill Gaither's "Alleluia," Candle's "Music Machine," Amy Grant's "Age To Age," and Dallas Holm & Praise's "Live" album. Set for gold in the coming few quarters are Candle's "Bullfrogs & Butterflies" and Sandi Patti's "More Than Wonderful." Sparrow also predicts the first gospel platinum album with "Music Machine" within a few quarters. The label heads say that it's taking them about half as long to get sales up past 500,000 for their blockbuster albums as it used to. So there are several more certified albums in the foreseeable future.

That's good news indeed for the Good News industry.

CHRISTIAN ROCK:

• Continued from page G-24

A video of the song received airplay on a number of music shows around the country. Taylor is currently working on an extended dance remix of the tune that will be the first Christian 12" available for retail.

Another Christian record company asserting itself in the secular market is the Sacramento-based Exit Records, which is distributed by Word. Bands like Vector and the 77's deliver challenging but commercial songs that communicate faith in a subtle, artful fashion.

Both groups were able to generate college radio interest with their first albums. To increase their credibility in the general rock market, the 77's chose provocative music film director Francis Delia (Wall Of Voodoo's "Mexican Radio," the Ramones' "Psychotherapy") to shoot the video for their new tune "Mercy, Mercy."

Despite the progress in Christian music, mysterious gaping holes still exist. Why the drastic shortage of genuine Christian funk and punk, ska and reggae? And why

the glaring lack of female singers/musicians in rock and new wave?

In the face of these deficiencies, there has been one particularly surprising recent breakthrough in Christian music. Enter Stryper, the first spandex-swathed, blatantly Christian heavy metal band. It's watchword is Isaiah 53:5 "By his (Jesus') stripes we are healed." With music that's as walloping and ear-piercing as that of anyone else in the metal arena, Stryper roars out songs with clean-cut lyrics about rockin' and salvation.

Their turf is by no means the church concert circuit. Stryper plays in the local clubs, sharing the bill with non-Christian "head-banger" bands. "We want to entertain people and make them have fun," says Robert Sweet, 24-year-old drummer for the Orange County group. "But we also want to show them that Jesus is fun, and he's better than what most of these other bands are offering."

Not only is Stryper getting good response ("Alcohol sales down—ticket sales up," jokes Sweet) in the club scene, but their debut mini-LP has been selling unusually well for a relatively unknown group.

The album was released in July by Enigma, a small but shrewd Southern California company that has launched recording careers for the likes of Ratt, Berlin and Motley Crue. Enigma vice president Wes Hein calls the Stryper LP sales "explosive. It's the best-selling record for the first two weeks that we've ever had. We sold 10,000 copies in the first week alone. I know a lot of retailers were amazed by the rush."

The majority of sales have come from outlets like Music Plus and Licorice Pizza. But this LP has given Enigma the chance to deal with what is a new territory to them—Christian record stores.

Response to Stryper from Christians has been surprisingly positive, according to Sweet. "We've been accused by some people of being 'false prophets' and stuff like that," he says. "But mostly, people are saying, 'Thank God there's a band like you stepping out to win people to Jesus.' Everyone seems to either totally love us or totally hate us."

Hein explains why a secular company took a chance on Stryper. "Regardless of their message, we really liked their music. So that overshadowed any problems we thought some buyers might have with the band's Christianity"

CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover photograph & design, Kats Smith; Interior design, Miriam King; Produced for Billboard by Bill Moran.



Billy Moss, owner of Vintage Recording Studios in Phoenix; Ray Bruno, president of EPOCH/NALR; and Tom Kendzia, NALR producer/arranger and composer of "Light Of The World" and "No Greater Love."

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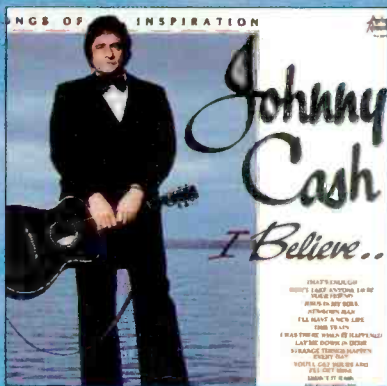
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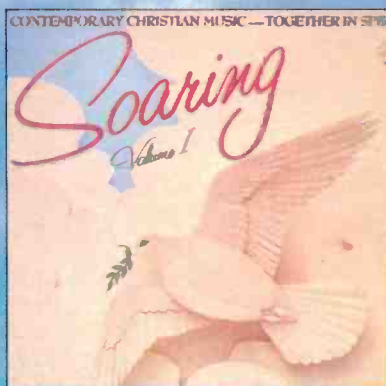
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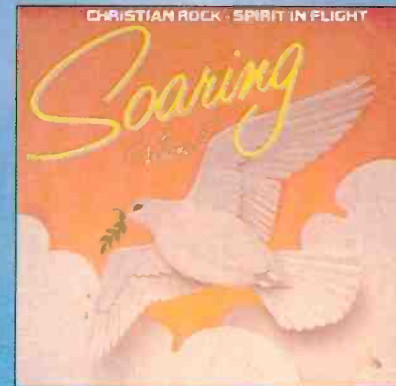
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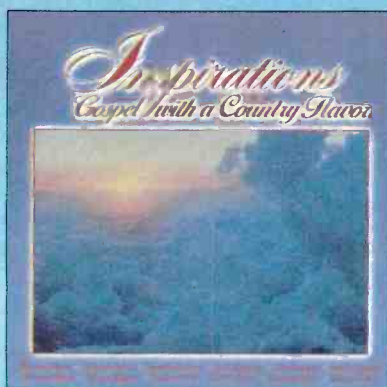
Includes: A SONG IN THE NIGHT...Silver-
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HOW CAN THEY LIVE WITHOUT JESUS
...Keith Green LP #5650/CS #5654



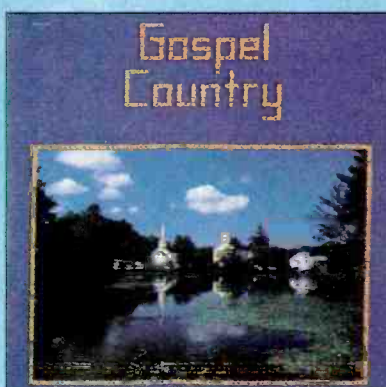
Includes: ONE DAY AT A TIME • WHIS-
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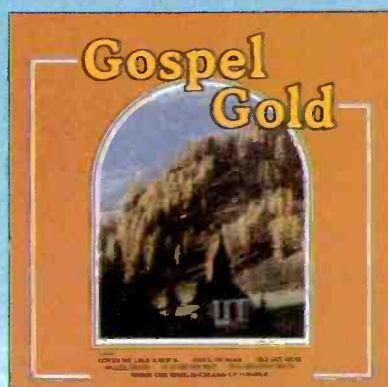
Includes: STEAL AWAY...Kenny Price
KNEEL AT THE CROSS...Warner Mack
YOU LIGHT UP MY LIFE...Margo Smith
JUST A CLOSER WALK WITH THEE
...Johnny Russell LP #5830/CS #5834



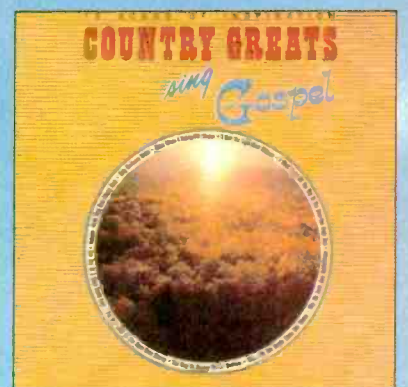
Includes: PUT YOUR HAND IN THE
HAND...Sandy Posey • WHAT A FRIEND
WE HAVE IN JESUS...Bobby Helms • I
SAW THE LIGHT...Bill Phillips • WHY ME
(LORD)...Jack Greene
LP #4420/CS #4424



Includes: AMAZING GRACE...Warner
Mack • OH, HAPPY DAY...Skeeter Davis
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ONE DAY AT A TIME...Jeannie Seely
WINGS OF A DOVE...Ferlin Husky
LP #4410/CS #4414



Includes: LOVES ME LIKE A ROCK...Nat
Stuckey • ROCK OF AGES...Narvel Felts
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Howard • ALL HIS CHILDREN...Stu Phil-
lips LP #5850/CS #5854



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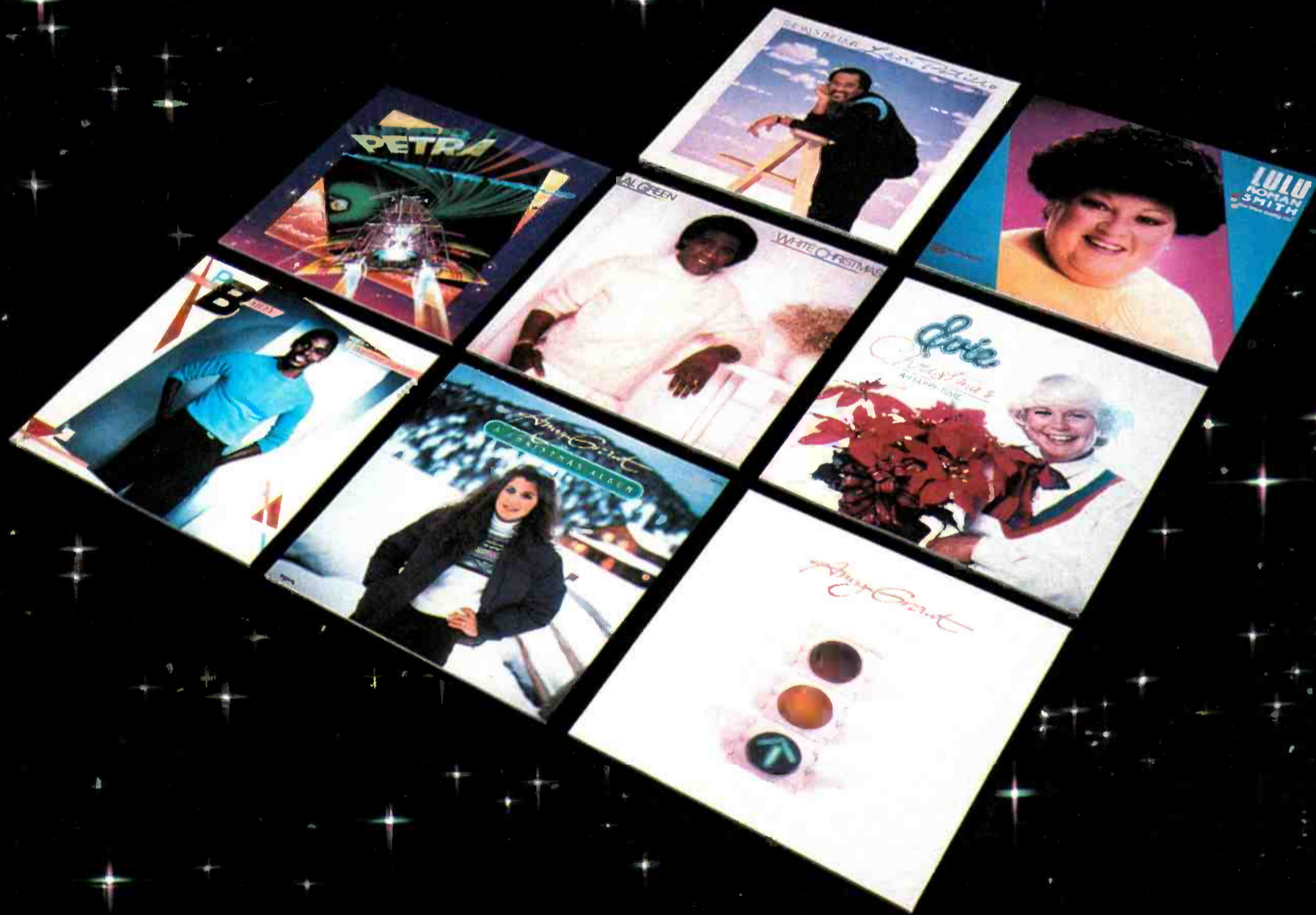
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Pro Audio/Video

AES Unveiling Set For New Tascam Ministudio

NEW YORK—Three years after the introduction of the original multitrack cassette recorder/mixer, Tascam's 144, and roughly 18 months after the Fostex X-15 Multitracker cut the cord and brought a battery-powered ministudio into the field, Tascam will introduce its entry into the sub-compact cassette multitrack arena at the upcoming Audio Engineering Society (AES) show here, Oct. 8-11.

The new unit, Ministudio Porta One, is not intended to replace Tascam's 244 Portastudio, says Bill Mohrhoff, Tascam's national sales manager, as "there's no way you can get the performance of a machine running at three and three-quarter ips, with one that's running at one and seven-eighths." Mohrhoff notes that the Ministudio will retail for \$599, compared to about \$1,300 for the 244.

"We had the opportunity to bring the new Ministudio out some time ago," says Mohrhoff. "We just wanted to wait until we were satisfied completely with its performance."

David Oren, national marketing manager for Tascam, says the Japanese firm's primary objective with the Ministudio was to create a machine that is "simple enough to be used by a musician or songwriter as an electronic notepad, while being rugged and practical enough to hold up in the field for audio/video production.

"The Ministudio gives the user the basic requirements for doing basic tracks and overdubs in the field," Oren continues. "It can even be run off a battery pack for a video system.

For the a/v professional, it can be used for capturing ambient tracks, sound effects or dialog.

"For the broadcast field, radio reporters can do field interviews, and when there's no time to send the tape back to the station, they can put an intro down and send the whole thing right through the phone line."

Physically, the Ministudio resembles a cross between the 244 Portastudio and the Fostex X-15. It is small—six and a half pounds—and rather than the X-15's dual rows of LEDs, it uses four standard VU meters. Noise reduction is achieved through the use of switchable dbx, which also helps out the dynamic range. Features include its ability to route all four input channels to any one track or pair of tracks, as well as the inclusion of four discrete track outputs for transfer to a larger multitrack unit once back in the studio.

Rather than an attached battery pack, such as the one employed by the Fostex X-15, the Tascam unit stores its batteries internally—a blinking LED indicates when insufficient battery power remains to operate the transport properly. Oren says that standard alkaline cells will power the unit for roughly 10 to 12 hours of continuous operation.

The Ministudio's controls are not IC logic, but rather "smart mechanical," Oren notes, giving the unit the ability to perform cue and review functions in the play mode. A number of accessories will be available for the Ministudio when it arrives at retail outlets sometime in October.

STEVEN DUPLER



Tascam's answer to the Fostex X-15 is the new Ministudio Porta One. Due in the stores sometime this October at a suggested retail price of \$599, the Porta One runs at 17 1/2 ips and features switchable dbx noise reduction and the ability to assign one or all four channels to any track. Unit is designed for use by musicians, songwriters and audio/video professionals in the field.

Europafilm Studio Complex Bought By Sonet

By MIKE HENNESSEY

STOCKHOLM—Sonet, Scandinavia's largest independent music group, has acquired the Europafilm studio complex here. The deal takes effect Oct. 15.

The complex embraces complete production facilities for sound recordings, video and film production and video duplication. It's the leading production center of its kind in Scandinavia.

Announcing the acquisition, Dag Haeggqvist, Sonet general manager, said: "The production facilities will assist Sonet's expansion into new audio/visual areas. In addition to sophisticated recording, film and video studios, the operation includes a fully

equipped video and videocassette duplication facility."

Europafilm, a major force in the Swedish film industry for more than 50 years, has steadily broadened its base over the years with moves into cinema ownership, audio and videocassette duplication, recording studios, record production and plating and processing plant manufacture. But the group has recently been hit by cash flow problems and the spiraling cost of film distribution caused by the increasingly powerful dollar. Europafilm posted a \$2.6 million loss last year.

Last summer, Svensk Film Industri, a production and distribution company owned by the Bonnier conglomerate, proprietor of Sweden's

AES Readies Its 'Biggest' Confab

New Program Of Seminars Set For Gotham Gathering

By STEVEN DUPLER

NEW YORK—With 184 exhibitors slated so far, the 76th Audio Engineering Society (AES) convention here Oct. 8-11 promises to be "the biggest ever," according to AES convention committee executive director Donald Plunkett.

In addition to three floors of product exhibits, the expo boasts a wide variety of technical papers, workshops and a unique expanded program of eight educational seminars unlike any the AES has sponsored previously. The seminars are being assembled by John Woram, recently appointed vice chairman and seminars chairman of this year's show.

"In the past, there've always been one or two of these seminars at a show," says Woram. "This is the first time there will be a planned program

of them running throughout the show.

"The seminars are intended for the guy who's not quite ready for the technical papers, which can get pretty heavy," Woram continues. "They're on more of an entry level."

Included on the agenda are discussions of the role of computers in the audio industry, seminars on SMPTE time code and MIDI, and a look at digital interfacing in the studio, which Woram describes as "filling you in on what happens in the studio when you have a bunch of pieces of digital equipment that don't want to speak to each other."

One particularly noteworthy seminar scheduled for the evening of Oct. 9 will feature JBL Inc.'s John Eargle in a discussion of how various acoustic instruments radiate their sound.

"Usually in the past, a discussion

like this would have been directed only at how to place microphones on certain instruments in order to get a good recording," Woram says. "This one, though, will go a little deeper. If you know how the instrument actually physically radiates its sound, you'll be able to better understand what's involved in miking that instrument properly."

Another departure from the norm, says Woram, will come during the "Education In Audio" seminar the afternoon of Oct. 11. "That seminar has generally always entailed a bunch of old goats talking to the kiddies about what lies in store for them in the real world of the recording studio," Woram laughs. "There's definitely something to be said for experience, but this time we're using a panel of audio engineering students, both still in school and recent graduates, to discuss what their thoughts are."

Technical workshops slated so far include tape machine maintenance, portable digital recording equipment, acoustic measurement for sound reinforcement, economics of recording studio operation and a special workshop on recording techniques, for both remote and studio applications.

The convention will be held at the Hilton Hotel here. Entrance fees range from a high of \$95 for non-members of the AES registering on-site for the complete program, to \$10 for AES members who wish to peruse only the exhibits.

Studio Track

NEW YORK

John Robie is producing ex-Bow Wow leader Annabella's solo album for RCA at Green Street. Rod Hui is at the board, with Erika Klein assisting. And Paul Hardcastle is producing his own project for Chrysalis U.K. with Hui engineering and Andrew Spiegelman assisting. Several projects are underway at Quadrasonic. Pumpkin is laying tracks for his next Profile album. The artist is producing with engineers Dave Ogrin and Matthew Kasha. Jerry Harris is laying tracks for his "City Life" album. Peter Lewis is producing, with Harris and Pat Belly at the board. Ron Johnson is engineering and producing a project for the Adults, with Lee Friedman at the board. And producer Gene Heimlich and engineer David Stone are working on projects for Gabriel Roth and the Mirrors.

Malcom McClaren is producing his "Madame Butterfly" album for Charisma Records at Unique. Robby Kilgore is co-producing, with Michael Finlayson and Tom Lord engineering and Jeff Neiblum assisting. Producers Mark Liggett and Chris Barbosa are recording Xena and Jay Novelle for the Emergency label. Finlayson is at the board, with Roey Shamir and Mike Nicolletti assisting. The B-52's Fred Schneider is working on the second single from his Warner Bros. solo album. Ted Currier is producing, with Steve Pecorella and Bob Rosa sharing the board. Claudia Engelhart is assisting.

Hib-Tone Records owner Jonny Hibber is working on demo tapes for SaySo at Noize New York. Several projects are in progress at Platinum Factory. The Duncan Brothers are recording their ninth album, with Cecilio Leacock and Alex Duncan producing and Cirland Noel at the board. Jazz drummer Alvin Queen is recording his next Nilva album with producer Melvin Sparks and engineer Dick Hammond. Devotion is laying tracks for its debut album with producer Craig Craw-

ford, Butch Heyward and James Eggleston and engineer Jon Evans. Reggae act Heavywait is laying tracks with producer Neville Richards and engineer Noel. And Cliff Brown is working on two songs with producer Ed Adams and engineer Jon Evans.

Tuff City Records has the Cold Crush Brothers, Undeafed 3 and Puffy Dee at Power Play for upcoming singles. Julian Herzfeld and Gary Salzman are producing Desire's next single there for Mayhem Productions, with Herzfeld doubling at the board. And

(Continued on page 46)

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SOUND INVESTMENT

Yamaha Reverb For Power Play

By STEVEN DUPLER

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

The digital reverb is a particularly hot product on the outboard signal processing market these days, and new units continue to grow in sophistication and programmability. There are several on the market: Lexicon's 224X, Ursa Major's 8X32, the EMT 251 and Yamaha's recent entry, the REV-1. The latter unit is the one recently chosen by Power Play Studios here when the 24-track facility decided to upgrade its reverb capabilities, which had consisted previously of a Lexicon 200, an MXR 01 and an Ursa Major Space Station.

"We looked at all the units around, and went for the Yamaha because it's definitely the most flexible," says Power Play's owner, Tony Arfi. "It's

an incredible unit—up to 99 storable programs, 30 pre-sets. It's the most user-friendly, too, as far as we're concerned."

One feature with which Arfi is particularly impressed is the REV-1's visual display. "It lets you see how you're adjusting waves, early reflections, the whole picture of the program you're setting up," he says. "What a Fairlight is to synthesizers, this display unit is to digital reverb."

Arfi purchased the reverb from a dealer here for about \$10,700, somewhat below the list price, which he places around \$12,000. It's covered by the standard Yamaha factory warranty, he says, which includes parts and labor for one year.

User-friendliness and "dollar for dollar" performance were primary concerns to Arfi in choosing the digital reverb. While the number of freelance engineers passing through Power Play is less than it used to be, the studio does have six or seven en-

gineers it employs on a regular basis, and Arfi says he wanted to make sure that the digital reverb he chose would not require a lot of time and energy to learn to use effectively.

"The way the unit is laid out, once you've learned the basics, it's very simple to use," he asserts. "Everything is clearly labeled, and the buttons for various functions say exactly what they're for."

Arfi says his investment is a sound one: "I can't see this unit ever becoming obsolete. You can set halls, chambers, all kinds of plates, and there's even a reverse mode, which allows you to put a signal through in reverse—a very neat feature."

Power Play maintains two fully equipped 24-track rooms, and has been in operation for five years. The studios are totally MIDI-interfaceable, according to Arfi, and equipment is being constantly updated.

Studio Track

• Continued from page 45

Clarke Jay of Specific Records is producing **Divine Sounds'** second single, "Changes We Go Through." Herzfeld is again at the board. The facility has recently added a Yamaha REV 1 digital reverb unit.

At **Celebration**, **John Basile** is recording a jazz album with producer **Charles Yassky**, engineer **Mike Farrow** and assistant **Maurice Puerto**.

LOS ANGELES

Four projects are underway at **Larrabee Sound**. Producers **Jimmy Jam** and **Terry Lewis** are mixing CBS artist **Alexander O'Neil** and MCA artist **Thelma Houston**, with engineer **Steve Hodge** and assistant **Fred Howard**. Solar act **Shalamar** is tracking with producer **Howard Hewett**, engineer **Dave Rideau** and assistant **Toni Greene**. Producer **Louil Silas Jr.** is mixing **Rocky Robbins** for MCA with engineer **Taavi Mote** and assistant **Greene**. And **Leon Sylvers III** is mixing **Edmund Sylvers** for Geffen with engineer **Norman Whitfield Jr.** and assistant **Sabrina Buchanek**.

There's a full house at **Capitol Studios**. **Tom Petty** is working with producer **Jack Nitzsche** and engineers **Don Smith** and assistant **Hugh Davies**. **Patty Brard** is mixing tracks with producers **Carlo Nasi** and **Trevor Veitch** for C&P Productions. **Joe Chicarelli** is at the board, with help from **David Cole** and **Jeff Malham**. **J.J. Cale** is doing overdubs for a self-produced project with engineer **Charlie Paakkari**. **Jack Bailey** is mixing tracks for **Toi Lin Productions**. **Pete Kelly** is producing with engineers **Bernie Kersh** and **Peter Doell**.

And **Franco Battiato** is mixing overdubs for EMI Italy, with **Cole** at the board.

Newly signed **Winner Records** artist **Daryl Glenn** is laying tracks for his first album at **Downstairs Left**. Producer **Norman Kurban** is doubling at the desk, with help from **Juli Lyn Smith**. . . **Zamp** is laying preliminary tracks for the "New Volunteer" album at **Neophonic Records'** studio.

NASHVILLE

Jerry Gillespie is laying tracks for the **Steel Angel Band** at **Woodland Sound**. **Less Ladd** is at the controls, with **Ken Criblez** assisting. Canadian recording artist **Gary Buck** is laying tracks with engineer **David McKinley** and assistant **Criblez**. In the studio's mastering facility, **Denny Purcell** is working on **Mark Gray's** new Columbia album, "This Ol' Piano." He is also wrapping up records for **B.J. Thomas** and **Southern Exposure**.

OTHER CITIES

Maurice Starr is at **The Plant** in Sausalito, Calif., finishing albums by the **Stylistics**, **Tom Browne** and **Jenny Burton**. . . CBS International artist **Jose Luis Rodriguez** is at Miami's **Criteria** completing mixdowns for his upcoming Portuguese album. **Shel Shapiro** is producing with engineer **Eric Schilling** and assistant **Stefano Salani**. **Thomas Dolby** is laying synthesizer tracks for **George Clinton's** next Capitol album. **Richard Acror** and **Stan Lambert** are sharing board duties. And Miami act **the Company** is recording a single with producer **Eric White**. **Lambert** is engineering, with **Steve Johnston** assisting.

Alligator artist **James Cotton** is working on

a blues/funk album at Chicago's **Streeterville**. **Cotton** and label president **Bruce Iglaier** are sharing producing duties, with **Justin Niebank** at the board. **Iglaier** is also producing Alligator acts **Son Seals** and 1984 Grammy winner **Clifton Chenier**. **Loveship** is there working on an album for the **Cashear** label with producer **Paul Gibson** and engineer **Gus Mossler**. And two **Horizon** acts, **Xanadu** and **the Clancy Brothers**, are finishing album projects, with **Tim Hale** producing and engineering.

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

Sonet Acquires Studio Complex

• Continued from page 45

vast majority of Sonet's record pressing and cassette duplication.

Assistance in preparing this story provided by **Leif Schulman** in Stockholm.

Says **Haeggqvist**: "When **Europafilm** and **Svensk Film Industri** amalgamated, they had to seek government approval, and this was given on condition that there would be no decline in the level of film production.

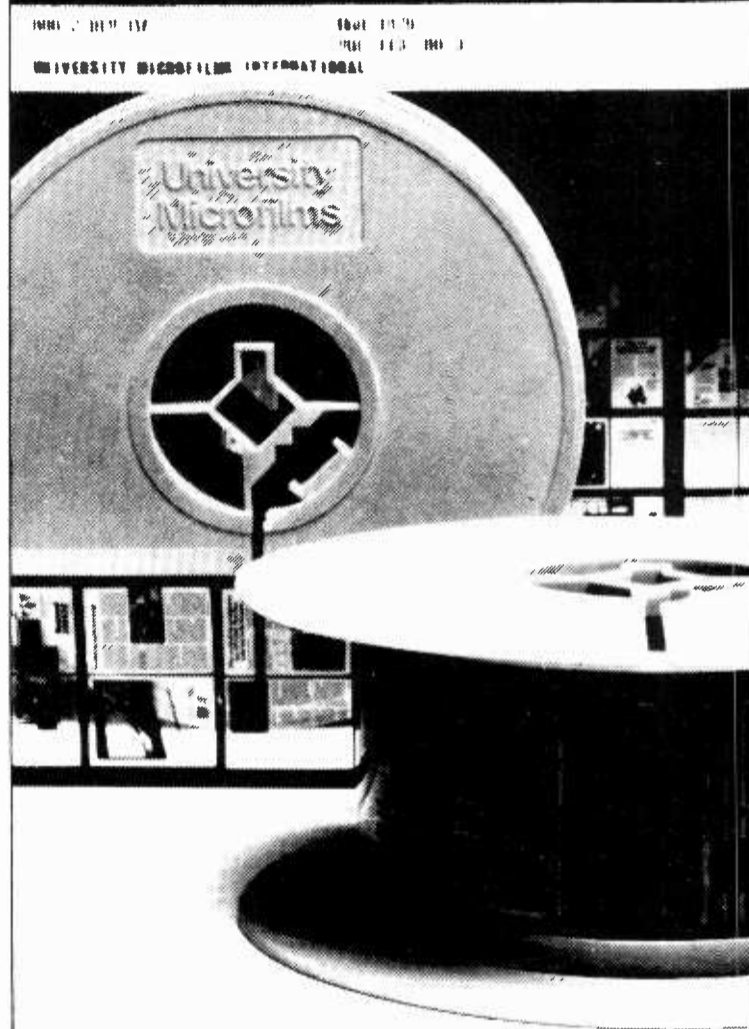
"We have undertaken to try to maintain the level and will be renting out the film studios. They are the only full film production facility existing in Sweden, outside the government-funded Swedish Film Institute.

"Meanwhile," he continues, "we plan to use the video production and duplication facilities to expand our own output of music and promotional videos. Our film and video subsidiary, **Sonet Film A.B.**, has already produced a number of videos for Swedish television, and we shall be expanding our activity in this area.

"With the **Europafilm** recording studios, we now have the possibility to make videos with excellent sound quality," **Haeggqvist** notes. "The two 24-track studios both have computerized **Solid State Logic** desks, and they will relieve pressure on our existing **Sonet** studio. We can now record an album in the studio and make a video feature of it at the same time."

The expanded studio facility will be operated by a separate company, **Sonet Studios A.B.**, under the management of **Europafilm's** present studio chief, **Hans Wallen**. The acquisition adds 30 new employees to **Sonet's** payroll.

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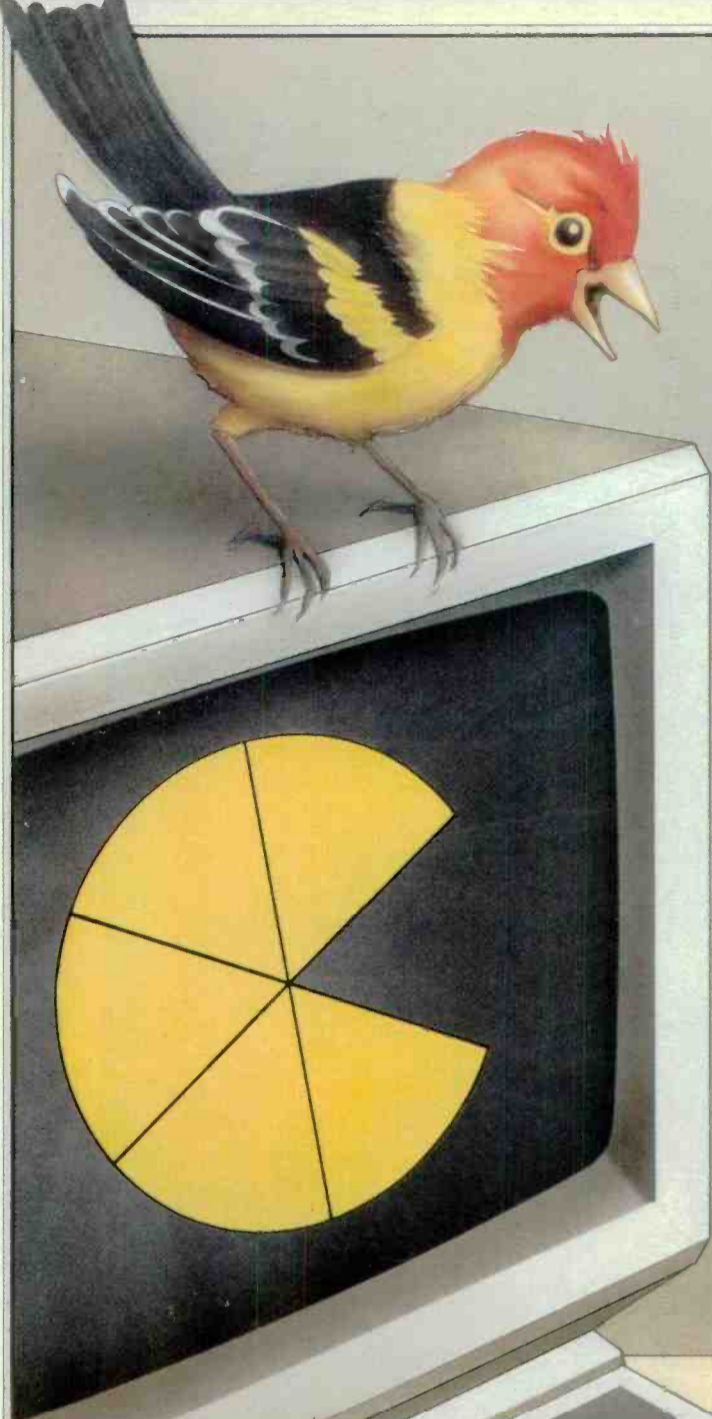
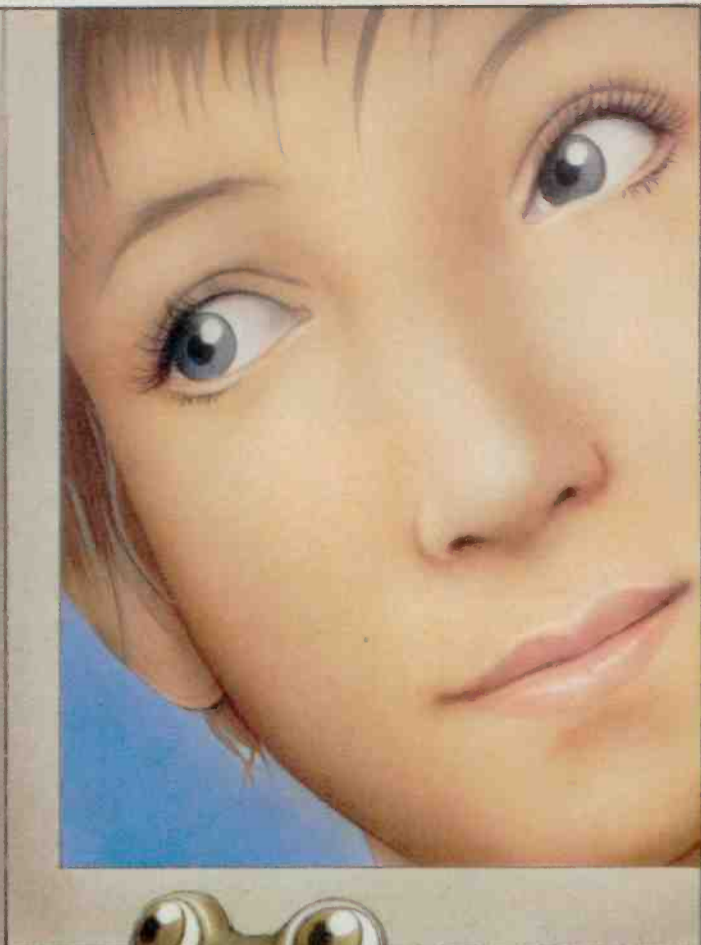
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Computer Children

By FAYE ZUCKERMAN

Young people have become the driving force behind initiating a sale market in the home video field and marking an increase in penetration for the microcomputer industry.

Even Apple Computer and IBM, both making inroads in the grown-up world of business machines, have taken on young people as a target audience. The PCjr launched an array of educational and entertainment computer programs while Apple published a software series themed around "Sesame Street." The Cupertino, Calif. firm is also offering lower prices to college students for its Macintosh computer.

Soon after Apple's "Sesame Street" series launched, Atari rolled out similar programs for its home computers, targeting children by pegging their products as an entry to the computer area for parents and youngsters.

But the coveted "Sesame Street" gang has not yet made a transition to prerecorded videocassettes, where Walt Disney Home Video reigns as the largest shareholder for children's video programming. Its unprecedented sales for a cartoon series called the Disney Limited Gold Edition augured a new home video champion in the children's area, proving a \$29.95 price point paired with quality product sparks sales.

Although the success Disney has had with its video line goes unmatched, its children's computer software series has certainly been out-done by the third party software vendors. Koala Technologies' touch pad has piqued the interest of youngsters while the Disney products lay dormant on retail shelves.

"Fun With Art" and "Music" have also done well for Epyx in toy store-type outlets. In fact, Toys 'R' Us, Child World and an array of other toys stores have become the main seller of computer software and hardware.

"It shows how youngsters are taking a role in the industry. They are using computers in school and want to practice or play with them at home," a spokesman for a Toys 'R' Us in Southern California says. He notes that the Adam computer from Coleco can play an array of video games; that's what youngsters are interested in.

Yet prerecorded videocassettes had an ill-fated entry into toys stores via an experiment with MGM/UA Home Video and Family Home Entertainment. The failure, some say, stems from too few titles being offered, and that the video industry remains a rental market. Toy stores were not interested in taking on massive rental schemes.

Disney's Ben Tenn does not preclude the possibility of a mammoth toy store network for company products. He says, "When and if those stores are prepared for our titles, we are willing to help out. Right now we are happy and satisfied with our dealer network." It is a dealer network spurred on by rental, but rapidly discovering the viable sales market for children's product.

For Disney's Limited Gold Edition the sales will stop, and most retailers will begin offering "Mickey," "Minnie," "Daisy," "Pluto," "Donald Duck," "Silly Symphonies" and "Cartoon Classics Of The 1950s" as rental items in September when the home video firm discontinues the line. As for Christmas, Walt Disney is planning a sim-

(Continued on page CE-12)



Clockwise from top left: Androman; the new Disney Gift Center is a floor-based heavy-wire rack occupying 2½ square feet and stands 54 inches high with its own multi-colored header. It holds 120 cassettes and books and/or 60 little LPs and books; MGM/UA Entertainment's "The Wizard Of Oz."

KidVid: Next Hit Programming Block

By ANTHONY FREEDMAN II

Just as the Yellow Brick Road on the route to the land of Oz was paved with gold, so, too, is the marvelous world of kidvid, the industry buzzword that embraces home videocassette and disk programming meant for the younger set.

Indeed, after major motion pictures and music video, children-oriented video films as perhaps the next major programming and sales block in the industry. Many of the home video arms of the movie studios, as well as the independents, have already formed video music divisions and the more progressive ones have already either formed tender age categories or are about to. Case in point: Vestron with its Children's Video Library.

And children's video can no longer be pigeon-holed anymore into great movie or cartoon translations. Kidvid is also witnessing the acceleration of original programming aimed specifically at that segment of the market. The new trend will be entertainment combined with educational by-product. Accompanying LPs and activity books with the opportunity for cross promotions will be another trend. An example would be RCA/Columbia's "The Fantastic Adventures Of Unico" at \$39.95. It comes with a free Unico notebook, pencil sharpener, and pencil carrying case with pencils and ruler.

Taken together, the pipeline should see a significant amount of new product enter the picture for this fall to Christmas selling sea-

son. There's already a sizable chunk of titles out already!

A spot check around the country with all types of video retailers—home video specialists as well as record stores—reveals major sales and rental activity related to this area. Time and again such titles as "Limited Gold Edition: Mickey"; "Limited Gold Edition: Donald"; and "Limited Gold Edition: Pluto," all from Walt Disney Home Video; "The Wizard Of Oz" from MGM/UA Home Video; as well as others in this ilk loom as significant sales/rental titles.

But just as Kermit the Frog, Miss Piggy, Fozzie, Gonzo, and the rest of the troupe discovered in the original "The Muppet Movie" (available from CBS/Fox Video), marketing, merchandising selling and renting children's home video product is not the easy trek to the Hollywood fame and fortune it might seem. It requires work.

First, certain generalizations can be made about the kidvid market.

—It can be more of a sales market as well as a rental market. A high degree of psychology of ownership seems to prevail with children's video. Children like to watch their favorite movies—and perhaps more to the point—their favorite characters over and over. It's the ultimate surrogate babysitter and the pricing for sales is right at an industry average of \$19.95-\$29.95.

—Retailers need to create separate children's display areas adhering to some good merchandising principles. Children's video should



Moppet Records

By JOHN SIPPEL

Two years on the computer have convinced the powers-that-be at the important Camelot Enterprises in North Canton, Ohio that the time is ripe to revive interest in children's recordings.

"We are right now in the midst of a children's record/cassette push. We have instructed our managers to put kiddie product right up front," Patti Tidwell of Joe Bressi's buyers corp asserts. "Using the computer, we have been able to develop a best-selling basic inventory from lines like Disneyland, Kid Stuff, Sesame Street, Peter Pan, Superscope and the first product from Parker Bros.

"We want to make our mall location customers aware of it. Children's records are important. It's just not folk legends, fairytales and nursery rhymes any longer. It has real mass appeal," Tidwell continues. "There are best-sellers just like the pop business. We've found good sales with the likes of 'Care Bears,' 'Masters Of The Union' and the 'Cabbage Patch Kids.' Now represents a really good time to get back into this kind of product."

Steve Bennett of Record Bar, Durham, N.C., which also has approximately 150 mall-oriented stores, concurs. He expects a chain-wide month-long program in the near future.

Joyce Heider of Great Bay Distributing, Baltimore, who opened her own business recently after years with Zamoiski Co. as a record and tape executive, anchors a part of her business on her ability to sell moppet product. "They have to be marketed differently than other records. Be are cautious about where we put them. You can't expect to sell kiddie product in retail if you stick them someplace in the back of the store. Parents passing the front door have to see an indication that product for their young children is stocked. Parents don't feel comfortable just going into a store where the p.a.'s rocking with pop music. Labels in kiddie records have excellent point-of-purchase material that can alert parents to the presence of such product."

Labels in product directed at youngsters are moving with the flow of the industry, a Billboard survey indicates. While the emphasis for decades has been on LPs, kiddie labels reflect the dominant position cassettes have taken in the last 12 months. Leon Ross of Heritage Sound, Phoenix, went into kiddie product two years ago. His present catalog includes four LPs, five 45s and 50 cassettes. As he reflects his remainder-of-1984 release, he is telling the independent producers who bring him product that he will probably emphasize more cassette product. Heritage Sound produces merely the recorded package sans illustrated booklets. It prices cassettes at \$3.98 list, LPs, \$5.98 and singles at \$1.98. Ross says he and marketing chief are deliberating the future of their singles line with the climbing emphasis on cassette.

The powerhouse Disneyland line is expanding its activity in licensing significant outside product name, after its success with recent projects like "E.T." and the "Star Wars" series, according to sales chief Steve McBeth. Disneyland has picked up "Rainbow Brite," as series created by Mattel and Hallmark, based upon a feminine character who puts color into the world. "Rainbow Brite" was introduced on tv in a June syndicated special. On

(Continued on page CE-8)

Retailers Aiming At Total Family Appeal Put Kids First

By EARL PAIGE
With record/tape retailers, video dealers and computer stores all embracing the home entertainment theme, children's entertainment product is receiving more attention than ever. Going beyond the broad "home entertainment" umbrella, many retail firms are

now aiming at the total "family" appeal, giving kids product that much more importance. Two strongly related retail trends emerge from interviews around the country. One is the increasing emphasis on home video, a product category where children's software is especially prolific.

The other trend is toward large promotions, if not outright extravaganzas, focusing on kiddie product. Among other trends is one possibly highlighting the resiliency of children's product—the fact that video games are still around; yes, dedicated cartridge games, Atari,

Coleco, Parker Bros. and so on, long thought of by many record/tape outlets as gone the way of 8-track prerecorded tapes. Whatever forms the product is found in, children's entertainment looms critical in the view of such people as Lee Hackman, promotions/advertising director, six-unit

Video Store, Cincinnati. "Anyone disregarding children's product and the lower demographics can just forget about their business," he declares.

Fresh from staging an extravaganza centered on the Care Bears characters, Hackman mirrors other retail representatives surveyed in describing how even regular line product comes into the children's sphere now, "because it's a video generation. We have two-year-olds in our stores recognizing Michael Jackson on monitors."

Where children's product and sections loom especially important is for retail firms that are targeting the whole family, believes Randy Gerston, advertising director, 34-unit Licorice Pizza, Los Angeles. While many retail chains like to think they are appealing to entire families, a point Gerston makes seems to mark off a determined thrust. "We are not featuring x-rated product," he says, "even though there are those in Licorice's management that believe we should be."

Licorice, says Gerston, has gone after the total family concept as far back as the design nearly 20 years ago and embrace of its familiar logo; an apron-clad woman with a 1920s look serving a steaming piece of, not apple pie, but black vinyl with steaming musical notes.

Explaining that children's product is therefore generic for the chain, Gerston adds how management this summer decided to go all out in the category. "We decided someone in Southern California is going to do a job in children's product, so we determined it would be Licorice Pizza." Thus a season long promotion, "Summer Is For Kids."

Home Entertainment chains devise various methods to spotlight children's product while still not going at it as directly as Licorice. The 150-unit Camelot Enterprises chain out of N. Canton, Ohio, almost alone among national record/tape chains still doing a job in cartridge video games, spotlights the category up front in its new configuration units.

While much of the focus in children's product is on the home, the

(Continued on page CE-15)

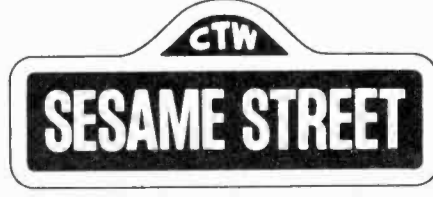
Have yourself a Merry Christmas with Sesame Street Christmas Sing-Along



LP: CTW 22112
Cassette: C 5112

Includes the NEW Christmas standard
"COUNTING THE DAYS"

Stock up now with this year's HIT Christmas album
Special promotion and display material available.



Records & Cassettes
1 Lincoln Plaza New York, N.Y. 10023 (212) 874-2700

SEPTEMBER 29, 1984, BILLBOARD



The Enchanted Village, a two-unit chain features a 50-seat theatre, a playroom offering hourly-rate babysitting, computer room and library.





© Original Appalachian Artworks 1983

Parker Brothers Music is turning Cabbage into Gold.



"Cabbage Patch Dreams," the Cabbage Patch Kids™ first album has already sold half a million copies and is well on its way to going platinum.

We'll be putting the same kind of fresh, upbeat music into all our records and tapes. Parker Brothers Music has the exclusive rights to 1984's hottest licenses, the Cabbage Patch Kids™ and Rose Petal Place™. And we'll support our line with more than \$1.5 million in Spring and Fall advertising.

So stock up on the big hits from Parker Brothers Music. And watch your store fill up with little music lovers.



PARKER BROTHERS
MUSIC
Big Hits For Little People

Cabbage Patch Kids is a Trademark of Original Appalachian Artworks Inc., Cleveland, GA, USA, and granted to Parker Brothers under exclusive license for recordings. Rose Petal Place is a Trademark of Hallmark-Properties and David Kirshner Productions. "Cabbage Patch Dreams" album was produced by Stephen Chapin and Tom Chapin. © 1984 Parker Brothers, Beverly, MA 01915.



Parker Brothers Read-Along "Cabbage Patch Kids" and "Rose Petal Place."



Care Bears: Attracting A Crowd

Staging a kiddie entertainment merchandising spectacular ideally requires considerable advance planning, according to Lee Hackman, promotions/advertising director, six-unit Video Store, Cincinnati. However, says Hackman, the elements are simple enough, and a good deal of flexibility exists, so that once underway elaborations on the basic gameplan are possible.

The following schedule and production comments relate to a successful spectacular Video Store staged July 6-8, which drew 1,000 people to most of its units. Hackman believes most stores can follow a similar schedule and be a

winner all the way.

OBTAINING PROPS

Months prior, Video Store makes arrangement with Media Home Entertainment for receipt of four costumes being constantly loaned for in-store promotions. Ordered were two Care Bear suits, a Strawberry Shortcake outfit and a Gumby costume. Cost: nominal, merely shipping charges to the next store, in Hackman's case, Audio Video Plus, Houston, the Lou Berg stores famous for winning vendor exhibit prizes.

"We knew we wanted a big name presence. At the time we ordered the costumes, we were considering a generic children's event. However, coincidentally, the arrival date

fit in with the grand opening of our sixth store. So we went with the grand opening idea."

ADVANCE ADVERTISING

Half page advertisements in the Cincinnati Enquirer heralded the event in the form of teaser copy a week prior to the grand opening. Three regional papers were also utilized as Video Store's units are well dispersed throughout the market even on the Kentucky side.

Two weeks prior to the event, Video Store plugged the promotion in its 8,000 circulation newsletter. Also, notice of the event went on the chain's Hot Line. More publicity was generated by use of three store marquees.

Radio and television would have been ideal but they are "too expensive. We also wanted word of mouth," which Hackman feels is the best "medium" of all. This is why he went so many different ways at once.

ADDITIONAL MATERIALS

Serendipitously, Kenner Toys is located in Cincinnati, and Hackman was determined to take advantage of it. "They're the licensee for dolls, but I must tell you Care Bear dolls are like Cabbage Patch. Even toy stores don't have them all the time. We had to buy them. We could only buy four." They come in various sizes, some 13 inches tall, range \$16-\$20. They were ideal for use as prizes with a drawing.

Other materials included Care Bear balloons, Polaroid cameras and film for photographing the kids with the characters and a coloring sheet duplicated and used for contest entry blanks.

"We made 2,000 copies of the coloring sheet from Media. The ideal part is that the kids picked up the sheets in the store and then had to bring them back colored and completed to be eligible so we got two visits out of it."

Polaroid cameras were borrowed from a camera store and film was obtained on consignment so that kids could be photographed with the characters at 99 cents per shot "just to cover our cost."

One last item, a Pepsi wagon "just for the new site. They roll it up and give us the keys."

SCHEDULING

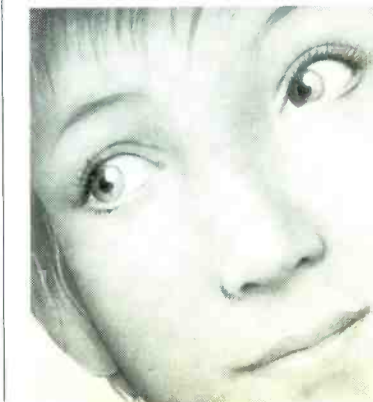
Although Video Store sites are 15 minutes apart via freeways, scheduling became a problem because there were three separate concerts in town Friday, July 6: "Bruce Springsteen, Huey Lewis and Linda Ronstadt," says Hackman, hardly able to believe so much concert action in one day.

Starting out with one store on Friday 5-7 p.m., Hackman says, "We still drew 300-400 against all those concerts. The caravan spent two-three hours at each site. Three stores were hit Saturday 11 a.m.-8 p.m. with one left over for Sunday noon-4:30 p.m."

EXECUTION

One employee, her sister and two friends became the two Care Bears, Strawberry Shortcake and Gumby. The whole caravan was

(Continued on page CE-15)



Your customers will be demanding *their* DTV. The hottest, hippest Disney programs ever. On videocassette. From Walt Disney Home Video.

DTV. It's original. It's classic. It's Disney animation. It's clips from your favorite Disney cartoons set to hit tunes.

It's Donald Duck losing his tailfeathers to "Tutti Frutti." It's Pluto puttin' on the dog.

It's *Pop & Rock*, with Elvis Presley, Little Richard and Jan & Dean. *Golden Oldies*, with Annette Funicello, The Beach Boys, and Lena Horne.



WRAPPED AND READY TO GIVE

Walt Disney Home Video

Rock, Rhythm & Blues, with Hall and Oates, Stevie Wonder, The Supremes. And more. Each only \$29.95.* And all, as hip as you can get on videocassette!

To make sure your customers demand DTV, we've created advertising that's really in tune with the market.

Including ads in national magazines. And jazzy p.o.p.

So call your Walt Disney Home Video Distributor today.

Demand DTV! And before long, your customers will be rockin' to it. While you're rollin' in it.

Selling 'Family': A 'Sociological Sales Opportunity'

By CHERYL PARKER

An election year in which both major political parties are stressing traditional American values seems the perfect backdrop for merchants and manufacturers who want to capitalize on children's entertainment, not just during the holidays, but all year 'round.

Indeed, regardless of whether today's kid stuff is recorded on an old-fashioned vinyl platter or audio tape, or on the relatively newer media of video tape and floppy diskette, the undisputed swing back to strong family ties and togetherness (especially in households with young children) hasn't escaped producers who openly invite retailers to seize on what one calls "a tremendous sociological sales opportunity."

"Retailers will do well to remember that today's parents are bent on discouraging the television-as-babysitter," notes Wendy Moss, merchandising vice president for International Video Entertainment, parent company of the Family Home Entertainment brand. "They want to be positively involved with their kids, and are definitely seeking an alternative to the weekend afternoon or Saturday morning tv syndrome—they want to purchase entertainment that can stand up to repeat viewings and that the whole clan can actively discuss, rather than passively absorb."

Such renewed ideas of familial closeness nearly universally permeate manufacturers' advertising and promotional schemes for kid-vid, computer software, and of course, records and tapes. Most firms are offering stores a bevy of helpmate package designs, point-of-purchase materials, demos, and other sales aids to complement substantive national and local, and co-op ad campaigns. While the Christmas push draws its inspiration largely from the classics—songs, literature, and films a la Mother Goose, Peter Pan, Snow White, and Mary Poppins—heavy year-round promos are slated for modern-day licensed heroes such as Muppets, Mickey Mouse, Cabbage Patch, Care Bears, et al.

IVE, for instance, has slick, four-color literature and counter cards highlighting its recently released closed-captioned "Care Bears Battle The Freeze Machine" and "Strawberry Shortcake And The Baby Without A Name." The take-one descriptive flyers emphasize the read-along books accompanying both tapes. The company has lined up giveaway comic books for "GI Joe—A Real American Hero," Moss adds. Also being touted at the register are "Gumby For President" and "A Family Circus Christmas."

Advises MGM/UA's Saul Melnick, sales vice president, "Flaunt highly recognizable characters in your local ads and you'll bring people into the store—that's half the battle right there." He says "Have I Got A Story For You," the first in the firm's new Shari Lewis Home Entertainment series set for Octo-

ber release, provides "instant identification" for both parents and children. "Miss Lewis is known for producing constructive, repeatable programming for the entire family," he observes. MGM/UA offers merchants supporting p.o.p. displays, mobiles, and counter cards featuring Lewis and her puppet

creation, Lamb Chop.

Walt Disney Home Video, the granddaddy of effective p.o.p. material as well as children's programming, has re-established its "Wrapped And Ready To Give" fourth quarter tradition to kick off next month's new releases, including its innovative DTV series—fam-

ily-style music video albums on cassette priced at \$29.95 and featuring 45 to 50 minutes of classic Disney animation tracked to hit pop tunes.

"We've readied 20,000 dealer promotion kits which are being distributed before cassette availability." (Continued on page CE-13)



The Bestselling Children's Toy Is Now A Delightful Animated Adventure!

The bestselling toy and licensed character MY LITTLE PONY is now a fun and fanciful home video program—at a special sale price! Watch the Little Ponies as they gallop off on an adventure to enchant children over and over again!

VHS: CA1400; Beta: CB1400; 30 Minutes; 1984.

\$19.95
U.S. SUGGESTED RETAIL PRICE

Family Fare!



The Acclaimed Family Classic Is Now A Home Video Collectible!

The world-famous story of THE LITTLE PRINCE comes to life in brilliant animation! Watch as THE LITTLE PRINCE catches flying comets and travels the galaxy in fun-filled adventures.

VHS: CA1508; Beta: CB1508; CED: CC1508; 60 Minutes; 1983.

\$29.95
U.S. SUGGESTED RETAIL PRICE





Somewhere Is A Horse of Gold. A Treasure of \$500,000 Waits For You!

Somewhere in the United States is buried a horse of gold containing the key to a prize of \$500,000. Hidden in this magnificent fantasy film are all the clues you need to uncover this fabulous TREASURE. Join in the most exciting treasure hunt ever created—\$500,000 could be yours!

VHS: VA2023; Beta: VB2023; CED: VC2023; Laser: VL2023; 70 Minutes; 1984.

\$39.95
U.S. SUGGESTED RETAIL PRICE

TREASURE

Somewhere Is a Horse of Gold
a treasure of
\$500,000
waits for you



Children's Video Library

1011 High Ridge Road
P.O. Box 4000
Stamford, CT 06907

© 1984 Vestron Video



VESTRON VIDEO®



© 1984 Intravision Incorporated
Read the Warner/Intravision Book, available at your local bookstore.



Free with a qualifying order of videocassettes is a 21-piece product display unit designed to hold all seven "Wrapped And Ready To Give" video titles from Walt Disney Home Video.

CONTACT YOUR VESTRON VIDEO DISTRIBUTOR FOR RELEASE INFORMATION

• Continued from page CE-3
 Dec. 3-4-5, individual different half-hour video segments will further describe her to children via syndication.

A creation from Tomy Toys American Greetings cards, "The Get Along Gang" will also be released on the Disneyland record/cassette \$2.49/\$3.98 series. The

Burbank-based label also will release three "Garfield" Read-Along titles later this year, along with an Adventure Read-Along based on the "Last Starfighter" movie followed by product correlated with the further adventures of the Ewoks, which will be on prime time on evening for two hours on ABC-TV over Thanksgiving weekend.

Market research, McBeth says, has convinced Disneyland to release a new Discovery series, a \$2.49/\$3.98 book with record or cassette series, which for the first time uses classic Disney cartoon and movie characters in roles as subtle educators for children. Colors and shapes, counting, baby animals and the alphabet are covered

in the first four releases.

IJE, parent of Kid Stuff Records, continues to license more product, a trend which it pioneered in the moppet recording business, sales manager Shelly Tirk, asserts. Most product will be produced on its popular \$3.49 7-inch record/\$4.98 cassette line which includes a 32-page booklet. Coming is prod-

uct from Richard Scarry, who has 175 books for preschoolers to his credit. Several cassette/record albums with books will be released based on "Schoolhouse Rock," the mini/show on ABC-TV. Irv Schwartz of IJE has also contracted with Hasbro for product on "My Little Pony" and there will be product before the holidays on Kid Stuff from "Knight Rider," the NBC-TV prime time series, along with releases from the longtime favorite, "Mr. Potato Head," and the mysterious "Dungeons And Dragons" game. A deal has been made to release records and cassettes with Mattel for "Poochie" and the Scrabble game company has licensed "Scrabble People" to IJE for fall release. IJE has tied up several pieces of product connected with the pre-holiday national release of "2010," follow-up to the very successful "2001" movie, along with several packages from "Transformers," a new Saturday morning tv-er bowing soon, Tirk says.

IJE is coming with a spinner floor rack, which will hold up to 180 units; a wire easel holding 20 LPs, 40 cassettes and 50 records that is 51 inches high and 15 inches wide and two inches deep with folding header and a complete Kid Stuff Entertainment Center, a wood browser that is 48 inches wide, 54 inches high and 24 inches deep. All are free from IJE with the account paying freight.

AA Wonderland continues its stress on cassettes and its new book and record/cassette packets will stress education through pleasurable entertainment, according to sales topper Al Berger. New releases will contain a 64 page 6½-inch by 8½-inch books, more durable than known in the children's field before, Berger emphasizes.

"We'll try for lasting appeal as has been our custom," Berger states. "We will continue to stress lasting titles, avoiding the costly licensing deals to provide product that can stay on shelves and in browsers for years. We will be introducing new display material later this year and into 1985.

Mr. Rogers' Neighborhood Rec-
 (Continued on page CE-10)

videotoy™

A New Idea In Children's Video Exclusively From Family Home Entertainment

Watch For It This Holiday Season

f.h.e.™
Family Home Entertainment
 7920 Alabama Ave., Canoga Park, CA 91304-4991
 A DIVISION OF INTERNATIONAL VIDEO ENTERTAINMENT, INC.
 DISTRIBUTED EXCLUSIVELY IN THE U.S.A. BY MGM/UA



Sesame Street's "Christmas Sing-Along" features two original songs by producer/arranger Dennis Scott, plus Christmas favorites, with a suggested retail price of \$5.98.



H.S.R.D. PRESENTS THE NEW KIDS IN TOWN



Quality Childrens Recordings

CASSETTES

- 631 Egypts Great Pyramids
- 21301 The Tale Of Paul Bunyan
- 21303 The Tale Of Pecos Bill
- 21307 The Tale Of Davy Crockett
- 21313 The Tale Of Billy The Kid
- 21359 The Cat That Went A-Travelling
- 21360 The Gingerbread Boy
- 21610 The Three Bears Tale
- 21611 The Three Wee Pigs
- 21642 Why The Bears Tail Is So Short
- 21914 Little Men: Taming The Colt
- 22064 Swiss Family Robinson: The Stranded Whale
- 22085 Hans Brinker And The Silver Skates
- 22190 Peter Rabbits Christmas
- 22202 Peter Rabbit And The Horse
- 22234 Jack And Jill And The Water Pail
- 22235 Old Mother Goose

- 22254 Mary And The Little Lamb
- 22260 Georgie Porgie Pudding And Pie
- 22287 Huck Finn Quotes Scripture
- 22290 Tom Sawyer: Seeking Buried Treasure
- 25007 Little Myrtle The Talking Turtle
- 25149 Froggie Went A-Courting



LPS

- 693 A Day With Eency Weency Spider
- 1145 Stirring Number Songs

SINGLES

- 379 The Three Little Kittens
- 419 Noah And The Great Flood
- 1055 My Day On The Farm

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P.O. BOX 22153 PHOENIX AZ. 85028 (602) 971-0979

Programming KidVid

• Continued from page CE-3
ited chain in Philadelphia.

"That's because of the lower price shift," he continues. "But a real key is still promotion and advertising. You have to make customers aware, otherwise it just won't sell itself."

"Overall, our sales and rental activity on children's video has been very strong. Disney has been excellent. The CBS/Fox Video Faerie Tale Theatre series has been marvelous for us, which proves that it just isn't cartoon and classic children's films that are the only game in town." Faerie Tale Theatre, with such titles as "The Tale Of The Frog Prince," "Jack And The Beanstalk," "Rapunzel," "Sleeping Beauty," "Goldilocks And The Three Bears," and others, is actress Shelley Duvall's extraordinarily engineered Public Broadcast Service (PBS) series with recognizable guest stars (Robin Williams, Mick Jagger, Elliott Gould, Terri Garr, Christopher Reeve, Bernadette Peters, etc.)

"Strawberry Shortcake product has also done extremely well for us," he adds. "I do believe that children like to see their favorite characters over and over. And there's another dimension. It's the type of programming that lends itself to buying the entire series. It becomes a heavy investment but consumers are inclined to buy a series of product with the same or a group of characters moving through them."

"Of course the classics do extremely well for us such as "The Wizard Of Oz." And here, too, you get into a hybrid or semantic debate. A movie like that is family fare as well."

"Children's video is a strong rental item," notes Bob Bigelow, Bigelow Video with three stores in Minneapolis. "And, of course, The Disney Limited Gold Edition converted kidvid rental customers into buyers."

The Disney summer promotion involved putting seven never-before-released Walt Disney Limited Gold Edition Cartoon Classics on the market for the summer. Videocassettes were priced at \$29.95

and CED videodisks at \$19.95. Heavy network television and consumer print advertising backed up the effort. According to Ben Tenn, Walt Disney Home Video vice president, pre-orders on the series were in the 500,000 range, while pre-orders on CED disks were more than 25,000. A Disney spokesman confirms that the seven titles accounted for sales of 600,000 units in just two-and-a-half months.

According to Mitch Perliss, Music+Video, Los Angeles: "If you counted the seven Disney titles in the Limited Edition series as one, that would be our biggest rental/sales title of the year."

Walt Disney plans a major encore for the Christmas selling season with a home video campaign expected to be larger than the Limited Edition promotion.

Seven titles will enter the fall marketplace, six of them brand new. They will be backed by an expansive dealer kit and enormous advertising/promotional support.

Three of the titles will be music video in nature—combining classic Disney animation scenes in perfect synch to approximately 13-15 popular song titles.

"Mickey's Christmas Carol" was a 1983 theatrical release (the first time the venerable mouse was on the screen in 30 years). That title will be augmented with "The Making Of Mickey's Christmas Carol" on the same cassette.

Other titles include: "A Disney Christmas Gift" featuring holiday scenes from classic animated features; "A Walk Disney Christmas" featuring a classic cartoon compilation; and "Winnie The Pooh And Friends." With the exception of "Mickey's Christmas Carol" at \$39.95, the other titles are \$29.95 and "are priced to sell."

Adds Bigelow: "The He-Man" series and "Beany And Cecil" from RCA/Columbia are also doing well for us. Let's face it. For the two to five year old it's a perfect pacifier. And we just don't sit on the category. We run a weekend promotion that emphasizes renting three movies for the weekend for \$10... one for dad, one for mom and one for the child(ren). In fact, one

of my best categories is children's video. That \$29.95 to \$39.95 price point is attractive although we rent a lot of kidvid as well. But even if you do rent, if a child gets hooked on a title, there's incentive to buy. For the retailer I'd agree that promotion and display, lots of it, are critical and essential."

Perliss, too, agrees that merchandising techniques are important, although he acknowledges that store location has an impact on children's video. For example, his Studio City and Sherman Oaks Music+Video outlets do very well with kidvid since they are located in the more family-oriented San Fernando Valley. His Marina del Rey store, largely a singles-oriented community, does not see the same amount of kidvid strength.

"Children's video," he continues, "is a good category for us. Usually we also find that mom and dad come in and out of the two rentals, one is for the parents while the second is children or family-oriented fare. By design, Music+Video makes the children's section the first section in the store. As parents gravitate back to the comedy, drama and action/adventure sections, the kids hover around the open merchandised, product faced out children's section and clutch a title of their choice. Perliss, though, with the exception of Disney, has experienced more rentals than sales action with children's video product, which he characterizes as his fourth strongest category.

While Disney is certainly considered to have the edge in the children's video area, they are being more actively challenged, though, by other studios and independents for a share of that lucrative market.

MCA's Susie Peterson, director of new product development, indicates that while her firm has had several Woody Woodpecker cassettes on the market as well as several Children's Theatre Series titles on the market, MCA is planning to step up its efforts in that area considerably.

The company will be picking up a recent PBS series of Mark Twain

(Continued on page CE-14)



Teri Garr and Robin Williams in Faerie Tale Theatre's "The Tale Of The Frog Prince," on CBS Fox Video.

Moppet Records

• Continued from page CE-8

ords, which broke from distribution by other labels to its own operation centered at Family Communications, Pittsburgh, will continue to re-lease product, with "A Place Of Our Own" as its fourth \$5.95 list LP or cassette product, according to Cathy Droz. She anticipates a greater flow of product possibly later in 1984 or early in 1985. The series is from the Public TV kiddie show, produced for the past 17 years out of Pittsburgh and seen over 270 stations in the U.S.

Upbeat Basics, a division of Pat Patrick Productions, Nashville, is going into record stores after a trial with direct mail, Camille Gift of that label says. Patrick is prominent in kidisk production as the person behind "Mickey Mouse Disco," for which he wrote the outstanding cut, "Ducks Dance Too." The first three LP/cassette releases are educational and list for \$8.95. She said the label is seeking distributors.

Peter Pan Records has negotiated a licensing agreement with Kel-

logg's Cereals. Vice president of product development Joey Porrello is releasing early in 1985 four separate packages, now in creation, featuring the characters Snap, Crackle & Pop and Tony The Tiger. The \$4.98 suggested list product will contain coloring and/or work books, crayons and cassettes. Early next year, too, will come a new title featuring tv's prime time favorites, "The A-Team," along with a new title by "Scooby Doo," the Saturday morning tv kid favorite.

Coming later in 1984 will be a brand new series, Lear About, in which both a coloring book and work book will be included along with crayons and a cassette at \$4.98. The themes of the first six will be the alphabet, shapes and sizes, colors, time, day-month-season and numbers.

Jim Barrett of Peter Pan says the firm will be offering a new versatile modular floor display which enables a dealer to equip the p.o.p. fixture with a mix of 7-inch, 12-inch, cassette and other sized product. Dependent upon the mix chosen, the 14-inch-based cor sole that spins can handle from 12 to 20 dozen pieces of Peter Pan product. The display is five feet high and has a colored header, "Music & Reading, The Key Of Life." Stores can obtain the fixture by buying product to fill it.

Eric Wyse of Word Records, Waco, Tex. is offering a 41-inch wide by 19-inch deep by 80 inch high wooden wall display that carries wire racks which hold six each of four records and 16 cassette releases from Marantha! Music of Costa Mesa, Calif.

In line with the trend toward cassette-only release, the Kid's Storyteller series, a new one, will have three packages, combining a comic book and cassette at \$5.98.

Geared to the NARM convention theme last spring, Marantha through Word is offering for the first time correlative choir books for six of its Kid's Praise series titles at \$3.95 each.



It shines in every Starland Music album and record or cassette read-along story book. We start with only the top licenses in the industry, recognizable names that make your cash registers ring. Then we showcase our proven sellers with top quality merchandise. Our read-along story selections feature exciting illustrations and every page glows in full color. Our records and cassettes feature top stars accompanied by full sound effects and musical backgrounds.



4642 Western Ave.
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VCL Communications' "Computer Wizard," distributed by Media Home Entertainment.

Computer Children

Continued from page CE-3
 ilar \$29.95 sales push for its Disney Television, DTV, music video slots on its cable channel.

It, too, is expected to be a hit. "After all, how can you say to a youngster it's time to take back to the store your favorite video because the rental time limit is up? Good luck," says Len Levy of Family Home Entertainment, which was one of the major pioneers in the children's area with a Strawberry Shortcake prerecorded videocassette.

The Canoga Park, Calif. company also has a series of programs for Gumby, the clay-mation character. In the video "Gumby For President," he makes many campaign promises like "Fun for the whole family," and "Think green—don't be a dummy, vote for Gumby."

Snoopy will be unleashed this Fall in the home video and computer software areas. Media Home Entertainment will be featuring Snoopy on cassettes while Random House will be bringing out the Peanuts characters on computer software. It will be interesting to see if Snoopy makes the transition to computers—unlike Mickey Mouse who could not find success in both industries.

A new Illinois company, Mindscape, has geared its product offering toward youngsters about six years old. It will be launching a musicwriter and story development software entitled "Bank Street Musicwriter" and "Bank Street Storybook." Both programs will sell for \$39.95.

Even Infocom, the maker of high level adult text adventures, has noted a growing market for young people. It recently rolled out "Sea Stalker," the firm's first computer software package aimed toward a teenaged target audience. Boston's Spinnaker and Designware have each built up product lines fashioned after the needs of youngsters.

Both firms have become best known for elementary school educational packages. Designware, however, recently started to make junior high school products, introducing a social studies and algebra package.

Sierra On-Line has designed a line of adventure games dubbed "A Junior Adventure for ages 7 and up." "Dragon's Keep," "Troll's Tale," and "Story Maker" are examples of the firm's line of titles for youngsters. Sierra On-Line and Sydney Development Corp. became known for making children's computer programs when "B.C.'s Quest For Tires" topped best-seller charts.

Parker Brothers' "Q-Bert" and "Popeye" have become favorite titles among youngsters. The firm has made these titles available on home computers as well. "It's entertainment for children. They understand the technology better than us adults," says the Toys 'R' Us spokesman.

This Nov. 30 to Dec. 2 in New York City will see the first national computer conference and exhibition dedicated to young people. Called Bits & Bytes, it will feature some 50 major exhibitors, panel discussions and hands-on demonstrations of children's computer products.

The show's producer, Douglas Mitchell of Information Processing Group, is hoping that Bits & Bytes will attract educators, retailers and parents as well as young people. Slated to keynote the event is Phil-

ip D. Estridge, president of IBM's Entry Systems Division.

Already expected to show there are IBM, Radio Shack, Commodore, Scholastic, Disney Software Publishing and The Learning Company. The show is hoping for attendance of 20,000-plus. It will be featuring companies like Androbot and its line of home robots to attract attendance.

Although toy stores have shown little potential when it comes to prerecorded videocassettes, department stores and mass merchandisers are beginning to take a chance at marketing both computer and video software. In respect to video software, nearly all of the major motion pictures studios' home video units and the independent home video companies have set up children's programming lines and are effecting an entry into

the department store network via rackjobbing services.

One new video company is taking a slightly different route to get into department stores. This company, On Gossamer Wings Productions, based in Pasadena, Calif., is distributing its videocassettes directly to department. It has already rolled out a 30-minute children's title that features four fairy tales, "Goldilocks And The Three Bears," "Rumpelstiltskin," "Little Red Riding Hood" and "Sleeping Beauty."

According to company president, Elaine Iannessa, "We feel the 30-minute programs (for about \$39.95) are sales items. The department stores have customers with a mentality to buy, not rent." She claims that the company's first title has been included in such department store catalogs as Bloomingdales and Saks Fifth Avenue.

CHILDREN'S VIDEOS

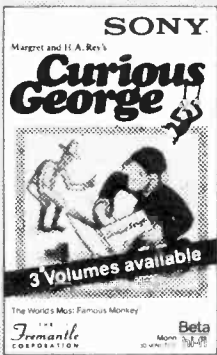
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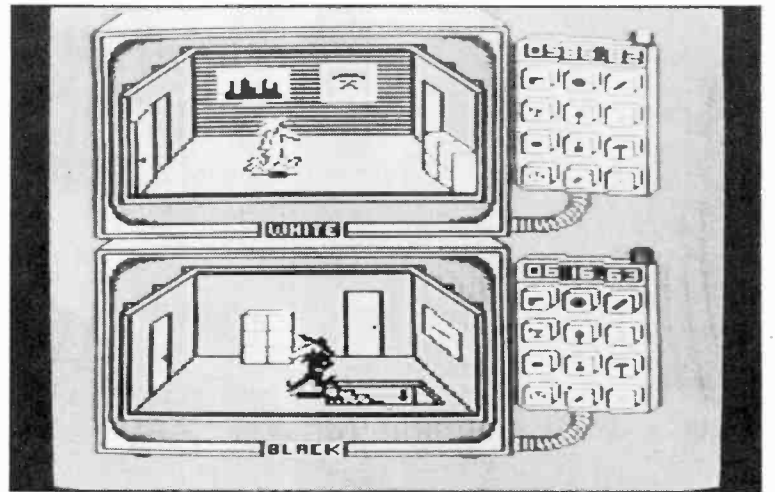
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Selling Family

• Continued from page CE-7

ity because we think it's important for retailers to pre-sell the inventory before the first unit arrives," suggests Richard Fried, DHV marketing manager. See-through goodies include a one-hour video cassette for in-store playback, a Christmas-themed poster, bumper stickers, buttons, window stickers, TV storyboard, extensive co-op line-art and ad-slick catalog, eight-page flyer, mini-display, and sign-up sheet for consumer orders.

Not surprisingly, Disney is backing up the extensive in-store support with national ads on MTV, TBS's "Night Tracks," "Saturday Night Live," and radio.

In general, appreciative retailers reveal they're actively using, as one Midwestern store owner puts it, "all the point-of-purchase we can get our hands on" for the various kid media so as to encourage and foster parents' search for wholesome, stimulating entertainment and education.

"You really can't sell to the parents unless they can pick up, touch, and read the boxes on their own," relates Greg D'Arrigo, general manager of Select Video, in Rockville Centre, N.Y. "We purchased a shrink-wrap machine so we could let the customer examine cassettes without incurring wear and tear; it seems to make a big difference in moving the product." The manager adds that all cassettes are stacked face front on open racks, and that children's titles are arranged in an eye-level section, "so that Junior can nag Mommy and Daddy to buy him his favorite cartoon characters."

As in video, the records and tapes segment is experiencing increased kiddie sell-through via licensed merchandise, including some child-tailored feature film soundtracks packed with read-along story books. Record World, in Valley Stream, N.Y., for example, reports it will show off for the holiday, among others, "Indiana Jones And The Temple Of Doom" on the Buena Vista LP and cassette label with souvenir photo book.

Children's Television Workshop bursts on the pre-Christmas scene around Thanksgiving at \$5.98 with "Sesame Street Christmas Sing-Along," in which Bert, Ernie, and friends belt out such perennials as "Jingle Bells," "Frosty The Snowman," and "Let It Snow." The promotionally priced music is supported by cheery, full-color photo posters of the Sesame Street Muppets decked out in winter garb, notes Frank Cordaro, vice president of sales for Sesame Street Records, a unit of CTW.

Interestingly, despite the hullabaloo surrounding licensed characters, sales of child-oriented American folk music are proceeding at a brisk pace—no matter the season—confirms Dave Nives, sales

manager for Rounder Distribution in New York.

"For us, the bulk of ordering occurs during back to school, birthdays, and family occasions other than Christmas," he maintains. "Parents remember learning these songs as youngsters and they want to relive the memories with their own kids." Nive notes that Tower Records in New York displays the traditional LPs and cassettes directly opposite adult folk music for maximum parental exposure. "Pete Seeger's Children's Songs" on the Folkways Label is a pretty popular selection there," he adds.

Finally, in the computer arena, where educational product featuring an entertaining slant has almost completely eclipsed pure game-playing in general—and video games in particular—as the preferred parental purchase, the "try before you buy" method via in-store demonstration disks is becoming "indispensable" to sellers, according to software publishers and distributors.

"I would advise a retailer to get hold of as many demos as possible, displaying them as needed on up and running computers, perhaps according to age level or subject matter," offers Softsel's Bruce Cummings, director of marketing. "The idea is to avoid disappointment and inspire customer confidence by giving both parent and child a chance to sample the program and judge its value before leaving the store."

CBS Software, Spinnaker, Random House, Simon and Schuster, and Epyx, among other major players, now supply demonstration diskettes as well as literature, posters, and other display matter for year-long promotions. Random House's current multimillion ad and promotional campaign, for example, includes in-store counter-cards and demos for its \$29.95 Peanuts Gang series of reading and math games. Media theme is "From Our House To Yours," while body copy and packaging sports a new logo that puts Snoopy on top of the "Random House" instead of on his dog house.

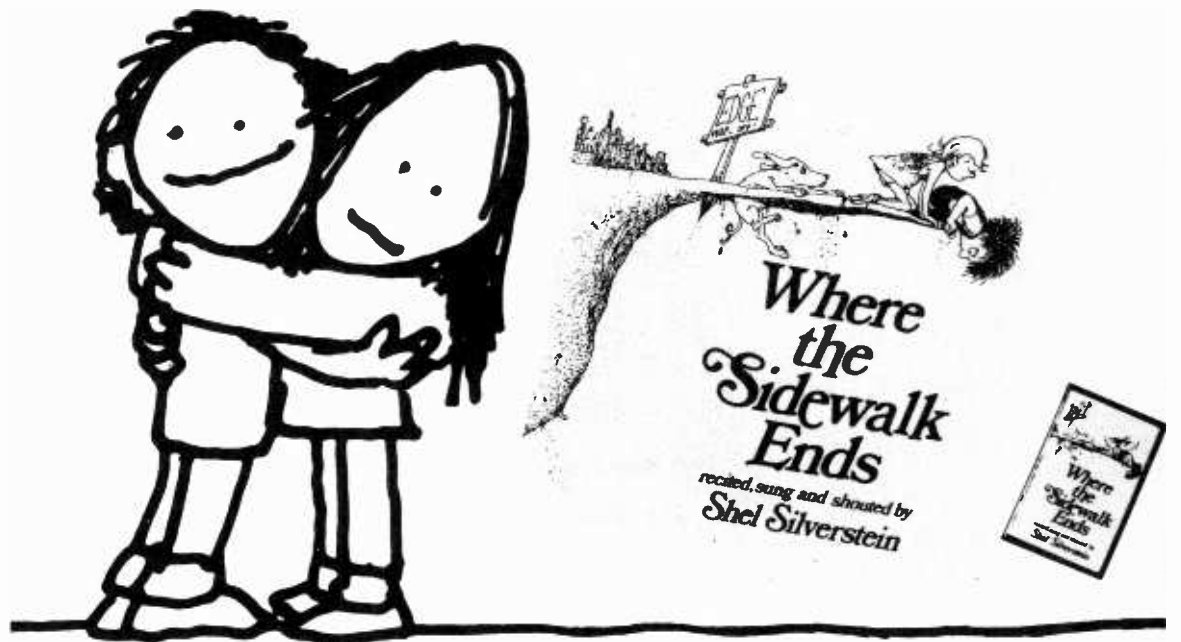
"We've chosen to combine the beloved, world-renowned Peanuts cartoon characters with the trusted name of Random House—a surefire combination at retail," comments Robert Singer, vice president of marketing and sales for the Electronic Publishing Division.

Spinnaker, meanwhile, says it expects to spend between \$4 million and \$6 million for consumer (especially women's magazines) and trade advertising and promotional materials through this year and early next to promote its recently developed Fisher Price children's line, the Trillium brand sci-fi series, and Windham adventure games based on children's classics.

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CBS Fox Video's four "Romper Room And Friends" videocassettes each has a running time of 45 minutes and is closed captioned. Suggested retail price is \$19.98.

CE-14 Programming KidVid

Continued from page CE-10

classics for older children with such titles as "Innocents Abroad." MCA will also offer a major original programming effort featuring a well-known and highly identifiable television/movie star. The program will combine entertainment and music in a way in which that celebrity will help children realize a more positive self-image and gain more self-respect for themselves. In tandem with an MCA record and an activity book (what should signal a future trend from other suppliers), the new program will benefit from a massive promotional effort.

"It also," observes Peterson, "obeys the first law of children's

programming. Make it upbeat and entertaining. Introduce an educational by-product ... but don't make it a downer."

Adds Peterson: "Children's video would appear to be the fastest growing segment or at least the category with the greatest amount of potential. Sure, feature films are on top and exercise programs are hot as are music videos. But children's films are an area which programmers should pay more attention to. I think the attitudes of some video retailers has been 'I'm doing so well with feature films, why devote the work to children's video?'"

According to Joe Fleischman, di-

rector of sales and marketing for Trans World Entertainment: "Kid's video is still growing but it hasn't sated itself. It represents a potentially dynamite category for retailers. And it is more of a sales item

than a rental item. And it's got great gift appeal. Have you noticed the price of kid's toys lately and how high they are? Children's video represents a very good return on investment. It's a product with longevity. And, of course, it's a great baby sitter. It will be like Pampers. Parents will be saying what did we ever do before children's video came along?" Upcoming children's video titles from Trans World include "Charlie And The Talking Buzzard," "The Houndcats" and "Ultraman II."

Another example of the original programming taking place in the children's video market is coming from Paramount Home Video, which already has a number of kidvid and family-oriented titles in its catalog such as the animated version of "The Wizard Of Oz," "Charlotte's Web," "Bon Voyage, Charlie Brown (And Don't Come Back)," "The Little Prince," "Popeye," "Mr. Magoo's Christmas Carol," "Run For Your Life, Charlie Brown," "The Greatest Show On Earth," and others.

Paramount's new program, though, addresses a more serious issue and is educational in nature—for both kids and adults. Called "Strong Kids, Safe Kids," the original program is done in association with actor Henry Winkler (the "Fonz" from "Happy Days") and his Fair Dinkum Productions. It's designed to teach children and parents basic skills for the prevention of sexual abuse and abduction. Dr. Sol Gordon, professor of child and family studies at Syracuse Univ. and director of the Institute For Family Research and Education, and Kee McFarlane, a child sexual abuse specialist with the Children's Institute, serve as consultants and spokespersons in the program. For both parents and children, and for both home and school use, the program presents the education in an entertaining way.

RCA/Columbia already boasts a sizable amount of children's/family titles which have done well, according to Rob Blattner, such as "He-Man And The Masters Of The Universe, Vol. I-III," "He-Man And The Masters Of The Universe, The Greatest," "Sea Prince And The Fire Child," "1001 Arabian Nights," "Jack And The Beanstalk," "Pinocchio In Outer Space" and others. New titles include: "Beany & Cecil, Vols. I-IV," "Thumbelina," "Wombling Free," "Twelve Months," "Panda's Adventure," "Puss'n'Boots Travels Around The World," "Ringing Bell," "The Fantastic Adventures Of Unico," "The Wild Swans," "He-Man And The Masters Of The Universe, Vols. I-VII," and "The Three Stooges" (now up to Vol. IX.)

Vestron's Children's Video Library plans to release Antoine de Saint Exupery's "The Little Prince," a series that will be released in one hour formats that will include two episodes per home video program. "The Adventures Of The Little Prince" is a nationally syndicated television series. Other newer children/family-oriented titles include: "Treasures: In Search Of The Golden Horse" and "The Kid From Left Field" about a baseball bat boy.

Vestron is also planning to release two initial offerings in their Charles Dickens Collection—"Oli-

ver Twist" and "Great Expectations."

Warner Home Video is readying "Hurray For Betty Boop," a full-length animated feature combining Max and Dave Fleischer animation from the 1930s with new material created from original Fleischer "cels." The new title joins 16 other animated programs in the company's library.

Warner has also licensed episodes from the popular Michael Landon television series "Little House On the Prairie" from NBC as well as a version of "Hans Brinker."

And one of the summer's major theatrical sleepers—"The Never Ending Story"—may also be released as home video title from Warner in time for Christmas.

Embassy is poised to capture a major chunk of the children's market with its Children's Treasure Series building to 60 titles. The series includes original made for family/kids music oriented programming called "Let's Dance." Extensive dealer support material is planned.

MGM/UA Home Video stands as a strong force in kidvid via its distribution arrangement with Family Home Entertainment. Those titles include "Strawberry Shortcake In Big Apple City," "Strawberry Shortcake's Housewarming Surprise," "Gumby's Holiday Special," "Blackstar," "Dorothy In The Land Of Oz," "Journey Back to Oz," and "The Bear Who Slept Through Christmas."

MGM/UA's own "The Secret Of NIMH" and the original "The Wizard Of Oz" consistently get high sales marks from dealers and others in their children's collection include: "Tom & Jerry Cartoon Festival Vols. I&II," "The Dr. Seuss Video Special," "The Nutcracker,"

"The Great Space Coaster Super-show" and "Who's Afraid Of Opera? Vols. I, II&III."

Another potentially strong children's product from MGM/UA for the fall is "Shari Lewis, Have I Got A Story For You" featuring the highly identifiable characters Lamb Chop, Charley Horse and Hush Puppy."

Newer titles in CBS/Fox Faerie Tale series include: "The Boy Who Left Home To Find Out About The Shivers," "Pinocchio," "Rumpelstiltskin," "Little Red Riding Hood," and "Hansel & Gretel."

Media Home Entertainment introduces its Snoopy Home Video Library with the first offering a twin-pack featuring "You're The Greatest, Charlie Brown" and "Life Is A Circus" for \$29.95. Worldvision Home Video, Inc. features the Hanna-Barbera inspired titles "Casper And The Angels," "Squidly Diddly" and "Winsome Witch." And Thorn-EMI's "The Dark Crystal" gets rave reviews from video stores.



Sony Video Software Operations' includes "Curious George" cartoons and some seven other children's titles.

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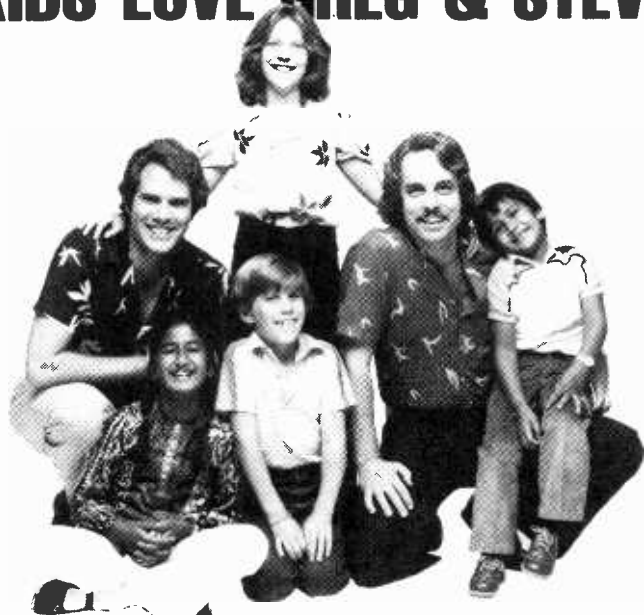
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Putting Kids First

• Continued from page CE-4

dren's interactive video comes from computer software, in new units like Parmaland in Cleveland. Camelot devotes the first section along a wall in front to dedicated cartridges.

One indication of the specialized nature now surrounding video games is that, at Camelot, purchasing is handled at the top level by Joe Bressi, vice president, purchasing, who says cartridge video games are "becoming very seasonal. It's been slow this summer."

Bressi says titles are still plentiful for Commodore and Coleco but he is no longer interested in Intellivision, and is less interested in Atari. Concerning changes at both Commodore and Atari, he says, "we are kind of laying back."

Computer software so far at Camelot "is just the games," says Bressi, adding that children's entertainment in all categories is up. "We're seeing a surge in lines like Kid Stuff and LPs relating to the Saturday morning cartoons."

That dedicated video games are still around, though handled largely by specialists retailers, is seen vividly at any of the 150 Toys 'R' Us stores. "They took the business away from everybody else," says Martin Jacobs, owner of Electronics Games in Tuston, Calif. "All their stores are on-line and they have each game with its own SKU."

While Toys 'R' Us corporate executives in New Jersey decline interviews, explaining that they are concerned about favoring one vendor over another, Jacobs says, "They know how to buy. They are geared for video games internally."

Jacobs' store, opened two years ago as an exclusive cartridge video

games outlet, is doing only 30% of the business it did last year, says Jacobs, whose parents operate a video specialty store in the area. "What we have now is a very loyal, customer base, for which video games were never a fad, says Jacobs.

He says a trickle of new product is still coming out even for Intellivision I, II from a vendor in Canada, Interphase Technologies. Jacobs has several titles at \$19.95. "Coleco is still releasing Colecovision product. Most is \$34.95 list but we discount them to \$29.95."

With Atari under new management and Mattel selling off its Intellivision wing, the two early dominate brands of video games have even more of a clouded future, Jacobs believes. He's devoting one third of the 1,200 square foot unit to video movies and has only dabbled in computer software games.

"Eventually, someone will do a job in it (computer games) but for now there's too much product, too many manufacturers and not enough customers out there."

What may be required to embrace the children's home entertainment market is a total specialized approach, believes Bernie Tessler, head of two-unit Enchanted Village, set to expand to six-to-eight more stores.

Enchanted Village, with stores in malls in Pittsburgh and near Washington in Arlington, Va., feature a unusual design motif "that uses services to merchandise product," says Tessler, describing his basic approach as developing from his years as a therapist. "What I first wanted was a little book store 13 years ago that finally developed into all this," says Tessler from his

Long Island office.

The "all this" is an approach both for children and adults, with theatres in the stores offering a current program. "We carry 1,500 titles in books, 500 pieces of educational software, Apple, Commodore and IBM computers." But he is most proud of the "2,000 unique items we bring in from all over the world, educational toys, not the plastic 'Toys'R'Us' things, but at mass merchandiser prices."

While Tessler creates an environment totally directed at the parent and child, chains such as Licorice an Video Store also go after the whole range of demographics, with children's product a keystone.

In fact, children's product is a leader in terms of home video sales with Hackman, Gerston and others mentioning the Disney Limited Gold Edition and Media's twin pak "Snoopy's Home Video Library" as exceptional movers.

Actually, Hackman sees children's video as not only leading the way to more home video sales across the board, including music video and at least some feature movies, but he envisions the category affecting rental prices, too. "Children's product runs shorter, 30-40 minutes, and yet we're still renting it \$3 for a day and \$5 for three days.

"We completed a customer survey and now are thinking about lowering our video rental price on children's product," discloses Hackman.

However, Hackman notes that video specialty stores have traditionally stocked children's product, because, in the beginning, there were so few releases that stores gobbled up everything.

Care Bears

• Continued from page CE-6

contained in one vehicle. The waiting periods with kids normally excited and jumpy was well orchestrated because each store has a sizable children's library. Children's music was played during the whole event (two stores are full-line record/tape units and Video Store is gradually integrating prerecorded audio in all units).

"One of our problems was the heat. Those costumes were hot. We gave the girls breaks all the time. Care Bears were the big hit. Maybe because Strawberry Shortcake is visibly recognized as a real person, she did not have as much impact. Gumby surprised me. He didn't talk. But he's a big hit. In one mall, we let him walk around and everybody got a kick out of it. There are six-eight Gumby video pieces. It's well-known character.

"The music is important in setting and maintaining the whole mood, but personally I got sick of hearing it for three hours," Hackman confesses.

HOSPITAL VISITS

With the promotion concluding Sunday, Video Store decided to take advantage of an extra day to visit hospitals setting up the first visit with Children's Hospital. The whole entourage using just the two Care Bear characters but with balloons and coloring sheets spent three hours at the large hospital.

"American Greeting also has Care Bear character costumes and had actually been to Children's Hospital two weeks before us," notes Hackman but they were happy to have us, too. Some children are in isolation. It's great to see them looking through the doors

and windows at Care Bears and smiling so."

Hackman says there was not thought that Video Store could be charge with exploiting hospital visits. "We didn't do it for the sake of publicity. We didn't come in with our business cards all over. The only evidence of our store was my wearing a Video Store T-shirt."

The hospital entourage included the two Care Bear characters, chain owner Jack Messer, Hackman and a technical man. "The nurses and doctors loved it," says Hackman. After visiting a second hospital that had only a few children, the party descended on a third hospital where Video Store general manager Steve Spatt was recuperating. "His reaction when we all trooped in is really something to remember," Hackman concludes.



Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Cover, J. Daniel Chapman.

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Billboard Hot Country Singles

Survey for Week Ending 9/29/84

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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	13	TURNING AWAY —Crystal Gayle (J.Bowen) T.Krekel, Combine, BMI, Warner Bros. 7-29254	34	40	5	PRISONER OF THE HIGHWAY —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid, Lodge Hall, ASCAP; RCA PB-13847	68	49	17	TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton, Velvet Apple, BMI, RCA 13819
2	3	12	EVERYDAY —The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin, Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	35	39	7	GOODBYE HEARTACHE —Louise Mandrell (E. Kilroy) R.C. Bannon, M. Spriggs; Warner-Tamerlane/Three Ships/Writers House, BMI; RCA 13850	69	79	2	DON'T YOU GIVE UP ON LOVE —Steve Wariner (N. Wilson, T. Brown) D. Gibson, Silverline, BMI; RCA 13862
3	4	11	UNCLE PEN —Ricky Skaggs (Ricky Skaggs) Bill Monroe, Rightsong, BMI; Sugar Hill/Epic 34-04527	36	42	5	MAGGIE'S DREAM —Don Williams (D. Williams, G. Fundis) D. Loggins, L. Silver, Leeds/Patchwork, ASCAP/BMI; MCA 52448	70	82	2	WHATEVER TURNS YOU ON —Keith Stegall (K. Lehning) K. Stegall, D. Lowery, Blackwood/Stegall, BMI/Shedhouse, ASCAP; Epic 34-04590
4	5	11	TO ME —Barbara Mandrell and Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	37	43	5	TOO GOOD TO STOP NOW —Mickey Gilley (J. Boylan) B. McDill, R. Bourke; Hall-Clement/Chappell, BMI/ASCAP; Epic 34-04563	71	NEW ENTRY	NEW ENTRY	DIAMOND IN THE DUST —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, S. LeMare; Warner-Tamerlane/Dotcabs, BMI; Columbia 38-04610
5	7	10	I DON'T KNOW A THING ABOUT LOVE —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI, Warner Bros. 7-29227	38	22	14	EVENING STAR/MIDSUMMER NIGHT —Kenny Rogers (B.Gibb,K.Richardson,A.Galuten) B.Gibb,M.Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	72	62	16	ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J.Bowen,H.Williams,Jr.) H.Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253
6	8	9	IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN THE BAND) —Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum; Bary/Dale Morris, BMI; RCA 13840	39	45	4	CHANCE OF LOVIN' YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/Labor of Love, ASCAP/BMI; RCA 13877	73	NEW ENTRY	NEW ENTRY	AMERICA —Waylon Jennings (J. Bridges, G. Scruggs) S. Johns; Lowery/Legbus/Captain Crystal, BMI; RCA 13908
7	9	11	THE LADY TAKES THE COWBOY EVERYTIME —Larry Gatlin & The Gatlin Bros. (Rick Hall) Larry Gatlin; Larry Gatlin, BMI; Columbia 38-04533	40	44	6	RADIO LAND —Michael Martin Murphey (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI; Liberty 1523	74	NEW ENTRY	NEW ENTRY	DOES FORT WORTH EVER CROSS YOUR MIND —George Strait (J. Bowen, G. Strait) S.D. Shafer, D. Shafer; Scuff-Rose, BMI; MCA 52458
8	1	12	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	41	33	11	STUCK ON YOU —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, Brockman, ASCAP; Motown 1746	75	58	17	THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821
9	10	11	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 AHLI-5040	42	48	4	P.S. I LOVE YOU —Tom T. Hall (J. Kennedy) G. Jenkins, J. Mercer; MCA/WB, ASCAP; Mercury 880-216-7	76	78	2	COME ON HOME —Tony Arata (D. Tolle) T. Arata, D. Hodge, Jr.; Grandison, ASCAP; Noble Vision 106
10	12	10	SECOND HAND HEART —Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gray, H. Tipton; Irving Music Inc./Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	43	53	4	NOBODY LOVES ME LIKE YOU DO —Anne Murray & Dave Loggins (J.E. Norman) J. Dunn, P. Phillips; Ensign, BMI; Capitol 5401	77	63	5	THE FIRST TIME —McGuffey Lane (M. Morgan, P. Worley) S. Douglass, R. McNeley, J. Schwab, D. Tyler; McGuffey Lane/Intuit, BMI; Atlantic America 7-99717
11	13	11	WHAT WOULD YOUR MEMORIES DO —Vern Gosdin (Blake Mavis) Hank Cochran, Dean Dillon; Tree, BMI; Compeat 126 (Polygram)	44	47	6	IT'S GREAT TO BE SINGLE AGAIN —David Allan Coe (B. Sherrill) D.A. Coe; Warner-Tamerlane, BMI; Columbia 38-04553	78	71	18	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369
12	14	7	CITY OF NEW ORLEANS —Willie Nelson (C. Moman) S. Goodman; Buddah/Turnpike Tom, ASCAP; Columbia 38-04568	45	15	17	ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	79	77	3	WHAT'S GOOD FOR THE GOOSE (IS GOOD FOR THE GANDER) —Dottie West (J. Crutchfield) A. Harvey; Blackwood/Preshus Child, BMI; Permian 82006
13	16	10	I'VE BEEN AROUND ENOUGH TO KNOW —John Schneider (Jimmy Bowen) D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	46	27	15	FAITHLESS LOVE —Glen Campbell (H.Shedd) J.D.Souther; WB/Golden Spread, ASCAP; Atlantic America 7-99768	80	84	2	GETTIN' OVER YOU —Mason Dixon (D. Schaffer, R. Dixon) S.L. Rutledge; Phono/Big Crush, SESAC; Texas 5557
14	17	8	GIVE ME ONE MORE CHANCE —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island (Tree Group), BMI; Epic 34-04567	47	55	3	GOD WON'T GET YOU —Dolly Parton (M.Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13883	81	NEW ENTRY	NEW ENTRY	HOME AGAIN —Judy Collins & T.G. Sheppard (M. Masser) M. Masser, G. Goffin; Prince Street/Screen Gems-Capitol EMI, ASCAP; Elektra 7-69697
15	6	17	YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	48	56	3	MAMA SHE'S LAZY —Pinkard & Bowden (Pinkard, Bowden) K. O'Dell; Kenny O'Dell, BMI; Warner Bros. 7-29205	82	NEW ENTRY	NEW ENTRY	TURN ME TO LOVE —Keith Whitley (N. Wilson) W. Holyfield, N. Wilson; April/Ideas of March, ASCAP/Blackwood/Easy Days, BMI; RCA 13810
16	19	10	(YOU BRING OUT) THE WILD SIDE OF ME —Dan Seals (K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	49	65	2	I LOVE ONLY YOU —The Nitty Gritty Dirt Band (M. Morgan, P. Worley) D. Loggins, D. Schlitz; MCA/Don Schlitz/Leeds/Patchwork, ASCAP; Warner Bros. 7-29203	83	74	19	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M.Morgan,P.Worley) R.Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282
17	23	7	SHE SURE GOT AWAY WITH MY HEART —John Anderson (J. Anderson, L. Bradley) W. Aldridge, T. Bradfield; Rick Hall, ASCAP; Warner Bros. 7-29207	50	70	2	SHE'S MY ROCK —George Jones (B. Sherrill) S.K. Dobbins; Famous/Chappell, ASCAP; Epic 34-04609	84	NEW ENTRY	NEW ENTRY	SOMEBODY'S BACK IN TOWN —Chris Hillman (A. Perkins) D. Helms, T. Wilburn; Sure Fire, BMI; Sugar Hill 4105
18	18	12	DREAM ON TEXAS LADIES —Rex Allen, Jr. (A. DiMartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	51	36	15	HE BROKE YOUR MEM'RY LAST NIGHT —Reba McEntire (N.Wilson) D.Lee,B.Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	85	NEW ENTRY	NEW ENTRY	ALL HEAVEN IS ABOUT TO BREAK LOOSE —Zella Lehr (T. Rocco, C. Black) T. Rocco, S. Boeard, C. Black; Bibo/Vogue/Chappell, BMI/ASCAP; Compeat 129 (PolyGram)
19	21	11	TONIGHT I'M HERE WITH SOMEONE ELSE —Karen Brooks (Jim Ed Norman) Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	52	60	3	WISHFUL DRINKIN' —Atlanta (M. Bogdan, L. McBride) B. Mevis, B. Shore; G.I.D./Royal Haven, ASCAP/BMI; MCA 52452	86	NEW ENTRY	NEW ENTRY	ON THE WINGS OF A NIGHTINGALE —The Everly Brothers (D. Edmunds) P. McCartney, MPL ASCAP; Mercury 880-213-7
20	11	15	WAY BACK —John Conlee (B.Logan) J.Fuller; ATV/Wingtip, BMI; MCA 52403	53	57	5	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	87	80	16	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
21	24	9	WOMAN YOUR LOVE —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	54	59	3	IT'S A BE TOGETHER NIGHT —Frizzell & West (J.E. Norman) T. Rocco, J. Schweers, C. Black; Chappell, ASCAP; Viva 7-29187	88	75	9	IT'S YOU ALONE —Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219
22	25	8	PLEDGING MY LOVE —Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	55	41	16	NEVER COULD TOE THE MARK —Waylon Jennings (W.Jennings, A.D., & B. Cartee) W. Jennings; Waylon Jennings, BMI; RCA 13827	89	73	4	BETTER CLASS OF LOSER —Ray Price & The Cherokee Cowboys (S. Garrett) R. Peterson, H. Howard; Tree, BMI; Viva 7-29217
23	26	9	ROCK & ROLL SHOES —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single/Irving, BMI; Columbia 38-04531	56	61	4	WHEN THE WILD LIFE BETRAYS ME —Jimmy Buffett (J. Bowen, M. Utley, T. Brown) J. Buffett, M. Utley, W. Jennings; Coral Reefer/Coconutley/Warner-Tamerlane/Blue Sky Rider, ASCAP/BMI; MCA 52438	90	81	19	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R.Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776
24	29	7	FOOL'S GOLD —Lee Greenwood (J. Crutchfield) T. Tappan, D. Roth; Goldboro/Ronzomatic, ASCAP/BMI; MCA 52426	57	52	7	ALL I WANNA DO (IS MAKE LOVE TO YOU) —Bandana (E. Prestidge, J.E. Norman) K. Kane; Kieran Kane, ASCAP; Warner Bros. 7-29226	91	90	10	GOODTIME CHARLIE'S GOT THE BLUES —Leon Russell (L. Russell, D. Snider) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628
25	30	7	ONE TAKES THE BLAME —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 880-130-7	58	51	7	GOOD NIGHT FOR FALLING IN LOVE —Hillary Kanter (E. Stevens) E. Stevens, E. Rabbitt, D. Malloy; Deb Dave/Briarpatch, BMI; RCA 13835	92	69	4	LOVE ISN'T LOVE ('Til You Give It Away) —Tari Hensley (L. Rogers) T. Tappan, D. Roth; Tappan/Ronzomatic, ASCAP, BMI; Mercury 880-054-7
26	28	9	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	59	64	2	SOME HEARTS GET ALL THE BREAKS —Charly McClain (Chucko II) J. Raymond, B. Moore; Tapadero, BMI; Epic 34-04586	93	85	13	SHOT IN THE DARK —Leon Everette (B.Mevis) R.Rogers; Sister John, BMI; RCA 13834
27	32	8	A SWEETER LOVE (I'LL NEVER KNOW) —Brenda Lee (J. Crutchfield) J. Crutchfield; Music Corp. of America, BMI; MCA 52394	60	76	2	WORLD'S GREATEST LOVER —The Bellamy Brothers (D.&H. Bellamy, S. Klein) D. Bellamy; Bellamy Brothers, ASCAP; MCA/Curb 52446	94	87	19	IF ALL THE MAGIC IS GONE —Mark Gray (B.Montgomery,S.Buckingham) C.Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464
28	34	6	YOU COULD'VE HEARD A HEART BREAK —Johnny Lee (J. Bowen) M. Rossi; Songmaker, ASCAP; Warner Bros. 7-29206	61	66	3	THAT'S EASY FOR YOU TO SAY —Kathy Mattea (R. Peoples, B. Hill) B. Clifford, D. Hodges; Welbeck/ATV, ASCAP/BMI; Mercury 880-192-7	95	83	18	FORGET ABOUT ME —The Bellamy Brothers (D.&H. Bellamy, S. Klein) T.Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie; Rare Blue, BMI/ASCAP; MCA/Curb 52380
29	31	9	KNOCK ON WOOD —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421	62	50	18	LET'S FALL TO PIECES TOGETHER —George Strait (R.Baker) D. Lee, T. Rocco, J. Russell, Maplehill (Welk Group) Sunflower Country/Hall-Clement/B. ibo (Welk Group),BMI/ASCAP; MCA 52392	96	86	23	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772
30	20	15	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	63	46	8	SO CLOSE —The Wright Brothers (M. Daniel, J. Dowell) K. Blazy; Hoosier, ASCAP; Mercury 880-055-7	97	88	7	FIRST TIME BURNED —Johnny Rodriguez (R. Albright) J. McBride; Foster & Rice, ASCAP; Epic 34-04562
31	38	5	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	64	67	4	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) —Becky Hobbs (B. Mevis) B. Hobbs, C. Parton; Irving, BMI; EMI-America 8224	98	89	20	THAT'S THE THING ABOUT LOVE —Don Williams (D.Williams,G.Fundis) R.Leigh,G.Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389
32	35	7	RIDE 'EM COWBOY —Juice Newton (R. Landis) P. Davis; Web IV, BMI; Capitol 5379	65	54	7	TELL 'EM I'VE GONE CRAZY —Ed Bruce (T. West) E. Bruce, P. Bruce, R. Peterson; Tree/Sugarplum, BMI; MCA 52433	99	92	14	LITTLE BY LITTLE —Gene Watson (R.Reeder,G.Watson) D.Morrison,L.Keith; Warner House, OXO Whitney, BMI; MCA 52410
33	37	6	PINS AND NEEDLES —The Whites (R. Skaggs) R.&J. Carnes, C. Hardy; Elektra/Asylum/Refuge, BMI, ASCAP; MCA/Curb 52432	66	68	4	WE JUST GOTTA DANCE —Karen Taylor-Good (G. Perry) J. Gillespie; Somebody's, Sesac; Mesa 1117 (NSD)	100	93	13	LOVE OVER OLD TIMES —Sylvia (T.Collins) L.Angelle,M.Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838

● 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).

COUNTRY'S
BRIGHTEST
STARS
COUNTRY MUSIC
ASSOCIATION AWARDS



TUNE IN MONDAY
OCTOBER 8, 9:30 PM EDT
ON CBS TV
WHEN OUR SPOTLIGHT SHINES
ON COUNTRY MUSIC'S
BRIGHTEST STARS
DURING THE
18th ANNUAL
CMA AWARDS SHOW!

STEREO RADIO SIMULCAST ON
MUTUAL BROADCASTING SYSTEM

Country

CHARLIE DANIEL



ICM SIGNS CDB—Charlie Daniels is welcomed to ICM at a Nashville signing party. Sharing a light moment with Daniels are, from left, ICM/Los Angeles vice president Alex Hodges, Daniels' manager Joe Sullivan, and ICM/Nashville vice president/general manager Reggie Mac.

First For Statlers' 'Very Best'

Heartland Gambling With TV Package Marketing Ploy

By KIP KIRBY and
EDWARD MORRIS

NASHVILLE—The Statlers are trying something different. In what's believed to be a marketing first, the group is releasing an 18-cut tv package containing not only recent hits from their Mercury/PolyGram "Today" and "Atlanta Blue" albums, but also their current charting single, "One Takes The Blame."

The album, entitled "The Very Best Of The Statlers," is being marketed through the Heartland label, a division of the Welk Music Group in New York. Despite its title, the album is far from being merely a greatest hits compilation, since three of its selections are from last year's "Today" album and four are cuts on this

year's "Atlanta Blue" album.

Statlers manager/attorney Bill Utz says that while it's an unusual marketing ploy, he doesn't believe that the Heartland tv package will take away sales from PolyGram catalog product. In fact, says Utz, he expects sales to increase across the board.

"The industry's position has traditionally said that you should wait 12 to 18 months after a current release has peaked before you do a tv package," says Utz. "But we think that by putting out current product simultaneously through two separate marketing channels, we can reach different buying audiences."

"People who regularly frequent retail stores will see the tv campaign, realize they've heard these songs on the radio, and go into their neighborhood record shop to buy one of the albums in the bins," Utz continues. "And people who prefer to buy records through tv will realize that for the first time, they'll be getting brand new songs along with the older hits."

So current is "The Very Best Of The Statlers" that it even contains the group's next two singles, as yet unreleased commercially, says Utz. In addition to the seven current cuts, the album also contains 11 classic Statlers hits, including "Flowers On The Wall," "Class Of '57," "I'll Go To My Grave Loving You" and "Do You Know You Are My Sunshine." List price will be \$8.98 for the LP, \$9.98 for the cassette.

Utz says he expects to be able to gauge the success of Heartland's tv campaign within a few weeks after its official launch, Dec. 26. But he predicts it may be the second quarter of next year before the next, more critical aspect of the double marketing strategy can be determined: Is the tv campaign also increasing retail sales for the "Today" and "Atlanta Blue" albums?

"Everybody watches television, so with this effort, we're going to be reaching virtually everyone who could possibly be a record buyer," explains Utz. "Songs featured in the tv commercial will be ones viewers are hearing on their favorite radio stations as current hits."

"If sales go up across the board on the Statlers' catalog as a result of this campaign, we'll know we were correct. If sales on 'Atlanta Blue' go down at retail, well, we'll know we were taking a chance that didn't work. Our belief—and PolyGram's—is that our entire catalog

sales will improve noticeably.

The tv spot features the Statlers singing seven singles from their two newest albums which are also featured on the Heartland "Very Best" package. These include "Today," "Elizabeth," the recent No. 1 hit "Atlanta Blue," the current single "One Takes The Blame," and two future singles, "My Only Love" and "Hollywood."

Heartland Records president Ira Pittelman reports that his country packages were his best sellers last year in a catalog that offered best-of albums by George Jones, Don Williams, Lawrence Welk, the Beach Boys and a Dick Clark collection.

Pittelman says he cannot put a figure on the promotional budget for the Statlers project because "if it's working, you just keep buying." As an example, he says that his company has already spent \$600,000 in support of the Don Williams package and will probably wind up spending \$1 million.

In spite of the supposed demise of the eight-track market, Pittelman notes that eight-tracks will be a part of the Statlers product mix. A full 25% of the George Jones albums, he says, were sold in that configuration, as were 19% of the Don Williams albums.

Pittelman is enthusiastic about the Statlers' total involvement in the marketing scheme. "Aside from being very professional," he observes, "they're also very intelligent."

If the initial 10 or 12 test markets suggest a bright future for the Statlers album, Pittelman says Heartland will buy time on as many as 250 to 300 television stations.

McFadden Opens Two New Companies

NASHVILLE—Jack McFadden has formed two new companies, McFadden & Associates Inc. and McFadden Artist Corp. New headquarters are under construction at 818 18th Ave. South for December occupancy.

McFadden & Associates, a country booking agency, was formed with Paul Bryant as president. It currently handles Lynn Anderson and Billy Crash Craddock.

McFadden Artist Corp., formerly based in California, now manages Mercury artist Tari Hensley and co-manages RCA's Leon Everette.

Waylon Jennings, Others In Tribute To Sue Brewer

NASHVILLE—Waylon Jennings will host a television special, "The Door Is Always Open," in tribute to the late Sue Brewer, a friend of many of Nashville's top songwriters. Consisting of both a concert and a "guitar pullin'," the show will be taped Oct. 10 and 11 at the Grand Ole Opry House.

Scheduled to perform at the concert are Jennings, Richie Albright, Hank Cochran, Jessi Colter, Harlan Howard, George Jones, Merle Kilgore, Kris Kristofferson, Red Lane, Basil McDavid, Roger Miller, Willie Nelson, Mickey Newbury, Webb Pierce, Shel Silverstein, Billy Swan, Mack Vickery, Hank Williams Jr. and Faron Young.

Tickets are available for the concert segment only and will go on sale Oct. 1 through Nashville area Centratik locations and the Opry House box office. Prices are \$10 for general admission and \$25 for reserved seats.

Nashville Scene

Mandrell On The Road To Recovery

By KIP KIRBY

The news in Nashville this past week was Barbara Mandrell's narrow escape in a head-on collision near her home in Hendersonville, Tenn. The crash was caused by a college student whose car jumped lanes and ploughed into Barbara's vehicle from the opposite direction.

Mandrell had been shopping with her two children, Matthew and Jamie, at the Rivergate shopping mall, and they were headed home at the time of the wreck. Barbara, who always wears her seat belt, had asked the children only moments before the accident to buckle theirs. It was, according to the police who arrived on the scene almost immediately, the one thing that spared the family from far more serious injuries or possibly death; the other driver, killed instantly, was not wearing a safety belt.



The police believe that use of the belts saved Barbara's life. She was driving her Jaguar; in the wreck, both her vehicle and the other, larger vehicle were totally accorndioned. Witnesses say neither driver was exceeding the speed limit, and subsequent tests determined that the student did not have alcohol or drugs in his blood at the time of the crash.

First reports from the police radio listed Mandrell in critical condition as she was admitted unconscious to a nearby hospital. This prognosis was soon replaced by "stable," and later by "good" following surgery.

The accident took place shortly after 7 p.m. Both children were also admitted to the hospital; Jamie was released that evening, but Matthew remained until Sept. 16. Barbara was subsequently transferred from Hendersonville to Baptist Hospital in Nashville.

She has been flooded with flowers, gifts, telegrams and phone calls from around the world. It isn't known just how long Barbara will have to remain out of the public eye, but the re-

covery period will undoubtedly be a trial for her, since no Mandrell enjoys confinement. At week's end, so many floral arrangements had been received that Baptist Hospital had set up a separate room to hold them all.

Barbara was set to headline a series of Marlboro Country concerts this fall. She will be replaced on the series, and is also unable to continue her dates with duet partner Lee Greenwood to support their new hit album. It isn't known yet how extensive the damage to her leg will be. If the breaks are clean, it's possible that she will be able to resume the dancing segments that have been a highlight of her live shows.

If there was ever any doubt about Barbara's overwhelming popularity, the response she's gotten since the accident underscores how beloved she is by fans, friends and celebrities alike.

Radio and tv stations across the country have been deluged by phone calls from people wanting to know the latest on her recovery. Letters

(Continued on page 48)

DESPITE CHART INACTIVITY

Clark Chalks Up Traveling Time

By EDWARD MORRIS

NASHVILLE—Although he is plunging anew into the chart wars, MCA/Churchill Records artist Roy Clark is working proof that a full concert schedule doesn't necessarily rely on having hit records. In fact, Clark hasn't had a top 10 record since early 1976, when he went to number two with "If I Had To Do It All Over Again."

Such dismal statistics notwithstanding, Clark says his concert schedule is busier than ever. It encompasses, travel time included, 230 days on the road, with appearances as diverse as hosting "The Tonight Show," performing with up to six symphonies annually and working every other conventional venue from fairs to dinner theatres. Early this month, he did a week at Harrah's in Lake Tahoe.

After a recording hiatus of about a year, Clark is releasing a single he co-wrote with his publicist, Carol Anderson, "Another Lonely Night With You." He calls it the best thing he's done since "Yesterday When I Was Young," the 1969 Clark trademark.

"In lieu of records," Clark explains, "most of my efforts have been in tv. Besides 'Hee Haw,' I've done

about every other variety show that's been on television.

"And I think that through the years we've just built up a following. We carry a good show with us. There are about 20 people on the road, a complete package."

Clark, who has been with "Hee Haw" since the cornpone comedy/music show began, says the identification has been all for the good. "The people I talk to understand and take 'Hee Haw' for what it is. Other than the dyed-in-the-wool 'Hee Haw' fan, the rest take it with a grain of salt and get out of it what they want. And they would not be classified as country fans."

At about the same time the Tulsa-based Clark comes to Nashville this October to tape another "Hee Haw" series, location shooting will begin in Texas for a movie in which he will co-star with Mel Tillis. Clark says he has had his eye on the script for "Up Hill All The Way" for the past nine years, but it was only after Tillis discovered the script independently two years ago that they decided to do it.

Clark and Tillis threw three parties to attract investors for the movie and came up with the required budget. The two performers own the script and will serve as producers. The film,

which Clark describes as a comedy western that takes place in 1912, will also star Burl Ives, Jack Elam and Polly Holliday.

Clark reports that he and Tillis are considering a second movie script, and that he has signed a letter of intent to do a tv movie, "Quinella Joe," a "National Velvet-type" story.

"I've wanted to do movies for a long time," Clark says, "but I didn't necessarily want to play the part of a guitar player—because that's what I live day to day. I'd like to do something that involves pure acting."

It is, Clark suggests, his eclectic talents and tastes that have kept him in the business for the past 34 years. Born in southern Virginia, Clark's early professional life was spent in the nightclubs around Washington, D.C.

"When I started playing the clubs, I found out by trial and error that the audiences there were not only from all over this country but from all over the world. So to be successful, you had to try to please that audience of mixed nationalities and backgrounds."

"But I didn't do that with just the intention of playing what they wanted—I really enjoyed everything that I played. And I have that same feeling now."

Nashville Scene

• Continued from page 47

pour in daily. While the seriousness of the accident can't be downplayed, it must make her feel better knowing how many people care.

Some—including this columnist—hope that Mandrell will consider becoming a spokesperson for the National Traffic Safety Council on the use of seat belts. Rarely does a wreck illustrate the critical necessity of wearing safety harnesses so clearly as this one. Meanwhile, she is recovering, and we will keep readers posted on her ongoing improvement.

★ ★ ★

It's not official yet, but we understand that Gary Morris has been offered the lead opposite Linda Ronstadt in Joseph Papp's Public Theatre performance of "La Boheme," beginning in November in New York. Scores of singers and actors auditioned for this coveted role, including Vince Gill from RCA in Nashville. Morris' powerful range and training make him a natural for opera or operettas, however, and physically, he is a perfect match for Ronstadt.

The main consideration in a situation like this becomes: What effect would a Broadway or off-Broadway run have on an artist's concert dates and recording schedule? Gary is committed to his country career and is concerned that fans realize this, should the "La Boheme" role be offered and accepted.

Who knows—maybe Gary will convince Linda it's time to come back to Nashville and cut another one of her great country albums. (Do we hear the distant call of a duet lurking in the wings here?) Anyway, should Gary sign for the show, he starts rehearsals almost immediately in New York City.

★ ★ ★

Zella Lehr has been experimenting with the old approach of "get in the car and visit radio stations," to pro-

Hyland Co. Relocates

NASHVILLE—The Hyland Co., celebrating its first anniversary, has moved to new offices. The public relations firm is now based at 2 Music Circle South, Nashville, Tenn. 37203. Telephone: (615) 244-7348.

The firm was formed in 1983 by Mike Hyland and currently represents Fusion Films, Leon Russell Enterprises, Paradise Records, Minnie Pearl, Don Light Talent, McGuffey Lane, Kenny O'Dell, Canadian-based Downs Records, and the forthcoming Waylon Jennings television project, "The Door Is Always Open."

MCA Nashville's Hughes Resigns

NASHVILLE—After a short tenure as vice president of promotion, Gene Hughes has resigned at MCA Records Nashville.

"I was allowing the position to create too much stress in my life, and my health was being affected," Hughes said in a prepared statement, adding that he plans to return to independent record promotion following a month's hiatus.

MCA Nashville's promotion will be handled by the label's four in-house promotion people in conjunction with four regional specialists. Administrative and artist-related duties previously handled by Hughes will be taken over in the interim by MCA senior vice president/general manager Bruce Hinton and label president Jimmy Bowen.

mote her first single on Compleat Records. It's called "All Heaven Is About To Break Loose," which is sort of ironic, since Zella found herself in Charleston, S.C. just ahead of Hurricane Diana last week. The single marks the first production collaboration by Grammy-winning songwriter team Tommy Rocco and Charlie Black ("A Little Good News").

If you see Zella, ask her to show you her U.S. road map that she's carrying proudly with her everywhere. It's covered with circles and dots showing every city where she's stopped to chat with radio stations.

Zella chalked up a number of country hits while on RCA and Columbia several years ago. Her top five single, "Two Doors Down," was later covered by Dolly Parton.

Her current promotional tour has already encompassed more than 15 cities and 25 stations from Seattle to Tucson to Winston-Salem. While in Nashville, she did "Nashville Now," "Channel Four Magazine" and a series of media interviews.

★ ★ ★

Ronnie Milsap—and Barry Manilow? Uh huh, they're doing a duet. (We hear that word a lot these days.) It's called "Put Another Quarter In The Jukebox"—not to be confused with "Put Another Log On The Fire"—and will be featured on Manilow's "Greatest Hits, Vol. II" album. Isn't it fascinating that greatest hits collections now seem to contain a couple of brand new unreleased songs instead of 10 bona fide past hits?

Vince Gill's been in demand these days as a session guitarist and background vocalist. He's been in the studio with Rodney Crowell, Rosanne Cash, Emmylou Harris, Steve Wariner and Pam Tillis.

More duet news: Gus Hardin is working on a duet with Earl Thomas Conley called "All Tangled Up In Love." And Kenny Rogers is doing a Christmas duet album with Dolly Parton. Let's see, then we have Anne Murray doing a duet with Dave Loggins... The end is not in sight.

Memphis legend Steve Cropper (writer of "Sittin' On The Dock of the Bay" and "In The Midnight Hour") has joined new MCA artist Razy Bailey on the road to do some co-writing for Razy's first album for the label.

And John Schneider drew more than 600 people to an in-store appearance at a Houston Sears & Roebuck store. Three hundred of Schneider's MCA album, "Too Good To Stop Now," sold in exactly one hour, while fans queued up for several hours to get autographs and photos.

Signings: Charlie Daniels to ICM Nashville for booking... Gary Morris to Kathy Gangwisch & Associates for public relations... Helen Cornelius to Multimedia Music Group as a writer... Songwriter J.D. Martin to ASCAP... Jessica Boucher to Warner Bros. Records (she headlined a Nashville Music Assn. Spotlight earlier this year)... Mercury artist Tari Hensley to Jack McFadden for management... The New Grass Revival to Sugar Hill Records, with first album titled "Just Is"...

Reba McEntire to Network Ink in Nashville for publicity... Jim Ed Brown to Limelights Inc... Greg Gilley (Mickey Gilley's son) to BMI, while the senior Gilley has finalized a pact for his new BMI company, Rok Music... Singer/songwriter Lisa Angelle to ASCAP and to Collins Court Music, owned by her producer Tom Collins.

Billboard



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RCA Releases 'Rat' Soundtrack

NASHVILLE—RCA Records has released the soundtrack album to Paramount's "The River Rat." The PG-rated movie stars Tommy Lee Jones and Martha Plimpton. The album, produced and arranged by Mike Post, features cuts by Alabama, Earl Thomas Conley, Deborah Allen, Bill Medley, Post, Joey Scarbury and the heavy metal band Autograph, recently signed to RCA.

Scarbury, who had a number two pop hit in 1981 with "The Greatest American Hero," has the first single release from the album, "The River's Song."

"The River Rat" premiered Sept. 13 in Paducah, Ky., where some of it was filmed. It had its Nashville press debut Sept. 14.

RCA and Paramount have scheduled a number of radio and retail cross-promotions this month, including album giveaways and special screenings.



FIRST TIME IN—Newly signed MCA artist Steve Wariner, center, takes an active role in the studio with his producers Tony Brown, left, MCA/Nashville vice president of a&r, and Jimmy Bowen, MCA/Nashville president.

Survey for Week Ending 9/29/84

Billboard® Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	3	9	WILLIE NELSON City Of New Orleans, Columbia FC-39145 CBS	37	34	10	SOUNDTRACK Rhinstone, RCA ABL1-5032 RCA
2	1	15	MERLE HAGGARD It's All In The Game, Epic FE-39364 CBS	38	36	23	ATLANTA Pictures, MCA 5463 MCA
3	5	24	ALABAMA Roll On, RCA AHL1-4939 RCA	39	37	22	REBA McENTIRE Just A Little Love MCA 5475 MCA
4	2	16	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	40	40	10	KAREN BROOKS Hearts Of Fire, Warner Bros. 1-25051 WEA
5	4	47	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	41	35	45	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA
6	6	49	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	42	53	3	JANIE FRICKE The First Word In Memory, Columbia FC-39338 CBS
7	8	24	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	43	44	7	MICKEY GILLEY Too Good To Stop Now, Epic FE-39324 CBS
8	10	31	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515 RCA	44	48	4	JOHN SCHNEIDER Too Good To Stop Now, MCA 5495 MCA
9	9	11	JOHN ANDERSON Eye Of A Hurricane, Warner Bros. 25099 WEA	45	51	10	THE WHITES Forever You, MCA/Curb MCA5490 MCA
10	7	63	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	46	46	74	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
11	11	23	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	47	42	11	EDDY RAVEN I Could Use Another You, RCA AHL-1-5040 RCA
12	13	16	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA	48	43	17	MARK GRAY Magic, Columbia B6C-39143 CBS
13	12	20	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	49	56	132	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
14	14	16	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	50	50	45	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
15	15	42	EXILE Exile, Epic B6E-39154 CBS	51	49	5	CHARLEY PRIDE Power Of Love, RCA AHL1-5031 RCA
16	20	5	OAK RIDGE BOYS Greatest Hits 2, MCA 5496 MCA	52	55	20	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
17	19	20	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	53	54	80	ALABAMA The Closer You Get, RCA AHL-1-4663 RCA
18	18	47	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	54	47	45	WILLIE NELSON Without A Song, Columbia FC-39110 CBS
19	16	17	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	55	45	17	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS
20	23	5	BARBARA MANDRELL & LEE GREENWOOD Meant For Each Other, MCA 5477 MCA	56	64	21	VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL
21	22	44	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	57	60	133	ALABAMA Mountain Music, RCA AHL1-4229 RCA
22	21	23	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	58	52	21	MEL TILLIS New Patches, MCA 5472 MCA
23	27	20	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	59	61	17	B.J. THOMAS Shining, Columbia FC-39337 CBS
24	17	51	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	60	63	87	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS
25	26	11	MOE BANDY & JOE STAMPLEY The Good Ol' Boys Alive & Well, Columbia FC-39426 CBS	61	57	334	WILLIE NELSON Stardust, Columbia JC 35305 CBS
26	24	11	NITTY GRITTY DIRT BAND Plain Dirt Fashion, Warner Bros. 25113 WEA	62	66	158	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
27	30	18	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	63	NEW ENTRY		EXILE Kentucky Hearts, Epic FE-39424 CBS
28	29	54	JOHN CONLEE In My Eyes, MCA 5434 MCA	64	65	2	JUICE NEWTON Greatest Hits, Capitol ST-12353 CAP
29	31	15	THE BELLAMY BROTHERS Restless, MCA/Curb 5489 MCA	65	59	9	BILL MEDLEY I Still Do, RCA MHL-8519 RCA
30	25	9	WAYLON JENNINGS Never Could Toe The Mark, RCA AHL1-5017 RCA	66	67	19	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
31	28	36	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	67	68	12	MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA
32	41	6	CHARLY MC CLAIN Charly, Epic FE-39425 CBS	68	58	8	JUICE NEWTON Can't Wait All Night, RCA AFL1-4995 RCA
33	33	9	GLEN CAMPBELL Letter To Home, Atlantic America 90164 WEA	69	71	102	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
34	38	54	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	70	62	13	RONNIE MCDOWELL Willing, Epic FE-39329 CBS
35	32	49	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	71	70	13	JULIO IGLESIAS Julio, Columbia FC-38640 CBS
36	39	6	RAY CHARLES Friendship, Columbia FC-39415 CBS	72	72	28	DON WILLIAMS The Best of Don Williams Vol. 3 MCA 5465 MCA
				73	74	48	JANIE FRICKE Love Lies, Columbia FC-38730 CBS
				74	73	7	LIONEL RICHELIE Can't Slow Down, Motown 6059 MCA
				75	69	15	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 RCA

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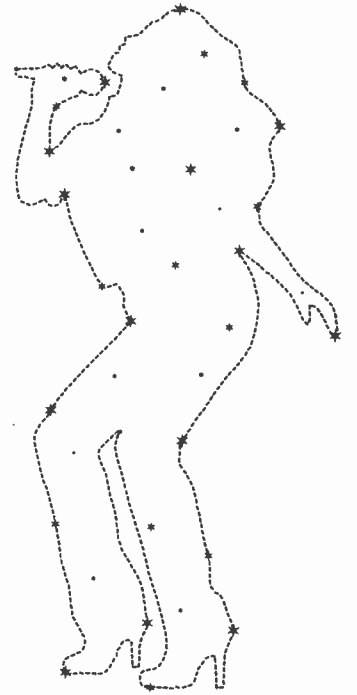
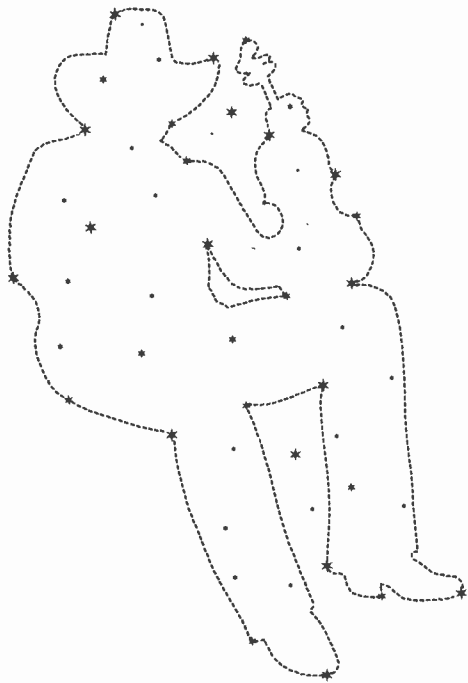
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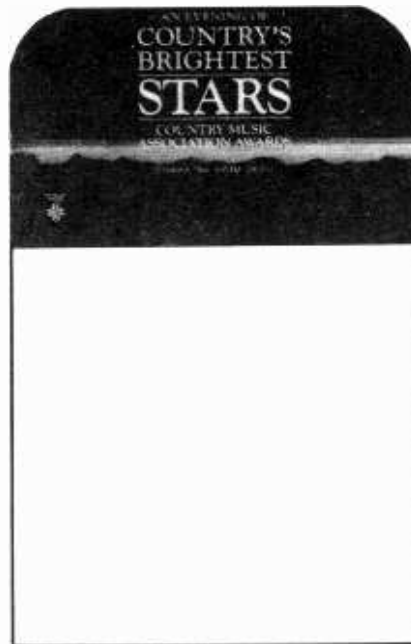
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Ambitious Beginning For Delos Line

By SAM SUTHERLAND and PETER KEEPNEWS

Delos Records is aiming for a first this week, as it bows its new, long-rumored jazz line: true simultaneous release for new recordings in LP, cassette and Compact Disc.

The critically well-received independent label, previously known for its meticulously produced and manufactured classical albums, has already enjoyed an early prominence in classical CD bins, thanks to a backlog of true digital masters. Now the New York-based company has turned to the jazz market, cutting a batch of new sessions primarily by veteran mainstream players.

According to Ralph Jungheim, the independent producer who previously helmed the early digitally recorded audiophile LPs that likewise led M&K Real Time into jazz, the first three Delos jazz releases, shipping now, were all recorded live on digital two-track recorders at Hollywood's venerable Annex. And, with CD already in the marketplace, this time

around Jungheim's strategy during recording is expressly tailored to both the laser-read disk and cassette, rather than LP.

"They're all an hour in length, and the cassettes, which are being duplicated from the digital master by Nakamichi, will also carry 60 minutes," explains Jungheim. "The LP versions will be edited, running closer to 40 minutes."

"It's kind of a challenge to create an hour of music that's got sufficient variety, so we've tried to mix things up a bit in terms of personnel or ensemble sizes," he adds, citing the Mavis Rivers recording, "It's A Good Day," and the partnership of trumpeters Bobby Shew and Chuck Findley on "Trumpets No End" as examples.

For the Rivers date, Jungheim enlisted the Matt Catingub Quintet to provide backing on some selections, Howard Alden to provide solo guitar accompaniment on others, and pianist Alan Broadbent to be the foil elsewhere. With Findley and Shew, Art Resnick (piano), John Patitucci

(bass) and Sherman Ferguson (drums) were tapped, yielding a full quintet for certain songs and quartets on the others, with the co-leaders alternating.

The third Delos set to get the triple-configuration treatment is probably the label's first attention-grabber: Joe Williams' "Nothin' But The Blues." Instead of varying the settings, Jungheim simply tapped a crack sextet, Red Holloway's Blues All-Stars—a lineup including Eddie "Cleanhead" Vinson, Jack McDuff, Phil Upchurch, Ray Brown and Gerryck King.

Although better-known majors have achieved nearly simultaneous shipment for all three configurations, Delos' entry into the jazz field represents the first time an entire release schedule is shipped in those three formats at the same time.

★ ★ ★

Pianist George Wallington was a cohort of Charlie Parker and Dizzy Gillespie in the halcyon days of bebop. As a composer, he gave the world "Lemon Drop," which was immortalized by Woody Herman, and "Godchild," one of the gems of Miles Davis' classic "Birth Of The Cool" sessions.

It's been close to three decades since Wallington made a record, but he has returned to the scene with a burst of activity. A solo album, consisting entirely of original compositions, has just been released in Japan



GEORGE DOES IT AGAIN—Pianist/composer George Wallington, left, confers with producer Max Wilcox during the recent recording of a Wallington solo album. The album is the latest step in the veteran pianist's comeback and the first non-classical project for the veteran producer.

by Nippon Columbia. And Wallington recently finished recording another solo album, also devoted exclusively to his own pieces. The latter effort represented the maiden jazz voyage of noted classical producer Max Wilcox, known for his work with such other noteworthy pianists as Artur Schnabel.

A U.S. licensing deal is currently being negotiated for the Nippon Columbia album, "Virtuoso George Wallington, Christened As Giacinto Figlia." And a label is being sought for Wallington's more recent, as-yet-untitled album.

★ ★ ★

Windham Hill's early cachet may be in an acoustic chamber style that is only marginally jazz-influenced,

but the Palo Alto-based boutique label is rumored to be readying some true jazz projects in earnest.

With label founder Will Ackerman on vacation and president Anne Ackerman Robinson unavailable for comment, Blue Notes was unable to obtain formal confirmation. But Ackerman has made no secret of his eventual plan to create subsidiary labels, including a vocal line, and existing pacts with Hip Pocket and George Winston's label, Dancing Cat, offer still other precedents.

Should Ackerman (and, presumably, East Coast label ally Steve Bucker) launch a jazz effort, it would bring jazz back into the current A&M distribution scheme for the first time since Horizon folded in the late '70s.

Survey For Week Ending 9/29/84

Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	13	PSALMS Richard Smallwood Singers, Onyx 3833	17	17	33	TAKE IT TO THE LORD IN PRAYER The Truthettes, Malaco 4386
2	2	13	SAILIN' Shirley Caesar, Myrrh 6732	18	18	9	LIVE AT THE RITZ The New Jersey Mass Choir, Savoy SGL 7086
3	3	53	WE SING PRAISES Sandra Crouch, Light LS-5825	19	19	21	TELL IT TO JESUS The Gospel Keynotes, D&V 1200
4	7	9	NO TIME TO LOSE Andrea Crouch, Light LS 5863	20	20	37	TESTIFY Timothy Wright, GosPearl 16017
5	8	69	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Crown, Atlanta International AIR 10059	21	28	4	NOAH Willis Pitman And The Burden Lifters, CRP LP0777
6	4	13	NO TEARS IN GLORY Rev. F.C. Barnes & Rev. Janice Brown, A.I.R. 10077	22	21	25	HALLELUJAH ANYHOW Thomas Whitfield & Co., The Sound of Gospel 140
7	5	21	I STILL LOVE THE NAME JESUS Douglas Miller, Gospearl PL-16022	23	23	21	SONGS OF THE TIMES The Latest Word Singers, American Dream AD537
8	6	13	MADE IN MISSISSIPPI The Jackson Southernaires, Malaco 4392	24	26	4	I SURRENDER ALL The Sensational Nightingales, Malaco 4391
9	9	65	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	25	22	25	UNMISTAKEABLY Dannibelle, Onyx R 03837
10	15	4	WHAT HE'S DONE FOR ME Rev. Clay Evans And The Fellowship Choir, Savoy 14762	26	24	33	MAKE ME AN INSTRUMENT Candi Staton, Beracah BRI-1001
11	10	25	JESUS SAVES Little Cedric & The Hailey Singers, Gospearl 16019	27	NEW ENTRY		THE POSSIBLE DREAM Albertina Walker, Savoy
12	11	45	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	28	NEW ENTRY		THE SKY'S THE LIMIT Leon Pillo, Light
13	12	37	YES HE CAN Georgia Mass Choir, Savoy SGL-7082	29	25	37	SING AND SHOUT Mighty Clouds Of Joy, Myrrh
14	13	21	THE TIME IS NOW The Pilgrim Wonders, Church Door 22021	30	27	21	SURELY GOD IS ABLE Dottie Peoples, Church Door
15	14	9	LIVE IN CINCINNATI The GMWA Mass Choir, Savoy SGL 7085	31	29	56	DETERMINED Tramaine Hawkins, Light LS521
16	16	21	LORD LIFT ME UP Bishop Jeff Banks, Savoy 14749	32	30	49	LONG TIME COMING The Winans Light 5826
				33	31	111	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078
				34	32	25	GREAT REUNION Sister Lucille Pope, Atlanta International Records
				35	33	49	WORDS CAN'T EXPRESS Nicholas Message 1002

GOSPEL Lectern

Robert Till Revives Crescendo Records

By BOB DARDEN

Robert Till was interested in putting together a new kind of record company, one with old-fashioned values. To do it, he took an old record company and started it over again fresh.

The Crescendo Co. is one of the best-known names in religious publishing, with a stable of writers that includes director of publications Charles F. Brown, Ron & Patricia Owens, Richard Baker and the legendary Ken Medema. Crescendo Records has also been around for more than 20 years, mostly as a small recording imprint and custom label.

When the dynamic Till came aboard three years ago, he immediately shut down the record division and spent the next couple of years studying the religious recording market. He says he knew what he didn't want: another large, impersonal label. Instead, he wanted to see if it was feasible to form a record company that more closely resembled his own ministry-oriented outlook. When he was satisfied that it was possible, he started Crescendo Records once more.

"I wanted something that could receive our personal attention," he says, "something where we could provide ministerial services to our artists."

"Then, I wanted to go beyond that. I wanted to actually help these artists with their ministries. I didn't want to just sign them and then shove them out there."

Till says Crescendo is not going into the concert promoting business per se. But, he adds, if helping the artist get the word out means actually booking and promoting concerts, then that's the way it will be.

Earlier this summer, Crescendo began the first of a series of concerts

entitled Summer Celebration '84 in Dallas. Performers included Cynthia Clawson, Bob Bailey and two of the first new Crescendo acts, Lynn Sutter and Weston & Davis.

"We're interested in artists who have a genuine call to minister and have accepted that calling as the cost of obedience," Till says. "The Summer Celebration '84 here in Dallas was the first of many Crescendo will provide in various major markets aimed at people who wouldn't ordinarily be exposed to Christian music."

"I believe in this so much that we are going to take this very same risk between six and 12 times each year: taking these artists, their music and their ministry, to halls seating anywhere from 2,500 to 10,000 people. We're going to work to create a platform for that message—and coordinate it with the local churches."

The first artist signed to Crescendo was June Hunt, daughter of the late billionaire H.L. Hunt. She was followed by Ron & Patricia Owens, Weston & Davis and Lynn Sutter.

Sutter already has something of a name in contemporary Christian music circles. Word Records signed her right out of college and paired her with easy listening composer Chris Christian for the album "Everlasting Kind Of Love." When it didn't do well, she wanted to return to a more personal kind of music ministry and soon felt at home with the revitalized Crescendo label. Her first Crescendo album is called "Movin' On."

Bill Davis and Tony Weston are a popular easy listening duo based out of Nettleton Baptist Church in Jonesboro, Ark. They perform more than 120 concerts a year, mostly in the Southwest. Their debut album for Crescendo is entitled "Command Performance."

A spokesman for Crescendo says that the label hopes to announce the signing of a major Christian artist in the next few weeks.

Now that everything's in place, what's ahead for Crescendo? "We have a real simplistic philosophy around here," Till says. "The bottom line is: Change someone's life for Christ. We're always on the lookout for ways to accomplish that goal. The words, the music, and the concerts have to mean something for a long, long time."

"As we grow, we want to remain true to those concepts. There's always room to be flexible and still remain true to our principles without competing with the rest of the industry. We want to provide an alternative for people with the same hearts."

"The same goes for publishing. We're out to set up a platform for them to reach out, to get the word out to the world for the Lord. We have a real need to fulfill that cause."

"We're just one of many groups with these same goals," he continues. "We're not saying our ways are going to be better or anything. We're just going out there to do the best we can and be responsible stewards of the Lord's time."

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New Recordings Due From Book Club

By IS HOROWITZ

The **Book-of-the-Month Club** has long sold record albums via direct mail. This was product the company licensed from a variety of labels. Now, however, it has also begun to record projects on its own, and will make these albums available through retailers as well as to members of its clubs.

Book-of-the-Month Records starts its retailer program with two three-record albums in November, to be followed shortly by matching cassette and Compact Disc counterparts. Later productions will be released simultaneously in all three configurations, says **George Spitzer**, director of the BOM record division.

But that's not the only parallel element. All three formats will bear identical album prices, although the music on three-record sets will be carried complete in two-unit cassette and CD packages. This price uniformity may well be an industry first.

One of the initial packages presents **Eugenia and Pinchas Zukerman** and **Anthony Newman** in a program of works by Bach and three of his sons, Johann Christoph, Carl Philip Emanuel and Wilhelm Friedemann. Unusual features include transcriptions by Newman of the Brandenburg Concerto No. 5 and a concerto for violin, flute and harpsichord, both without tutti support. Newman's harpsichord assumes the string orchestra role, a practice he defends in his liner notes.

The other November release offers "Songs Of New York," a collection of three dozen songs appropriate to the title, ranging from "The Bowery" to "I Love New York." They're performed by a number of New York-based singers in arrangements using the original orchestrations wherever possible.

There will be occasional pop and jazz albums in the BOM recording schedule, says Spitzer, although the main thrust, at least early on, will be classical.

Already recorded for release early in 1985 is a four-record set of "Romantic Quartets," performed by the **Emerson Quartet**. Included are works by Brahms, Schumann, Dvorak, Smetana, Ravel, Debussy, Borodin and Tchai-

kovsky. Also completed is a three-record set of Beethoven piano sonatas played by **Richard Goode**, with the entire cycle to be done eventually.

Price to the trade will be \$16.80 per three-record set (two cassettes/two CDs), and \$22.40 for the four-LP packages. No list price will be suggested. Non-club members buying direct will be charged \$25.95, plus shipping, for the three-disk albums, with members paying about \$2 less, says Spitzer.

Cassettes and CDs will be carried in boxes 10 inches high by 5 7/8 inches wide. Complete liner notes will be furnished. CDs will be pressed by the new CBS/Sony facility in Terre Haute, and tapes duplicated by **Julius Konins' Cassette Productions** in Hillsdale, N.J.

★ ★ ★

At the recent **Record Bar** convention, **Wynton Marsalis** was named classical artist of the year by the chain. The trumpet player's newest album, a program of Baroque works by Bach, Purcell, Fasch and Torelli, moves out to the trade riding one of the biggest advance orders in memory, says **Joseph F. Dash**, CBS Masterworks chief. And on the promotional side, the label has a 500-piece jigsaw puzzle reproducing a historic "Turandot" poster in connection with the release of a new recording of the Puccini opera.

★ ★ ★

New releases by **Sefel Records** in the last few weeks have practically doubled the label's catalog to a current 30 titles, says marketing director **Bob Herrington**. First CDs will be released in November, manufactured for Sefel by Sanyo in Japan. There will be 12 CD albums in the initial release, says Herrington, sold to the trade at \$12.95 per. Even as the label moves into the new technology, it is also upgrading vinyl production with Direct Metal Mastering and German pressings. Herrington says he expects that foreign deals will shortly be negotiated with licensees in France, Spain, the Netherlands and Scandinavia. The label is currently represented in Germany, Italy and Switzerland.

LATIN **Notas**

Hispanic Musical Divisions Fading

By ENRIQUE FERNANDEZ

Musical preferences, long a dividing factor among the different Hispanic communities in the U.S., seem to be fading, according to the recently released "Study Of The Hispanic Market" commissioned by the SIN Television Network from Yankelovich, Skelly & White.

"Music and songs can be distinctive among nations," reads the report, "and in the 1981 study [also commissioned by SIN], 35% of respondents mentioned this as a difference; in 1984, only 29% did."

The finding seems to corroborate what any observer of U.S. Latin radio programming trends and of the Latin charts could track over the last few years: the rise of the good-for-all-tastes international Latin pop ballad, heavily promoted by the major labels.

The music-preference finding dovetails with other conclusions drawn by the study. In all cultural areas, including the kind of Spanish they speak, U.S. Hispanics are coming closer together as a group, the study finds.

It also finds that Hispanics are growing more conscious of their identity and of the need to preserve it. Fifty percent of the study's respondents described themselves as "Hispanic first, American second," 4% more than three years ago. And there is also a rise in the importance of the Spanish language.

Again, the study matches what can be observed in the Latin music world: the growth of a market for Spanish-language music in the very heart of the world's most seductive sound, American pop. Along with this growth comes a spillover phenomenon caused by the massive nature of the Latin music market. In music,

that spillover is called crossover.

Companies and individuals that have invested financial and personal resources in the U.S. Latin market should take heart at the study's findings. And all would be grand indeed were it not by the ugly statistics of Hispanic unemployment, higher today than in 1981 and higher than the U.S. average.

But the optimists may have the last word. The study reveals attitudinal changes among Hispanics which correspond to the rest of the country, pointing toward a determination to override present hardships pragmatically in order to build for the future. And what could very well be read as the bottom line, average family income, though still not up to the U.S. figure, has risen for Hispanics in the last three years.

Copies of the printed study are available without charge from SIN, Inc., 460 W. 42nd St., New York, N.Y. 10036, or Yankelovich, Skelly & White Inc., 575 Madison Ave., New York, N.Y. 10022.

★ ★ ★

K-tel International has launched

its Latin division. **K-tel Latino**, with a breakdancing instruction record *en español*. "Breakdance" includes a poster with illustrations, and the lessons are narrated in Spanish.

More typically, K-tel Latino is releasing an album of tropical music arranged and interpreted by Argentina's **Horacio Malvincino y su Orquesta**. The third K-tel album features balladeer **Lou Briel**, this year's Puerto Rican entry in the OTI International Song Festival. The album is titled "Yo Puedo."

Information about K-tel Latino is available from national merchandising manager **Salomon Gill** at (800) 328-6117.

★ ★ ★

Miami Sound Machine has made a video of its hit song "Dr. Beat," to be distributed in Europe and the U.S. this month. The single has made it to the pop charts in England, Holland and Germany... Balladeer **Aldo Matta** has signed with New York-based Top Ten Hits Records. The singer is finishing an album titled "Me faltas tu," after the lead song penned by **Vilma Planas**.

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Survey for Week Ending 9/29/84

Billboard® Special Survey **Hot Latin LPs™**

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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	8	JULIO IGLESIAS 1,100 Belair Place, CBS 50335	1	1	JUAN GABRIEL Recuerdos 2, Ariola 6035		
2	2	EL GRAN COMBO En Alaska, Combo 2039	2	12	JULIO IGLESIAS 1,100 The Belair Place, CBS 50335		
3	5	JUAN GABRIEL Recuerdos 2, Ariola 6035	3	7	JOSE JOSE Secretos, Ariola 6000		
4	1	JOSE JOSE Secretos, Ariola 6000	4	3	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
5	4	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	5	0	WILFRIDO VARGAS El africano, Karen 75		
6	0	PIMPINELA Pimpinela, CBS 11317	6	6	DULCE Tu muñeca, Profono 90388		
7	0	ELIO ROCA Segunda Luna de Miel, RCA 7274	7	8	MARIA CONCHITA Maria Conchita, A&M 37007		
8	0	MARIA CONCHITA Maria Conchita, A&M 37007	8	10	AMANDA MIGUEL El ultimo sonido, Profono 90391		
9	0	LUPITA D'ALESSIO Yo, Orfeon 84	9	0	RAPHAEL Eternamente tuyo, CBS 80379		
10	0	LA ORGANIZACION SECRETA La organizacion secreta, Mundo 011	10	0	LOS CAMINANTES El numero tres, Luna 1101		
11	15	JERRY VARGAS Cubanito, Maxima 2834	11	4	LOS BUKIS Mi fantasia, Profono 1122		
12	0	BELKIS CONCEPCION-WILFRIDO VARGAS Belkis Concepcion Con Wilfrido Vargas, Karen 82	12	2	PERLA Confidencias, RCA 7244		
13	0	LOS NIETOS DEL REY Y su abuelita, Profono 101	13	9	DYANGO Al fin solos, Odeon 9024		
14	0	EL GRAN MANZANA La Gran Manzana, Conoran 1755	14	0	RUBEN BLADES Buscando America, Elektra 60352		
15	0	ROBERTO CARLOS Concavo y convexo, CBS 12322	15	0	LOS YONICS Ya no me dejes, Profono 90351		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	4	JULIO IGLESIAS 1,100 Belair Place, CBS 50335	1	3	JUAN GABRIEL Recuerdos 2, Ariola 6035		
2	8	PLACIDO DOMINGO Siempre en mi corazon, CBS 10355	2	1	LOS BUKIS Mi fantasia, Profono 1122		
3	3	MARIA CONCHITA Maria Conchita, A&M 37007	3	4	RAMON AYALA Vestida de color de Rosa, Freddie 1285		
4	1	JOSE JOSE Secretos, Ariola 6000	4	6	MARIA CONCHITA Acariciame, A&M 37007		
5	7	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	5	11	JOSE JOSE Secretos, Ariola 6000		
6	5	HANSEL Y RAUL Hansel y Raul, TH 2271	6	13	LA MAFIA 15 exitos, Cara 0900		
7	0	CHARITYN Se acaba, CBS 90355	7	10	DULCE Tu muñeca, Profono 90388		
8	13	LUPITA D'ALESSIO Yo, Orfeon 84	8	2	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
9	0	RUDY Rudy, RCA 7333	9	0	LOS ANGELES NEGROS 20 exitos, Odeon 9004		
10	2	EL GRAN COMBO Breaking the Ice, Combo 2039	10	0	VICENTE FERNANDEZ Los 15 nuevos exitos con el idolo, CBS 20704		
11	6	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	11	0	LOS INVASORES DE NUEVO LEON Los Invasores, TH 2288		
12	9	RAPHAEL Eternamente tuyo, CBS 80379	12	12	JULIO IGLESIAS 1,100 Belair Place, CBS 50335		
13	10	FANIA ALL STAR Lo que pide la gente, Fania 629	13	9	LOS YONICS Ya no me dejes, Profono 90351		
14	11	MENUDO Evolucion, RCA 7335	14	0	PERLA Confidencias, RCA 7244		
15	0	DYANGO Al fin solos, Odeon 9024	15	0	AMANDA MIGUEL El gato y yo, Melody 6035		

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	4	JOSE JOSE Secretos, Ariola 6000
2	2	EL GRAN COMBO En Alaska, Combo 2039	9	10	YOLANDITA MONGE Suenos, CBS 10345
3	0	DANNY RIVERA Asi Cantaba Cheito Gonzalez, Arlt 314	10	8	MIAMI SOUND MACHINE A toda maquina, CBS 10349
4	7	JUAN GABRIEL Recuerdos 2, Ariola 6035	11	6	VARIOS ARTISTAS Llena tu cabeza de rock, CBS 10352
5	9	BOBBY VALENTIN Y CANO ESTREMER En Accion, Bronco 129	12	12	MARIA CONCHITA Acariciame, A&M 37007
6	3	GUILLERMO DAVILA Definitivamente. Sono-rodven 33	13	0	TOMMY OLIVENCIA Celebrando otro aniversario, TH 2296
7	5	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	14	0	JOHNNY VENTURA Y Que Buena Que Esta Maria, Conto 2040
			15	0	MENUDO Evolucion, RCA 7335

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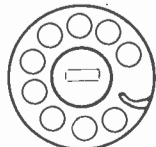
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THE BETTE & THE BRIGHTEST—Co-masters of ceremonies Bette Midler and Dan Aykroyd sip champagne backstage with the winners at Radio City Music Hall after MTV's first annual Music Video Awards, Sept. 14.

Photo News



ROCKIT TO THE TOP—Big winner Herbie Hancock holds two of his five awards aloft. Hancock's "Rockit" clip was the star of the evening, garnering five awards: best concept video, best special effects, best art direction, best editing and most experimental.



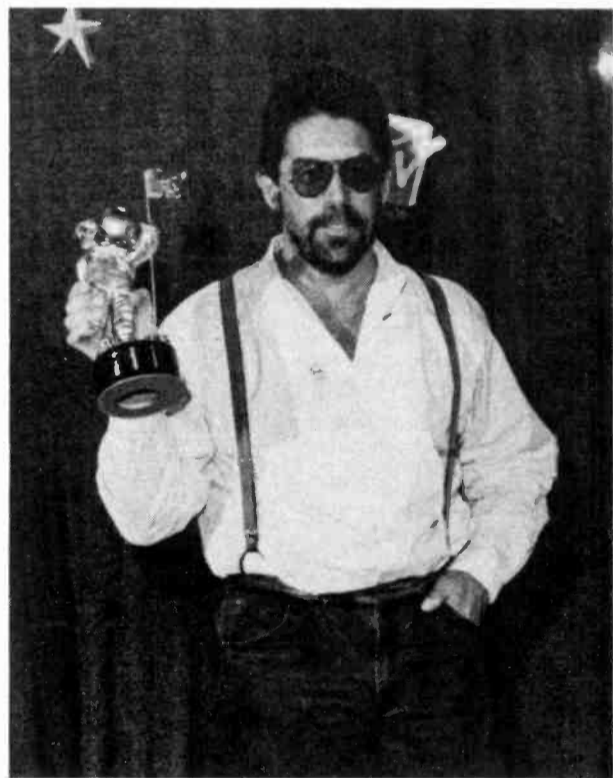
MAYOR JACKSON—New York's indomitable Mayor Ed Koch was on hand (without his brothers) to offer a sequined salute to the entertainment industry.



DRIVE, THEY SAID—A demure Ric Ocasek, sans his co-Cars, pauses backstage after picking up the award for best video of 1984, "You Might Think."



A MOM'S BEST FRIEND—Best female video went to Cyndi Lauper for "Girls Just Want To Have Fun." Lauper shared the moment of triumph backstage with her mother.



SHARP-DRESSED NEWMAN—Tim Newman picked up the award for best direction in a video for ZZ Top's "Sharp Dressed Man."



THE UNIVERSE THANKS YOU—Quincy Jones displays his special recognition award, which honors Q's "contributions to the music universe."

NAMES IN LIGHTS—The \$100-a-ticket crowd mills beneath the marquee at Radio City Music Hall prior to the ceremonies. Celebrity attendees included Diana Ross, John Cougar Mellencamp, Roger Daltrey, Ron Wood and others.



DUTCH AUDIO/VIDEO FAIR

Record Attendance At Firato '84

By WILLEM HOOS

AMSTERDAM—Firato 1984, the 10-day international audio/video music fair staged here recently, attracted a record 326,905 visitors, 4,118 more than the 1982 event, according to final statistics from the organizers.

A total of 161 domestic and international companies, representing more than 20 countries, took part. Most seemed to be happy with the business turnover recorded.

However, some musical instrument companies complained about the constant "noise" at the event. Said piano/electric organ manufacturers in a formal note of discord: "It was almost impossible to demonstrate our instruments to potential buyers. There was such an incredible overall noise that the sound of pianos and organs became virtually inaudible.

"Even headphones were of little value. If the noise level is allowed to persist at the next fair, we certainly

won't be attending."

Video software and hardware attracted the most attention at this year's event, which ended Sept. 11, with the 8mm video camera pulling a lot of interest. Kodak was among the companies exhibiting this line, and Philips unveiled a prototype specially lined up for the fair. The Dutch multinational won't formally launch the 8mm camera range before the second half of 1985, preferring to survey market developments before plunging into the marketplace.

In fact, there is considerable doubt in Holland about the future of the 8mm hardware, especially since the three systems of videocassette recorders, VHS, Betamax and V2000, are still in full production swing.

Another eye-catcher at this year's Firato event was a player invented by Pioneer which can handle Compact Discs and Laservision software (Billboard, Sept. 8, 15).

Some Dutch companies, given permission to supply pay-tv programs to the Dutch cable systems, reported good business at the Firato fair (Billboard, Sept. 22). FilmNet, headed by prominent film producer Rob Houwer, will bring its first programs on Dutch cable screens Dec. 5; another company, ATN (Abonnee Televisie Nederland), which is linked with VNU, Holland's biggest book and magazine publisher, has set its pay-tv premiere for the start of 1985.

Almost all Dutch broadcasting organizations were represented at the fair. Under the banner of "Broadcast Wonderland," they transmitted radio and television material live.

Among the deals firmed up at Firato 1984 was that of South Korean electronics company SKC, which recently was introduced in the Dutch marketplace and has signed a new three-year sponsorship deal with local football club Volendam.

European Release Set For Albums From Japan's Alfa

AMSTERDAM—A firm belief that there is a growing interest throughout Europe in Japanese music is at the root of a three-year license deal made by Dutch independent record company Idiot Records with Japanese label Alfa for Holland, Belgium, France and West Germany. If the deal is successful, Idiot will also handle Alfa repertoire in the U.K., Italy and Scandinavia.

The past couple of years have been virtually inactive for Alfa because of corporate financial hassles. Its repertoire was previously distributed outside Japan by CBS.

All Alfa records in Holland, Belgium, France and West Germany are being released on the Pick Up label, recently set up as an affiliate of Idiot Records. Distribution is being handled through WEA in Holland, Himalaya in Belgium, Melodie in France and EFA in Germany.

First albums under the deal are "Service" by the Yellow Magic Orchestra (the last studio recording of the band, which split up early this year), "What, Me Worry?" by synthesizer player Takahashi, and

"Tutu" by female singer Miharu Koshi.

To build interest in the Alfa label, Miharu Koshi is touring Europe Oct. 1-Nov. 15 and making television appearances. Subsequent Alfa releases will include an album by Frank Zappa-like Japanese group Melon, a live double album from the Yellow Magic Orchestra, and a solo synthesizer album by Hosono, former YMO frontman.

Willem Wisselink, Johan Visser and Heddy Bienstman of Idiot Records say there's a wide interchange of national talent these days. The company will be releasing material by U.S. pop band Telekin, produced by Craig Leon, who has worked with the Ramones, Iggy Pop and the Gun Club. Exclusive to Idiot Holland is a "mini-opera" called "Gutemorgan Hose" by Holger Hiller, former lead singer with West German band Palais Schaumburg.

Idiot Records, formerly 1000 Idiot Records, was founded in 1976. Until recently, the company released only local talent. Its first signing was Fay Lovsky, now signed to WEA Holland.

Mute A Mighty Mite On British Indie Scene

By NICK ROBERTSHAW

LONDON—For its size, Mute Records has to be rated among the most successful of all British independent record labels in the international marketplace.

Founded six years ago by musician/composer Daniel Miller as an outlet for his own homemade recordings, and still very much a one-man operation, Mute has nevertheless scored hits in all major territories worldwide with the exception of the U.S. By the end of last year, Mute had sold a total of nine million singles and five million albums.

The key to this success lies in the unique five-year relationship between Mute and Sonet U.K., the local division of the Swedish-owned group, which started out by picking up one Mute single for Scandinavia, the Silicon Teens' electro-pop version of "Memphis Tennessee," and is now responsible for the label's licensing and publishing worldwide, effectively acting as an international department.

Company head Rod Buckle negotiates independently on Mute's behalf, and its licensees are not necessarily Sonet's own. They include Vogue France, RCA Spain, CGD in Italy, Intercord in West Germany and CBS in South Africa. Most are label deals, but in the U.S. and Japan Mute goes artist-by-artist through Sire/Warner Bros. and Warner Pioneer respectively.

Mute's artists are not tied to con-

tracts. They receive no advances and have no managers, and their royalties are based not on percentage points but on a profit-sharing partnership.

Musically, the label reflects Miller's interest in electronic styles. He remains personally involved with all the Mute acts, most of whom he produces, and records his own material as part of Duet Emmo.

In 1981, Miller met and signed newcomers Depeche Mode, whose "Dreaming Of Me" turned out to be the first of a considerable succession of hits in Britain and overseas, contributing to a 19-fold increase in Mute's turnover.

The band has charted throughout Western Europe, in South Africa, Australia and Japan. Its "People Are People" recently became Mute's first No. 1 in West Germany, and Intercord is aiming for double gold by Christmas with the albums "Construction Time Again" and "Some Great Reward."

In 1982, Miller followed up with Yazoo, featuring former Depeche Mode member Vince Clarke and Alison Moyet, which released four hit singles and two top 10 albums in the space of 18 months and then split up, re-emerging some time later as the Assembly. Yazoo's second album, "You And Me Both," marked an industry milestone in the U.K. as the first No. 1 for an independent label.

Mute's latest signing, the only one thus far this year, is the duo I Start Counting, whose first album will be produced by Miller. This and a new

Assembly album are the label's main projects for this fall.

Other Mute acts that have achieved international success are Fad Gadget, an early signing that has released four albums and become a popular touring band in continental Europe, and Australian singer Nick Cave, formerly of the Birthday Party, whose debut solo album "From Her To Eternity" topped U.K. independent charts earlier this year.

Releases from Deutsch Amerikanische Freundschaft (DAF), its founding member Robert Gorl and radical concrete music ensemble Einsturzende Neubaten (Collapsing Buildings) reflect the strong influence of German electronic music on Mute's direction and artist policy.

The combination of Miller's street credibility and Sonet's expertise in finding effective licensees has been responsible for Mute's international impact, but success in the American market has remained elusive.

Aside from Depeche Mode's limited inroads, Yazoo (known in the U.S. as Yaz) has had two dance/disco chart-toppers and a top 100 single with "Don't Go." But, Miller says, "Considering the success other English bands have had in the States, I don't think we've done as well as we should have."

Depeche Mode, Yazoo, Nick Cave and Robert Gorl (on Elektra in the U.S.) have all visited North America. But like other British independents, Mute has found the problem of how best to break its acts there hard to resolve.



FERRYMAN'S FARE—Chris De Burgh, left, poses with A&M Canada's senior vice president and general manager Joe Summers, who presented the artist with a gold award for Canadian sales of his "Man On The Line" album.

JUNO VOTING BEGINS

CARAS To Honor 'Thriller'

TORONTO — The Canadian Academy of Recording Arts & Sciences (CARAS) has announced that Michael Jackson's "Thriller" album will be given a special award at this year's Juno music awards ceremony.

Meanwhile, the more than 800 members of CARAS have been given a list of about 200 "semi-finalists," or contenders for awards, in the first stage of determining who will walk off with a Juno Dec. 5 at Exhibition Place here.

Bryan Adams leads the list of contenders with seven possible shots at a Juno. Loverboy, Men Without Hats, Corey Hart, The Payola\$, Parachute Club, Saga, Bruce Cockburn, Red Rider, Liona Boyd, Jane Siberry, Carole Pope, Dalbello and Sherry Kean are also in the running for multiple awards.

CARAS is asking members to select their five top choices in each area. The names have been submitted by record firms and are based on sales volume, excluding jazz, classical, production crafts and the "most promising" categories.

A final round of voting takes place in October, when new ballots listing the nominees will be sent to CARAS

members. Members will also vote on the nominees for the jazz, classical and craft categories, but the winners will be determined by a select panel of experts. In the case of children's recordings, the experts are children.

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BRITAIN

(Courtesy of Music & Video Week)
As of 9/25/84

SINGLES		This Week	Last Week	
1	1	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown		
2	3	GHOSTBUSTERS, Ray Parker Jr., Arista		
3	2	CARELESS WHISPER, George Michael, Epic		
4	8	PRIDE, U2, Island		
5	4	AGADO, John, Rocket		
11	23	A LETTER TO YOU, Shakin' Stevens, Epic		
12	5	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA		
13	13	MADAM BUTTERFLY, Malcolm McLaren, Charisma		
14	10	SELF CONTROL, Laura Branigan, Atlantic		
15	12	I'LL FLY FOR YOU, Spandau Ballet, Reformation		
16	15	TALKING IN YOUR SLEEP, Bucks Fizz, RCA		
17	NEW	BLUE JEAN, David Bowie, EMI America		
18	19	HOT WATER, Level 42, Polydor		
19	NEW	HAMMER TO FALL, Queen, EMI		
20	38	HUMAN RACING, Nik Kershaw, MCA		
21	33	TESLA GIRLS, OMD, Virgin		
22	NEW	WHY?, Bronski Beat, Forbidden Fruit		
23	20	WHITE LINES, Grandmaster & Melle Mel, Sugar Hill		
24	28	TOUR DE FRANCE, Kraftwerk, EMI		
25	NEW	PURPLE RAIN, Prince & the Revolution, Warner Bros.		
26	26	TORTURE, Jacksons, Epic		
27	NEW	LOVE KILLS, Freddie Mercury, CBS		
28	NEW	APOLLO 9, Adam Ant, CBS		
29	17	TWO TRIBES, Frankie Goes To Hollywood, ZTT		
30	18	MOTHERS TALK, Tears For Fears, Mercury		
31	24	SUNSET NOW, Heaven 17, Virgin		
32	16	WHATEVER I DO, Hazell Dean, Proto		
33	NEW	IF IT HAPPENS AGAIN, UB40, DEP International		
34	NEW	SMOOTH OPERATOR, Sade, Epic		
35	22	STUCK ON YOU, Trevor Walters, I&S		
36	40	MR. SOLITAIRE, Animal Nightlife, Island		
37	34	ALL I NEED IS EVERYTHING, Aztec Camera, WEA		
38	21	WILLIAM, Smiths, Rough Trade		
39	NEW	THE MEDICINE SONG, Stephanie Mills, Club		
40	27	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol		

ALBUMS

1	1	NOW THAT'S WHAT I CALL MUSIC III, Various, Virgin		
2	NEW	"WOMAN IN RED" SELECTIONS, Stevie Wonder, Motown		
3	3	DIAMOND LIFE, Sade, Epic		
4	2	POWERSLAVE, Iron Maiden, EMI		
5	7	ELIMINATOR, ZZ Top, Warner Bros.		
6	4	PRIVATE DANCER, Tina Turner, Capitol		
7	6	CAN'T SLOW DOWN, Lionel Richie, Motown		
8	5	PARADE, Spandau Ballet, Reformation		
9	8	THE WORKS, Queen, EMI		
10	9	LEGEND, Bob Marley & Wailers, Island		
11	11	THRILLER, Michael Jackson, Epic		
12	10	PURPLE RAIN, Prince & the Revolution, Warner Bros.		
13	12	HUMAN'S LIB, Howard Jones, WEA		
14	13	BREAKING HEARTS, Elton John, Rocket		
15	16	1100 BEL AIR PLACE, Julio Iglesias, CBS		
16	17	SELF CONTROL, Laura Branigan, Atlantic		
17	15	BREAK OUT, Pointer Sisters, Planet		
18	14	NO REMORSE, Motorhead, Bronze		
19	19	AN INNOCENT MAN, Billy Joel, CBS		
20	18	UNDER WRAPS, Jethro Tull, Chrysalis		
21	23	CRE-OLE, Kid Creole & Coconuts, Island		
22	21	QUEEN GREATEST HITS, EMI		
23	20	PHIL FEARON & GALAXY, Ensign		
24	22	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin		
25	26	HUMAN RACING, Nik Kershaw, MCA		
26	NEW	NIGHT MOVES, Various, K-tel		
27	27	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait		
28	25	BORN IN THE U.S.A., Bruce Springsteen, CBS		
29	24	DOWN ON THE STREET, Shakatak, Polydor		
30	NEW	UNDER A BLOOD RED SKY, U2, Island		

31	37	ALCHEMY-DIRE STRAITS LIVE, Vertigo		
32	28	INTO THE GAP, Thompson Twins, Arista		
33	38	SISTERS, Bluebells, London		
34	40	VICTORY, Jacksons, Epic		
35	29	AMERICAN HEARTBEAT, Various, Epic		
36	32	JUST THE WAY YOU LIKE IT, SOS Band, Tabu		
37	30	BREAKDANCE, Various, Polydor		
38	NEW	THE CROSSING, Big Country, Mercury		
39	33	BREAKDANCE YOU CAN DO IT!, Various, K-tel		
40	NEW	THE SMITHS, Rough Trade		

CANADA

(Courtesy of The Record)
As of 9/20/84

SINGLES		This Week	Last Week	
1	2	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol		
2	1	GHOSTBUSTERS, Ray Parker Jr., Arista/PolyGram		
3	4	MISSING YOU, John Waite, EMI America/Capitol		
4	5	SHE BOP, Cyndi Lauper, Epic/CBS		
5	7	THE WARRIOR, Scandal, Columbia/CBS		
6	6	LET'S GO CRAZY, Prince & the Revolution, Warner Bros./WEA		
7	11	IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra/WEA		
8	3	WHEN DOVES CRY, Prince & the Revolution, Warner Bros./WEA		
9	13	ROUND AND ROUND, Ratt, Atlantic/WEA		
10	16	DRIVE, Cars, Elektra/WEA		
11	8	ALL OF YOU, Diana Ross & Julio Iglesias, Columbia/CBS		
12	10	I CAN DREAM ABOUT YOU, Dan Hartman, MCA		
13	NEW	DYNAMITE, Jermaine Jackson, Arista/PolyGram		
14	NEW	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic/WEA		
15	NEW	TORTURE, Jackson, Epic/CBS		
16	15	DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS		
17	17	TWO TRIBES, Frankie Goes To Hollywood, Island/MCA		
18	18	LIGHTS OUT, Peter Wolf, EMI America/Capitol		
19	12	SAD SONGS (SAY SO MUCH), Elton John, Geffen/WEA		
20	NEW	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis/MCA		

ALBUMS

1	1	PURPLE RAIN, Prince & the Revolution, Warner Bros./WEA		
2	2	BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS		
3	3	SPORTS, Huey Lewis & the News, Chrysalis/MCA		
4	4	PRIVATE DANCER, Tina Turner, Capitol		
5	7	HEARTBEAT CITY, Cars, Elektra/WEA		
6	5	GHOSTBUSTERS, Soundtrack, Arista/PolyGram		
7	6	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS		
8	12	1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS		
9	9	BREAKING HEARTS, Elton John, Geffen/WEA		
10	8	ELIMINATOR, ZZ Top, Warner Bros./WEA		
11	11	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality		
12	13	NO BRAKES, John Waite, EMI America/Capitol		
13	16	STAY HUNGRY, Twisted Sister, Atlantic/WEA		
14	10	OUT OF THE CELLAR, Ratt, Atlantic/WEA		
15	NEW	WARRIOR, Scandal, Columbia/CBS		
16	15	FOOTLOOSE, Soundtrack, Columbia/CBS		
17	14	CONDITION CRITICAL, Quiet Riot, Pasha/CBS		
18	17	SELF CONTROL, Laura Branigan, Atlantic/WEA		
19	NEW	REBEL YELL, Billy Idol, Chrysalis/MCA		
20	18	PHANTOMS, Fixx, MCA		

WEST GERMANY

(Courtesy of Der Musikmarkt)
As of 9/24/84

SINGLES		This Week	Last Week	
1	1	REACH OUT, Giorgio Moroder, CBS		
2	2	SUCH A SHAME, Talk Talk, EMI		
3	NEW	MASTER & SERVANT, Depeche Mode, Mute/Intercord		
4	3	SMALLTOWN BOY, Bronski Beat, Metronome		
5	13	GHOSTBUSTERS, Ray Parker Jr., Arista/Ariola		
6	5	PRECIOUS LITTLE DIAMOND, Fox The Fox, CBS		

7	10	NEVERENDING STORY, Limahl, EMI		
8	15	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown/RCA		
9	4	HIGH ENERGY, Evelyn Thomas, Ariola		
10	7	MANNER, Herbert Groenemeyer, EMI		
11	17	CARELESS WHISPER, George Michael, Epic/CBS		
12	14	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol/EMI		
13	8	1001 NACHTS, Klaus Lage Band, Musikant/EMI		
14	18	SQUARE ROOMS, Al Corley, Mercury/Phonogram		
15	6	TO FRANCE, Mike Oldfield, Virgin		
16	NEW	PEOPLE FROM IBIZA, Sandy Marton, Ariola		
17	11	TWO TRIBES, Frankie Goes To Hollywood, Island/Ariola		
18	20	DOWN ON THE STREET, Shakatak, Polydor/DGG		
19	12	SLICE ME NICE, Fancy, Metronome		
20	16	EYES WITHOUT A FACE, Billy Idol, Chrysalis/Ariola		

ALBUMS

1	1	4630 BOCHUM, Herbert Groenemeyer, EMI		
2	2	DISCOVERY, Mike Oldfield, Virgin		
3	6	DIAMOND LIFE, Sade, Epic/CBS		
4	3	SCHWEISSPERLEN, Klaus Lage Band, Musikant/EMI		
5	4	IT'S MY LIFE, Talk Talk, EMI		
6	7	PRIVATE DANCER, Tina Turner, Capitol/EMI		
7	9	1100 BEL AIR PLACE, Julio Iglesias, CBS		
8	15	MY BEST, ART GARFUNKEL, CBS		
9	5	MAN ON THE LINE, Chris De Burgh, A&M/CBS		
10	11	ICH FUEHLE MICH WOHL IN DEINEM LEBEN, Roland Kaiser, Hansa/Ariola		
11	10	POWER PLAY, Iron Maiden, EMI		
12	NEW	SCHWARZ AUF WEISS, Spliff, CBS		
13	NEW	STIMME DES MEERES, Ronny, K-tel		
14	NEW	HAUTNAH, Udo Juergens, Ariola		
15	13	EIN GLUECK, Roger Whittaker, Avon		
16	8	ZWESCHE SALZJEBAECK UN BIER, BAP, Musikant/EMI		
17	12	BREAKING HEARTS, Elton John, Rocket/Phonogram		
18	17	REBEL YELL, Billy Idol, Chrysalis/Ariola		
19	14	PARADE, Spandau Ballet, Chrysalis/Ariola		
20	19	BORN IN THE USA, Bruce Springsteen, CBS		

AUSTRALIA

(Courtesy of Kent Music Report)
As of 9/24/84

SINGLES		This Week	Last Week	
1	1	CARELESS WHISPER, George Michael, Epic		
2	4	GHOSTBUSTERS, Ray Parker Jr., Arista		
3	2	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Interfusion		
4	3	I CAN DREAM FOR YOU, Inxs, WEA		
8	11	JUMP, Pointer Sisters, Planet		
9	14	MISSING YOU, John Waite, EMI America		
10	7	WAKE ME UP BEFORE YOU GO GO, Wham, Epic		
11	12	TWO TRIBES, Frankie Goes To Hollywood, Island		
12	15	LEGS, ZZ Top, Warner Bros.		
13	18	NO SECOND PRIZE, Jimmy Barnes, Mushroom		
14	9	WHEN DOVES CRY, Prince, Warner Bros.		
15	8	SMALL TOWN BOY, Bronski Beat, London		
16	10	TO SIR WITH LOVE, Vicki Sue Robinson, RCA		
17	NEW	YOU'RE THE BEST THING, Style Council, Polydor		
18	17	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA		
19	NEW	ALL OF YOU, Julio Iglesias & Diana Ross, CBS		
20	NEW	LOVE RESURRECTION, Alison Moyet, CBS		

ALBUMS

1	1	HITS HUGE '84, Various, CBS		
2	2	1984 THE MUSIC, Various, EMI		
3	3	RODNEY RUDE LIVE, EMI		
4	4	1100 BEL AIR PLACE, Julio Iglesias, CBS		
5	NEW	BODYSWERVE, Jimmy Barnes, Mushroom		
6	5	BORN IN THE U.S.A., Bruce Springsteen, CBS		
7	6	PURPLE RAIN, Prince, Warner		

8	7	PRIVATE DANCER, Tina Turner, Interfusion		
9	8	CAN'T SLOW DOWN, Lionel Richie, Motown		
10	9	THE SWING, Inxs, WEA		
11	13	UNDER A BLOOD RED SKY, U2, Island		
12	10	ELIMINATOR, ZZ Top, Warner Bros.		
13	12	BREAKING HEARTS, Elton John, Rocket		
14	15	THE BIG ONES, Meatloaf, J&B		
15	11	SWEET AND SOUR, Takeaways, ABC		
16	14	PARADE, Spandau Ballet, Chrysalis		
17	17	MADONNA, Sire		
18	20	VICTORY, Jacksons, Epic		
19	NEW	BODY AND THE BEAT, Dragon, Polydor		
20	NEW	WAR, U2, Island		

JAPAN

(Courtesy Music Labo)
As of 9/24/84

SINGLES

SINGLES		This Week	Last Week	
1	NEW	EIEN NI HIMITSUSA, Masahiko Kondo, Canyon/Johnny's		
2	1	HOSHIKUZU NO STAGE, Checkers, Canyon/Yamaha		
3	2	JIKKAI, Akina Nakamori, Warner-Pioneer/MC Cabin-NTV-Kitty		
4	NEW	LA VIE EN ROSE, Koji Kikkawa, SMS/Watanabe		
5	6	SAIAI, Yoshie Kashiwabara, Phonogram/Yamaha		
6	5	ZENRYAKU MICHI NO UEYORI, Issuifuubi, TJC/Tokuma-Issuifuubi		
7	3	PINK NO MOZART, Seiko Matsuda, CBS-Sony/Sun		
8	7	MOMOIRO TOIKI, Mariko Takahashi, Victor/Bird-JCM		
9	4	KUCHIBIRU NO PRIVACY, Naoko Kawai, Columbia/Geiei		
10	13	NYUANSE SIMASYO, Miyuki Kikaku, Polydor/Sun		
11	12	VIRGIN BLUE, Sally, Phonogram/JCM-Nihon Geino		
12	18	NAKANAIDE, Hiroshi Tachi, Fun House/JCM-Ishihara		
13	9	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1		
14	15	MOSHIKASHITE PART 2, Sachiko Kobayashi & Katsuhiko Miki, Warner-Pioneer/Daiichi Ongaku		
15	8	KAO NI KAITA ROMANCE, Toshiniko Tahara, Canyon/Johnny's		
16	14	AI OBOETE IMASUKA, Mari Iijima, Victor/Nichion-Tatsunoko		
17	17	NANIWABUSHIDAYO JINSEI WA, Takashi Hosokawa, Columbia (J.C.M./Burning)		
18	20	NANIWABUSHIDAYO JINSEI WA, Tomoe Kimura, Victor/Kayo-Shinei		
19	11	MISS BRAND NEW DAY, Southern All Stars, Victor/Amuse		
20	19	TSUGUNAI, Teresa Teng, Taurus/JCM		

ALBUMS

1	2	NINKIMONO DE IKOU, Southern All Stars, Victor/Amuse		
2	1	FOOTLOOSE, Soundtrack, CBS-Sony		
3	NEW	OCEAN SIDE, Momoko Kikuchi, VAP		
4	3	CRYPTOGRAPH, Asami Kobayashi, CBS-Sony		
5	5	MICHI GA ORETACHI NO SE WO OSHITA, Issei Fuubi, TJC		
6	6	ZETTAI CHECKERS, Checkers, Canyon		
7	8	CINDERELLA, Yukiko Okada, Canyon		
8	13	GHOSTBUSTERS, Soundtrack, Phonogram		
9	7	STREET OF FIRE, Soundtrack, Victor		
10	4	DAYDREAM COAST, Naoko Kawai, Columbia		
11	14	PURPLE RAIN, Prince, Warner-Pioneer		
12	10	HOLD YOUR LAST CHANCE, Tsuyoshi Nagabuchi, Fun House		
13	11	THE GOOD VIBRATION, Good-Bye, Victor		
14	9	SINCERELY, Yuu Hayami, Taurus		
15	12	E', Eikichi Yazawa, Warner-Pioneer		
16	16	VICTORY, Jacksons, Epic-Sony		
17	15	BIG WAVE, Tatsuro Yamashita, Moon		
18	NEW	ROMANCE, Miki Asakura, King		
19	18	MUSIC FROM MACROSS, Soundtrack, Victor		
20	NEW	MAGINDEN, W.A.S.P., Toshiba-EMI		

ITALY

(Courtesy Germano Ruscitto)
As of 9/18/84

SINGLES		This Week	Last Week	
1	1	FRIENDS, Amii Stewart, RCA		
2	5	SOUND LIKE A MELODY, Alphaville, WEA		
3	9	SUCH A SHAME, Talk Talk, EMI		
4	10	MOVIN' ON, Novocento, WEA		
5	3	FOTORMANZA, Gianna Nannini, Ricordi		
6	12	PEOPLE FROM IBIZA, Sandy Marton, PolyGram		
7	17	GUARDIAN ANGEL, Masquerade, Baby		
8	2	SELF CONTROL, RAF, Carrere/CBS		
9</				

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.

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. 25, Texas Music Industry Conference on Record Distribution & Radio Programming, Fondren Library, Rice Univ., Houston. (713) 681-9052.

Sept. 26-28, National Religious Broadcasters Southeastern Chapter Convention, Sheraton Hotel, Atlanta.

Sept. 27-30, 1984 Jazz Times Convention, Roosevelt Hotel, New York.

Sept. 28-30, Music The Midwest Connection, Rodeway Inn, St. Louis. (314) 533-3070 or (618) 465-4804.

Oct. 1-5, 15th Annual Video Expo New York, New York Passenger Ship Terminal, New York. (914) 328-9157.

Oct. 1-5, London Multi-Media Market, Gloucester Hotel, London.

Oct. 4-6, National Religious Broadcasters Eastern Chapter Convention, Dulles Marriott Hotel, Washington.

Oct. 4-7, National Assn. for Campus Activities South Central Regional Conference, Adams Mark Hotel, Houston. (512) 863-1345.

Oct. 5-7, Country Music Assn. Talent Buyers Seminar, Hyatt Regency Hotel, Nashville. (615) 244-2840.

Oct. 5-12, San Francisco International Video Festival, Video Gallery, San Francisco.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. (615) 244-2840.

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, Country Music Assn. Artist DJ Tape Session, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 9, Southern California Women In Cable Dinner, Marina Marriott Hotel, Marina Del Rey, Calif.

Oct. 9-Dec. 23, 1984 Next Wave Festival, Brooklyn Academy of Music, Brooklyn, N.Y.

Oct. 10-12, National Religious Broadcasters Midwestern Chapter Convention, Yahara Center, Madison, Wis.

Oct. 10-12, Telcos & Videotex conference, Sheraton Harbor Island Hotel, San Diego.

Oct. 11, Country Music Assn. Membership Meeting, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 11-13, Great Southern Computer Show, Orlando Centroplex Expo Centre, Orlando, Fla.

Oct. 13, Radio-Television News Directors Assn.'s conference, Memphis State University, Memphis. (202) 737-8657.

Oct. 13-17, Vidcom, Palais des Festivals, Cannes, France.

Oct. 15-17, second International Conference on the Future of Optical Memories, Videodisks & Compact Discs to the Year 2000, Loews Summit Hotel, New York.

Lifelines

Births

Girl, Amanda Celeste, to Barbara Bolan and Dan Howell, Sept. 16 in Los Angeles. She is national sales manager for IRS Records there. He is administrator at Criterion Music there.

★ ★ ★

Girl, Candice Lee, to Cindy and Richard Ginn, Sept. 5 in Virginia Beach, Va. She is manager of the Record Bar's Lynnhaven Mall store there.

★ ★ ★

Boy, Kyle, to Daniel and Fran McGlynn, Aug. 31 in Scranton, Pa. He is owner of Sheperd Records there.

★ ★ ★

Marriages

Carlos Ibarra to Julie Ramsel, Sept. 15 in Flagstaff, Ariz. He is program director at KCLS-AM there.

★ ★ ★

Denny Adkins to Lisa Sherman, Aug. 25 in Westlake Village, Calif. He is senior vice president of the Drake-Chenault radio consulting firm in Canoga Park, Calif.

★ ★ ★

Martin Bandier to Dottie Harris, Sept. 20 in New York. He is an attorney and principal and partner in the Entertainment Television Co. there.

★ ★ ★

Deaths

Bob Regehr, 52, of cancer Sept. 16 in New York. He was senior vice president of artist development and publicity at Warner Bros. Records there. Known as one of the first to develop concert touring as a key promotion vehicle, Regehr joined Warner Bros. in 1971 and was instrumental in the signings of Laurie Anderson, the Sex Pistols, Roxy Music and other acts. He is survived by his mother and a daughter.

★ ★ ★

Irwin Schuster, 54, Sept. 19 at his home in Queens, N.Y. He had been senior vice president of the Chappell/Intersong Music Group-U.S.A. since 1977. Prior to that he was vice president and director of professional activities for Screen Gems-EMI Music. Schuster began his career in the music business as a songwriter in 1955. He is survived by his wife and two children.

★ ★ ★

Sid Torin, 75, of heart disease Sept. 14 in Miami. Known professionally as Symphony Sid, Torin was a pioneering jazz disk jockey known for his live broadcasts from Birdland and the Apollo Theatre in New York over WJZ in the '40s. He was on the air from 1942-76, most recently on Miami's WBUS. Torin is survived by two sons, a brother and a sister.

Video Music Programming

• Continued from page 27

Karen Kamon, "Da Doo Ron Ron," Columbia
Keats, "Turn Your Heart Around," EMI America
Kick Axe, "On The Road To Rock," Pasha
Little Steven, "Undeclared," EMI America
Mama's Boys, "If The Kids Are United," Jive
Harry Nilsson, "Loneliness," Polydor
Nobodys, "No Guarantees," Capitol
Phil Oakey, "Together In Electric Dreams," Epic
Pseudo Echo, "Listening," EMI America
Public Image Ltd., "Bad Life," Elektra
R.E.M., "Pretty Persuasion," IRS
Residents, "This Is A Man's World," Ralph
Rubber Rodeo, "Anywhere With You," Mercury
Iam Siam, "Talk To Me," Columbia
Scritti Politti, "Wood Beez," Warner Bros.
Simple Minds, "Up On The Catwalk," A&M
Southside Johnny & the Jukes, "New Romeo," Mirage
Van Stephenson, "What The Big Girls Do," MCA
Time, "Ice Cream Castles," Warner Bros.
Bonnie Tyler, "Here She Comes," Columbia
Vanity, "Pretty Mess," Motown
Roger Waters, "Every Stranger's Eyes," Columbia
Xavion, "Eat Your Heart Out," Mirage
X-Teens, "Change Gotta Come," Dolphin

Bubbling Under The Top LPs

201-COYOTE SISTERS, Coyote Sisters, Morocco 6063CL (Motown)
202-W.A.S.P., W.A.S.P., Capitol ST-12343
203-J.D. SOUTHER, Home By Dawn, Warner Bros. 205081-1
204-THE RED HOT CHILLI PEPPERS, The Red Hot Chilli Peppers, EMI-America ST-17128
205-SOUNDTRACK, Bachelor Party, I.R.S. SP-70047 (A&M)
206-YARBROUGH & PEOPLES, Be A Winner, Total Experience TEL 8-5700
207-RUBBER RODEO, Scenic Views, Mercury 818477-1 (PolyGram)
208-WAYLON JENNINGS, Never Could Tee The Mark, RCA AHL-1-5017
209-ADRENALIN, American Heart, Rocshire HR8517 (MCA)
210-BLANCMANGE, Mange Tout, Sire 25172-1 (Warner Bros.)

Bubbling Under The HOT 100

101-DON'T STAND ANOTHER CHANCE, Janet Jackson, A&M 2660
102-THE MEDICINE SONG, Stephanie Mills, Casablanca 880180-7 (Polygram)
103-ROCK YOU, Helix, Capitol 5591
104-USE IT OR LOSE IT, Michael Furlong, Atlantic 7-89627
105-EVERYTIME I SEE YOUR PICTURE, Luba, Capitol 5378
106-I'LL KEEP HOLDING ON, Jim Capaldi, Atlantic 7-89623
107-IF WE EVER GET BACK, Frank Stallone, Polydor 881142-7 (Polygram)
108-SEX SHOOTER, Apollonia 6, Warner Bros. 7-29182
109-CENTIPEDE, Debbie Jackson, Columbia 38-04547
110-ONE HEART FOR SALE, The Stampers, Mercury 880174-7 (Polygram)

Market Quotations

As of closing: 9/18/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
77 1/2	50 1/4	ABC	17	2869	72 1/2	72	72 1/2	- 1/2
55	40 1/2	American Can	11	1837	48 1/4	47 3/4	48 1/4	+ 1/8
12 1/2	10 1/2	Armstrong Int'l	9	2	11 1/2	11 1/2	11 1/2	- 1/8
87 1/2	61 1/2	CBS	10	601	86 1/2	89 1/2	85	- 1 1/2
22 1/2	9 1/2	Coleco	—	3349	16 1/2	15 1/4	16 1/4	+ 3/4
8 1/2	4 1/4	Craig Corporation	1	9	4 1/2	4 1/2	4 1/2	unch
69 1/2	45 1/4	Disney, Walt	20	5222	63 1/2	61 1/2	62	- 1 1/2
5 1/2	4 1/2	Electrosound Group	13	22	5	4 1/2	4 1/2	- 1/8
35	25 1/2	Gulf + Western	8	4009	28 1/2	27 1/2	28 1/2	- 1/4
36 1/2	17	Handleman	13	79	35 1/2	35 1/2	35 1/2	+ 1/2
7 1/2	2 1/2	K-Tel	0	6	2 1/2	2 1/2	2 1/2	unch
88 1/2	57	Matsushita Electronics	11	203	68 1/2	67 1/2	67 1/2	- 1
13 1/2	4 1/2	Mattel	—	1764	11 1/2	11 1/2	11 1/2	- 1/4
46 1/2	33 1/2	MCA	18	444	43 1/2	42 1/2	43 1/2	+ 1/4
85 1/2	69 1/4	3M	12	2908	80	78 1/4	78 1/2	- 1 1/4
47	29 1/4	Motorola	13	10541	41 1/2	40 1/4	40 1/2	- 2
39 1/2	28 1/2	No. American Phillips	9	89	37 1/2	37	37 1/2	+ 1/2
5 1/2	2 1/4	Orrox Corporation	—	39	3 1/2	3 1/2	3 1/2	+ 1/8
32 1/2	18 1/4	Pioneer Electronics	44	18	21 1/2	21 1/4	21 1/2	+ 1/8
38 1/2	28 1/2	RCA	11	1933	37 1/2	36 1/2	36 1/2	- 1/8
17 1/2	12 1/4	Sony	14	7866	15 1/2	15	15	- 1/8
43 1/2	30 1/2	Storer Broadcasting	—	647	44 1/2	43 1/4	43 1/2	+ 1/2
4 1/2	3 1/4	Marantz - MTZ	—	11	3 1/4	3 1/4	3 1/4	unch
70	49 1/4	Taft Broadcasting	13	240	63	62 1/4	62 1/2	- 1/2
29 1/2	17	Warner Communications	—	702	21 1/4	20 1/4	21 1/2	+ 1/8
19 1/2	11 1/2	Wherehouse Entertain.	15	84	15 1/2	14 1/2	15 1/4	+ 1/4

OVER THE COUNTER

	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	7/8	Josephon Int'l	6100	9	9 1/4
Certron Corp.	9000	1 1/2	2 1/2	Recoton	23600	8 1/4	8 1/2
Data Packaging	1000	8 1/2	9	Schwartz Bros.	1000	2 1/2	3
Koss Corp.	5900	2	2 1/2				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505. (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Keeling & Co., a copyright and song catalog administration service, formed by Lisa Keeling, former copyright administrator for Charlie Monk Music. The firm also offers publicity assistance and consultation to music publishing startups. P.O. Box 111126, Nashville, Tenn. 37222; (615) 331-8351.

★ ★ ★

Capaldi & Associates, a management agency, formed by Jerry Capaldi. 12433 East Eight Mile Road, Warren, R.I. 48089; (313) 771-6025.

★ ★ ★

Fundamental Music, a record label, formed by Richard Jordan, former president of Philadelphia's Red Records. First releases are albums by Shockabilly, Bunnydrums and the Executive Slacks. P.O. Box 2309, Covington, Ga. 30209.

★ ★ ★

American Dream Records, an r&b and gospel label, formed by Jeff Lane

and Dick Weissler. First signings are Tommy McGee and the Latest Word Singers. 537 Oxford St., Westbury, N.Y. 11590. (516) 997-3800.

★ ★ ★

Rockhill Records, formed by Michael DeLuca. First release is the "Geraldine" single by Coyote. 217 Rockhill Ave. Dayton, Ohio 45429; (513) 293-9625.

★ ★ ★

Omni Promotions, a marketing research and advertising company specializing in national and regional promotion campaigns, formed by Tom Henninger and John Thomas. P.O. Box 526, Dayton, Ohio 45409; (514) 293-2902.

★ ★ ★

Ink Spots Inc., formed by Jim Nabbie to manage the Ink Spots and other acts. First outside signing is harmonica player Harry Bee. 5300 Powerline Road, P.O. Box 70218, Ft. Lauderdale, Fla. 33307; (305) 491-1101.

Lundvall Outlines His Plans For New Manhattan Label

• Continued from page 4

"I consider this to be the greatest of all jazz labels. Our charter here is to reissue that catalog, and in a first-rate manner with the best possible audio quality." Steps will include

digital remastering of master tapes, Direct Metal Mastering and imported Telarc process pressings from West Germany, use of the XDR process for prerecorded cobalt tape cassettes, and the release of several selections on Compact Disc.

Lundvall's other priority with Blue Note will be to sign new artists. "That really will be the future of the label," he says, "and it's been a difficult decision as to how and what the signing policy should be. We are going to sign serious jazz musicians that hopefully will have crossover success as well, but we're not going to go out there with blatant crossover product. We don't think it has a place at Blue Note at this point, though eventually we may be able to create another series for such talent."

In its first year of operation, Blue Note is expected to release 12 to 15 new recordings, and approximately 50 reissues.

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Billboard Singles Reviews

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DARYL HALL & JOHN OATES—Out Of Touch; RCA PB-13916 (3:55); producers: Daryl Hall, John Oates, Bob Clearmountain; writers: Daryl Hall, John Oates; publishers: Hot-Cha/Unichappell, BMI. Another impeccable pop/r&b blend and out-of-the-box radio smash.

38 SPECIAL—Teacher Teacher; Capitol B-5405 (3:19); producers: Rodney Mills, 38 Special; writers: Adams, Vallance; publishers: Irving/Adams Communications/Calypto Toonz, BMI/PROCAN. Theme from the film "Teachers;" a rock'n'roll rave-up cloudy with echo and strong on melody.

JEFFREY OSBORNE—Don't Stop; A&M AM-2687 (4:08); producer: George Duke; writers: Daniel Sembello, David Batteau; publishers: No Pain, No Gain/Unicity/David Batteau, ASCAP. Could be Osborne's biggest pop/Black crossover hit yet; tempo and hooks comparable to "Stay With Me Tonight" and a wonderfully persuasive performance.

STEVE MILLER BAND—Shangri-La; Capitol B-5407 (3:59); producers: Steve Miller, Kenny Lee Lewis; writers: S. Miller, K. Lewis; publishers: Sailor/Silk Stocking, ASCAP/BMI. First new studio recording in two years from the venerable American rocker incorporates a solid dance beat (a la "Abracadabra") and a host of stereo-separation tricks.

RATT—Wanted Man; Atlantic 7-89618 (3:38); producer: Beau Hill; writers: Crosby, Pearcy, Cristofanilli; publisher: Time Coast, BMI. Unhindered metal assault will melt the studs on your leather wristband.

recommended

SAMMY HAGAR—I Can't Drive 55; Geffen 7-29173 (4:12); producer: Ted Templeman; writer: Sammy Hagar; publishers: WB/The Nine, ASCAP. Raging, all-stops-out rock celebrates the uncontrollable impulses of the high-speed life.

CHRIS DE BURGH—I Love The Night (The Ecstasy Of Flight); A&M AM-2674 (3:50); producer: Rupert Hine; writer: Chris De Burgh; publisher: Irving, BMI.

ROBIN GIBB—Secret Agent; Mirage 7-99712 (4:00); producers: Maurice Gibb, Robin Gibb, Mark Liggett, Chris Barbosa; writers: R. & M. Gibb; publisher: Gibb Bros. BMI. 7-inch version of previously reviewed 12-inch, Billboard, Sept. 15, 1984.

STEPHEN STILLS FEATURING MICHAEL FINNIGAN—Can't Let Go; Atlantic 7-89611 (4:06); producer: Steve Alaimo; writers: Joe Esposito, Ali Willis; publishers: Off Backstreet/Streamline Moderne/Beanery/Finger, BMI.

ORCHESTRAL MANOEUVRES IN THE DARK—Locomotion; A&M AM-2671 (3:53); producers: Brian Tench, O.M.D.; writer: O.M.D.; publisher: Virgin, ASCAP. Merseybeat revisited.

BLANCMANGE—Don't Tell Me; Sire 7-29202 (3:28); producer: Peter Collins; writers: Arthur, Luscombe; publisher: Cherry Red. 7-inch version of previously reviewed Island Records 12-inch, Billboard, May 12, 1984.

NATIVE—Love Ain't No Holiday; Jamaica JR-9003 (12-inch single) (5:04); producer: James Mtume; writers: B. Jobson, W. Mendes, W. Jobson; publishers: Native/Cissi/Choo Choo Train, BMI. In the footsteps of Hall & Oates and the Doobies, a graceful pop/latin/r&b hybrid. Label based in New York.

BEAU COUP—Still In My Heart; Rock 'N' Roll ZS4-04632 (c/o CBS) (3:30); producer: Dennis Lewin; writer: D. Lewin; publishers: Flowering Stone/Lewin/Miss Areal, ASCAP. Rock-ballad production number.

GARY O'—Get It While You Can; RCA PB-13870 (4:14); producer: Gary O'; writer: Gary O'Connor; Canadian songwriter's credits include the 38 Special hit "Back Where You Belong."

SPARKS—Pretending To Be Drunk; Atlantic 7-89616 (3:38); producer: Ian Little; writers: Ron Mael, Russell Mael; publishers: Ron Mael and Russell Mael, ASCAP.

also received

P.F. AND THE FLYER—Every Ten Years; Medical MR 4010. Contact: (703) 524-5631.

CHRIS HUNT—Why Don't You Try It; GP 605. Contact: (212) 265-6585.

DOUG PETERS—The Love Stops Here; Payloide PL 1988. Contact: (913) 631-6060.

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).



picks

ASHFORD & SIMPSON—Solid; Capitol B-5397 (3:46); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val, ASCAP. Title track from a forthcoming album builds from stark acappella to breathless excitement.

BROTHERS JOHNSON—Lovers Forever; A&M AM-2689 (4:30); producers: Leon F. Sylvers III, Keg Johnson; writers: Wilmer Raglin, William Zimmerman, Leon F. Sylvers III; publishers: Mr. Dapper, BMI/Richer, ASCAP. Like "You Keep Me Coming Back," a sharp, lively dance track smoothed out by the Brothers' fragile vocal sound.

recommended

O'BRYAN—Go On And Cry; Capitol B-5414 (3:58); producers: Friendship, O'Bryan; writers: O. Burnette II, D. Cornelius; publisher: Big Train, ASCAP. Midtempo ballad follows his last two dance-oriented hits.

TWILIGHT 22—Street Love; Vanguard VSD 35250 (4:21) (12-inch version also available, Vanguard SPV 78); producer: Gordon Bahary; writers: Gordon Bahary, Joseph Sautler; publishers: Jackaroo/Bahary, ASCAP. Strong, straightforward electrofunk; a step away from the usual whimsy.

GRANDMASTER MELLE MEL AND THE FURIOUS FIVE—We Don't Work For Free; Sugarhill SH-92011 (3:38); producer: not listed; writers: Clayton Savage, Melvin Glover; publisher: Sugarhill, BMI. 7-inch version of previously released 12-inch, currently at number 69 on the Black chart.

KOKO POP—I'm In Love With You; Motown 1759MF (3:58); producer: Chris Powell; writers: C. Powell, R. Philmore; publishers: Jobete/KoKo-Pop, ASCAP/Stone Diamond/Chris Powell, BMI.

FAT BOYS—Jail House Rap; Sutra SUD 027 (7:50) (12-inch single); producer: Kurtis Blow; writers: K. Blow, L. Smith, D. Reeve, M. Morales, D. Wimbley, D. Robinson, S. Abbatello; publishers: Amber Pass/Too-Much/Kuwa, ASCAP/Fools Prayer, BMI. The former Disco 3 get nabbed stealing food; society takes the rap. Contact: (212) 582-6900.

BRONNER BROTHERS—Self Conscious; Neighbor BB005A12 (4:45) (12-inch single); producer: Bernard Bronner; writers: C. Favors, P. Mozeby, H. Mozeby, W. Dozier; publisher: not listed. Sharp techno-soul from Atlanta cosmetics merchants-turned-singing duo. Contact: (404) 752-8286.

MICHAEL STERLING—Nite Club Babes; Success 21026 (5:26) (12-inch single); producer: Michael Sterling; writer: Michael Sterling; publisher: Silver Touch, BMI. Slightly lower-pitched Michael Jackson soundalike; crisp and polished dance track. Contact: (305) 759-1533.

BILLY ALWAYS—Two Wrongs (Don't Make It Right); Waylo WAYLO-101 (3:30); producer: Willie Mitchell; writer: Billy Always; publishers: Poppa Willie/Always, BMI. Contemporary blues. Contact: (901) 527-4961.

GIFTED 4—Temper (Gotta Keep Cool); Jive/Arista JD1-9268 (5:40) (12-inch single); producer: Dimon Brown; writers: D. Brown, C. White, G. Rewben, R. James, M. McCormick; publisher: Zomba. Bronx rappers on a rampage.

also received

LONNIE LISTON SMITH—Silhouettes; Doctor Jazz WS4 04623 (c/o CBS).

DAVE JAMES & TRILOGY—Shadow People; Surprise SU-1. Contact: (215) 276-8861.

LANIER & CO.—I Don't Know (What To Do About You); Waylo WAYLO-102. Contact: (901) 527-4961.

NICE—You Are Very Special; Kerr KE-3003 (12-inch single). Contact: (212) 762-3772.

FORMULA 6—Showdown; TSOM 23832 (12-inch single). Contact: (305) 759-1533.

INVINCIBLES—Kong In The City Of Doom; Success 31026 (12-inch single). Contact: (305) 759-1533.

LAWRENCE—Can't No Good Come From Bad; Fantasy D-228 (12-inch single).

SONIC SOUL—Throwin Down To The Beat; Gemini RB 174 (12-inch single). Contact: (212) 762-3772.

TRACY KERR—If You Want My Lovin'; Tra-San TS 1004 (12-inch single). Contact: (212) 762-3772.

RUFUS JAMES—Energize Me; Rocky RR 4001 (12-inch single). Contact: (212) 762-3772.

LANIER—Blinded (By The Qualities Of You); Clarence Music SU 2020 (12-inch single). Contact: (212) 762-3772.

SANDY KERR—(I'm) Billy Jean; Tra-San TS 1005 (12-inch single). Contact: (212) 762-3772.



picks

JOHNNY RODRIGUEZ—Rose Of My Heart; Epic 34-04628 (3:38); producer: Richie Albright; writer: J. Moffat; publishers: Atlantic/Boquillas Canyon, BMI. This is a passionate, melodic and simply stated valentine. Rodriguez's interpretation rings with sincerity.

JUICE NEWTON—Restless Heart; RCA PB-13907 (3:46); producer: Richard Landis; writers: Van Stephenson, Tim DuBois, Dave Robbins; publishers: Warner House Of Music/WB Gold, BMI/ASCAP. Another tolerant-woman/rambling-man lament that is enlivened only by Newton's bluesy retelling.

recommended

TOMMY ROE—Sittin' On A Mood; Awesome ASM 108 (3:29); producer: Nelson Larkin; writers: Tommy Roe, Freddy Weller; publishers: Red Ribbon/Roebot/Young World, BMI. Caressing voice and easy, loping rhythms. Contact: JEM Records, Plainfield, N.J.

ENGELBERT HUMPERDINCK—The Other Woman/The Other Man; First String FS7-5184 (3:58); producer: Ron Oates; writers: Barry Mason, Gerard Kenny; publisher: Chappell, ASCAP. The great voice gets an equally appealing song and arrangement. Contact: Alpha Dist., New York.

SUSAN RAYE—Put Another Notch In Your Belt; West Texas America EHM-SR-1 (2:28); producer: Billy Stull; writer: Mac Davis; publisher: Screen Gems-EMI, BMI. Raye does some of Mac Davis's best lyrics proud. Label based in Amarillo, Tex.

JOHN ARNOLD BAND—How We Gonna Know If It's Love; Compleat CP-131 (c/o PolyGram); (2:38); producer: Garth Fundis; writers: Jamie O'Hara, Kieran Kane; publishers: Cross Keys/Kieran Kane, ASCAP. Arnold hits a good groove.

BONNIE NELSON—Ladies Man; Door Knob DK 84-221 (3:12); producer: Travis Turk; writers: Tappan, Roth, Grazier; publishers: Tappan/Ronzomatic, ASCAP/Johnny's Dad, BMI. The production really kicks and the incisive voice holds up its end, too. Label based in Nashville.

SANDI BURNETT—First Stop Amarillo; Parachute U-10766 (2:34); producers: S. Burnett, S. Weller; writer: S. Burnett; publisher: not listed, BMI. Excellent lyrics, a strong and wise voice and sprightly instrumental backing. Contact: APS, P.O. Box 1214, Hendersonville, Tenn. 37077.

also received

VICTORIA SHAW—I've Changed My Mind; MPB-5011. Label based in Encino, Calif.

NAT STUCKEY—The Rebel; Kristal 2275. Contact: (615) 244-1028.

TIM TISDALE and the TEXAS REUNION BAND—Rose; Music City 52184.

VINCE HATFIELD—Love Has Made A Woman Out Of You; Soundwaves 4741-NSD. Label based in Nashville.

CLARK WELLS—Honky Tonk Man; Great 117-NSD. Label based in Nashville.

PAUL BROOKS—The Ways Of A Woman; Paula 443 (c/o Jewel Records, Shreveport, La.).

BUFFY SUE—Once I Was Young; Security 3-4891 (c/o NSD, Nashville).

CHUCK CONLON—You Are A Woman; Wheel 001.

RON ROBERTS—Anytime; Great 118-NSD (c/o NSD, Nashville).

ROY CLAYBORNE—Little Boys Lie; Challenge-110.

BOBBY VINTON AND HIS ORCHESTRA—Bed Of Roses; Tapestry DKD-TP-4009 (c/o Door Knob Records, Nashville).

CAGLO MAC & KITTY WILLOW—I Should've Never Told You; Medical (no number). Contact: (703) 524-5631.

J.D. CATHELLE—(Would You Lay With Me For) The Rest Of My Nights; Three Leaf-1004 (c/o Everystate, Nashville).

"UNCLE RUFUS" BREWSTER—A Tribute To Riley Puckett "The Great Hill-billy King"; Country Boy-105. Label based in New Kensington, Pa.

DEAN LUNSFORD—WAP/WAP (Women And Politics); Dean-43. Label based in Circleville, Oh.

MOGOLLO—Shea Roc; RIM Country MOG-012. Label based in Overgaard, Ariz.

CARL FARRIS—Sittin' On A Goldmine; Swanee DKD-SW4008. (c/o Door Knob Records, Nashville).

STAN PAUL DAVIS—Common American Man; GoldSpin DKD-GS4007. (c/o Door Knob Records, Nashville).

NORMAN WADE—Close Every Honky Tonk; A.M.I. 1919. Label based in Hendersonville, Tenn.

JOHNNY EAGLE FEATHER—City Of Strangers; Vokes 124. Label based in New Kensington, Pa.

STEVE DOUGLAS—A Tribute To Ernest Tubbs; Banka-91048. Contact: (713) 682-3760.



also received

JOHN CARLO—It's Magic; Concord SC-922. Label based in Bethlehem, Pa.



picks

INDEEP—The Rapper; Becket BKD 523 (12-inch single) (6:01); producer: Mike Cleveland; writer: D. Ierace; publishers: Sixxus Revival/Kama Sutra, BMI. The meaning of the word has changed since the Jagger had their one big hit in 1970; so have production techniques. Label based in New York.

recommended

D.ST.—Megamix II: Why Is It Fresh?; Celluloid CEL 173 (12-inch single) (8:15); producer: D. ST.; writer: D. Showard; publisher: Chu Teh, BMI. Scratched-up patchwork electronic collage. Contact: (212) 714-0033.

HASHIM—We're Rocking The Planet; Cutting CR-203 (12-inch single) (5:46); producer: Hashim; writer: G. Caliste Jr.; publisher: Hashim, ASCAP. Artist whose haunting "Almaafiysh" spent 12 weeks on the chart last spring returns with a crisper hip hop sound. Label based in New York.

BOBBY BROOM—Beat Freak; Arista AD1-9260 (12-inch single) (5:05); producers: Ted Currier, David Spradley; writers: David Spradley, Ted Currier; publishers: Yeldarps/Currier, ASCAP. Wall of sound hip hop.

REBELS—You Can Make It; Celluloid CEL 172 (12-inch single) (5:36); producers: Bernard Fowler, Steven Brown; writers: S. Brown, B. Fowler; publisher: Chu Teh, BMI. Rock/rap fusion plays on contrasts of styles and moods. Contact: (212) 714-0033.



New & Noteworthy

MARC ANTHONY THOMPSON—So Fine; Warner Bros. 7-29175 (3:59); producers: Marc Anthony Thompson, Champ Davenport; writers: Marc Anthony Thompson, Champ Davenport; publisher: Skillet Turtles, ASCAP. Impressive new soul singer brings early Motown styles up to the present: sweet, romantic lyrics betray Smokey Robinson's influence; firm, gusty phrasing recalls mid-'60s Tempts and Tops.

RAISE THE DRAGON—The Blue Hour; I.R.S. IR-9932 (3:48); producer: Anne Dudley; writers: R. Spellman, S. Lyons; publishers: Carlin, PRS/Illegal, BMI. A cool, dreamy sound and mysteriously poetic lyrics; U.K. duo should find a warm welcome among Roxy Music/Tears For Fears fans.

Flood Of Below-\$30 Videos: Paramount Titles, 'Rain'

• Continued from page 1

"Purple Rain" will be a "blockbuster," and calls the Paramount program "fantastic."

Other retailers appear less certain about the joy they should feel. New York-based Video 83's P. J. Phillips sees the low Paramount prices as meaning "we have to do more work for the same amount of cash," and handle a higher volume of product as well.

Record Bar chairman Barrie Bergman says that "Purple Rain" will "absolutely" outsell Vestron Video's

"Making Michael Jackson's Thriller," which has moved in excess of 350,000 units worldwide. He notes that while the "Thriller" video had received a goodly amount of cable exposure before it moved to cassette, the release of "Purple Rain" on cassette will mark the first time consumers have a chance to see the program on a video screen.

Bergman is less positive about the Paramount move, and about sell-through in general. Right now, he says, creating sale-oriented stores is "like beating a dead horse."

Titles involved in the Paramount

program include most of the highest-volume titles in home video history, among them "Raiders Of The Lost Ark," "Flashdance," "An Officer And A Gentleman" and "48 Hrs."

Assistance in preparing this story provided by Faye Zuckerman in Los Angeles.

Paramount's low-price program will be supported with a radio and cable-oriented ad campaign, as well as magazine and trade advertisements and merchandising materials which will include a 40- by 60-inch poster. The company says that its low prices have been made possible via the assistance of Bell & Howell/Columbia Pictures Duplicating, and that of 3M Consumer Products.

For the low-priced Paramount cassettes, 3M Scotch brand tape only will be used, and word is that in one of the more unusual tie-ins of the campaign, Scotch will be touting the connection in a separate advertising campaign.

"Purple Rain's" pricing marks the second time Warner has released a

Plans Take Shape For Billboard's Video Music Meet

• Continued from page 3

and David Bean of Pacific Arts Video Records.

"Covering Your Art" will feature Arnie Holland of RCA Video Productions as moderator, along with Ron Gertz of The Clearinghouse, Ira Selsky of Almo/Irving Music and Owen Sloane of Mason & Sloane, among others.

"Going The Distance" will have Billboard's West Coast Bureau chief Sam Sutherland as moderator, and RCA Video Productions' Laura Foti, Bob Hart of Picture Music International, Derek Powers of Copeland & Powers and Laura Reitman of A&M Video as some of the panelists.

Epic Records' Harvey Leeds will be overseeing "Seen In The Right Places," with Les Garland of MTV, David Benjamin of "Friday Night Videos," Ellen Berkowitz of Cable Music Channel and Dain Eric of Discovery Music Network among those participating.

For "Reaching The Nightlife," Billboard associate video editor and computer software editor Faye Zuckerman will moderate a panel featuring Rockamerica's Ed Stienberg, Tom Deisco of Telegenics, Marty Diamond of The Ritz and Andrew Boucaut of Video Marketing Services.

Pre-registration fee for the convention is \$275. For more information, those interested can call Kris Sofley at (818) 842-1212.

feature film with a cut-rate price. The company's first such program was "Risky Business," at \$39.95, which has reportedly sold 120,000 units.

"Purple Rain" is the top music-oriented feature of 1984 and one of the top feature films, with a gross of around \$55 million since its release early in the summer. Besides performing well theatrically, "Purple Rain" has been a major hit as a re-

cord album and spawned two No. 1 singles so far.

Warner will be backing the program with tv, radio and print advertising, a sweepstakes with a grand prize that will enable fans to see Prince at any one performance in his upcoming world tour starting in November, and point-of-purchase material themed "Let's Go Crazy," after Prince's current hit single.

Local TV Stations Lose On Blanket License Pacts

• Continued from page 1

ence in the rates for the two-year period is estimated to amount to as much as \$35 million.

In its opinion last week, the appeals court ruled that the evidence presented to Judge Lee P. Gagliardi in the district court "was insufficient as a matter of law to show that the blanket license is an unlawful restraint of trade."

Central to the dispute was the licensing of music on syndicated programs. Most of the music aired by local tv stations stems from various forms of syndication or network feed, the plaintiffs contended, and they argued that license fees for such broadcast should more properly be imposed at the source and not at the individual station level.

The district court had specifically enjoined ASCAP and BMI from applying the blanket license to syndicated programming. This injunction was also lifted in the appeals court reversal.

The appeals court found that tv station owners had not fully explored alternatives to the blanket license, and that no convincing evidence had been presented that realistic options were unavailable. In a concurring opinion written by circuit Judge Jon Newman and endorsed by Judge George Pratt, Judge Ralph Winter hammered home even more vigorously the defense of blanket licensing as an appropriate mechanism.

The blanket license eliminates "costly, multiple negotiations of the various rights and provide(s) an efficient means of monitoring the use of musical compositions," he declared. He expressed the hope that Judge Newman's "analysis, used out of context, will not lead to future needless litigation over blanket licenses in the music industry."

His reference was apparently to a statement in the main opinion that might be construed to restrict the legality of the blanket license to a limited number of users.

Observers close to the dispute see the decision impacting on future relationships with entrepreneurs active in the use of new music delivery technologies. It's known that cable tv,

both pay and subscription, was looking at the case with interest, and that European rights societies, beset by attacks on collective licensing, were also deeply concerned.

As one trader observed, "The winds of copyright blow from West to East," and what happens in the U.S. is likely to crop up abroad, particularly in the countries comprising the European Community.

The next step that can be taken by the plaintiffs is to ask for a re-hearing of the case *en banc* by the appeals court. This request must be taken within 14 days. Failing there, they can file for review by the Supreme Court. They have 90 days for this step. Should the Supreme Court agree to review the case, final adjudication can be delayed to sometime next year.

BMI president Ed Cramer hailed the appeals court decision. He said that BMI's position was "once again being upheld. I believe the court's decision was the right one and one that to me was never in doubt."

ASCAP president Hal David said, "This is a great day for all songwriters and music publishers throughout the world."

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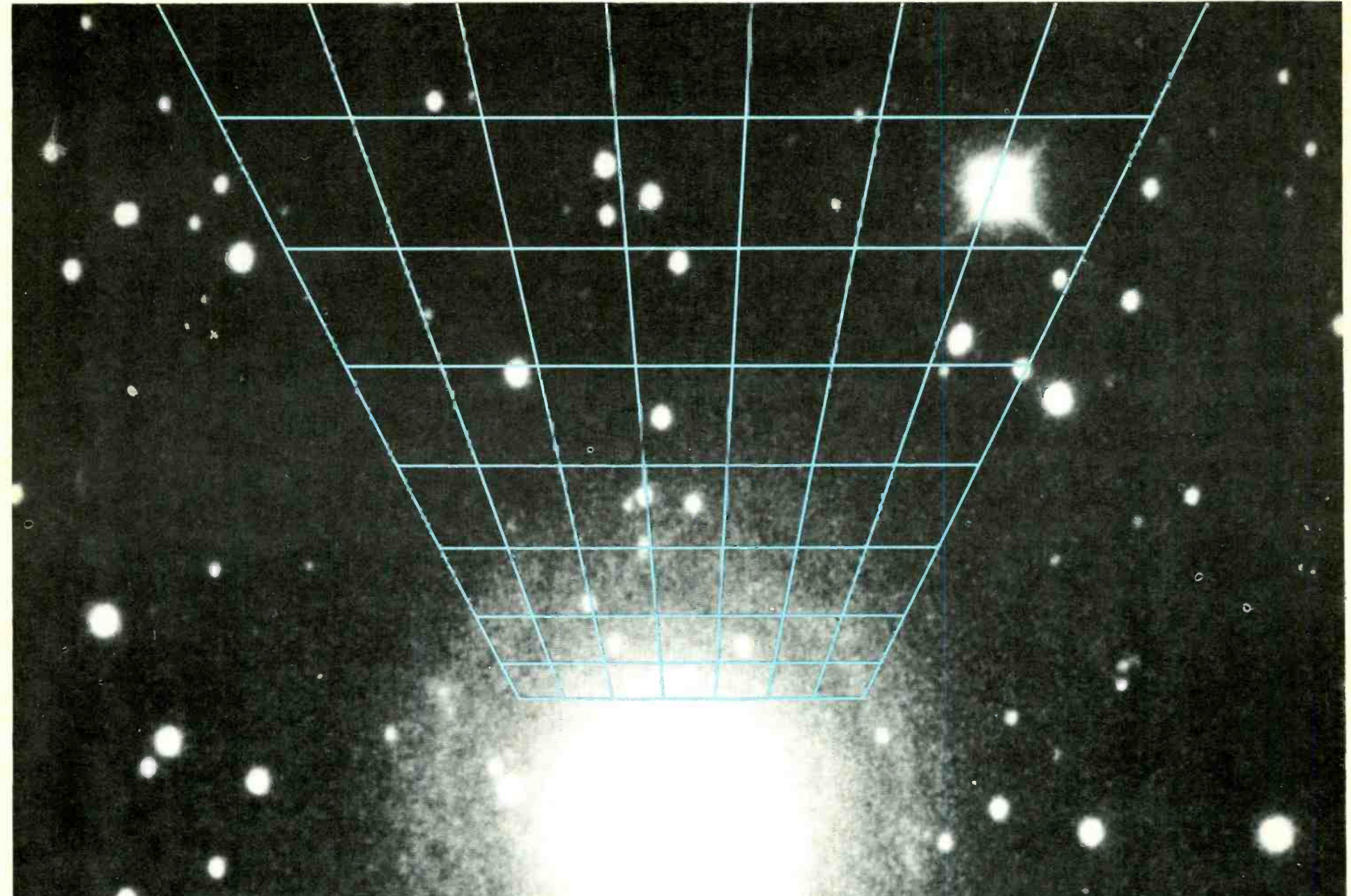


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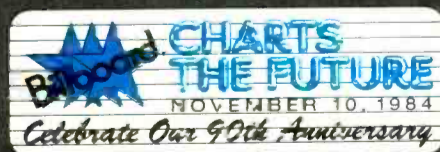


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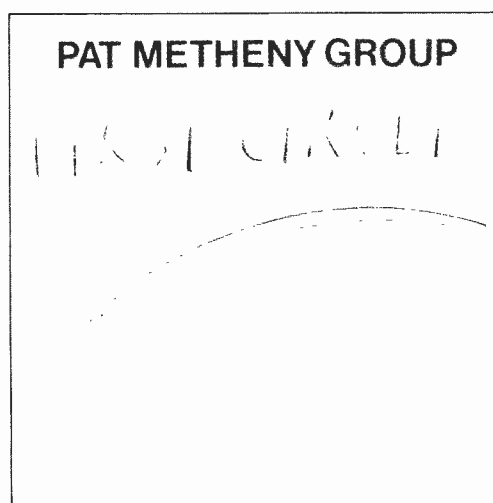
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Grass Route

Everybody Out Of the Pool Service?

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

Record pools, once a stalwart in breaking dance, rap and urban artists, may have to re-evaluate their position in the industry if they plan to survive on free goods from indies. An informal survey of some of the country's top dance labels reveals dramatic cutbacks in the number of pools that will be serviced in the future.

Aside from budget concerns, these independents acknowledge that, in general, pools are shying away from their once progressive attitudes, in favor of following radio's lead.

In a letter to its pool reps, Celluloid's Patricia Kiel encouraged more thoughtful feedback from pool directors, both positive and negative. She has cut Celluloid's list from 50 to 25 pools, servicing each with only one copy of each record until pool heads can verify that additional copies will be used. Having heard the phrase "it's not on radio, we can't play it" one too many times, Tommy Boy's Tom Silverman estimates that his label has reduced the number of free records sent to pools from 3,500 to an average of 1,500 per release. Emergency's Curtis Urbina reports that the Shannon headquarters is no longer servicing pools directly. Promotional Emergency disks will now be

issued to pools and clubs at the discretion of the label's regional distributors, according to market buzz.

"Radio isn't paying attention to clubs anymore," says Personal promotion man Frank Murray, who notes that the label cut its pool service by half in July with Klinte Jones' "In The Heat Of The Night" 12-inch. While Megatone has cut the number of pools it services by 60%, the label's Demitra Mavis says she is increasing her list of individual DJ's, with an eye towards spotting the "Jellybeans of tomorrow."

On the flip side Profile's Cory Robbins reports no reduction in that label's pool policy. Working with a list of 70 pools, Robbins says approximately 3,000 units are sent to a fluctuating roster of 50 pools per record.

It must be noted that each promotion head surveyed commended several pools across the country on their responsiveness and support. Those cited by more than one label spokesman are New York's IDRC and SURE Boston's New England DJ Assn. and San Francisco's WARD.

★ ★ ★

Seeds & Sprouts: This week's chartbuster award goes to TSR Records of Los Angeles, which enters to Hot 100 at 95 with Evelyn Thomas' "High Energy." Runnerup is Megaforce of Old Bridge, N.J., which

places Metallica's "Ride The Lightning" at 188 on the pop album chart.

Look for a serious decrease in Jem's publicity activities; one of the label/distributor's just-released staffers relays the message that Jem executives feel "publicity does not sell records." . . . Hannibal Records imprint Carthage picks up Saku, lead singer of the Bronx-based African Connection, as a solo artist. His debut 12-inch "Save The Children," represents the first outside release on Carthage, previously a reissue label for Linda and Richard Thompson . . . The Navarre Corp. of Crystal Minn. picks up the Celluloid/OAO line for national distribution.

Dream Syndicate member Steve Wynn has reactivated the Down There label in Los Angeles. First release is a mini-album by Naked Prey, a Tuscon-based band classified as "hard psychedelia." The product will be available through Enigma, Los Angeles, early next month . . . During its Tuesday (18) meeting, the Independent Label Coalition urged members and prospective members to consider participating in the ILC's second collective appearance at the Midem convention in January. Considerable price breaks are available to those labels attending as members of the Coalition. Those interested should contact Duncan Hutchison at (212) 496-1541 as soon as possible.



MINDING THE STORE—Jean-Luc Ponty relaxes after supporting his latest Atlantic album "Open Mind" with a concert for the Miller Time series at New York's Pier 84. Seated from left are Atlantic publicity manager Horace Burrell and national publicity director Simo Doe, Ponty and the label's associate director of national album promotion David Fleischman.

CANADIAN KIDDIE LABEL

A&M To Distribute Shoreline

LOS ANGELES—A&M Records has concluded a U.S. distribution pact with Shoreline Records, the Canadian label owned and operated by top-selling Canadian children's recording artist Raffi.

The deal, confirmed last week by label president Gil Friesen in a formal release, marks A&M's first move into the children's market and the first such venture for a major label since Casablanca tested the kiddie music waters during the late '70s.

The A&M/Shoreline pact, which will begin with the forthcoming release of the artist's "Singable Songs For The Very Young" album, will see the Los Angeles-based company marketing and distributing the entire Shoreline product line, which includes three albums by Fred Penner, one by the Junior Jug Band, and six by Raffi. The label has earned one double platinum award, three platinum citations and two gold awards in Canada.

NAB/NRBA Conference: Less Than Rave Reviews

• Continued from page 3

the position of a small or medium market program director who had to fly two or three thousand miles at tremendous expense just to hear a 15-minute aircheck on Z-100 and a 10-minute check on Kiss in Boston."

There were other problems as well. Convention scheduling, never noted for its logic, this time pitted up to 11 sessions against each other, creating chaos in programmers' minds and accommodations at the two hotels, the Bonaventure and the Biltmore, combined with the sweltering 100-degree heat in downtown Los Angeles for plenty of physical discomfort as well.

"It was my first convention in 11 years," said Joseph. "And the major problem from the view of every single person I talked to was the location. The hotels were over two blocks apart, and nothing seemed to work out, whether it was the air conditioning, the elevators, the registration, the room service or the telephones."

Exhibitors were generally more pleased with the RCPC than programmers were. "As long as they (NAB and NRBA) stay together, we'll look forward to being at their get-togethers," said Dave Burns of Allied Broadcast Equipment of Richmond, Va.

But Burns, also noted logistical problems, especially in the three exhibit floors, inaccessible to one an-

other within the confines of the exhibit area. "The map they gave out listed us numerically instead of alphabetically. We had several people tell us they found us purely by accident."

Then there was a moment of sheer embarrassment. Joan Rivers, the featured guest at the Monday luncheon, created a flap when she learned a Los Angeles Times reporter was in the room. The temperamental comedienne had previously requested that all press personnel be banned from her performance, and the NAB complied by yanking all luncheon tickets from press registration packets.

Doubleday president Gary Stevens, a member of the convention committee admits there were some problems, but says that they were the result of the first-time merger more than anything else. "I'm aware we had some logistical problems," Stevens says. "But when you merge a programming convention with what has been a general convention, you're going to get some dilution. We saw that in the organizing stage."

"As a pure programming convention it wasn't anything like its predecessor (the RPC previously sponsored by the NAB), but it wasn't meant to be. As to whether it meets the need of programmers, that's something we're going to have to work out later."

Executive Turntable

• Continued from page 4

Related Fields

Diana Pugh Edwards joins the staff at Jackson Brumley Management in Nashville. She was executive vice president of the Jim Halsey Co. in Tulsa. She replaces Marla Hughes, who leaves to pursue other interests . . . The Nashville-based Shorty Lavender booking agency makes two appointments. John McMeen joins as general manager. He was head of his own agency, McMeen/Lynch, where he handled George Jones' career. And Louie Dunn joins as an agent. He was tour coordinator for the late Marty Robbins . . . Gemini Productions appoints Beverly Alkow marketing representative in New York. She was in the production department at RKO General.

Lawsuit Challenges MTV Deals

• Continued from page 1

Meanwhile in a separate and reportedly unrelated action, sources within the U.S. Justice Dept.'s anti-trust division confirm that it is conducting a civil investigation into MTV's exclusivity arrangements. The investigation began in August.

Discovery Music Network principals Glen Taylor and Karen Tyler, plaintiffs in the suit, charge MTV with exerting its established influence in the music video programming field to create a monopoly in the distribu-

Warner/Poly: New Doubt Cast

• Continued from page 3

peals Court order.

A lawyer in the FTC case here says he is puzzled by the recess request. "They said all along that if the Appeals Court decision went against them, they'd drop the merger. Well, it doesn't take three weeks for them to tell us they've decided not to pursue it," he says.

In New York, a highly placed Warner executive admitted that the Ninth Circuit Court decision was a "blow" and that "it calls into question the validity of the U.S. venture." But he insisted that such a merger was certainly "not a dead issue," and that, in any case, one of the options ahead might be to join in some foreign markets even if the U.S. merger finally fails.

The original merger plans called for a joint enterprise in the U.S. which would be owned 80% by Warner and 20% by PolyGram. A separate joint venture in Europe would be shared equally.

While there has been speculation in Europe that failure to merge in the U.S. would lead to a decision to drop merger plans abroad, insiders cautioned that such a conclusion should not be drawn from steps recently taken by PolyGram to reshuffle its top executive lineup (Billboard, Sept. 22).

tion of promotional clips from the record companies. It is Discovery's contention that the exclusivity pacts effectively shut out competition and are not in the best interest of labels, artists or consumers.

Plaintiffs note they did not anticipate that MTV's agreements would hamper Discovery's efforts to launch a new multi-format music programming channel this January. The complaint indicates MTV's announcement of a second channel, to be called VH1, aimed at the same adult demographic pursued by Discovery, spurred the legal action.

Assistance in preparing this story provided by Steven Dupler in New York and Bill Holland in Washington.

"Unless the exclusive dealing arrangements are enjoined by the court, Discovery Music Network may be denied entry into the relevant market," the complaint contends. Without programming from the record labels, Discovery's ability to program its network is "adversely impacted," she adds.

The legal action came just as MTV confirmed signing an exclusive agreement with PolyGram. On Thursday (20), an MTV spokesman said that the firm had not been officially notified about the lawsuit.

"Since we have not yet been served," the spokesman says, "we can't make an official comment right now. We get the impression however, that they (Discovery) are more interested in the publicity aspect than the legal one."

According to Joel R. Bennett, Discovery Music Network's attorney, copies of the controversial exclusivity pacts between MTV and record labels have not been made available to him or his client. The lawsuit contains a short description of what is believed to be contained in the agreements.

In exchange for cash and advertising, MTV reportedly receives exclusive rights to 20% of each company's new music video releases for at least 30 days. The exclusivity, however, increases to six months for music video services starting up after the date an exclusivity contract is signed, the complaint alleges.

MTV has illegally maintained, and used its dominant position to create a monopoly, thus violating the Sherman and Clayton Acts, the action contends.

The 24-hour Discovery music video channel is still planning to launch a new multi-format service regardless of the results of this legal action, the principals claim. It is requesting that MTV's exclusivity pacts be declared illegal by the court.

Attorney Bennett, explaining why the complaint does not state the amount of damages, says, "The amount can't be ascertained at this time. When damages can be determined, an amendment to the complaint will occur."



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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
108	113	16	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 25
109	111	19	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS			
(110)	176	2	VANITY Wild Animal Motown 6102ML	MCA		8.98	
(111)	125	35	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98	
112	115	12	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98	
113	117	14	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
114	110	32	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98	
115	94	48	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98	
116	109	48	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		
117	119	49	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
118	105	9	THE BROTHERS JOHNSON Out Of Control A&M SP-4965	RCA		8.98	BLP 29
119	114	26	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98	
120	120	57	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 63
121	121	53	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98	
122	116	10	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 28
123	108	19	INXS The Swing Atco 90160	WEA		8.98	
124	112	22	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	▲	8.98	
(125)	NEW ENTRY		SAM HARRIS Sam Harris Motown 6103 ML	MCA		8.98	
126	127	44	YES 90125 Atco 90125	WEA	▲	9.98	
127	124	27	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98	
128	128	20	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
129	76	18	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 36
130	134	61	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 48
(131)	157	4	LUCIANO PAVAROTTI (MANCINI) Mamma London 411959-1 (PolyGram)	POL		9.98	
132	132	61	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
133	123	160	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
134	135	6	SOUNDTRACK Metropolis Columbia JS 39526	CBS		---	
135	138	43	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
(136)	158	2	ZEBRA No Telling Lies Atlantic 80159	WEA		8.98	
137	136	22	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
138	145	94	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
139	141	539	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP		8.98	
140	140	9	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
141	126	62	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 64
142	142	87	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
143	122	12	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 65
144	133	14	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
145	146	64	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
146	131	15	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			
147	130	42	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
148	129	28	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
(149)	155	4	CHERELLE Fragile Tabu BFZ 39144 (Epic)	CBS		---	BLP 40
150	139	5	BILLY SATELLITE Billy Satellite Capitol ST-12340	CAP		8.98	
151	151	6	ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA		9.98	
(152)	159	6	RAIL Rail EMI-America MLP 19010	CAP		6.98	
153	163	85	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
(154)	168	106	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
(155)	160	3	BLACK 'N' BLUE Black 'N' Blue Geffen GHS 24041 (Warner Bros.)	WEA		8.98	
(156)	169	3	CHEQUERED PAST Chequered Past EMI-America ST-17123	CAP		8.98	
(157)	170	3	CHUCK MANGIONE Disguise Columbia FC 39479	CBS		---	
(158)	166	4	VARIOUS ARTISTS Electric Breakdance Dominion Music 2320	IND		6.98	
(159)	165	4	RAMSEY LEWIS/NANCY WILSON The Two Of Us Columbia FC 39326	CBS		---	BLP 42
160	162	66	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
161	147	122	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
162	148	14	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
163	143	76	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
164	171	6	JULIO IGLESIAS In Concert Columbia KC2 39570	CBS		---	
165	150	17	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 12
(166)	184	24	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
167	149	35	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
(168)	190	2	PETER TOSH Captured Live EMI-America ST-17126	CAP		8.98	
169	167	168	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
(170)	187	2	JACK WAGNER All I Need QWest 25089-1 (Warner Bros.)	WEA		8.98	
171	173	19	ONE WAY Lady MCA 5470	MCA		8.98	BLP 26
172	152	10	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
173	174	4	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
174	175	4	TYZIK Jammin' In Manhattan Polydor 821605-1 (PolyGram)	POL		8.98	BLP 55
175	144	17	DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 30
176	179	73	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
177	137	11	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	
178	164	4	SOUTHSIDE JOHNNY & THE JUKE In The Heat Mirage 90186 (Atco)	WEA		8.98	
179	183	5	JULIO IGLESIAS Hey Columbia FC 39567	CBS			
180	177	75	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
181	156	12	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS			
182	161	34	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 73
183	153	17	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98	
184	186	17	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 4
185	182	5	JULIO IGLESIAS From A Child To A Woman Columbia FC 39569	CBS			
(186)	195	47	BILLY SQUIER Emotions In Motion Capitol ST-12217	CAP	▲	8.98	
(187)	NEW ENTRY		SOUNDTRACK Beat Street, Vol. II Atlantic 80158	WEA		8.98	
(188)	NEW ENTRY		METALLICA Ride The Lightning Megaforce 769 (Important)	IND		8.98	
(189)	NEW ENTRY		JIMMY BUFFETT Riddles In The Sand MCA 5512	MCA		8.98	
(190)	NEW ENTRY		SURVIVOR Vital Signs Scotti Bros. FZ39578 (Epic)	CBS		---	
191	193	3	JULIO IGLESIAS Moments Columbia FC 39568	CBS		---	
192	154	4	KANSAS Best Of Kansas CBS Associated QZ 39283	CBS		---	
193	194	3	THE ANIMALS Rip It To Shreds-The Animals Greatest Hits Live I.R.S. SP-70043 (A&M)	RCA		8.98	
(194)	NEW ENTRY		BACHMAN TURNER OVERDRIVE Bachman Turner Overdrive Compleat CPL1-1010 (PolyGram)	POL		8.98	
195	192	85	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
196	172	41	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	▲		BLP 49
197	200	16	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
198	178	7	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS		---	
199	181	8	MAMA'S BOYS Mama's Boys Jive/Arista JL8-8218	RCA		8.98	
200	185	123	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Alabama	100	Eurythmics	106	Joyce Kennedy	83	Police	160	Streets Of Fire	86
Herb Alpert Tijuana Brass	75	Face To Face	197	Kick Axe	162	Pretenders	111	Southside Johnny & The Jukes	178
Animals	193	Fastway	101	Prince	39	Prince	1, 52, 99	Spandau Ballet	50
Art Of Noise	143	Fixx	20, 173	Lakeside	122	Psychedelic Furs	109	Bruce Springsteen	2
Bachman Turner Overdrive	194	Flock Of Seagulls	88	Cyndi Lauper	16	Quiet Riot	23, 163	Spyro Gyra	102
Bananarama	56	Jane Fonda	198	Huey Lewis & The News	4, 117	R.E.M.	89	Billy Squier	11, 154, 186
Bangles	95	Lita Ford	66	Ramsey Lewis/Nancy Wilson	159	Rail	152	Van Stephenson	91
Berlin	127	Glenn Frey	47	Little Steven	183	Ratt	8, 144	Rod Stewart	29
Black 'N' Blue	155	Go Go's	87	Madonna	12	Lou Reed	7, 58	Stephen Stills	77
Bon Jovi	105	Eddy Grant	146	Mama's Boys	199	Lionel Richie	7, 57	Donna Summer	53
Box Of Frogs	68	Lee Greenwood	165	Barbara Mandrell/Lee Greenwood	93	Kenny Rogers	57	Talking Heads	55
Laura Branigan	43	Grim Reaper	90	Chuck Mangione	157	Rolling Stones	172	Thompson Twins	40
Brothers Johnson	118	Sammy Hagar	44	Bob Marley & The Wailers	60	Romeo Void	84	Time	26
Peabo Bryson	65	Herbie Hancock	82, 120	John Cougar Mellencamp	115	Linda Ronstadt	121	Peter Tosh	168
Lindsey Buckingham	45	Sam Harris	125	Sergio Mendes	128	Diana Ross	73	Tina Turner	3
Jimmy Buffett	190	Corey Hart	31	Metallica	188	Run-D.M.C.	69	Twisted Sister	15
John Cafferty And The Beaver Brown Band	13	Helix	76	Midnight Star	141	Rush	124	Tyzik	174
George Carlin	140	Honeymoon Suite	80	Steve Morse Band	103	Patrice Rushen	108	U2	135
Cars	5	Billy Idol	24, 132, 138	Motley Crue	67, 147	S.O.S. Band	63	Van Halen	21, 133
Chequered Past	156	Julio Iglesias	5, 104, 164, 185, 179, 191	Mtume	81	Billy Satellite	150	Luther Vandross	196
Cherelle	149	Iron Maiden	166, 62	Naked Eyes	85	Scandal Featuring Patty Smyth	19	Vanity	110
Chicago	22	Jacksons	18	Willie Nelson	71	Scorpions	42, 176	Various Artists	181, 158
Bruce Cockburn	98	Jermaine Jackson	37	Newcleus	74	Shannon	182	Stevie Ray Vaughan & Double Trouble	46
Elvis Costello & The Attractions	94	Joe Jackson	119	Night Ranger	17, 145	Frank Sinatra	72	Jack Wagner	170
Culture Club	116	Michael Jackson	56, 169	O'Bryan	107	Slade	137	John Waite	10
Chris Deburgh	113	Rick James	41	Billy Ocean	79	SOUNDTRACKS:		Wang Chung	114
Def Leppard	142, 200	Jefferson Starship	61	One Way	36	Beat Street	129, 187	Whitesnake	64
Neil Diamond	35	Elton John	27	Original Broadway Recording	171	Big Chill	78	Hank Williams	175
Difford & Tilbrook	112	Howard Jones	148	Jeffrey Osborne	130	Breakin'	54	Hank Williams, Jr.	184
Dio	34	Journey	195	Luciano Pavarotti	131	Electric Dreams	96	Peter Wolf	28
Duran Duran	48, 161, 153	Judas Priest	167	Teddy Pendergrass	59	Flashdance	180	Stevie Wonder	38
Sheila E.	32	Kansas	192	Steve Perry	70	Footloose	49	Yes	126
		Kashif	92	Pink Floyd	139	Ghostbusters	14	Y&T	51
				Pointer Sisters	9	Karate Kid	177	Zebra	136
						Metropolis	134	ZZ Top	25

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

House Subcommittee Drops Payola Probe

By BILL HOLLAND

WASHINGTON — The House oversight and investigations subcommittee says that independent record promotion is now almost a \$60 million annual business. But it has found no evidence of payola in the activities of indie promoters, and has further concluded that although so-called "paper adds" are dangerous for the industry, they do not violate the Communications Act.

The conclusions of the subcommittee, in a memorandum to House subcommittee members, come after a three-month preliminary inquiry into recent allegations both on Capitol Hill and in the press of improper and illegal activities by independent record promoters throughout the industry (Billboard, June 16).

The subcommittee says in the document that it will continue "to be open to receive any credible evidence of improper activities," but has decided to drop the preliminary probe with the declaration that "we recommend no further action at this time in the absence of evidence of improper activity."

However, the House unit warns that the practice of paper adds is suspect. The memo says that while industry representatives did inform its staff that the services of independent record promoters are increasingly "useful and valuable," and bring "continuity and stability" as well as objectivity to product, they also are aware of the ethical limbo of stations' practice of falsely claiming to have added records to their playlists:

"It is the normal arrangement that promoters will be paid a specific salary or retainer with additional bonuses based upon reported airplay of a record in one of the major record charts. The independent promoter

would be paid if he could encourage a radio station employee to report that a particular record was being played whether or not that record was in fact broadcast on the station. This station," the report states, "would not be in violation of the communication payola statute."

"Further," the memo says, "the independent record promoter could be paid for his service if he obtained a copy of a station's play list in advance of its publication, thereby claiming to the record company that he secured the company's position on that play list. Again, this would not be a practice violative of the communication payola statute."

But, the subcommittee report concludes, such practices, while not illegal under the statute, do make the industry "susceptible to improper relationships between promoters and radio stations."

Although the subcommittee has decided to drop the possible full investigation into improper activities, the practice of paper adds, while not a violation of the payola statute, might well be looked at "down the line" from the view of commercial bribery laws. A subcommittee official refused to speculate on the possibility of future actions.

The subcommittee staff concludes: "Because of the enormous sums of money involved and the manner in which record promotion and the charting of records operate, there are ample opportunities and incentives for improper or illegal activities."

But it stops short at the determination, adding: "However . . . the staff has uncovered no credible evidence of specific incidents of improper or illegal activity . . . and recommends that the Subcommittee not undertake a full investigation at this time."

SEPTEMBER 29, 1984, BILLBOARD

Dealers Accept Need For New Price Hikes

• Continued from page 3

the chain's reaction then, Hunter points out, was dictated "because this was product that had already been out at \$8.98, and it was an inopportune time," just before Christmas.

Still, Hunter warns that any broader price increase would be unwise. "I hope this [increase] doesn't start to kill midline and catalog," he says. Alluding to the CBS move, he explains, "This is still variable pricing, and CBS has to realize that we will take price into consideration as to how we buy."

"Some acts can bear it—not a Frank Sinatra, not a Barbra Streisand, but, yes, a Culture Club. It depends on the demographics. We see price increases as an inevitability, but we hope the industry has learned to live with variable pricing."

As for CBS's decision to offer chrome tape as one reason for a higher cassette price, Hunter is less sanguine: "Considering the crappy quality of cassettes our industry has been putting up with, I think the added costs should be absorbed."

John Marmaduke, president of Western Merchandisers and its 136-unit Hastings Books & Records retail division, diverges from some dealer peers in rejecting the logic behind such hikes. "Number one, 'if it works, don't fix it,' and the record business is working pretty well right now. Let's hope it's working well

enough to sustain the increase—it didn't not long ago.

"When RCA had Hall & Oates at \$9.98, there was considerable resistance. I think sales were lost. But we'll have to see this time."

Apparently mollifying some chain executives, at least with respect to the CBS product, is that vendor's separate and unusual fall stocking program, which offers bullish discounts in exchange for elimination of returns (separate story, this page).

While noting he had yet to see the formal outlines of the CBS program when interviewed, Joe Bressi, vice president of Camelot Enterprises and its 161 stores, offered guarded optimism in light of such measures. "We have to work with what they give us. It's been done before. This isn't the first time for (hikes on) luxury packages."

"I hope they're hits," Bob Tolifson, marketing vice president for the 34-unit Record Factory chain in San Francisco says in reaction to the selected hikes. "Otherwise, if they're not, everybody will jump on the price and say that's the reason."

"Sooner or later, we've got to start charging more for our records. It's silly to think that a dollar makes a difference. Fans (of superstars) aren't going to forego purchases. What's more, if there are some \$9.98s out there in the marketplace, it could get the consumer thinking more about the value of \$6.98s."

Inside Track

Chrysalis co-founders Chris Wright and Terry Ellis were huddling in London last week, reportedly in the midst of a "re-evaluation" of their long-standing business interests. When reached by Track, Ellis, co-chairman with Wright of the music and video entity, downplayed the question of whether those talks would lead to any bold reappointment of their holdings, or any outright restructuring. "It's been a terrific relationship," said Ellis, who first teamed with Wright for management and publishing interests during the '60s, "and it continues to be a terrific relationship . . . but it's very important to continue to re-evaluate such relationships." Ellis notes that the partners have held similar long-range discussions "every two years" in the recent history of Chrysalis Records.

San Diego Snippets: Delegates to NARM's retail advisory meeting at the Sheraton Harbor Island Hotel heard Paul Smith of CBS say Thursday (20) that the major is looking at a third Compact Disc packaging configuration . . . Roy Imber of Elroy Enterprises, meanwhile called for the introduction of midpriced CDs to encourage consumers to buy replacement copies of their vinyl collection in quantity . . . Delegates were very up on the CBS Christmas plan . . . And the triple-punch presentation on bar coding by Musicland's Jeff Lynn, Record Factory's Sterling Lanier and Western Merchandisers' Bob Schneider had Henry Droz of WEA pledging to close the gap on hold out non-UPC titles from that group. More coverage from San Diego in next week's issue.

CD Box Lots: Months after WEA decided to stay with its costlier but graphically striking four-color merchandising packages for Compact Discs, at least one other major, MCA, has opted to adopt the concept. MCA's maiden CD release, shipped last week, arrived in the colored boxes, not the generic plastic "clamshell" thus far used by all but WEA. At presstime, rumor had A&M contemplating a switch to the box, too, but that label's sales chief, David Steffen, was unavailable for comment.

MTV's second, adult-oriented service now has a name—VH 1, standing for "Video Hits." If the numbering scheme for this hit-formatted venture is any indication, the cable music giant may see more services downstream. . . Beyond the media splash already generated by the Discovery Music Network's legal action against MTV (separate story, page one), any subsequent court activity could carry added notoriety due to the judge assigned to the case: Judge Robert Takasugi, who recently presided over the front-page case against John DeLorean.

In national newspaper advertising Oct. 18, RCA launches a \$5,000 list priced "Dimensia" entertainment system incorporating the latest in audio and video technology, linking seven components for interactive operation using a single, universal remote control device. For

those on tighter budgets, the components will be offered separately . . . Speaking of RCA, its venerable mascot, "Nipper," is now 100 years old. Tradesters will recall that the music-loving mutt, which originated with the original "His Master's Voice" logo, was dumped for awhile during the early '70s when the parent company sought a more contemporary image.

Tasty Cross-Marketing: CBS has linked with Audio Environments (AEI), the foreground music service, and the El Torito and La Fiesta restaurant chains for a Julio Iglesias promotion, now underway. In addition to plugging Iglesias' last two label releases via restaurant play to an estimated patronage of 600,000, the push will also woo patrons with discount coupons, for those sets redeemable at Warehouse record/tape outlets. Other twists include table tents, posters and banners for the restaurants, also plugging the Julio product; a grand prize involving a free trip to any of the restaurant chain's U.S. outlets; and even a "Julio Iglesias Day," Oct. 2, when the eateries will play his music exclusively and offer free prize drawings every half hour. The promotion follows on the heels of a recent CBS/AEI linkup tied to G&G stores and Record World record/tape outlets on the East Coast, a scratch-off coupon incentive deal which CBS termed among its most successful cross-merchandising ventures yet.

More than 800 were on hand to see 40 manufacturers display their wares at A.I. Rosenthal Associates' third annual national tape and accessory show Monday and Tuesday (17-18) at Trump Plaza in Atlantic City. The company's "Extra Profit Times," handed out at the event, offered special fall prices and promotions running until Oct. 19 . . . Fans of erstwhile saloon singer turned record/video vet Jerry Sharell can be excused for blinking twice when they see the youthful cast of "Kids Inc.," the new syndicated television variety show produced by K-tel (Billboard, Sept. 22). That familiar face among the series' stars is indeed a Sharell—Jerry Joe, the MCA exec's 14-year-old son. Sharell's West Coast neighbors can catch it on KCOP-TV Sunday nights at 10:30.

Tony King, well remembered from his stint with RCA Records and his long tenure with Elton John, has hung out his shingle with Michelle Saunders for King & Saunders Artist Representation, a new, video-oriented service firm now assembling a clientele of video directors, camera folk, costume directors and related personnel. First client is Just Jaeckin, who's directed the next John clip, but the fledgling firm also expects to serve as a liaison service enabling clip producers to "one-stop shop" for various technical and creative help when preparing video programs.

Edited by SAM SUTHERLAND

RCA Recalls Alabama Vidclip

By ANDREW ROBLIN

NASHVILLE—RCA has recalled all copies of a recently released promotional video by the mega-selling group Alabama. The clip for "(There's A) Fire In The Night," written and directed by David Hogan, contains a scene with partial nudity.

"We got the video three weeks ago," says Meryll Rose, producer of "This Week In Country Music," a widely syndicated program that features country videos. "RCA called us last week to ask that all copies of '(There's A) Fire In The Night' be destroyed. They wanted us to erase our copies and send them a letter saying they'd been erased."

According to Randy Goodman, RCA Nashville's manager of merchandising, the clip was serviced to "a handful of national shows" prior to the recall. Among the outlets that received it were Showtime, Country Music Television, "The Country Express," "Music City USA" and "This Week In Country Music."

None of these outlets report having aired "Fire." But sources maintain that at least one outlet has shown the clip.

RCA has offered several conflicting accounts of the reason for the recall. When the label was first queried about it, a spokesman said the video had been withdrawn because of unspecified problems in getting a synchronization license from the song's publisher, Sabal Music. But Sabal copyright administrator Jamey Ryan denies that claim.

RCA later gave a different explanation. "We're not pursuing a synchronization license," another label spokesman said. "The video was sent out for our field people to look at so we could get their feedback. We don't know yet if '(There's A) Fire In The Night' will be the fourth single from Alabama's 'Roll On' album." The album has been certified platinum.

However, Alabama's manager, Dale Morris, disagrees with that explanation. "I don't want to start any controversy," he says, "but that's not the reason."

Morris says the clip was withdrawn at his insistence. "The video was not supposed to have been released. I had a meeting with [RCA executives] Joe Galante and Randy Goodman and told them what I thought about it.

"There was total agreement," he continues. "We decided to pull it. The video was shown on one outlet before it was recalled."

After RCA's Goodman was told of Morris' comments, he summed up the reasons for the recall this way: "Until we know which song is going to be the fourth single from the album, we don't want the video out there. We also pulled it because of our discussions with Alabama's people."

Several country video programmers say that the video's content may have been the determining factor in RCA's decision to pull it.

"We got an advance copy," says Stan Hitchcock, program director for

Country Music Television. "The night we were set to program it, I got a call from RCA after office hours, and they said not to play the video. I imagine nudity is at the bottom of it."

Megan Mengaith, producer of the Public Broadcasting System's "Country Express" video show, cites several of the clip's positive qualities: "It was creative. The shooting was beautiful, and the quality of the production was good, too. Alabama is so hot that we probably would have run the video."

But Mengaith adds that the clip caught her off guard. "I remember looking at it and thinking it was pretty bold," she says. "Let's put it this way: I was surprised."

Some have a harsher opinion of "(There's A) Fire In The Night." "We couldn't have aired it," says Rose of "This Week In Country Music." "We didn't feel it was well suited to the country audience."

Billboard



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TOMMY SHAW

PLAYBACK INTERVIEW: TOMMY SHAW a candid conversation with a sometimes restless and dedicated rock star.

His lakefront townhouse on Chicago's near north side locked every bit the part. A suitcase, half unpacked, lay open on the living room floor, a "Fragile - Japan Air Lines" sticker explained the damage to the outside of the case. Guitar strings and picks, obviously bought in station T-shirts from Buffalo, N.Y. spilled out on the floor. Tommy Shaw is home from the road.

A product of Montgomery, Alabama, Shaw trouped around the globe for the better part of a decade with a very successful rock band - Styx. He's the singer upfront and the writer behind hits like "Too Much Time On My Hands," "Renegade" and "Blue Collar Man." A man who's got it all: AOR, CHR and an active nightlife. When Circus caught him on the Styx "Kilroy" tour, they determined: "Judging from the reaction, Tommy's their favorite." With over 25 million records sold, he looks forward to his first solo flight, "Girls With Guns," on A&M Records.

To interview Shaw, we sent a man more suited to presidential primaries and the situation in the Middle East, but rock & roll roots run deep in the Middle West and he rose to the occasion. After a few introductory Heinekens, the conversation commenced on a warm summer morning in full view of that suitcase.

PLAYBACK: I've noticed the suitcase on the floor - it in itself is quite a statement

about your personality.
SHAW: I pride myself on being able to get out of town fast. I'm always half packed.

PLAYBACK: (Half kidding) Leaving behind a trail of broken hearts, I suppose...
SHAW: Let's put it this way, on more than one occasion, I've caught the last plane to anywhere.

PLAYBACK: A decade on the road... more than a thousand nights on tour, what did you learn out there?
SHAW: How to get a cheeseburger after midnight.

PLAYBACK: Where's the best cheeseburger in the world?
SHAW: In a drive-thru BBQ joint in Paris. Not Paris, France... Paris, Arkansas.

PLAYBACK: OK; the one liners are starting to sound like a lounge act...
SHAW: Oh, I see, a serious probe into important matters should commence any moment.

PLAYBACK: They did pay me to come back with something about the new album. "Girls With Guns" - the title, the whole look of the package is very aggressive.
SHAW: I'm a prolific songwriter... these tunes are a collection of the best of my material that I couldn't use inside the Styx format.

PLAYBACK: Why?
SHAW: #1, the band was heading to more techno pop; these tunes are basic straight ahead rock & roll - #2, the band was self produced. I wanted a new challenge -

PLAYBACK: Mike Stone (Asia/Journey) produced the new record.
SHAW: Yeah, and it let me concentrate on what I do best - making music, and playing. I trusted Mike's judgement on one side of the glass - he trusted mine on the other. I also got to put together a great band: Drummer Steve Holley (Elton John/Wings); keyboardist Peter Wood (Pink Floyd/Lou Reed); and bassist Brian Stanley (Bryan Adams/Graham Parker). These guys are players.

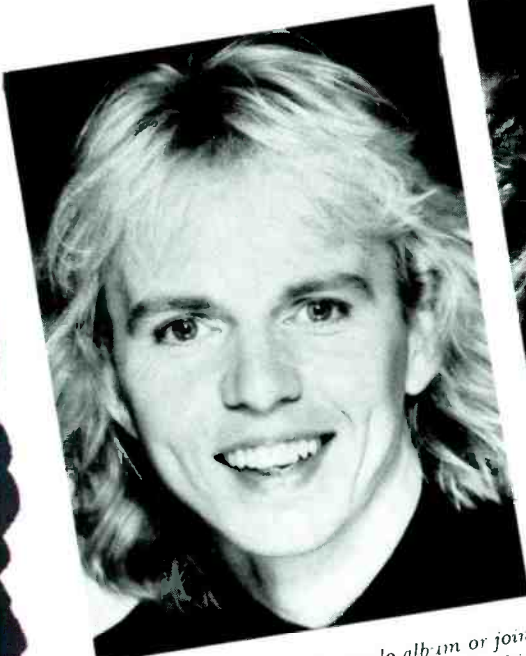
PLAYBACK: The first single?
SHAW: "Girls With Guns" - a subject dear to my heart. It's the first cut on the album, but it's also the song I finished last. Exactly the kind of idea I could have been obsessed with the rest of my life - if I didn't finally catch it right on tape.

PLAYBACK: What's the track about?
SHAW: I've been around the world; I've seen a million girls - the ones that I react to can stand up for themselves - be something - carrying a gun is a metaphor for being able to think for yourself, achieve something. Girls with guns are just that.

PLAYBACK: A tour?
SHAW: (Pointing over a Heineken at that suitcase) I'm already half packed.

PLAYBACK: Given the strong positive response to "Girls With Guns," do you think that you'll play again with Styx?
SHAW: Well, given my current state of

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"For me, it was either do a solo album or join The Air Force. I figured if I didn't like this, I could get out of it a lot easier."



"these tunes are basic straight ahead rock & roll"



"I pride myself on being able to get out of town fast... I'm always half packed"



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