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AFTER TRAMIEL BUYOUT

Retailers Say Atari Not Out Of Woods

By FAYE ZUCKERMAN

LOS ANGELES—Former Commodore Computer chief Jack Tramiel's no-cash-down purchase of Atari Corp. from Warner Communications, Inc. last week sparked a tepid response from electronics stores, while causing home computer software makers to evince optimism about the ailing Silicon Valley firm.

Some electronics stores characterize the Atari line at this point as profitless and are considering dropping the line, according to spokespeople for Sound Warehouse in Texas, Oklahoma's Buttons electronic stores and Pacific Stereo, which has 83 outlets. Because of the highly competitive nature of the low-end computer area, retailers and manufacturers have consistently slashed prices, forcing most retailers to sell low-end systems at cost.

"Both Atari and Commodore are equally guilty of this maneuver," says Armand Phillipi, senior vice president of marketing for Pacific Stereo. "We have been downplaying our computers, hoping the manufacturers will straighten themselves out. We will have to wait and see what happens with Atari."

Tramie stakeover of Atari was reportedly swift, and in line with his reputation as a shrewd businessman who acts quickly. Upon securing the firm for \$240 million in 10-year and 12-year notes to Warner Communications, Tramiel took an office at Atari's Sunnyvale headquarters, appointed his son Sam president, and asked company executives to reconfirm commitments to Atari.

According to an Atari spokesperson, Tran iel took a "hard line" with management. "Some executives said they would help out during the transition per od, but then would like to renegotiate their jobs. Tramiel told them there is no negotiating: Decide right now if you're staying," she reports.

The current head of the computer firm, James Morgan, was relieved of his duties. "He will be taking a vacation and, after that, likely take a posi(Continued on page 61)

Two Leading Outlets In Award Blitz

WASHINGTON — Two top-rated outlets, hit-oriented KIIS Los Angeles and urban-formatted WRKS New York, along with their morning personalities and program directors, secred dramatic triple sweeps among major market stations at Billboard's annual Radio Awards presentation here Saturday (7).

Rick Dees of KIIS and Kenn Webb of WRKS were named contemporary and urban personal ties of the year on the concluding day of Billboard's Radio Programming Convention at L'Enfant Plaza Hotel. Their peers in the major market category were country jock Bob Burchett of WCXI Detroit, The Greaseman of album rocker WWDC-FM here, Bob Collins of MOR-formatted WGN Chicago and oldies expert Johnny Hayes of KRLA Los Angeles.

Recognized as the nation's top programmers in their respective formats were Gerry DeFrancesco of KHS, Barry Mayo of WRKS and Mario Mazza of classical WNCN (Continued on page 61)

36% Increase Posted In Gold Album Tally For First Half Of '84

By PAUL GREIN

LOS ANGELES—It was a good first half for the U.S. record and tape market. The number of gold albums in the first six months was 36% ahead of the same period last year, while the number of platinum albums reflected a 4% gain. Gold singles were even with last year.

A total of 64 albums were certified gold by the Recording Industry Assn. of America (RIAA) in the six months ending June 30, up from 47 by the same point in 1983 and 51 by this point in 1982. And 24 albums were certified platinum, up slightly from 23 a year ago. There were 12 gold singles in the first six months, the same as in the first six months of last year.

While new music and synth-pop dominated the first half of '83, heavy metal and hard rock were the hottest genres this year. Of the 24 platinum albums from the first half, seven fall under the broad banner of metal and hard rock. These include two albums by the Scorpions and one each by Motley Crue and Night Ranger, none of whom had reached platinum before. Veteran hard rockers adding to their platinum totals in the first half were Van Halen, Rush and ZZ Top.

By contrast, only one country act, Alabama, went platinum in the first half, and no black acts topped the million sales mark, except for those featured on the soundtrack to "The Big Chill."

Black acts fared much better in terms of gold albums, collecting 11. That ties the number of gold albums by heavy metal and hard rock acts, and is more than double the five gold albums by country acts.

WEA tallied eight platinum albums in the first half, edging CBS, which had six. But CBS collected the most gold albums, 21, to WEA's 15.

MCA was the number three distributor in terms of platinum albums, with four, followed by PolyGram with three, RCA with two and EMI with one. In terms of gold albums, (Continued on page 61)

-Inside Billboard-

- THE CBS RECORDS BOYCOTT of the Los Angeles Times is continuing, prompting major record/tape chains in the area to revamp current and impending promotions. Page 3.
- COMPACT DISC PRICES are being reviewed by major manufacturers in the wake of WEA's substantial list and wholesale reductions for CD catalog. CBS has extended its early 20% discount program for CDs, and it is widely believed that the label will soon reduce dealer cost. Page 3.
- PROGRAMMER BOB COLE has stepped down as PD of WMZQ Washington to form an Austin-based consultancy with Jim Ray, president and GM of KOKE there. Radio, page 12.
- WARNER/POLYGRAM MERGER ARGUMENTS were heard last week by the Ninth Circuit Court of Appeals. The FTC, which is seeking to block the proposed merger, plans to proceed with a Sept. 10 trial regardless of the outcome of the hearings. Page 70.
- JACKSONS TICKETS will be made available through normal channels, rather than through a mail order procedure out of New York, and fans will not be required to buy them in blocks of four, Michael Jackson announced on the eve of the long-awaited "Victory" tour. Page 3.
- RECORD LABELS ARE DIVIDED on how best to serve an exploding population of music video shows. Some are moving towards increasing use of radio promotion departments to work video clips, while others are taking a more specialized tack. Page 4.

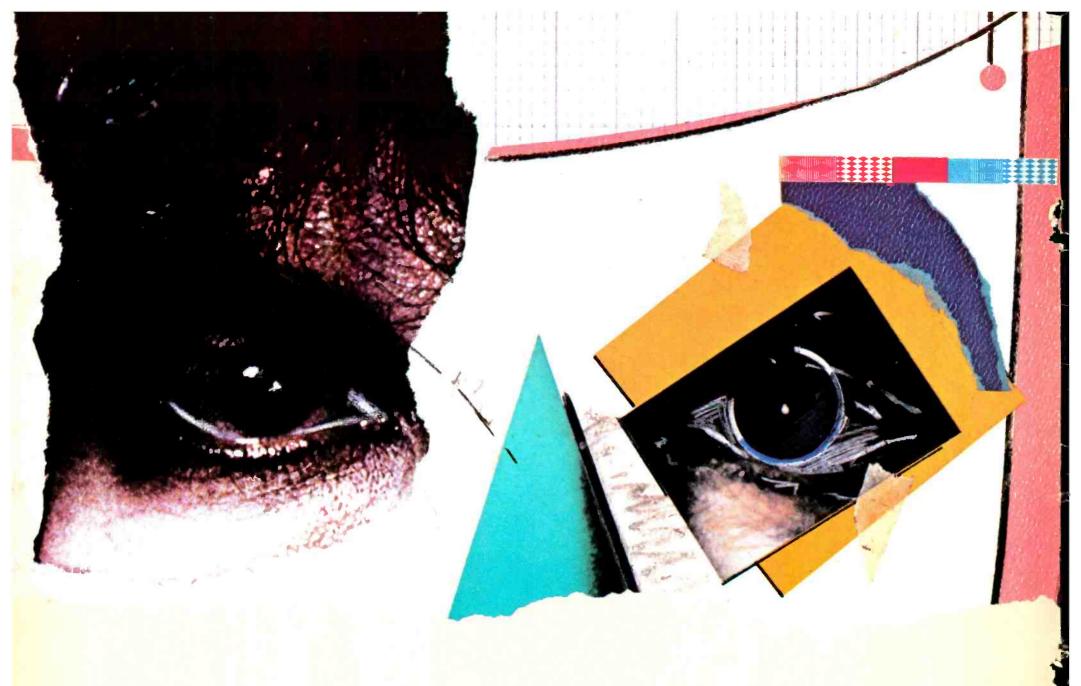


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WATCH FOR SIGNS OF LIFE



News



GOOD OLE BOYS—Willie Nelson greets Columbia and CBS Nashville staff after one of six concerts at New York's Radio City Music Hall. Pictured from left are CBS Nashville's senior vice president and general manager Rick Blackburn, Nelson, Columbia senior vice president and general manager Al Teller, and marketing vice president Roy Wunsch and promotion vice president Joe Casey, both from CBS Nashville.

CBS Ad Boycott of L.A. Times Causing Concern Among Chains

By SAM SUTHERLAND

LOS ANGELES-CBS Records is holding fast to its de facto boycott of the Los Angeles Times, prompting major record/tape chains here to revamp current and impending promotions. Chain executives unconcerned about that print blackout at its inception now say they're worried about lost CBS product sales and less efficient overall ad spending should the label's posture remain unchanged.

Although CBS declined any formal comment on its suspension of advertising dollars targeted by retail accounts for Times space buys (Billboard, June 2), several retail sources have since confirmed that CBS contacts attribute the boycott to stories published in the June 20 and

21 editions of the daily. Those stories, criticizing anticounterfeiting tactics used by the Recording Industry Assn. of America (RIAA), were followed within days by the CBS decision to withhold dollars.

Now retail executives are reporting mounting concern over the longterm impact of the boycott. Music Plus' Mitch Perlis said last week that there's "no question" the print blackout is beginning to hobble marketing plans. "Especially as strong as CBS is, and as hot as they normally are, you could count on them to be a major factor in ad support," he says of the titan's influence on print strategies.

"Certainly we have no avenue to sell classics now." Perlis adds. "We had a marvelous promotion via tabloid inserts, distributed by the Times." CBS' decision effectively undermines the chain's classics marketing for the label, with Perlis asserting "there's no other way to sell classics" in this region. Also affected, he says, are an all-cassette sale and overall catalog advertising plans.

Echoing that view is Tower Records regional advertising director Mike Pompei, who notes, "Now that it's getting into a longer time period, it's getting difficult. The way our stores are located in that market, we need the Times." Like other chain advertising executives, Pompei says he's trying to develop "alternative measures" via other print vehicles, but admits he expects reduced efficiency for ad expenditures while the CBS stand continues. "It definitely puts a crimp in our exposure of product."

"I'm working around the ban," says Randy Gerston, advertising director at 34-unit Licorice Pizza, who indicates he'll buy more regional print space elsewhere and increase radio spot buys. But Gerston, too, is troubled by the net impact he'll be able to achieve without the region's biggest daily paper, especially with a busy promotional calendar for the summer. Ironically, one of the chain's biggest pushes will be for a CBS act, the Jacksons, via a joint promotion with the label, Pepsi-Cola and local FM station KKHR

Perlis, too, has been forced to change his media mix, and he isn't optimistic about the outcome. "Unfortunately, in Los Angeles there's no second newspaper (approaching the Times)," he says. "I can't go to the Herald Examiner, because it doesn't reach anybody. And while I could buy in the Santa Monica Evening Outlook, the Daily News or other regional papers, I still won't get the same penetration I could have

"At this point, we're spending more money on radio and probably getting fewer sales, which is hurting both us and CBS."

At presstime, executives of CBS and the Times had no comment on the situation

Majors Taking Long Look At **Pricing For CDs**

LOS ANGELES-Major manufacturers are reviewing Compact Disc prices in the wake of WEA's substantial list and wholesale reductions for CD catalog (Billboard, July 7), with CBS Records extending its early 20% discount program for CDs as anticipated.

CBS' two-week extension of its program, which was originally slated to end June 29, finds Jerry Shulman, senior vice president in charge of that (Continued on page 61)

Change In Jacksons Ticket Plan

Seats For Tour To Be Available Via Normal Channels

By PAUL GREIN

ANGELES—Bowing LOS mounting criticism in recent weeks, Michael Jackson announced Thursday (5) that tickets for the Jacksons' "Victory" tour will heretofore be sold in any quantities, not just in blocks of four, and that they will be available through normal channels, rather than through a mail order procedure out of New York.

At the press conference, held at the Westin Crown Center Hotel in Kansas City, Jackson also announced that he will be donating all the money he makes from the group's perfor-mances to charity. Jackson said that he decided to donate all proceeds at the time he agreed to do the tour. Still, his announcement on the eve of the start of the tour at Kansas City's Arrowhead Stadium Friday (6) was seen as an attempt to quell a perceived backlash to the ticketing procedure.

There was, however, no change in the price of the tickets, which remain \$28 across-the-board, in addition to a handling charge of about \$2.

"We know a lot of kids are having

Tour Dates

For Jacksons

LOS ANGELES-Here's the

itinerary for the Jacksons tour, as

of Thursday (5). Stadium Man-

agement Corp. was still negotiat-

ing with two or three other cities,

Arrowhead Stadium, Kansas

Texas Stadium, Dallas, July 13-

Gator Bowl, Jacksonville, Fla.

July 21-23 Madison Square Garden, New

York, Aug. 2-5 Neyland Stadium, Knoxville,

Hoosier Dome, Indianapolis,

Forum, Los Angeles, Sept. 2-4,

Rich Stadium, Buffalo, Sept

JFK Stadium, Philadelphia,

Three Rivers Stadium, Pitts-

Cleveland Stadium, Cleveland,

Aug. 17, 18
Silverdome, Detroit, Aug. 25,

which will be added later

City, July 6-7

Tenn., Aug. 10, 11

7-9, 11, 12

28, 29

Oct. 5, 6

burgh, Oct. 13, 14

trouble getting tickets," said Jackson in a statement. "I've asked our promoter to work out a new way of distributing tickets—a way that no long-er requires a \$120 money order.

"There has also been a lot of talk about the promoter holding money for tickets that didn't sell. I've asked our promoter to end the mail order ticket system as soon as possible so that no one will pay money unless they get a ticket.'

Bill Sullivan, who works with his brother Chuck Sullivan in Bostonbased Stadium Management Corp., says that criticism on the latter point was unfounded.

"The issue of the number of people who sent their money in and had it held without being able to buy a ticket became moot because the number of applications wasn't as great as we initially anticipated. By the time the tickets were handled, there really wasn't any money being made there at all," Sullivan says.

Sullivan acknowledges that the changes in ticket procedures were a direct reaction to the heated criticism in recent weeks. "There was a lot of confusion and misinformation floating around," he says. "It was a whole new ticketing system we were attempting to bring on line. It was a grand attempt, but they (the Jacksons and Chuck Sullivan) just decided they didn't want to go with it any

"What we're looking at now is an opportunity for people to be able to purchase their tickets on a community level. They can purchase the amount they want; they can get into seat and night selection.

Sullivan denies a prevalent report that ticket sales were slow for the Jacksons' second date at Texas Stadium in Dallas. But he acknowledges: "There were some problems in Dallas with the press.

Norman Winter, Jackson's press coordinator, says the new ticket procedures will take effect "as soon as they can physically do it, probably right after Dallas." He adds that Jackson will be donating to charities on a city-by-city basis, as well as to two or three national charities. "He won't take a penny out of the tour,"

• Continued from page 70

JAZZ FESTIVAL OVERVIEW

Kool Bash: Predictable Success

By PETER KEEPNEWS

NEW YORK - Artistically, this year's New York Kool Jazz Festival, which ran from June 22-July 1, was enjoyable if, for the most part, typically predictable. Financially, it was "the most successful festival we've ever had in terms of percentage of tickets sold," according to promoter

Wein says that between 80% and 85% of all tickets for the 10-day event were sold, the highest percentage since the festival moved from Newport, R.I. to New York in 1972. Nine of the concerts held at Avery Fisher Hall and Carnegie Hall were sellouts, according to Wein, including appearances by such festival stalwarts as Sarah Vaughan and Joe Williams, Lionel Hampton (with the Artie Shaw band), Maynard Ferguson (with Wynton Marsalis) and the Crusaders and David Sanborn.

Also selling out were the tribute to Count Basie, to whom the entire festival was dedicated, and the Kool Jazz Festival debut of contemporary avant-garde composer Philip Glass. The other sellout concerts were the "Salute To Brazil" featuring Stan Getz and pairings of Spyro Gyra/

Bob James and Gladys Knight & the Pips/Ray Charles.

Wein says that bad weather hurt attendance at the annual festival programs in Stanhope, N.J. the first weekend and Saratoga Springs the second. "We would have broken records in Saratoga except for the weather," he claims. "As it is, we still drew 25,00 for the two days."

Overall, Wein says, "Everything went smoothly this year. I think the festival has become a really mature

It has also become an increasingly conservative one. That conservatism was reflected this year in the abundance of familiar big names (including those mentioned, as well as Mel Torme, Dizzy Gillespie, Sonny Rollins and Miles Davis-all of whom performed up to their usual high standards) and in the concerts that paid tribute to the likes of Basie, Django Reinhardt, Harold Arlen, Benny Carter and Illinois Jacquet.

The tribute concerts were among the highlights of the festival, notably the combined Carter-Jacquet retrospective, an intelligently constructed show in which both veteran saxo-phonists actively participated. And the Reinhardt tribute was noteworthy as a showcase for young guitarist Bireli Lagrene, a Reinhardt disciple who was making his U.S. debut.

Lagrene, however, was one of only a few young musicians prominently featured at the festival. Wein's reliance on big names and nostalgia is certainly understandable from a boxoffice standpoint, and it can't be denied that it resulted in a great deal of memorable music this year. But it also indicates a lack of adventurousness that tends to make one year's festival largely indistinguishable from another's.

Actually, one of Wein's attempts at adventurousness produced decidedly mixed results. His combination of Oscar Peterson and Cecil Taylor resulted in lukewarm boxoffice and an audience made up primarily of Peterson partisans who displayed considerable hostility to Taylor's challenging pianistic explorations.

Another Wein nod toward the avant-garde, the nightly Soundscape concerts produced by Verna Gillis at the downtown rock club Irving Plaza, drew disappointing crowds— "some nights as few as 50 people,"

(Continued on page 61)

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Vox lox

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Oct. 19, 20 Nov. 7. 8

Anaheim Stadium, Anaheim,

Labels Split On Video Service

Wisdom Of Using Promotion Departments Is Debated

By TONY SEIDEMAN

CERVIA, Italy-Record labels are sharply divided over how to serve an exploding population of music video shows, with some moving towards increasing use of their radio promotion departments to work videos, and others saying such a tack will only strain already overloaded organizations still further.

Capitol Records is "designing a new system" to work videos, where "field people who work radio will handle video as well," said director of video promotion Michelle Peacock. She claimed Capitol is currently "servicing approximately 300 broadcast and cable tv shows.'

Peacock was speaking at "Cervia Video Clips," an international music

video festival that took place here June 20-24. Other label executives present included Atlantic Records vice president Perry Cooper, Epic Records director of video promotion Harvey Leeds, MCA Records manager of video promotion Liz Heller and PolyGram manager of video promotion France Harper.

Keeping a steady flow of product to these outlets is critical, said Pea-"One music clip can reach in excess of 90 million people," using such shows; with this kind of audience-grabbing power, "the days of MTV being the only outlet are over," she claimed.

Final details on Capitol's new system will be firmed this month, but some video executives disagree with the basic idea.

Media Home Entertainment **Buys Nostalgia Merchant**

LOS ANGELES-Media Home Entertainment, a division of the U.K.'s Heron Communications Corp., has acquired one of the oldest home video firms, The Nostalgia Merchant, for an undisclosed sevenfigure price tag. This marks the first major buyout for the burgeoning home video industry.

According to Ron Safinick, president of MHE, the acquisition was made to broaden the firm's product offering, and is part of an overall game plan to foster a sale market. Not to say we will offer these titles for \$19.95, but we feel many of the 180 programs in Nostalgia Merchant's catalog are collectibles," he

Media acquires classic films that include performances by Ginger Rogers, Fred Astaire, John Wayne, James Stewart, Errol Flynn and Laurel & Hardy. Such titles as "The Hunchback Of Notre Dame," "She Wore A Yellow Ribbon," "Rio Grande" and "Fort Apache" are in the company's catalog.

Nostalgia Merchant executives were unavailable for comment, and MHE would not reveal any specific terms of the acquisition. A spokesperson for the firms reports that the titles will be marketed under the Nostalgia Merchant name. No prices are set yet.

Nostalgia Merchant, which specializes in film classics, was incorporated in 1979. Its founder, Snuff Garrett, billed the products as collectibles, but had been charging about \$49 for the films. Lower price points, as introduced by Paramount Home Video, are now believed to be important in initiating sales.

Since Media Home Entertainment was acquired by Heron, one of Britain's largest privately held conglomerates, it has had the dollars to pay high premiums for acquisitions. The firm reportedly purchased one forthcoming feature, "Santa Claus: The Movie," for \$2.6 million, and paid over \$1 million for selected Poly-Gram U.K. properties.

FAYE ZUCKERMAN

Virtually all top video promotion executives agree that increased cooperation with radio promotion departments is both inevitable and essential. But they part ways on the extent to which the radio promotion departments should be utilized.

"At this point in time, if you put video on top of them (radio promotion staffers), they would be over-worked," said Epic's Leeds. "I'm there to help them, not give them more work."

Leeds also disagreed on the number of outlets regularly using video clips. "Our universe is 150 showsmax," he said. He agreed that radio and video promotion should be teamed, saying that bringing the two together can give a group a promo-tional "double whammy" when it goes into a market.

Radio and video promotion will work together at Epic, Leeds said, but tracking video and placing video clips on local video outlets will not be something that radio promotion peo-

ple are required to do.
"Its gradually coming together—radio and video," said Arista manager of video services Peter Baron about the increasing cooperation between the two areas. That radio and video should work closely together is inevitable, he suggested, given the number of tv shows which originate in cooperation with radio stations. "We're working hand in hand on most of the major shows, because most of the major shows are simulcast," he said.

But "no organized system has been set up" between video and radio promotion, said Baron, with the cooperation that takes place now mainly a recognition of the mutual needs of the different departments. A key point, he noted, is that with the hitoriented nature of the vast majority of local clip shows, a title has to be a hit on radio before the tv outlet will even consider picking it up.

At PolyGram, the situation is similar to Arista's, with video manager Harper noting that "We (radio and (Continued on page 68)



of A&M act Simple Minds, talks to label executives after a show at Hollywood's Palladium. Shown from left are Kerr, a&r vice president Jordan Harris and president Gil Friesen.

Executive Turntable

Record Companies

Jerry Shulman is appointed vice president of marketing development for CBS Records in New York and will serve as the company's representative on the board of the Compact Disc Group. He was CBS' director of market development . . . Atlantic ups Mary Conroy to national adult contemporary promotion manager in New York. She fills the spot left by Gunter Hauer, who retires after 17 years with the label. Conroy was Hauer's assistant.

Stephen Reed has been appointed senior vice president of marketing and administration for the new Capitol/EMI America label headed by Bruce Lundvall in New York. Reed, a former vice president of the CBS Records Group, was







president of the consulting firm SDR Associates. EMI, meanwhile, has upped Denise Skinner to manager of merchandising and advertising in Los Angeles. She was the label's creative services coordinator.

Janice Pessamato assumes a new post as director of national singles promotion at Chrysalis in New York. She was involved with a number of independent promotion projects . . . Warner Bros. Nashville appoints Chris Palmer sales coordinator. He was a partner in Chart Attack, an independent promotion and marketing service there... Renee Berliner is appointed contract specialist, business affairs, for RCA in New York. She was an associate with Steven Massarsky, an entertainment lawyer . . . John Bauers leaves his post as Peter Pan's a&r director in Newark to form John Bauers Music Productions in Hoboken, N.J.... Caedmon, New York, promotes Seth Gershel to director of sales. He was national sales manager.

Publishing

Billy Meshel has been appointed president of the Arista Music Publishing Group in Los Angeles . . . Jacqui LeFrak is named creative assistant for New York's LeFrak Entertainment. She had previously held various positions at LeFrak.

Video/Pro Equipment

Two appointments have been made at the Warner Satellite Entertainment Co. Mark Mitzner is named senior vice president and chief financial officer in New York. He was vice president, finance and treasurer of Warner Amex Cable Communications Inc. And, in Chicago, Sherry Owens is upped to director of advertising sales. She was an account manager . . . Michael Glantz assumes a new post as MTV's news director. He was president of MorTel Associates, a broadcast news consulting and talent representative company there. Jeffrey Peisch, who held a similar position, has left MTV to pursue other activities in television and music.

Donald Rankin is appointed general manager of Prism Entertainment's newly formed Canadian subsidiary in Toronto. He was sales manager at Facilities Management ... Bob Styles joins E-MU in Santa Cruz, Calif. as national sales manager. He was sales manager at Dyna-Mix Ltd. in London.

Related Fields

John Scher's Monarch Entertainment Bureau makes a series of appointments in New York. Joe Plotkin becomes an associate producer to handle all Monarch shows in New Jersey, New York City and upstate New York. He was a tour ac-

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JUNE RIAA CERTIFICATIONS

Long Climb To Gold For Four

By PAUL GREIN

LOS ANGELES-Four of the nine albums that were certified gold in June had been on the market since at least last year.

Prince's "Dirty Mind" (released in November, 1980) and Billy Idol's "Billy Idol" (July, 1982) both went

CBS Shipments: All-Time High

NEW YORK-Shipments valued at nearly \$15 million were claimed by CBS Records for Thursday and Friday, June 28-29 The mark is the highest ever achieved by the company for a two-day period.

Leading the way was "Victory" by the Jacksons, with out-of-thebox sales of two million copies reported (Billboard, July 7). During the same week, CBS-distributed artists accounted for five of the top 10 albums on Billboard's Top LPs & Tape chart, with Bruce Springsteen's "Born In The " Hucy Lewis & the News' "Sports" and the "Foot-loose" soundtrack holding down the first three slots.

over the top on the heels of sales and airplay for the artists' current hits. The Pointer Sisters' "Breakout" and the Oak Ridge Boys' "Deliver" (both released last November) went gold on the heels of a string of hit singles.

A fifth album, the Cabbage Patch Kids' "Cabbage Patch Dream," had been in release since March. The Cabbage Patch album on Parker Bros. is the third childrens' album to go gold this year, following "A Chipmunks' Christmas" on RCA and "The Best Of Disney" on Disney-

The kiddie market has also generated three gold singles so far this year, with the just-certified "The Jungle Book" following "The Rescuers" and "Robin Hood." All are Disneyland/Vista releases.

June's two other gold singles were Shannon's "Let The Music Play," which was released last November, and Deniece Williams' "Let's Hear It For The Boy," The latter is the second gold single from the platinum "Footloose" soundtrack, following Kenny Loggins' title track.

One of the spring's key superstar releases, Rush's "Grace Under Pres-sure," went gold and platinum simultaneously in June. The month's two other platinum albums, Night Rang-

er's "Midnight Madness" and Billy Idol's "Billy Idol," both went gold in April.

Here's the complete list of June

Platinum Albums

Rush's "Grace Under Pressure," Mercury. Their fifth,
Billy Idol's "Rebel Yell," Chrysa-

lis. His first

Night Ranger's "Midnight Madness," Camel/MCA. Their first,

Gold Albums

Oak Ridge Boys' "Deliver," MCA. Their 10th.
Rush's "Grace Under Pressure,"

Mercury. Their ninth.

Pointer Sisters' "Breakout," Planet/RCA. Their fifth
Prince's "Dirty Mind," Warner

Bros. His fourth Billy Idol's "Billy Idol," Chrysa-

lis. His second. Cabbage Patch Kids' "Cabbage Patch Dream," Parker Bros. Their

Steve Perry's "Street Talk," Columbia. His first.

Ratt's "Out Of The Cellar," Atlantic. Their first.

• Continued from page 70

MONTE = CARLO SPORTING CLUB JUILLET/AOÛT 1984

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News

Computer Book Tests Broaden

Record, Software Chains Report Respectable Profits

By FAYE ZUCKERMAN

ANGELES-Record/tape and software specialty stores that tested the sale of computer books in selected stores earlier this year (Billboard, Jan. 28) are now broadening product mixes, adding books to more stores' inventory and reporting respectable profit margins, for the category.

A survey of retail chains reveals that instructional books on how to program brand-name computers are top sellers. According to a spokes man for a Los Angeles Musicland unit and Jay Hanlin, a buyer for Bromo Distributing's Buttons electronics stores, Compute magazines's series on beginning programming for Commodore, Apple and Atari computers head the list of best-sellers. The books, selling for \$19.95, are titled "The First Book Of.

Agreeing with Hanlin and the Musicland spokesman is Bruce Shortz, vice president of marketing for Amarillo-based Hastings Books & Records. He reports that "The First Book Of The VIC-20" is selling well, and that Datamost's "Elementary Apple" at \$14.95 has also shown good sales.

Shortz adds that in a recent week, 24 stores sold a total of about 250 books which cost more than \$15 each. Buttons' Hanlin and a spokesman for New York's J&R Music World point out that books tend to sell at suggested retail price.

Hanlin's two Buttons units in Oklahoma offer a selection of 100 book titles, a marked increase from the 20 it offered last January. "We now sell about 40 books a week, and that is pretty good for the summer months," says Hanlin.

"101 Programming Tips For The Apple" from Arcsoft and "Comput-

NASHVILLE—Asserting

sources of publishing income.

for the annual meeting.

there have been more changes in mu-

sic publishing in the past three years, than in the previous 20, ATV Music

Group president Sam Trust urged company representatives meeting here June 11-15 to look for new

Thirty-five ATV officials from the

U.S., Canada, Italy, Germany,

France, England and Japan convened

Citing shifting patterns of income, Trust said ATV is looking for in-

creases particularly in synchro-me-

chanical, performance and merchan-

dising rights. "We must be willing to

physically change the way we do

business, too," he said, illustrating

the point by noting that ATV has

trimmed the size of its New York op-

erations while greatly expanding those in Nashville because "it has be-

came a dominant recording center."

While the series of meetings and

presentations was generally upbeat,

the reps were told that the overall im-

portance of print music was continu-

ing to decline, a point confirmed by

Lauren Keiser of Cherry Lane Mu-

Other main points on the agenda

An update on litigation affecting

music publishing generally and ATV

Explanation of a new worldwide

sic, which handles ATV print.

included:

specifically.

Seek New Income Sources

that

By EDWARD MORRIS

ers For Everybody" by Dilithium Press are two more books Hanlin cites as top-sellers. He reports that the stores order books from Ingram, Nashville-based distributor. which offers over 1,000 book and software titles.

At Bromo's Texas, stores buyer James Cooper reports that seven Sound Warehouse Video stores, one Buttons and a Peaches unit merchandise books, although he admits that the stores are not yet offering as broad a selection as the Oklahoma outlets.

Cooper notes that Datamost's series of "Kids And The Atari," with similar books for Commodore and Apple computers, are best-sellers. Arrays directories for Apple, IBM, Atari and Commodore software also sell well in those stores, he says.

According to those interviewed who also sell computer programs, software continues to outsell books. The Musicland manager places the ratio at three-to-one in favor of software. "Since the summer has started, sales have slowed. We sell about 20 books a week," he says.

Growing demand for books about Apple's Macintosh computer is observed by both Hanlin and Alice F. Chang, part owner of Software Station based in San Francisco. They mention Microsoft's "The Apple Macintosh Book," "The Apple Macintosh Primer" from Datamost at \$9.95, and Dilithium's "Presenting The Macintosh" as starting to show good sales potential.

Additionally, Compute's book on Texas Instruments games continues to sell well, according to those interviewed, who add that there is still some interest in learning programming among owners of the now-defunct TI 99/4A computer.

Rackers Handleman Co. and Lie-**Trust Tells ATV Reps:**

• Presentations by each territory of

new songs, recordings and videos. A

second compilation album of Little

Richard songs to be distributed to

Presentation of new film projects

to which ATV music is to be pitched.

(ATV Music Group is a division of

ACC Communications, which is also

the parent organization of ITC En-

tertainment Group, a producer and

distributor of feature and tv films.)

During the final day of the meet-

ing, the reps participated in ribbon-

cutting ceremonies for the Nashville

office's new 16-track demo studio

Capable of being expanded to 24-

track, the studio has a Soundcraft Se-

ries 400 B board, a TASCAM 16 re-

producers and artists was debuted.

berman Enterprises have been successfully selling computer books as well as software, according to sources at those companies. Nearly 750 outlets are serviced with computer books through Handleman's computer software division. The company racks even more outlets through its book division, reports the firm's Stephen Strome.

Last January, Handleman's Mike Negrin explained: "The books provide a good introduction to computers. Prospective customers want to learn about the technology before making a buy." Most agree with Negrin. Introduction books, programming instruction guides and updated owner's manuals are reportedly the most-sought-after computer books, they report.



THE KING'S CONCERTO—ASCAP member Ben Weisman, center, displays a plaque presented to him by the Society's president Arthur Hamilton, right, to commemorate his "Concerto For Elvis," which was first performed by the Los Angeles Pop Orchestra. Looking on is Carlo Spiga, who conducted the piece's debut June 1 at the Century Plaza Hotel in Los

Chartbeat

Singles: 'Ghostbusters' Beats 'Shock'

Paul McCartney which was the first single from "Thriller," also had its

share of detractors, and didn't exact-

ly torpedo that album.

The always unpredictable nature of the pop singles market is drama-tized this week, as Ray Parker's theme to the film comedy "Ghostbusters" vaults 11 notches to number eight, while the Jacksons' "State Of Shock" jumps just six points to num-

"Ghostbusters" is thus shaping up as a strong candidate to become Parker's first No. 1 single, while at this point "Shock" looks as if it will be lucky to crack the top five. The latter record, a duet between Michael Jackson and Mick Jagger, has drawn decidedly mixed reviews, and has generated less across-the-board airplay than the seven top 10 hits from Jackson's "Thriller.

It's likely that Epic will release a second single from the Jacksons' "Victory" album within a month, rather than allow the album's fate to hinge on this single. But there is, perhaps, no great cause for alarm. "The Girl Is Mine," Jackson's duet with

Russell Revives Paradise Label

NASHVILLE-Leon Russell has reactivated Paradise Records and will issue his own new album, "Solid State Antique," on the label this summer. He has just released his first single from the album, "Good Time Charlie's Got The Blues.'

CUE, a division of MS Distributing, Chicago, will distribute Paradise. When the label was established in 1976, it was distributed by Warner Bros.

Bobby Roberts, president of Paradise, says other artists will be signed to the company, which will embrace rock, country and AC product.

Russell has heightened his oncetowering visibility via a recent appearance on "Late Night With David . Letterman" and will follow up with the release of two concept videos, one on "Good Time Charlie's Got The Blues" and the other on "Rock 'n' Roll Part Of My Heart."

The videos are being shot at Las Colinas near Dallas, with Michael M. Griffin producing and directing. There will also be a documentary on the making of the videos

EDWARD MORRIS

If "Ghostbusters" does reach No. I as expected, it would become the fifth movie theme to top the chart

since April, following Kenny Log-gins' "Footloose," Phil Collins' "Against All Odds," Deniece Williams' "Let's Hear It For The Boy" (from "Footloose") and the current champ, Prince's "When Doves Cry' (from "Purple Rain"). "Ghostbusters" is Parker's fifth

top 10 pop hit in a chart career span-

ning six years. It follows "Jack And Jill" (#8), "You Can't Change That" (#9) and "A Woman Needs" Love" (#4), all with Raydio, and "The Other Woman" (#4), which was his first solo smash.

The "Ghostbusters" soundtrack is also off to a fast start: It leaps from number 66 to number 29 in its second chart week.

This marks a nice goodbye present from Parker to Arista, whom he owes one more studio album before he moves to Geffen Records.

(Continued on page 59)

GMA Takes Gospel To Israel

NASHVILLE-A total of 35 industry representatives with the Gospel Music Assn. spent 10 days touring Israel at the request of the government there, June 12-June 21. Their official visit encompassed meetings with Israeli leaders and live performances by American gospel act Bobby Jones & New Life.

The GMA tour was arranged by Moshe Shoshoni, director of the Israeli ministry of tourism, in conjunction with the mayor of Jerusalem, the Christian Embassy and Don Butler, executive director of the GMA. The tour was coordinated by Polly Grimes, GMA board member and longtime gospel promoter, who has 14 years' experience staging concerts

Bobby Jones & New Life performed at a kibbutz outside Jerusalem, followed by performances at Liberty Bell Park, part of Israel's One Month Music Festival, at a club called Jerusalem Of Gold, and at the finale of the music and film festival held at the Ramada Renaissance Hotel.

During the sojourn, the GMA pledged to sponsor the planting of more than 200 trees at a cost of \$6 each for Israel's reforestation project.

BIEGEL AT HELM

New Firm To Serve Indies

NEW YORK-Independent Distribution Network (IDN), a company offering national marketing, billing, collection and publicity services to small and medium-sized independent labels, has bowed here. The firm, a division of the Four Seasons Entertainment Co., is headed by music industry veteran Irv Biegel.

"Our purpose is to afford small and medium labels or producers a chance to get a fair shot in the marsays Biegel, who adds that he conceived of the company as a result of requests to consult for indie labels.

Aside from coordinating distribution, IDN also offers pressing and inventory services. "We're trying to offer a complete service," says Biegel. Although the outfit offers local promotion, he urges clients to retain national promotion services.

First clients through IDN include Artist International Records, C&R Records, Cherry Lane Records and Triad Records. Cost for IDN is based on a fee culled from net sales.

Distributors employed by IDN include Associated, Bib, Jem Texas, Jem West, Lakeside, Malverne, Navarre, Schwartz Bros. and Tara.

Parent company Four Seasons Entertainment Co. Inc. is a joint venture of Biegel, producer Bob Gaudio and singer Frankie Valli. Its holdings include a recording studio and a publishing company. Four Seasons plans to make a public offering within the next few months.
FRED GOODMAN

Toronto, New York and Los Angeles this summer.

computer system for the company that is set to be on line in London,

corder, digital delay and Linn Gerry Teifer, who recently returned to Nashville from New York

to head the office full-time said the reps reached no formula for licensing video. But he noted there was a "big emphasis" on the whole question of video uses and income.

Besides highlighting the signifi-cance of Nashville by holding its annual meeting here, ATV has remodeled its 16th Ave. offices, brought in veteran session musician Ron Cornelius as its new professional manager and in-house producer and expanded its writing staff. Staff songwriters are J.C. Cunningham, Billy Joe Shaver, Jerry Fuller, Bob Johnson, Steve Stone, Brent Maher and Chip Taylor. Barry Sanders is engineer for the

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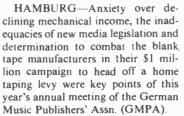
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News/International

High Anxiety At GMPA Meeting German Publishers Voice Concern Over Tape Levy

By WOLFGANG SPAHR



"We can't stay in the background any longer," says GMPA general manager Hans-Henning "The opponents of photocopying and blank tane levies will create real problems this fall in Bonn, and the entire music business has got to get together to ensure that its interests effectively represented

Peter Hanser-Strecker, publisher member, declared that everything possible will be done to stop major tape manufacturers like BASF from deflecting the proposed legislation and thereby depriving authors of the protection they urgently need. Many classical music publishers, he added, have already suffered so severely from photocopying that they can no longer afford to keep up their production of contemporary music at

The publishers noted that some 230,000 jobs in and associated with the West German music business are endangered by delays in amending the copyright law, whereas tape manufacture, being a highly automated business, employs relatively few

Margret Moeller, an official of the Ministry of Justice, told the meeting that the government was anxious to find a mutually agreeable solution. But she made no predictions as to when and in what form the planned copyright reform bill would become

Further problems associated with the advent of satellite television transmission were discussed by the publishers. Johann Juranek of Vienna predicted that publishers would lose their territories, with collection being made in the country of broadcast.

He warned against inflexibility and ointed out the danger of individual European countries taking separate initiatives. But he said that plans for a worldwide copyright society would face the difficulty of divergent interests among the various countries involved.

Hans Sikorski, vice president of the association, reviewed 1983's performance as summarized in the business report of copyright society Performance income in

creased, he said, but mechanicals saw another dramatic fall. "For publishers whose priorities are subpublishing rights, and whose main income is based on mechanicals, last year was bad and 1984 won't be any better," he warned.

Sikorski foresaw problems for GE-MA's liquidity, unless the record industry can be dissuaded from paying so many royalties into blocked accounts. Current litigation on mechanical royalty levels will lead to an increase in rates which have remained unchanged in decades, he

Karl-Heinz Klempnow, head of the committee for GEMA and other performing and mechanical right societies, asserted that publishers specializing in pop and light music catalogs were deeply worried by this development, believing that mechanical income might decline still further as a result of falling sales and collapsing retail prices.

Under the proposed new system, retail prices would be treated directly without taking into account the dealer's profit margin. But Klempnow said that many shops now sell topline albums at little over \$5, meaning a dealer price of around \$4.50.

If the record industry were to agree on a royalty rate of 8.2% of dealer price, this would mean only 37 cents per album for GEMA members, barely higher than the previous minimum royalty of one Deutsch Mark (36 cents), Klempnow said.

Concern regarding the decline in GEMA income was compounded by worries that its expenses were increasing, from 12.2% of revenue in 1981 to 13.6% last year and an expected 14.6% this year, he added. Rationalization will be needed, and talks between publishers and GE-MA's administration have already

started, he said.

Cooperation between the collecting society and the publishers over income from foreign territories has produced significant earnings increases, Klempnow noted. Calling communication a key issue, he said that efforts were being made to improve contact between the various GEMA offices in West Germany's different districts.

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EFFECTIVENESS QUESTIONED

TV Promo Overkill Seen In Italy

By VITTORIO CASTELLI

MILAN-Albums promoted and advertised on television are dominating Italian sales charts. But despite occasional spectacular successes, over-use of the medium by record companies here has meant diminishing returns, and some industry figures now question the effect of tv advertising on the market as a whole.

Prior to the explosion of private tv stations in Italy, this kind of promotion was unknown, and it is still impossible on state-owned RAI-TV due to the lengthy waiting period between space booking and actual broadcast.

One of the early pioneers was re-cord company CGD-MM, working with Canale 5, the biggest private network. That association has produced outstanding sales successes within the last two years.

Anxious to demonstrate the value of ty promotion, Canale 5 devised a formula by which substantial discounts were offered to potential advertisers, in exchange for a royalty on sales of the record promoted. This approach is still used, particularly where promotional budgets are low, but it means that campaigns have to be confined to one station because of the difficulty of assessing what sales are due to what ads.

Another formula, pioneered by CGD-MM, is the so-called "ticket" system whereby the consumer pays an extra 60 cents on ty-promoted disks to cover the cost of promotion. The subject of considerable debate between retailers and the industry, this system has nevertheless survived and become widely adopted, occasionally providing a source of extra profit when sales exceed the ticket value of the campaign.

A solid tv spot campaign costs \$90,000-\$150,000, though rate card prices often suggest a cost on paper two or three times more, and sales effectiveness is rapidly waning as more and more companies jump on the bandwagon. Sensational successes, however, are not unknown

CGD-distributed Baby Records began tv advertising last summer with a three-album campaign that generated total sales in the region of one million copies. A Christmas campaign, again for three albums, did even better, reaching a reported 1.5 million units. Baby Records president Freddy Naggiar revealed that the company spent \$1 million on the campaigns, but the trend was set.

Since then, overkill has set in. "Nowadays you can see 15 albums a day promoted on the tv screen," says EMI Italiana marketing manager Roberto Citterio, "but the medium is no longer producing such good sales results as before." EMI has tried out a wide variety of product for this kind of promotion, from Beatles and Nat King Cole anthologies to a classical album by conductor Riccardo Muti, but special tv advertised compilations have achieved the best results.

These compilations are viewed with very mixed feelings by the record industry. CBS Dischi marketing manager Franco Cabrini complains of increasing costs and decreasing effectiveness, though he stops short of claiming, as some do, that hit compilations damage singles sales. "Paul Young's 'Love Of The Common People' has been used on a lot of tv albums," he notes, "but it's still a best-

Baby's Naggiar sees tv albums as dangerous in that they crowd the charts to the point where it is hard to gain the right exposure for new and creative acts. "I've often suggested separate charts for hit compilations,' he muses, "but unfortunately in

K-Tel Italia general manager Liliana Azzolini sees tv advertising as consuming as much in promotional costs as it produces in profits, and adds: "Besides that, it has also killed the back catalog business.

Azzolini also decries lack of creativity in the ads produced. "They all look the same, and worse, they only reach the public that already buys records, with their emphasis on youth and sport and so on, instead of expanding the market to reach new au-

Hong Kong Music Business Ponders Future

By HANS EBERT

HONG KONG-With China already certain to regain sovereignty over Hong Kong after 1997, the music business here is pondering with some anxiety what the future may hold. A key question is whether Hong Kong will witness a talent drain and a shift of major international companies to other Southeast Asian markets in the face of Chinese restrictions, or whether China itself will develop into a major new

"Wait and see" is basically the prevailing attitude, though some record company executives are rumored to have requested transfers as precaution."

Florence Chan, general manager of Capital Artists Records and asso-ciated company Capital Artists Promotions, agrees that the fate of the colony is "a problem for everyone." But she adds: "We're not at all worried about future business. We have an extremely good rapport with the Chinese authorities, and besides, everybody needs entertainment."

Several Capital Artists acts have performed in small venues in China. Mandarin singer Stella Hai-Sau Leong is set to perform in Peking this December at Chinese invitation

According to Chan, many Western artists are keen to perform there, with recent inquiries coming from Rod Stewart, Bob Dylan, Julio Iglesias and Eric Clapton. "It would be a great publicity and prestige coup for

them, and most acts seem to think the Chinese will be more open to international artists now, because of 1997," she says. "In actual fact, it was a lot easier two years ago, but now there are severe restrictions and an incredible amount of bureaucratic red tape."

Capital Artists Records is looking closely at a number of mainland singers with a view to signing them "People here don't realize it, but there are a number of singers in the provinces closest to Hong Kong who have been heavily influenced by Hong Kong pop stars, like Roman Tam, Teresa Teng and Sam Hui."

Sam Hui is one of the few local artists in a good position to look for greener pastures elsewhere. Married to an American, he is soon to undertake a 10-date U.S./Canada tour.

Others, with Hong Kong Belonger passports, can look only to Singapore as an outlet for their work. Observes one singer: "The aim now is to make as much money as possible so you can settle and work in Singapore. It used to be ultra-conservative there, but now they are running Boy George look-alike contests.

Norman Chang, head of Poly-Gram's Southeast Asian operations, sees Taiwan as a more likely source of problems after 1997 than China. "You have to understand that Hong Kong recordings sell most in Taiwan at the moment, so Hong Kong be-coming part of Communist China could well affect our exports of local repertoire there," he says. Like Capital Artists, PolyGram

has looked at China with a view to signing up talent. But Chang cau-tions: "Artist development is very backward there, much like the economy. And even if we were to open an office, we could not just go about signing acts. Everything has to go through China Records. It signs the talent; we 'borrow' it from them. Everything has to be approved through official channels.

Julio Iglesias, iVen! quiero enseñarte la luz del otro lado de la luna. Dulcinea

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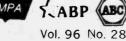
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Commentary

EDITORIAL

Price Does Matter

integrate them into the marketing mainstream as just another album configuration caught many in the industry by surprise. Not because any believed it wasn't destined to happen; they just

No one seriously suggests that CD can fulfill its consumer promise until the prices of both players and disks drop to levels at which the mass of buyers see value. Record companies have been encouraged by recent cuts in hardware prices, but some, it's known, hoped that the basic prices of software would hold at least until the fall to help compensate for heavy startup and pro-

The record market, however, like any other, responds to its own imperatives. Price, as one factor in the marketing equation, does matter, it seems to be saying. The noticeable trend toward advertising allowances and other inducements to accounts, as well as the more recent heavy CD discount promotions by CBS, RCA and PolyGram, were signposts along the way.

Was it only little more than a year ago that we witnessed the remarkable phenomenon of people buying CDs even before they became owners of CD players? Prices of \$20 to \$22 a disk didn't seem to matter to those early techno-faddists. Any software available flew out of the stores

Action by one major company to bring down the price of CDs to a \$15.98 suggested list, and to "regularize" them as a standard album format, may not yet be a sign of configuration maturity. Incipient adolescence, perhaps. At the very least, however, it leaves infancy far behind.

There may be painful miscalculations and adjustments along the way as CD takes on a larger share of market. And some of the lessons learned after the introduction of LP, stereo, 8-track and cassette (let alone quad) may have to be learned all over

Price, content and quality do matter, and the speed by which the industry achieves consumer consensus that all elements are positive will affect the speed with which music buyers convert to

Fair Play—Equal Opportunity

Everyone in the industry knows how difficult it is to break new records, and that new artists and independents face seemingly insurmountable odds. Unlike major artists, they don't yet have the prestige and track record, or the paid promotion and marketing personnel, to help them break through.

Listeners and buyers often relish the discovery of a new talent, rather than hearing new music performed by known and established artists. In effect, new and yet untapped talent is being

blacklisted without the due process of public response.

Granted, competition is fierce. But in order to be decently competitive, all must be given the same fair and equal opportunities.

I have heard programmers at radio stations in major markets say they would rather risk playing new product by a proven artist than taking a chance on a new artist. This is a philosophy that is damning to the future of the industry.

Is there really a greater risk to a station in exposing a new



Cooper: "No one seems willing to make the necessary adjustments."

artist? Would listeners just up and abandon them for playing someone who is not yet a pick favorite? Of course not. We all know that stations play records all the time that are widely considered "junk music." It's even more frustrating when, in fact, there are many small and new independents that really do have

Every record that comes in to a radio station is not a hit, and those from indie artists should be given the opportunity to bid for listener response. We should remember that a new release is only a "marketing study" until the market is defined.

The situation would improve if more small stations were represented among those reporting for chart listings. Most of the others that report only add what got charted the preceding week. Smaller stations are more sensitive and open to new artists' product, and are more likely to report according to the product's merit rather than the prominence of the label or artist

Can stations guilty of these unfair methods of operation honestly say to their listeners that they are open to innovation and that they are playing all of the new and best music available? These listeners are more active than they are given credit for, and they're tired of hearing the same old songs day after day.

Record companies blame the ills of the industry on radio, and radio blames the record companies. Both are part of the overall problem. No one seems willing to make the necessary adjustments. This is head-in-the-sand leadership.

'New and yet untapped talent is being blacklisted without due process'

Cries about home taping get louder all the time. But if buyers are only allowed to hear a few of the many new releases available and are hearing them all day, every day, they are not stimulated to go out and buy an album for seven to nine dollars. They can easily pick a convenient time to tape what retailers are in busi-

After all the slapping in the face of the music industry, persons capable of making a change and redefining the practices and procedures still seem to prefer to just sit around and mope about shrinking profits

Instead of all the bickering and on-air attacks radio stations make against each other, they should be thinking of broadening their services to their listening areas. They should work on extending music playlists to include good new product from inde-

With video programming fast becoming a useful alternative for exposing new and independent artists, radio programming had better improve. Who started these unfair methods of expo-

Joseph Cooper is president of Tallulah Records, an independent label based in Dallas.

Letters To The Editor

Campus Radio: Alive & Well

One aspect of the music industry that's hardly mentioned anymore, but that is still extremely powerful in breaking new talent, is campus radio. It is alive and well and becoming more and more stabilized, even as certain record companies continue to ponder its viability.

What I am finding is that remain on as programmer, announcer, researcher or advisor after formally finishing their studies. This can only benefit the station. There are camnus stations which have been around for years and are as organized as any major radio station. Others are younger, but still growing. Campus radio has about as much chance of disappearing as does the threat of nuclear war.

So, record reps and industry big-wigs, when your campus radio reps call, lend an ear. There are a lot of old standbys helping out. You'll be speaking to a finely honed, knowledgeable and enterprising young voice

Bill Smith Scarborough, Ont.

Pondering The Solution

There is no doubt about the number of talented black artists turning out records, although there is lack of evidence of this on the Hot 100 char living in a small town with no exposure to black music, I'm afraid many are not really aware it even

Say what you like about video, but thanks to programs like "Gavin & Lott," many of us are hearing and seeing black music for the first time. I, for one, am a new and excited fan. In the past five months I have purchased 25 albums and tapes by black artists. I can't get enough.

> Linda L. Cummings Stephentown, N.Y.

Rest In Peace

Thanks to Susan Attinson (Letters, June 16) for reminding us that the 30th anniversary of Elvis Presley's first record ("That's All Right") is July 4. She is correct in saying that the event has been relatively ignored.

Since Elvis died, the torrent of distasteful, nasty nd uncaring media attention heaped upon him has done an effective job of ruining his image in many people's eyes. Now that almost seven years have passed since Aug. 16, 1977, isn't it time to put aside his human frailties and give his achievements in popular music the credit due them?

Elvis was just a man, and for that reason the self-destructive lifestyle he led can be forgiven. His talent, however, was truly superhuman, and its recognition is long overdue. May he finally rest in

> Jay Gordon, WBRS Waltham, Mass.



Join Lee Arnold and hit a few bars this weekend with Willie, Merle, Crystal and Dolly.

Pick up "On A Country Road." You'll join over 350 stations bringing country music lovers one of America's hottest syndicated music magazines.

It's three hours a week of country music news, celebrity profiles, recorded live segments from Billy Bob's country mecca, exclusive interviews, and concert performances. All presented with a generous helping of country hits and all-time classics.

Nobody knows country music better than Lee Arnold, the Academy of Country Music's 1983 Deejay of the Year. And nothing delivers the listenership like his "On A Country Road."

Plus four three-hour specials this

year: Memorial Day, with John Denver, Lee Greenwood, and Emmylou Harris; July 4th weekend, with Willie Nelson and Waylon Jennings; Labor Day, featuring George Jones and Hank Williams, Jr. And, in October, live simulcast from Nashville of the Country Music Association Awards.

Pick up the country music program that'll pick up your listenership. Pick up "On A Country Road."

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Radio

Cole Signs Off As WMZQ PD

Forms Consultancy In Austin With KOKE's Ray

WASHINGTON—"My five-year plan when I came to a major market was to work at two stations and be bak into a medium market situation with equity," explains Bob Cole, who has just resigned his post as program director of Viacom's WMZQ here. Cole has accomplished those goals in half the time. He took Washington's WPKX-AM-FM (Kix 106) to its greatest success, defeating WMZQ, then crossed the street and accomplished the reverse.
"When I came to WMZQ last Au-

gust, I had a one-year contract. I really didn't expect to leave at the end of that year," says Cole, who will be on hand at the station for the next six to eight weeks in order to play a part in the selection of his successor. But Viacom has amazing resources, which has not only been a learning experience for me but allowed me to accomplish what I set out to do in a much shorter period of time.

Now Cole is returning to Austin, a town he took by storm as morning man and program director of KOKE from 1979-82. During that time, he not only took the outlet to dominance, becoming a household name with the country audience, but also developed a close business and personal relationship with KOKE presi-

dent/GM Jim Ray.
It is with Ray that Cole has formed his new five-year plan, encompassing a consultancy and equity. "Jim will remain GM of KOKE, although he has resigned his presidency, plains Cole. "He did that in order to go into ownership of some stations which I will also be a part of.

"However, since he will still be involved with KOKE, managing it on a day-to-day basis, it is definite that I will have a business association with the station, although we've yet to determine exactly what my responsibilities will be." Since Cole's departure, the AM/FM combo has taken a definite back seat to its country competition KVET/KASE, and subsequentchanged formats to adult contemporary.

Although both Cole and Ray are steeped in a country background, the Austin-based consultancy will not limit itself in format. "We've got several clients already lined up," admits Cole. "But at this point they're confidential. I can tell you they range dramatically in format, and while I'm happy to be even more involved in country, I'm very excited to be branching out into contemporary hit radio and adult contemporary.

"I don't see 'format' as the crucial

element at any radio station. Sure, it's better be a big part of the game plan when targeting an audience, but transcending that, all radio is a people-inensive business," says Cole. 'Unlike manufacturing, where the real creativity stops after the development of a product when production becomes assembly-line mentality, radio's product is constantly generated, refined and maintained on a day-to-

"People's needs and wants, both employees inside the radio station and listeners outside, are constantly changing. It's a fragile relationship that must be nurtured, but it's also an amazing phenomenon,' continues.

"What other business can take a million-dollar license and turn it into a 10 million-dollar property in one year with no change but the right people? We've all seen it happen, and sometimes it happens without any other major expenditure other than personnel. Consequently, my concentration is not as much on formatics, although that's important, as it is on getting the right people and giving

them a reason to want to stay.
"Unfortunately," Cole goes on, "I can count on one hand the times I've (Continued on page 14)

CALL OF THE WILD-Over 5,000 Jacksons fans gathers at Boston's City Hall Plaza to join Boston's WILD in a plea to bring the group to their city. Results of the rally remain to be seen.

Vox Jox **Bazoo Heading For KIXK?**

By ROLLYE BORNSTEIN

Little in the way of hardcore news this week-especially since we're typing this at 2 a.m. at the L'Enfant Plaza-but we do have a few solid ru-Nick Bazoo, PD of B-97 (WEZB New Orleans), refuses to confirm it, but he won't deny it either. Will he be the new PD of ABC's newly acquired KIXK Dallas/Denton? The move would assure the station going top 40 against his former co-worker, B-97 turned KAFM Dallas PD John Shomby.

Then there's the matter of Jack Tadeo. He says that if it's true you'll hear about it through "regular channels"; however, irrregular channels in the form of fellow Viacom employees say Tadeo will be exiting his WLAK Chicago PD post. Joining the "love songs" outlet less than a year ago from Philly/Media's WKSZ (Kiss), Tadeo is rumored to be leaving to form a research-oriented consultancy.

And from the less than believable but who knows category, several folks have mentioned that Frankie Crocker may be the new night man at New York's WPLJ. We have trouble buying that one, too.

San Diego radio vet Jim Price had

his cake and ate it too at a triple celebration in his honor last week attended by the entire San Diego radio community. Toasting to his 49th birthday, 30th year in radio and 25th anniversary were KYXY's Ed Denker, K-Best's Mark BeBoskey, KCBQ's Peter Moore, Jerry Lee, formerly of KJQY, and several other notables, including Dave Segal, who started Price in radio, and Billboard's always prolific San Diego correspondent Thomas K. Arnold, on hand with an epic 120-line poem he wrote.

(Continued on page 19)

Clark Promoted As WGAR Goes Country

By THOMAS K. ARNOLD

CLEVELAND-Just one month after WHK dropped country for oldies, longtime AC station WGAR is picking up the slack as part of an overall consolidation move with its FM sister, WKSW (KS-100).

Effective next Monday (16), the powerful 50,000-watt station will adopt a country format and simulcast its morning drive show, hosted by Paul Tapie, with the FM. Its call letters will change to WGAR-FM.

"This move gives us the corner in the market, especially since two country stations (WHK and WWWE, which exchanged country for AC six months ago) have dropped says Jay Clark, who will retain his title as WGAR program director in addition to picking up a new one as operations manager of both stations.

"Obviously, we'll be more apt to sell as a combo, since both stations will have the same format. And we're pretty certain nobody else is going to come in and go country, since they'd automatically have to compete against two stations."

The consolidation move affects not only the format, but the staff, says Clark, who came to WGAR a year ago this month after several years with WABC in New York.

On the AM. Tapie's show will be moved up half an hour to 5:30 a.m., country format from Chicago's Satel-Fortune, Mark Edward, Barb Wonder and Ted Clark.

Mike Metzger, currently WGAR's afternoon jock, and evening jazz show hostess Barb Richards are both leaving the station, Clark says, while Jay Hudson, on the air from midnight to 6 a.m., moves over to the

currently does overnights, will be-

and will be simulcast on the FM, Clark says. The popular jock-and his 150 impressions-will be followed by talk show host Steve "Boom Boom" Cannon, whose program will now feature country music in addition to the normal patter from 9 a.m. to noon. Next comes an hourlong news/information break, including a brief Paul Harvey block, while the rest of the broadcasting day will be turned over to a syndicated lite Music Network hosted by Bill

With the simulcasting of the Tapie morning show, current FM morning man Josh Tyler moves over to middays, while current midday jock Steve Cherry is also exiting. John Olsen retains his positions as both afternoon jock and program director of the FM, while Chuck Collier remains in evenings. John Szymanski, who

FM in that slot.



CAMPAIGN TRAIL—Former vice president Walter Mondale, right, makes campaign promises to KABC Talkradio's vice president and general man-George Green, center, and the program's host Michael Jackson in Los Angeles, Mondale and Colorado Sen, Gary Hart taped a segment for the show which will air during the Democratic convention this month.

come a "swing man" and is also in charge of satellite operations.

'Country music in this marketplace has always done double digits (in the Arbitron ratings)," says Clark, who reports directly to Harold Hinson, general manager of both stations. "And having the only two country stations in the market gives us a real advantage.'

PROGRAMMER'S OPINION

Why Not Qualitative Research?

By STEVEN WARREN

A few weeks ago the RIAA released details of a research study of record and tape buying habits. Many people were amazed to see that consumers over the age of 35 buy more records and tapes than anyone else (28% of all sales). Teens, the demographic most would assume to be in the top position, were number four (16% of all sales). If this came as a surprise to you. it is time to re-think your sales research methodology.

Since the beginnings of contemporary radio, one truth has remained constant: Record sales equate to programming value. Virtually all musicoriented stations conduct weekly sales research. Yet most go no deeper than a simple poll of record stores' top 20 singles and albums. Since few stores keep detailed weekly sales by unit, the reliability of such music polls is marginal, at best.

Even if the store's weekly list is accurate, what does that tell you? A record that is top five in sales may not have sold a single unit to your station's target audience. Another record at the bottom of the sales list might well be the most important record on your playlist. Unless you delve deeper into the buying habits of consumers/listeners, your weekly sales research may be little more than busy-work. At worst, simple call-thestore-take-the-list sales research can be grossly misleading.

In the mid-'70s, my music director Katie Van Pelt began doing a simple thing. Before she called the stores

each week, she made a list of records she was particularly interested in. After taking the store's sales report, she would run down her list and ask more detailed questions: "What kind of people are buying this one?" "Are women buying it?" "Are men buying it?" "Are sales mostly ethnic, or are whites buying, too?" "Are adults buying that single?" "What other records are those people buying?"

She was soon turning up the most interesting things. For example, Charlie Daniels hadn't had a hit in years when he released "The Devil Went Down To Georgia." Most programmers pooh-poohed it in the first few weeks. But Katie discovered, among other things, that blacks were buying the single. Blacks buying Charlie Daniels? That was significant! The record went into power rotation long before the competition even considered playing it.

"Music Box Dancer" by Frank Mills was the most implausible record of the decade. At first, PolyGram didn't even press commercial copies of the single. Before the record was in the stores, Van Pelt learned that all kinds of people were asking for it: men, women, kids, blacks, whites, soldiers, cabdrivers. And into power rotation it went.

Both of these "unusual" records were Hot 100 smashes. Both sold over a million. Yet in their early weeks, most of the country's programmers failed to recognize the audience-drawing power of them. Qualitative, demographic sales research provided the data that gave our stations a competitive advantage in programming them.

The value of such data is equally applicable to more "standard" records. As I write this, the second week of June, Laura Branigan's "Self Control" is just beginning to work its way onto the majority of AC stations around the country. Many of their programmers felt the opening guitar was too "hard" for AC. If they had been doing qualitative sales research, they could have known more than a month ago that the record was selling almost exclusively to adults. Their listeners certainly didn't feel the song was too "hard," and the AC stations that were on the record earlier had a clear competetive advantage over the stations that assumed

Oualitative sales research is the process of discovering who's buying what. No matter what your target audience, this information is imperative. And the person who knows is the record store clerk, the one who rings up the sale and puts the record into the sack.

Gathering this data is a delicate job, since the sales reports can easily be a nuisance for the busy clerk. To accomplish our goal, Katie Van Pelt and I kill them with kindness and consideration. Our first question is always: Do you have time? If not, we'll arrange to call back later. We may reward them with occasional gifts. Nothing big and nothing regular that they might come to expect; just tokens of our appreciation.

(Continued on page 14)

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A STATE OF THE STA

NA

Washington Roundup

By BILL HOLLAND

Broadcast Music Inc. (BMI) is apparently still in the dark about the announced suit that the All-Industry Radio Licensing Committee will file over the new July 1 royalty rate increases (Billboard, July 7). Says a BMI spokesman: "We haven't gotten word yet. All we know is what we read in the trades." He adds, howev-er, that "it sounds like they're trying to pull a rabbit out of a hat.

Meanwhile, the NAB is trying to mollify the increasingly volatile feud between the license committee and BMI. NAB president Eddie Fritts has issued a statement saying his organization stands ready to "facilitate a resumption of negotiations" between the two groups. BMI has suggested that the time for negotiation has passed.

The full Senate Appropriations Committee met June 26 and has marked up the subcommittee recommendation of \$238 million for the Corpoation for Public Broadcasting's fiscal 1987 budget. The full Senate must now await House action.

* * *

* *

The NRBA has filed comments with the FCC pointing out that issues on use of the upper AM spectrum (1605 to 1705 kHz) should focus on allocation rather than technical concerns. NRBA says that such issues as power limits and interference protection for new stations are more important then the technical issues so "similar" to the current AM band.

Here's a reminder that comments to the FCC on proposed changes or a relaxation in the fairness doctrine obligations are due Sept. 6. The FCC also reminds stations that its inquiry "was in no way intended" to signal a relaxation of current rules.

* *

* *

AM stations will now be able to use their SCAs for any broadcast or non-broadcast function, as long as it doesn't interfere with the main channel or with other radio station sig-nals, according to a June 27 FCC

> * * *

Stay tuned for the FCC's announcement this month of the communities for possible new FM station assignments in the ongoing Docket 80-90 proceeding. Also to be announced are new communities the Commission may decide to approve The FCC has already accepted 200 counterproposals.

* * Is there, in the heart of a communications lawyer, the heart of songwriter Sonny Bono? The answer may be yes, at least if one takes a close look at the NRBA's latest Washington memo, which usually discusses important governmental rulings in its staid columns.

NRBA counsel Gerald P. McCartin wanted to underscore the FCC's recent efforts to put some bite into regulation enforcement by slapping fines on stations. So he wrote a little song, to the tune of Sonny & Cher's "The Beat Goes On." Here's the first

Jimmy didn't file his 323 So he got zapped by the FCC Johnny din't file his 395 Got slapped for a grand-man alive!

And the sting goes on

And the sting goes on. Was it Henry Miller who said "reality is conspicuous in the absence of it"? Well, Congress is in recess until July 23. No dereg for the needy.

The FCC has denied West Coast Media (WCM) permission to sell

KIFM San Diego, formerly WDIG-FM, San Diego, on a "distress sale" basis, and ordered WCM to continue operating until another licensee has been selected.

The June 15 action follows WCM's renewal denial by the Commission in July, 1980. The appeals court affirmed the Commission decision, and the Supreme Court refused to hear

The Commission denied WCM's request by pointing out that WCM no longer holds a license and only has residual authority to remain on the air to consummate its affairs within

The Commission has also invited all parties interested in applying for permanent or interim use of the KIFM frequency. Since the station involves a "grandfathered" short spacing with KNOB Long Beach on

first adjacent channel (250B, 97.9 MHz), all applicants are reminded that they will be rejected if they propose to increase radiation along any azimuth toward KNOB's 1.0 mV/m contour. Applications are due no lat-

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Radio

Why Not Qualitative Research?

• Continued from page 12

Our weekly conversations are never mechanical. Courtesy is paramount! A relaxed, conversational approach allows observations and data to flow more freely.

We develop our contacts carefully. Our purpose is explained in general terms, and we let them know that the information they provide is important, but that other fators are also considered in our programming decisions. They can't get the idea that they are guiding our playlist.

Our weekly reports begin with the standard list of their top-selling singles and ablums. We ask if it was a good, bad or average sales week. We ask if anything was on special and if so, how it did. We then go down our own list soliciting demographics on each record.

These demographics are based on the clerk's recall, so there is a margin for error. But the more stores called, the more accurate the data becomes. And the clerks begin paying closer attention when they know they are going to be asked for such information each week. So their observations are more accurate as time goes on.

By making a simple cross-reference chart each week, we can quickly spot trends. On a legal pad, we list each title in the left margin, mark off a column for each of the stores and enter the store's report on the page. Then, looking across the page, a record's sales spectrum reads like a graph. Anomalies are easy to spot this way.

If we suspect hype, we may casually mention, when next we talk, that no other store reported similar sales on a specific record (just to let the clerk know we noticed). As a working relationship develops, we find that the hypes are fewer and the clerks' reports get more and more insightful.

Correctly cultivated, these reports are a strategic barometer that can provide a competetive edge beyond compare: qualitative music preference information. In this complex age, with too many stations vying for the same audience, such data is of great value. It is a primary key to in-

telligent music programming.

Steve Warren is director of The
Programming Co-op in Racine, Wisc.

Ken Dowe Sees KPEN Buy As 'First Of Many'

DALLAS—Ken Dowe hopes that his purchase of KPEN Los Altos/ San Jose from Don Burden for \$2.5 million is "the first of many" acquisitions for his Dowe Communications.

The morning man, who last month agreed to a buyout of his contract with Shamrock's KMGC here, won't say what he'll call Burden's Class A outlet, which beams into the Silicon Valley.

Burden, the controversial owner whose failing health forced him to give up the station, did "a remarkable job" of turning KPEN into "one of the three best 'A' signals in the country," in Dowe's view.

"Say that I'm actively looking for more stations," Dowe reports, "particularly in California and Texas." They can be either "cash-flowing or turn-around operations," he says. "It's a matter of putting the proper people in and then turning (it) for future profit."

Dowe, 43, cites his successful sale of KLTE Oklahoma City, which he sold last month for \$3.2 million cash (plus receivables of \$250,000) to Mel Wheeler of Denton, Tex.

Dowe, who served as operations manager and later executive vice president for McLendon Broadcasting from 1965 through 1975, was a consultant through the latter half of the decade before purchasing KLTE in 1979. His partner in the new company is millionaire industrialist Paul Trousdale, developer of Trousdale Estates in Beverly Hills.

Cole Signs Off As WMZQ PD

• Continued from page 12

had that relationship in a radio station. WMZQ is one place where I did, which made this decision harder. Brian Bieler without a doubt is one of the most talent-oriented GMs in the business, and he's allowed me to operate to my potential. I only wish there were more Brian Bielers and Jim Rays in the business.

"In retrospect, when I came to WMZQ I wasn't thinking along 'people' lines or career paths; I was awed by the challenge. I had looked into ownership back then and nothing seemed right. WMZQ seemed so great and so grand, I had to take it."

ROLLYE BORNSTEIN



DOING IT DEMOCRATICALLY—Mark Lennartz, left, and Rick Sadle of KLOK San Francisco launch the "Great San Francisco Song Showdown." The station juxtaposed the lyrics of Tony Bennett's "I Left My Heart In San Francisco" and the music of Jeanette MacDonald's "San Francisco" and asked listeners to make the decision.

Billboard RADIO AWARDS

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

BILLBOARD	RADIO	AWARDS
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ADDRESS

CITY STATE ZIP:PHONE:	
CATEGORY ENTERING: (c	heck one only)
STATION OF TH	E YEAR since: mo:yr:
	CTOR OF THE YEAR n since: mo:yr:
PERSONALITY C	OF THE YEAR _since: mo:yr:
INTERNATIONAL	PERSONALITY OF THE YEAR
military0 market:	commercialdaypart
FEATURED PROC station produced	GRAMMINGsyndicator/network produced
MARKET	INFORMATION:
	Arbitron market served and size) market
MEDIUM 31-100 #	market
SMALL 101-over #	
	narket and metro population:
FO	RMAT:
adult contemporary urban/black	MOR/nostalgia miscellaneous

All entries must be submitted no later than Jan. 1, 1985 to:

Rollye Bornstein Radio Editor

Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

Most Added Records The week's five most added singles at

Billboard's reporting stations in each of four formats

of Billboard's # of Billboard's
stations
adding record now reporting
this week record

Title, Artist, Label thi

"Missing You," John Waite, EMI America	87	87
2 "Lights Out," Peter Wolf, EMI America	70	70
3 "Rock Me Tonite," Billy Squier, Capitol	51	119
4 "Leave A Tender Moment Alone," Billy Joel, Columbia	42	68
5 "Round And Round," Ratt, Atlantic	33	109

(94 Stations)			
1 "17," Rick James, Gordy	55	55	
2 "You Keep Me Coming Back," Brothers Johnson, A&M	22	70	
3 "You, Me And He," Mtume, Epic	16	70	
4 "Ghostbusters," Ray Parker Jr., Arista	15	70	
5 "Ice Cream Castles," Time, Warner Bros.	10	65	

	COUNTRY (125 Stations)					
1	"Let's Chase Each Other Around The Room," Merle Haggard, Epic	58	58			
2	"Shot In The Dark," Leon Everette, RCA	26	72			
3	"Dream On Texas Ladies," Rex Allen Jr., Moon Shine	24	46			
4	"Love Over Old Times," Sylvia, RCA	23	61			
5	"Turning Away," Crystal Gayle, Warner Bros.	22	103			

5	Warner Bros.	22	103
	ADULT CONTEN (84 Statio		
1	"All Of You," Julio Iglesias & Diana Ross, Columbia	23	38
2	"Leave A Tender Moment Alone," Billy Joel, Columbia	20	36
3	"To Me," Barbara Mandrell & Lee Greenwood, MCA	13	22
4	"Hold Me," Teddy Pendergrass & Whitney Houston, Asylum	11	42
5	"Jump (For My Love)," Pointer Sisters, Planet	10	39



1983 Billboard Radio Award Winners

PERSONALITY OF THE YEAR -

CONTEMPORARY/AC
Major Market:
Rick Dees,
KIIS Los Angeles
Medium Market:
Big Mike Fiss,
WYYY Syracuse
Small Market:
The Freakin' Deacon,
WKZQ Myrtle Beach, S.C.

COUNTRY
Major Market:
Bob Burchett,
WCXI Detroit
Medium Market:
Bob Cooper, KWEN Tulsa
Small Market:
Chris Hampton & Joan
Keller Murphy,
WOWW Pensacola, Fla.

URBAN/BLACK
Major Market:
Kenn Webb,
WRKS New York
Medium/Small Market:
Lee Michaels,
WFTC Kinston, N.C.

AOR
Major Market:
The Greaseman,
WWDC-FM Washington
Medium/Small Market:
Joe Thomas,
WIOT Toledo

MOR/NOSTALGIA
Major Market:
Bob Collins,
WGN Chicago
Medium/Small Market:
Richard Ward Fatherly,
KTOP Topeka

(OLDIES)
Major Market:
Johnny Hayes,
KRLA Los Angeles
Medium Market:
Bob Moody,
WAKY Louisville
Small Market:
Jack Raymond,

WEIM Fitchburg, Mass.

MISCELLANEOUS

PROGRAM DIRECTOR OF THE YEAR

COUNTRY

Major Market: (tie)

CONTEMPORARY/AC
Major Market:
Gerry DeFrancesco,
KIIS Los Angeles
Medium Market: (tie)
Randy Kabrich,
WDCG Durham
Jim O'Hara,
KIIK Davenport
Small Market:
Gene Kuntz,
WITZ Jasper, Ind.

Bob Cole,
WMZQ Washington
Johnny Dark,
WCAO Baltimore
Medium Market:
Charlie Marcus,
KYYX Oklahoma City
Small Market:
Chris Hampton,
WOWW Pensacola

AOR
Major Market:
Jeff Sattler,
KDKB Phoenix
Medium/Small Market:
Terry Sullivan,
WIOT Toledo
MOR/NOSTALGIA

MOR/NOSTALGIA
Major Market:
Chuck Southcott,
KPRZ Los Angeles
Medium/Small Market:
Lou Dean,
WRVA Richmond

MISCELLANEOUS
Major Market: (Classical)
Mario Mazza,
WNCN New York
Medium/Small Market:
(Oldies)
John Hook,
WGSP Charlotte

STATION OF THE YEAR

CONTEMPORARY/AC
Major Market:
KIIS Los Angeles
Medium Market:
WDCG Durham/Raleigh
Small Market: (tie)
WXLK Roanoke, Va.
WZYQ Frederick, Md.

Major Market: (tie)
WCAO Baltimore
WWWW Detroit
Medium Market:
WIRE Indianapolis
Small Market:
KGHL Billings, Mont.

COUNTRY

URBAN/BLACK
Major Market:
WRKS New York
Medium/Small Market:
WPDQ Jacksonville

AOR
Major Market:
KMET Los Angeles
Medium/Small Market:
WTUE Dayton

MOR/NOSTALGIA
Major Market:
WBBG Cleveland
Medium/Small Market:
WCWA Toledo

MISCELLANEOUS
Major Market: (Classical)
WNCN New York
Medium Market:
(Easy Listening)
WXTZ Indianapolis
Small Market: (Variety)
WDST Woodstock, N.Y.

INTERNATIONAL/MILITARY - PERSONALITY OF THE YEAR

Gary Alexander Lee, Fen Tokyo

FEATURED PROGRAMMING -

Station Produced:
WGN Chicago: Roy Leonard
with Linda Ronstadt

Syndicator Produced: (tie)
ABC Watermark: Spotlight
Special, "Bob Segar"
Otis Conner Productions:
An American Christmas

Billboard Singles Radio Action Playlist Prime Movers *

Based on station playlists through Tuesday (7/3/84)

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

•ADD-ONS—All records added at the stations listed as determined by station

Northeast Region TOP ADD ONS

PETER WOLF-Lights Out (EMI-America) JOHN WAITE-Missing You (EMI-America) BILLY JOEL-Leave A Tender Moment Alone

(Columbia)

JULIO IGLESIAS AND DIANA ROSS-All Of You

- WGUY—Bangor

 [Jim Randali—P.D.]

 BILLY SQUIER-Rock Me Tonight

 SCANDAL—The Warrior

 ULTRAVO-Dancing With Tears in My Eyes

 JOHN WAITE—Missing You

 SLADE—My, Oh My

 RICK JAMES—17

 SCORPIONS—Still Loving You

 PETER WOLF—Lights Out

 COYOTE SISTERS—Straight From The Heart

 LIONEL RICHIE—Stuck On You

WXKS-Boston

- WAND—DOSLOTI
 (Sonny Joe White-P.D.)

 VAN HALEN-Panama

 PETER WOLF-Lights Out
 JULIO IGLESIAS AND DIANA ROSS-All Of You
 JOHN WAITE-Missing You

 ROBERT ELLIS ORAL-Airbi

WBEN-FM-Buffalo

- (Bob Wood-P.D.)
 FACE TO FACE-10-9-8
 THE GO GO'S-Turn To You
 BILLY SQUIRE-Rock Me Tonight
 JOHN WAITE-Missing You
 BILLY SQUI-Leave A Tender Moment Alone
 SCANDAL-The Warrior
- RICK JAMES-17
 INXS-I Send A Message

WKBW-Buffalo

- (Sandy Beach-P.D.)

 JENNY BURTON & PATRICK JUDE-Strangers In A
- JULIO IGLESIAS AND DIANA ROSS-All Of You BILLY JOEL-Leave A Tender Moment Alone

WNYS-Buffalo

- (Bill Tod-P.D.)

 PETER WOLF-Lights Out

 NIGHT RANGER-When You Close Your Eyes

 BILLY JOEL-Leave A Tender Moment Alone

 SAMMY HAGAR-Two Sides Of Love

 QUIET RIOT-Aman, We're All Crazy Now

 INXS—I Send A Message

WTSN-Dover

- JJM DUMP (JM Sebastian-P.D.)

 JULIO IGLESIAS AND DIANA ROSS-All Of You

 BILLY JOEL-Leave A Tender Moment Alone

 BILLY SUBER-Rock Me Tonight

 VAN MALEN-Panama

 PETER WOLF-Lights Out

 CAROL LYNN TOWNES-99 1/2

 SLADE-My, Oh My

- WERZ—Exeter

 (Jack O'Brien-P.D.)

 PETER WOLF-Lights Out

 PEABO BRYSON-If Ever You're In My Arms Again

 SCORPION-Still Loving You

 THE STYLE COUNCIL-You're The Best Thing
 JULIO IGLESIAS AND DIMA ROSS—All Of You

 NIGHT RANGER-When You Close Your Eyes

 GIORGIO MORDORE-Reach Out

 THE GIRLS—On't Waste My Time

 PAMELA STANLEY-Coming Out O'l Hiding

WTIC-FM-Hartford

- (Mike West-P.D.)

 •• TEDDY PENDERGRASS AND WHITNEY HOUSTON
- •• JOHN WAITE-Missing You
 PETER WOLF-Lights Out
- WFEA-Manchester

- (Rick Ryder-P.D.)

 JOHN WAITE-Missing You

 SLADE-My, Oh My

 GLORGIO MORDDER-Reach Out

 PETER WOLF-Lights Out

 COYOTE SISTERS-Straight From The Heart

 HUEY LEWIS AND THE NEWS-If This Is It

WJBQ-Portland

- (Brian Phoenix—P.D.)

 NIGHT RANGER—When You Close Your Eyes
 VAN HALE—Panama
 RATT—Round And Round

 PETER WOLF—Lights Out
 SCORPIONS—Still Loving You
 JOE JACKSON—Hoppy Ending
 COYOTE SISTERS—Straight From The Heart
 BANANARAMA—Cruel Summer

WSPK-Poughkeepsie

- (Chris Leide-P.D.)

 PETER WOLF-Lights Out

 JULIO IGLESIAS AND DIANA ROSS-All Of You
- R.E.M.-South Central Rain
 KARLA BONOFF-Somebody's Eyes
 MM-Black Stations/White Stations
- CAROL LYNN TOWNES-99 1/2
- WPRO-FM-Providence

- VYFKO-TM--PTOVIDERICE
 (Tom Cuddy-P.D.)

 PETER WOLF-Lights Out

 JOHN WAITE-Missing You

 CAROL LYNN TOWNES-99 1/2

 SLADE-My, Oh My

 BILLY JOEL-Leave A Tender Moment Alone
- WMJQ-Rochester

STEVE PERRY-She's Mine
 SCANDAL-The Warrior

WPXY-FM-Rochester

- Tom Mitchell-P.D.)

 SAMMY HAGAR-Two Sides Of Love

 PETER WOLF-Lights Out

 NIGHT RANGER-When You Close Your Eyes

 BILLY JOEL-Leave A Tender Moment Alone
 QUIET RIOT-Mama, We're All Crazy Now

 INXS—I Send A Message

WGFM-Schenectady

- (Mike Netf-P.D.)

 PETER WOLF-Lights Out
 BILLY JOEL-Leave A Tender Moment Alone
 SCANDAL-The Warrior
 SAMMY HAGAR-Two Sides Of Love

WRCK-Utica

- | Jim Rietz-P.D.|
 | NIGHT RANGER-When You Close Your Eyes |
 | SAMMY HAGAR-Wo Sides Of Love |
 | PETER WOLF-Lights Out |
 | INXS-| Send A Message |
 | ROBIN GIBB-Boys Do Fall In Love |
 | MM-Black Stations/White Stations
 |

Mid-Atlantic Region

TOP ADD ONS

BILLY SQUIRE-Rock Me Tonight (Capitol)
PEABO BRYSON-If Ever You're In My Arms

Again (Elektra) RICK JAMES-17 (Gordy) JULIO IGLESIAS AND DIANA ROSS-All Of You (Columbia)

- WFBG—Altoona
 (Tony Booth—P.D.)
 INXS—I Send A Message
 NIGHT RANGEA—Two Sides Of Love
 SAMMY HAGEA—Two Sides Of Love
 PETER WOLF—Lights Out
 JOE JACKSON—Happy Ending

WJLK-FM-Asbury Park

- (Dennis O'Mara-P.D.)

 SHEILA E.-The Glamorous Life
- RICK JAMES-17
 FACE TO FACE-10-9-8
 YES-It Can Hannel
- JOE JACKSON—Happy Ending

B-104 (WBSB)-Baltimore

- (Steve Kingston-P.D.)

 NEWCLEUS-Jam On It

 JULIO IGLESIAS AND DIANA ROSS-All Of You

 PEABO BRYSON-If Ever You're In My Arms Again

 ROD STEWART-Infatuation

 COBREY HART-Sunglasses At Night

 THE GO GO'S-Turn To You

- WMAR-FM-Baltimore

- (Ralph Wimmer-P.D.)

 RATT-Round And Round

 CHRIS DE BURGH-High On Emotion

 BILLY SQUIER-Rock Me Tonight

 MM-Black Stations/White Stations

 JOHN WAITE-Missing You

WVSR-Charleston

- (Chris Bailey-P.D.)

 SAMMY HAGAR-Iwo Sides Of Love

 PETER WOLF-Lights Out

 SHEILA E.-The Glamorous Life

 SLADE-My, On My

 JULIO IGLESIAS AND DIAMA ROSS-Ali Of You

- WZYQ-Frederick

- (Kemosabi Joe-P.D.)

 RICK SPRINGFIELD-Don't Walk Away

 RICK JAMES-17

 NIGHT RANGER-When You Close Your Eyes

 SAMMY HAGAR-Two Sides Of Love

WKEE-FM-Huntington

- (Steve Hayes-P.D.)

 JULIO IGLESIAS AND DIANA ROSS-All Of You

 IN BLLY JOEL-Leave A Tender Moment Alone

 SLADE-My, Oh My

 SAMMY HAGAR-Two Sides Of Love

 QUIET RIOT-Mama, We're All Crazy Now

- WBLI—Long Island
 (Bill Terry-P.D.)
 •• PEABO BRYSON-If Ever You're In My Arms Again
 •• BILLY SQUIRER-Rock Me Tonight
 SERGIO MENDES-Alibis

WPLJ-New York

- (Larry Berger-P.D.)
 Z.Z. TOP-Legs
- Z-100 (WHTZ)-New York

(Scott Shannon-P.D.) WANG CHUNG-Dance Hall Days THE CARS-Magic RICK JAMES-17

- WKTU-New York City
- (Carlos De Jesus-P.D.)

 O'BRYAM-Lovelite

 OLLIE & JERRY-Breakin'...There's No Stopping Us

 JULIO IGLESIAS AND DIANA ROSS-All O! You

 IMAGINATION-State O! Love

WKHI-Ocean City

- Jack Gillen-P.D.)

 BILLY SQUER-Rock Me Tonight

 JOHN WAITE-Missing You

 BILLY JOEL-Leave A Tender Moment Alone

 CHRIS OE BURGH-High On Emotion

 GENESIS-Taking It All Too Hard

 SLADE-My, Oh My

TOP ADD ONS -NATIONAL

PETER WOLF-Lights Out (EMI-America) SLADE-My, Oh My (CBS Associated)
JOHN WAITE-Missing You (EMI-America)

94-Q (WQXI-FM)-Atlanta

NIGHT RANGER-When You Close Your Eyes

WDDQ-FM-AUGUSTA
(Marley Drew-P.D.)

RATT-ROUND And Round

RILLY JOEL-Leave A Tender Moment Alone

NIGHT RANGER-When You Close Your Eyes

PETER WOLF-Lights Out

SAMMY HADAR-Iwo Sides Of Love

JULIO IGLESIAS AND DIAMA ROSS-AH Of You

SLADE-My, Oh My

(Brian Philips-P.D.)

● PETER WOLF-Lights Out

■ SHELLA E.-The Glamorous Life

■ RATT-Round And Round

■ NIGHT RANGER-When You Close Your Eyes

■ SCANDAL-The Warrior

(Bob Kaghan-P.D.)

• PETER WOLF-Lights Out

• BILLY JOEL-Leave A Tender Moment Alone

• RATT-Round And Round

CK-101 (WCKS)-Cocoa Beach

(Bobby Knight-P.D.)

BILLY JOEL-Leave A Tender Moment Alone

BILLY Still Do
JOHN WAITE-Missing You

JULIO IGLESIAS AND DIANA ROSS—All Of You

(Peter Wolte-P.D.)

NIGHT RANGER-When You Close Your Eyes
PETER WOLF-Lights Out
BILLY JOEL-Leave A Tender Moment Alone
RATT-Round And Round

I-100 (WNFI)-Daytona Beach (Brian Douglas-P.D.)

TINA TURNER-What's Love Got To Do With It

BILLY SQUIER-Rock Me Tonight

SLADE-My, Oh My

(Larry Canon—P.D.)

• JULIO IGLESIAS AND DIANA ROSS—AII, Of You

• BILLY JOEL—Leghts Out

• INDUSTRY—What Mave I Got To Loose

• RICK JAMES—17

• NIGHT RANGER—When You Close Your Eyes

• JAMES INGRAM—She Loves Me

(Alan DuPriest—P.D.)

BANANARAMA—Cruel Summer

BANANARAMA—Cruel Summer

HILLY JOEL—Leave A Tender Moment Alone

FACE TO FACE—10-9-8

PETER WOLF—Lights Out

YES—It Can Happen

(Gary Adkins-P.D.)
PETER WOLF-Lights Out
JULIO IGLESIAS AND DIANA ROSS-All Of You

ULIO IGLESIAS AND DIANA ROSS—AII UI

YES—It Can Happen

SAMM'I HAGAR T-Iwo Sides Of Love

NIGHT RANGER—When You Close Your Eyes

BILLY JOEL—Leave A Tender Moment Alone

GIORGIO MORODER—Reach UI

BANANARAMA—Cruel Summer

J

1-95 (WINZ-FM)-Miami

Y-100 (WHYI)-Miami/Ft.

Lauderdale

(Robert W. Walker-P.D.)

• JULIO IGLESIAS AND DIANA ROSS-AII Of You

• RATT-Round And Round

• NIGHT RANGER-When You Close Your Eyes

(Keith Isley-P.D.)

SHEILA E.-The Glamorous Life

WNV7_Norfolk

Hold Me

STEVE PERRY-She's Mine

LIONEL RICHIE-Stuck On You

RATT-ROUND AND ROUND

GLENN FREY-Sexy Girl

JUICE NEWTOM-A Little Love

WRVQ-Richmond

(Bob Lewis-P.D.)
• RATT-Round And Round
• BILLY SQUIER-Rock Me Tonight
• BILLY JOEL-Leave A Tender Moment Alone

Q-105 (WRBQ)-Tampa

WNOK-FM-Columbia

WFLB-Fayetteville

WFOX-Gainesville

WRQK-Greensboro

WOKI-Knoxville

WBBQ-FM-Augusta

WSSX-Charleston

WBCY-Charlotte

(Jim Morrison-P.D.)
• TEDDY PENDERGRASS AND WHITNEY HOUSTON-

THE STYLE COUNCIL-You're The Best Thing
KAREN KAMON-Loverboy

WCAU-FM-Philadelphia

- (Scott Walker-P.D.)

 Sept Walker-P.D.)

 PETER WOLF-Lights Out

 MIGHT RANGER-When You Close Your Eyes

 SLADE-My, Oh My

 GRORGIO MORDOER-Reach Out

 RICK JAMES-17

 SAMMY HAGAR-Two Sides Of Love

 SCORPIONS-Still Loving You

 QUIET RIOT-Mama, We're All Crazy Now

 SCANDAL-The Warrior

- WUSL-Philadelphia (Jeff Wyatt-P.D.)

 THE VALENTINE BROTHERS-Lonely Nights

 RICK JAMES-17

 BILLY OCEAN-Carribbean Queen (No More Love On
- The Run)
 STACY LATTISAW & JOHNNY GILL-Block Party
 JOHNNY MATHIS-Simple
 DEBBIE DEB-When I Hear Music

- B-94 (WBZZ)—Pittsburgh
 (Guy Zapoleon-P.D.)

 SHELLA E.—The Glamorous Life

 JOHN WAITE—Missing You

 BILLY SQUIER—Rock Me Tonight
- WHTX-Pittsburgh

(Todd Chase-P.D.) BILLY SQUIER-Rock Me Tonight RATT-Round And Round SERGIO MENDES-Alibis

- WPST-Trenton

To Treition (Tom Taylor-P.D.) SAMMY HAGAR-Two Sides Of Love JOE JACKSON-Happy Ending SCANDAL-The Warrior SCORPIONS-Still Loving You SHEILA E.-The Glamorous Life SLADE-My, Oh My PETER WOLF-Lights Out

- Q-107 (WRQX)—Washington
- (Alan Burns P.D.)

 Tima TURNER—whai's love Got To Do With It

 YAN HALEN—Panama

 PEABO BRYSON—I! Ever You're in My Arms Again

 OLLIE & JERRY—Breakin'...There's No Stopping Us

WAVA-Washington D.C.

- (Randy Kabrich—P.D.)

 PEABO BRYSON—If Ever You're in My Arms Again WILK-Wilkes Barre
- JULIO IGLESIAS AND DIANA ROSS-All Of You
 NIGHT RANGER-When You Close Your Eyes

• RICK JAMES-17 • NEWCLEUS-Jam On It

- WKRZ-FM-Wilkes-Barre
- Jim Rising-P.D.:

 LIONEL RICHIE-Stuck On You

 NIGHT RANGER-When You Close Your Eyes'
 CAROL LYNN TOWNES-39 1/2

 ROBIN GIBB-Boys Do Fall In Love
 RICK JAMES-17

 TONY CAREY-The First Day Of Summer

 PETER WOLF-Lights Out

Q-106 (WQXA)—York (Mark McKenzie—P.D.) • TONY CAREY-The First Day Of Summer • BILLY JOEL-Leave A Tender Moment Alone • JOHN WAITE-Missing You • BILLY SQUIER-Rock Me Tonight

- WYCR-York
- WYCR—York

 (Mark Richards-P.D.)

 SURYIVOR—The Moment Of Truth

 RATT—Round And Round

 SCORPIONS—Still Loving You

 PETER WOLF—Lights Out

 BILLY SQUIER—Rock Me Tonight

 STEVE PERRY—She's Mine

 FACE TO FACE—10-98

 CHRIS DE BURGH—High On Emotion

 JOHN WAITE—Missing You

Southeast Region

TOP ADD ONS

RATT-Round And Round (Atlantic) NIGHT RANGER-When You Close Your Eyes

BILLY JOEL-Leave A Tender Moment Alone (Columbia)
PETER WOLF-Lights Out (EMI-America)

- WANS-FM-Anderson/Greenville
- (Bill McCown-P.D.)

 PETER WOLF-Lights Out
 SAMMY HAGAR-Two Sides Of Love
 BILLY JOEL-Leave A Tender Moment Alone
 THE GO GO'S-Turn To You
 NIGHT RANGER-When You Close Your Eyes
- WISE-Asheville (John Stevens-P.D.)

 • PEABO BRYSON-If Ever You're in My Arms Again
 • BILLY SQUIER-Rock Me Tonight
- PETER WOLF-Lights Out
 JOE JACKSOM-Happy Ending
 THE STYLE COUNCIL-You're The Best Thing
 SAMMY HAGAR-Two Sides Of Love
 SLADE-My, Oh My

North Central Region

TOP ADD ONS

PETER WOLF-Lights Out (EMI-America) BILLY SQUIRE-Rock Me Tonight (Capitol) NIGHT RANGER-When You Close Your Eyes

(MCA)
QUIET RIOT-Mama, We're All Crazy Now

- WKDD-Akron
- (Nick Anthony—P.D.)

 NIGHT RANGER—When You Close Your Eyes
 SLADE—Run Runaway
 SAMMY HAGAR—Two Sides Of Love
 QUIET RIOT—Manna, We're All Crazy Now
 GENESIS—Taking If All Too Hard
 PETER WOLF—Lights Out

- WBWB-Bloomington
- (Bob Leonard-P.D.)

 •• BILLY SQUIER-Rock Me Tonight

 •• SLADE-My, Oh My

 SCANDAL-The Warrior

 CHRIS DE BURGH-High On Emotion

- WCIL-FM-Carbondale
- (Tony Waitekus P.D.)

 RICK SPRINGFIELD—Don't Waik Away

 TONY CAREY—The First Day Of Summer

 THE GO GO'S-Turn To You

 INXS—I Send A Message

WGCI-FM-Chicago

- (Gram Armstrong-P.D.)

 RANDY HALL—I've Been Walching You (Jamie's Girl)

 WILLIE CLAYTON—What A Way To Put It

 YARBROUGH AND PEOPLES—Be A Winner

 THE BROTHERS JOHNSON—You Keep Me Coming
- THE BROTHERS JURNOUR-TOU neep me Semilars
 Back

 YVONNE GAGE-Doin! It In A Haunted House

 MIGHAEL JACKSON-Farewell My Summer Love

 THE VALENTIME BROTHERS-Lonely Nights

 RAY PARKER, JR.-Ghost Busters

 KENNY G-IVE Been Missin' You

 GEORGE HOWAGN-Told U So

 THE OHIO PLAYERS-Sight For Sore Eyes

 EARL KLUGH-Wishful Thinking

- WGCL-Cleveland

- (Bob Travis-P.O.)

 THE CARS-Magic

 NIGHT RANGER-When You Close Your Eyes
 LIONEL RICHIE-Stuck On You
 GENESIS-Taking It All Too Mard
 SCORPIONS-Still Loving You
 PETER WOLF-Lights Out
 QUIET RIOT—Mana, We're All Crazy Now
 BEAUCOUP-Still In My Heart

92-X (WXGT)-Columbus

- (Adam Cook-P.D.)

 •• LIONEL RICHIE-Stuck On You

 •• FACE TO FACE+10-9-8
- WCZY-Detroit
- (Lee Douglas-P.D.)

 PETER WOLF-Lights Out

 GLENN FREY-Sexy Girl

 CHERRELLE-I Didn't Mean To Turn You On
- WDRO-Detroit (Tony Gray-P.D.)

 • UNCLE JAM'S ARMY-Egypt, Egypt
- MADONNA-Lucky Star THE BROTHERS JOHNSON-You Keep Me Coming

- Back

 RAY PARKER, JR.-Ghost Busters

 THE 0'JAYS-Summer Thing

 MICHAEL JACKSON-farewell My Summer Love
- WHYT-Detroit WHT1 — DETFOIL

 (Gary Berkowitz-P.D.)

 STEVE PERRY-She's Mine

 BILLY SQUIER-Rock Me Tonight

 BILLY SQL-Leave A Tender Moment Alone

 PETER WOLF-Lights Out

 TONY CAREY-The First Day Of Summer

 NIGHT RANGER-When You Close Your Eyes

 JEFFERSON STARSHIP-No Way Out

- WNAP-Indianapolis

(Gary Hotfman-P.D.) THE JACKSONS-State Of Shock RAY PARKER, JR.-Chost Busters LIONEL RICHIE-Stuck On You RUSH-Distant Early Warming RATT-Round And Round

- WZPL-Indianapolis
- (Gary Hoffman-P.D.)

 JULIO IGLESIAS AND DIANA ROSS-Ali OI You

 PETER WOLF-Lights Out

 PEABO BRYSON-If Ever You're In My Arms Again

 QUIET RIOT-Mama, We're All Crazy Now

 DAN HARTMAN-I Can Dream About You (Jeff Morgan-P.D.)

 TEDDY PENDERGRASS AND WHITNEY HOUSTON-

WVIC-FM-Lansing (Bill Martin-P.D.) GLENN FREY-Sexy Girl CHRIS DE BURGH-High On Emotion PETER WDLF-Lights Out RATT-Round And Round

- WZEE-Madison
- [Johnathan Little-P.D.]

 JULIO IGLESIAS AND DIANA ROSS—All Df You

 GENN FREY—Sexy Girt

 BILLY SQUIER—Rock Me Tonight

 PETER WOLF—Lights Dut

- WZUU-FM-Milwaukee

KZ-93 (WKZW)-Peoria

(Keith Edwards-P.D.)

GLENN FREY-Sexy Girl

BILLY SQUIER-Rock Me Tonight

WRKR-FM-Racine (Pat Martin-P.D.)

SCANDAL—The Warrior

PEABO BRYSON—If Ever You're In My Arms Again

WZOK-Rockford

(Jeff Davis-P.D.)
• KENNY LOGGINS-I'm Free (Heaven Helps The Man)

- WSPT-Stevens Point
- Jay Bouley-P.D.)

 PETER WOLF-Lights Out

 JOE JACKSON-Happy Ending

 JULIO YOLE-Leave A Tender Moment Alone

 JULIO YOLESIAS AND DIANA ROSS-AII Of You

 SAMMY HAGAR-Two Sides Of Love

Midwest Region TOP ADD ONS

PETER WOLF-Lights Out (EMI-America) BILLY SQUIER-Rock Me Tonight (Capitol)
SLADE-My, Oh My (CBS Associated) BILLY JOEL-Leave A Tender Moment Alone

- KFYR-Bismark
- (Dan Brannan-P.D.)

 WANG CHUNG-Dance Hail Days

 PETER WOLF-Lights Out

 PEABD BRYSON-II Ever You're In My Arms Again
 TONY CAREY-The First Oay Of Summer
- KFMZ-Columbia
- (Jim Williams-P.D.)

 R.E.M.-South Central Rain

 JOHN WAITE-Missing You

 NIGHT RANGER-When You Close Your Eyes

 SAMMY HAGAR-Two Sides Of Love

 PETER WOLF-Lights Out
- KIIK-Davenport
- (Jim O'Hara-P.D.)

 PEABO BRYSON-If Ever You're In My Arms Again

 GEMESIS-Exing 11 All Too Mard

 BILLY JOEL-Leave A Tender Moment Alone

 JULIO IGLESIAS AND DIANA ROSS-All Of You
- KMGK-Des Moines
- (AI Brock-P.D.)

 PETER WOLF-Lights Out

 BILLY JOEL-Leave A Tender Moment Alone

 SLADE-My, Oh My
- WFBC-Duluth

- (Don Nordine-P.D.)

 BILLY SQUIER-Rock Me Tonight

 ROD STEWART-Infatuation

 PEABO BRYSOM-if Ever You're in My Arms Again
- SLADE-My, Oh My SAMMY HAGAR-Two Sides Of Love

KDWB-FM-Minneapolis

WLOL-Minneapolis

- KQWB—Fargo (Craig Roberts—P.D.) STEVE PERRY—She's Mine GEMESIS—Taking It All Too Hard PEABO BRYSON—If Ever You're In My Arms Again KKXL-Grand Forks
- (Bart Goynshor-P.D.

 PETER WOLF-Lights Out
 RATT-Round And Round
- Q-104 (KBEQ)—Kansas City (Pat McKay-P.D.) QUIET RIOT-Mama, We're All Crazy Now

(Dave Anthony-P.D.) PETER WOLF-Lights Out WANG CHUNG-Dance Hall Days RATT-Round And Round BILLY SQUIER-Mcck Me Tonight OLLIE & JERHY-Berakin'...There's No Stopping Us TINA TURNER-What's Love Got To Do With It

KQKQ-Omaha

KKLS-FM-Rapid City

- KJ-103 (KJYO)-Oklahoma City (Dan Wilson-P.D.)

 BILLY SQUIER-Rock Me Tonight

 SCANDAL-The Warrior

 SMEILA E.—The Glamorous Life

 BILLY JOEL-Leave A Tender Moment Alone

 JOHN WAITE-Missing You
- (Continued on opposite page)

- (Dick Johnson-P.D.)
 STEVE PERRY-She's Mine
 JULIO-IGLESIAS AND DIANA ROSS-All Of You
- KRNA-lowa City
- KDWB-AM-Minneapolis (Lorrin Palagi-P.O.)

 • PEABO BRYSON-It Ever You're in My Arms Again
 • BILLY SQUIER-Rock Me Tonight

(Tac Hammer-P.D.) •• COREY HART-Sunglasses At Night •• GENESIS-Taking It Ali Too Hard

- WZAT-Savannah (Jerry Dean-P.D.)
 SLA0E-My, Oh My
 JOHN WAITE-Missing You
 PETER WOLF-Lights Out
 BILLY JOEL-Leave A Tender Moment Alone (Ray Williams-P.D.)

 PETER WOLF-Lights Out

 SLADE-My, Oh My

 NIGHT RANGER-When You Close Your Eyes

 JULIO IGLESIAS AND DIAMA ROSS-All Of You WKTI-Milwaukee (Dallas Cole-P.D.)

 BILLY SQUIER-Rock Me Tonight
 THE GO GO'S-Turn To You
 WANG CHUNG-Dance Hall Oays
 JOHN WAITE-Missing You
 - (Steve Schram-P.D.)

 WANG CHUNG-Dance Hall Days

 SLADE-My, Oh My

 THE GO GO'S-Turn To You
- (Mason Dixon-P.D.)

 THE CARS-Magic

 RATT-Round And Round

 COREY HART-Sunglasses At Nigh

 GLENN FREY-Sexy Girl

 RICK JAMES-17

 BILLY SQUIER-Rock Me Tonight www.americanradiohistory.com

Billboard Singles Rad Based on station playlists through Tuesday (5/26/84

Playlist Top Add Ons

• Continued from opposite page

KKRC-Sioux Falls

(Dan Kiley-P.D.)

GLENN FREY-Sexy Girl

BILLY SQUIEN-Rock Me Tonight

STEVE PERRY-She's Mine

THE GO GO'S-Turn To You

KHTR-St. Louis

(Bob Garrett-P.D.)

•• BILLY SQUIER-Rock Me Tonight

•• LIONEL RICHIE-Stuck On You • GLENN FREY-Sexy Girl • THE GO GO'S-Turn To You

V-100 (KDVV)-Topeka

(Tony Stewart-P.D.)

PETER WOLF-Lights Out
SAMMY HAGAR-Two Sides Of Love
BILLY SQUIER-Rock Me Tonight
SHEILA E.-The Glamorous Life
FACE TO FACE-10-9-8

KAYI-Tulsa

Phil Williams-P.D.)

BILLY SQUIER-Rock Me Tonight

SLADE-My, On My

RATT-Round And Round

ROBIN GIBB-Boys Do Fall In Love

SCANDAL-The Warrior

KEYN-Wichita

(Ren Eric Taylor-P.D.)

• PETER WOLF-Lights Out

• GLENN FREY-Sexy Girl

• SAMMY HAGAR-Two Sides Of Love

• SHELLA E.-The Glamorous Life

• BILLY JOEL-Leave A Tender Moment Alone

• SLADE-My, Oh My

Southwest Region

TOP ADD ONS SLADE-My, Oh My (CBS Associated) ROBIN GIBB-Boys Do Fall In Love (Atlantic) JOHN WAITE-Missing You (EMI-America) RATT-Round And Round (Atlantic)

KHFI-Austin

ROFIT—AUSTIN

(Roger Garrett-P.D.)

ROCKWELL-Obscene Phone Caller

EDDY GRANT-Romancing The Stone

STEVE PERRY-She's Mine

HOWARD JONES-What Is Love

WOID-Biloxi

(Mickey Coulter-P.D.)

BILLY SQUIEN-Rock Me Tonight

WKXX-Birmingham

(Kevin McCarthy-P.D.)

THE CARS-Magic

JOHN WAITE-Missing You

BILLY JUEL-Leave A Tender Moment Alone

KAFM-Dallas

(John Shomby-P.D.)

ROBIN GIBB-Boys Do Fall In Love

BILLY SQUIER-Rock Me Tonight

JOHN WAITE-Missing You

KAMZ-El Paso

(Bob West-P.D.)

• JULIO IGLESIAS AND DIAMA ROSS-AII Of You

• THE GO GO'S-Turn To You

• TONY CAREY-The First Day Of Summer

• RICK JAMES-17

PATRICE RUSHEM—Feels So Real (Won't Let Go)
 BILLY SQUIER—Rock Me Tonight
 DAN HARTMAN—I Can Dream About You

KSET-FM-EI Paso

(Cat Simon-P.D.)

STEVE PERRY-She's Mine

JOHN WAITE-Missing You

ROBIN GIBB-Boys Do Fall In Love

PATRICE RUSHEN-Feels So Rea! (Won't Let Go)

BILLY SQUIER-Rock Me Tonight

KISR-Fort Smith

(Rick Mayes—P.D.)

SLADE—My, Oh My

RATT—Round And Round

NIGHT RAMCER—When You Close Your Eyes

SCANDAL—The Warrior

KARLA BONOFF—Somebody's Eyes

Q-104 (WQEN)-Gadsden

(Roger Gaither-P.D.)

PETER WOLF-Lights Out

JOE JACKSDN-Happy Ending
THE GO GO'S-Turn To You

SLADE-My, Oh My

KILE—Galveston
(Dave Parks-P.D.)
• NIGHT RANGER-Sister Christian
• MOE BANDY AND JOE STAMPLEY-Where's The

Dress

BILLY JÜEL-Leave A Tender Moment Alone

BURYTHMICS-Who's That Gir!?

TEDDY PENDERGRASS AND WHITNEY HOUSTON-

Hold Me

MICHAEL JACKSON-Farewell My Summer Love

OAVE GRUSTIN-Theme from St. Elsewhere

KARLA BONOFF-Somebody's Eyes

BILLY IDOL-Eyes Without A Face

93-FM (KKBQ-FM)-Houston

(John Lander-P.D.)

BILLY SQUIER-Rock Me Tonighl
TWISTED SISTER-We're Not Gonna Take It
ROBIN GIBB-Boys Do Fall In Love

WTYX-Jackson (Jim Chick-P.D.)
RATT-Round And Round
PETER WOLF-Lights Out
BILLY SQUIER-Rock Me Tonight
THE GO GO'S-Turn To You
SLADE-My, Oh My

KKYK-Little Rock (Ron White-P.D.)

LIONEL RICHIE-Stuck On You

KBFM-McAllen/Brownsville

(Russ Williams-P.D.)

SCANDAL-The Warrior

BILLY SQUIER-Rock Me Tonight JOHN WAITE-Missing You
JULIO IGLESIAS AND DIANA ROSS-All Of You
RICK JAMES-17

YES—It Can Happen

Q-101 (WJDQ-FM)-Meridian

(Tom Kelly-P.D.)

PETER WOLF-Lights Out

BILLY JOEL-Leave A Tender Moment Alone

FAGE TO FAGE-10-9-8

MIGHT RANGER-When You Close Your Eyes

SCANDAL-The Warrior

SAMMAY HAGAR-Two Sides Of Love

PRINCE-17 Days
BANANARAMA-Cruel Summer

WABB-FM-Mobile (Leslie Fran-P.D.)

BILLY SQUIER-Rock Me Tonight

SERGIO MENDES-Alibis

◆ RATT-Round And Round ◆ PEABO BRYSON-II Ever You're In My Arms Again

WHHY-FM-Montgomery (Mark St. John-P.D.)

JOHN WAITE-Missing You

JULIO IGLESIAS AND DIANA ROSS-All Of You

 BILLY JOEL—Leave A Tender Moment Alone
 PETER WOLF—Lights Out KX-104 (WWKX)-Nashville

(Michael St. Jehn-P.D.)

RATT-Round And Round

BILLY SQUIER-Rock Me Tonight

RICK JAMES-17

BERLIN-My Turn Now

B-97 (WEZB)-New Orleans

O-37 (WEZED)—New Offeatis
(Nick Bazoo-P.D.)
RATT-Round And Round
RICK JAMES-17
SERGIO MENDES-Albis
GLENN FREY-Sexy Gri
TEDDY PENDERGRASS AND WHITNEY HOUSTON—

WTIX-New Orleans

(Bruce Kramer-P.D.)

LIONEL RICHIE-Stuck On You

CHRISTOPHER CROSS-A Chance For Heaven RAY PARKER, JR.-Ghost Busters
 THE JACKSONS-State Of Shock
 ROBIN GIBB-Boys Do Fall in Love

KITY-San Antonio

(Kid Curry-P.D.
• VAN HALEN-Panama ▶ PETER WOLF—Lights Out ▶ NIGHT RANGER—When You Clase Your Eyes ▶ CHRIS DE BURGH—High On Emotion ▶ GENESIS—Taking It All Too Hard

KTFM-San Antonio

(Bill Thorman—P.D.)

CHRIS DE BURGH—High On Emotion
GLENN FREY—Sexy Girl

MM—Black Stations/White Stations

MM-Black Stations/White Stations
PETER WOLF-LightS Out
SAMMY HAGAR-Two Sides Of Love
KAREN KAMON-Loverboy
SCORPIONS-Still Loving You
CHAD STEWART & JEREMY CLYDE-Zanzibar Sunset
CAROLLYNTOWNES-99 1/2
PATRICE RUSHEN-Feels So Real (Won't Let Go)

SCANDAL—The Warrior
 COYOTE SISTERS—Straight From The Heart
 RUSS BALLARD—Two Silhouettes

KROK-Shreveport

(Peter Stewart-P.D.)

• Z.Z. TOP-Legs

• BILLY JOEL-Leave A Tender Moment Alone

RATT-Round And Round

• BILLY SQUIER-Rock Me Tonight

Pacific Southwest Region TOP ADD ONS

PETER WOLF-Lights Out (EMI-America) JOHN WAITE-Missing You (EMI-America) SLADE-My, Oh My (CBS Associated) PEABO BRYSON-If Ever You're In My Arms Again (Elektra)

KIMN—Denver
(Doug Erickson-P.D.)

•• YAM MALEN-Panama

•• GLENN FREY-Sery Girl

• SLADE-My, On My

• PETER WOLF-Lights Out

• BILLY JOEL-Leave A Tender Moment Alone

KOAO-Denver (Jack Regan-P.D.)

JULIO (GLESIAS AND DIAMA ROSS-All Of You

JOHN WAITE-Missing You

SHEILA E.-The Glamorous Life
SLADE-My, Oh My

Z.Z. TOP-Legs

KPKE-Denver (Tim Fex-P.D.)
• THE GO GO'S-Turn To You PEABO BRYSON-If Ever You're in My Arms Again
 COREY HART-Sunglasses At Night

KLUC-Las Vegas

(Bill Kelly-P.D.)

PETER WOLF-Lights Out

BILLY SQUIER-Rock Me Tonight

JOHN WAITE-Missing You

SAMMY HAGAR-Two Sides Of Love

JEFFERSON STARSHIP-NO Way Ou

KKHR-Los Angeles

(Ed Scarborough-P.D.)

◆ TINA TURNER-What's Love Got To Do With It

◆ RATT-Round And Round MATT-Round and Round
JOHN WAITE-Missing You
GLENN FREY-Sexy Girl
COREY MART-Sunglasses A

COREY HART-Sunglasses At Night
 JERMAINE JACKSON-Dynamite

KOPA-FM-Phoenix

(Reggie Blackwell—P.D.)

● PEABO BRYSON—If Ever You're In My Arms Again

■ FACE TO FACE—10-9-8

KZZP-FM-Phoenix

(Charlie Quinn-P.D.)

JOHN WAITE-Missing You

PEABO BRYSOM-If Ever You're In My Arms Again

BILLY SQUIER-Rock Me Tonight

K96 (KFMY)-Provo

KDZA-Pueblo

(Rig Avina-P.D.)

BILLY JOEL-Leave A Tender Moment Alone

GENESIS-Taking it All Too Hard

SHEILA E.-The Glamorous Life

MMM-Black Stations/Morte Stations

RICK JAMES-17

PATRICE RUSHEN-Feels So Real (Won't Let Go)

KRSP-AM-Salt Lake City

(Steve Carlson-P.D.)

JOHN WAITE-Missing You

JULIO IGLESIAS AND DIANA ROSS-All Of You PETER WOLF-Lights Out
 EDDY GRANT-Romancing The Stone

KS-103 (KSDO-FM)—San Diego

(Dave Parks-P.D.)

SHEILA E.-The Glamorous Life

PETER WOLF-Lights Out
BILLY SQUIER-Rock Me Tonight

PEABO BRYSON-II Ever You're In My Arms Again

JOHN WAITE-Missing You

XTRA-AM-San Diego

(Jim Richards-P.D.)

LIDNEL RICHIE-Stuck On You

PETER WOLF-Lights Out

SLADE-My, Oh My

JOE JACKSON-Happy Ending

KSLY-AM-San Luis Obispo

(Joe Gollins-P.D.)

BILLY SQUIER-Rock Me Tonight

SCANDAL—The Warnor

CHRIS OE BURGH—High On Emotion

THE STYLE COUNCIL—You're The Best Thing BANANARAMA-Cruel Summer JOE JACKSON-Happy Ending

KIST—Santa Barbara
(Dick Williams-P.D.)
SERGIO MENDES-Albbs
PEABD BRYSON—If Ever You're In My Arms Again
BILLY SQUIER—Rock Me Tonight
JOHN WAITE—Missing You
SHELLA E-The Glamorous Life
GIORGIO MORODER—Reach Out

13-KHYT-Tucson

THE CARS-Magic
LITON JOHN-Sad Songs (Say So Much)
JOE JACKSON-Happy Ending
SCAMONL-The Warrior
PATRICE RUSHEN-Feels So Real (Won't Let Go)
PETER WOLF-Lights Out
MIGHAEL JACKSON-Farewell My Summer Love
THE STYLE COUNCIL-You're The Best Thing

KRQQ—TUCSON
(Kelly Nerris-P.D.)

• PETER WOLF-Lights Out
• CEENN FREY-Sery Girl
• SCANDAL-The Warnor
• SAMMY MAGAR-Two Sides Of Love
• BILLY JOEL-Leave A Tender Moment Alone
• JULIO IGLESIAS AND DIAMA ROSS—All Of You

KTKT-Tucson (Bobby Rivers-P.D.)

SLADE-My, Oh My

BILLY JOEL-Leave A Tender Moment Alone

DEF LEPPARD-Bringin' On The Heartbreak

Pacific Northwest Region

■● TOP ADD ONS JOHN WAITE-Missing You (EMI-America) SCCANDAL-The Warrior (Columbia)
PETER WOLF-Lights Out (EMI-America)

SHEILA E.-The Glamorous Life (Warner Bros.)

KYYA-Billings

(Jack BeH-P.D.)

JULIO IGLESIAS AND DIANA ROSS—All Of You

JOHN WAITE—Missing You

SAMMY HAGAR—Two Sides Of Love

KBBK-Boise

Bobby King-P.D.)
 THE EMOTIONS-You're The Best
 KARLA BONOFF-Somebody's Eyes
 JOHN WAITE-Missing You
 THE BROTHERS JOHNSON-You Keep Me Coming Back

KIN CARNES—Hurricane THE CARS—Drive

LAID BACK-Sunshine Reggae

JOE JACKSON—Happy Ending

PETER WOLF—Lights OUT

MANHATTAN TRANSFER—This Independent of the control of the contro

TIMMY CLIFF-Reggae Nights
 JAMES INGRAM-She Loves Me

KCDQ—Bozeman
(Chad Parrish—P.D.)

SAMMY HAGAR—Two Sides Of Love

PETER WOLF—Lights Out
GIORGIO MORODER—Reach Out
BILLY JOEL—Leave A Tender Moment Alone

JOE JACKSON—Happy Ending

KTRS-Casper

(Bill Cody-P.D.)

SLADE-My, Oh My
SCANDAL-The Wa

JOHN WAITE-Missing You
 CHRIS DE BURGH-High On Emotion
 GENESIS-Taking It All Too Hard
 THE STYLE COUNCIL-You're The Best Thing
 SCORPIONS-Still Loving You

KMGX-Fresno (John Berry-P.D.)
• EDDY GRANT-Romancing The Stone

KWSS-Gilroy (Dave Van Stone-P.D.)

THE GO GO'S-Turn To Yo

PETER WDLF-Lights Out

• GLENN FREY-Sexy Girl

KGHO-FM-Hoquaim (Steve Larsen P.D.)

BILLY JOEL—Leave A Tender Moment Alone

PETER WOLF—Lights Out

KOZE-FM-Lewiston

(Jay McCall-P.D.)

SLADE-My, Oh My

PEABO BRYSON-If Ever You're In My Arms Again

SAMMY HAGAR-Two Sides Of Love

SHEILA E.—The Glamorus Life
NIGHT RANGER—When You Close Your Eyes
SCANDAL—The Warrior
SURVIVOR—The Moment Of Truth

KHOP-Modesto

(David Allyn Kraham-P.D.)

NIGHT RANGER-When You Close Your Eyes

PETER WOLF-Lights Out

JOE JACKSON-Happy Ending

SMEILA E.-The Glamorous Life

JOHN WAITE-Missing You

KIDD—Monterey
(Mark Diamond-P.D.)

Bill MEDLEY—I Still Do

THE STYLE GOUNGL-You're The Best Thing
MM—Black Stations/White Stations

KMJK-Portland

(Jon Barry-P.D.)

SAMMY HAGAR-Two Sides Of Love
BILLY SQUIER-Rock Me Tonight JOHN WAITE-Missing You
 PETER WOLF-Lights Out
 SCANDAL-The Warrior

KSFM-Sacramento

KSF M—SACRAMENTO
(Rick Gillette-P.D.)

JULIO IGLESIAS AND DIANA ROSS—AH Of You

NEWGLEUS-Jam On It

RICK JAMES—IT
PETER WOLF—Lights Out

TONY CAREY—The First Day Of Summer

KWOD-Sacramento (Tom Chase-P.D.)

RATT-Round And Round
GLENN FREY-Sexy Girl
YES-it Can Happen

YES-It Can Happen
 STEVE PERRY-She's Mine

KSKD-FM-Salem

(Len E. Mitchell-P.D.)

● PETER WOLF-Lights Out

■ SAMMY HAGAR-Two Sides Of Love

JOE JACKSOM-Happy Ending

SLADE-My, Oh My

GENESIS-Taking It All Too Hard

THE STYLE COUNCIL-You're The Best Thing

SCORPIONS-Still Loving You

(Mark Van Gelder-P.D.)

◆ VAN HALEN-Panama

◆ THE HUMAN LEABUE-The Lebanon

LIONEL RICHIE-Stuck On You

GHERRELLE-I Oldn't Mean To Turn You On

STEVE PERRY-She's Mine

JUICE NEWTON-A Little Love

▼TONY CAREY-The First Day 01 Summer

KITS-San Francisco

KUBE-Seattle

(Bob Case-P.D.)

SHEILA E.-The Glamorous Life

SCANDAL-The Warror

JOHN WAITE-Missing You

BILLY SQUIER-Rock Me Tonight

TINA TURNER-Whal's Love Got To Do With it

KNBQ-Tacoma (Sean Lynch-P.D.)

JOHN WAITE-Missing You

SCANDAL-The Warnor

SHEILA E.-The Glamorous Life

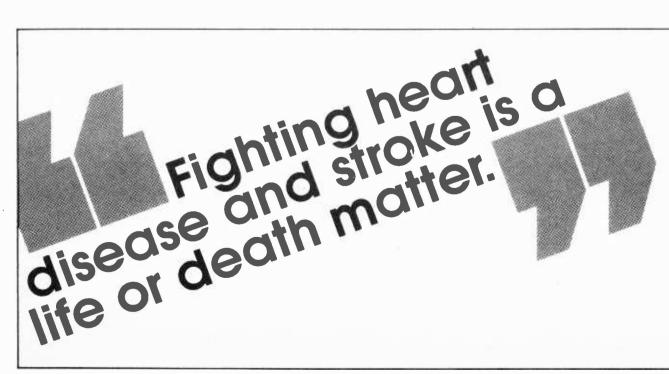
BILLY JOEL-Leave A Tender Moment Alone

PETER WOLF-Lights Out

Your gift can make a difference.



WE'RE FIGHTING FOR YOUR LIFE



JULY 14, 1984. BILLBOARD

Rock Albums & Top Tracks

SA TA SEE ADTICT THE LAND

Rock Albums Top Tracks ABTICT Title Label

	This	Last	Weeks On Chart	ARTIST—Title, Label	This	Last	Weeks On Chart	ARTIST-Title, Label
1	1) 1	8	BRUCE SPRINGSTEEN-Born In The U.S.A., Columbia	1) 1	8	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia WEEKS AT #1 6
	2	2	19	THE CARS-Heartbeat City, Elektra	2	2	10	JEFFERSON STARSHIP-No Way Out, Grunt
	3	3	10	JEFFERSON STARSHIP-Nuclear Furniture,	3	4	10	THE FIXX-Deeper And Deeper, MCA
				Grunt	4	7	7	CHRIS DEBURGH-High On Emotion, A&M
١	4	5	7	ROD STEWART-Camouflage, Warner Bros.	5	5	8	ROD STEWART-Infatuation, Atlantic
	5	4	10	SOUNDTRACK-Streets Of Fire, MCA	6	3	16	THE CARS-Magic, Elektra
	6	6	12	RATT-Out Of The Cellar, Atlantic	7	6	7	THE CARS-Drive, Elektra
1	7	7	5	CHRIS DEBURGH—Man On The Line, A&M	8	8	12	RATT-Round And Round, Atlantic
	8	9	15	STEVE PERRY-Street Talk, Columbia	9	11	14	Z Z TOP-Legs, Warner Bros.
-	9	8	12	RUSH-Grace Under Pressure, Mercury JOHN WAITE-No Brakes, EMI-America	10	9	10	BILLY IDOL-Eyes Without A Face, Chrysalis
	11	15	4	SCANDAL—Warrior, Epic	11	14	4	SCANDAL-The Warrior, Epic
2000	12	10	13	Z Z TOP-Eliminator, Warner Bros.	12	10	9	CHICAGO-Stay The Night, Warner Bros.
1	13	16	20	SCORPIONS-Love At First Sting, Mercury	13	16	5	QUIET RIOT-Mama, We're All Crazy Now,
	14	11	10	BILLY IDOL-Rebel Yell, Chrysalis	14	24	2	Pasha
1	15	21	2	QUIET RIOT—Condition Critical, Pasha	14		5	BILLY SQUIER—Rock Me Tonite, Capitol JEFFERSON STARSHIP—Laying It On The Line,
	16	30	2	BILLY SQUIER-Signs Of Life, Capitol	15	13	0	Grunt
1	17	12	10	CHICAGO-Chicago 17, Warner Bros.	16	19	10	RUSS BALLARD-Voices, EMI/America
1	18	19	43	HUEY LEWIS AND THE NEWS-Sports,	17	17	4	JOHN WAITE-Missing You, EMI-America
١				Chrysalis	18	15	4	BRUCE SPRINGSTEEN-Cover Me, Columbia
	19	22	10	RUSS BALLARD—Russ Ballard, EMI-America	19	12	11	THOMPSON TWINS-Doctor Doctor, Arista
-	20	17	21	THOMPSON TWINS-Into The Gap, Arista	20	25	4	COREY HART-Sunglasses At Night, EMI-
	21	20	27	VAN HALEN-1984, Warner Bros.				America
	22	23	9	WHITESNAKE-Slide It In, Geffen	21	21	5	TONY CAREY-The First Day Of Summer, MCA
	23	14	10	VAN STEPHENSON-Righteous Anger, MCA STEVIE RAY VAUGHAN-Couldn't Stand The	22	18	10	VAN STEPHENSON-Modern Day Delilah, MCA
	24	18	5	Weather, Epic	23	20	9	RED RIDER-Young Thing, Wild Dreams (Rock
ì	25	24	4	TWISTED SISTER-Stay Hungry, Atlantic	0.4	00		Me), Capitol
	26	25	20	TONY CAREY-Some Tough City, MCA	24	23	5	TWISTED SISTER—We're Not Gonna Take It, Atlantic
	27	31	4	COREY HART-First Offense, EMI-America	25	29	5.	ELTON JOHN-Sad Songs (Say So Much),
	28	26	7	LITTLE STEVEN-Voice Of America,				Geffen
- 1				EMI/America	26	27	10	STEVE PERRY-She's Mine, Columbia
	29	29	11	PSYCHEDELIC FURS—Mirror Moves, Columbia	27	22	7	ROGER GLOVER-The Mask, 21 Records
	30	27	5	RED RIDER—Breaking Curfew, Capitol	28	40	2	RUSH-The Body Electric, Mercury
	31	28	5	ROGER GLOVER-The Mask, 21 Records ELTON JOHN-Breaking Hearts, Geffen	29	28	7	WHITESNAKE-Slow And Easy, Geffen
	33	NEW E		DIO-The Last In Line, Warner Bros.	30	36	26	VAN HALEN-Panama, Warner Bros.
ı	34	35	9	R.E.M.—Reckoning, 1.R.S.	31	_	NTRY	PETER WOLF-Lights Out, EMI-America
	35	42	2	BOX OF FROGS-Box Of Frogs, Epic	32	33	5	BRUCE SPRINGSTEEN—No Surrender, Columbia
l	36	36	4	PRINCE-Purple Rain, Warner Bros.	33	31	11	PSYCHEDELIC FURS-The Ghost In You,
	37	37	24	SOUNDTRACK-Footloose, Columbia			1	Columbia
ı	38	34	4	ANDY FRASER-Fine, Fine Line, Island	34	26	6	STEVIE RAY VAUGHAN-Voodoo Chile (Slight
	39	NEW E	NTRY	GLENN FREY-The Allnighter, MCA			10	Return), CBS
	40	38	37	NIGHT RANGER-Midnight Madness, MCA	35	30	12	RUSH-Distant Early Warning, Mercury
	41	NEW E	NTRY	THE JACKSONS—Victory, Epic	36		ENTRY	SAMMY HAGAR-Two Sides Of Love, Geffen
	42	NEW E	NTRY	VARIOUS ARTISTS—The Official Music Of The XXIIIrd Olympiad, Columbia	37	34	6	LITTLE STEVEN-Los Desaparicidos, EMI/America
	43	41	17	SLADE-Keep Your Hands Off My Power	38	NEW	ENTRY	RAY PARKER, JRGhostbusters, Arista
	43	41	''	Supply, CBS Associated	39	37	10	RUSH-Red Sector "A", Mercury
	44	39	12	DUKE JUPITER-White Knuckle Ride, Morocco	40	38	5	PRINCE-When Doves Cry, Warner Bros.
	45	40	12	MOTLEY CRUE-Shout At The Devil, Elektra	41	32	10	MOTLEY CRUE-Too Young To Fall In Love,
	46	33	9	THE GREG KIHN BAND-Kihntageous,				Elektra
	47	40		Beserkley	42		ENTRY	THE JACKSONS-State Of Shock, Epic
	47	43	4	TINA TURNER-Private Dancer, Capitol BILLY SATELLITE-Billy Satellite, Capitol	43	41	5	RICK SPRINGFIELD-Don't Walk Away, RCA
	48	50	5	SOUNDTRACK-Hard To Hold, RCA	44	54	2	FASTWAY-Tell Me, Columbia
	50	49	2	ELVIS COSTELLO AND THE ATTRACTIONS-	45	39	12	DUKE JUPITER-Little Lady, Morocco
	30	43	-	Goodbye Cruel World, Columbia	46	43	8	R.E.M.—South Central Rain, I.R.S.
					47	50	18	#UEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
	188			Top Adds	48	52	.3	BOX OF FROGS-Back Where I Started, Epic
	-		TES		49	46	4	BRUCE SPRINGSTEEN-Born In The U.S.A.,
	1			OLF-Lights Out, EMI-America (12 Inch)	10	,,,		Columbia
	2	BIL	LLY S	QUIER-Signs Of Life, Capitol	50	45	3	SCORPIONS-I'm Still Loving You, Mercury
	3	SA	MMY	HAGAR-Two Sides Of Love, Geffen (12 Inch)	51	51	6	THE CARS-it's Not The Night, Elektra
	4	Dic	0_The	Last In Line, Warner Bros.	52	42	8	EDDY GRANT-Romancing The Stone, Portrait
					53	35	9	THE GREG KIHN BAND-Reunited, Berserkley
	5			ARTISTS—The Official Music Of The XXIIIrd,	54	48	7	BRUCE SPRINGSTEEN-Pink Cadillac, Columbia

Radio

Pro-Motions

Station: Z 99 Regina, Sask. (album) Contact: Mike MacNaughton Concept: Chairway To Heaven

Execution: One of the bigger events in the Province is the annual "Buffalo Days" fest. In conjunction with the Regina Exhibition Assn., Z 99 held a musical chairs event at the close of last year's celebration. Taking place in the Agridome, the contest began with 999 chairs. The winner, several hours later, was the sole remaining chair sitter. The event was just camp enough to be "hip," and Z 99 held related contests throughout the day, awarding several prizes, which gave the station visibility while attracting a crowd for a long period

Station: KMJK Portland (Magic 107 FM) (contemporary)

Contact: Jan Andrews Concept: Free Rides On Friday

Execution: In conjunction with the local transit company, Magic 107 has inaugurated "the Magic Bus." Colorfully painted with the station's logo and pictures of regularly played artists, the bus is used in regular service on a different route each week, and anyone riding the bus on Friday is treated to his or her fare. While no radio is played on board, and hype is nonexistent inside the bus, Fridays find the fare box covered with a sign that explains who is paying for the ride. Additionally, riders on the Magic Bus are routinely treated to station goodies like concert tickets, movie passes, record albums and discount coupons.

Station: WRC Washington (news/talk) Contact: Rita O'Brien

Concept: Promoting news/talk

Execution: As mentioned in the past, promoting a specialty format like news/talk varies dramatically from the contests employed by general market music stations. Expectations of the target audience make many well-known ploys impossible.

In promoting its image and giving listeners a worthwhile program, WRC in conjunction with Avon Products sponsored a day-long seminar on fundraising-a topic of obvious interest to several Washingtonians who are regularly involved with amassing money for several causes. Admission to the seminar, held at American Univ., was free of charge to all WRC listeners. Featured speakers of note, including Miss Maryland, talked on "what to ask for and how to ask," "visibility, special events and dollars" and how to actually raise the cash.

Station: WGN Chicago (MOR) Contact: Press Relations

Concept: WGN's 60th Anniversary Execution: "This is WGN, formerly WDAP, a soundproof sanctum of heavy carpets, canopies and drapes, were the first words heard on the station at its inception on June 1, 1924. Celebrating its 60th anniversary as WGN (WDAP debuted on the 720 dial position two years earlier), the clear channel outlet is featuring a month-long on-air commemoration.

In addition to several special programs with current and former personalities (even the sports talk block will interview sports legends of the past heard on the outlet) and a historical look at the facility entitled "Magic From The Master Control," listeners will also be treated to regular taped drop-ins featuring congratulatory messages from current Chicago notables, as well as excerpts of the glory days gone by including soap operas, dramas, comedies and live on-air blunders.

Station: Any contemporary outlet Contact: Art Vuolo Jr., (313) 559-7970

Concept: "The Radio Guide"

Execution: Debuted in 1972 and updated annually, "The Radio Guide," which lists most of the top 40 stations, AM and FM, with clear reception on the open road (presented by Interstate, geographically), has become a must with summer travelers. Listener demand is overwhelming for these free leaflets, which provide not only excellent call letter exposure for the participating station in each market, but also offer a sponsorship tiein. This year's guide is a co-promotion with Clairol's "Summer Blond." Stations include New York's Z-100 (WHTZ) and L.A.'s KIIS-FM.

Distributed by a local advertiser (Burger King is the favorite in most markets), sponsorship opportunities increase even further. If you are unaware of this outstanding promotion, contact Vuolo to explore the possibilities in your market.

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BETTING HIS LIFESAVERS—Dick Cooke, producer and host of WVLC Orleans, Mass. "Morning Talkcenter," poses with the prize in the station's "What Should Be Done With The Eldia" contest. Pictured on the beach, the Eldia is a Maltese freighter that ran aground several months ago on Nauset Beach.

BRUCE SPRINGSTEEN-Bobby Jean, Columbia

KENNY LOGGINS-I'm Free (Heaven Helps The

NIGHT RANGER-When You Close Your Eyes,

BILLY SATELLITE-Satisfy Me, Capitol

ANDY FRASER-Fine, Fine Line, Island

SLADE-Run, Runaway, CBS Associated

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

ELTON JOHN-Breaking Hearts, Geffen

GLENN FREY-The Allnighter, MCA

SLADE-Keep Your Hands Off My Power Supply, CBS

WENDY O. WILLIAMS-It's My Life, PVC (45)

RUSS BALLARD-Russ Ballard, EMI-America

Radio

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES-10 Years Ago

- Rock Your Baby, George McCrae, TK
 If You Love Me (Let Me Know), Olivia
 Newton-John, MCA
 Hollywood Swinging, Kool & the Gang,
 De-Litte

- 7. You Make Me Feel Brand New,
 Stylistics, Avco
 8. Annie's Song, John Denver, RCA
 9. You Won't See Me, Anne Murray, Capitol
 10. On And On, Gladys Knight & the Pips,
 Buddah

POP SINGLES-20 Years Ago

- I Get Around, Beach Boys, Capitol
 My Boy Lollipop, Millie Small, Smash
 Memphis, Johnny Rivers, Imperial
 Don't Let The Sun Catch You Crying, Gerry & the Pacemakers, Laurie
- People, Barbra Streisand, Columbia

 A World Without Love, Peter & Gordon,
- Chapel Of Love, Dixie Cups, Red Bird
- 8. Rag Doll, 4 Seasons, Philips
 9. Bad To Me, Billy J. Kramer, Imperial
 10. Can't You See That She's Mine, Dave Clark Five, Epic

TOP LPs-10 Years Ago

- 1. Band On The Run, Paul McCartney &
- Wings, Apple
 Sundown, Gordon Lightfoot, Reprise
 The Sting, Soundtrack, MCA
 Buddah & The Chocolate Box, Cat
- Stevens, A&M
 Caribou, Elton John, MCA
- Greatest Hits, John Denver, RCA
- Greatest Hits, John Denver, RCA
 Maria Muldaur, Reprise
 Journey To The Centre Of The Earth,
 Rick Wakeman, A&M
 Diamond Dogs, David Bowie, RCA
 Goodbye Yellow Brick Road, Elton John,
 MCA

TOP LPs-20 Years Ago

- Hello, Dolly!, Louis Armstrong, Kapp Hello, Dolly!, Original Cast, RCA Victor Funny Girl, Original Cast, Capitol The Beatles' Second Album, Capitol
- Barbra Streisand/The Third Album,
- Cotton Candy, Al Hirt, RCA Victor Getz/Gilberto, Stan Getz & Joao Gilberto,
- Verve
 8. Call Me Irresponsible And Other Hit
 Songs, Andy Williams, Columbia
 9. Glad All Over, Dave Clark Five, Epic
 10. Today, Tomorrow, Forever, Nancy
 Wilson, Capitol

COUNTRY SINGLES-10 Years Ago

- He Thinks | Still Care, Anne Murray, Capitol

- Capitol
 2. If You Love Me (Let Me Know), Olivia
 Newton-John, MCA
 3. I'm Not Through Loving You Yet,
 Conway Twitty, MCA
 4. They Don't Make 'Em Like My Daddy,
 Loretta Lynn, MCA
 5. Maria Laurau, Pobby Rose, RCA
 6. Maria Laurau, Pobby Rose, RCA
- Marie Laveau, Bobby Bare, RCA Stomp Them Grapes, Mel Tillis, MGM This Song Is Driving Me Crazy, Tom T. Hall, Mercury
- Hall, Mercury One Day At A Time, Don Gibson,
- Hickory Room Full Of Roses, Mickey Gilley, 9.
- 10. Rub It In, Billy "Crash" Craddock, ABC

SOUL SINGLES-10 Years Ago

- Rock Your Baby, George McCrae, TK
 On And On, Gladys Knight & the Pips, Buddah
- Buddah
 3. Finally Got Myself Together (I'm A Changed Man), Impressions, Curtom
 4. Fish Ain't Bitin', Lamont Dozier, ABC
 5. Rock the Boat, Hues Corporation, RCA
 6. I'm Coming Home, Spinners, Atlantic
 7. Jive Turkey (Part 1), Ohio Players,

- Mercury My Thang, James Brown, Polydor Son of Sagittarius, Eddie Kendricks, 10. Too Late, Tavares, Capitol

Vox Jox

Continued from page 12

We flew into D.C. for Billboard's radio programming convention last week and took some time to catch some high-altitude listening. We counted no fewer than four "Q-102's." We could identify two by the spot loads, Cincinnati and Kansas City, but regarding the others (one of the four was holding "Summer Beach Party," and it took our seatmate to remind us we weren't within a thousand miles of any ocean) we're less clear. Caught KC 95 touting their double cash contest, and noted their 576-7795 request line. Forget the fact we had no idea of the area code or city; it's still impossible to phone in those dedications en route.

On the ground, we again graced our favorite trade-out dining location, Phineas (and apparently it's everybody's favorite trade, since we parked next to a Mustang with WASH FM on the plates), where WAVA's Randy Kabrich and Dave Denver, along with the NAB's J.T. Anderton, once again caused enough havoc to have us almost escorted out of the place. (Why does that always happen after we get the check?) Dropped in on Liz Tucker at WMZQ and headed for the L'Enfant to prepare for the conference.

* * *

Got a call from Bill Taylor (who is now in Peson, Ariz.), and in the conversation, which routinely gets around to "the good old days," Bud Connel and Graham Richards came up. If you've been in this business over 20 years, the names are familiar. If not, make note, way back when, Connel and Richards were the heaviest folks around. Many of the ideas they pioneered are still in use today. As for their fates today, their radio futures were less lasting. Richards,

Burns Media 'Trend Letter'

LOS ANGELES-A new monthly publication featuring the latest trends in formatting, advertising and promotion in competitive atmospheres has been introduced by Burns Media president George Burns, who will author "Thinking Points Radio Trend Letter."

The newsletter is part of the services provided to the clients of the Burns Media Management Access Network. Other broadcasters may subscribe at a yearly rate of \$175.

According to Burns, the newsletter "will be an excellent vehicle for us to provide a national overview of topics of interest to broadcasters on a regular basis.'

For further information, contact Sylvia Clark at (800) 821-8035.



(KEZO).

OUR CUPS RUNNETH OVER-WMAR Baltimore and the city's Subway Sandwich chain have joined forces with the summer-long Keeper Cup Contest. The cups feature personal data about, and caricatures of, the station's eight air personalities, as well as contest information.

based in Cincinnati, is aiding the Nashville-based Connel in his current business venture: selling California navel oranges to school systems to be used in vending machines and the like instead of candy. While it may be very luorative, it does seem like a tragic waste of talent.

* * *
From Lite to Lite goes morning man Jack Murphy. Murphy, who woke up Atlanta on WWLT (which just went country under Katz), is now doing the same for Minneapolis on WLTE. The Chattanooga native has also jocked at Philly's WWSH, Atlanta's Quixie, Z-93 and WSB.

The target date is October and the format's been announced: 107.9 in Indianapolis (to be back as WTPI) will be full service adult contemporary, which puts PD Mark Edwards in competition with some really fine folks. No word on a staff for the station, targeted to adults 25-54, but word is that news will play a very major role.

Mike Martin hangs up his cowboy hat and exits Salt Lake City's continuous country KZAN to join the weekend lineup at Hit Radio KCPX Across town at KISN, they've just hired Donna Halper as a consultant. She's also signed Burlington, Vt.'s WDOT . . . Joining Rob Balon & Associates is former WNCI Columbus PD Tom Watson . . . KKHR Los Angeles has a new promotion director. He's Tony Sgro, the former GM of City Sports magazine.

Upped to GSM at Philly's WMMR is Andy Goldblatt ... Chuck McKay exits his WHOO Orlando PD gig ... Mike Shannon movs from the midday slot at "KIOA in Iowa" (Des Moines) to the same slot at KTUN Humble/ Houston, except KTUN is not on the air yet. Target date for the AM station, to be programmed by Rick Stancato, is July 10.

* * * Due to a nasty little detail, WXYZ Detroit will become WXYT—the detail being that WXYZ-TV is still

alive and well and owned by ABC. Meanwhile, WXYZ, soon to be WXYT, has wrapped up the rights for Michigan State football and Big Ten basketball for the next three

Jill Fox makes her big-time professional debut in radio in Palm Springs (gee, life is tough) doing weekends at KCMJ, AM 1010, playing "Country Magic" live assist . . . If you're won-

dering what happened to our PD of the year candidate Bruce McGregor after he left KQDS Duluth, move two inches to the left on your big picture map and locate Omaha (it's on the Nebraska/Iowa border). You'll find him there as PD of Z-92



WHAT A DRAG—WNFI Ormond Beach, Fia. air personality Johnny Fever, center, overlooks some of the participants in the station's Boy George look-alike contest. The winner was sent to a Culture Club concert.

After 22 Years, Blum Still Taming 'Dixie Tiger'

By LEO SACKS

ATLANTA-Jerry Blum remembers a time when WQXI-AM "wouldn't touch" a female rock singer, but that was 20 years ago. Now the Jefferson Pilot station is an oldies outlet, while its FM sister is plugging the hits. The irony doesn't stop there however. A recent weekend's FM concert series featured-yup-two female singers, Anne Murray and Christine McVie.

"It was one of those funny policies I really can't explain," says Blum, now in his 22nd year as the combo's general manager. "I was in sales at the time, but you pick those programming philosophies up by osmosis, I guess."

Piloting a top 40 station in the '60s was a lot different than it is today, he remembers. "We still stress personality, but our approach isn't as juvenile," he says of the old AM sound, nicknamed "Quixie The Dixie Tiger," which featured an all-star lineup including programmer Paul Drew in afternoon drive. Blum calls his current FM presentation "a hybrid" of hits and album cuts. "There's even room for jazz on Sunday nights," he notes.

People who grew up in Atlanta with the AM signal and have returned to the city two decades later are "delighted" to hear the music of their youth, Blum maintains. "Rediscovery is always nice," he says. "I just wish our numbers were a little higher. Still, the loyalty factor is unmistakable." His AM showing was a 2 share in the winter Arbitron, up from a 1.2 in the previous book.

Riding high at night with the FM makes Blum sleep easier after a ra-quetball workout. "It keeps me in shape," he says. "I stay mentally young on the job. And that's been a major difference over the years. The level of knowledge our people have today, their awareness of the market, gives us a better handle on our customers and, of course, the listener."

Blum started in radio as public relations director for Balaban Broadcasting, where he was recommended for the job by Jack Carney of KMOX St. Louis, who was working at Balaban's WIL there at the time. He moved to the Commercial Recording Co. as national sales manager in 1959—before the firm changed its name to TM—and in 1960 arrived at WLEE Richmond, a top 40 station operated by Tom Tinsley.

Blum worked for Tinsley as general sales manager for two years, after which he made the move to WQXI-AM-FM in a similar capacity. Owned by Esquire magazine at the time, the combo was sold in 1964 to Jupiter Broadcasting, which ran the stations for four years until it merged into Pacific & Southern Broadcasting. Pacific dissolved in 1974, and Jefferson Pilot assumed control that

The Pacific parting isn't one Blum particularly likes to recall, since his split with Kent Burkhart, head of its radio division at the time, wasn't ex-

actly amicable. "Kent was general manager when I arrived in 1962, and as the decade progressed we became close, but to this day it's still a politi-cally sensitive issue," he reflects.

"Frankly, I don't like bringing it up, even though it's in the past. He's made millions, he still lives in this town, and that's all I'll say."



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Radio

Featured Programming

Fans of the Parisian station RFM continued their trend-setting ways recently with a week's worth of live broadcasts featuring Rockwell, the Go-Go's and the Chambers Brothers, whose new single, "Let's Get Funky" (on the European Vogue label), was heard during one of the hour-long

Organized by chain-smoking Parisian air personality Michel Dupont, the programs mixed music and interviews in both (broken) French and English. Beamed from the ABC Watermark studios in Los Angeles, they started at 10 a.m. to accommodate the time difference.

RFM, one of about 50 FMers now operating in Paris, reaches over one million listeners, according to Cham-

NRBA Survey: Motorola Tops In AM Stereo

NEW YORK - Motorola is the first choice of AM stations broadcasting in stereo, according to preliminary results of the National Radio Broadcasters Assn. (NRBA) AM stereo survey.

According to the study, 40.5% of the group is using the Motorola system. Runnerup Harris was selected 29.8% of the stereo stations. Kahn is the next choice with 23.7%, with the Maganavox system being used by 6.1% of those broadcasting

Surveys were sent in mid-April to every AM station in the U.S., 24.6% which responded. That's 1,255 outlets, according to the study

The results found that 10.4% of the AM boradcasters who responded to the survey are broadcasting in stereo. Two percent have their stereo equipment on order. The remaining 86.7% are not in stereo.

A full report on the entire study is due from the NRBA shortly.

bers Brothers spokesman Gordon Breen.

The United Stations is preparing eight new installments for its "Hot Rocks" series. Geared to contemporary hit stations, the one-hour shows, sponsored by Levi Strauss, include John Cougar Mellencamp (Aug. 25-26), Huey Lewis & the News (Sept. 22-23), Missing Persons (Sept. 29-30), Culture Club (Oct. 6-7), Kool & the Gang (Oct. 27-28), the Thompson Twins (Nov. 10-11), Fleetwood Mac (Nov. 24-25) and Thomas Dolby (Dec. 8-9). Host is WHTZ New York program director and "Morning Zoo" host Scott Shannon.

* * *

Westwood One, which raised \$8.6 million in a public stock offering earlier this year, will transmit the audio portion of "Duran Duran-The Video Concert" in a simulcast with HBO's Cinemax service Aug. 17 at 10 p.m. The show was taped during the group's recent tour of California.

The satellite network also reports that revenues for the second quarter ended May 31 rose to \$2.8 million from \$2.1 million in 1983, while net income for the period increased to \$457,000 from \$192,000 in the prior

* * *

George Meier is now working for M.J.I. Broadcasting as vice president of affiliate relations. He's late of PolyGram album promotion . . . Louise Callahan and Walter Rittman have joined London Wavelength's affiliate relations staff ... ABC Radio has picked up three Global Satellite Network shows: "Rockline," "Power Cuts" and the monthly MTV concert simulcast . . . Masla Radio has pacted with WCPK Norfolk and KGIM Aberdeen, S.D., while Torbet has signed on KQSA/KIXY San Angelo, LEO SACKS



HANDS-ON EXPERIENCE—Contestants in WMJY Long Branch, N.J.'s "Hands On 84" car giveaway contest keep in touch with a Chrysler Laser. The winner maintained his vigil for 77 hours and 43 minutes and drove home in the car.

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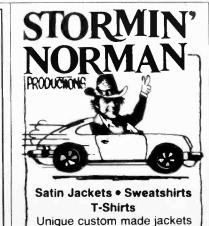
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Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates. July 9, Fee Waybill, Rockline, Global Satellite Network, 90 minutes.

July 9-15, Four Lads, The Music Makers, Narwood Productions, one hour. July 9-15, Charley Pride, Country Closeup, Narwood Productions, one hour July 9-15, Roger Waters part two, Off The Record Special, Westwood One, one hour

July 9-15, Anne Murray profile, Star Trak, Westwood One, one hour.

July 9-15, Johnny Paycheck, Live From Gilley's, Westwood One, one hour

July 9-15, Shalamar, Special Edition, Westwood One, one hour.

July 9-15, Tom T. Hall, Ralph Emery Show, The Musicworks, five hours.

July 13-14, Glenn Frey, The Hot Ones, RKO Radioshows, one hour

July 13-15, Razzy Bailey, Solid Gold Country, United Stations, three hours.

July 13-15, Top 30 USA with M.G. Kelly,

RadioRadio, CBS, three hours.

July 13-15, Top 40 Satellite Survey with

Dan Ingram, RadioRadio, CBS, three hours. July 13-15, Billy Idol, Rush, Rock Album Countdown, Westwood One, two hours.

July 13-15, R.J.'s Latest Arrival, Grand Master Melle Mel, The Countdown, Westwood One, two hours.

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ASCAP) I STILL DO

July 13-15, .38 Special, Superstars Rock Concert, Westwood One, 90 minutes.

July 13-15, Soundtracks, Rock Chronicles. Westwood One, one hours.

July 13-15, Songs From Movies, Dr. Demento. Westwood One, two hours.

July 13-15, Ozzy Osbourne part one, Captured Live, RKO Radio Network/P.G. Productions, one hour.

July 13-15, Vern Gosdin. The Weekly Country Music Countdown, United Stations, three hours

July 13-15. Four Aces, The Great Sounds. United Stations, four hours.

July 13-15, Huey Lewis & the News, Rick Dees' Weekly Top 40, United Stations, four July 13-15, Creedence Clearwater Revival,

Dick Clark's Rock, Roll & Remember, United Stations, four hours, July 13-15, John Kaye & Steppenwolf, Don

& Deanna On Bleecker Street, Continuum Broadcasting Network, one hour,

July 13-19, Kevin Dubrow of Quiet Riot, Metalshop, MJI Broadcasting, one hour. July 14, Phil Spector Special with Ron-

ettes, Crystals, Supertracks, Creative Radio Network, three hours.

July 14, Johnny Cash, Country Music's Radio Magazine, Creative Radio Network, two

July 14, Kris Kristofferson & Friends Special, Creative Radio Network, three hours.
July 14, Greg Kihn Band, Live Super-

groups, ABC Rock Radio Network July 14, Ringo's Yellow Submarine, ABC FM Network, one hour.

July 14, John Conlee, Silver Eagle, ABC Entertainment Network, 90 minutes.

July 14, Paul Revere, Music & Memories,

Strand Broadcast Services, three hours. July 14, Crusin' & Hot Roddin' Songs, Solid Gold Saturday Night, RKO Radioshows, five hours.

July 14-15, Larry Gatlin & the Gatlin Brothers Band, Tom T. Hall, Crystal Gayle, Mickey Gilley, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

July 14-15, Dick Clark's National Music Survey, Mutual Broadcasting, three hours.
July 15, City Rhythms with Frankie Crock-

er, ABC Youth Radio Network, 90 minutes.

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Michael Jackson, Motown 1739 (Stone Diamond, BMI)
LEAVE A TENDER MOMENT ALONE
Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
A CHANCE FOR HEAVEN
Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page,
ASCAP/Carole Bayer Sager, BMI)
BORDERLINE

nka, Columbia 38-04407 (Squwanko/Foster Frees, BMI/Genevieve,

ulture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-

Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)

Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
THE LONGEST TIME

HELLO
Lionel Richie, Motown 1722 (Brockman, ASCAP)
GOD BLESS THE U.S.A.
Lee Greenwood, MCA 52386 (Music Corp. Of America/Sycamore Valley,

SEXY GIRL
Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
THERE'S NO EASY WAY
James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
I JUST CAME HERE TO DANCE
Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)

I JUST CAME HERE TO DANCE
Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)
TERMS OF ENDEARMENT
Michael Gore, Capitol 5334 (Ensign, BMI)
I CRY JUST A LITTLE BIT
Shakin' Stevens, Epic 34-04338 (Colgems/EMI, ASCAP)
OH, SHERRIE
Steve Perry, Columbia 38-04391 (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI)
VICTIMS OF GOODBYE
Sylvia, RCA 13755 (Tom Collins/Collins Court, BMI/ASCAP)
TO ALL THE GIRLS I'VE LOVED BEFORE
Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
DON'T ANSWER ME

Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI) SECOND CHANCE

TSTILL DO
Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)
THEME FROM ST. ELSEWHERE
Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
IT'S A MIRACLE

BOTTOM/Kanala/ Immerwolf, ASCAP/BMI)

I PRETEND

Kim Carnes, EMI-America 8202 (Zomba, ASCAP)

TAKING IT ALL TOO HARD

Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)

EYES THAT SEE IN THE DARK

Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell,BMI)

TO ME

Rathera Maddrell Liber Greenwood, MCA 52415 (Collins Court (Liber)

Rathera Maddrell Liber Greenwood, MCA 52415 (Collins Court (Liber)

nbia 38-04400 (Joel, BMI)

son Twins, Arista 1-9209 (Zomba)

STILL LOSING YOU Ronnie Milsap, RCA 13805 (Lodge Hall, ASCAP)

Tamerlane, BMI)
DISENCHANTED
Michael Martin Murphey, Liberty 1517 (Choskee
Bottom/Kahala/Timberwolf, ASCAP/BMI)

WHAT'S LOVE GOT TO DO WITH IT

Billy Joel, Columbia DOCTOR! DOCTOR!

HELLO

SEXY GIRL

ASCAP)
DON'T ANSWER ME
The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
MYSTERY
The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
WE'RE GOING ALL THE WAY
Jeffrey Osborne, A&M 2618 (Dyad) ■ Bullets are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).
■ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Chain Capitalizes On A Closing

Record Factory Offers Lesson In How To Shutter

By EARL PAIGE

As the home entertainment software business continues to turn around, some chain units are not keeping pace. Chain managements are now taking a harder look at poorgrossing stores, as illustrated in this first of a series looking at how retailers handle the many aspects of shuttering a store

SAN FRANCISCO—There are many stores open today that should be closed. That's the view of Bob Tolifson, marketing vice president of 32-unit Record Factory here, who is now taking a closer look at individual units' profitability.

units' profitability.

"The biggest grossing days for a store are its first and last days," says Tolifson, alluding to his theory that chain managements shouldn't close units "by tip-toeing out in the middle of the night." He says Record Factory management now tries to "capitalize on closing a store" whenever possible.

Tolifson identifies myriad factors that influence the decision to shut down a unit, including mall/tenant relationships, shopping center deterioration, the clustering philosophy of a given chain and changing demographics.

As one example, he says, "We're looking a lot harder at downtown units. Our profitability just isn't there in many cases. The volume of people doesn't make it, because they only shop from 11 a.m. to 2 p.m. It's dead in the evenings and weekends."

Moreover, he admits to some envy as he lists the high-margin neighbors in one particular downtown location, ranging from high fashion and expensive candies to a gift lingerie store and an import luggage outlet. "Killer markups," he says.

On the other hand, more marketing ramifications impact as chains examine the outer perimeters of their

region, says Tolifson.He cites as an example Sacramento, where Record Factory is on the home turf of Tower Records.

Tolifson cites one unit that "never came back as the economy started to rebound." The store was one of the first for the chain and one of three in the capital city.

"For one thing, the shopping center it was in sort of died around it," he says. "Then a Price Club moved in"—a discount format "with merchandise on factory pallets. At least Price Club filled up the parking lot again," Tolifson notes.

"Not all stores are going to make it now just because the retail climate is improving," Tolifson continues. He says the chain looked at the opportunity existing when a fourth unit in Sacramento was opened and "saw we could transfer the business to this new store."

The question then was whether to go all out and liquidate as much stock as possible, to save carting it across town. "We finally decided that we would just be liquidating weight. How many pieces could we liquidate—1,000-1,500? That's 10 or 15 bins. We pay people around here to move freight, so maybe we're better off doing that."

All the same, Record Factory decided at least to exploit the move with a token sale. "We just cut prices 10% and still made some money out of it. We used the ad lines 'storewide sale' and 'We lost our lease,' but plugged the relocating idea, too,"

Tolifson savs

At the same time, the new store had already been heralded with a grand opening event. "We had waited two weeks before doing a grand opening, to see what we had. Now, with the old store closing, we were ready to come back again with a second grand opening. So we got two shots for the new stores."

Tolifson says the chain's own focus group research and experience shows that shoppers have cynical perceptions about prices anyway. "They see \$5.97 and think you're still making a lot of money. So we go to selected items for reduction in some cases instead of dropping prices to the floor all over the place.

"People perceive a combined cost benefit, one record off but another at shelf. So they come out happy after all."

VSDA Holding Philly Meeting

NEW YORK—The Video Software Dealers Assn. (VSDA) is holding a meeting in Philadelphia July 18 to create a tri-state chapter of the organization. Area retailers are being invited to attend the event, scheduled for 7:30 p.m. at the Marriott Hotel, City Line Ave. and Monument Rd., Philadelphia.

Further details are available from the VSDA's Cherry Hill headquarters: (609) 424-7117.



THE BRECK SET—An atypical Alarm fan gives the group's lead singer Mike Peters, left, tips on holding his hairdo during an in-store appearance at one of the Turtle's outlets in Atlanta. Shown with Peters are drummer Twist, center, and bassist Eddie MacDonald.

55 Stores Combined In New Shulman Co. Ad Plan

PHILADELPHIA—The Shulman Record Co., which operates several music, video and electronics chains in this area, will combine its 35 Listening Booth and 15 of its 20 Wall To Wall Sound & Video stores under one advertising umbrella for a master-overview image.

master-overview image.

Effective July 15, all advertising copy and boards will read "Listening Booth and Wall To Wall Sound & Video." The five "Wall To Wall" stores that do not stock prerecorded music will not be included. Shulman's three Beaky's stores and classical Bravo outlet, while not mentioned in the logo, will have their addresses included in ad panels.

The outfit, which has been aggressively seeking to improve its profile as the dominant chain in the Philadelphia region, invited labels into its Cinnaminson warehouse last week to pitch the new 55-store ad plan. Vendors were previously offered a pro-

gram that split advertising for Wall To Wall and Listening Booth.

Shulman reports that as of May 31, company sales totaled \$65 million for the preceding six months, with sales in excess of \$100 million predicted for the year. The chain also says it will open four new stores by August and erect an 80,000 square foot addition to its Cinnaminson complex, with the lion's share of the new space reserved for warehousing.

Shulman's first retail store was opened in a farmer's market in the Kensington area of Philadelphia in 1964. By 1979, the firm had 35 Listening Booths, and then began acquiring floundering chains. Since 1980, Shulman has taken over eight Music Scene stores, three Record Museum shops and seven Wall To Wall outlets. The company anticipates further store acquisitions in the coming year.

On Target

Who Is The Adult Contemporary Listener?

By MIKE SHALETT

Arbitron ratings sweeps consistently reveal a surprising winner in the battle for America's listeners: adult contemporary radio. In the latest ratings, adult contemporary beat every other format hands down. While top 40 garnered only 15.3% of the listening audience, AC lassoed a share of 22.9%.

Radio devotees are apparently in love with soft sounds. But what implications does this have for the record industry? Should a&r executives scour the clubs of America for quiet balladeers? Should record stores order massive quantities of disks by singers over the age of 30? Should music journalists forget their preoccupation with funk and rock'n'roll and redirect their attention to quieter sounds?

The triumph of adult contemporary radio in the ratings will be important in the record industry if it reflects a trend that will show up at the stores. In other words, the love of AC will prove important if AC listeners are big record buyers. But our data reveals a strange fact: AC listeners comprise only 4% of the record buyers we surveyed. That is a figure so low it's almost negligible. In all prob-

"On Target" is a bi-weekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a New York-based music industry marketing consultancy of which Mike Shalett is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires and product to 50 retail stores around the country. A packet is handed out randomly to a consumer immediately after he or she has paid for a purchase, and a \$2 coupon, good for the consumer's next purchase at the store, is the motivation for completing the questionnaire. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

ability, the AC listeners listen to radio, but simply don't bother to buy what they like.

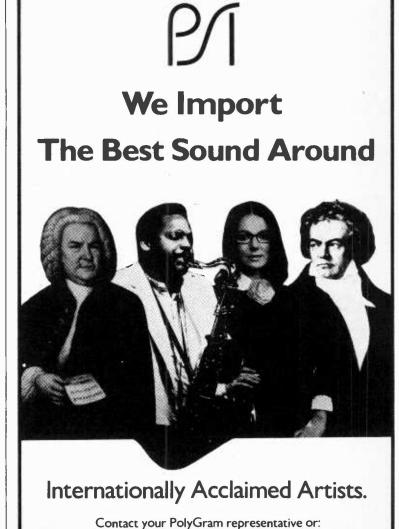
Let's imagine, however, that a label just signed an artist whose sound is distinctly adult contemporary. Small as the AC record-buying public may be, the company has to understand its tastes if it wants to turn its artist into a star.

Who, then, is the AC listener? The picture that probably springs to mind immediately is a female over the age of 30 who listens to Anne Murray and Air Supply on the station wagon radio as she drives from the suburban school where she's just dropped off her kids to the local shopping mall. Well, you and I may have to shed that preconception. Our latest Street Pulse surveys indicate that the majority (55%, to be specific) of record-buying AC listeners are male.

And are these males older gentlemen with pipes who listen to adult contemporary's soothing sounds while sitting on the living room lounger in their slippers? Maybe the non-record-purchasing AC listeners fit this description, but the recordbuying AC fans do not. In fact, almost half the AC record buyers are between 19 and 30. So the adult contemporary audience is indeed adult, but it tends to be young adult.

Does the musical taste of the adult contemporary listener lean exclusively toward softer sounds? No. AC listeners who buy records like all types of music. This could explain why AC radio is enjoying success playing a wider spectrum of music than in the

Im of music than in the (Continued on page 26)



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Marketing: What Does The Future Hold?

The retail marketplace shifts constantly as both manufacturers and dealers respond to changing consumer needs and wants with new products and services. But where is the customer for home entertainment products moving? How can we be prepared for the future?

In this two-part article, reprinted from the Journal of Retailing, author Jack Sheth, marketing professor at the Univ. of Illinois, Urbana, suggests that methods of procurement and delivery will have to change, as the traditional family gives way to more individualized, career-oriented households that are long on spending power but short on time.

The aging of the United States, the prevalence of dual-income households, and the emergence of nontraditional households, such as singles and mingles, are all resulting in highly diverse, adult-oriented and individualistic life styles in which time, rather than money, has become the scarce resource. It is no exaggeration to assert that America is becoming a superactive affluent nation resulting in a time-poor, money-rich society.

With the emergence of the postindustrial electronics age of civilization, it has become possible for the first time to provide

enhanced quality at lower cost, to integrate many business functions, to seek highly fragmented markets, and to lower entry-exit barriers for potential suppliers in the marketplace.

Competition is not only intensifying but has radically shifted its character. For example, competition in the retail industry is more global than domestic, with many European and Asian retail companies investing in the United States. At the same time, there is a strong interest among retail giants such as Sears, Roebuck in establishing trading companies to position themselves as worldwide sourcing and selling products and services.

Furthermore, the old idea of a large number of competitors generating a lot of competition is being replaced by new ideas of one-stop, full-time competitors coexisting with specialty chains rather than competing against one another. Finally, unlike the old days when manufacturers, through forward integrations, also owned or controlled the wholesalers and the retailers, we expect in the future the prevalence of backward integration in which the retailer will own or control the manufacturers and other suppliers.

The regulatory focus is also shifting dramatically as compared with the decades of the 1950s and the 1960s. First of all, there is a strong sentiment, at least at the federal level, to deregulate industries such as airlines, telecommunications, and professional services including health care, insurance, and banking. At the retail level, this deregulation has already resulted in the blurring of boundaries between products and services. For example, dry goods reailers, such as Sears, are committed to financial services business, and supermarket chains (for example,

Kroger) look more like one-stop neighborhood convenience centers with lots of non-grocery products and service.

Second, it also appears that the antitrust department no longer associates bigness with badness, if the approval of recent mergers, acquisitions, and lateral consolidation of competing firms is any indication.

Finally, there is a clear plateauing, if not an actual decline, of consumerism, partially due to guilt-by-association prejudgments by consumer advocates and partially due to the retail industry's realization that the presence of consumerism is a shame of marketing.

These four environmental forces combined have generated a number of trends which the retail industry must learn to cope with by adjusting or changing its business practices and strategies.

EMERGING TRENDS FOR RETAILING

Premium versus Functional Products: With the decline of the traditional middle class as a consequence of career-oriented, dual-income, and adult-oriented life styles, the single-class mass-consumption society is likely to be replaced by a dual-class mass-consumption society consisting of the affluent and the average classes. It will be possible for retailers to offer high-margin, premium products and services to a much bigger segment of the total population than ever before. In other words, what was within

Reprinted with permission from the Journal Of Retailing, Vol. 59, No. 3 ("Special Issue: Strategic Issues In Retailing").

the reach of a handful of very rich people will be within the reach of as much as 20% to 25% of the toal population.

Consequently, retailers that specialize in premium products and services will find that the growth potential for their products is enormous. At the same time, they will be able to utilize mass-marketing tactics and reduce their marketing costs per unit of transaction. Therefore, these companies will also have greater profit potential. Examples include such premium retailers as Neiman-Marcus, Bloomingdale's, Dayton Hudson, Marshall Field, and many others. Even middle-class stores such as Sears and J.C. Penney are also attempting to upgrade their merchandise through signature labels and non-store premium-brand names.

At the same time, those retailers that offer mass-market functional products and services will find it more and more difficult to survive. As the single-class, mass-consumption society partitions itself into a dual-class, mass-consumption society, inevitably the total market share of functional products will decline, with resultant intense price competition to protect or increase market shares. Lower market shareholders in the mass markets

personalities, rather than through their inherent functional benefits. Therefore, wants are harder to engineer in products and services. Indeed, it is precisely this shift from a need-driven to a want-driven society that is largely responsible for the failure of technologically driven products and market programs. Therefore, it will become increasingly necessary to understand the psychology of the markets rather than the physiology of markets. This may be one of the explanations for the growing trend in most shopping malls to provide excitement by presenting lots of atmospherics, activity, and entertainment through special events, exhibits, and shows.

Second, people are likely to be more divergent on what they want than on what they need. It will therefore become ever more difficult to mass-market want-driven products and services. Market segmentation and market specialization will have to be learned in place of product specialization and mass marketing. Indeed, it will become necessary to utilize "pull" strategies in place of "push" strategies in marketing. In the retail industry, this change is already manifested by the emergence of specialty chains such as The Limited, Footlocker, and B. Dalton,

Bookseller.

Finally, wants are more dynamic and volatile than needs. Whereas needs are fairly stable and consistent over longer time periods, wants tend to rise and subside much faster. This fact suggests that retail marketing will manifest shorter and shorter product, image, and competitive-positioning life-cycles. Indeed, it means that retailers will have to plan major technological and marketing innovations with shorter payback periods. An example of one way to accommodate this emerging trend in a highly capitalized "brick and mortar" business is the announcement by Sears to reorganize its future store interiors into many botique shops and specialty counters.

The emerging evidence of shorter life cycles, particularly for those retailers and institutions that are positioned on want dimensions, is massive. Examples include recreation, entertainment, and fashion retailers, in addition to newer retail institutions such as specialty chains and party-plan selling.

Personalized Procurement and Consumption: With the emergence of nontraditional households as well as dual-income, career-oriented life styles, most products and services will be demanded and consumed at a per capita level rather than shared at the household level. Furthermore, as we continue to increase living standards, it will become more and more possible to afford products and services that are personalized rather than standardized.

In particular, per capita consumption is likely to grow for consumer durables, professional and personal services, packaged foods industries, and leisure. The concept of a family car is likely to give way to a personal

car. Therefore, the demand for station wagons should decline and demand for personal small cars should increase over time. In other words, the issue facing the automobile industry is not just the size of the automobile but also the type of car demanded in the marketplace. Similarly, cameras, radios, television sets, and other brown goods are also likely to become per capita products.

Professional and personal services, such as insurance, health care, legal services, and financial services must also be redesigned so that they are offered on a per capita rather than a per household basis. This trend is already evident in the banking and medical services.

Third, as we shift from the home preparation of food to the consumption of already prepared food, as well as from family dinners to individual eating habits for all three meals, gorcery manufacturers and retailers will have to innovate new packaging sizes and ready-to-serve foods which are better suited for personal consumption than household consumption. These items include cereals, soups, cheese, bread, meat, and all other staple foods.

Fourth, the leisure market, including entertainment and recreation, must shift from family to individual consumption. For example, it is more likely that each member of the family will watch his or her own television or cable programs rather than that families will watch together, partially because of time constraints and partially because of increasing individualism.

The Future Of Home Entertainment

The author sees retailers of the future falling into three basic categories: full-line, resembling the traditional department store; market specialist, appealing to a particular life-style (clothing and accessories for young, upscale women, for example); and product specialist, selling a full line of a specific product (running shoes, for example). Successful retailers in the home entertainment industry will also need to market to more individualized interests and tastes of consumers. Each family member is likely to be occupied with his or her own entertainment hardware and software, as depicted in the illustration. (Design Doublespace).

will probably not survive, and the result will be market consolidation. This is already evident in the retail grocery business where once powerful private-label supermarkets such as A&P are finding it hard to survive.

A similar process is currently taking place in the applicance and automotive aftermarket (tires, batteries, and accessories). The packaged goods business at both the manufacturing and the retail level is also going through a similar consolidation. Among grocery manufacturers, including Pillsbury, General Foods, General Mills, Nabisco, Proctor & Gamble, and many others, one observes a good deal of jockeying for position by mergers and acquisitions as well as their abandonment of major product lines in order to consolidate their positions of market strength. The same reality is emerging in the retail food chains, such as Jewel, Kroger, Safeway, and particularly, many such regional chains as IGA.

Dominance of Wants over Needs: As the society progresses on Maslow's hierarchy from physiological and safety-security needs to those for love, affection, and self-esteem, psychological wants will come to dominate the consumer motivations over the physiological needs. It is no exaggeration to state that as an affluent nation, the United States is a want-driven rather than a need-driven society.

It will become increasingly difficult for some companies to survive and grow as the consumer markets shift from need-driven to want-driven markets, for several reasons. First, products acquire want-driven utilities through their associations with socioeconomic and other reference groups or with imageries and

(Continued on opposite page)

no list

no list

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

BROWN, LEWIS Stylized LP Allegiance SA 14
LADY BROWN SUGAR BELL The Lady is Armed and Dangerous LP Mersey M-1 \$9.98 CA M-1 \$9.98
LOU, JUNIE Junie Lou Sings For You LP Process PR-1 \$9.98 CA PR-1 \$9.98
OCEAN, BILLY Suddenly LP Jive JL 8-8213 (Arista) \$8.98 CA JLC 8-8213 \$8.98
REESE, DELLA Something Cool LP Allegiance AV 5025 \$5.98 CA CV 5025 \$5.98
COLINTRY

COUNTRY

	-
AXTON, HOYT Down and Out LP Allegiance AV 5023 \$5 CA CV 5023 \$5	.98 .98
BROWN, VIRGE Country Is Brown \$9 LP Country Star CS-16 \$9 CA CS-16 \$9	
CANNON, ACE Ace In The Hole LP Allegiance AV 5024\$5 CA CV 5024\$5	.98
NELSON, WILLIE Wild & Willie \$5 LP Allegiance AV 5010 \$5 CA CV 5010 \$5	98
RILEY, JEANNIE C. Tears, Joy & Memories LP Allegiance AV 5026	.98 .98
SUE, DEBBIE Rock 'N' Country Sides LP Country Star CS-17 \$9 CA CS-17 \$9	

CLASSICAL

BACH IS

Toccata, Peter Hurford, Organ LP Argo 411 824-1 ZH (London) NA CA 411 824-4 ZH NA
BRAHMS Clarinet Trio Op. 114, Horn Trio Op. 40 Members of the New Vienna Octet LP Digital 410 114-1 LH (London)NA CA 410 114-4 LHNA
LISZT Jorge Bolet, Piano LP London 410 161-1 LH
MOZART Eine kleine Nachtmusik, Serenada Notturno K 286 The Academy of Ancient Music, Christopher Hogwood LP Florilegium 411 720-1 H (London) NA CA 411 720-4 OH

COMPACT DISC

BACH Toccata, Peter Hurford, organ CD Argo 411 824-2 ZH (London) NA
BACH & MENDELSSOHN Toccata & Fugue CD London 411 929-2 LHNA
BEETHOVEN Piano Sonatas CD Teldec 8.42913 (London)NA
HANDEL, GEORG FRIEDRICH Water Music Concentus Musicus Wien, Nikolaus Harnoncourt CD Teldec 8.42368 (London)NA
LIEBESTRAUM Romantic Piano Music CD London 411 934-2 LHNA
MAHLER Symphony No. 4 Kiri Te Kanawa; The Chicago Symphony Orchestra; Sir Georg Solti CD London 410 188-2 LH
MANDRELL, LOUISE Too Hot To Sleep CD RCA PCD1-4820no list
MOZART, WOLFGANG AMADEUS Eine kleine Nachtmusik, Serenada Notturno K 286

The Academy of Ancient Music, Christopher Hogwood CD Florilegium 411 720-2 OH (London)	SATIE Three Gymnopedies & Other Piano Works CD London 410 220-2 LH
MOZART Symphonies Nos. 31 & 33 Concertgebouw Orchestra, Nikolaus Harnoncourt CD Teldec 8.42817 (London)no list	SCIMONE, CLAUDIO AND VENETI. I. SOLISTI Vivaldi, 5 Concertos CD Erato ECD-88007 (RCA)no lis
NILSSON, HARRY Nilsson Schmilsson CD RCA PCD1-4515	SCHUBERT, FRANZ Der Tod und Das Madchen Vermeer Quartet CD DMM 8.42868 (London)no lis
PAILLARD, JEAN FRANCOIS & CHAMBER ORCHESTRA Pachelbel Canon in D; Albioni, others CD Erato ECD-88020 (RCA)	SIBELIUS Symphony No. 7, Tapiola Philharmonia Orchestra, Vladimir Ashkenazy CD London 411 935-2 LH
PARTON, DOLLY The Great Pretender CD RCA PCD1-4940no list	SPRINGFIELD, RICK Hard To Hold Soundtrack CD RCA PCD 1-4935
PRESLEY, ELVIS Elvis' Gold Records, Vol. 5 CD RCA PCD1-4941no list	To get your company's new album and
PRIDE, CHARLEY Night Games CD RCA PCD1-4822no list	tape releases listed, either send release sheets or else type the information in the above format on your letterhead.

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

Rhapsody on a Theme of Paganini CD RCA Red Seal RCD1-4934no I A Look At Marketing's Future

RUBINSTEIN, ARTUR & REINER, FRITZ & THE CHICAGO SYMPHONY

ORCHESTRA

Rachmaninoff Concerto No. 2;

Therefore, television programming in both content and timing needs to shift from prime-time family programs to all-time personal programs; it will be more and more difficult for the American family to get together at a specific hour to watch a news program such as the CBS News as they watched Walter Cronkite for a generation. In short, news will have to be offered on a continuous 24-hour basis.

Similarly, recreation activities will probably become highly individualistic and personalized. It is likely that each member of the family will engage in a different activity even when the family is together at home; for example, the young adults may play videogames or program their personal computers while the parents exercise. The individualism in outdoor recreation will be manifested even more. For example, tennis, racquetball, fitness centers, shopping, and eating out are all likely to compete against individual activities.

What does all this mean to the retail industry? There are several significant implications for the way the retail industry does business. First, it must change its procurement policies to accommodate greater variety of sizes and styles but at the same time keep its procurement costs low. One way to achieve these goals is to establish long-term contracts with full-time suppliers who will be able to put together a richer assortment and still retain economies of scale. Second, the credit policy and the use of financial instruments such as credit cards and lay-away plans must be redesigned to suit individual rather than family obligations. Third, store operations, such as opening and closing hours as well as merchandise selection, displays, and promotions, must be decentralized to allow the individual store managers to adjust to the local preferences.

Next week: Management strategies for meeting the future.

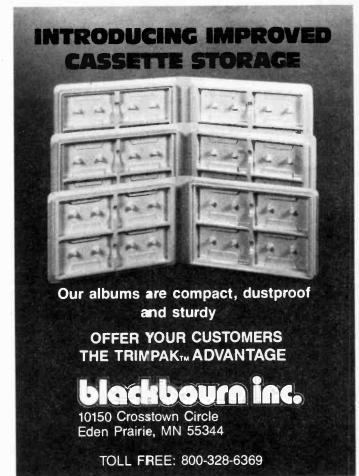


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New On The Charts

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



SUMMER GAMES

#11 HOME ENTERTAINMENT

When the Soviet Union pulled out of the Olympic Games, executives at the home computer software firm Epyx came up with this idea: Let's invite the Russians to participate in our "Summer Games." That supposition prompted company president Michael Katz to send Russia's U.S. ambassadors a review copy of the

No one was more surprised than Bob Botch, the director of marketing for Epyx, when Vladimir Grachov, assistant to Russia's ambassador to the U.S. Anatoliy Dobrynin, called. "We are most interested in seeing the game," he told Botch. "But, unfortunately we don't have access to a Commodore 64. We have an Atari computer. Could you send that version?

According to Botch, when the ambassador returns to Washington, he will be taking a look at "Summer Games." The Soviet Consul General in San Francisco also contacted Epyx and said the game had been forwarded to Moscow.

Contacting Russia's consulates was part of a company ploy to conjure up some publicity for the new ti-tle. It worked. The letter-writing piqued the interest of the Associated Press, which published a story. "We don't know how many newspapers picked it up," says Botch. But, he readily admits, it helped elevate preorders.

Nine Epyx designers contributed to the title. Five of them, Craig Nelson, Scott Nelson, Steve Mudry, Steve Landrum and Jon Leupp, formerly worked for Starpath, which Epyx acquired in 1983.

Additional designers for the title included musician Brian McGhie and Scott Nelson, who programmed the national anthems for 18 countries. Nelson composed an original score for the opening ceremonies. Dennis Caswell created the animation for the opening ceremonies, which depict a runner lighting the Olympic torch. A national anthem for the country Epyx was developed by Randy Glover, who also worked on "Jumpman." Artist Erin Murphy took charge of the graphics for "Summer Games."

The title is available on Commodore and Atari computers, and sells for about \$30. Botch says the firm has shipped about 50,000 units.

FAYE ZUCKERMAN

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard

Billboard Survey for Week Ending 7/14/84

This Week	Last Week	on Chart			SE S	a)	_	Commodore		Texas Instruments			
This	Last	Weeks	Title	Publisher	Remarks Separate	Apple	Atari	Comu	B.	Texas Instru	TRS	CP/M	Otho
1	1	26	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					Ť
2	2	27	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•		•					T
3	5	41	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							1
3	4	34	FLIGHT SIMULATOR	Microsoft	Simulation Package				•				1
5	3	41	LODE RUNNER	Broderbund	Arcade-Style Game	•	••						1
5	6	3	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game								1
7	7	6	CHOPLIFTER	Broderbund	Arcade Style Game	•	•*	•					
В	13	5	ULTIMA II	Sierra On Line	Fantasy Adventure Game	•	•						+
9	11	5	MINER 2049ER	Micro Lab	Arcade Style Game	•			•				1
0	16	2	THE MASK OF THE SUN	Broderbund	Adventure Game			•					+
1	8	6	SUMMER GAMES	Ерух	Arcade Style Sports Game			•					1
2	9	41	ZORK I	Infocom	Text Adventure Game			•	•				-
3	10	40	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game			-	-				
4	12	31	ZAXXON		Arcade-Style Game		•*				•*		-
5	- 4		PINBALL CONSTRUCTION SET	Datasoft Flootropia Arta	Arcade-Style Game Educational Arcade Game		•				- X	-	-
-	15	41				<u>.</u>	+	-					-
6	14	19	SARGON III	Hayden	Chess Game				-	1			
7	17	37	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	-					-	_
8	19	19	ENCHANTER	Infocom	Text Adventure Game	•	•	•	•	•	•	•	
9	18	25	BEACH-HEAD	Access	Strategy Arcade Game	-		•					_
0	20	5	ZORK II	Infocom	Adventure Style Game	•	•		•				_
			40 8 8	EDUCA	TION TOP 10								
1	1	41	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	•				
2	4	39	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.	•	•	•	•				
3	2	24	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.	•		•	•				
4	3	22	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•					
5	7	2	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.								
6	5	6	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.	•	••	••	•				
7	6	3	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•				
В	9	6	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.			•					
9	8	4	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.	•	•	•	•				
0	10	20	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.	•	•	•	•				
				HOME	MANAGEMENT TO	P 1	0						100
1	1	33	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•				
2	2	41	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•		
3	4	3	APPLE WORKS	Apple-Computers Inc.	Word Processer Data Base/Spread Sheet	•							
1	3	41	PFS:FILE	Software Publishing	Information Management System	•			•	•			
5	5	32	MULTIPLAN	HesWare	Electronic Spreadsheet						15		
3		-											-
	6	41	BANK STREET WRITER	Broderbund	Word Processing Package	-							
	NEW E	STRO .	NEW PAPER CLIP	Battries Included	Word Processing Package			•*					
3	9	4	PFS: Write	Software Publishing	Word Processing Package	•			•				
•	7	31	HOMEWORD	Sierra On-Line	Word Processing Package	•		•					
			MULTIPLAN	Microsoft	Electronic Spreadsheet								

Video Music Programming

MTV Adds & Rotation

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:

Bananarama, "Cruel Summer," Mercury Bananarama, "Cruel Summer, Mercury
Rick Derringer, "I Play Guitar," Jem
Karen Kamon, "Loverboy," Columbia
Huey Lewis, "If This Is It," Chrysalis
Giorgio Moroder, "Reach Out," Columbia
Psychedelic Furs, "Heaven," Columbia
Quiet Riot, "Mama Weer All Crazee Now," Pasha/CBS Spandau Ballet, "Only When You Leave," Chrysalis Sparks, "With All My Might," Atlantic Split Enz, "Message To My Girl," A&M Billy Squier, "Rock Me Tonight," Capitol Roger Taylor, "Man On Fire," Capitol David VanTiegham, "These Things Happen," Warner Bros. What Is This, "Mind My Have Still I," MCA Johnny Winter, "Don't Take Advantage," Alligator

HEAVY ROTATION (maximum 4 plays a day):

Berlin, "No More Words," Geffen Bon Jovi, "She Don't Know Me," Mercury Cars, "Magic," Elektra Cars, "Magic," Elektra
Chicago, "Stay The Night," Full Moon/Warner Bros.
Chris DeBurgh, "High On Emotion," A&M
Def Leppard, "Me And My Wine," Mercury
Duran Duran, "The Reflex," Capitol
Go-Go's, "Head Over Heels," IRS
Eddy Grant, "Romancing The Stone," Portrait
Billy Idol, "Eyes Without A Face," Chrysalis
Jefferson Starship, "No Way Out," RCA
Billy Joel, "Leave A Tender Moment Alone," CBS/Fox
Madonna, "Borderline," Sire
Ray Parker Jr., "Ghostbusters," Arista
Pointer Sisters, "Jump," Planet/RCA
Prince, "When Doves Cry," Warner Bros. Prince, "When Doves Cry," Warner Bros.
Ratt, "Round And Round," Atlantic Slade, "My Oh My," CBS Associated
Van Stephenson, "Modern Day Delilah," MCA
Rod Stewart, "Infatuation," Warner Bros. Thompson Twins, "Doctor Doctor," Arista Van Halen, "Panama," Warner Bros. John Waite, "Missing You," EMI America Wang Chung, "Dance Hall Days," Geffen ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America Berlin, "Now It's My Turn," Geffen Tony Carey, "First Day Of Summer," MCA Cars, "Hello Again," Elektra Face To Face, "10-9-8," Epic
Andy Fraser, "Fine Fine Line," Island Roger Glover, "The Mask," 21/PolyGram Go-Go's, "Turn To You," IRS Corey Hart, "Sunglasses At Night," EMI America Dan Hartman, "I Can Dream About You," MCA Elton John, "Sad Songs," Geffen Little Steven, "Out Of The Darkness," EMI America Madonna, "Lucky Star," Sire Madonna, "Lucky Star," Sire
Mama's Boys, "Mama Weer All Crazee Now," Jive/Arista
Motley Crue, "Too Young To Fall In Love," Elektra
Night Ranger, "When You Close Your Eyes," Camel/MCA
Orion The Hunter, "So You Ran," Portrait
Alan Parsons, "Prime Time," Arista
Red Rider, "Young Thing, Wild Dreams," Capitol
Rubber Rodeo, "The Hardest Thing," Mercury
Scandal, "The Warrior," Columbia
Rick Springfield, "Don't Walk Away," RCA
Style Council, "You're The Best Thing," Geffen
Tina Turner, "What's Love Got To Do With It," Capitol
Twisted Sister, "We're Not Gonna Take It," Atlantic
Ultravox, "Dancing With Tears," Chrysalis Ultravox, "Dancing With Tears," Chrysalis Whitesnake, "Slow 'n Easy," Geffen

LIGHT ROTATION (maximum 2 plays a day):

Australian Crawl, "Boys Light Up," Geffen Bangles, "Hero Takes A Fall," Columbia Bronz, "Send Me An Angel," Island Choirboys, "You're With The Boys Now," Atco Combonation, "Girls Like You," Warner Bros. Dire Straits, "Solid Rock," Warner Bros. Thomas Dolby, "Dissidents," Capitol Fleshtones, "American Beat," IRS Lita Ford, "Gotta Let Go," Mercury David Cilmana, "I got On The Air," Columbia Lita Ford, "Gotta Let Go," Mercury
David Gilmour, "Love On The Air," Columbia
Human League, "Lebanon," A&M
Icehouse, "Taking The Town," Chrysalis
Icon, "On Your Feet," Capitol
Kid Creole, "My Male Curiosity," Atlantic Killing Joke, "Eighties," EG Nick Lowe, "Half A Boy/Half A Man," Columbia Manfred Mann, "The Rebel," Arista
Marillion, "Assassin," Capitol
Modern English, "Chapter 12," Sire/Warner Bros.
Passion Puppets, "Like Dust," MCA

(Continued on page 59)

Retailing

Now Playing

B. Dalton Opens Book On Software

By FAYE ZUCKERMAN

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

How has the massive B. Dalton Booksellers chain fared in the computer software merchandising game? According to Bob Ponzetti, vice president of software marketing for the 720 bookstores, its success with computer programs has prompted the company to open B. Dalton Software Etc. in downtown Minneapolis.

And Ponzetti is not precluding the possibility that another similar store will open soon. Although he remains mum about future plans for the software area, he readily describes the success the company is currently having in this product category.

The six-month-old Software Etc. is a 1,200 square foot software supermarket displaying more than 1,200 different programs, 1,000 related book titles and an assortment of accessory and peripheral items. It has a highly trained sales force that takes charge of demonstrating products on accessible store's computer

Business, education and personal productivity packages are the store's primary focus. The customers are upscale and well educated and the traffic flow consistently heavy, Ponzetti savs.

B. Dalton's leap into software merchandising occurred after nearly two years of experimenting, and was not devoid of unexpected difficulties, most notably an ill-prepared sales staff. The company's salespeople are more book aficionados than technology pundits. "Finding good salespeople is critical for this category. Customers want to see the program, know what the software does, how it works and where to take it if it breaks," Ponzetti explains.

"I suspect record stores are having a similar problem finding sales staffs who know both the music and computer categories," he adds. "At least we were selling computer books, so we had some familiarity with com-

puters. For record stores, I guess the "CASSETTES" ON DISPLAY Cassettes are "Fully Visible"

& "Pilfer-proof" in the

"Quick-Vue Displayer"



Your store can attract and promote impulse buying with our unique designs in "cassette" and 8-track merchandising Customers can see each tape and flip through the selections as simply as turn ing pages in a book, browsers become buyers!!!

creative store (214) 563-5869 P.O. Box 933 • Tarrell

connection is the entertainment

Initially, B. Dalton Booksellers postured itself as offering the broadest selection of computer books. Then, in 1982, the stores tried to attract customers interested in reading about computers. "We ran extensive radio and print advertising about the computer books," Ponzetti recalls.

Entry into the software merchandising area came in the form of prod-ucts that packaged books with computer software. B. Dalton purposely placed the combination products in "average stores in average locations," he says. It was observed that an upscale, well educated customer bought computer books and software.

(Continued on page 26)

NEW JULY RELEASES!

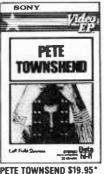


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Sexy rockin' videos including: (She's) Sexy + 17**Stray Cat Strut** I Won't Stand in Your Way **Rock This Town** \$16.95*

CONCERTS FROM









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FOR JAZZ AND CLASSICAL:



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Now Playing

Continued from page 25

Currently, some 10 stores carry 400 computer software titles in displays adjacent to the computer book area. Software Etc. is the only B. Dalton retail outlet demonstrating software. According to Ponzetti, some of the other stores are starting to experiment with demonstration

This year's conference: The National Computer Conference, the largest of the computer shows, kicks off Monday (9) at the Las Vegas Convention Center with John F. Akers, president and director of IBM, keynoting. Akers will fashion his speech around this year's theme, "enhancing creativity."

Nearly 90,000 are expected to flock to Las Vegas to participate in 90 technical sessions, peruse some

700 exhibits and view a variety of feature films about computers. The show is sponsored by the American Federation of Information Processing Societies Inc., the Assn. of Computing Machinery, the Data Processing Management Assn., the IEEE Computer Society and the Society For Computer Simulation.

According to Dennis J. Frailey, director of the technical sessions, "Today's technology is migrating away from the centrally shared medium, as in the mainframe computers, toward the individual. The creative uses of personal computers by individuals in the office, factory and home is the theme that ties the show together.

Computer expert Faye Briggs of Rice Univ. will discuss the new generation of high performance computers, describing improvements in computer architecture and processing techniques. Addressing the topic of state-of-the-art software will be Winsor Brown of Volition Systems, who will talk about life cycles for computer programs

Allan Paller, the chairman of AUI Data Graphics/ISSCO, will focus his presentation on computer graphics and entertainment. Alfred Ricommi, chairman of Texas Instruments, will discuss the impact on new technology on the home, work and educational environments

Artificial intelligence will take a high profile at the conference this year, with James Miller of Computer Thought chairing a panel on research and applications for this category. He will touch on the role AI will take in the home and in offices.



MUSICAL PRESCRIPTIONS-Streetwise Records' Dr. John holds court with retailers at the Cobooze in Minneapolis, Shown from left are Pickwick's purchasing vice president Justin Dudley, Rick Herceg of the city's Positively 4th Street outlet, Dr. John and Jerry Bix of the Navarre Corp.

On Target

• Continued from page 21

Most surprising is the fact that a full 20% of AC consumers said that new wave/new music was their favorite type of music. AC listeners obviously like their daily fix of Culture Club and Cyndi Lauper.

If you're mounting a marketing campaign to reach the AC consumer, what forms of media will be the most effective? MTV has far less impact than it would on the average heavy

70 Accounts For Chicago's **Newest Distrib**

CHICAGO-Hits Unlimited of suburban Des Plaines, the Chicago area's newest independent distributor, has accrued more than 70 accounts in its first month of existence, according to co-owner Les Reid.

Reid, who was previously sales manager for the recently closed Dance Records Distributing of suburban Bensenville and before that in promotion with Progress Distributors, which is also defunct, says he and partner Harold Davis have acquired more than a dozen labels for distribution, most of which cover 12inch and LP product. They include the Rough Trade, Shanachie, NIA, Sugarscoop, Joe Gibbs, Airwave, RETT, Cutting, Borrowed, Increase and Clockwork labels. Recent addi-tions include blues labels Lejam, Rhetta and Rooster Blues

metal or new wave fan, but, strangely enough, it does have an impact. A quarter of AC consumers do watch Music Television. And traditional television reaches the AC consumer more effectively than it reaches the average record buyer.

AC consumers are more likely to be watching the news than the average record buyer. So getting an AC artist on the entertainment/talk portion of the local news program would be a good way to reach this consumer.

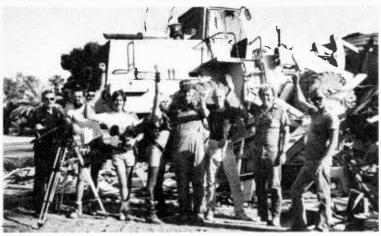
Once you've reached the AC person who purchases records, where will he or she shop? Discount stores or record stores found in malls. The AC consumer is almost twice as likely to be found in a discount store than his or her survey counterparts. They may also be found in the record section of a department store.

In short, the Arbitron figures don't mean that it's time for record companies to lop all the rock artists from their rosters or for chain owners to start up ballad-only specialty stores. The overall percentage of record buyers who call AC their favorite format is very low.

On the positive side, the AC lovers who do buy records tend to be males between the age of 19 and 30 who favor not only soft sounds but a substantial dose of new wave. And best of all, if you can lure AC listeners into the stores, you've got a surprise awaiting you. Our research reveals that the tiny number of AC fans who do buy records are-get ready for



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WOW TACTICS—Passport artist Wendy O. Williams poses with the wrecking crew featured in her current video "It's My Life." The clip features Williams climbing from a moving car to an airplane via a rope ladder.

'Hot Shorts' Disk Is Latest Firesign Theatre Project

By FAYE ZUCKERMAN

LOS ANGELES — The Firesign Theatre, creators of the first comedy video album (Billboard, Oct. 22), have completed a second video project, a CED videodisk for RCA Video Productions called "Hot Shorts."

According to the three-member troupe, "Hot Shorts" took about nine months to make, and production started roughly four months before RCA announced it was getting out of the videodisk hardware business. Although the three voice some discouragement about RCA's decision, they say that the company's video arm is looking to sell the show to cable and launch "Hot Shorts" as a video-cassette. The disk is scheduled to ship in July.

A spokesperson for RCA Video Productions states that the firm is committed to publishing and promoting CED software. "As long as there is a market, we will continue to support it," she says. "Of course, we are looking into other formats and markets for the show."

A sale to cable would be ideal, says Firesign Theatre member Phil Proctor. In fact, Proctor and his colleagues Peter Bergman and Phil Austin suggest that the video's nine eight- to 10-minute comedy segments fit well into current cable programming standards.

For "Hot Shorts," the Firesign Theatre removed the soundtrack from segments of old Republic serials supplied by Bud Groskopf of NTA. Then the comedy team added new voices, storylines and sound effects, converting the once-serious black and white dramas into comedic adventures.

In "Revenge Of The Non-Smokers," for example, Capt. Smokestopper has to save the non-smoking world from a traitorous surgeon general who is a cigar smoker. In another 10-minute segment, "Heaven Is Hell," attempts by Heaven's landlord to allow Californians into paradise are thwarted by New York angels who don't approve of sprouts and surfboards going through the pearly gates.

To produce these nine segments, Bergman, Proctor and Austin viewed nearly 300 hours of film. According to Proctor, they used a Showcron, which sped up the film and thus shortened the time needed to look for good material. When usable segments were discovered, the group readjusted the black and white of the 16mm stock on which the footage was stored to increase the quality of the resulting video.

Additionally, the members of Firesign Theatre worked special comedic sound effects into the script. "We did all our own sound or Foley work," says Proctor. Total costs came to about \$100,000, they estimate.

Certain characters that have popped up frequently over the group's 18-year history are missing from the video, including Nick Danger, Nancy and the personnel of Lawyers' Hospital, who played a prominent role in Pacific Arts' "Nick Danger In The Case Of The Missing Valk"

"We decided to use new characters and fresh material," Bergman says. "The project just seemed to call for it."

Sales for "Nick Danger," which was marketed by Pacific Arts, have slowed, according to the troupe. "We think that when the price comes down on the video, it will be more of an incentive to buy rather than rent it," Bergman comments. "It seems to be a rental item right now."

For the Firesign Theatre, who first started as a comedy team in 1966 on the late-night radio show "Radio Free Oz," the RCA effort joins a collection of finished projects that includes 21 record albums, four books, three films and a series of nationally syndicated radio shows.

Initially, the comedy team numbered four. But the fourth member, David Ossman, has since left the team to pursue a career in public broadcasting.

The Firesign Theatre is currently working on an interactive Compact Disc for Warner Communications. The CD will contain a quiz in which listeners advance by deciphering the correct number to switch to on the disk player. "And, if you chose the wrong number, you know the consequences will be funny," Bergman says. The executive in charge of the project is Stan Cornyn.

The group's first Compact Disc, "Nick Danger In The Three Faces Of Al," was released in April on Rhino Records.

U.S.A. Buys 22 King Films

NEW YORK—U.S.A. Home Video has added 22 more titles to its ongoing 1984 rights-buying spree, with the purchase of more than a score of tv movies from King Features Entertainment.

Titles included in the buy are "The Fighter," starring Gregory Harrison; "The Day The Loving Stopped," with Dennis Weaver; "Miss All American Beauty," with Diane Lane and Cloris Leachman; and "Prime Suspect," with Teri Garr.

So far this year, U.S.A has made four such purchases. Earlier, the company picked up 60 titles from Viacom, 58 from Lorimar, and 22 from Alan Landsburg Productions.

Top Titles Lead Labor Day Blitz 'Romancing,' 'Footloose' Set For Late August Release

By TONY SEIDEMAN

NEW YORK—A pair of blockbuster titles and a wide selection of carefully targeted ones could make this year's Labor Day holiday one of the biggest home video weekends yet, with CBS/Fox Video's \$79.95 "Romancing The Stone" and Paramount Home Video's \$39.95 "Footloose" both due to ship on Aug. 27.

But while the mainstream feature films may grab much of the attention, several sharply targeted marketing efforts will also be gunning for sales. The titles involved reflect the increasing segmentation of the rapidly growing home video marketplace. Among them will be children's giveaway promotions by RCA/Columbia Home Video and MGM/UA Home Video, and the introduction of three different multi-volume computer educational series by Embassy Home Entertainment.

Last year Paramount Home Video saw a pre-sale of 151,000 units for its \$39.95 "Flashdance," which didn't ship until well after Labor Day weekend. This year, the firm's vice president and general manager Tim Clott expects to garner "signficantly" better numbers for "Footloose." Clott is looking for stronger figures growing out of both a greater U.S. VCR population and the fact that the "Footloose" cassettes should be in stores before the holdiay begins.

CBS/Fox Video is planning a double punch for the fall, with "Romancing The Stone" on sale for Labor Day and "Yentl" on video shelves before the end of September. Both titles will bear CBS/Fox's standard feature film price of \$79.95. Retail expectations for the two titles are high, with "Romancing" one of the biggest films of the year and "Yentl" having the star power of Barbra Streisand.

Embassy Home Entertainment plans to go outside of the regular video specialty store network to find its sales, peddling a 12-volume series of videos dedicated to teaching personal computer owners how best to exploit their machines through computer stores and other such outlets.

According to Embassy vice president Bob Cooke, the 12 volumes will actually consist of three four-videocassette sets. Each of the sets will be devoted to a single brand of comput-

er. Covered will be the IBM PC, the Apple II series and Tandy Corp.'s TRS-80. Cassette lengths will range from 75 to 119 minutes, and prices from \$59.95 to \$89.95.

In each set, the first volume will familiarize owners with their systems; the second will detail the uses of spreadsheets; the third will deal with word processing, and the fourth with data base management. Consumers can purchase any one of the volumes, but video stores will have to carry all four of a series if they want to be able to stock the set, says Cooke.

While Embassy is trying to educate adults, MGM/UA and RCA/Columbia will be targeting the children, using sales pitches tied into the fact that September is back-to-school month.

Youth-oriented product will lead MGM/UA's September schedule, with Shari Lewis' first titles made for home video going into release. At the same time, says vice president of sales Saul Melnick, the company plans a special promotion involving Family Home Entertainment product, with a

(Continued on page 33)

	V	7	Billboard	disk]		7	2	1	1
sto cal	opyrig red in	nt 198 a retrie	Bilboard Publications, Inc. No part of eval system, or transmitted, in any forming, recording, or otherwise, without the p	of this publication may be reproduced or by any means, electronic, mechani nor written permission of the publisher	Sun	vey for W	eek E	nding 7)	14/84
This Week	Last Position	Weeks on Chart		pyright Owner stributor, Catalog Number Princip	oal Performers	Year of Release	Rating	Format	Price
1	16	2	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	1	5	SCARFACEA	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
3	6	4	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
4	2	13	SUDDEN IMPACTA	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
5	3	5	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
6	5	29	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
7	12	29	RISKY BUSINESSA	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
8	4	7	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
9	7	17	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
10	8	11	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
11	11	22	TOOTSIE (ITA)	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
12	13	31	WAR GAMES (ITA)	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
13	9	27	MAKING MICHAEL JACKSON'S THRILLER (ITA)	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
14	19	18	NEVER SAY NEVER AGAINA	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
15	18	28	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
16	10	19	MR. MOMA	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
17	169 6	-	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.91
18	15	3	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
19	14	8	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr_ T Gary Busey	1984	R	CED Laser	29.98
20	17	3	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	CED	19.98

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

deocassette Top 40

Survey for Week Ending 7/14/84

SALES

				SALES					
This Week	Last Position	Weeks on Chart		esearch Depart- included. opyright Owner,	nal Performers	Year of Release	Rating	Format	Price
	1		TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.9
2	3	30	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.9
s	2	113	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.9
4	5	3	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.9
5	6	6	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.9
6	4	28	MAKING MICHAEL JACKSON'S THRILLER (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.9
7	14	2	THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.9
8	12	5	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.
9	7	3	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.
10	22	23	DO IT DEBBIE'S WAY .	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.
11	20	17	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.
12	10	17	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.
13	11	2	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.
14	27	29	RISKY BUSINESS (ITA)	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.
15	26	10	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.
16	16	2	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.
17	15	71	STAR TREK II— THE WRATH OF KHAN & (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.
18	19	13	SUDDEN IMPACT (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.
19	30	3	LET'S BREAK: A VISUAL GUIDE TO BREAK DANCING	Image Magnetic Associates Inc., Warner Home Video 34023	Various Artists	1984	NR	VHS Beta	39.
20	8	8	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.
21	9	2	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.
22	17	2	LIMITED GOLD EDITON CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisie Duck	1984	NR	VHS Beta	29
23	NEW EN	185	LIMITED GOLD EDITION CARTOON CLASSIC DISNEYS BEST: THE FABULOUS FIFTIES	S Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29
24	23	5	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta	59.9
25	25	8	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No
26	21	21	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated -	1983	NR	VHS Beta	29
27	24	42	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39
28	31	7	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39
29	13	5	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta VHS	79.
30	NEW EN	Tav	RICK SPRINGFIELD PLATINUM VIDEOS	RCA Video Productions Inc. RCA/ Columbia Pictures Home Video 91116		1984	NR	Beta	19
31	37	23	TOOTSIE (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	Beta VHS	79
32	39	14	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	Beta	29
33	34	9	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39
34	18	51	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29
35	28	14	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79
36	36	21	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39
37	29	19	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79 No
38	33	20	MR. MOM (ITA)	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	list
39	38	14	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta VHS	59
40	32	55	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Notte Eddie Murphy	1983	R	Beta	39

Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). A 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

Music Monitor

By FAYE ZUCKERMAN

Winter warms: Famed blues/rock guitarist Johnny Winter has completed his first video clip. It's for "Don't Take Advantage Of Me," a single from his Alligator album "Guitar Slinger." Patterned after a western movie, it portrays Winter as a hero who always gets the girls. The clip was filmed on location at Deadwood Dave's Wild West Saloon in Chicago. Norm Lippert of Lukas/Lippert Productions directed. It was lensed by Ed Marks from Szabo-Tohtz Editing. The clip was co-produced by Mindy Giles and Bruce Iglauer of Alligator Records.

Staged premises: Limelight's Tim Clauson says that the Premore stage in Hollywood has "good sound." He used the stage to lens Warner Bros. group Combonation for "Girls Like David Winter edited the video at Red Car. You can also check out Premore's sound in a Teddy Pendergrass clip entitled "Stay The Night."

Violent clips: Full Moon/Warner Bros. recording artist Chicago and MTV are contributing to violence on tv. The group's "Stay The Night" shows lead singer Peter Cetera repeatedly being thrown from a moving vehicle onto a highway, where he is run over several times. At one point in the video, pursuing motorcycle policemen are sent sprawling on the road. In the end, the paramedics are kneeling over Cetera, feeling his pulse and shaking their heads. MTV has placed the clip in heavy rotation. It is being shown a maximum of four times daily.

Dance music: Silver Cup Entertainment, a unit of Silvercup Studios, has become the first New York studio to announce it will be funding a dance-music video. Entitled "Alibi," the video contains performances by American Ballet Theatre's Brian Adams, Joffrey Ballet's Joseph Carman and Dean Badolato from "The Pirates Of Penzace." Norman Leigh directed, and Peter Reed choreo-graphed. It was shot at Silvercup's stages over a five-day period.

Kihn Clips: An \$80,000 price tag is being placed on the Greg Kihn Band's "Reunited." It's a sequel to "Jeopardy," says director Joe Dea of Video Caroline, who worked on the Beserkley artist's earlier clip. For "Reunited," Kihn finds himself in Oz, where little people abound. For the video, the services of the Little People of America were used to cast 15 children and little people. The clip was produced by Juanita Diana and lensed by Tomas Tucker.

Task at hand: Cristi Janaki Rathod, an art director for David Rathod Productions, created four separate sets for the Bangles' "Hero Takes A Fall": a corporate boardroom, a high-tech bedroom, a wild west corral and a singles bar. Each set was also outfitted with mannequins that were rigged to self- destruct. The video was written by Jim Block and Ned Miller and directed by David Rathod. Christopher Robson lensed the all-woman band, and Ron Colberg edited the piece at KRON Client Services in San Francisco.



RADIO MEETS VIDEO-John-Boy Isley, morning man at Charlotte, N.C's WBCY, tries his hand at acting while filming the X-Teens' "Change Gotta Come" for Dolphin Records. The clip was directed by Courtney Taylor for Charlotte's L.V. Productions.

> Videodisk Top 20 Chart Every Week In Billboard



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In 1984 about 2,000,000 people will buy Beta VCRs.

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The last time anyone counted, there were already 2.7 million Beta VCRs sold. In 1984, the number of Beta owners will increase by around another two million.*

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Add to the mix the introduction of Betamovie,™ the world's first one-piece, VCR/camera combination; and Beta Hi-Fi™ stereo VCR, and the growing line-up of popularly priced Beta VCRs. Add in, too, the more than 450 Beta Hi-Fi format titles that nobody else has; great movies and music videos, with more being added every day.

Now you can see that the potential for selling and renting Beta pre-recorded movies is more than enormous; it's virtually endless.

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Video

New Video Releases

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

THE CASTAWAY COWBOY
James Garner, Vera Miles, Robert Culp
Beta & VHS Walt Disney Home Video \$69.95

CHARLIE AND THE TALKING BUZZARD Bruce Kemp, Duncan McLeon, Christopher Penn

FIVE MILE CREEK Louise Caire Clark, Rod Mullinar, Liz Burch
Beta & VHS Walt Disney Home Video \$49.95 JUNGLE HEAT
Peter Fonda, Deborah Raffin
Beta & VHS Trans World
Entertainment LITTLE LIPS Katya Berger Beta & VHS Trans World Entertainment \$49.95 REVENGE OF THE NINJA Sho Kosugi Beta & VHS MGM/UA Home \$19.95 \$19.95 SNAKE IN THE MONKEY'S

PIRACY, TAX ON AGENDA

Italian Software Firms Unite

MILAN-Leading Italian video software suppliers have banded together in a new trade association, Univideo, which will coordinate action on key industry issues including piracy and sales tax.

President of the new group is former WEA Italiana managing director Giuseppe Velona. Roberto Guerrazzi, head of CGD-Videosuono, and Giovanni Biego, president of Domovideo, are joint vice presidents.

According to Velona, Univideo's first priority is dealing with the piracy of both videocassette and computer game software. "There are no exact figures available," he notes, "but we estimate the market for counterfeited tapes and games is at least as big as the legitimate one.

"What we have to do immediately

similar to that which already exists for audio sound carriers." Legislation is in fact being contemplated in Italy, but, as drafted, the proposed law would deal primarily with the film medium, with no specific mention of videotape productions.

Univideo also plans to campaign for lower Value Added Tax. The current charge is 18% on video material, but Velona argues that the cultural content of such material is at least equal to that of audio disks, levied at 10% VAT. Both amounts are regarded as excessive in relation to books, where the value tax is only 2%.

Videotape prices are further affected by a 16% "consumption" tax, which is charged on blank cassettes before the duplication process.

John Chang Beta & VHS Trans World Entertain \$39.95 SON OF FLUBBER Fred MacMurray, Nancy Olson, Keenan Wynn Beta & VHS Walt Disney Home Video \$69.95

STANLEY Beta & VHS I.M.A.

STORIES AND FABLES VOLUME 4 Rawiri Paratene, Marnie Morgan Beta & VHS Walt Disney Home Video \$49.95

STORIES AND FABLES VOLUME 5
Beta & VHS Walt Disney Home Video \$49.95

STORIES AND FABLES VOLUME 6
Beta & VHS Walt Disney Home Video \$49.95

SUGAR RAY ROBINSON/POUND FOR POUND Beta & VHS VidAmerica (Vestron Video \$34

James Garner, Shirley Jones, G.D. Spradlin Beta & VHS CED & Laserdisc MCA

Home Video \$29.98

THORPE'S GOLD

Beta & VHS VCI Home Video

TIME CAPSULE: THE LOS ANGELES
OLYMPIC GAMES/1932
Beta & VHS USA Home Video (Family Home
Entertainment). \$29.95

THE USERS Jaclyn Smith, Tony Curtis, John Forsythe Beta & VHS Prism Entertainment . , \$49.95

Jimmy Stewart, Kim Novak
Beta & VHS, CED & LED MCA Home
Video......\$59.95

WELCOME TO POOH CORNER

VOLUME 1

Beta & VHS Walt Disney Home Video \$39.95

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



VIDEO VIBES—Herbie Hancock joins friends at Gotham's Roxy to celebrate the release of his "Rockit" videocassette on CBS/Fox Video. Pictured from left are CBS/Fox's Todd Leavitt, Hancock, MTV VJ Alan Hunter and CBS/Fox's Ken Ross.

Fast Forward **Advances In Computer Editing**

The computer-controlled videodisk, the fickle darling of the arcade game industry, is becoming the basis of a new breed of electronic picture editing systems for creative visual producers in which technology is made "so transparent you can practically hold the image in your hands as quick as thought, and so easy to use that most editors already know how to use it."

So says Lucasfilm about its Editdroid post-production computer video editing system, the latest example of a new creativity-freeing approach that will have appeal to video clip and other producers, and which is now being offered in a venture with the Convergence Corp., 1641 McGraw, Irvine, Calif. 92714 (714-

Editdroid is supported and made possible by other technological developments, namely a new generation of faster cueing and instant track jumping videodisk players and real time recording and playback "reversal" videodisks.

Massive computer power is harnessed by Editdroid to log, track and cross-reference every conceivable bit of required post-production scene, take, description, in and out points, shooting date and format, transfer format, sound, timing and lab information and then bring it to a single 1,024-by-800 pixel high resolution 19-inch tv screen "Notepad" menu display under full "Trackball" roller joystick-like stationary mouse) cursor control.

(Continued on page 33)

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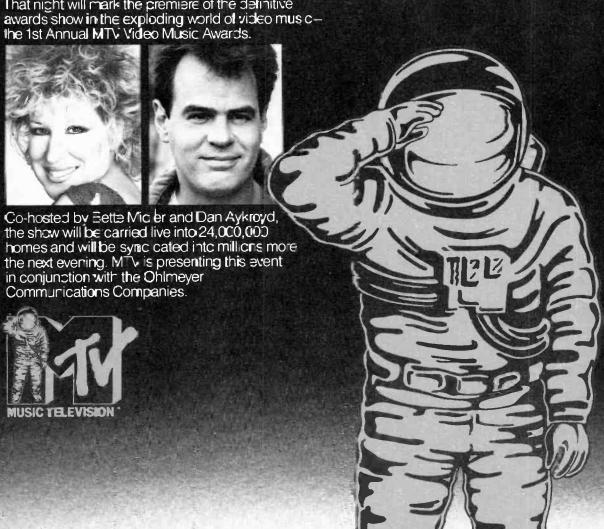
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One small step for music. One giant leap for video music. The 1st Annual TV Video Music Awards.

On September 14, in New York's Radio City Music Hall, MTV: Music Television will break new ground—again! That night will mark the premiere of the definitive awards show in the exploding world of video music—the 1st Annual MTV Video Music Awards.



Awards will be given for cutstanding achievement in 17 categories:

Best Video of the Year Best Male Video Best Female Video Best Concept Video Best Direction in a Video Best Direction in a Video
Best Choreography in a Video
Best Group Video
Best Special Effects in a Video
Best Art Direction in a Video
Best Editing in a Video
Best Cinematography in a Video
Best Stage Performance in a Video
Best New Artist in a Video
Best Overall Performance in a Video
Most Experimental Video Most Experimental Video
Viewer's Choice/Best Video of the Year
Hall of Fame (Special Category)

All winners will be chosen by a special Academy of music industry professionals. And MTV is proud to present The 1st Annual MTV video Music Awards in association with both the RIAA and NARM.



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(R) (R) (R)	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	BRINGIN' ON THE HEARTBREAK—Def Leppard (Robert John "Mutt" Lange), Clark, Willis, Elliott; Mercury	21 HELLO—Lionel Richie	STRANGERS IN A STRANGE WORLD—Jenny Rurton &		5 YOUNG THING, WILD DREAMS (ROCK ME)—Red Rider	_	(Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis, Camel/MCA 2420 STILL LOVING YOU—Scorpions	(Dieter Dierks), R. Schenkler, K. Meine; Mercury 880082-7(Polygram)	_	^	TWO SIDES OF LOVE—Sammy Hagar (Ted Templeman), S. Hagar; Geffen 7-2946(Warner Bros.)	2017						37-04483(Epic)
1,000,	WKS ON WEEK	61	62 2	54 (71	NEW ENTRY	98	70	,	NEW ENTRY	NEW ENTRY	1	8	Φ.	5 15	4	7	
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seal for	31111	9	69	70	ı	71	72	73	47		<u>e</u>) (92	(7)	78	62	80	81	82	
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).	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376	ALIBIS—Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley, A&M 2639	THE FIRST DAY OF SUMMER—Tony Carey (Peter Hauke), T. Carey; MCA 52388	SEXY GIRL—Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA	PAYS DO FALL IN LOVE	DOI'S DO FALL IN LOVE—Robin Gibb (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb; Mirage 7-99743(Atco)	ROCK ME TONITE—Billy Squier (Billy Squier, Jim Steinman), B. Squier, Capitol 5370	TURN TO YOU—Go-Go's (Martin Rushent), Caffey, Weidlin: I.R.S. 9928/A&M)	OH, SHERRIE—Steve Perry	Krampf; Columbia 38-04391	LV-3-0—Face 10 Face (Arthur Baker), Angelo, Epic 34-04430	SISTER CHRISTIAN—Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350	A LITTLE LOVE—Juice Newton (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823	MISSING YOU—John Waite (John Waite, David Thoener, Gary Geresh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	THE GLAMOROUS LIFE—Sheila E. (Sheila E. Starr Company), Sheila E.; Warner Bros. 7-29285	IT'S A MIRACLE—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04457	SHE DON'T KNOW ME—Bon Jovi (Lance Quinn), M. Avsec; Mercury 818 958-7(Polygram)	THE WARRIOR—Crandal Esstuding Patty Smith
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greatest	LAST WEEK	22	37	42	45	7	5	51	46	18	7	Ì	29	44	09	99	35	20	64
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yright 1983, Billboard Publications, Inc. No part system or transmitted in any torm of by any torm of by any electronic mechanical, photocopying, record-interwise without the prior written permission ublisher. ■ Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime A Recording Industry Assn. of America seal for sales	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	7 WHEN DOVES CRY—Prince Aff # 3 (Prince), Prince; Warner Bros. 7-29286	BANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B.		(Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA)	(Keith Forsey), Idol, Stevens; Chrysalis 4-42786	3 THE REFLEX—Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	ALMOST PARADISELOVE THEME FROM	FOOTLOOSE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-0418	GHOSTBUSTERS—Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.), R. Parker, Jr., Arista 1-9212	THE HEART OF ROCK 'N' ROLL-Huey Lewis And The			INFATUATION—Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256	MAGIC—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69724	DOCTOR! DOCTOR!—Thompson Twins (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209	TIME AFTER TIME—Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432(Epic)	STATE OF SHOCK—Jacksons
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THIN LINE BETWEEN LOVE AND HATE-Pretenders

THE WARRIOR—Scandal Featuring Patty Smith (Mike Chapman), H. Knight, N. Gilder, Columbia 38-04424

49 64

STATE OF SHOCK—Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger, Epic 34-04503

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MEEK LAST LAST THIS

Fast Forward

• Continued from page 30

A major advantage of the Editdroid system has to do with its capacity to handle different input formats. Although it is designed to work with both videotape (initially Sony BVH 2000/BVH 2500 one-inch, BVU 800/BVU three-quarter-inch machines) or videodisk (initially Sony LDP 1000 and LDP 1000A laser optical machines) in any format, it is the parallel track disk rather than the linear track tape systems that lets the editor make, trim and view his edit decisions "as quick as thought."

The use, from rough edit assembly to a final finesse preview, of the same videodisk freeze and variable rate frame access capable players, popular with home video buffs as well as with industrial/educational interactive video users, is what moves Editdroid ahead of other currently available post systems.

The worst-case re-cueing time over a single 30-minute LV-CAV disk side containing up to 54,000 frames is

now down to less than five seconds for the industrial grade Sony LV players used by Editdroid. By using computer-controlled multiple disk players, an almost unlimited number of input production segments can be accessed for rough edit assembly in just seconds.

The ability to randomly re-cue laterally across the parallel tracks of a videodisk, very often in a fraction of a second and at considerably less than the frame rate of one-thirtieth of a second, if within 100 frames—as in the case of the track jumping Pioneer "arcade" players-makes it possible to preview several minutes of edited material that has been assembled from different points as if it was being seen in real time.

Any number of changes can be made in an edit list, then immediately previewed without engaging in the tedious process of re-recording (autoassembly) associated with tape-only systems. As pointed out by Edit-droid, because of this flexibility, an editor can spend more time exploring creative alternatives and less time in re-building his edit list.

Editdroid's use of videodisks for either off- or on-line editing can produce images that rival three-quarterinch VCRs and that have absolutely none of the "noise bars" characteristic of tape systems when still framed or operated at non-normal speeds.

In recent months several "reversal" or real time direct-read-afterwrite (DRAW) optical videodisk mastering and replication systems have independently come to market and, in doing so, made the Editdroid

Top Titles Due For Labor Day

• Continued from page 27

pencil case with pencils, a ruler and book covers tied in with Family characters among the giveaways

RCA/Columbia will also be tying education and entertainment together, with school-related items packaged together with "Unicon," a Japanese-made animated program about a unicorn that will make a fall home video premiere

At Media Home Entertainment, current plans are to celebrate the end of summer with at least 20 more titles at \$19.95. According to Media vice president Paul Culberg, the company will release 20 new titles at the ultralow price, as well as re-pricing previously shipped programs. Sales of the firm's first set of \$19.95 cassettes have been strong enough that current plans are to have at least 100 under-\$20 titles out by Christmas.

system even more viable. One such system is now being delivered by the Optical Disk Corp. (ODC), 17517 Fabrica Way, #H, Cerritos, Calif. 90701; (714) 522-2370. The ODC system is compatible with the CAV-LV frame access format laser optical videodisk players which have been sold since 1977 to both consumers and industrial/educational users in the U.S. under the DiscoVision, Magnavox, Pioneer, Sony, Sylvania, Philco and other brand names.

As part of its system, ODC has developed a special recordable "blank" disk that will accept, along with input video and dual audio tracks, the frame number coding and the com-

puter-required digital control information used by Editdroid. Immediately after recording, the ODC reversal disk can be placed on an Editdroid input LV disk player for

Alternately, the ODC recorder can produce either an LV-CAV or LV-CLV mode master for use at any volume replication facility such as those operated by Pioneer, 3M and others.

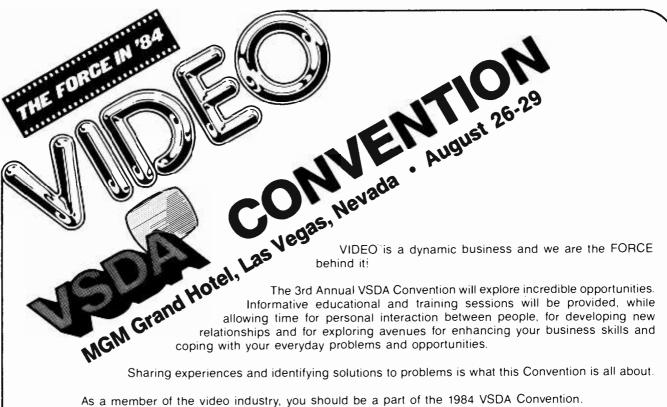
Panasonic has introduced a new model 2023 for its Optical Memory Disk Recorder with an accompany ing player, for which Lucasfilm says it is preparing an Editdroid interface. To our way of thinking, this is less desirable, since the Panasonic format is not compatible in any way with the LV disk system.

Staying compatable with LV is important to producers and editors, so they can have the fullest flexibility for personal screenings on any of the wide array of LV videodisk players now offering accurate frame number identification, freeze and variable forward/reverse motion features.
The Editdroid-ODC LV disk post-

production and reversal recording linkup means the day is on the way when film and tape can be concentrated on doing what they can do best—laying down original footage and the parallel track videodisk medium can be employed to do what it can do best-providing instant random access to any point, of any length, in any sequence.

Music video producers releasing on Pioneer's eight-inch LV optical videodisk format, introduced at the Summer Consumer Electronics Show, for home and LV video jukebox distribution may find Editdroid posting worth their very careful investigation.

Ken Winslow is publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.



Sharing experiences and identifying solutions to problems is what this Convention is all about.

As a member of the video industry, you should be a part of the 1984 VSDA Convention.

Ken Kai, President, Pioneer Video . Frank Abagnale, Noted Security Consultant. Dr. Mortimer Feinberg, PhD, Noted Industrial **Psychologist**

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All the major video software suppliers, along with suppliers of accessories, security devices, computerized inventory management systems and others make the Exhibit area a must.

All Breakfasts, Lunches, Dinners and Gala Cocktail Receptions Included in the Low Convention Registration Fee. VSDA thanks these hosts and sponsors:

Sunday, August 26

Welcoming Cocktail Reception -Host: Embassy Home Entertainment Dinner-Host: RCA/Columbia Pictures Home Video

Monday, August 27

Breakfast - Host: MGM/UA Home Video Luncheon - Host: Vestron Video Party - Host: Paramount Home Video

Tuesday, August 28

Breakfast - Host: Thorn EMI Video Installation Luncheon - Host: Sony Video Software Reception, Dinner – Host: MCA Home Video

Wednesday, August 29

Breakfast - Hosts: Ingram Video and Prism Ent. VSDA Annual Awards Dinner - Host: CBS/Fox Video

Exhibit Area Refreshments -

Courtesy: Warner Home Video Portfolios - Courtesy: Family Home Entertainment Spouse Gift - Courtesy: Video Business

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Black LP/ Country LP Chart			1				BLP 1															
Suggested List Prices LP Cassettes, 8 Track	00	0.30	86.98	8.98	8.98	86 6	8.98	8.98			8.98		86.6	8.98			8.98			86.98	8.98	8.98
RIAA		•				•						4			•	4	-	1	4			
Artist-TITLE-Label	BERLIN Love Life Gaffan CHS ANDS (Washing Door) MICA		Mercury 6.0836-1 (Polygram) PUL THE STYLE COUNCIL My Ever Changing Moods	Geffen GHS 4029 (Warner Bros.) WEA	HUWARD JONES Human's Lib Elektra 60346 WEA	SOUNDTRACK Against All Odds Atlantic 80152 WEA		VAN STEPHENSON Righteous Anger MCA 5482 MCA	EDDY GRANT	Portrait FR 39261 (Epic) CBS	Ammonia Avenue Arista AL 8-8204	YES 90125	Atco 90125 WEA	Human Racing MCA 39020 MCA	ne Faith	LIONEL RICHIE Lionel Richie	Motown 6007 ML MCA	Kissing To Be Clever Virgin/Epic ARE 38398 CBS		Motown 6062ML (MCA) MCA WHITESNAKE Slide It In	Geffen GHS 4018 (Warner Bros.) WEA ECHO AND THE BUNNYMEN Orean Rain	Sire 1-25084 (Warner Bros.) WEA SOUNDTRACK Star Trak III. The Coorch For
Weeks on Chart	16	112	15	į		16	0	_	4	0	0	33	=		24	91	8		39	0	9	4
Weeks on Chart	65	72	99	C	8 	20	- 58	84)110	77	-	78	85		83	87	79		80	140	88	93
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Artist-TITLE-Label	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL	CHICAGO 17 Full Moon /Warner Bros 1.25060 WEA		MCA 5492 MCA	Talk Show I.R.S. SP-70041 (A&M) RCA	EURYTHMICS Touch RCA AFLI-4917 RCA	O & THE /orld	SOUNDTRACK Indiana Jones And The Temple	Of Doom Polydor 821592-1 (Polygram) POL	RS	MOTLEY CRUE	Elektra 60289 WEA	TEDDY PENDERGRASS Love Language Aculum 60317 (Elektra)	MICHAEL JACKSON Farewell My Summer I ave	Motown 6101 ML MCA	Learning To Crawl Sire 1-23980 (Warner Bros.) WEA	SLADE Keep Your Hands Off My Power	Supply CBS Associated FZ 39336 CBS	PATRICE RUSHEN Now Fletra 60360		Dance Floor	Solar 60241 (Elektra) WEA INXS The Swing
Weeks on Chart	37	7	2	, t	2	24	2	2		ω	40		Ω	7	č	47	=		2	Έ	51	ω
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THIS	36	37	38	30	3	40	4	(4)		43	44	(64	46	Ţ	Ť	48		64	20	51	52
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RIAA Symbols		4	•	•	4	4	•	4	•	4		•	•			◀	•	•	•	•		•
Artist-TITLE-Label	BRUCE SPRINGSTEEN Born In The U.S.A. CBS	EWS.	Chrysalis FV 41412 CBS	Heartbeat City Elektra 60296 WEA	-	COLUMBIA JS 39242 CBS LIONEL RICHIE Can't Slow Down	Motown 6059 ML MCA BILLY IDOL Rebel Yell	CBS Chrysalis FV 41450 CBS VAN HALEN 1984	Warner Bros. 1-23985 WEA	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310		Polydor 821919-1 (Polygram) POL	Eliminator Warner Bros. 1-23774 WEA	PRINCE AND THE REVOLUTION	Purple Rain Warner Bros. 25110-1 WEA	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) CBS	SCORPIONS Love At First Sting	Mercury 814 98101 (Polygram) POL	MICHAEL JACKSUN Thriller Epic QE 38112 CBS	RATT Out Of The Cellar Atlantic 80143 WEA	SOUNDTRACK Beat Street Alante 80154-1	SISTERS
Weeks on Chart	4	14	, r.	2	22	98	33	52	(35		Ĺ	8	EW ENTRY		ල ල	81	C	70	17	_	34
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This Week	Last Position	Weeks on Chart	search Department. Both Beta and VI	right Owner,	the Billboard Chart Re-	Year of Release	Rating	Format
1	Tel	4	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
2	3	5	SILKWOOD	ABC Motion Pictures, Embassy	Meryl Streep	1983	R	VHS Beta
3	2	6	SCARFACE A	Home Entertainment 1377 Universal City Studios	Kurt Russell Al Pacino	1983	R	VHS
4	16	2	THE RIGHT STUFF	MCA Distributing Corp. 80047 The Ladd Company	Charles Frank	1983	PG	Beta VHS
5			SUDDEN IMPACT ▲ (ITA)	Warner Home Video 20014 Warner Brothers Pictures	Scott Glenn Clint Eastwood	1983	R	Beta
	6	13		Warner Home Video 11341 RCA/Columbia Pictures	Sondra Locke Keith Gordon	1983	R	VHS
6	4	5	CHRISTINE	Home Video 10141 Paramount Pictures	Gene Hackman	1983	R	VHS
7	5	10	UNCOMMON VALOR	Paramount Home Video 1657 Orion Pictures	Robert Stack William Hurt	1983	R	Beta VHS
8	7	8	GORKY PARK	Vestron 5053	Lee Marvin Tom Cruise	1983	R	Beta VHS
9	8	4	ALL THE RIGHT MOVES	CBS-Fox Video 1299 Universal Classics	Lea Thompson James Stewart			Beta VHS
0	12	7	REAR WINDOW •	MCA Distributing Corp. 80081 Paramount Pictures	Grace Kelly Harrison Ford	1954	PG	Beta VHS
1	9	31	RAIDERS OF THE LOST ARK	Paramount Home Video 1376	Karen Allen Gene Hackman	1981	PG	Beta
2	11	11	UNDER FIRE	Vestron 5033	Nick Nolte Michael Keaton	1983	R	Bet
3	15	20	MR. MOM 🛦	Vestron 5025	Teri Garr	1983	PG	Bet
4	10	17	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	Bet
5	13	13	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Bet
6	30	3	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Bet
7	NEW ENT	RY	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Bet
8	27	11	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VH: Bet
9	14	6	ANGEL	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Bet
0	23	13	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Bet
1	21	14	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Bet
22	17	18	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VH: Bet
23	20	30	RISKY BUSINESS A	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VH: Bet
4	19	12	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VH: Bet
25	18	23	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VH: Bet
26	35	63	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VH: Bet
7	IEW EN	ſΒΥ	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VH: Bet
28	25	13	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VH: Bet
9	22	5	THE KEEP	Paramount Pictures. Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VH: Bet
10	37	12	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VH: Bet
1	24	19	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VH. Bet
32	28	33	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VH: Bet
3	29	34	STAR TREK II—THE WRATH	Paramount Pictures	William Shatner	1982	PG	VH: Bet
34	26	6	OF KHAN ▲ (ITA) TESTAMENT	Paramount Home Video 1180 Paramount Pictures Paramount Home Video 1739	Jane Alexander	1983	PG	VH:
35	31	17	STAR CHAMBER	Paramount Home Video 1739 CBS-Fox Video 1295	Milliam Devane Michael Douglas	1983	R	NH:
36	38	13	ZELIG •	Warner Brothers Pictures	Woody Allen	1983	PG	Bet VH:
37	38	8	THE MAN WHO	Warner Home Video 22027 RCA/Columbia Pictures	Mia Farrow Burt Reynolds	1983	R	Bet VH:
			LOVED WOMEN MAKING MICHAEL	Home Video 10369	Julie Andrews Michael Jackson	1983	-	Bet VH
88	32	29	JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Robert Duvall	-	-	VH
39	33	40	TENDER MERCIES •	Thorn/EMI 1640	Betty Buckley	1983	100	Bet

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FOR WEEK ENDING JULY 14, 1984

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ENTERTAINMENT TOP 20

Disk ◆—Cartridge ★—Cassette

) ppn-			H	L		au L	st			
	Last Week	Weeks on C	Manufacturer	Remarks	Systems Apple	Atari		W8! Commodo	exas nstrumen	rrs.	M/40	Other
	1 26	5 FLIGHT SIMULATOR II	Sublogic	Simulation Package	\bot	+	+	+	4			
	2 27	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		1	+					
	5 41			Fantasy Role-Playing Game	+	-	+		-			
	4 34	FLIGHT SIMULATOR	Microsoft	Simulation Package	-		+	•	-			
	3 41	LODE RUNNER	Broderbund	Arcade-Style Game	•	:	-					
	9	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventire Game	+	+	+	\bot				
	9 2	CHOPLIFTER	Broderbund	Arcade Style Game	•	• *	•	-				
	13 5	ULTIMA II	Sierra On Line	Fantasy Adventure Game	•	•	-	-				
	11 5	MINER 2049ER	Micro Lab	Arcade Style Game	•	-	-	•				1.
	16 2	THE MASK OF THE SUN	Broderbund	Adventure Game		•	•					
	9	SUMMER GAMES	Epyx	Arcade Style Sports Game	•	ŀ	ŀ	ŀ	L		t	
	9 41	ZORK I	Infocom	Text Adventure Game	•	•	•	•		•	•	T.
	10 40	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	!	-	-	-			\dagger	
	12 31	ZAXXON	Datasoft	Arcade-Style Game	•	*	-			*		
	15 41	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•	!					
	14 19	SARGON III	Hayden	Chess Game	<u> •</u>	\downarrow	\bot	•		T	\dagger	T
	17 37	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•	_					I
	19 19	ENCHANTER	Infocom	Text Adventure Game	•	<u> •</u>	•	•	•	•	1.	
	18 25	BEACH-HEAD	Access	Strategy Arcade Game	-		•				\dagger	T
	20 5	ZORK II	Infocom	Adventure Style Game	 •	•	\perp	•				
			EDUCATION	ION TOP 10	-		4		1		1	T
	1 41	MASTERTYPE	Scarborough	Educational program that leaches touch typing to ages 7 to adult in an exciting video game format in the different become	•	:	:	Ŀ		\$95 \$10 1		1
4	39	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpers the mind of the player (age 10 to adult) while they search for the most amazing thing.	•	•	•	•		1		
4				Contains Over 600 problems in addition of the contains	1		1	-		+	1	

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Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students and 8.19 with small state.

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4	e	52	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•				1	
2	7	2	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.								
9	rs.	9	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.	•	:	:					
7	9	ო	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•		•	•				
8	6	9	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with			•					
6	œ	4	SNOOPER TROOP II	Spinnaker	preset compositions or create their own. An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.	•	•	•	•				
10	9	50	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.	•	•	•	•				
				HOME MA	JANAGEMENT TOP 1	210							
-	-	33	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•				
2	2	41	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	•
9	4	3	APPLE WORKS	Apple-Computers Inc.	Word Processer Data Base/Spread Sheet	•							
4	e	41	PFS:FILE	Software Publishing	Information Management System	•			•	•			
2	ιΩ	32	MULTIPLAN	HesWare	Electronic Spreadsheet			•					
9	9	41	BANK STREET WRITER	Broderbund	Word Processing Package	•							
7	NEWE	NEW ENTRY	NEW PAPER CLIP	Battries Included	Word Processing Package			*					
æ	თ	4	PFS: Write	Software Publishing	Word Processing Package	•			•				
6	7	31	номежовр	Sierra On-Line	Word Processing Package	•		•					
10	ω	ω	MULTIPLAN	Microsoft	Electronic Spreadsheet	•							

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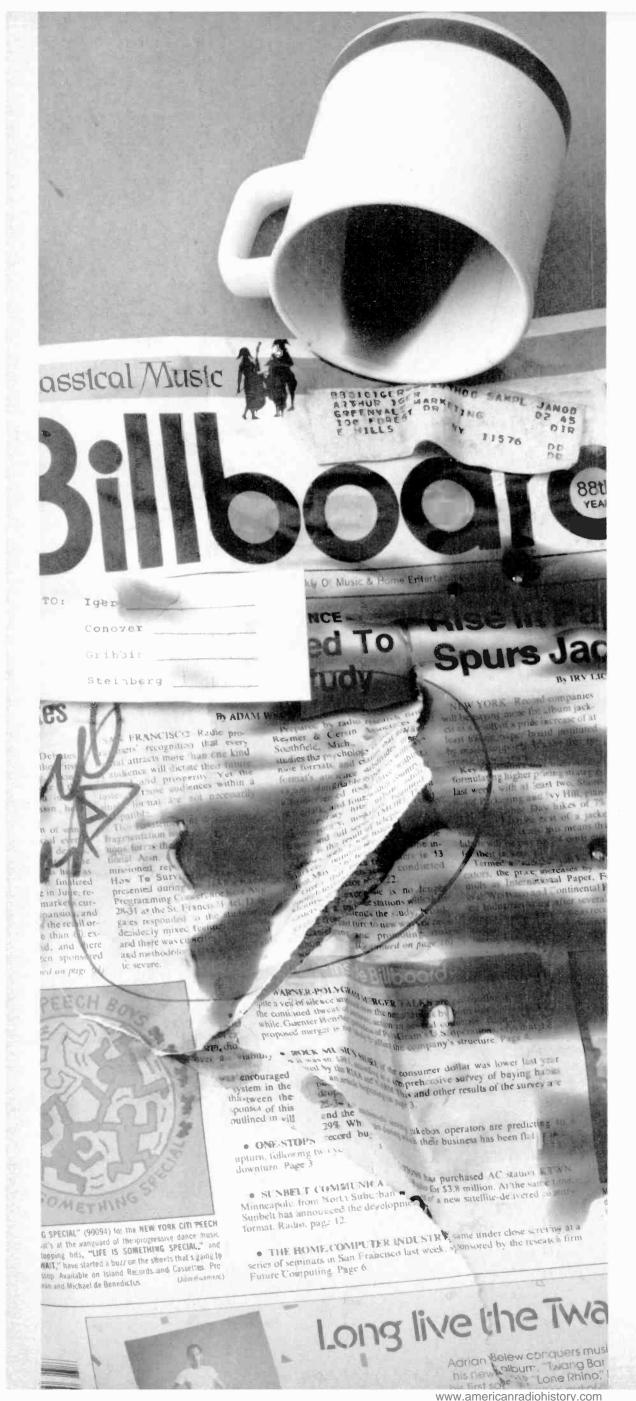
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The perils of pass-along

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Pro Equipment & Services

TWO KOOL—Kool & the Gang receive a special double Ampex Golden Reel Award for their hit albums "Something Special" and "As One." Both albums were recorded on Ampex 406 two-inch and quarter-inch tape at House Of Music, West Orange, N.J. The awards were presented to the Gang before their recent performance at Berkeley's Greek Theatre.

New Panaflex 16 Camera Called Major Video Tool

LOS ANGELES—After two years and \$1 million worth of research and development, the Panaflex 16 camera (nicknamed "Elaine") debuted to the industry at a Directors Guild gala here, June 27. The 16mm camera is the brainchild of Panavision chairman Jac Holzman.

Holzman, founder of Elektra and Nonesuch Records and former chief technologist of Warner Communications, says he intends this state-of-the-art camera to be a significant tool in the video field—cheaper than 35mm and more "sensitive" than tape.

"We talked to a lot of music video people," says Holzman. "We asked what they needed: small profile, clear viewfinder, a larger image."

Features incorporated into the Elaine include a noise level of less then 22dB with film running; dualpin registration; built-in video assist; crystal controlled frame speed from four f.p.s. to 50 f.p.s.; 1,200 foot (33

Computer Software Chart Every Week In Billboard minute) film capacity; viewfinder with 20x magnification, and low-light frame lines.

"Compared to 35mm, the rental is cheaper by about \$700 a week," says Holzman. "Plus, the stock is cheaper, and video assist is built-in. On a typical music video, you should save \$2,500 to \$3,000 off the top."

There are currently only seven Panastex 16 cameras in existence. Leasing cost is \$450 per day, or \$1,350 for the "three days buys you a week plan." Panavision is tooling up to roll out more cameras by the end of the third quarter. According to Holzman, there are no specific plans for aggressive marketing to the music video community.

"Everybody will know about this

"Everybody will know about this camera tomorrow," he says. "It doesn't have to be marketed to the video community per se,"

Holzman notes that the 30 frames per second capability of the Elaine will be an important plus for filmmakers who intend to do post-production in video. He also expects to equip the next generation of Elaines with built-in time code.

Some members of an audience viewing film shot with the Panaflex 16 versus 35mm felt that the 16mm was visibly grainier on a movie screen, but the difference was all but unnoticeable on a video monitor. Panavision says it will be investing \$5 million in the Elaine project.

ETHLIE ANN VARE

New Products



Beyer Dynamic has responded to the requests of intercom manufacturers, tv camera operators and broadcast companies by introducing a variety of new models of its DT 108 and DT 109 communications headsets. The new models feature options such as a balanced mike line equipped with a built-in amplifier to interface with the carbon mike on many tv cameras, independent volume controls for the headphones, and more variety in terms of microphone and headphone impedances.

New Moves For Master Digital Video/Film Projects, Santa Monica Relocation Ahead

By SAM SUTHERLAND

LOS ANGELES—With its audio duplicating clientele now firmly established, Master Digital, the Venice-based real-time cassette duplicator, is turning its sights toward video and film projects as well as expanded involvement in promotional and premium recording projects.

As founded by former Sony executive Roger Pryor, Master Digital was among the first duplication services to capitalize on the need for improved prerecorded cassettes in internal and promotional applications. Along with Mobile Fidelity Sound Lab, 52nd Street Studio and several other firms, Pryor's company helped create a niche for premium, realtime cassettes for pre-release promotion. More recently, Master Digital has sought to consolidate its label account base by adding more ambitious packaging concepts to its list of available services, while reaching beyond the music industry to attract potential clients for special premium offer cassettes.

Now Pryor and sales vice president Paul Addis say they're preparing to move from their Venice offices to a new building under construction in nearby Santa Monica, where they will triple their available space. The company's growth plans call for that added room to be used for a new "videophile" videotape duplication facility for formats including the "hifi" half-inch configurations now available from both the VHS and Beta camps.

Addis adds that the company is now extending its involvement with professional digital services, providing digital mastering via the same Sony PCM system used to make digital copies of clients' master tapes for cassette duplication purposes. That central feature in the company's duplication chain was selected both to improve finished product and to minimize wear on analog master tapes, with the added bonus of enabling Master Digital to keep a digital copy of every album duplicated on permanent file; reorders for real-time casssettes, or even digital assembly of anthologies culled from various masters, can be achieved within 48 hours of any phone call from a client.

The digital commitment also mirrors Pryor's background, since he helmed Sony's professional digital audio effort for several years prior to setting up his own company. Master Digital's operations in fact utilize a number of products from Pryor's old employer, from the TK-777 cassette decks used as slave units in its high-tech mastering room to the UCX-S tape packed inside Master Digital's finished cassettes. Pryor says those

choices were based on performance, not loyalty, with nearly two dozen different cassette decks tested before making final purchases.

Although the company claims to supply "approximately 75%" of the major labels with pre-release cassettes, Addis stresses ancillary clients as a major priority. Film studio music departments have been pursued as likely customers, with recent projects coming from such majors as Paramount and Columbia. Meanwhile, Addis says the existing commercial duplicating clients-like dbx and the recently dismantled Nautilus Records-are also being augmented with special premium ventures, creating high-end cassettes for clients including Saab, Nakamichi, Maxell, Kenwood and Radio Shack in recent

Pryor also notes that the video move, which awaits completion of the firm's relocation, has been delayed primarily by available technology. "We wanted to do video duplication from day one, but the hardware simply wasn't there, and we didn't want to get into standard video duplicating," he notes. "It's only recently that the equipment has started becoming available for true videophile duplication." Accordingly, he expects to continue testing the first generation of Beta and VHS professional "hi-fi" format recorders.

Studio Track

NEW YORK

Several stars are working under the cover of Celestial Sounds. The Manhattans are cutting Columbia tracks with producers John "Skip" Anderson, Morrie Brown and Steve Williams. Steve Goldman is at the board with heip from Ron Banks, Larry DeCarmine, Kurt Upper and Dean Cochren. Jive artist Johathan Butler is recording his American debut with producer Barry Eastmond. Engineers Carl Beatty and Lincoln Clapp are be ing assisted by Banks and DeCarmine, while Goldman engineers the final mix. Trumpeter Tom Browne is mixing his latest Arista album, with Banks engineering and Upper assisting Wayne Brathwaite, La La Cope and Steve Horton are producing an RCA project for Glen Jones. Darrol Gustamachio is at the board with assistants DeCarmine, Banks and Upper. Mike Kissel and George Flame are producing a disk for Robin Clarke. Beatty is at the board with assistants Banks, DeCarmine and Geoff Keehn. Producer Fahreed is mixing a project for **Dave Revel**, with Banks engineering and Keehn helping out. And Raymond **Jones** is producing his own project, with De-Carmine at the board and Keehn assisting.

Philip Glass is producing his next CBS album with Kurt Munkasci, engineer Michael Reisman and assistant Audrey Veblaitis at Greene Street. Entitled "Glasspieces," the project was written for the New York City Ballet's forthcoming world tour. Also there, the Bar-Kays are remixing "Dirty Dancer" for PolyGram with producer Jerome Gaspar, engineer Rod Hui and assistant Erika Klein ... Lillo Thomas is recording his next Capitol album at Skyline with producer Paul Lawrence Jones, engineer Carl Beatty and assistants David Young and Scott Ansell.

LOS ANGELES

Five artists are toiling away at Conway Recording. Matthew Wilder is working on his next Private | album with producers Peter Bunetta and Rick Chudacoff. Csaba Petocz is engineering, with help from Jeff Stebbins and Rick Clifford. Psychedlic Furs producer Keith Forsey is working on dance versions of Billy Idol cuts with engineer Mick Guzauski, with Petocz and Clifford assisting. Alan Gorrie is producing his next A&M release with Jay Gruska. Guzauski is engineering with assis-

tants Stebbins and Clifford. The Daz Band is whipping it for Motown with producer Reggie Andrews. F. Byron Clark is at the console, with Clifford's assistance. And Kevin Wells is cutting tracks with producers Buenetta and Chudacoff, while Petocz mans the board.

Stephen Marcussen is mastering the following projects at Precision Lacquer: Robbie Patton's Atlantic debut, produced and engineered by Harry Maslin; a 12-inch remix of Kim Carnes' "Hurricane," and Alicia Bridges' new single, "Under The Cover Of Darkness."

Andy Johns is producing and engineering his MCA album "Fury" with assistant Dave Ahlert at One On One. Tom Bahler is also there, producing tracks for the film "Shoot Out" with engineer Joel Moss and assistant Peter Lewis. And Michael Peters is laying sides with producers Bunny Hull and Gary Poirot, engineer Lewis and assistant Jeff Bennet . . . Local band Jane is cutting tracks at The Village Recorder with producer Chris

OTHER CITIES

Several projects are underway at San Francisco's Hyde Street Studios. Former Doobie Brother Tom Johnston and his band Border Patrol are mixing tracks with producer/engi neer Paul Broucek and assistant Leslie Stuck. Allan Sabenorio & Baysicshave are recording their fourth EP for Booster Records. Stuck and Ricky Lee Lynd are at the board. Private View is recording a single with engineers Dan Alexander and Richard Van Dorn. Local act the Rubinoos are cutting vocals with producer Mark Wallner. And the Jungle Studs are wrapping an EP for Subterranean Records, with engineer Garry Crei-. Also in the Golden Gate city, MCA act Atlanta is recording a promotional spot for their namesake city with producer Milan Bogdan at The Automatt. Bogdan is doubling at the console with help from Ray Pyle. Double Entente is cutting an EP for CBS there with producer Randy Jackson and engineer Maureen Droney.

Julian Lennon celebrated his 21st birthday at Bear Tracks, Suffern, N.Y., while recording his debut album with producer Phil Ramone . . . Five artists are in at Rivendell Recorders in Pasadena, Tex. Lee Roy Parnell

is working with Kerry Prior on an album, with Paul Mills at the board. CCM artist Donna Landrey is working on an album, with Mills serving as both producer and engineer. Producer Brian Tankersley is finishing overdubs and vocals on Jim Tucker's second album. Next, Tankersley will set to work on Michael Murphey's latest project there. Jonathan David Brown is completing two projects for the Star Song label. And Doug Groover is wrapping Aldebarans' current project, with Tankersley at the board.

The following projects are underway at Kajem in Gladwyne, Pa.: Producer Dexter Wansel is mixing Lou Rawls' single "Forever I Do" for Epic. Allen St. John of the Billy Squier band is producing tracks for unsigned act Tons. Mitch Goldfarb and Joe Alexander are at the board. Goldfarb is also mixing Jimmy Carter's self-produced single for Terry Bear Enterprises. Janice McClain is mixing material with producer Milton Tennant for Pach-Ten Productions. Goldfarb at the board again. And local rockers Money are cutting a single there for Mid Atlantic Entertainment. Rod Margolis is producing, with Alexander at the board.

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



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Talent

Former Eagle Flies To MCA

'Change Is Good,' Says Frey Of Split With Asylum

By PAUL GREIN

LOS ANGELES—"Change is good," says singer/songwriter Glenn Frey. "It was time to inject some new blood."

That's the former Eagle's summary explanation for his recent signing with MCA Records, which ended a 12-year association with Asylum, and with Fitzgerald/Hartley Management, which severed a 10-year tie to Front Line.

But, inevitably, there's more to it than that. Frey's relationship with Asylum had been poor since January, 1983, when Joe Smith left the company for a role in Warner's sports division. And Frey's relationship with Front Line had been deteriorating since May, 1983, when Irving Azoff left to become president of MCA Records.

Frey released just one solo album on Asylum—1982's "No Fun Aloud." The singer says he delivered a second album to the label, but they passed on it. "They said it wasn't contemporary enough," says a still-smarting Frey. That album, with the addition of three new cuts recorded with producer Barry Beckett, constitutues "The Allnighter," Frey's just-released MCA debut.

Frey says he went back and cut three songs with Beckett because "we all decided it was time to write a couple of 'hits'." But he doubts that it would have made any difference if those cuts had been on the tape submitted to Asylum.

"I don't think they ever had any serious thought about keeping me," he says. "I think they would have found any number of ways to make it uncomfortable for me; to make me

"The people who took over Asylum made it known in their first interviews that they weren't particularly interested in having Asylum be a 'country rock graveyard,' to use their line. They had no sense of history and didn't care for the fact that the Eagles, Linda Ronstadt, Jackson Browne and Joni Mitchell rebuilt that company."

For all these reasons, Frey says: "I felt it was time to move on. Rather than have Asylum take my record and not do anything with it, I wanted to have somebody who thinks it's good and wants to work it."

Frey says he chose MCA mostly to again align himself with Azoff. "I figured if Irving is going to do half as well in record management as he did in personal management, it was a pretty good gamble to go with him. He usually doesn't take any undertaking lightly, so I figured he's going to do everything he can to be a success at that record company."

The label switch also meant that Frey needed to sign a new management pact. "I wanted objective representation to deal with MCA," he says. "When I knew I was going with MCA, I thought perhaps the people who Irving left back at Front Line—who he put in business to begin with—might not have the same sort of leverage in dealing with Irving that I would want."

But Frey acknowledges that there was more to it than that. "Instead of having Front Line wonder when I'm going to put the Eagles back together again, I wanted somebody who was a little more interested in my solo career.

"We want to give my solo career a good shot, a fair and decent chance, and I think that's a three- or four-album commitment. I think that's when you take stock. I don't think you just throw up your arms in panic if the first album doesn't go platinum."

Frey says "No Fun Aloud" sold 650,000 copies, which is certainly respectable for a first album, but which nonetheless represents a sharp dropoff from Eagles' sales levels.

"'No Fun Aloud' was a busting loose album for me," Frey says. "I cut a couple of oldies; it was pretty light-hearted. I put a lot more thought into the new album. The themes on some of the songs are a lit-

tle more provocative and involved."

Frey toured to support "No Fun Aloud," but he doesn't plan to go out behind the new album. "Touring has become such an expensive proposition," he says. "It's hard to make any money unless you're going to sell out 10,000-seaters. And deficit touring is out. I did that once (on the last album).

"The only live date I want to do for sure this time is two nights at the Universal Amphitheatre in October. I'd like to put together a 15-piece band, film it and record it live."

While Frey makes it clear that he's proud of his Eagles past, he can also be caustic about the group. "I think if the Eagles were to fart in a bag, the label would have tried to get a stereo mix and ask me what I wanted on the B-side," he says.

In any case, Frey is happy to be out on his own. "I think when you're in your 20s, it's good to be in a band," he theorizes, "just like doctors and attorneys join practices when they get out of college. You like to band together with other people until you can get on your feet.

"But I'm in my 30s now; I want to step out and be my own person. I don't expect to do as well as the Eagles did in terms of sales. That's not my goal. My goal is just to develop as an artist and writer. "I'm really up about all this stuff," Frey adds, "When you mention Asylum, immediately my Irish gets up, but the fact of the matter is that I'm very happy about all this."

Capitol Changes Lead Juice Newton To RCA

By KIP KIRBY

NASHVILLE—Juice Newton's newest album, "Can't Wait All Night," is her first for RCA since returning to that label after a career-launching tenure at Capitol Records. With Capitol, she had a solid string of top 10 hits, a platinum album certification for "Juice," and a Grammy for "Break It To Me Gently."

Given this unqualified success, why the switch to RCA? Corporate realignment at Capitol, Newton states unequivocally, noting that prior to the label's executive changes, she was in negotiation to re-sign.

"You have to understand that overnight, the entire hierarchy at Capitol changed," she says. "Everyone who had helped break my records was suddenly gone: our president, our a&r and marketing heads, our publicity contact. Everyone we had liaisons with at the company changed between the time we began recording our last album and the time we delivered it."

Newton admits she was "very disappointed" with what she calls the lack of promotion Capitol put behind her final album, "Dirty Looks." "It's not unusual for the departing album on a label not to do well," she says. "The upper echelon feels slighted and thinks you haven't shown them loyalty."

She and her producer/manager Richard Landis chose to return to RCA because of the label's aggressive marketing approach in both pop and country, formats she regularly cross-

es. Neither wanted to tamper with their proven formula of including a wide range of material when they went in to cut "Can't Wait All Night."

"I wanted to go back to Juice's roots, the sound we got on 'Juice' and 'Quiet Lies,' " Landis explains. "I wanted an album with strong pop and country appeal, something RCA could get behind and market with no

(Continued on page 50)

L.A. Gets New 'Concert Guide'

LOS ANGELES—Publisher Robbie Davis hopes to sell 200,000 copies of the fifth edition of the "L.A. Concert Guide." The soft-cover book includes the seating chart to every key venue in L.A., Santa Barbara and San Diego, including all Olympic venues, along with a variety of stories and photos.

The sponsors of the guide are Avalon Attractions, Ticket Master and radio stations KABC and KLOS. The guide, which lists for \$5.95, is said to be on sale everywhere paperbacks and magazines are sold, as well as at various ticket brokers.

Publisher Davis' goal is to issue a similar "Concert Guide" for each of the nation's 10 major markets. He also hopes to make the L.A. guide, which first appeared in 1977, an annual publication.

Springsteen Fans In Pilgrimage To St. Paul

By LEO SACKS

Bruce Springsteen's latest tour, which kicked off June 29 in St. Paul, is apt to be second only to the Jacksons' tour as the hottest concert ticket of the summer. To cover the opening, Billboard sent Leo Sacks, a Springsteen fan since he caught the singer at the once-proud and now defunct Max's Kansas City in 1974. Here is Sacks' report on the show, which he reviews on page 45.

ST. PAUL—They came from all parts of the U.S. and Canada, some without tickets, to see the fresh-faced singer with the million-dollar smile.

From small towns in Minnesota to hamlets nestled along the Jersey shore, the faithful flocked to the Twin City on the Mississippi for Bruce Springsteen's return to the concert stage.

Three years' wait was long enough for Bill Daverne, 29, of Toronto, who drove non-stop with two friends to make the first of the singer's three shows at the Civic Center here June 29.

"Bruce hits resonant chords in everyone," he said. Wearing a "Jersey Devils" T-shirt, Daverne took the day off from his job in an advertising firm at considerable personal expense.

But when it comes to "the Boss," money has "no meaning" to the man. who once wrote a college paper on "The Social & Political Thought of Bruce Springsteen." "Believe me," said the honors student from the Univ. of Western Ontario, "it took some effort to convince my 60-year-old professor. But I knew what I was

doing."

Daverne, who made the trip without a ticket, said the paper incorporated quotes from a British religion journal examining "the secular nature" of the Jersey rocker's lyrics. Citing such songs as Springsteen's "The Promised Land," the article concluded that he should be looked on as "a positive role model," to which Daverne agreed: "Believe in yourself. That's his message."

Standing nearby in the shadows of four semi trucks parked near the Civic, Brian Thawley, 26, of Point Pleasant, N.J., looked relieved. The manager of Kohr's Frozen Custard stand on the boardwalk in neighboring Asbury Park had flown halfway across the country on People Express with no guarantee of seeing Springsteen. "That never even crossed my mind,"

said the lanky blond with the biker look, flashing a ticket for an orchestra seat.

The trek was almost "instinctual" for Thawley, who's been following Springsteen for more than a decade. "I sort of felt obligated to come," he explained. "You know, hometown boy makes good."

Springsteen's detractors may score him for his limited vocabulary and singular images of cars and darkness, but Thawley feels that the singer is in good company. "Girls and cars isn't that what Chuck Berry wrote about?"

Springsteen's St. Paul shows meant more than "a job" to Tom Azzone, head of the Azzone Security Investigative Agency (ASIA), who marvelled at the way the singer checked the sound from every section of the house during a mid-afternoon rehearsal.

"He's been running up and down the aisles, and I mean every aisle," he said. "The only other performer I know who does that is Neil Diamond."

Azzone, who said his crew of 37 works 99% of the rock shows staged in the Twin Cities, told of a call he got from an official of Jam Productions in Chicago (promoter of the St. Paul shows), asking that he recruit Springsteen fans to dance in a video shoot of "Dancing In The Dark."

"I cherry-picked about 50 people at a recent Rush concert," he said, noting that "the sober ones" with Springsteen tickets were invited to the Civic on June 28 for filming by director Brian De Palma. Instead, more than 200 extras showed as Springsteen "moonwalked" across the stage while the E Street Band played an extended version of the hit song.





HOLLYWOOD HUSTLE—Bruce Springsteen shimmles for director Brian De Palma, left, and a sold-out crowd as the foreman of American working class rockers opens his summer tour at the St. Paul Civic Center. (Photo: Thom Wolke—B&W)

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s)

Among the top concert grosses through July 3

LIONEL RICHIE, TINA TURNER-\$494,000, 39,471, \$17.50 & \$11, In-House, Blossom Music Festival, Cayahoga Falls, Ohio, two sellouts,

THE GRATEFUL DEAD-\$395,021, 37,751, \$17.50 & \$10, In-House, Saratoga (N.Y.) Performing Arts Center, sellout, June 24.
THE GRATEFUL DEAD—\$343,815, 29,436, \$15 & \$10, Nederlander,

Merriweather Post Pavillion, Columbia, Md., two sellouts, June 26-27. JULIO IGLESIAS—\$272,777, 8,703, \$18 & \$16, First Class Concerts, Roberto Clemente Coliseum, San Juan, P.R., sellout, June 16. RUSH, GARY MOORE—\$249,389, 19,888 (22,000), \$13.50 & \$11.50, Schon Prods., Met Center, Minneapolis, two shows, one sellout,

LIONEL RICHIE, TINA TURNER-\$248,513 (\$318,097 Canadian),

LIUNEL RICHIE, TINA TURNER—\$248,513 (\$318,097 Canadian), 16,591 (16,600), \$19.50 & \$16.50, Perryscope, Olympic Saddledome, Calgary, Alberta, Canada, June 26.

THE GRATEFUL DEAD—\$242,032, 20,617, \$11.50, Monarch Entertainment/Makoul Prods., City Island, Harrisburg, sellout, June 23.

HUEY LEWIS & THE NEWS, DR. GONZO—\$240,521, 18,280, \$13.50 & \$12, Universal Studios Inc., Universal City (Calif.) Amphitheatre, three sellouts, June 17-19.

BILLY IDOL—\$180,284, 15,920, \$14 & \$10, Nederlander, Pine Knob

Music Theatre, Clarkston, Mich., sellout, June 2.

BILLY IDOL—\$167,014, 14,200 (16,959), \$14 & \$10, Nederlander, Poplar Creek Music Festival, Hoffman Estates, Ill., June 1.

JOE JACKSON—\$163,235, 13,229 (16,959), \$15 & \$10, Nederlander, Poplar Creek Music Festival, Hoffman Estates, Mich., June 16.

THE GRATEFUL DEAD—\$157,210 (\$201,229 Canadian), 12,950,

\$20, \$15 & \$10, Nederlander, Kingswood Music Theatre, Toronto, sell-

ALABAMA, JUICE NEWTON-\$148,660, 11,048 (12,800), \$15.50,

ALABAMA, JUICE NEWTON—\$148,660, 11,048 (12,800), \$15.50, Keith Fowler Prods., Charleston (W.Va.) Civic Center, June 15. HUEY LEWIS & THE NEWS, DUKE JUPITER—\$144,433, 11,092 (15,000), \$13.50 & \$12.50, Cellar Door Prods./Michigan Inc./Blue Suede Shows, Fort Wyoming, Grand Rapids, June 29. HUEY LEWIS & THE NEWS, DUKE JUPITER—\$141,737, 11,156 (15,000), \$14 & \$11.50, Charlevoix Prods., Castle Farms, Charlevoix, Mich. Hum. 20.

Mich., June 30. HUEY LEWIS & THE NEWS—\$113,300 (\$145,025 Canadian), 11,967 (13,100), \$15 & \$10, Nederlander, Kingswood Music Amphitheatre, Toronto (Ont.) Canada, June 28.

AL JARREAU—\$107,020, 6,920 (9,000), \$15.95 & \$14.20, Feyline Presents, Red Rocks Amphitheater, Denver, June 28.

.38 SPECIAL, EDDIE MONEY—\$90,393, 7,802, \$11.50, Stardate

Prods., LaCrosse (Wisc.) Center, sellout, June 28.

.38 SPECIAL, EDDIE MONEY—\$81,116, 6,426, \$12.50, Beaver Prods., Bismarck (N.D.) Civic Center, sellout, June 26.

HUEY LEWIS & THE NEWS, DUKE JUPITER—\$73,342 (\$93,878 Canadian), 6,919 (9,000), \$13.50, Donald K. Donald, Ottawa Civic Center, June 26.

FABIAN, LITTLE ANTHONY, SHIRELLES, MARVELETTES, FREDDIE

CANNON, COASTERS, CRYSTALS—\$72,802, 5,201 (6,251), \$15 & \$13.50, FAO Prods., Universal City (Calif.) Amphitheatre, June 24.
FABIAN, DEL SHANNON, THE SHIRELLES, MARVELETTES, FREDDIE CANNON, COASTERS, CRYSTALS—\$62,594, 5,822 (7,400), \$10.95, FAO Prods., Circle Star Theatre, San Carlos, Calif. June 23.
THE SCORPIONS, BON JOVI—\$62,367, 5,538 (12,800), \$12 & \$11, Eviture External Park Parks of Carlos, Calif. Viv. Vol. Vivia Contents

Future Entertainment/Belkin Prods., Charleston (W. Va.) Civic Center,

NIGHT RANGER, TONY CAREY-\$57,289, 4,807, \$12,50 & \$11,50.

Beaver Prods., Lake Charles Civic Center, sellout, June 24.

NIGHT RANGER, TONY CAREY—\$42,125, 3,370, \$12.50, Beaver

Prods., Mississippi Coast Coliseum, Biloxi, sellout, June 26. RICKY SKAGGS, THE JUDDS—\$42,000, 4,200, \$10, Volunteer Fire Dept./Rotary Club, Lawrence County High School Auditorium, Louisa, Ky., sellout, June 30.

CAMEO, O'BRYAN, NEWCLEUS-\$41,464, 2,447 (8,172), \$12, Silver Star Prods., Sunrise Musical Theatre, Ft. Lauderdale, two shows, June

GEORGE JONES, JOHN ANDERSON-\$41,041, 3,941 (7,000), \$11,

GEORGE JONES, JOHN ANDERSON—\$41,041, 3,941 (7,000), \$11, Little Wing Prods., Salina (Kan.) Bicentennial Center, June 22. NIGHT RANGER, TONY CAREY—\$35,875, 2,870, \$13.50 & \$12.50, Beaver Prods., Taylor County Coliseum, Abilene, sellout, June 22. NIGHT RANGER, RATT—\$35,651, 3,496, \$11 & \$10, Beaver Prods., Lloyd Noble Center, Oklahoma City, sellout, May 24. NIGHT RANGER, TONY CAREY—\$31,403, 2,483, \$13.50 & \$11.50, Lu-Matt Prods., Majestic Theatre, San Antonio, sellout, June 21. CAMEO, O'BRYAN, NEWCLEUS—\$31,387, 2,511 (10,000), \$12.50, Silver Star Prods., Lakeland (Fla.) Civic Center, June 29. NIGHT RANGER, TONY CAREY—\$25,368, 2,114 (2,846), \$12, Lu-Matt Prods.. Austin Coliseum, June 20.

NIGHT RANGER, TONY CAREY—\$25,368, 2,114 (2,846), \$12, Lu-Matt Prods., Austin Coliseum, June 20.

BERLIN, TALK TALK—\$23,568, 1,964, \$12, Rock'N'Chair Prods., Santa Cruz (Calif.) Civic Auditorium, sellout, July 1.

R.E.M., DREAM SYNDICATE—\$10,651, 904 (1,000), \$12.50 & \$11.50, Double Tee Prods., Starry Night, Portland, Ore., June 26.

DAVID BROMBERG, JERRY JEFF WALKER—\$9,286, 916 (1,000), \$11 & \$10, Double Tee Prods., Starry Night, Portland, Ore., June 25.

THREE DOG NIGHT—\$8,337, 667 (840), \$12.50, Double Tee Prods., Carefree Theatre, West Palm Beach, June 21.

GARY MOORE, ASG—\$3,351, 517 (948), \$8 & \$7, Festival East, North Park Theatre, Buffalo, June 21.

BLACK OAK ARKANSAS, AIR WAYYS—\$1,500, 300 (500), \$5, Southern Talent Inc., Shennanigans, East Grand Forks, Minn., July 1.

ern Talent Inc., Shennanigans, East Grand Forks, Minn., July 1

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Talent

BRUCE SPRINGSTEEN & THE E STREET BAND

Civic Center, St. Paul. Minn. Tickets: \$15, \$13.50

The opening of Bruce Springsteen's world tour June 29 in America's heartland was dramatically, if typically, uneven. Back after a three-year absence, the E Street Band rekindled the thrill of AM radio, the music of Motown and Phil Spector, the innocence, sweetness and magic of '50s rock'n'roll. Once likened to a '57 Chevy running on melted-down Crystals records, the band effortlessly matched Springsteen's maniacal intensity, even if it lacked the cutting edge constant touring will probably bring

The awesome task of integrating into one of rock's more communal ensembles belongs to new members Nils Lofgren and Patti Scialfa. Together they promise to bring different dimensions to the band, although each took time to find a niche

In Lofgren, the group has a muscular guitarist whose affinity for the Stones came alive during a surprise encore of "Street Fighting Man. Like the Springsteen of old, he plays the part of the scruffy tramp, running around in a white headband and tennis shoes.

Vocalist Scialfa, a one-time Asbury Juke, sings with a true country feeling. At times she looked lost, but when she joined Springsteen on an exhilarating "Out In The Street" duet, she demonstrated that her contribution, too, should gel in time

Like most of Springsteen's marathon concerts (more than three hours and 25 songs), opening night affirmed his greatest strengths

and most glaring inconsistencies.

At his best, Springsteen's faster, melodically upbeat songs careen with energy and vitality In the past, overly ambitious arrangements have undermined his better songs, and on his new album Springsteen has made a determined effort to strip the fat from his music. Yet he continues to compound his most serious flaw: organizing his material.

Ballads have traditionally played a crucial role in Springsteen's mythology; the Magic Rat, Little Angel and Puerto Rican Jane populated a landscape that stretched from the Jersey flats to the streets of lower Manhattan. But time has transformed his vision of The Promised Land. His audience perceives him as a post-adolescent, an idealized rebel, but Springsteen is very much a grown man, confronting the realization that he, too, may be leading a treadmill existence.

Self-examination in his slower songs makes his ballads sound very much alike, and he reinforced that feeling with a sampling of acoustic tunes from 1982's bare-boned "Nebraska." Springsteen has never performed the album, and to his credit he's apparently determined to share the songs that differ so markedly from his bloated mini-operettas. On balance, though, they sapped the set of the consistent momentum his most exuberant material generated.

But don't tell that to the diehards, 17,700 of whom cooed "Bruce" for the better part of an emotionally draining program that opened with 'Thunder Road'' (the harp-oriented song of hope that Springsteen used to call "Angelina") and finished with encores of "I'm A Rocker," "Jungleland," "Born To Run," "Street Fighting Man," a souped-up Mitch Ryder medley, and Springsteen's hodgepodge "train song" based on the lonesome wail of Presley's "Mys-

In between, Springsteen demonstrated that maturity and the rock spirit are still compatible at age 35. Showing off his newfound Nautilus physique and "Footloose" dance moves, "the Boss" bounded across the Civic stage like the old Muhammad Ali as drummer Max Weinberg keyed the big beat to his every move on "No Surrender," "Dancing In The Dark," "Cadillac Ranch," "Bobbie Jean" (a poignant goodbye to former E Streeter Steve Van Zandt), "Ramrod" and "Rosalita.

But he made the biggest impact by far with an affecting trilogy of "My Hometown," "Born In The U.S.A." and "Badlands," as images of guilt, betrayal, abandonment and shame coalesced into some of the most haunting, incendiary music the E Street Band has ever made.

Because the failings of the American dream run so deep, it's impossible for Springsteen to disguise his vulnerability. Singing about integrity and independence for otherwise anony-



SPARKS FLY IN ST. PAUL—Showing off his new flat top, "the Big Man," Clarence Clemmons, plays the notes "the Boss" wants to hear at the Civic Center. (Photo: Thom Wolke-B&W)

mous working class Americans, Springsteen mirrors common hopes and dreams. He's a folk artist in the truest sense, a troubadour for troubled times. Like his beloved role models Elvis Presley and Chuck Berry, Springsteen fullfills the fantasy of what a rock hero should be. LEO SACKS

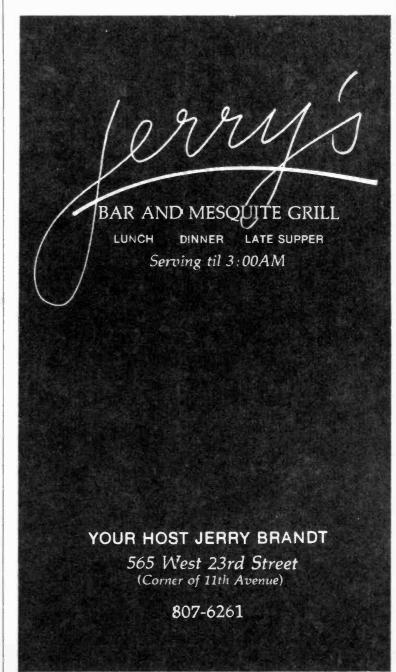
GLADYS KNIGHT & THE PIPS **RAY CHARLES SHOW '84**

Avery Fisher Hall, New York Tickets: \$25, \$20, \$17.50

As the "soul" entry in this year's New York Kool Jazz Festival, the co-billing of Gladys Knight & the Pips and Ray Charles drew a nearly full house here June 29. Such an accomplishment in the face of competition from a neighboring Dizzy Gillespie/Sun Ra bill was testimony to both acts' enduring popularity. The show was a hot package of professional hit-oriented entertainment, with plenty of r&b and splendid covers to justify the steep ticket

Gladys Knight was radiant, while the Pips. save for Bubba Knight's non-stop energy, appeared tired in the veteran ensemble's 80-minute set. The audience was primed for the group, however, cheering every song and revelling in their playfulness.

(Continued on page 46)



Talent In Action

• Continued from page 45

Knight managed to overcome the hall's continuing sound problems with a heartfelt "Neither One Of Us." But the group's recent hit material, including "Save The Overtime For Me, lacked a certain strength in performance. And earlier hits were relegated to medley status.

That was a disappointment, since the balance of the evening was given over to individual Pips' admirable but unnecessary renditions of recent pop ballads ("She Believes In Me," etc.). The resultant atmosphere was rescued by Knight's powerful version of "And I Am Telling You I'm Not Going." The performance triggered a standing ovation that provided suffi cient fire for the anticipated finale, "I Heard It Through The Grapevine.'

Charles, as usual, was in firm command. leading his white-jacketed orchestra with a shoulder shrug or an off-mike aside. Surprisingly, there were no country tunes from his latest Columbia release. Highlighted instead were the soulful interpretations of country classics popularized by Charles in the early '60s His exhilirating set swung from a sassy, bop-

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Re PICTURES 1867 E. Florida, Dept. BB Springfield, MO 65803 (417) 869-9433 or 869-3456 ping "You Are My Sunshine" to a sweet yet animated arrangement of "Come Rain Or Come Shine." The crowd was as delighted as Charles appeared to be, and they roared with approval throughout the leg-kicking climax.

The intensity of that performance had been matched earlier in the evening with "Georgia On My Mind," when a too-close-to-kitsch version was transformed by Charles' subtle cries and whispers. The Raelettes made an appearance for the last four numbers, including a group version (with Charles on piano) of Aretha Franklin's "Rock Steady." Charles' classic hit, 'What'd I Say," was the passionate encore

HARRY WEINGER

SAM HARRIS THE MUMS

Beverly Theatre, Beverly Hills, Calif. Tickets: \$20, \$15

At 23, Sam Harris appears to have a bright future. With his talent and good looks, he'd be ideal for Broadway musicals, commercial ty and music videos. In fact, if he gets the smell of a hit on his forthcoming Motown album, a good video concentrating on his showmanly performance could put him over the top.

You're either going to love or hate Harris' performance. The 13-time winner of tv's syndicated "Star Search" show stays wound up throughout his 65-minute set. Often to dramatically convey a lyric, he's prostrate or going through some distinctive gambol. In fact, Harris' overall impact would be enhanced if he varied his dynamics, as well as his band's.

The Oklahoman's six-piece backup combo was the weakest link in this production. It was frequently evident that the keyboardist, the most essential gear in the machine backing a solo performer like Harris, wasn't familian enough with the young singer's routines. Harris would also ingratiate himself with newcomers to his work if he moved one of the two standards presented, "God Bless The Child" and

Working with a shoestring budget, Harris and his personal manager, erstwhile tv producer Dee Brantlinger, used helium-filled balloons, art paper and some giant colored blocks to decorate the stage. And Harris created a strong link with his three female backup singers, Ann-Marie Blake, Jennifer Light and Eileen

The Mums, a mime trio that performs a variety of juggling feats, were a perfect choice to open this show. It was nice to have something besides a musical act or a comedian to get JOHN SIPPEL

PEE WEE HERMAN

Universal Amphitheater, Universal City, Calif. Tickets: \$15, \$13.50

Pee Wee Herman proved June 29 that he can be just as funny, just as bright and just as endearing in a big hall as in a club like the Roxy, where he held court for six weeks in 1981

That was somewhat surprising, because so much of Herman's appeal is based on his facial expressions. But Herman compensated for the size of the hall by venturing into the audience on several occasions, and by installing two large video screens which reflected the action on stage.

That action is what has made Herman per haps the funniest comedian to emerge in the '80s. He takes his audience back to their childhoods, and the trip is by turns hilarious, nostalgic and touching. The best part is that Herman remembers all the things kids do and say, and he never breaks character. If he were to, even for a second, it would break the spell.

Herman is unlike any other comedian. He has the lunatic energy of Jerry Lewis, but projects much more heart and point of view. He's probably closer to Jonathan Winters, though at 31 he's much hipper. (Actually, Herman is probably around eight; his alter ego, Paul Reubens, is 31.) Reubens' characterization is laced with great fondness and affection, but still has enough of an edge to keep it from ever seeming sweet or precious.

Warner Bros. recently signed Herman for a comedy album. Here's hoping they can find a way to translate his highly visual act onto PAUL GREIN

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BEFORE THE DELUGE—Members of Judas Priest rile the Madison Square Garden audience, which returned the favor shortly by throwing parts of their seats onto the stage. (Photo: Chuck Pulin)

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Talent

July 30 Release For Sinatra's 'L.A. Is My Lady' Album

LOS ANGELES-Frank Sinatra's first album in three years, "L.A. Is My Lady," is due July 30. The album was produced by Quincy Jones, and will be released on Jones' Qwest Records, distributed by Warner Bros.

'L.A. Is My Lady" was recorded in New York and Los Angeles and

1

2

(3)

4

5

6

7

(38)

39

60 3

63 2 TOUCH DANCE (EP)-Eurthymics-RCA

CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista

features 11 songs, including such noted hits as "Mack The Knife," "Stormy Weather," "It's All Right With Me," "Until The Real Thing Comes Along" and "Teach Me Tonight." Special guests for the sessions included George Benson, Lionel Hampton and Ray Brown.

The title song, a salute to Los Angeles, was written by Alan and Marilyn Bergman with music by Quincy and Peggy Lipton Jones. The song, which has been released as a single, follows in the tradition of such Sinatra "city songs" as "My Kind Of Town" and "New York, New York."

Survey for Week Ending 7/14/84

Dance/Disco Top 80 This Last On Chart TITLE(S), Artist, Label This Week Last Week TITLE(S), Artist, Label WHEN DOVES CRY-Prince-(12 Inch) Warner Bros. WB-7-20228 MY MALE CURIOSITY-Kid Creole & (40) 71 2 Coconuts-(7 Inch) Atlantic 7-89664 **41**) 68 2 DR. BEAT-Miami Sound Machine-(12 Inch) DON'T GO LOSE IT BABY-Hugh Masekela-IF THIS AIN'T LOVE—Jay Novelle (12 Inch)— Emergency EMDS 6544 (12 Inch) Jive/Afrika JD1-9194 BREAKIN'...THERE'S NO STOPPIN US-Ollie & 2 42 72 5 5 SELF CONTROL-Laura Branigan-(12 Inch) Jerry-(12 Inch) Polydor 8217081 BLACK STATIONS, WHITE STATIONS-M + M-(12 Inch) RCA PW13802 43 27 12 Atlantic 0-86954 2 10 2 LOVELITE-O'Bryan-(12 Inch) Capitol 8583 (44) 52 CRASH GOES LOVE-Loleatta Holloway-(12 7 5 Inch) Streetwise SWRL 2230 The Ghost In You/HEARTBEAT-Psychedelic 2 INFATUATION-Rod Stewart-(LP Cut) Warner 45 67 4 10 2 GUILTY-Hotline-(12 Inch) Memo 18 Furs-(12 Inch) Columbia 44-4984 IN THE HEAT OF THE NIGHT-Klinte Jones-46 69 5 BOP 'TIL | DROP-Larrice-Streetwise 2227 13 47 29 12 (12 Inch) Oh My! OM 4009 DETERMINATION/IT SHOULD HAVE BEEN 48 49 6 9 8 I CAN DREAM ABOUT YOU-Dan Hartman-ME-Jayne Edwards-(12 Inch) Profile PRO (12 Inch) MCA 23502 15 6 THE GLAMOROUS LIFE-Sheila E .- (12 Inch) 49 30 10 10-9-8-Face To Face-(12 Inch) Epic 49-04989 DANCING IN THE DARK-Bruce Springsteen-50 NEW ENT 17 CLOSE (TO THE EDIT)-Art Of Noise-(7 Inch) 5 (12 Inch) Columbia 44-05028 LET'S MAKE LOVE TONIGHT—L'Amour **(51)** BOYS DO FALL IN LOVE-Robin Gibb-(12 6 12 Featuring Krystal Davis-(12 Inch) Broccolli Rabe 14-2050-12 Inch) Mirage 0-96940 ROMANCING THE STONE-Eddy Grant-(12 19 6 PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214 52 54 2 14 6 LEGS-Z.Z. Top-(12 Inch) Warner Bros. REFLINE_Miquel Brown_(12 Inch) TSR 832 53 44 TOKYO ROSE-Kamikaze-(12 Inch) A&M 55 54 I DIDN'T MEAN TO TURN YOU ON-Cherelle-(12 Inch) Tabu 4Z9-05003 6 9 4 AND DANCE/KICK IT-B. Preston-(12 Inch) 56 55 16 HURT-Reflex-(12 Inch) Capitol V-8588 Megatone MT 124 42 5 LOVE OF THE COMMON PEOPLE/COME 56 23 HURRICANE-Kim Carnes-(12 Inch) EMI-BACK-Paul Young-(12 Inch) Columbia America V7829-2 44-04999 FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970 10 9 57 3 DARLING DON'T LEAVE ME-Robert Gorl-57 Elektra (12 Inch) 066963 ZARAH-Nina Hagen—(12 Inch) Columbia 26 YOUR LIFE-Konk-(12 Inch) Sleeping Bag 2 58 58 THE LEBANON-Human League-(12 Inch) Virgin/A&M 12101 20 59 65 2 BEAT STREET SOUNDTRACK-Soundtrack-(LP) Atlantic 80154 TAKE A CHANCE-Nuance featuring Vikki Love-(12 Inch) 4th & Broadway BWAY-403 22 DON'T TAKE YOUR LOVE AWAY-Pushe'-(12 48 60 Inch) Partytyme-Streetwise (PT-108) JUMP (FOR MY LOVE)—The Pointer Sisters-DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209 21 31 11 61 (12 Inch) Planet/RCA 13781 MY HEART'S DIVIDED-Shannon-(12 Inch) Mirage/Atlantic 96937 5**0** LAND OF HUNGER-The Earons-Island 35 14 62 DON'T TELL ME/YOU CAN SAY IT— Blacmange—Island (LP Cut 90053) RHYTHM OF THE STREET-Patti Austin-(12 11 3 63 64 Inch) Qwest 20222 SOMEBODY ELSE'S GUY-Jocelyn Brown-Vinyl Dreams/Prelude VND-D01 18 STATE OF LOVE-Imagination-(12 Inch) 45 IT'S A CRYIN' SHAME (SHA LA LA)— David Lasley—(12 Inch) EMI-America 25 6 MICRO-KID-Level 42-(7 Inch) A&M 12091 32 7 37 5 DISSIDENTS-Thomas Dolby-(12 Inch) Capitol

8 9 (10) 11 (12) (13) 14 15 16 17 18 19 20 21 22 24 25 **26**) 66 OUTRAGEOUS-Lakeside-Solar ED 4984 2 (27) 66 YOU CAN'T GET WHAT YOU WANT-Joe LET ME DO YOU-NV-(12 Inch) Sire 20199 Jackson-(12 Inch) A&M 12098 39 8 67 16 62 JAM ON IT-Newcleus-(12 Inch) Sunnyview 28 28 10 10,9,8,7-Armand Duchien-A&M 12099 68 SUN 411 29 3 99 1/2-Carol Lynn Towne-Polydor (12 Inch) 34 CONTRACTOR OF THE PARTY OF ONE STEP AT A TIME-Linda McConnell-(12 69 881-0091 Inch) Atlantic 0-86946 TELL ME I'M NOT DREAMING (TO GOOD TO 8 10 30 (70) NEW ENTRY TO THE BONE-Nona Hendryx-(12 Inch) RCA BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203 BODY HARMONY-J. Bird-(12 Inch) Warrior WRI-008-D DANCE HALL DAYS/DON'T LET GO-Wang Chung-Geffen (12 Inch) 20194 (71)KEEP ON DANCING—Touch Of Class—(12 Inch) Atlantic 0-86937 31 24 8 40 72 32 41 3 SUCH A SHAME-Talk Talk-EMI-America (12 73 46 6 I'LL BE AROUND-Terri Wells-(12 Inch) Philly Inch) SPRO-9155 YOU'RE THE BEST-The Emotions-(12 Inch) Red Label RLDA-001 33 33 5 WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS 1-9155 9 74 53 34 61 2 HIGH ENERGY-Evelyn Thomas-(12 Inch) TSR DEEPER AND DEEPER-The Fixx-(LP Cut) 75 47 5 ONE STEP UP, TWO STEPS BACK-Betty Wright-(12 Inch) Jamaica JR 9002 35 36 I WANT TO BREAK FREE-Queen-(7 Inch) 51 4 76 Capitol 5317 (36) 59 2 THAT'S THE WAY I LIKE IT-Dead Or Alive-ROCK BOX-Run D.M.C.-(12 Inch) Profile 77 38 11 MY BEST FRIEND'S GIRLFRIEND-Marcus Miller-(12 Inch) Warner Bros. 20217 PRO-7045 37 43 4 12 HEY D.J.-World's Famous Supreme Team-(12 70 78

Compiled by the Music Popularity Chart Dept, of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch

75 9

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79

80 74 16

Dance Trax

By BRIAN CHIN

Two mainstream crossovers: The Brothers Johnson, who last hit the dance chart with a No. 1 (1980's "Stomp!"), have gotten the comeback treatment from the prolific writing and production crew led by Leon Sylvers III on "You Keep Me Coming Back" (A&M 12-inch promo). The results, not surprisingly, are entirely modern but not at all a compromise of the Johnsons' band-based, non-electronic style; the record also sports the off-hand conversation people love to eavesdrop on these days . . . Ray Parker Jr.'s "Ghostbusters" theme (Arista 12inch promo) is a bit of a step for him. The beat here is more rigid than the kind Raydio used to provide (not far from "I Want A New Drug," actually). The dub mix by David Todd and Nick Martinelli is especially good, with its big, dry electronic snare.

* * *

Hip-hop: Newcleus' album "Jam On Revenge" (Sunnyview) is quite an exemplary project. Within one style, ostensibly, its atmosphere ranges from speedy ("Computor (sic) Age") to almost moody ("Destination Earth"). Our favorite was "Auto Man," sporting a tough beat and a good vocal; also check "Where's The Beat," the one and only even vaguely funny song of a whole bunch (and you know what I mean). Mixer Jonathan Fearing gives the entire album an exceptionally glossy finish ... Dr. Jeckyll & Mr. Hyde's "Fast Life"/"AM-PM" (Profile 12-inch) is a fine two-cut single, another of Kurtis Blow's standard-setting productions. The first is an unhappy urban tale; the second is hard-core beat-and-rhyme... Temper's "No Favors" (MCA 12-inch) is nervous and fast electronic material, with an unforgiving, bad-vibes message.

Pop: Lillo Thomas was one of the best voices to emerge in 1983; his "Love's Got A Hold On Me" (Capitol 12-inch) is right in the melodic New York groove of his last album, with an oozy, sensual vocal... Alison Moyet, the husky-voiced lead of Yazoo's groundbreaking electronic hits, has released her first single, which has just been imported here on CBS U.K. "Love Resurrection" teams her with Tony Swain and Steve Jolley in a highly accessible and hookish production—par for all of them.

* * *

Frankie Goes To Hollywood's "Two Tribes" (ZTT/Island U.K.) seems to be evoking lots of mixed sentiment from the club crowd that's made "Relax" one of the enduring underground hits of the year. Their trademark disco beat remains, but the cut also reaches absolutely unheard-of heights of didacticism, particularly with the second bad remake this year of Edwin Starr's "War." Even the format of the disk blurs the distinction between 12-inch and EP adventurously/ confusingly



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Funk You Up—Jesse Saunders

Captain Rock To The Future Shock— Captain Rock Eye On You-Hippies With Haircuts Tie Me Down (remix)—Romance

Cut The Beat—Corners Of The Earth
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Mama Told Me—Fantastique
I Hear Thunder—Seventh Avenue
Ticket To L.A.—Gaz Newada
Goddess of Love—Sois De La Vie Montego Bay— Sundown Molliegio Day Suridown Italio (remix) Aruba—Gazuzu Cocktaii #2 (medley) You Think You're A Man—/Dix Come Back—Stephano Pulga Ai Ai Ai—Gina Lamour Break Me—Hot Gossip False Alarm (remix)—Marsha F

Looking From A Hilltop—Section 25
Edges—Kirlian Camera
Small Town Boy—Bronski Beat
Take My Heart—Joe Yellow
Love System—The Twins
Zorro—My Name
Chocolate City—Orlando Jackson
Sultana—Taracco
I Love Men—Eartha Kitt
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Survey for Week Ending 7/14/84 Black LPs. Weeks on Char Week ARTIST Title, Label & Number (Dist. Label) ARTIST Last Title, Label & Number (Dist. Label) his This 40 4 SMOKEY 37 ROBINSON Tamia 6098TL CHERRELLE Fragile, Tabu BFZ 39144 38 38 LIONEL RICHIE 36 59ML (MCA) MCA ART OF NOISE O'BRYAN Be My Lover, Capitol 39 39 16 3 3 8 40 41 6 O'JAYS 4 8 4 TINA TURNER CAP KOOL & THE 41 37 32 5 5 6 SOUNDTRACK GANG Heart, De-Lite 6 HERBIE HANCOCK 43 42 45 **JACKSON** Future Shock, Columbia FC38814 RCA PATRICE RUSHEN 7 9 WOMACK & 43 44 8 WEA WOMACK Love Wars, Elektra 6 POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) JEFFREY 44 36 49 RCA OSBORNE Stay With Me Tonight, A&M SP-4940 THE CRUSADERS Ghetto Blaster, MCA TEDDY PENDERGRASS 9 12 4 Love Language, A: 60317-1 (Elektra) 45 42 12 WEA CAMEO She's Strange, Atlanta Artists 814984-1M1 10 7 18 GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) 46 54 POL KENNY G G Force, Arista AL8-8192 RCA 11 10 6 DENIECE 47 49 21 Z.Z. HILL I'm A Blues Man, 48 32 48 11 DÉNNIS 12 21 SOUNDTRACK **EDWARDS** 49 35 13 CBS 47 JAMES INGRAM (13) SOUNDTRACK 50 14 6 our Night, Qwest -1 (Warner Bros.) WEA PEABO BRYSON KASHIF 14) 18 4 **51**) Me Your Name, AL8-8205 WEA Arista AL8-8200 SOUNDTRACK Arista BAR-KAYS Dangerous, Mercury 818-478-1 (Polygram) 15 52 15 13 POL THE EMOTIONS 53 16 16 30 LUTHER 34 12 VANDROSS • RLLP 001-1 DEBARGE Concial Way, Gordy IND 50 38 54 RUN-D.M.C. 17 10 17 55 46 PRINCE AND THE (18) TEMPTATIONS REVOLUTION 26110-l 56 52 6 L.J. REYNOLDS ROGER The Saga Continues, Per Bros. 23975-1 19 13 6 WEA DENISE LASALLE 57 59 PATTI LABELLE 20 20 29 DAVID SANBORN I'm In Love Again, P.I.R. FZ 38539 (Epic) 58 60 34 82 21 21 GEORGE CLINTON 59 57 27 JACKSON A Fish, Capitol ST-12308 EVELYN YARBROUGH & 22 19 14 56 29 60 PEOPLES Be A Winner "CHAMPAGNE" KING Face To Face, RCA MADONNA • AFL1-4725 WINDJAMMER 23 26 41 53 5 61 BOBBY WOMACK MCA 22 16 24 62 64 2 TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (Polygram) ART OF NOISE 25 32 3 63 66 14 KLÉEER 26 23 13 CHANGE STACY LATTISAW 64 67 & JOHNNY GILL MIDNIGHT STAR 27 90136 (Atco) LA TOYA JACKSON Heart Don't Lie, 65 2 65 Private 22 ROCKWELL . 28 29 66 68 12 STANLEY CLARKE Time Exposure, Epic FE-MCA 27 CULTURE CLUB 29 23 THE DEELE 67 70 31 60285-1 (Elektra) TEENA MARIE Polic FE 38882 CBS 68 73 36 30 31 16 EARL KLUGH Wishful Thinking, Capitol PIECES OF A 69 72 DREAM Imagine This, Elektra 31 33 JACKSON WEA NONA HENDRYX 70 51 12 (32) 55 NEWCLEUS 2 Sunnyview SUN 4901 (Backet) PATTI AUSTIN 16 71 62 23974-1 (Warn-LAID BACK 33 45 3 SHEILA E. Bros.) WEA 15 72 69 SHANNON 28 21 34 ATLANTIC STARR 73 58 36 SP-4948 EURYTHMICS PCA AFLI-4817 30 31 DAZZ BAND 35 74 61 20 MELBA MOORE 6. DUKE BOOTEE 75 63 30 36 25

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Never Say Never, Capitol ST-12305

Black

Ollie & Jerry 'Breakin' 'Through

Film's Hit Title Song Has Special Meaning For Duo

By STEVE IVORY

LOS ANGELES — For songwriting/production duo Ollie Brown and Jerry Knight, "Breakin' ... There's No Stopping Us," the first single from PolyGram's "Breakin'" soundtrack, is more than just the title song from the Cannon Group motion picture. It's an anthem of sorts with its own special meaning.

"Actually, we were writing that song about us," says Jerry Knight. "The music business is full of hardships. It may be the title track of the movie, but we can relate to it as well."

Determination apparently paid off for the duo, as "There's No Stopping Us" sits at 17 on Billboard's Black Singles chart and 4 on the Hot 100. The movie, which showcases the break dance craze, grossed \$30 million in its first month, and the success of the single pushed the soundtrack album to platinum status in six weeks

The "Breakin'" project first came to Brown while he was conferring with PolyGram's Russ Regan regarding another project. "They asked me to get started on something fast," he recalls. "The movie had already

been shot, and they showed me the footage. The first thing one of the dancers said was, 'They can't stop us.' I introduced that line to Jerry, and he went crazy with it."

Brown called Knight onto the project after realizing there wasn't much time to produce the track. "Ollie and I have been friends through Ray Parker Jr. and from working sessions together," says Knight. "The funny thing is that before this, we'd been talking about doing some writing and production together. This was the perfect opportunity."

In fact, the duo, who also performed "Showdown" on the sound-track, attribute the time factor, along with the right song, to the single's quick success. "That's the good thing about getting product on the street immediately—it doesn't sit on the shelf and get old," says Brown. "Jerry and I had our thing finished and on the street in about nine days."

"As far as the song was concerned," continues Knight, "we decided to go with something that wasn't scratching or too street-oriented, but something that was funky and had a chance to hit the pop charts. And we performed it all ourselves."

Neither Brown nor Knight is a stranger to the music business. A session drummer who got his break in 1972 working with Stevie Wonder, Brown in recent years has graduated from playing sessions to conducting them, producing tracks for Patti Austin's current self-titled Qwest album and Klique's upcoming MCA project.

Knight has earned notoriety as a bassist, songwriter and singer, handled lead vocals on Ray Parker & Raydio's debut single, "Jack And Jill," and recorded two solo A&M albums. He recently composed the single "Tonight" for the Whispers, while Atlantic Starr, Phillip Bailey and George Duke are all currently recording his material.

As for the future, Ollie and Jerry will continue as a production duo and are currently sifting through artist deals with several labels, including PolyGram. "We're in the movie business to stay," says Ollie. "We want to do other movie projects and work on O&J albums as well.

"We haven't ruled out the idea of forming a band and going out on the road, either. When you're hot, you have to go with the flow."

The Rhythm & The Blues King Speaks Out On Jacksons Tour

By NELSON GEORGE

Don King is not the easiest man in the world to ignore. His reputation and his flamboyance make waves wherever he goes and whatever he does. But for the last few weeks, Don King has taken an extremely low profile regarding the Jacksons tour.

After buying the rights from the Jacksons last fall and helping connect the group with Pepsi-Cola, King was

riding high. In the wake of that coup, rumors about King moving even deeper into the record business abounded. He was linked to Roberta Flack and Patti LaBelle as a potential manager.



Heublein Backs Blues Festival In New York

NEW YORK—A rare New York blues festival is being sponsored by Heublein's Brass Monkey alcoholic beverage on Saturday (14). The free outdoor concert, held at Jacob Riis Park in Queens, features Clarence "Gatemouth" Brown, Johnny Copeland and Nap Turner, who will play bass with his group and act as MC.

The Brass Monkey Blues Festival debuted in Washington, D.C., last summer, and this year has been expanded to New York and St. Louis. "Our commitment to preserving the blues tradition is evident in our decision to sponsor the three-city blues festival this year," says Edwin Gualtieri, group marketing director at Heublein Spirits. "The concert series is a success at all levels: as good entertainment, good business and as a benefit to local communities."

In addition to holding the concert, Heublein will be donating funds to the National Park Service for the rehabilitation of the Riis Park bathhouse But King never made that move, and for a while many in the industry wondered whether the Jacksons tour would ever hit the road. Now that Michael, Jermaine, Tito, Marlon and Randy (and unfortunately, not Jackie) have finally kicked off the tour, Don King has a few things to say.

First of all, he maintains that many of the problems associated with the tour are products of hostility directed at him personally. "When I came into this multi-million-dollar industry, nobody wanted Don King there," he asserts. "My success is their failure. The fact that I was able to snatch this jewel from under the noses of the cliques in the record and promotion business rankles them."

About the critical stories that have targeted him as one of the tour's major problems, he replies, "If I was judged by their appraisal, I'd never get out of bed. Those Rolling Stone articles are nothing but muckraking. I don't listen to them. Performance is what counts. When the deal is over I'll still be standing. Who else could

have organized this tour and brought in a partner to put up a \$40 million guarantee? No one."

When asked his opinion of Chuck Sullivan's efforts in promoting the tour, which have drawn criticism from both arena managers (Billboard, July 7) and ticket buyers, King says, "I'm not here to castigate or cast aspersions, because anything negative that is said is going to fall on the Jackson family. I'm for the black family and won't allow them to be destroyed by innuendo, insinuations or rumor.

"Chuck's a wonderful fellow. I understand the problems he's having to deal with. We're all part of the same team."

Despite his diplomatic tone, King remarks that there are things he'll say once the tour was over. "At this point I'm not going to speak out," he says. About the use of black promoters on the tour, a subject that has gotten buried in reports on other aspects of the Jacksons tour, King notes that

(Continued on opposite page)



Survey for Week Ending 7/14/84 at Country LPs. Weeks on Char Last Week ARTIST Title, Label & Number (Dist. Label) ARTIST Title, Label & Number (Dist. Label) This This Last 43 HANK WILLIAMS 38) 91 ALABAMA 22 JR. Hank Williams Jr.'s Greatest Hits, Roll On, RCA AHL1-4939 RCA 60193 HANK WILLIAMS, 2) 5 3 31 41 EDDIE RABBITT 39 Bros. 23925 Major Moves, Marner/Curb 25088 WEA TOM JONES Don't Let Our Dreams 30 34 40 THE OAK RIDGE 3 2 34 BOYS Poliver, MCA 5455 814-448-1 MEL TILLIS Patches, MCA 5472 MCA 37 10 41 4 6 GEORGE STRAIT 23 45 GENE WATSON 42 34 WILLIE NELSON 5 5 40 6 **B.J. THOMAS** 43 EARL THOMAS CONLEY 6 7 52 CBS 46 DEBORAH ALLEN 44 Don't Make It Easy For Me, RCA AHL1-4713 7 4 38 RICKY SKAGGS 45 63 2 RONNIE MCDOWELL Willing, Epic FE-39329 JOHNNY Hometown, Sugar Hill/Epic FE-38954 41 12 46 8 8 13 MICKEY GILLEY RODRIGUEZ Footlin' With Fire, Epic FE-39172 CHARLY McCLAIN It Takes Believers Enic FE-39172 ALABAMA ▲ The Closer You Get, RCA 69 47 47 9 ATLANTA 12 Pictures, MCA 3403 CRYSTAL GAYLE Cage The Songbird, 10 11 36 48 50 34 **EMMYLOU** HARRIS White Shoes, Warner WEA 10 9 THE STATLER 11 Bros. 23961 LEON EVERETTE What I Feel, RCA BROTHERS Atlanta Blue, Mercury 49 44 14 MHL1-8518 RCA EXILE Fulla Ento B6E-39154 SYLVIA SYLVIA 13 31 12 48 9 50 12 12 GARY MORRIS 13 AHL1-4960 JULIO IGLESIAS JULIO IGLESIAS FC-38640 CBS 51 65 2 RAZZY BAILEY The Midnight Hour, RCA MERLE HAGGARD 14 14 4 51 9 52 15 19 LEE GREENWOOD JOHN ANDERSON All The People Are Talkin', Warner Bros. 53) 62 37 You've Got A.Good Love Comin', MCA 5488 LARRY GATLIN & 9 15 16 THE GATLIN 54 60 63 JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 BROS. BAND MCA 55 49 323 NELSON A Stardust, Columbia JC 35305 (17) 20 40 ANNE MURRAY 9 KATHY MATTEA 17 6 GEORGE JONES 56 53 18 You've Still Got A Place In My Heart, Epic FE-39002 4 LOUISE 54 57 RONNIE MILSAP 19 22 6 MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 One More Try For Love, RCA AHL-1-5016 JOHN CONLEE MCA 5434 MCA 21 43 THE WRIGHT DON WILLIAMS Cafe Carolina, MCA 5493 58 61 BROTHERS Easy Street, Mercury 5 21 26 POL 18 10 VERN GOSDIN 22 52 12 **MOE BANDY** 59 There Is A Season, Compleat CPL-1-1008 Motel Matches, Columbia FC-39275 MERLE HAGGARD 23 16 12 57 76 60 MANDRELL MCA 5474 NELSON Poncho And Lefty, Epic DAVID ALLAN 24 24 COE Just Divorced, Columbia FC-39269 FE 37958 MERLE HAGGARD 59 44 23 HANK WILLIAMS, 25 38 56 RAY CHARLES 62 6 JR. Man Of Steel, THE BELLAMY 26) 34 4 SHELLY WEST 63

ALABAMA My Home's In Alabama, RCA AHL1-3644 The Man In The Mirro Noble Vision NV-2001 Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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37 38 33 MARK GRAY

THE JUDDS

MURPHEY

THE STATLER

DON WILLIAMS

The Best of Don Williams Vol.3 MCA MCA 5465

JOHNNY LEE

'Til The Bars Burn Down, Warner Bros. 25056

REBA McENTIRE
Just A Little Love MCA

THE KENDALLS

JIM GLASER

CONWAY TWITTY

The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515

CHARLY McCLAIN

MICHAEL MARTIN

Country Nashville Scene

Continued from opposite page

ago, Sawyer Brown was invited to appear on a Halsey Agency showcase for talent buyers in Dallas.

Despite the whirlwind schedule they keep these days, Sawyer Brown members Miller, Bobby Randall, Gregg "Hobie" Hubbard, Joe Smyth and Jim Scholten have managed not to get swept up in their newfound success. Instead they are concentrating on their first album for Capitol, which they begin cutting this week. It's likely that with "Star Search" back in summer reruns, Sawyer Brown will continue getting recognized everywhere they go. But, says Miller, what they are looking forward to at last is a hit record on the charts.

* * *

Willie Nelson, it seems, has only to close his eyes and imagine his next singing partner before they materialize. This time, it was Frank Sinatra, ol' Blue Eyes himself, next to Willie onstage at the \$50 million Las Vegas Town House Tower. No plans for a duet album were announced at their engagement, but with Willie, one shouldn't be surprised if and when .

Meanwhile, Nelson's got two new **BANK THWARTED**

ATLANTA - In a decision

reached June 26 in the U.S. District

Court here, a federal judge rejected a dismissal motion by defendant Bank

South N.A. in the lawsuit action filed

by MDJ Productions Inc. and Celeb-

rity Services Inc. MDJ's lawsuit

claims that Bank South violated the

Racketeer Influenced & Corrupt Or-

ganizations Act (RICO) (Billboard,

This decision allows plaintiffs

MDJ, Celebrity Services and Edie

year (and these are just the ones on Columbia). First is "City Of New Orleans," produced by Chips Moman It's an interesting collection of material: "She's Out Of My Life," "Just Reach Out," "It Turns Me Inside Out," "Wind Beneath My Wings," "Until It's Time For You To Go" and "Good Time Charlie's Got The Blues," plus the title cut by Steve Goodman, a big hit some years back for Arlo Guthrie.

The latest on Willie's movie with Kris Kristofferson is that "The Songwriter" is wrapped and ready. It costars Leslie Ann Warren, Melinda Dillon and Rip Torn, and is supposedly heavily autobiographical. The film is produced by Sydney Pollack, who worked with Nelson on "Electric Horseman" and "Honeysuckle Rose." The soundtrack album to "The Songwriter" will be out later

* * *

Dolly Parton says she's writing a self-help book to be titled "I AM," which stands for "Individual Awareness Method." In numerous interviews, Parton has been candidly discussing her depression last year stemming from illness, disillusion-

McCroskey McBride to pursue their

claim for damages in their suit, filed

in response to a Bank South suit in

state court seeking repayment of bor-

Bank South and co-defendants C.

Gary Massengill, John Doe and

Richard Roe claimed in their motion

for dismissal that the defendants had

rowed monies totaling \$800,000.

ment and discouragement. Apparently, she believes what she's learned can help others who fall prey to the same emotional darkness

In the July issue of Andy Warhol's Interview magazine, she goes as far as saying she'd like to set up awareness centers around the country. "Celebrities should acknowledge their responsibility, because we are in a position to help," she is quoted as explaining.

Deborah Allen and producer/ songwriter husband Rafe VanHoy are finishing up Deborah's new RCA album. On the slate is a Christmas special she's set to tape with south-ofthe-border labelmates Menudo, on which Allen will sing her original,

The Iowa State Fair made history by selling out all its reserved seats for Alabama's concert there Aug. 15two months in advance. Alabama's date was announced with only one paid newspaper ad, and all 11,400 seats were gone. Iowans who may read this in dismay still have a chance to get one of the fair's 3,000 general admission seats, which don't go on sale until the day of the show.

"Rockin' Little Christmas."

Riders In The Sky played their fifth annual benefit for Hospital Hospitality House in Nashville, presenting the facility with a check for \$15,125. The proceeds will be used for renovation and new facilities.

* * *

The Friends of Marty Robbins Foundation in Glendale, Ariz. has ceased its efforts to rename one of its major thoroughfares after the late singer. Apparently, its plans for a memorial statue, possible music conservatory and street name change to honor Robbins met with resistance from Marty's wife and family, and stirred some controversy in Arizona

According to a letter from the Robbins' attorney in Nashville, "Even though the goals of the organization are unquestionably positive and beneficial ... the Robbins family feels it cannot lend its support or ... permit his name or image to be used . . . where they are unable to exercise any supervision over those activities or the manner in which they are conducted."

itself.

failed to state a federal claim under RICO and that the court should dismiss for lack of subject matter jurisdiction.

Minnesota Fest Set For August DETROIT LAKES, Mich.-Following up the first-year success of the "WE In '83" outdoor country festival, promoter Jeffrey Krueger has set

MDJ Suit Dismissal Blocked

Aug. 7-12 for the second annual "WE" Minnesota Country Music Festival.

DOLLY PARTON

MCGUFFEY LANE

NELSON ▲ Greatest Hits, Columbia

se, RCA

JANIE FRICKE

NELSON A Always On My Mind, Columbia FC 37951

ALABAMA A

BOXCAR WILLIE

Not The Man I Used Be, Main Street MS-9309

KENNY ROGERS

KENNY ROGERS

Eyes That See in the Dark RCA AFL1-4697

ALABAMA ▲
Feels So Right, RCA

Duets With Kim Carnes, Sheena Easton, Dottie West: Liberty LO-51154

VINCE GILL

Turn Me Loo: MHL-1-8517

WEA

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ly Day, At ca 90155

WILLIE

This year's event will feature three days of major country entertainment, Aug. 10-12. Headliners include Ronnie Milsap, Ricky Skaggs, John Anderson, the Charlie Daniels Band, Merle Haggard, Lacy J. Dalton, Charly McClain, Johnny Cash, Mickey Gilley, the Sons of the Pioneers 50th Anniversary Celebration and Tanya Tucker

Last year's inaugural "WE" fest, headlined by Alabama, Tammy Wynette and Haggard, drew more than 46,000 people for its three days. This year, the event has been expanded to six days, with the promoters predicting attendance of as much as 100,000.

Six-day tickets are \$40, which covers all of the open-air concerts, the first annual "WE" Minnesota Flatpickin' Contest, and the final competition for the 1984 "WE" Minnesota Artist Of The Year award, to be presented to the most promising regional country act, based on a year-long audition



JOINING NIPPER—Newest RCA Nashville signing Gail Davies chats with labelmate Vince Gill at a recent video party hosted by the record company.

ICM Expands Nashville Wing

NASHVILLE-Concurrent with the additions of Mel Tillis and the Charlie Daniels Band to its roster. International Creative Management is expanding its Nashville operation, which it opened last November.

The booking firm is moving into larger offices in the Telco Research Building located at 1207 17th Ave, South. ICM chairman Ralph Mann has named Reggie Mac, Nashville vice president, to the combined post of vice president/general manager, replacing outgoing Jack McFadden. Mann has also promoted ICM agent George Mallard to vice president

Other Nashville acts now handled by ICM's Nashville division are Shelly West, Leon Everette, David Frizzell, Reba McEntire, Gus Hardin, Sonny James, Steve Wariner, Grandpa Jones and Keith Whitley

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THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	15	I DON'T WANNA BE A MEMORY—Exile (B.Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	33	18	14	THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE LONELY—B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch, Unichappell/Intuit, BMI/Goodsport, ASCAP; Cleveland Intl/Columbia 38-04431	65	72 60	2 17	LOVE OVER OLD TIMES—Sylvia (T.Collins) L.Angelle,M.Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838 SOMEDAY WHEN THINGS ARE GOOD—Merle Haggard
2	3	12	JUST ANOTHER WOMAN IN LOVE—Anne Murray (J.E. Norman) D. Ryan, W. Mallette; Southern Nighls, ASCAP; Capitol S344	34	24	15	BETWEEN TWO FIRES—Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D.Martin; Warner-Tamerlane/Duck Songs.WB Music/Bob Montgomery Mus ic/Music Corp. of	67)	NEW E	TRY	(Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402 DREAM ON TEXAS LADIES—Rex Allen, Jr. (A. DiMartino)
3	4	13	ATLANTA BLUE—The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7	35	40	5	America/BMI/ASCAP Warner Bros. 7-29321 NEVER COULD TOE THE MARK—Waylon Jennings (W.Jennings, A.D., & B. Cartee)	68	73	4	S. Dan Mills; Combine, BMI; Moon Shine 3030 LOVE IS THE REASON—Sierra (N.Larkin, S.Scruggs) V.Thompson; King Coal, ASCAP; Awesome 106
5	5	11	ANGEL IN DISGUISE—Earl Thomas Conley (N.Larkin, E.T.Conley) E.T.Conley, R.Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 1758	36	39	7	W. Jennings; Waylong Jennings, BMI; RCA 13827 SOMEBODY BUY THIS COWGIRL A BEER—Shelly West (S. Garrett, S. Dorff)	69)	76	3	LET'S LIVE THIS DREAM TOGETHER—Narvel Felts (J.Morris) Skinner, Wallace, Nathan; Hall-Clement, BMI/Jack & Bill, ASCAP;
6	8	9	MAMA HE'S CRAZY—The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772 B-B-B- BURNIN' UP WITH LOVE—Eddie Rabbitt (E.Stevens.E.Rabbitt)	37	30	14	S. Dorff, M. Brown, S. Garrett, Peso, BMI; Viva 7-29265 I STILL DO—Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753	70	59	10	Evergreen 1022 DAY BY DAY—McGuffey Lane (M.Morgan,P.Worley) R.McNelley,J.Schwab; McGuffey Lane/Hat Band, BMI; Atlantic America
7) 10	9	E. Rabbitt, E. Stevens, B. J. Walker, Jr. Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279 THAT'S THE THING ABOUT LOVE—Don Williams	38	44	5	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	71	81	2	7-99778 YOU BRING THE HEARTACHE (I'LL BRING THE WINE)—Gary Wolf (J.Chambers)
			(D.Williams,G.Fundis) R.Leigh,G.Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389	39	45	4	WAY BACK—John Conlee (B.Logan) J.Fuller; ATV/Wingtip, BMI; MCA 52403	72	NEW E	TRY	G. Wolf, J. Chambers, L. Jenkins; Galleon, ASCAP; Mercury 822-244-7 THE CHICKEN IN BLACK—Johnny Cash (B. Sherrell) G. Gentry, Algee, BMI; Columbia 38-04513
8	9	10	IF THE FALL DON'T GET YOU—Janie Fricke (B.Montgomery) V.Stephenson,S.Lorber,D.Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; Columbia 38-04454	40	43	7	LONELY HEART—Tammy Wynette (J.Crutchfield) P.Overstreet, Silverline, BMI; Epic 34-04467 FAITHLESS LOVE—Glen Campbell (H.Shedd)	73	58	17	HONEY (OPEN THAT DOOR)—Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co.Inc. BMI; Sugar Hill/Epic 34-04394
9	1	14	SOMEBODY'S NEEDIN' SOMEBODY—Conway Twitty (C. Twitty, D. Henry, J.Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	42	31	9	J.D.Souther, WB/Golden Spread, ASCAP; Atlantic America 7-99768 LET'S LEAVE THE LIGHTS ON TONIGHT—Johnny Rodriguez (R.Albright)	7 4) 75	75	3	JUST OUT OF REACH—Merle Kilgore (H. Shedd) V.F. Stewart; Acuff-Rose, BMI; Warner Bros. 7-29267 I'VE ALWAYS WANTED TO—Wayne Kemp (D.Walls, W.Kemp)
10		8	GOD BLESS THE U.S.A.—Lee Greenwood (J.Crutchfield) L.Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	43)	51	4	B.McDiff,R.Bourke Hall-Clement (Welk Group), BMI/Chappell, ASCAP, Epic 34-04460 I GOT A MILLION OF 'EM—Ronnie McDowell (B.Killen) M.Garvin,R.Hellard,B.Jones; Tree,BMI/Cross Keys, ASCAP (Tree Group);	76	64	17	D.Walls,B.Warren; Door Knob/Kenwall, BMI/ASCAP; Door Knob 84-211 IN MY DREAMS—Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329
11		9	STILL LOSING YOU—Ronnie Milsap (R.Milsap,R.Galbraith) M.Reid, Lodge Hall, ASCAP; RCA 13805 NEW PATCHES—Mel Tillis (H.Shedd)	(44)	52	3	Epic 34-04499	77	61	12	THIS TIME—Tom Jones (G.Mills,S.Popvich) R. Greenaway, B. Whitlock; Dejamus Inc./Bobby Whitlock/Mother Tongue, ASCAP: Mercury 818-801-7
13		10	T.Collins; Sawgrass, BMI; MCA 52373 DISENCHANTED—Michael Martin Murphy (J.E.Norman) C.Rains J.E.Norman, M. Murphey: Choskee	45	53	5	EVENING STAR—Kenny Rogers (B.Gibb,K.Richardson,A.Galuten) B.Gibb,M.Gibb, Gibb Bros. Music/Unichappell Music, BMI; RCA 13832 PICTURES—Atlanta (Milan Bogdan,L.McBride) C.Halupke, R.Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton,	78	71	19	TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217
14) 16	10	Bottom/Kahala/Timberworlf,Cross Keys Co.Inc./Tr ee Gp.,ASCAP;BMI; Liberty 1517 I WISH I COULD WRITE YOU A SONG—John Anderson	46	48	7	BMI; MCA 52391 OKLAHOMA HEART—Becky Hobbs (B.Mevis) B.Gallimore, B. Hobbs, B. Mevis, B. Shore, WB Mus/Make Believus	79	NEW E	TRY	YOU'RE THE ONLY STAR (IN MY BLUE HEAVEN)— Mike Campbell (A. Reynolds) G. Autry; Shapiro-Bernstein, ASCAP; Columbia 38-04488
			(J.Anderson,L.Bradley) J.D.Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP, Warner Bros. 7-29276	(47)	54	5	Mus/Dejamus Mus/Warner-Tamerlane P ub/Believus or Not Mus/Beckaroo Mus/Royal Haven; Liberty 1520 YOU'VE GOT A SOFT PLACE TO FALL—Kathy Mattea	80	84	2	MY HEART WILL ALWAYS BELONG TO YOU—Donna Fargo (S.Silver) K.Blazy; New Albany, BMI; Cleveland International- 1
15	6	16	I CAN TELL BY THE WAY YOU DANCE(YOU'RE GONNA LOVE ME TONIGHT—Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compleat: 122 (Polygram)				(R.Peoples,B.Hill) B.McDill,H.Moore,K.Chater, Hall-Clement/Vogue (Welk Group), Hardscuffle, BMI; Mercury 822-218-7	81	67	17	DENVER—Larry Gatlin and the Gatlin Bros, Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395 FAMOUS IN MISSOURI—Tom T. Hall (J. Kennedy)
16) 19	8	LONG HARD ROAD (THE SHARECROPPER'S DREAM)— Nitty Gritty Dirt Band (M.Morgan,P.Worley) R.Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	48	57 56	2	TURNING AWAY—Crystal Gayle (J.Bowen) T.Krekel; Combine, BMI; Warner Bros. 7-29254 HE BROKE YOUR MEM'RY LAST NIGHT—Reba McEntire	83	NEW E		R. Williams, J. Clark; New Times/Hallnote, BMI; Mercury 880-030-7 LUTHER—Boxcar Willie (P. Drake) L. Kingston, K. Jones; Window/Tree, BMI; Main Street 93021 (MCA)
17	21	7	SOMEWHERE DOWN THE LINE—T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369				(N.Wilson) D.Lee,B.Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	84	NEW E	TRY	E Kingston, N. Jones, Window/Free, BMI, Main Street 93021 (MCA) EVERYDAY—The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI, MCA 52419
18) 23	7	WHERE'S THE DRESS—Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477	50	38	15	WHY GOODBYE—Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc.,BMI/Lion Hearted, ASC AP/CBS Unart, BMI; RCA 13768	85	NEW E	TRY	BAD FOR ME—Joe Sun (K. Denton) J. Sun, M. Barnes; Fruit Car/Blue Lake, BMI; AMI 1319
19		10	FOREVER YOU—The Whites (R.Skaggs) J.Beland; Atlantic, BMI; MCA/Curb 52381	51		18	I GOT MEXICO—Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	86	66	8	MY KIND OF LADY—The Burrito Brothers (M.Lloyd) A.Kasha,J.Hirschorn, Sister Cecil/P.I.E./Fire & Water/Pac Interx, ASCAP/BMI; MCA/Curb 52379
20) 22	7	FORGET ABOUT ME—The Bellamy Brothers (D&H. Bellamy, S. Kline) T.Seals, E. Setser, F. Miller, Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/ Rare Blue, BMI/ASCAP; MCA/Curb 52380	52)	62 34	3 17	LITTLE BY LITTLE—Gene Watson (R.Reeder,G.Watson) D.Morrison,L.Keith; Warner House, OXO Whitney, BMI; MCA 52410 I'M NOT THROUGH LOVING YOU YET—Louise Mandrell	87 88	74 79	15	BAND OF GOLD-Charly McClain (N. Wilson) R. Dunbar, E. Wayne: Gold Forever, BMI; Epic 34-04423 JUST A LITTLE LOVE-Reba McEntire (N. Wilson)
21	25	7	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	F.4	44	10	(Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13752 MAONA LISA LOST HER SMILE David Allan Co. (R. Sherrill)	89	80	21	D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349 I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak Ridge Boys (R. Chancey)
22	26	6	TENNESSEE HOMESICK BLUES—Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	54 (55)	63	18	MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396 SLOW DANCIN'—Kimberly Springs (J.Fuller, J.Hobbs) J.Fuller, J.Hobbs; ATV/Wingtip/Hobbler, BMI; Capitol 5366	90	88	4	R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342 A NEW PLACE TO BEGIN—Ray Price (S.Garrett) D.Kirby, W.Robb; Cross Keys, ASCAP/Tree, BMI; Viva 7-29277
23	14	13	WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI/ASCAP, RCA 13763	56	65	4	HOW ARE YOU SPENDING MY NIGHTS—Gus Hardin (R.H.all) K.Robbins.R.Carpenter: Kent Robbins,BMI/Let There Be Music, ASCAP;	91	NEW E		HELLO JOSEPHINE—J.W. Thompson (Not Listed) A. Domino, D. Bartholomew, CBS/Unart, BMI; Century 21-109
24	28	10	I HURT FOR YOU—Deborah Allen (R. Van Hoy) D. Allen, R.Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776 I WANT TO GO SOMEWHERE—Keith Stegall (K.Lehning)	5 7	46	8	RCA 13814 ONE MORE SHOT—Johnny Lee (J.Bowen)	92	91	2	DON'T GIVE UP ON HER NOW—Leon Raines (M.Brown) F.Knapp.A.Rhody; Cross Keys.ASCAP/Tree, BMI; American Spotlite 107 DYING TO BELIEVE—Jack Greene (R. Pennington)
26			D.Lowery, M. McAnally; Sheddhouse/I've Got The Music, ASCAP, Epic 34-04442 IF ALL THE MAGIC IS GONE—Mark Gray	58	49	9	R.Moore,D.Hauseman; Cross Keys, ASCAP; Warner Bros. 7-29270 OH CAROLINA—Vince Gill (E.Gordy,Jr.) R.Albright,J.Elliott,M.Sanders, Milene, ASCAP; RCA 13809	94	86	21	S. Chandler, F. Knipe; Touchdown, BMI; EMH 0031 GOD MUST BE A COWBOY—Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515
27			(B. Montgomery, S. Buckingham) C.Lester, Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464 ONLY A LONELY HEART KNOWS—Barbara Mandrell (T.	59	NEW E	NTRY	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	95	89	20	I MAY BE USED (BUT BABY I AIN'T USED UP)— Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729
28		5	Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397 ATTITUDE ADJUSTMENT—Hank Williams, Jr.	60	50	11	IF EVERY MAN HAD A WOMAN LIKE YOU—The Osmond Brothers (J.E. Norman) B. Springfield, Unichappell, BMI; Warner/Curb 7-29312	96	93	22	SWEET COUNTRY MUSIC—Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336
29			(J.Bowen,H.Williams,Jr.) H.Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253 YOU'RE GETTIN' TO ME AGAIN—Jim Glaser (D. Tolle)	61	70 55	16	SHOT IN THE DARK—Leon Everette (B.Mevis) R.Rogers; Sister John, BMI; RCA 13834 FOREVER AGAIN—Gene Watson (R. Reeder, G. Watson)	97 98	78 85	5 19	BLACKJACK WHISKEY—Bobby Jenkins (B.Jenkins,B.Green) R.Jenkins; Jenbek/Bill Green, BMI; Zone 7-40984 AS LONG AS I'M ROCKIN' WITH YOU—John Conlee (B.
30	37	6	P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105 THE POWER OF LOVE—Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	63	69	4	W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356 SHE PUT THE SAD IN ALL HIS SONGS—Ronnie Dunn				Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old_Friends, ASCAP/BMI; MCA 52351
31			MY BABY'S GONE—The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7 YOU'VE STILL GOT A PLACE IN MY HEART—George				(J.Sandlin) M.MacAnmally,R.Byrne; I've Got The Music, ASCAP; MCA/Churchill 52383	99	83	13	EYES THAT SEE IN THE DARK—Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13774
			Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	64	68	4	A LITTLE LOVE—Juice Newton (R Landis) T.Sharp,D.Douma,R.Feldman; Cement Chicken, ASCAP, RCA 13823	100	97	23	RIGHT OR WRONG—George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337

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BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

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MCA RECORDS

JAZZ Blue Notes

Sweet Sounds In-Store In Chicago

By SAM SUTHERLAND

Leave it to veteran jazz retailer and label entrepreneur Bob Koester to add live performance to his store environment. His Chicago store, the Jazz Record Mart, is kicking off its first live jazz festival this month, setting Fridays for a weekly free jazz concert at the JRM's West Grand Avenue site.

Last Friday (6) was to be the first, offering blues veterans Eddie Burns and Eddie Taylor, with the four other Friday shows in this maiden edition of the festival to include trumpeter Guy Fricano in a quintet setting (13), percussionist Kalil El'Zabar (20); the Frank Chace Quartet (27), and tenor saxophonist E. Parker McDougal (August 3).

Shows will start at 5 p.m. and run until 8. That sounds like a worthy kickoff to any Windy City weekend.

Jazz tipsheet publisher Ira Sabin has released a preliminary schedule of panels for his forthcoming Jazz Times Convention, set for Sept. 27-30 at the Roosevelt Hotel in New York. Dizzy Gillespie will be the convention's guest of honor, and veteran producer and jazz label entrepreneur Orrin Keepnews will deliver the keynote address. The convention—the third held by Sabin and the first to be staged in New York-will include a daily program of panel discussions, workshops and performances, and for the first time will also feature a two-day jazz record fair and an exhibit area for both commercial and non-profit jazz-related organizations.

Among the panels scheduled so far are "Jazz And The Music Industry," moderated by Billboard's international editorial director Mike Hennessey; "Record Industry Practices," moderated by record producer Bob Porter; "The Future Of Jazz In Home Video," moderated by Larry

Adler of Larry Adler Video Marketing; and "New Technology, Computers And Musicians," moderated by Bob Cohen, owner of the Dr. Jazz Operations promotion and marketing firm. More information is available from Sabin at 8055 13th St., Silver Spring, Md. 20910, or (301) 588-

Also noted: Seven of Duke Ellington's major extended compositions have been acquired by G. Schirmer. The works, which are being made available in several versions ranging from symphonic orchestra to jazz band, are "Harlem," "New World A-Comin'," "Three Black Kings," "Night Creature," "Grand Slam Jam," "Liberian Suite" and "Black, Brown And Beige"... Warner Bros. progressive music chief Tommy Li-Puma has relocated to New York, where we're told he'll continue his vice presidency with the label. Li-Puma had been a West Coast fixture with Warner Bros., and before that with Blue Thumb and A&M's ill-fated Horizon label . . . ITI Records recently marked its third anniversary with the release of three new albums (by the Jerry Tachoir Ouartet, Fred Lipsius and the fusion ensemble Windows), bringing the label's catalog to 15 albums. ITI's Michael Dion has cut a deal for the label's first dance



ELLINGTON ACQUISITION—Officials of G. Schirmer meet with Mercer Ellington, leader of the Duke Ellington Orchestra, to sign the agreement under which the publishing firm acquires seven of Duke Ellington's extended compositions. Pictured from left are Schirmer president John A. Santuccio, Ellington and Schirmer vice president Howard H. Scott.

music venture, Zone Patrol . . . Wvnton Marsalis is in the final weeks of a three-month tour with his quintet. When that tour ends in Los Angeles on July 23, he'll have a few days to catch his breath and rest his lip before heading out on a different kind

of tour, as soloist with symphony orchestras in 16 cities. The trumpet phenom's next album is a collection of standards on which he is backed by a 30-piece string orchestra, arranged by Berklee College of Music faculty member Bob Freedman.

GOSPEL Lectern

Sandi Patti Readies Return To The Road

By BOB DARDEN

Sandi Patti's last 12 months have been the kind of year last year for best gospel performance, contemporary.

She took home three Dove Awards (actually four, since she made "More Than Wonderful" GMA song of the year), including the prestigious gospel artist of the year. The four Doves fit snugly on a mantle that already in-

which sold exceptionally well for Benson's Impact label.

band John Helvering became the proud parents of Anna Elizabeth, an eight-pound, one-ounce soprano. Not a bad vear's work.

Now, two months later, Sandi Patti still has the glow of new motherhood. But she sounds like she's also ready to take that incredible soprano voice and immaculate phrasing on the road again—with baby Anna.

nationwide tour this fall. It will begin on Sept. 9, and we have 50 dates scheduled.

'It will be like my previous concerts in that I'll use both piano (which she plays exceptionally well) and accompaniment tracks. I hope to do a few of the dates in the spring with musicians. The trouble is that my music lends itself to either just the piano or an entire orchestra-with very

She's well known in contemporary Christian circles for heartfelt versions of anthems—"Lift Up The Lord,"
"More Than Wonderful," "We Shall Behold Him" and "O Magnify The Lord." But acceptance outside Christian

"The Grammy and Dove Awards helped change that somewhat and helped open some doors for me," she says, "especially in the local and national media. I think the media looks a lot at achievement. When several artists come into a town, I've found that having that Grammy and those Doves has gotten the attention of the local press, especially in the larger markets. That's good in

Some consider Sandi just as gifted in picking material as in singing. She's co-produced her last albums with Greg Nelson and has selected several songs that have become standards in the religious community. At the same time, she's become best known for the heavily orchestrated, high church-type anthems.

most people can only dream about. She won a Grammy for best gospel performance, duo or group, with Larnelle Harris, and was nominated for one for best gospel performance, female. That's on top of a Grammy nomination

cludes four others from the past two years.

She released two albums, "The Gift Goes On" and "Sandi Patti Live: More Than Wonderful"—both of

Oh, and one other thing. On May 22, Sandi and hus-

"She's been a wonderful baby, no trouble at all," Sandi says with just a hint of prejudice. "She's been so good, in fact, that we are definitely going to take her on my first

little in between.'

music has been slower in coming.

terms of exposing more people to my message."

"I've got a new album coming out next month and I'll have some more traditional songs like 'Home With The Lord' and 'We Will See Him As He Is.' But I've also got a tune called 'Pour On The Power' where I work with Jerry Hey to get a real Manhattan Transfer sound.

One of the songs I'm real proud of is 'The Stage Is Bare.' It's an introspective piece about what feelings a performer goes through after the show is over. I've got one song dedicated to Anna, called 'Cradle Song.' And there's another called 'Shine Down' that's all done on synthesizers. So you can see we've got lots of different music here.

"I think the live 'More Than Wonderful' album was a little more conservative, a little more MOR than what I usually do. And the Christmas album, by its very nature, was that way. So this time we went just a hair more to a contemporary sound-without losing what got us here in the first place. If you don't try new things, your music has a tendency to get stale. And I think your listeners enjoy hearing different sides of you."

It must be working. Sources at Benson say that "More Than Wonderful" could go gold later this summer, while the "pre-pre-sale" for the upcoming album is already numbering in the tens of thousands of orders.

With success in gospel music comes the same question that dogs Amy Grant's footsteps—although the two are worlds apart musically and stylistically. Has she given any thought to "crossing over" her music into the secular marketplace?

"I don't think the songs that I do will ever cross over," she says bluntly. "I want to sing about the life-changing power of Jesus Christ, and people just don't want lyrics that challenge them like that coming over the radio-that challenge their ways of thinking or their morals.

"If my music crosses over on those terms-with lyrics I feel strongly about—if it catches on, then I'm certainly not going to close any doors. But I am not going to soften the lyrics for anyone.

One of the hottest new albums of the year is Rod Stewart's "Camouflage," produced by Michael Omartian. As detailed in the June 23 Billboard, the two had numerous fights but still managed to get along pretty well.

With one exception: a tune called "Bad For You" by Stewart, Keven Savigar and Jim Cregan. When Omartian flatly refused to produce the song because of its objectionable lyrics, Stewart produced it himself. But Omartian made sure that the following statement was printed on the album sleeve: "Please note: The lyrical content of the song 'Bad For You' does not represent the views of Michael Omartian, a Born Again Christian." That's walking your



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JULY 14, 1984, BILLBOARD

CLASSICAL Keeping Score

LPs Being Phased Out By Sine Qua Non

By IS HOROWITZ

A possible harbinger of an industry pattern some believe will emerge over the next few years is the decision by Sine Qua Non not to manufacture any more LPs of new classical product. These will be issued only on chrome cassette and Compact Disc, says Sam Attenberg, chairman of the Providence, R.I.-based company.

Lest one judge this step too hastily as a sacrificial contribution to the welfare of the business, it should be remembered that the company's special posture makes the transition much less painful than it might be for others.

For one thing, SQN has placed its stress on cassettes for some years, and vinyl disks currently account for no more than 20% of its volume. For another, about 70% of the material it releases is licensed from other companies and, in the case of some of its more prestigious recent titles, SQN has rights that are limited to cassette.

Where LP inventory exists on top-of-the-line, digitally recorded material already in the catalog, it will continue to be sold, says Attenberg, and should accounts request more, will continue to be pressed in small quantities. This may last for about a year, by which time the phase-out of classical LPs by SQN should be total.

Attenberg is quick to note that the decision on classical LPs does not affect SQN jazz titles, vinyl versions of which will still be made available, nor children's records, a new area for the company.

Coming at the same time as the LP move is the redesign of the company's Seven Star cassette line. New, larger graphics on the cover display card are featured, and the rear of the jewel box is left blank to permit unobstructed view of the new clear plastic cassette shell. Better azimuth alignment is claimed, and the chrome cassettes continue to incorporate head-cleaner lead-in tape, and to offer a "lifetime" guarantee. List price is \$7.98 for classics and \$8.98 for jazz.

A sampler cassette containing both classical and jazz excerpts is being offered to introduce the new look. It is priced to retail at \$3.98.

As expected, SQN's first release of CDs has just been shipped to the trade. The initial release offers seven titles, and come August another dozen will be released. List of the CDs is set at \$15.99; dealer cost is below \$10.

Attenberg says his label is producing new digital recordings at the rate of about two a month. With SQN LPs not in its future, he says he may license vinyl rights to interested parties, a natural evolution of past company practice.

Arabesque's distribution affiliation with Intersound lasted only about nine months, but the clasical wing of Caedmon Records is convinced it can handle its sales to retailers better on its own. As of last Monday (2), orders were again being taken by Arabesque reps reporting to Seth Gershel, national sales manager. Under the separation agreement, Intersound will process returns of product bought from them through the end of August.

Arabesque begins to ship again in mid-month. There are about 200 titles in its catalog, but reps making the rounds will also be carrying Caedmon spoken word albums, or some 1,500 pieces of product in all. Dealers can apply purchases from either category toward quantity discounts that can bring the price of albums down to a low of \$4.49, says Gershel.

Ward Botsford, a&r chief, says the next Arabesque release is set for September and will include the company's first CDs, to be manufactured for it by CBS/Sony in Japan. There will be nine of the laser-read disks in the first release, at prices still to be determined.

Little-recorded music continues to be the focus of Arabesque futures, and Botsford lists among upcoming titles quartets by Richard Strauss and Fritz Kreisler, performed by the Portland String Quartet; a series of Victorian Christmas material performed under the direction of Robert De Cormier, and early music played by the New York Renaissance Band directed by Sally Logemann.

* * *

Still another budget line is being prepared, this to debut next month. Viva, the newest entry under the aegis of London Records, bows with 19 titles comprising compilations assembled from existing material. Both LPs and cassettes will be offered, each bearing a suggested list price of \$3.98. Unlike London's other budget label, Stereo Treasury, Viva will present shorter works in the light classical vein. Such titles as "The Glory of Bach," "A Litle Night Music—The Magic of Mozart," and "Ave Maria—Immortal Schubert Melodies" tell the story. Among the artists: Joan Sutherland, Ruggiero Ricci, Sir Adrian Boult, Renata Tebaldi, et al.

Notas

Gotham's WJIT Adds Anglo Top 20

By ENRIQUE FERNANDEZ

"It was my decision," claims WJIT manager Frank Flores. "We felt we needed to redirect the way the station was going." Four weeks ago, the New York AM station changed programming policy, bringing criticism that it was veering away from the tastes of Latin New York by adding English-language material and diminishing its proportion of the city's most characteristic Latin sound, salsa. The change, it was charged, must have come from the parent company, Infinity Broadcasting of Houston.

"In fact, we're playing as much salsa as before," argues Flores, "but it may appear as less because we're actually playing more music. We've gone from 30 songs in a four-hour shift to 50. We're a music station, so we should start delivering the music."

The programming change, Flores asserts, was not a directive from the parent company, but his own choice based on what he feels is the need for WJIT to reach its target audience of 25- to 35-year-old Hispanics.

The changes, according to Flores, boil down to the increase in music play, adding an Anglo top 20, and adding Spanish-language rock. "If you go to a Latin club in New York you'll hear 20 minutes of Latin music and 20 minutes of urban contemporary," he says. "Our listeners are not strangers to English-language mu-

sic." According to the new policy, WJIT programs one English-language tune from the top 20 every hour.

As for programming Spanish-lan-

guage rock, like material by Mexican artist Antonio de Jesus, Flores argues that it was time to include the more progressive Latin sounds on his station. "I think now we're a more upbeat station, livelier, with a definite appeal to young people." Flores cautions that his station is not targeted at young teens, and it would make no sense to become an urban contemporary station.

Although Flores denies the move was prompted by the parent company, some of the changes, including those in personnel, are related to the Houston-based outfit. For one, Eli Garcia, program director of Infinity's KXYZ Houston, has come to New York to help coordinate the new programming, while WJIT's Rafael Pineda is no longer the station's music program director. Pineda stays as one of the station's on-air personalities.

And Houston's Hugo Cadalago, known as "El Gordo," is now on the air at WJIT in the morning, "setting the tempo," according to Flores. Like popular morning personalities on Anglo stations, El Gordo is known for his zany wit, a departure from much New York Latin commentary, which tends to be newsoriented.

"Frankly, I expected an immediate negative reaction," admits Flores. In-

stead, he claims, the response has been overwhelmingly positive. "I was taking phone calls when we switched to the new programming, and I would say that 400 out of 500 calls were positive. People were waiting for a change like this."

The new WJIT format has been tried successfully on the West Coast, in Miami and in Puerto Rico. New York, however, has been resistant to the trend. In fact, WADO, which usually outpulls its rivals in the ratings, boasts a fiercely traditional programming policy.

Recently, new station WSKQ has been doing well with its policy of programming more "international" Latin music and less traditional tropical rhythms. Many see WSKQ's success as the motivating factor behind WJIT's change. Flores feels sure he's on the right track: "We're leading the pack in what Latin stations will be doing in the future."

* * *

And more Brazilian chic: Nana Vasconcelos and Egberto Gismonti perform at New York's Brazilian club S.O.B.'s this week... Argentine singer Elio Roca was recently feted at RCA's Latin music department in New York. Roca is on a promotional tour to support his album "Bienvenido sea el amor"... Eddie Palmieri's long-awaited move into the recording studio has finally happened. The volatile pianist has finished an album, "Palo p'a Rumba," for the Musica

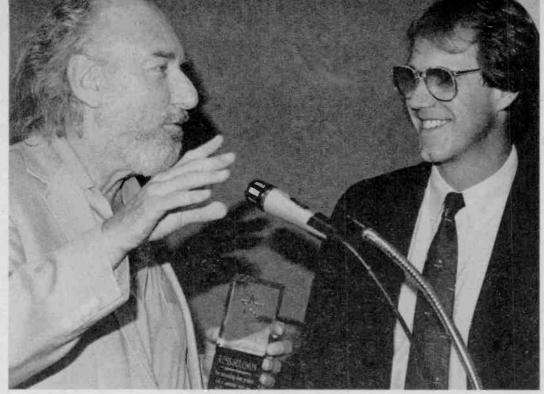
Survey for Week Ending 7/14/84 Classical LPs. Last TITLE, Artist, Label & Number HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS 1 STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322 38 2 2 PACHELBEL: Kanon
Paillard Chamber Orchestra, RCA FRL 1-5468 5 245 BACH: Goldberg Variations Glenn Gould, CBS IM 37779 9 95 4 PORTRAIT OF KIRL TE KANAWA 8 9 **HANDEL: Water Music** 16 21 6 English Concert (Pinnock), DGG Archiv 410 525 BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo-Yo Ma, CBS M 39059 17 4 BRAHMS: Piano Concerto #2 Ashkenazy (Haitink), London 410 199 28 9 MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012 6 17 9 VERDI: Arias 10 12 9 Domingo, DG 2543 528 BEETHOVEN: Cello Sonatas #'s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks iM 39024 13 9 11 THE COPLAND ALBUM 12 New York Philh. (Bernstein), CBS MGT 38519 (Cassette Only) **BEETHOVEN: Piano Concertos** 13 7 9 Brendel (Levine), Philips 411 189 PACHELBEL: Canon/ALBINONI: Adagio 14 HEW EN (Various Artists), CBS MY 38482 21 **MOZART OPERA ARIAS** 15 Popp (Slatkin), Angel DS 38023 J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W I3M 37867 3 16 VIVALDI GALA Isaac Stern, CBS M/W M 38982 17 29 25 PUCCINI: La Rondine 18 26 9 Te Kanawa, Domingo (Maazel), CBS Masterworks 12M 37852 NOCTURNE 10 45 19 James Galway, RCA ARL1-4810 JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & 20 30 445 CBS Masterworks M 33233 COPLAND: El Salon Mexico, Appalachian Spring Minnesota Orch. (Marriner), Angel DS 38048 21 HEM ENTRY 22 HEW ENTRY LISZT: Music For Two Pianos Labeque Sisters, Angel DS 38059 VIVALDI: The Four Seasons 24 23 Zukerman, CBS Masterworks MY 38478 DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch.(Solti) London 410 116 23 25 24 GREATEST HITS OF 1720 Philharmonia Virtuosi Of N.Y. (Kapp), CBS MX 34544 25 NEW EN CAVERNA MAGICA Vollenweider, CBS FM 37827 26 NEW FRIRE RODRIGO: Concierto De Aranjuez Williams, Philharmonia Orch. (Fremaux), CBS 1M 37848 27 MOZART/PACHELBEL/ALBINONI: (Various works), 28 HEW ENTRY 1 Musici, Philips 6514 370 THE ACADEMY - BY REQUEST Academy of Saint Martin-In-The-Fields (Marriner), Angel DS 38056 29 18 CHOPIN: Piano Concerto #2 Pogorelich (Abbado), DG 410 507 30 15 17 PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211 17 31 11 MOZART: Piano Concertos #'s 9 & 11 Bilson, Gardiner, English Baroque Soloists, DGG Archiv 410 905 32 14 13 BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895 33 17 13 HUBERMAN FESTIVAL, LIVE 25 42 34 Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), PERHAPS LOVE 19 82 35 Placido Domingo, CBS FM 37243 PACHELBEL: Canon
Ancient Music (Hogwood), L'Oiseau Lyre DSLO 36 20 131 CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104 37 22 68 27 9 IN CONCERT AT THE MET 38 Horne, Price, RCA Red Seal ARC 2-4609 BRAHMS/SCHUMANN: Piano Selections 39 32 21 Dimitris Sgouros, Angel DS 38075 50 **GREATEST HITS: The Canadian Brass** 31 40 RCA ARL 1-4733

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JULY 14, 1984, BILLBOARD

Photo News

Industry executives gathered at the Beverly Plaza Hotel in Beverly Hills for Billboard's annual Trendsetter Awards presentation on June 28. Russ Solomon, owner of the Tower chain, and the Compact Disc Group's chairman Emiel Petrone were on hand to pick up their awards, while Michael Jackson sent Epic's promotion director Polly Anthony to accept his. East Coast winners Tom Silverman and Arthur Baker, along with representatives of PolyGram Classics and Richard Branson, received their awards at a similar party in New York on June 21 (Billboard, July 7). (Photos: Mike Maginot)



TOWERING ACHIEVEMENT—Tower Records chief Russ Solomon, left, accepts his Trendsetter for the chain's spectacular entry into the New York City market via the largest record/tape outlet in the U.S. Billboard's Sam Sutherland presents the award.



MORE THRILLS—Epic Records promotion director Polly Anthony accepts the Trendsetter for Michael Jackson, whose career has set new standards for true multi-media appeal.



between hardware and software interests backing the new Compact Disc configuration draws Emiel Petrone, chalrman of the Compact Disc Group and senior vice president of PolyGram Records, to the podium to accept his award.



TABLE TALK—Billboard chart director Tom Noonan, center, chats with independent promotion executive Sammy Kaplan, left, and Motown sales and marketing vice president Miller London.



GLAD HANDS—Lee Zhito, left, Billboard's executive editorial director, welcomes Jobete Music's Robert Gordy.



SCUTTLEBUTT—Swapping stories are Arista's Les Silver, Jim Cawley, Darcy and Louis Newman and Columbia's George Chaltas.



VIDEO SMILES—Media Home Entertainment vice president Paul Culberg, center, enjoys a laugh with Media publicist Vicki Greenleaf and Billboard's Sam Sutherland.

PARTYGOERS—Among label and publishing folk on hand for the reception are, from left, Allegiance Records' Marty Goldrod, A&M promotion executive Steve Resnlk, ASCAP West Coast representative Roberta Munoz and Independent promotion executive Marvin Deane.

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News/International

Dutch Firm Unveils New CD Manufacturing System

ics company DocData has unveiled what it claims is a revolutionary new system for the manufacture of Compact Discs, faster and cheaper than existing methods and free of the need for controlled dust-free environments. But PolyGram, Europe's chief CD producer, says it would need to laboratory test the DocData machine before endorsing these claims.

First details of the new Micro-Printer, which exists only in proto-type, were revealed by DocData board member Jean Beaujean before the company was floated on the Amsterdam Stock Market here June 28. He said it was capable of manufacturing one CD per second, and would mean "a revolution in the CD business."

The conventional manufacturing process requires a pressing time of some 30 seconds, he added, and though it's expected that this can be reduced to 15 seconds, the DocData system is itself capable of a 10-fold improvement, making it possible to press 10 CDs a second.

According to Beaujean, the system

would need less capital investment than conventional processes, despite higher raw material costs, and in addition would not need to be operated in dust-free environments. "All in all our system is not only faster but also cheaper," Beaujean concluded.

DocData does not intend to begin CD production on its own account, he said. "What we want is to sell the invention, or else make some kind of licensing arrangement with a company specializing in CD manufacture." Beaujean added that some companies had already been approached, but would not name them. The invention had been made as a by-product of quite different investigations into high capacity computer storage systems, he said.

Munczinski, Wolfgang Gram's international CD coordinator, said afterwards that PolyGram had been approached by DocData, but cautioned: "We want to know more about the system before we start thinking about negotiating a deal. We would like to test such a new CD system in our own laboratories first, to find out if it is really so revolutionary."

Zimbabwe Record Market Hit By Economic Drought

HARARE-Zimbabwe, Africa's most recently independent nation, has had its share of boom years within the record industry as well as in terms of agricultural and industrial output and sophistication. But now economic hassles nationwide threaten the prosperity of the music business

The Zimbabwe record market is dominated by two companies: the Lonhro-owned Gramma Record Co. and the Premier Milling Co.'s subsidiary Gallo Records, both of which have their own plants capable of high levels of output of all music product.

While these companies represent the top international repertoire, they are also responsible for the release of much local product in the Shona and Sindebele languages, which has great marketability beyond national

Record sales here have been second only to Nigeria in independent Africa, and the market remains the most sophisticated in Africa for its recording, marketing and sales techniques. But since independence, the country has been hit by the most serious drought in history, which, together with political difficulties, has reduced the agricultural output of the country to a level where, in common with many independent African states, it now has to import basic foodstuffs.

People who relied upon subsistence farming are obliged to struggle for their survival and are predictably reluctant to spend on luxuries like

Additionally, the formerly significant white affluent population, reduced to half its numbers and is uncertain of the future, is much less of a significant buying power. Factories which had been used to full production are now reduced to two- and three-day weeks.

Now there are signs of at least partial recovery. While much is still made of the hardships of Zimbabwe in the Western press, the record industry senses the possibility of regaining a prestigious position in the

IFPI Brochure Argues Case For Blank Tape Royalty

LONDON-Future Elton Johns or Yehudi Menuhins may have no chance to fulfil their potential as recording artists. That's the gist of a stern warning given by International Federation of Phonogram & Videogram Producers (IFPI) in a new brochure highlighting the growing losses to the record industry, performers and composers caused by home

The IFPI line is: "Without financial compensation for this use of both audio and video material, the level of investment in new talent will inevitably fall, causing a serious decline in the range of home entertainment available to the consumer."
"The Case For A Home Taping

Royalty," drawing on surveys of tape use in a large number of countries, emphasizes the consequent threat to the jobs of the 120,000 people employed in the recording industries of the EEC territories.

IFPI proposes that the only fair way to deal with the problem is for producers, performers and authors to grant the right of private copying in return for a royalty payment on blank tapes and record hardware. It suggests a rate of \$1.22 (90 pence sterling) on a 90-minute audio tape.

The brochure is the latest stage in the IFPI campaign to secure support for the royalty principle, a system al-ready in operation in Austria, West Germany, Sweden, Hungary and Congo and a under consideration in such other countries as Finland, Iceland, the Netherlands and France, where a new copyright law involving a blank tape royalty is currently be-fore the National Assembly. The EEC Commission is set to publish its own Green Paper consultative document on the subject this fall.

uted worldwide to IFPI's 68 member

The new brochure is to be distribcountries.

POTLIGHT O in Billboard August 25

SPOTLIGHT ON

A fascinating, informative report on the music and home entertainment industries of West Germany, Austria and Switzerland.

SPOTLIGHT ON

Featuring authoritative articles that will make Billboard readers more knowledgeable about the hot trends and industry issues in the German speaking territories. Learn the latest about Talent, Video, Retail, Broadcasting and Home Entertainment in this important European market.



Issue Date: August 25 Ad Deadline: August 1

For details of this exciting supplement, contact Hans-Moritz von Frankenberg at Muller & Von Frankenberg, Uberseering 25, 2000 Hamburg 60, West Germany, phone (040) 631-4299 or 3771



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BRITAIN

(Courtesy of Music & Video Week) As of 7/7/84

		SINGLES
This	Last	
Week	Week	
1	1	TWO TRIBES, Frankie Goes To
		Hollywood, ZTT
2	3	RELAX, Frankie Goes To Hollywood, ZTT
3		
3	2	I WON'T LET THE SUN GO
		DOWN ON ME, Nik Kershaw, MCA
4	10	TIME AFTER TIME, Cyndi
		Lauper, Portrait
5	8	BREAKIN', Ollie & Jerry, Polydor
6	6	JUMP, Pointer Sisters, Planet
7	4	SMALLTOWN BOY, Bronski
		Beat, Forbidden Fruit
8	7	FAREWELL MY SUMMER LOVE.
		Michael Jackson, Motown
9	5	WAKE ME UP BEFORE YOU GO
		GO, Whaml, Epic
10	12	WHITE LINES, Grandmaster &
		Melle Mel, Sugar Hill
11	,15	TALKING LOUD AND CLEAR,
		OMD Visole

OMD, Virgin STUCK ON YOU, Lionel Richie 12 THINKING OF YOU, Sister 13 Siedge, Cotillion LOVE RESURRECTION, Alison 14 et. CBS

Moyet, CBS
SAD SONGS, Elton John, Rocket
LIFE ON YOUR OWN, Human
League, Virgin
ABSOLUTE, Scritti Politti, Virgin
WHAT'S LOVE GOT TO DO
WITH IT, Tina Turner, Capitol
CHANGE OF HEART, Change, 17 18 19 WEA
YOUNG AT HEART, Bluebells 20

London
WHEN DOVES CRY, Prince, 21 WHEN DOVES CRY, Prince, Warner Bros. SUSANNA, Art Company, Epic HIGH ENERGY, Evelyn Thomas, Record Shack ONLY WHEN YOU LEAVE, Spandou Rallet Reformation 22 23

24 Spandou Ballet, Reformation
DANCE ME UP, Gary Glitter,
Arista
PERFECT SKIN, Lloyd Cole & 25 26

PERFECT SKIN, Lioyd Cole & Commotions, Polydor I WANNA BE LOVED, Elvis Costello & Attractions, F-Beat SISTER OF MERCY, Thompson Twins, Arista LEAVE A TENDER MOMENT ALONE, Billy Joel, CBS SO TIRED, OZZY OSDOURNE, Epic WAITING IN VAIN, Bob Marley & Wailers, Island LAMENT, Ultravox, Chrysalis PEARL IN THE SHELL, Howard Jones, WEA SEARCHIN', Hazell Dean, Proto HEAVEN KNOWS 'IM MISSERABLE NOW, Smiths, Rough Trade SWEET SOMEBODY, Shannon, Club 27 28

NEW STATE OF SHOCK, Jacksons, 37

38 39

Epic
LET'S HEAR IT FOR THE BOY,
Deniece Williams, CBS
DANCING WITH TEARS IN MY
EYES, Ultravox, Chrysalis
THE REFLEX, Duran Duran, EMI 40

LEGEND, Bob Marley & Wallers, Island
PARADE, Spandau Ballet,

Reformation BREAKING HEARTS, Elton John, Rocket BRILLIANT TREES, David

Sylvian, Virgin AMERICAN-HEARTBEAT,

Various, Epic
AN INNOCENT MAN, Billy Joel, CBS CAN'T SLOW DOWN, Lionel

Richie, Motown HUMAN RACING, Nik Kershaw,

MCA
BREAKDANCE, Various, Polydor
GOODBYE CRUEL WORLD, Elvis
Costello & Attractions, F-Beat
THRILLER, Michael Jackson,

Epic BREAKOUT, Pointer Sisters, Planet
THE WORKS, Queen, EMI
HUMAN'S LIB, Howard Jones, - 13 14

WEA DISCOVERY, Mike Oldfield, 15

Virgin NOW, THAT'S WHAT I CALL

MUSIC II, Various, Virgin FAREWELL MY SUMMER LOVE, 17

Michael Jackson, Motown BORN IN THE U.S.A., Bruce 18 Springsteen, CBS
PRIVATE DANCER, Tina Turner, 19

Capitol CAMOUFLAGE, Rod Stewart, 20 Warner Bros.
THEN CAME ROCK 'N' ROLL, 21

Various, EMI
FOOTLOOSE, Soundtrack, CBS
JUNK CULTURE, OMD, Virgin
LOST BOYS, Flying Pickets, 10
HYSTERIA, Human League,

Virgin INTO THE GAP, Thompson

Twins, Arista MASTERPIECES, Sky, Telstar REWIND 1971-1984, Rolling Stones, Rolling Stones CAFE BLEU, Style Council,

Polydor STRANGE FRONTIER, Roger Taylor, EMI BREAK MACHINE, Record

31 Shack SHE'S SO UNUSUAL, Cyndi 32

Lauper, Portrait BACKTRACKIN', Eric Clapton, 33 Starblend EDEN, Everything But The Girl, 34 bianco y negro HEARTBEATS, Barbara Dickson,

35 23 Epic , LAMENT, Ultravox, Chrysalis 36 37 38 ALCHEMY, Dire Straits, Vertigo HUNGRY FOR HITS, Various, K-

39 40 THE SMITHS, Rough Trade 26 35 SEVEN AND THE RAGGED TIGER, Duran Duran, EMI

CANADA (Courtesy of The Record) As of 7/16/84

SINGLES

This Last Week Weel

LET'S HEAR IT FOR THE BOY. TIME AFTER TIME, Cyndi 2 Lauper, Epic/CBS
OH SHERRIE, Steve Perry, 3

Columbia/CBS SELF CONTROL, Laura Branigan, Atlantic/WEA THE REFLEX, Duran Duran, Capitol SISTER CHRISTIAN, Night 12 Ranger, Epic/CBS
DANCING IN THE DARK, Bruce 7

Springsteen, Columbia/CBS ALMOST PARADISE, Mike Reno & Ann Wilson, Columbia/CBS
JUMP (FOR MY LOVE), Pointer 16 rs. RCA TO ALL THE GIRLS I'VE LOVED 10

BEFORE, Julio Iglesias Nelson, Columbia/CBS EYES WITHOUT A FACE, BIR 11 19 idol, Chrysalls/MCA LEGS, ZZ TOP, Warner Bros./ 12 17

WEA
HEART OF ROCK 'N' ROLL,
Huey Lewis & The News,
Chrysalis
WOULDN'T IT BE GOOD, Nik 13 13

14 Kershaw, MCA
NEW DOCTOR! DOCTOR!, Thompson 15 Twins, Arista/PolyGram HELLO, Lionel Richle, Motown/ 16

Quality
DANCE HALL DAYS, Wang
Chung, Warner Bros./WEA
WHO'S THAT GIRL, Eurythmi 17 18 18

19 10 AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
IT'S A MIRACLE, Culture Club, 20 20 Virgin/PolyGram

ALBUMS

BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS Springsteen, Columbia/ FOOTLOOSE, Soundtrack 2

2

FOOTLOUSE, Soundtrack, Columbia/CBS SPORTS, Huey Lewis & the News, Chrysalis/MCA SHE'S SO UNLYCAR SHE'S SO UNLYCAR 3 Lauper, Epic/CBS
CAN'T SLOW DOWN, Lionel 5

Richie, Motown/Quality Twins, Arista/PolyGram HEARTBEAT CITY, Cars, Elektra/WEA 1984, Van Halen, Warner Bros./ 8

MAN ON THE LINE, Chris 9 DeBurgh, A&M STREET TALK, Steve Perry, 10

nbia/CBS 11 ELIMINATOR, ZZ Top, Warner Bros./WEA LOVE AT FIRST STING, 12

Scorpions, Mercury/PolyGram COLOUR BY NUMBERS, Culture 13 Club, Virgin/PolyGram SEVEN AND THE RAGGED 14 13 TIGER, Duran Duran, Capitol

15 THRILLER, Michael Jackson. Epic/CBS NEW CAMOUFLAGE, Rod Stewart. Warner Bros./WEA BREAKING CURFEW, Red Rider,

NEW BREAKIN', Soundtrack, Polydor/ PolyGram
NEW SELF CONTROL, Laura

Branigan, Atlantic/WEA 18 TOUCH, Eurythmics, RCA **WEST GERMANY** esy Der Musikr As of 7/3/84

SINGLES

This Last 1 SELF CONTROL. Laura

Branigan, Atlantic/WEA SELF CONTROL, Raff, Carrere/DGG SOUNDS LIKE A MELODY, Alphaville, WEA WAKE ME UP BEFORE YOU GO GO, Wham!, Epic/CBS SEND ME AN ANGEL, Real Life, Curb/Intercord TWO TRIBES, Frankie Goes Hollywood, Island/Ariola TIME AFTER TIME, Cyndi

Lauper, Epic/CBS. FOOTLOOSE, Kenny Loggins, CBS
THE REFLEX, Duran Duran, EMI
LET'S HEAR IT FOR THE BOY, 9 10

Deniece Williams, CBS CATCH ME I'M FALLING, Real 11 Life, Curb/Intercord
DR, MABUSE, Propaganda 12 10

Island/Ariola
I WANT TO BREAK FREE, 13 Queen, EMI MY SOUL UNWRAPS TONIGHT, 15

MY SOUL UNWRAPS TONIGHT, Savage Progress, Virgin/Ariola DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis/Ariola MANNER, Herbert Grolenemeyewr, EMI HIGH ON EMOTION, Chris De Burgh, A&M/CBS 1001 NACHTS, Klaus Lage, EMI AGAINST ALL ODDS, Phil Collins, Atlantic/WEA SAD SONGS, Elton John, Rocket 14 15

16 17 12

ALBUMS

MAN ON THE LINE, Chris De Burgh, A&M/CBS ZWESCHE SALZJEBAECK UN BIER, Musikant/EMI FOOTLOOSE, Soundtrack, CBS DISCOVERY, Mike Oldfield/Ariola 4630 BOCHUM, Herbert Groenemeyer, EMI SELF CONTROL, Laura Branigan, Atlantic/WEA BREAKING HEARTS, Elton

John, Rocket, Phonogram CAMOUFLAGE, Rod Stewart, 9 BORN IN THE USA, Bruce Springsteen, CBS
HUMAN RACING, Nik Kershaw, 10

MCA/WEA THE WORKS, Queen, EMI LEGEND, Bob Marley,

Island/Ariola

17, Chicago, Full Moon/WEA
CAN'T SLOW DOWN, Lionel
Richle, Motown/RCA
THRILLER, Michael Jackson, 13 14 15

Epic/CBS HEART LAND, Real Life, 16

Curb/Intercord
SEVEN AND THE RAGGED
TIGER, Duran Duran, EMI
AMMONIA AVENUE, Alan
Parsons Project, Arista/Ariola
CIVILIZED MAN, Joe Cocker,

Capitol/EMI EIN GLUECK DASS ES DICH

GIBT, Roger Whittaker, Avon/intercord

AUSTRALIA (Courtesy Kent Music Report) As of 7/9/84

SINGLES

This Last

IT'S JUST NOT CRICKET,

TYS JUST NOT CRICKET,
Twelfth Man, EMI
HEAVEN MUST BE THERE,
Eurogliders, CBS
WAKE ME UP BEFORE YOU GO
GO, Whami, Epic
HELLO, Lionel Richie, Motown
SAD SONGS, Elton John, Rocket
LET'S HEAR IT FOR THE BOY,
Deplece Williams 3

Deniece Williams, CBS THE REFLEX, Duran Duran, EMI DANCE HALL DAYS, Wang

Chung, Geffen AGAINST ALL ODDS, Phil 9 Collins, Atlantic I WANT TO BREAK FREE, 10

Queen, EMI FOOTLOOSE, Kenny Loggins, 11 CBS TO ALL THE GIRLS I'VE LOVED 12

BEFORE, Julio Iglesias & Nelson, CBS TIME AFTER TIME, Cyndi 13 Lauper, Portrait STATE OF SHOCK, Jacksons,

Epic BURNING UP, Madonna, Sire AUTOMATIC, Pointer Sisters,

Planet
THE LONGEST TIME, Billy Joel, 17 15

CBS
CRY, Dragon, Mercury
BREAKDANCE, Irene Cara, Epic
A BEAT FOR YOU, Pseudo
Echo, EMI

ALBUMS

BREAKING HEARTS, Elton John, Rocket CAN'T SLOW DOWN, Lionel Richie, Motown LEGEND, Bob Marley & Wailers, BREAKDANCE, Various, K-tel FOOTLOOSE, Soundtrack, CBS THIS ISLAND, Eurogliders, CBS THE AMERICAN CLASSICS, Various, Capitol BREAKDANCE, Soundtrack,

8 Polydor BODY AND THE BEAT, Dragon, 9 BORN IN THE U.S.A, Bruce 10

Springsteen, CBS
COLOUR BY NUMBERS, Culture 11 COLOUR BY NORTH PROPERTY OF THE BEAT, Various, RCA THRILLER, Michael Jackson, 12 13

THRILLER, MARIE Epic SIDEWALK, Icehouse, Regular THROBBIN' '84, Various, 14 15

THROBBIN' '84, Various,
Polystar
THE SWING, Inxs, WEA
MADONNA, Sire
COMPOSER SERIES, Various,
Telmak
I WILL LOVE YOU ALL MY LIFE,
Foster & Allen, Powderworks
DANCE RAP '84, Various, CBS 19

20

JAPAN (Courtesy Music Labo) As of 7/9/84

SINGLES

This Last MAIN THEME, Hiroko

EMI/Variety
MEIKYUU NO ANDROLA, Kyoko 2 Koizumi, Victor/Burning
LIKE CHOPIN, Asami
Kobayashi & C Point, CBS-3

Sony/PMP KEJIMENASAI, Masahiko Kondo, RVC/Johnny's FUTARI NO ISLAND, Yuko 5

Ishikawa & Chage, Radio City/Yamaha KANASHIKUTE JEALOUSY, 6 Checkers, Canyon/Yams STARSHIP, Alfee, Canyon/Nichion-Tanabe 7

Canyon/Nichion-Tanabe
I LIKE CHOPIN, Gazebo, CBS-

Sony
SAYONARAWA HACHIGATSU
NO LULLABY, Koji Kikkawa,
SMS/Watanabe
KISHIDO, Toshihiko Tahara,
Canyon/Johnny's 10 11 12

KISHIDO, Toshihiko Tahara, Canyon/Johnny's JIKAN NO KUNI NO ALICE, Selko Matsuda, CBS-Sony/Sun MISS BRAND NEW DAY, Southern All Stars, Victor/Amuse MUSUMEYO, Gannosuke Ashiya, Teichiku/JVK NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1 NEVER, MIE. CBS-Sony/Michian 13 14

NEVER, MIE, CBS-Sony/Nichion 15 16 CONTROL, Naoko Kawai, Nippon Columbia/GEIEI AIJOU MONOGATARI, Ton 17 Harada, Toshiba-EMI/Variety KIMITACHI KIWI PAPAYA MANGO DANE, Meiko Nakahara, Toshiba-EMI/YUI-18

GIZA GIZA HEART NO 19 KOMORIUTA, Checkers. Canyon/Yamaha YAKSINI, Hiromi Go, CBS-Sony/Queen 20 NEW

AL BUIMS

THE BEST YEAR OF MY LIFE, Off Course, Toshiba-EMI BIG WAVE, Tatsuro Yamashita, Moon MERCHEN, Toshihiko Tahara, Canyon TINKER BELL, Seiko Matsuda,

CBS-Sony
COOL, Anri, For Life
FOOTLOOSE, Soundtrack, CBS-Sony BORN IN THE USA, Bruce

Springsteen, CBS-Sony VARIETY, Maria Takeuchi, Moon STREET TALK, Steve Perry, CBS-Sony IT'S A MIRACLE, Culture Club, 10

11 Victor TIGER TIGER, Duran Duran, Toshiba-EMI PERSONALLY, Junichi Inagaki,

Toshiba-EMI PLUMCREEK, Chiemi Horl, Canyon VISITORS, Motoharu Sano, Epic-

Sony GAZEBO, CBS-Sony BOKENOH, Yoshitaka Minami,

CBS-Sony CAMOUFLAGE, Rod Stewart, Warner-Pioneer JERMAINE JACKSON, Nippon Phonogram SENTIMENTAL ROAD, Yuko

Ishikawa, Radio City AIJOU MONOGATARI, Soundtrack, Toshiba-EMI **ITALY** rtesy Germano F As of 7/2/84 ALBUMS

NETHERLANDS

CBS

chting Nederland As of 7/7/84

CBS
NEW SUPERBOWL, Various, WEA
12 MASTERPIECE, Various,

VA BENE VA BENE COSI, Vasco

2 VA BENE VA BENE COSI, Vasco
Rossi, Carosello
1 MUSICANTE, Pino Daniele, EMI
3 FREE WAY, Various, WEA
8 PUZZLE, Gianna Nannini, Ricordi
NEW LEONI SI NASCE, Renato Zero,
RCA
NEW POLE POSITION, Various, RCA
5 ORO PURO N.3, Various, CBS
4 EMOTIONS, Various, K-tel
NEW BORN IN THE U.S.A, Bruce
Springsteen, CBS

Springsteen, CBS NEW NOVE, Ivan Graziani, Numero

Uno
PIN UP, Various, CGD-MM
FABIO CONCATO, PolyGram
FAME AND FASHION, David

Bowle, RCA
SEVEN AND THE RAGGED
TIGER, Duran Duran, EMI
ROBY FACCHINETTI, CGD-MM
AGAINST ALL ODDS, Phil

Collins, WEA
FOOTLOOSE, Various, CBS
THRILLER, Michael Jackson.

SINGLES

This Last Week Week 1 1 2 4 THE REFLEX, Duran Duran, EMI
ONLY WHEN YOU LEAVE,
Spandau Ballet, Chrysalis
ONE LOVE, Bob Martey &
Wailers, Island
LET'S HEAR IT FOR THE BOY,
Denlece Williams, CBS
TIME AFTER TIME, Cyndi
Lauper, Portrait
I SAVE THE DAY, Roberto
Jacketti, Carrere
SELF CONTROL, Laura
Branigan, WEA
DANCING WITH TEARS IN MY
EYES, Ultravox, Chrysalis
WAKE ME UP BEFORE YOU
GOGO, Whami, Epic
DEMASIADO CORAZON, Mink
Deville, Atlantic 3

5

AL BUMS SEVEN AND THE RAGGED TIGER, Duran Duran, EMI LEGEND, Bob Marley & Wa

Island
THE WORKS, Queen, EMI
BORN IN THE U.S.A, Bruce
Springsteen, CBS
IT'S MY LIFE, Talk Talk, EMI
SIGNALEN, Herman van Veen,

Harlekin LATER IS AL LANG BEGONNEN,

Klein Orkest, Polydor
BODY AND SOUL, Joe Jackson,
A&M
SEAMLESS, Nylons, Roadrunner
CAN'T SLOW DOWN, Lionel
Richie, Motown 9 10

SWEDEN (Courtesy GLF) As of 7/3/84

SINGLES

This Last

Week

BIG IN JAPAN, Alphaville, WEA SELF CONTROL, Laura Branigan, Atlantic AGAINST ALL ODDS, Phil

3 Collins, Atlantic
DANCING IN THE DARK, Bruce Springsteen, CBS GUARDIAN ANGEL,

Masquerade, Mega BREAK DANCE PARTY, Break Machine, RCA A FINE FINE DAY, Tony Carey,

MCA
DIGGI LOO-DIGGI LEY, Herrey's,

Mariann
NEW HELLO, Lionel Richle, Motown
7 BEAST OF BURDEN, Bette

TOWN . . 1.8

News

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.

June 29-July 15, National Mountain Music Festival, Silver Dollar City, Pigeon Forge, Tenn.

July 8-12, Biology of Music Making conference, Denver Center of Performing Arts, Denver.

July 10-12, Cable '84 conference and exhibition, Wembley Conference Centre, London.

July 14, Nashville Songwriters' Assn. International Summer Seminar, Belmont College, Nashville.

July 14-15, Jamboree In The Hills, Brushrun Park, St. Clairsville, Ohio. July 15-18, New York State Broadcasters Assn.'s 23rd annual Executive Converence, Rye, N.Y.

July 21-24, International Assn. of Auditorium Managers annual convention and trade show, La Palais des Congres de Montreal, Montreal,

July 23-27, Siggraph '84 11th annual conference on computer graphics and interactive techniques, Minneapolis Convention Center.

July 23-27, National Gospel Music Workshop, Jackson State Univ., Jackson, Miss.

July 25-Aug. 1, Musicians & Songwriters Workshop U.S.A., Colorado Mountain College, Breckenridge, Colo.

July 29-Aug. 4, 10th Anniversary Christian Artists' Music Seminar, Estes Park, Colo.

July 31-Aug. 2, Institute for Graphic Communications Optical & Videodisc Systems conference, Holiday Inn, Monterey, Calif.

Aug. 2-4, Great Southern Computer Show, Charlotte Civic Center, Charlotte, N.C.

Aug. 6-8, fifth annual New Music Seminar, New York Hilton.

Aug. 10, second annual Rockamerica Video/Music seminar, Waldorf-Astoria Hotel, New York.

Aug. 17-19, Film/Video International, Castle Hill, Mass.

Aug. 23-26, Jack The Rapper Family Affair, Radisson Inn, Atlanta

Aug. 26-30, Video Software Dealers Assn. convention, MGM Grand, Las Vegas.

Aug. 30-Sept. 8, International Audio & Video Fair, Berlin. Sept. 5-7, Second National Soft-

ware Show, Anaheim Convention Center, Anaheim, Calif.
Sept. 7-9, New York Guitar & Mu-

sic Expo, Madison Square Garden Exposition Rotunda, New York.

Sept. 7-9, Kentucky Fried Chicken Bluegrass Music Festival, Riverfront Plaza/Belvedere, Louisville, Ky. Sept. 16-18, National Religious

Broadcasters Western Chapter Convention, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, Radio Convention & Programming Conference, Bonaventure Hotel, Los Angeles.

Sept. 16-19, United Record Pool D.J.'s Convention, Caesars Palace, Las Vegas

Sept. 20-23, sixth annual Black Music Assn. conference, Hyatt Regency Hotel, Washington, D.C.

Sept. 21-23, Independent Distribuconference, Shearaton Harbor Island, San Diego, Calif. Sept. 21-25, 10th International

Broadcasting Convention, Metropole Conference & Exhibition Centre, Brighton, England.

Music Video Hours Pared At Chicago's WFBN-TV

By MOIRA McCORMICK

CHICAGO-WFBN-TV Channel 66, Chicago's first full-time music video channel, expects to reduce its video clip load to "key dayparts" by October, according to a station executive.
Steve Pruett, president of UPI Me-

dia, sister company to station owner Focus Broadcasting of Nashville, says the channel's current 20 hours a week of music video programming will be pared to 3-7 p.m. and 7-10 p.m. weekdays, but that music video will continue to run heavily on weekends.

"The all-music-video (format) was meant as a hook for Channel 66," says Pruett. "But we intend to stay with it as a major part of our

Chartbeat

• Continued from page 6

Fast Facts: Prince's "Purple Rain" soundtrack (Warner Bros.) debuts at number 11 this week, and could be giving Bruce Springsteen's "Born In The U.S.A." a run for its money as the nation's No. 1 album as early as next week

The Cars' "Heartbeat City" (Elektra) jumps to number three this week, matching the peak of 1979's "Candy-O" as the group's highest-charting album to date.

Earl Klugh's "Wishful Thinking" (Capitol) moves up to No. 1 on this week's jazz chart. Klugh's last al-bum, "Low Ride," logged 10 weeks at number two on the jazz chart last programming."

The five-million watt (ERP) UHF station bowed in early June, broadcasting videos end-to-end from 7 a.m. to 3 a.m. daily. Previously, the chan-nel had carried Focus Broadcasting's Spectrum pay television service, discontinued due to competition from the pay-tv service on tv.

'The market couldn't support two pay tv companies," says Pruett. "The solution was to make it a conventional independent tv station. Independent tv stations have trouble competing with soap operas; music video is the one thing that can do it effectively."

Although Channel 66's all-video format has been generating overwhelming response at the station, Pruett says, the station is "committed to a more full-blown" program load come fall, including off-network repeats and movies.

The technical ends of the station's current video programming, according to project manager Bill Schereck, have recently been enhanced by the addition of a Control Video Corp. sequencer, capable of controlling eight machines.

The playlist itself, says Schereck, has become "more systematized—we're pre-programming hours now." Popular artists include Michael Jackson, Duran Duran, Lionel Richie, Van Halen, Donna Summer, Kool & the Gang, ZZ Top, John Cougar Mellencamp and Billy Joel. Blackoriented videos, he notes, are in heavier rotation than AOR product, due to their relative scarcity. Label service, Schereck adds, has taken several weeks to solidify.

Video Music Programming

• Continued from page 25

Pretenders, "It's A Thin Line," Sire Private Lives, "Living In A World," EM1 America R.E.M., "South Central Rain," 1RS R.E.M., "South Central Rain," 1RS
Rockwell, "Obscene Phone Caller," Motown
Sheila E., "Glamorous Life," Warner Bros.
Simple Minds, "Speed Your Love To Me," A&M
Siouxsie & the Banshees, "Dear Prudence," Geffen
SSQ, "Synthicide," EMI America
Pamela Stanley, "Coming Out Of Hiding," TSR
Survivor, "The Moment Of Truth," Casablanca
Dwight Twilley, "Little Bit Of Love," EMI America
Tracey Ullman, "Breakaway," MCA
LIB40 "Cherry Oh Baby." A&M UB40, "Cherry Oh Baby," A&M X, "Wild Thing," Elektra Paul Young, "Love Of The Common People," Columbia

Bubbling Under The Top LPs

201-SOUNDTRACK, Rhinestone, RCA ABL 1-5022

202-SOUNDTRACK, The Karate Kid, Casablanca 822213-1M-1 (Polygram) 203-GEORGE HOWARD, Steppin' Out, TBA

201 (Palo Alto)

204-MARCUS MILLER, Marcus Miller, Warner Bros 1-25074 205-DREAM SYNDICATE, Medicine Show,

A&M SP-64990 206-BILLY SATELLITE, Billy Satellite, Capitol ST-12340

207-BANGLES, All Over The Place, Columbia BFC 39220

208-RUBBER RODEO, Scenic Views, Mercury 818477-1M-1, (Polygram) 209-IRON MAIDEN, Maiden Japan, Capitol

ST-15017 210-JUICE NEWTON, Greatest Hits, Capi-

tol ST-12353

Bubbling Under The HOT 100

101-LOVELITE, O'Bryan, Capitol 5329 102-BEAT STREET, Grand Master Melle Mel & The Furious Five with Mr. Ness Atlantic 7-89659

103-STRAIGHT AHEAD, Kool & The Gang, De-Lite 831 (Polygram) 104-I SEND A MESSAGE, INXS, Atco 7-

99731

105-FREAK-A-ZOID, Midnight Star, Solar 7-69828 (Elektra) 106-COMING OUT OF HIDING, Pamela

Stanley, TSR 830 107-MEGA-MIX, Herbie Hancock, Columbia 38-04473

108-REACH OUT, Giorgio Moroder, Colum-

109-SOMEBODY'S EYES, Karla Bonoff, Columbia 38-04486

110-MY MALE CURIOSITY, Kid Creole & The Coconuts, Atlantic 7-89665.

Trial Set For October In Class Action Vs. Labels

By JOHN SIPPEL

LOS ANGELES—Approximately 42,000 retailers and wholesalers who purchased records and tapes from MCA, Capitol, RCA, CBS, United Artists, Warner Bros., Atlantic and ABC Records and WEA from January 1, 1971, through Dec. 31, 1982, will receive mailed notices of an early October class action trial in Chicago Federal District Court.

In the consolidated suit, United National Records, a one-stop in Gary, Ind., and A Record Shop, a small Chicago chain, were certified by Judge Nicholas J. Bua last October to represent U.S. customers of the defendants. The defendants are accused of violating the Sherman antitrust law in a continuing conspiracy to fix and police prices and impose terms and policy of sale, inconsistent

with free price competition. The complaint, filed originally in August, 1982 by the one-stop, operated by Bobby and Maxine Joiner, seeks a jury trial.

The complaint asks the court to determine damages to be recovered threefold for each plaintiff in the class. It also asks that an injunction halting further restraint of trade by the defendants be granted. In addition, court costs are sought.

The notice of the forthcoming Chicago trial will present to industry customers of the defendants three alternatives: joining the action as a class member, being represented by present counsel; joining as a class member, represented by his own counsel, or opting out of joining.

Executive Turntable

countant for Kenny Rogers. Frank Stedtler is upped to director of the production department. He was a co-head of that department. Randy Foster moves up to hospitality director. She was director of hospitality operations. Phil Guiliano is named production manager, while retaining his duties from his previous post as hospitality director. And Cindy Sivak is appointed ticket coordinator and liaison with the boxoffice department. She has been with Monarch for several

Ron Cote joins the staff at Dallas Sound Lab in Dallas. He was an engineer at New York's Kingdom Sound . . . William Grubb is elected executive vice presi-New York's Kingdom Sound ... William Grubb is elected executive vice president of Dataspeed Inc. in San Mateo, Calif. He was chief executive officer at the Imagic Co. in nearby Los Gatos.

Lifelines

Births

Boy. Rvan Scott, to Scott and Debbie Graham, June 25 in Los Angeles. Grandfather Bill Graham is Western regional marketing director for RCA, A&M and Arista there.

<u>Marriages</u>

Frankie Valli to Randy Clohessy. July 7 in New York. He has been lead singer of the Four Seasons since they formed more than 20 years ago.

Deaths

Albert Dailey, 46, of a respiratory infection June 26 in Denver. A noted jazz pianist, Dailey had performed and recorded with his own trio and with the groups of Stan Getz, Sonny Rollins, Larry Coryell and others. He is survived by three children and one grandchild.

Dill Jones, 60, of cancer June 22 in New York. The Welsh-born pianist, who specialized in stride and other traditional styles, first came to the attention of U.S. audiences with Max Kaminsky and Eddie Condon in the '60s.

New Companies

Artist Music Corp., a production and publishing company, formed by J. Houston Lennard, James O'Neill. Brian Cole, Michael Wheeler and G. Roger Thompson. First project is a single and album by Jimmy O'Neill. 1545 Powers Ferry Road, Suite G, Marietta, Ga. 30067; (404) 952-5454.

* * *

Wild River Productions and Jodi-Con Records, a publishing company and label aimed at the country and folk markets, formed by John Burdick. First release is a single entitled "Don't Tell Me Today" by Debbie Davis. P.O. Box 390, Panguitch, Utah 84759.

Records To Radio Promotions Inc., a record promotion firm covering the Texas, Arkansas, Louisiana and Oklahoma markets, formed by Wayne Shuler. 4347 South Hampton Road, Suite 135, Dallas, Tex. 75237; 1.00

(214) 330-4845.

Allegro International Productions, a production and recording company, formed by Jeffrey Servin, Terry Dan, Larry Worden, Michael Nise and Frank Pugliese. P.O. Box 26, 13 Maple Ave., Branchville, N.J. 07826; (201) 948-3942.

Encore Entertainment Corp., a music, video and software distribution company to service retailers on a nationwide basis, formed by Ray Creighton. 472 Amherst St., Nashua, N.H. 03060; (603) 881-9494.

* * * Buckboard and Angel Face Records, two labels formed by the Inspiration Resources Corp. as its country division, which specializes in production and distribution. 7705 Sand Ave., Ft. Worth, Tex. 76118; (817) 595-0347.

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JERMAINE JACKSON—Dynamite (3:58); producer: Jermaine Jackson; writers: Andy Goldmark, Bruce Roberts; publishers: Nonpareil/Broozertoones, ASCAP; Arista ASI-9190. Finally, a single from his top 20 solo LP; the tour hoopla and rabid public interest in all things Jackson add to the mystique of this provocatively mellow dance tune.

NIGHT RANGER—When You Close Your Eyes (4:02); producer: Pat Glasser; writers: Jack Blades, Alan Fitzgerald, Brad Gillis; publishers: Kid Bird/Rough Play, BMI; MCA 52420. A power rocker of the sheep-in-wolf's clothing variety: plenty of feedback and distortion, but pure teenpop at the core.

JOE JACKSON—Happy Ending (3:39); producers: Joe Jackson, David Kershenbaum; writer: Joe Jackson; publisher: Pokazuka, ASCAP; A&M AM-2635. A middle ground between the spontaneous-sounding r&b of "You Can't Get What You Want" and the precise craftsmanship of his "Night And Day" hits; uptempo pop duet features guest singer Elaine Caswell.

QUEEN—It's A Hard Life (4:07); producers: Queen, Mack; writer: Mercury; publishers: Queen/Beechwood, BMI; Capitol B-5372. Always a new trick up the sleeve of those rhapsodic bohemians; first a "Pagliacci" quote, then an acoustic interlude, and on into all the deadpan high drama that can fit into four minutes.

SAMMY HAGAR—Two Sides Of Love (3:43); producer: Ted Templeman; writer: Sammy Hagar; publishers: WB/The Nine, ASCAP; Geffen 7-29246. Big, blustery power rock song comes barreling out of the speakers with more enthusiasm than aggression; solid pop hooks under torrential guitars.

-recommended-

INXS—I Send A Message (3:16); producer: Nick Launay; writers: A. Farriss, M. Hutchence; publishers: Music Corporation of America/Browning, BMI; Atco 7-99731. Contemporary rock'n'roll built on plunky synthesized bass.

THOMAS DOLBY—Dissidents (3:51); producer: Thomas Morgan Dolby Robertson; writers: Dolby, Armstrong, Seligman; publishers: Participation/Oval/Point, ASCAP; Capitol B-5374. 7-inch version of a fairly terrifying scenario that people are actually boogieing to in its 12-inch form (number 26 on this week's Dance chart).

LAID BACK—Sunshine Reggae (3:42); producers: Laid Back, 7 Dwarfs; writers: Tim Stahl, John Guldberg; publishers; Bleu Disque/WB, ASCAP; Sire 7-29224. Originally the B-side of their Black/Dance smash "White Horse"; sleepy Caribbean rhythms by way of Denmark.

SPARKS—With All My Might (3:41); producer: Ian Little; writers: Ron Mael, Russell Mael; publisher: Ron Mael and Russell Mael, ASCAP; Atlantic 7-89645. Decidedly loopy midtempo pop; also serves as the B-side of their current 12-inch (see Dance Picks).

TOM TEELEY—Tales Of Glamour And Distress (3:13); producers: Neil Kernon, Tom Teeley; writer: Tom Teeley; publishers: Teepee/Irving, BMI; A&M AM-2653. Highly literate rock singer-songwriter elaborates on "Rubber Soul" influences.

GARY MOORE—Empty Rooms (4:15); producer: Peter Collins; writers: G. Moore, N. Carter; publisher: Ten, BMI; Mirage 7-99742. Techno-ballad.

-also received

TAPES-Too Many Stars (3:30); producer: David Lichtenstein; writer: B. Popp; publisher: Hot Scotch, ASCAP; Panic BP-02. Contact: (212) 359-4110.

ROCKKIT—Never Say Never (3:05); producer: Joe Viglione; writers: Horne, Fillingim, Spellman, Nottage; publisher: Screaming Sheep, BMJ; Varulven 404043. Contact: (617) 935-5386.



YARBROUGH & PEOPLES—Be A Winner (3:59); producers: Lonnie Simmons, Cavin Yarbrough, Oliver Scott; publisher: TEMP, BMI; Total Experience TES1-2403. In

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).

its own quiet, polished way, one of the most captivating dance songs to be heard in some time; exhilarating performances and a diabolical groove to follow the No. 1 "Don't Waste Your Time."

JAMES INGRAM—She Loves Me (The Best That I Can Be) (3:35); producer: Quincy Jones; writers: Brian Neary, James Photoglo; publishers: WB/Nearytunes, ASCAP/ Warner-Tamerlane/Nearysong, BMI; Qwest 7-29235. In the same slow, romantic mode as his last hit "There's No Easy Way"; Ingram's rich baritone imparts new feelings to time-honored sentiments.

-recommended

STACY LATTISAW & JOHNNY GILL—Block Party (4:04); producer: Narada Michael Walden; writers: Narada Michael Walden, Preston Glass; publishers: Gratitude Sky, ASCAP/Bellboy, BMI; Cotillion 7-99725. Tight, glossy dance music; the youthful duo lives on a very clean block.

DELLS—Love On (3:39); producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy, T. Coleman; publishers: Baby Love/Yancitoones/Lindee, ASCAP/Mr. Melody, BMI; Private I ZS4 04540. Midtempo rhythm ballad with lacy jazz keyboards.

REALEYES—Got Me Goin' (3:53); producer: Lance Smith; writer: Lance Smith; publishers: Silkie/Sir Lance, BMI; Vanguard VSD 35247. 7-inch version of previously reviewed 12-inch, Billboard, July 7, 1984.

FANTASY MACHINE—Fantasy Machines (6:06); producers: Ray Monahan, Tom Stokes; writers: Monahan, Stokes, McCall; publishers: Fatal Charm/Sandene, BMI; West End WES-22175 (12-inch single). Spacey-sounding techno-rap.

SUN—Legs (Bring The Wolf Out Of Me) (3:57); producer: Byron M. Bird; writer: Byron Byrd; publishers: International Broadcast/Gem City, ASCAP; Air City A-501-SN-7. Real lowdown r&b (basso profundo variety). Contact: (513) 461-3734.

ADC BAND—Betty Not Shy (3:57); producers: J. Matthews, ADC Band; writer: J.M. Matthews; publisher: Bus, Farrington & Johnson, BMI; Northern 405033. Raw, funny street-funk. Contact (313) 861-3103.

KAIYA—Come Tonight (4:15); producers: D. Farrington, L. Johnson, J. Matthews; writer: Juan Strayham; publishers: Bus/Farrington & Johnson, BMI; Northern 405034. Low-key soul by the ADC Band's female vocalist. Contact: (313) 861-3103.

SMOOTHIE—I've Got the Beef (6:23); producers: McLaughlin, McCollum; writers: McLaughlin, McCollum; publishers: McLaughlin, BMI/Creative Funk, ASCAP; Creative Funk CPM-450 (12-inch single). Unusually pretty bass-synth tracks underscore a regrettably lewd rap. Contact: (301) 441-2661.

-also received-

BILLY SCOTT—Um, Um, Um, Um, Um, Um (2:40); producers: Carlton Moody, David Moody; writer: C. Mayfield; publisher: Warner-Tamerlane, BMI; Lamon LR-10103-45. Contact: P.O. Box 25371, Charllotte, N.C. 28212.

ROBERT NEWSOME—Bootie Cutie (3:20); producer: Eugene Gold; writers: R. Newsome, V. Davis; publisher: Gil-Gad, ASCAP; 3G G1112. Contact: (816) 361-8455.



CONWAY TWITTY—I Don't Know A Thing About Love (The Moon Song) (2:57); producers: Conway Twitty, Dee Henry, Jimmy Bowen; writer: Harlan Howard; publisher: Tree, BMI; Warner Bros. 7-29227. A whimsical approach to the supposed sagacity of the man in the moon when it comes to affairs of the heart; Twitty gets mixed down vocal accompaniment from daughter Joni Lee.

GARY MORRIS—Second Hand Heart (4:10); producers: Jim Ed Norman, Gary Morris; writers: Mark Gray, Harold Tipton, Craig Karp; publishers: Warner-Tamerlane/Daticabo/Irving, BMI; Warner Bros. 7-29230. Mor-

ris delivers a superlative performance as he pleads for love to repair a broken heart; a soaring ballad worth repeated listenings.

LARRY GATLIN & THE GATLIN BROTHERS—The Lady Takes The Cowboy Everytime (2:49); producer: Rick Hall; writer: L. Gatlin; publisher: Larry Gatlin, BMI; Columbia 38-04533. Gatlin continues to explore the nuances in country swing, examining the age-old male/female flirtations from the woman's viewpoint.

RICKY SKAGGS—Uncle Pen (2:23); producer: Ricky Skaggs; writer: Bill Monroe; publisher: Rightsong, BMI; Sugar Hill/Epic 34-04527. Skaggs shows off his impeccable bluegrass credentials in this instrumental and vocal tour-de-force.

DAN SEALS—(You Bring Out) The Wild Side Of Me (3:20); producer: Kyle Lehning; writer: Dan Seals; publisher: Pink Pig, BMI; EMI America B-8220. Aided by some charming fiddle and steel fills, Seals tells how his lover makes him go animal in this traditional ballad.

JOHN SCHNEIDER—I've Been Around Enough To Know (2:37); producer: Jimmy Bowen; writers: Dickey Lee, Bob McDill; publisher: Hall Clement, BMI; MCA 52407. What a difference the right producer can make in an artist's approach. Schneider has the best record of his country career in this winner.

RICK & JANIS CARNES—Long Lost Causes (3:03); producers: Chip Hardy, Jimmy Bowen; writers: Rick & Janis Carnes, Chip Hardy; publishers: Clear Channel/Tin Man, ASCAP; Following up their stunning "Does He Ever Mention My Name," this husband/wife duo brings silvery purity to another excellent rendition of one of their original songs.

RAZZY BAILEY—Knock On Wood (3:17); producers: Tony Brown, Jimmy Bowen; writers: Eddie Floyd, Steve Cropper; publisher: Irving, BMI; MCA 52421. Bailey is the rare stylist who can merge white r&b and country with gusto, and sacrifice nothing of the original spunk or spirit. A wonderful rendition of this classic for his MCA debut.

recommended

RANDY CORNOR—The Lie Left On Her Finger (3:45); producer: A.V. Mittelstedt; writers: Larry Alderman, Rosi Brian; publisher: King Coal, ASCAP; Cherry CS 801. Cornor turns in an outstanding vocal performance on this Lee Greenwood-style torch song. Contact: (713) 780-4506

MEMPHIS—We've Got To Start Meeting Like This (2:59); producer: Ron Oates; writers: K. Bell, J. Skinner, J.L. Wallace; publisher: Hall Clement, BMI; MPI 1691. Clever hook, sparkling vocals, spritzy rendition make this a winner for Memphis.

PENNY DeHAVEN—Yes i Do (3:33); producer: Mark Sherrill; writers: Mary Fielder, Robert Thames; publisher: Al Gallico, BMI; Main Street 93022 (c/o MCA). Catch refrain and a thoroughly convincing performance by DeHaven.

HAROLD JONES—You Don't Have To Go Too Far (3:06); producer: Nelson Larkin; writer: Earl Thomas Conley; publishers: Blue Moon/Easy Listening, ASCAP; Awesome 107. Good credentials on this production—and a good production with impressive vocal power. Label based in Nashville.

FISHER deZEVALLOS & REGINA KAY MOORE—We Need To Love Again (3:02); producer: Gary Lamb; writers: F. deZevallos, T. Lewis; publisher: GaFco PM/Shoedog/Pondicherry, BMI; Coastal Network 498. Sleek, well-done duet by an unknown pairing. Label based in Nashville.

ROBIN LEE—Cold In July (3:10); producer: Johnny Morris; writer: Michael Bird; publishers: Let There Be Music/Penny Renae, ASCAP; Evergreen 1023. The lyrics of this song make it well worth hearing. Contact: (615) 244-5220.

-also received

PAT SWINNEY—Wasting My Time (2:26); producer: Al-Clauser; writer: Pat Swinney: publisher: Alvera. BMI: Alvera. 1184. Label based in Tulsa. Okla

RANDY BOUDREAUX—Was It The Mailman? (2:51); producers: Jimi Young.

John Randon; writer: R. Boudreaux; publisher: Small Time, BMI; A.M.I. 1915. Label based in Hendersonville, Tenn.

JAMES PASTELL—Ballad Of The Leesville Five (4:20); producer: not listed; writer: Don Futch; publisher: James Pastell, BMI; Chopper 1007. Label based in Monroe, La.

STEW STEWART—Play Me Some Country (2:24); producer: Charlie Robinson; writers: S. Stewart, L. Langworthy; publisher: Larkin, BMI; River 16 (c/o Blossom Gap Records, Nashville).

COLLINS & GATOR KICKS BAND— Commie, Stay Away (3:09); producer: Mitch Mahan; writers: Dewayne Blackwell, Mitch Mahan; publisher: Peso Wallet, BMI; Kiss 11156. Contact: (305) 431-6200.

DON W. SLAKEY—Hard Luck Lady (2:04); producer: D.W. Slakey; writer Jeff Hughes; publisher: Sellwood, BMI; Trac 120-19.

LYN POWELL & JERRY McBEE—Somewhere Between Me & You (2:50); producer: Jay Diamond; writer: Merle Haggard; publisher: Blue Book, BMI; D.T. 10808. Contact: (615) 329-3029.

EDDIE KING WITH HIS TENNESSEE KINGS—Folsom Prison Blues (timing not listed); producer: Doc Holiday; writer: Johnny Cash; publisher: not listed; Doc (no number).

RAINBOW RIDERS—Trucking To The Promised Land (2:20); producer: Craig Shahl; writer: Carlysle Kimbro Ratliff; publishers: Carrington, BMI/ Curtis Wood, ASCAP; Englewood 133223. Contact: (615) 876-1729.

BEN SANDERS—16 Tons (2:30); producer: Randy Hauser; writer: Travis; publishers: 1955 Elvis Presley/Unichappel, BMI; Sound on Sound 1014. Label based in Dallas, Tex.

KEITH BUCK WITH THE JORDANARIES—Thank God For The U.S.A. (2:37) producer: Nash of Nashville; writer: not listed; publisher: not listed; ville All Star RRC-8175. Contact: (608) 744-7921.

TONY McGILL—Until The Bitter End (3:57); producers: Glen Sutton, Joe Gibson; writers: Tim Daniels, Tommy Rocco, Gene Dobbins; publishers: Chappell/Intersong, ASCAP/Unichappell, BMI; NSD 189. Label based in Nashville.

THERESE HOLLOWAY—Water Under The Bridge (3:21); producers: Larry Morton, Dennis Morgan; writers: Dennis Morgan, Rhonda Kye Flemming; publisher: Collins, BMI; Prairie Dust 1001. Label based in Nashville.

PAM SAVAGE—Honky Tonkin' Romeo (3:10); producer: Ray Edwards; writers: C.B. Savage, Pat Savage, Sue Savage; publisher: Gingham, ASCAP; MVP 8402. Contact: (615) 790-6338.

GARY STEWART—I Got A Bad Attitude (3:15); producer: Roy Dea; writer: W.T. Davidson; publisher: Famous, ASCAP; Red Ash 8406 (c/o NSD,

KRISS TALBOTT—You Look Just Like A Lady I Used To Love (3:28); producer: not listed; writer: C.J. Johnson; publisher: Sellwood, BMI; Trac 101. Contact: (615) 329-2278.

CLAUDE FRISBY—Love Me Now (Don't Wait Another Day) (2:53); producer: Jack O. Rains; writers: Jack Rains, Claude Frisby; publisher: Buttilla, ASCAP; Buttilla RRC-41084. Label based in Winchester, Ky.

WESLEY ONLEY—Don't That Moon Look Lonesome (2:46); producer: Gene Sullivan; writers: Gene Sullivan, Wiley Walker; publisher: Peer, BMI; Sully -241. Label based in Oklahoma City, Okla.

JOAN SPALDING—Male Help Wanted (2:47); producer: Howard Walker; writers: Tommy Durden, Mae Axton; publisher: Mitten, BMI; Walking Tree 014. Contact: (313) 752-2475.

RAY ROBERTS—Love Don't Take A Vacation (1:33); producers: Carlton Moody, David Moody; writers: Hoot Gibson, Ray Roberts; publisher: Laymond, BMI; Lamon 10098. Label based in Charlotte, N.C.

BOB HAYES—El Pase? (4:19); producer: Boomer Castleman; writer: Marty Robbins; publishers: Rightsong/Elvis Presley, BMI; BNA 011. Contact: (615) 329-2278.

BLUE AUTUMN—Lay Your Cards Out On The Table (3:00); producer: Steve Mullinix; writers: J. Mowery, L. Walker; publisher: Door Knob, BMI; Major 10784.

JOURNEY SOUTH—Just For Love (2:56); producer: Johnny Maggard; writer: John Moffat; publisher: Musiplex, BMI; Chaparral 1011 (c/o Redhawk International, Blue Springs, Mo.).

HARLAN BURTON—That Ain't Me (2:53); producer: Peck Rowell: writers:

HARLAN BURTON—That Ain't Me (2:53); producer: Peck Rowell; writers: Ernie Rowell, Virgil Warner; publisher: Blue Creek, BMI; Grand Prize 5218 (c/o NSD, Nashville).

DALE DENNIS—Give Me One Chance (3-96); producer: Bob Dean; writer: Dale Alfred; publisher: Camera Five, SESAC; Country Soul A.G. 852. Contact: (615) 824-9100.

BO RENFRO—I'M Always Be Here (3:00); producer: Col. Buster Doss; writer David E. Young; publisher: Buster Doss, BMI; Frontier Jamboree 1069. Contact: (501) 898-3011.

JAMES WATSON—You're The Girl In Every Song I Write (3:36); producers: Buz Hart, Lonnie Wright; writers: Buz Hart, James Watson; publisher: Starbound, BMI; Juke-box 178.

LORI LEE (WOODS)—Touch Me (If You Care) (3:10); producer: Jimmy Hendrick; writer: Lori Lee (Woods); publisher: Sweet Singer, BMI; Legs 101 (c/o A.J. Promotions, Menasha, Wisc.).

KELLI & EL COYOTE—Cryin' Time (2:39); producers: Major Bill Smith, Terry L. Smith; writers: Tiempo-deLlorar, Buck Owens; publisher: Blue Book, BMI; LeCam 521. Label based in Fort Worth, Tex.

TAMMI SIMMONS—Cabbage Patch Doll (2:43); producer: Col. Buster Doss; writer: David E. Young: publisher: Buster Doss, BMI; Frontier Jamboree 1067. Contact: (501) 898-3011.

WARNER MACK—Joy Train (2:45); producer: David Briggs; writers: Jim McLean, Warner Mack; publisher: Bridgewood, BMI; Bridgewood 416. Label based in Nashville.

B.B. SECRIST—I Left Oklahoma (Along Time Ago) (3:00); producer: Gene Kennedy; writer: D. Laney Davis; publisher: Door Knob, BMI; Door Knob 84-215. Label based in Nashville.

(Continued on page 63)

AFTER TRAMIEL BUYOUT

Dealers: Atari Not Out Of Woods

• Continued from page 1

tion with WCI," the spokesperson says. In January, the communications conglomerate wooed Morgan away from an executive post at Philip Morris Inc. to take charge of the ailing firm, which incurred losses of \$538 million in 1983.

According to Joe Barrett, computer buyer for Platt Music, and Jay Hanlin, a buyer for Bromo Distributing's Buttons stores, customers have soured on Atari products. Essentially, Barrett notes, "It's game over for Atari, unless Tramiel does everything right to shape a new image for

The Buttons electronic stores have stopped selling peripherals for Atari, and are planning to close out the line this summer. "The consumer no longer has faith in Atari. The company has little credibility. Besides, we can't make a profit on the machines-they sell for cost." Hanlin

Tramiel, who was unavailable for comment, is said to be planning to introduce a machine that will compete in the high-end home computer marketplace currently dominated by IBM and Apple. The much-touted but not-yet-released 1450XL computer with a built-in modem and disk drive stands poised to take on the more expensive home systems, according to the Atari spokesperson. The fate of that machine or any other Atari system has not yet been determined.

A note of optimism came from the third party software makers who say that Atari machines are generally reliable, programmable and versatile. Gamestar's Dick Messier points out that a year ago Atari had the top-selling machine. "Now it is at the bottom of the heap. If anyone can turn the company around, it is Tramiel."

Tramiel's reputation as a fast-moving, brash businessman stems from his former position as president and co-founder of Commodore International, the maker of the highly rated Commodore 64 computer. Bent on making the 64 the top-selling home computer, he aggressively priced the machine low enough to seriously damage sales on competitor machines, which included Atari's computers. He turned Commodore into a \$1 billion company.

A few weeks after January's Consumer Electronic Show, he abruptly resigned. The resignation was said to be over a disagreement with Irving Gould, chairman of the firm and maiority shareholder.

Part of Tramiel's deal with WCI gives him warrants to buy one million shares of Warner stock at \$22. Wall Street analysts are calling the offering a "deal sweetener," an enticement to relieve WCI of the bur-den of Atari. WCI is reporting that Atari's losses totaled \$425 million for the second quarter of 1983.

"Jack (Tramiel) is a bulldog. He sees something ahead of him, gets it into focus and goes after it," states Sat Tara Khalsa, president of the Chicago software firm Kriya Systems. "I'd be surprised if he didn't turn the company around. He is a survivor," he adds.

Majors Taking Long Look At Compact Disc Prices

• Continued from page 3

configuration, admitting he's studying field reports on the WEA move.
"We are trying to gauge reaction to our competitors' steps," he says.

Shulman will not confirm trade expectations that CBS will shortly reduce dealer cost for the laser audio disks. But he indicates that a policy statement might be made within a week. "We will try to be as competitive as we can," he comments.

Meanwhile, Denon's Robert Heiblim, who intends to reduce prices to as low as \$15.98, says he is still awaiting final decision from Nippon Columbia, the Japanese parent firm. Heiblim leaves for Japan shortly, and expects to bring any new price structure with him when he returns later this month. Any reductions in price coming at that time would be made retroactive to the beginning of July,

allowing accounts who buy at the current, higher prices to reimbursed.

Other labels acknowledged that they're monitoring account reactions but otherwise keeping short-term plans in line with existing prices. At MCA Records, however, a reliable source indicates that the label's first CD release, now expected in September, will likely carry wholesale and list tallies similar to the new WEA schedule. "We haven't set a list price yet, but we'll probably follow WEA," the source reported.

Telarc, a major CD independent, says pricing developments are being watched closely, but management there feels no current need for price reduction. Since Telarc's dealer wholesale works out to less than \$11 for many accounts, the label has generally been pricing its CDs at the in-

SAM SUTHERLAND

36% Jump In Gold Albums **Posted In First Six Months**

Continued from page 1,

RCA was the third-ranking distributor with nine, followed by PolyGram with seven, MCA with six and EMI with three.

Contributing to EMI's disappointing showing in the first half was the fact that distributed label EMI America collected no gold or platinum albums or singles

Arista was also shut out in terms of platinum albums, though the label did manage to collect four gold LPs. A&M notched just one gold album in the first half, .38 Special's "Tour De Force," which was also the label's only platinum LP.

On the plus side, Chrysalis brought two acts to platinum: Huey Lewis & the News and Billy Idol. The label was thus responsible for two of the three platinum albums generated by Epic, Portrait and the CBS Associated Labels. The third was by another act that is new to platinum, Portrait's Cyndi Lauper.

Radio Awards

• Continued from page 1

New York. Their stations shared top honors with rocker KMET Los Angeles and nostalgic WBBG nostalgic

Among major market country PDs, Bob Cole of WMZQ Washington and Johnny Dark of WCAO Baltimore were honored. WCAO and Detroit's WWWW tied for best country station.

A complete list of award winners appears on page 15.

Lauper, Lewis and Idol were among eight acts to collect their first platinum albums in the first half. The others were the Scorpions, Motley Crue, Night Ranger, the Fixx and Robert Plant.

The fact that no black acts earned platinum albums in the first six months of the year is due in part to the fact that superstar releases by Prince and the Jacksons came out too late to qualify. Also, albums by Luther Vandross and Kool & the Gang, who have reached platinum in the past, stopped at gold.

The total of 12 gold singles in the first half of the year doesn't count three children's singles on Disney. Columbia had four of the 12, followed by Epic/Portrait with three, Atlantic/Atco and Motown with two each and Warner Bros. with one.

Eight of the 12 gold singles were by acts that had never before earned a million-selling single: Nena, Rockwell, Cyndi Lauper, Shannon, Culture Club, Julio Iglesias & Willie Nelson, Phil Collins and Van Halen.

The other four were by veterans Kenny Loggins and Deniece Williams—who had nonetheless never reached gold with solo singles-plus Billy Joel and Lionel Richie, who had.

There were no platinum singles in the first half, compared to one in the first half of '83. That's the only RIAA category that showed a decline from last year.

For a summary and listing of June certifications, see page 4.

New York Kool Jazz Festival

• Continued from page 3

according to Wein. At next year's festival, Wein says, he is considering staging a less extensive series of avant-garde concerts at a more accessible location, perhaps the midtown Museum of Modern Art.

As for other plans for next year, Wein says, "This is the first year I've ever come away from the festival without a half-dozen ideas in my head." He does say, however, that he envisions a greater mix of fusion and iazz acts, and that the success of the Philip Glass concert "opens a whole new vista for the festival as a cultural event.'





COUNTRY CAUCUS—Country artists Ray Stevens, left, and Sylvia pose with ASCAP president Hal David after performing for the Congressional Arts Caucus and Rural Caucus luncheon in Washington. After the show, David spoke out against the proposed jukebox bill to members of

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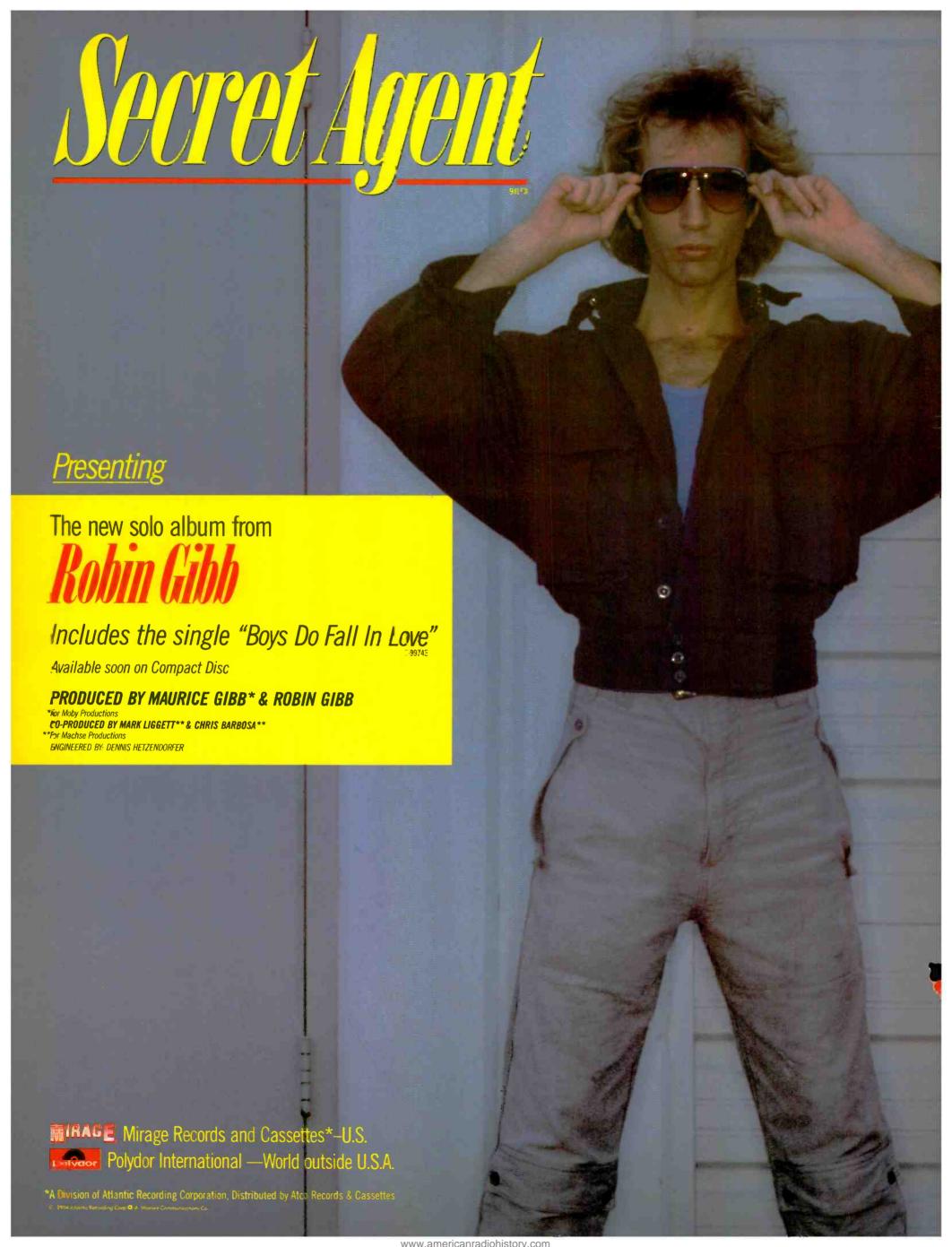
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News

Academia Singing A New Tune Industry Veterans Teach Hands-On Program In Chicago

By MOIRA McCORMICK

CHICAGO—Operating under the premise that "education is too important to be left to educators, especially in the music business," Columbia College arts management department heads Irwin H. Steinberg and Charles Suber stress that a faculty comprised of industry professionals is the prime factor in an effective music business program.

Columbia College's two-year-old Arts, Entertainment & Media Mangraduate program (AEMMP) employs several dozen full- and part-time faculty members and advisers, most of whom are active in one area or another of the entertainment industry, according to Suber, a former publisher of down beat magazine. "Our faculty does what it teaches," he says.

Adds Steinberg, co-founder and former president of Mercury Re-

cords, "In general, the best music schools offer career training as well as traditional music courses.

Columbia College's graduate course offers specialization areas in media management, music business and visual or performing arts management. The foremost element in practical training at the college, says Steinberg, is the student-run nonprofit label AEMMP (pronounced

Labels Split On Video Service

• Continued from page 4

video) haven't been able to work together much." But the video department is creating a tracking sheet which will let the radio department know which clips are getting heavy play and where. The company also has a "Videogram" detailing Poly-Gram's video activity which is sent out regularly.

Data for PolyGram's tracking sheet will be collected once a week, while the sheet itself will be sent to those who need it on a monthly basis

RECORDS

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"amp") Records.

Incorporated as an actual record company rather than an educational "dummy label," AEMMP Records is on the verge of releasing its first product, a 12-inch dance version of the Seeds' classic "Pushin' Too Hard" by Chicago synthesizer duo Master Plan.

Since its inception, graduate students have been serving as label officers, says Steinberg: signing talent and seeing it through from record production to promotion and marketing of same. Other elements in the label's charter, says Suber, include video and concert production.

Pointing out AEMMP Records' position as "the only school-run label in the country," Steinberg notes, "We teach the students how to reject as well as accept music." AEMMP signed its first act, Master Plan, a full year after the label first came into existence due to its selectiveness, he

Whether or not a graduate of a college music business program can actually find a job upon completion of studies remains to be seen, as is the case with most other vocational programs, Stienberg and Suber agree. 'In the arts in general," adds Suber, "you can't predict that there will be 'x' number of jobs available based on 'x' number of sales figures.

But the market, in Steinberg's opinion, is opening up. "The industry has turned around," he says. "It's probably a great deal more realistic in the relationship between cost and revenue than at any other time in its history.

CBS Records' success with Michael Jackson, Steinberg notes, is a "fine" example: "They didn't allow Jackson's success to produce excess. And if Jackson's success was a fluke, which I don't think it is, the record industry is still much better organized to operate at lesser levels of volume (than before)."

According to Steinberg, the everexpanding home entertainment in-

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dustry is providing more and more job opportunities for graduates of schools such as Columbia College. "We're putting more emphasis on home entertainment in our curricu-

lum," he says.

Neworking with other members Music Industry Educators Assn. MIEA) is instrumental in job placement as well, says Steinberg.

In addition, Columbia College's internship program affords students the opportunity to get hands-on industry experience, says Suber. It involves a set number of hours of work study, with or without stipend, for a 15-week period, and can be used as the basis for a master's thesis.



THE HEARTS CLUB—Newly signed Columbia artist Karen Kamon poses with participants in her debut album "Heart Of You." Shown from left are Kamon's manager Joe Esposito, CBS Records Group president Walter Yetnikoff, Kamon, her producer Phil Ramone, and Al Teller, the label's senior vice president and general manager.

THIRD LABEL TO MAKE MOVE

RCA Enters Video Distribution

By TONY SEIDEMAN

NEW YORK-Another record company has begun using its distribution system to handle video, with RCA/A&M & Associated Labels now handling the videocassettes of RCA/Columbia Pictures Home

RCA is the third label to make such a move. MCA Home Video and Warner Home Video already utilize their record branches to sell videocassettes.

Video distributors have responded to the move with resigned antipathy. "I obviously would prefer that it didn't occur," says East Texas Periodicals president Ron Eisenberg.

"I think it's going to be very hard to be a significant competitor with one line," he claims, making a point with which a number of video distributors express agreement. Virtually all conventional video distributors carry product from a number of companies, and video retailers are used to doing almost all of their shopping through a single outlet.

Home video distriubtors have no need to worry anyway, says RCA/Columbia Pictures president Rob Blattner. RCA/Columbia will still use conventional video distributors, according to Blattner, who adds that the record label's distribution system will not be given preferential treatment, with existing home video distributors still serving as RCA/Columbia's main method of getting its cassettes to dealers.

Terms under which RCA/A&M & Associated Labels will be selling cassettes to dealers parallel those offered by free-standing video distributors, and include:

- No minimum order quantity.
- Payments will be due on the 15th of the month following a dealer's

• Stock balancing will be allowed, with dealers able to exchange up to 7% of net purchases twice a year. January and July will be the two months during which balancing can occur; retailers won't be able to stock balance until the product involved has been out for at least 120 days.

In terms of pricing, dealers will pay \$14.96 for an RCA/Columbia cassette with a retail list of \$19.95, \$59.96 for a \$79.95 cassette, and \$104.96 for a \$139.95 cassette.

Ideoressette Top 40 Sales & Flomaks Charks Every Week

Chrysler Gives Kenny Rogers Sponsorship Lift

NEW YORK-Kenny Rogers and Dodge Trucks, a division of Chrysler, have entered into a pact in which the automotive manufacturer will endorse one year of Rogers' concerts, beginning Aug. 23 at the Meadowlands in N.J.

This corporate sponsorship, said by an inside source to be in the "high six-figure range," will cover more than 100 Rogers' dates before an estimated audience of 1.5 million in the next 12 months. The deal was brokered by Rockbill in New York and follows a prior association with Jovan in 1983.

Every city covered in the "Dodge Presents Kenny Rogers" tour will become a focal point for local Dodge dealerships. Participating show-rooms will have entry blanks with five questions relating to Dodge trucks. Correct answers enable registrants to become eligible in a national sweepstakes to win a new Dodge pickup or expense-paid trips to see the singer perform in Hawaii and Alaska next year.

Participating dealerships will also have the opportunity for community service by taking part in the ongoing food drive organized by Rogers and his wife Marianne. The dealerships serve as dropoff points for canned food donations to be collected by local food bank volunteers.

KIP KIRBY

LOS ANGELES-Two veteran rackjobbing executives, Kenny Hegstrom and Merrill Kirsch, have returned to that field with the merger of their home communications products firm and 20-year-old Dart Records Inc. in a union of two Minneapolis companies.

Hegstrom and Kirsch, veterans of more than 20 years in Minneapolis wholesaling with both J.L. Marsh and Pickwick, are linking with Dick Daily, record/tape distribution veteran, in a deal that will commit Dart deeper to rackjobbing. Since the recent Pickwick takeover by Handleman, Hegstrom reports that Dart has picked up two dozen independent accounts in the five-state upper Midwest area served by the Daily business. Among them are Schmidt Music, Minneapolis, and Larson Music, Thief River Falls.

Kirsch and Hegstrom are moving into 12,000 square foot quarters currently occupied by Dart. The former has for two years distributed phones, answering devices and scanners to the same territory.

Daily remains with Dart, also a one-stop, as an account executive and officer of the merged firm. Mike Larson continues as singles buyer, while Joel Coryell oversees albums and tape.

JOHN SIPPEL

NEW HOME VIDEO FIRM

Prism Opens Canadian Arm

Rack Veterans Link With Dart Records

LOS ANGELES-A recently formed home video company, Prism Entertainment Corp., has set up a Canadian subsidiary, Prism Entertainment (Canada) Ltd.

According to a spokesman for the firm, all of Prism's titles will be made available to the Canadian marketplace during the next few months. Future releases will be rolled out simultaneously.

Donald Rankin has been appointed general manager of the new subsidiary. He was previously general manager of Feature Products Inc., a company involved in the marketing of consumer durables.

Prism Entertainment burst onto the home video scene about four months ago. It has taken a high profile by making a firm commitment to the rental market and rolling out more than 20 titles in less than four months, according to the spokesman.

Additionally, funding for the company's aggressive acquisitions department has come under scrutiny, with rumors abounding that U.K.'s Heron Properties Inc. is a major investor. Heron, one of England's largest privately held conglomerates, already has a major stake in Media Home Entertainment, a competing independent home video firm.

The spokesman denies any connections with Heron. However, Barry Collier and Paul Levinson, both principals in the company, had previously been employed by Videoform, a Heron-owned video operation.

FAYE ZUCKERMAN

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		P		.Ps & TAPE	(iu)			,		e e	Compiled from national retail stores and one-stops by the Music Popu-		Suggested				t			Suggested	
C Cop	oyrigt rodu	ht 19	984 E	Billboard Publications, Inc. No part of ad in a retrieval system or transmitted	of this F d. in an	y form or by	any	WEEK	WEEK	n Chart	larity Chart Dept. of Billboard.		Suggested List Prices		WEEK	WEEK	on Chart			List Prices	
means the pri	s, elec	ctro	nic. п n per	nechanical, photocopying, recording mission of the publisher.	or oth	erwise, with	out	S WE	T WE	Weeks on	ARTIST	RIAA	LP, Cassettes,	Black LP	S WE	ST WE	Weeks or	ARTIST Title	RIAA	LP, Cassettes,	Black LP Country LP
			Chart			Suggested		THIS	LAST	We	Label, No. (Dist. Label) Dist. Co.	Symbols		Country LP Chart	THIS	LAST	-	Label, No. (Dist. Label) Dist. Co.	Symbols	8 Track	Chart
WEEK	WEEK		5			List Prices LP.		137	139	50	BILLY IDOL Don't Stop				169	167	33	.38 SPECIAL Tour De Force A&M SP-4971 RCA	•	8.98	
THIS	LAST		Weeks	ARTIST Title	RIAA	Cassettes,	Black LP Country LP Chart	138	131	16	Chrysalis PV 44000 CBS HAGAR, SCHON, AARONSON,	-			(170)	180	3	MILES DAVIS		0.30	
	-	+	-	Label, No. (Dist. Label) Dist. Co.	Symbols	S B ITACK	Chart	130	131	16	SHRIEVE Through The Fire							Decoy Columbia FC38991 CBS			
107	109	"	- 1	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill			- 1	120	120	62	Geffen GHS 4023 (Warner Bros.) WEA GEORGE WINSTON		8.98		(171)	186	13	THE CRUSADERS Ghetto Blaster		8.98	BLP 45
				Motown 6094ML MCA		8.98		139	132	62	December Windham Hill WH-1025 (A&M) RCA		9.98		(172)	178	3	MCA 5429 MCA KICK AXE		0.90	DLF 43
(108)	112	2 9		SERGIO MENDES Confetti A&M SP-4984 RCA		8.98		140	128	28	PATTI LABELLE I'm In Love Again	•		77				Vices Pasha BFZ39297 (Epic) CBS			
109	100) 1		DIRE STRAITS		0.30					Philadelphia International FZ-38539 (Epic) CBS			BLP 20	173	175	4	MICHAEL JACKSON & THE JACKSON 5			
			-	Alchemy Warner Bros. 1-25085 WEA	_	11.98		141	126	17	TRACEY ULLMAN You Broke My Heart In 17			i				14 Greatest Hits Motown 6099ML MCA		12.98	
110	97	3	32	KOOL & THE GANG In The Heart	•						Places MCA 5471 MCA		8.98		174	152	18	LAURIE ANDERSON Mister Heartbreak		0.00	
444	104	١,	-	De-Lite DSR-8508 (Polygram) POL KING CRIMSON		8.98	BLP 41	142	122	18	QUEEN The Works	•			175	141	17	Warner Bros 1-25077 WEA KENNY G		8.98	
111	104		15	Three Of A Perfect Pair Warner Bros. 1-25071 WEA		8.98					Capitol ST 12322 CAP		8.98					G Force Arista AL8-8192 RCA		8.98	BLP 47
112	115	5 1	11	DURAN DURAN	•			143	117	35	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPLI-4858 RCA	•	9.98		176	105	11	KENNY ROGERS Duets With Kim Carnes, Sheena			
				Rio Capitol ST-12211 CAP		8.98		144	147	6	TONI TENNILLE		3.30					Easton & Dottie West Liberty LO-51154 CAP		8.98	
113	96	1	13	STYX Caught In The Act-Live					1		More Than You Know Mirage 90162 (Atco) WEA		8.98		177	NEW	NTRY	ART OF NOISE (Who's Afraid Of) The Art Of			
114	114	4. 7	74	A&M SP-6514 RCA DURAN DURAN	•	11.98		145	146	7	GEORGE WINSTON Autumn							Noise Island 90179 (Atco) WEA		8.98	BLP 25
114	' '	,	7	Duran Duran Capitot ST-12158 CAP		8.98		146	142	91	Windham Hill WH 1012 (A&M) RCA JOHN COUGAR	A	9.98	_	178	143	31	DAZZ BAND Joystick			
115	120	0 5	53	NIGHT RANGER Dawn Patrol				140	142	31	American Fool Riva RVL7501 (Polygram) POL	-	8.98		179	182	13	JOHNNY MATHIS MCA	-	8.98	BLP 30
			-	Camel/MCA 5460 MCA	-	8.98		147	138	22	CHRISTINE McVIE				1/9	102	13	A Special Part Of Me Columbia FC38718 CBS			
116	116	6	5	WILLIE NELSON Angel Eyes							Christine McVie Warner Bros. 1-25059 WEA	-	8.98		180	183	4	THE CURE The Top			
117	118	в	36	Columbia 39363 CBS JAMES INGRAM		-		(148)	161	4	RED RIDER Breaking Curfew		8.98					Sire 1-25086 (Warner Bros.) WEA	-	8.98	
				It's Your Night Q-West 1-23970 (Warner Bros.) WEA		8.98	BLP 50	149	133	6	Capitol ST-12317 CAP ALCATRAZZ	+	0.30		181	153	18	THOMAS DOLBY The Flat Earth Capitol ST 12309 CAP		8.98	
118	113	3 3	32	IRENE CARA What A Feelin							Live Sentence Rocshire XR 22020 (MCA) MCA		8.98		182	164	16	PATTI AUSTIN		0.30	
				Geffen/Network GHS 4021 (Warner Bros.) WEA		8.98		150	154	4	LEE RITENOUR Banded Together							Patti Austin QWest 1-23974 (Warner Bros.) WEA	-	8.98	BLP 71
119	12	1 :	76	DEF LEPPARD Pyromania	•			(15)			Elektra 60358 WEA	-	8.98		183	148	65	QUIET RIOT Metal Health	•		
	1			Mercury 8103081 (Polygram) POL		8.98		(151)	NEW	ENTRY	COREY HART First Offense EMI-America ST-17117 CAP		8.98		184	188	74	Pasha/CBS BFZ 38443 CBS JOURNEY	A		1
120	123	3 3	31	MOTLEY CRUE Too Fast For Love Elektra 60174 WEA		8.98		152	162	5	ROGER GLOVER				_			Frontiers Columbia QC 38504 CBS			
121		WENT		SPYRO GYRA WEA	-	0.30					Mask 21 Records TI-9009 (Polygram) POL		8.98		185	190	2	SIOUXSIE AND THE BANSHEES			
	1			Access All Areas MCA 2-6983 MCA		9.98		153	157	12	CHANGE Change Of Heart		0.00	DID 26				Hyaena Geffen GHS-24030 (Warner Bros.) WEA		8.98	
122	108	8	19	THE ALARM Declaration				154	156	28	Atlantic RFC 80151 WEA WYNTON MARSALIS	1	8.98	BLP 26	186	NEW	ENTRY	VAROUS ARTISTS The Official Music Of The			
100			22	I.R.S. SP-70608 (A&M) RCA		6.98	-				Think Of One Columbia FC 38641 CBS							XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322 CBS			
123	1113	9 :	32	U2 Under A Blood Red Sky Island 90127 (Atco) WEA		5.98		155	179	2	EURYTHMICS Touch Dance				187	NEW	ENTRY	JUICE NEWTON			
124	13	7	4	NICK LOWE				156	176	3	RCA LPL1-5086 RCA	-	6.98			-		Can't Wait All Night RCA AFLI-4995 RCA	1	8.98	
				Nick Lowe & His Cowboy Outfit Columbia 39371 CBS			-	156	176	3	RATT Ratt Time Coast TC2203 (Enigma) IND		6.98		188	192	69	ALABAMA The Closer You Get	A		
125	12	4	62	SCORPIONS Blackout	•			157	160	38	HUEY LEWIS AND THE NEWS				189	194	34	RCA AHL1-4663 RCA WILLIE NELSON		8.98	CLP 47
126	12	7	14	Mercury SRM 14039 (Polygram) POL PAUL YOUNG	+	8.98					Picture This Chrysalis FV41340 CBS				.03	104	,	Without A Song Columbia FC 39110 CBS			CLP 5
120	12	1		No Parlez Columbia BFC 38976 CBS				158	163	6	LEE GREENWOOD You've Got A Good Love Comin'		0.00	CLP 15	190	NEW	ENTRY	PEABO BRYSON The Peabo Bryson Collection			
127	18	11	2	BOX OF FROGS Box Of Frogs				159	166	528	MCA 5488 MCA PINK FLOYD	•	8.98	OLP 13	191	100	11	Capitol SJ-12348 CAP	-	8.98	
				Epic BFE 39327 CBS		-					Dark Side Of The Moon Harvest ST-11163 (Capitol) CAP		8.98		191	193		The Smiths Sire 1-25065 (Warner Bros.) WEA		8.98	
128	13	86	5	GREG KIHN BAND Kihntagious		0.00		160	185	2	SOUNDT RACK Gremlins				192	197	27	ORIGINAL BROADWAY CAST			
129	13	34	7	Berserkley 60354 (Elektra) WEA DUKE JUPITER		8.98		(45)	1 22	, ,	Geffen GHSP-2044 (Warner Bros.) WEA		8.98					Cats Geffen GHS 2017 (Warner Bros.) WEA		16.98	
				White Knuckle Ride Morocco 6097CL (Motown) MCA		8.98		(161)	177	3	SMOKEY ROBINSON Essar Tamla 6098TL (Motown) MCA		8.98	BLP 37	193	195	22	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981 RCA		6.98	
130) NE	EW EN	TRY	JOHN WAITE No Brakes				162	165	6	RUSS BALLARD		5.50		194	173	71	PHIL COLLINS Hello, I Must Be Going		0.30	
			,	EMI-America ST-17124 CAP		8.98					Russ Ballard EMI-America ST-17108 CAP		8.98					Atlantic 80035 WEA	1	8.98	
131	NE	EW EN	TRY	DIFFORD & TILLBROOK Difford & Tillbrook A&M SP-4985 RCA		8.98		163	168	5	FACE TO FACE Face To Face				195	145	9	JOE COCKER Civilized Man		0.00	
132	12	25	34	UB 40		0.30		164	111	11	Portrait BFE 38857 (Epic) CBS BIG COUNTRY				196	199	70	Capitol ST-12335 CAP	•	8.98	
				Labor Of Love A&M SP6-4980 RCA		6.98					Wonderland Mercury 818835-1 (Polygram) POL		5.98					War Island 90067 (Atco) WEA		8.98	
133	17	74	2	SHEILA E. The Glamorous Life				165	151	149	Van Haien	A			197	149	6	LA TOYA JACKSON Heart Don't Lie			
40.4			110	Warner Bros. 1-25107 WEA	A	8.98	BLP 33	400	150		Warner Bros. BSK 3075 WEA		8.98	-	198	144	16	Private I BFZ 39361 (Epic) CBS MISSING PERSONS			BLP 6
134	13	55	112	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 CBS				166	150	14	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA) RCA		8.98	BLP 22	130	144	10	Rhyme & Reason Capitol ST-12315 CAP		8.98	
135	12	29	16	EARL KLUGH				167	NEW	VENTRY	GLENN FREY		0.50		199	155	9	ULTRAVOX Lament			
-				Wishful Thinking Capitol ST-12323 CAP		8.98	BLP 30				The Allnighter MCA 5501 MCA		8.98		000	470	27	Chrysalis FV 41459 CBS			
136) 15	59	3	CHRIS DEBURGH Man On The Line				168	169	24	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic) CBS				200	170	27	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104 WEA		8.98	

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Alcatrazz	
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Box Of Frogs	
Laura Branigan	
Peabo Bryson	
Cameo	
Irene Cara	
Tony Carey	
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Change	
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Joe Cocker	
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Lee Ritenour	150
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News



HOMESPUN EFFORT—Members of Atlantic act the Spinners pose after performing at the "Four Star Salute To New York's Settlement Houses" with actor Kirk Douglas, a longtime supporter of the cause. Shown from left at Madison Square Garden's Felt Forum are Spinners Henry Fambrough and Bobbie Smith, Douglas, and the group's John Edwards, Bill Henderson and Pervis Jackson.

FTC Still Plans To Stick To Sept. 10 Trial Date

By BILL HOLLAND

WASHINGTON—The FTC says it plans to move ahead on a scheduled Sept. 10 trial date here to block the proposed Warner Communications-PolyGram merger regardless of the outcome of the injunctive controversy being fought out in the Ninth Circuit Court of Appeals (separate story, this page).

"Our intention is to proceed with the administrative litigation regardless of the appeals court decision," an FTC spokesman says, referring to the decision, due within 90 days, from the three-judge appellate panel who heard oral arguments over the FTC's request for a preliminary injunction. The initial request was first turned down by the District Court April 10. The commission is charging that the District Court erred in five important points in the case.

The Commission says that the judge in the September trial here will be FTC administrative law Judge Miles Brown.

The ongoing court dispute is viewed as "a summary proceeding, a little trial," according to the Commission, to decide whether a full trial

is warranted in the case.

The FTC says that the September administrative litigation, with full supporting data and documents as well as live witnesses, is the legal equivalent of a full trial in federal district court. The Commission is charging that the merger violates antitrust laws, and that the concentration of shares of the market will substantially reduce competition and raise the likelihood of monopoly.

Warner and PolyGram, who were ready to implement the merger in March, are barred from moving ahead with the plan while the appeals process is still in motion.

The administrative proceeding here in September has additional appeals machinery: The opinion of the administrative law judge can be appealed to the FTC commissioners, and then, if necessary, to the U.S. Court of Appeals.

The FTC lawyers in the case have also indicated that the merger block, should the Commission lose, could proceed on another route, by "undoing the transaction (the merger)" by requiring the parties to divest.

InsideTrack

Home Video: Watch for Disney's video music concept, DTV, to be made available for sale this fall. Segments will be released on compilation reels, confirms Disney's Ben Tenn, with price and length of reels yet to be determined. ... Though the Directors Guild of America failed to get an added piece of the home videocassette action based on distributors' revenue rather than on its present significantly leaner base in producers' revenue, directors will get a bigger chunk of residuals from videocassette films, with the present 1.2% royalty rising to 1.5% on the first \$1 million and 1.8% after that.

Informed sources say Noel Gimbel's Sound Video Unlimited has achieved its first-phase goals in a fiscal restructuring with its present bank and another new lender. Result is a reported 35% greater credit availability. Gimbel would not comment on the rumor, but did volunteer that the Herron talks (Billboard, July 7) continue regarding acquisition of the nationwide video software distributor network, which still retains hefty portions of Midwestern record/tape business with its Chicago-only one-stop... Veteran producer/promoter Carl Maduri and Cleveland concert biggie Mike Belkin are operating out of separate offices after several years in the same quarters. Neither could be reached for comment.

A survey of one-stops and chains indicates the Prince album holds a slight lead over the Jacksons' later release during the end of the first week in which both are on the market. CBS, however, is flooding accounts with the largest shipments of p-o-p materials many oldtimers have ever seen. Maybe the hotly contested race between the two top black acts (Billboard, July 7) will loosen the currently tightly-held purse strings for ad bucks . . . Gary Davis, the veteran promotion ace now heading up the Rocshire Records operation in Anaheim, confirms he has joined the employers of the indie promo network. "Sometimes if you can't beat 'em, you join 'em," was his succinct confirmation.

Artie Mogull, the former label chief reported headed for a key marketing job with the burgeoning Golden Nugget hotels chain some months ago, is headed for London, where he will head up music operations for Milt Okun... Good Credit News: RCA's credit department brought smiles to its record/tape customers' faces last week with a notice that it would provide five more days in which to pay a bill. Effective in July, the cutoff date for billing is now the 20th of the month instead of the 25th normal in the industry, with the usual 60 days continuing.

A meeting in Chicago last week confirmed Track's report that indie distribs would move their NARM conference to Florida. Instead of a San Diego huddle Sept. 21-23, the indies, with Tony Dalesandro of MS Distributing, Chicago, at the helm, meet Oct. 19-21 at the Eden Roc, Miami Beach. . . . Correct dates for the National Record Mart annual conclave are July 8-11 at the Seven Springs

mountain resort.... Marty Goldrod and Bill Valenziano of Allegiance Records picked up Black Jack Records for national distribution. Label was put together by former PolyGram associates Dickie Klein and Freddie Haayen. First seven- and 12-inch release is "Mister B" by a group of the same name.

Clever Promo: At My Place, the Santa Monica bistro, charges \$10 per for an afternoon jazz jam Sunday, July 22, with each patron receiving a free copy of headliner Leslie Drayton's new album.... Critique Records artist Rue Caldwell teeing off a new label, Rudini, and eyeing indie distribution.... Company July 4 Picnics: The Record Factory 32-store chain hosted more than 500 at a Bay Area bash. Marketing VP Bob Tolifson noted a store with 12 employees calling for 52 ducats for the food and drinks. Sam Ginsburg of Show Industries drew more than 2,000 at a Malibu park. Invitations went to Music Plus chain employees and customers of City 1-Stop.

Veteran lyricist/publisher Ray Passman and industry flack Phil Leshin planning an off-Broadway presentation this fall, "A Woman Wrote That Song?" featuring works of female songspinners. Passman is writing the title song with Ellen Schwartz... Rock & Roll Beer coming back via C. Schmidt Brewing with a new can design featuring "Heroes Of Rock'n'Roll." Chuck Berry is featured on the

Fifty store owners are expected at Griswold's, Fullerton, Calif., Tuesday (10) at 8 p.m. when the Southern California VSDA chapter meets to discuss First Sale, state board of equalization rulings on rental and club cards and avoiding fraud and crime during the upcoming Olympics. Chapter chief Albert Diedrich of Video Station, Anaheim, has Prism and Paramount reps coming, too. . . . California ticket sellers are affected by Senate Bill 1584, which specifies that any agency must have written permission of the owner or operator of the venue at which the entertainment event is being held to charge a price in excess of that printed on the ducat. Violation would be deemed a misdemeanor.

Barry Bordin, general manager of Gotham's Wiz chain, pulled off a coup of sorts for his six metro stores last week with double-truck advertisements promoting Jacksons product in Tuesday and Thursday editions of the New York Post. The "Victory" album, priced at \$5.99, coupled with the Jacksons' CBS catalog (\$3.99-\$6.99), faced off on the right side of the page against two half-page ads touting Jermaine's Arista album (plus a free poster) at \$4.94, and a Motown sale: catalog (three for \$10; "Farewell My Summer Love" at \$4.94; and either one of the label's "glove" packages at \$7.99). Topping it off, CBS and the Wiz teamed for a giveaway 45 based on the top 100. Says Lou Mann, Arista's vice president of sales and distribution: "It looks like the united efforts of three labels, but it's really the good work of one retailer."

Edited by JOHN SIPPEL

Salvos Exchanged In Warner/PolyGram Merger Hearing

By JOHN SIPPEL

PASADENA, Calif.—It was punch and counter-punch as the Ninth Circuit Court of Appeals held an almost two-hour hearing here Monday (2) of arguments concerning the projected merger of the recording interests of Warner Communications Inc. and PolyGram.

The Federal Trade Commission, seeking to block the proposed merger, hopes the panel of three judges presiding over the hearing will continue a stay order issued by the federal court April 12 blocking the merger (Billboard, April 21).

The three judges are Jerome Farris, Alfred Goodman and Cecil Poole, all of whom are permanently based in San Francisco. A circuit hearing usually produces a decision within 90 days. If the judges agree to the stay to enable the FTC to investigate the monopoly charges further, that decision is likely to come at about the same time an FTC administrative law judge starts a trial on the matter in Washington in September.

The FTC's Howard Shapiro contended that the union of the two companies, expected to capture a cumulative 26% market share, would be monopolistic. In its place, he said, the "floundering" PolyGram should meld with Capitol or MCA, both of which remain interested in such a

marriage. The merger will immediately eliminate PolyGram's distributing company, he claimed, with its experienced personnel terminated. Such a loss of professionals, especially in sales and radio promotion, undermines the industry, he maintained.

Shapiro said that Warner/Elektra/Atlantic president Henry Droz's testimony in the Zoslow monopoly case some years ago revealed that 120 of the company's 875 employees nationally were in promotion.

"Warner's plan is to reduce releases by 15% to 25% after the merger," Shapiro said. Of 21 new independent labels started over the past two years, Shapiro argued that seven are gone. He noted that "one or two" albums were the independent labels' share of the top 200 best-selling albums.

Shapiro claimed that entry into the industry via a new label or distributorship is rare. "In 10 years, no one has entered national distribution. Poly-Gram got there by acquisition," Shapiro asserted. Pickwick wholesale division president Jim Moran stated in a deposition that his firm lost \$13 million in indie label distribution before it dropped out last year, according to Shapiro. Arista president Clive Davis called the shift of A&M and ABC to major distribution "instructive" in another such filing.

Warner and PolyGram have not produced a single industry representative witness so far, only their own employees, Shapiro contended. He decried the fact that the two firms depended solely upon six "business consultants" and a college professor to bulwark their stand, while the government's case is based on industry statistics and personnel testimony.

Warner attorney Stuart Rabinowitz extolled his experts, including economist Alan Greenspan, whom he described as having been employed by the record industry as a consultant for a long time.

It's relatively easy to enter the business as either a new label or a dis-

June RIAA Certifications

Continued from page 4
 Shannon's "Let The Music Play,"
 Mirage/Atco. Her first.

Gold Singles

Shannon's "Let The Music Play," Mirage/Atco. Her first.

Deniece Williams' "Let's Hear It For The Boy," Columbia. Her second.

Gold Children's Singles

Various Artists' "The Jungle Book," Disneyland/Vista. tributor, Rabinowitz averred. A label can be established with few artists and limited product releases, and has access to the same independent promotion facilities the majors might use, he said. "No independent label has found it hard to find distributors," Rabinowitz continued.

Of some 500 labels currently in the industry, more than 100 have entered in the last five years, he contended. Being a distributor means only renting a warehouse and hiring sales and promo persons, he said.

PolyGram is below the \$100 million to \$125 million survival level in annual volume, Rabinowitz maintained. He said that individual labels control pricing under distribution agreements, making the government's charge of possible collusion erroneous. Three different federal investigations into possible industry collusion in recent years produced nothing, he claimed.

The continual use of discounts by all labels further protects against collusion, Rabinowitz contended. Taping at home, which he said Greenspan estimates costs the industry \$1.5 billion yearly, causes labels to fear raising prices lest it encourage such practices, he added.

PolyGram counsel William Willis noted that five of six potential mergers contested by the FTC never were consummated when the courts granted a stay for further study of the matter. PolyGram's loss is now \$300,000 per day, Willis said. Shapiro countered that some of the loss might be accounted for because the U.S. division had siphoned \$11 million back to its European parents.

CBS and RCA vigorously oppose the merger because they fear a general strengthening of industry competition, Willis opined. He suggested the FTC allow the marriage and then keep a tight weather eye on possible monopolistic influences on the industry

Jackson's Tickets

• Continued from page 3 Winter says.

Concurrent with the ticketing changes was the announcement of the rest of the Jacksons' tour dates. The itinerary includes 38 performances over a four-month span, with four performances expected to be added.

The Jacksons are due to play eight nights at the Forum in Los Angeles, which would break a seven-night sell-out record established last year by Neil Diamond. And they will play four nights at Madison Square Garden in New York from Aug. 2-5. That booking marks the only instance where the Jacksons are performing on four consecutive nights in the entire tour.

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