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TRADE ASKS: WHY?

Paramount Pulls 25 Top Video Titles

By TONY SEIDEMAN

NEW YORK—Paramount Home Video has pulled 25 of its top titles off the home video market, leaving the industry shocked and bewildered. The company is giving no clues as to why the move has been made or when the titles might go back on the market.

Most speculation about what might happen to the programs centers on whether the company will be raising or lowering the prices. Virtually no distributors surveyed feel that it would be economically feasible for Paramount to keep such a large part of its high-income product off the market for too long.

"Most people pull titles off the market to release them at lower

prices," says Metro Video Distribution advertising and promotions vice president Marcia Kesselman. But, she adds, "They're \$39.95 already—what are they going to release them at lower?"

Some distributors and retailers re-

(Continued on page 68)

NAB, NRBA Join For 'Best' Meet

LOS ANGELES—Putting philosophical differences aside, the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) are co-hosting what both groups hope will emerge as "the best and biggest" radio convention here. The event began Sunday (16) and runs through Wednesday (19).

Whether both associations, long positioned as adversaries, can pull off this feat remains to be seen. But the

(Continued on page 68)

CBS In Selected Price Hike Reveal Move At FTC Anti-Merger Action

By BILL HOLLAND

WASHINGTON — A top executive of CBS Records told a government administrative law judge in court Tuesday (11) that the label will hike the price of five "superstar" new releases this fall by one dollar to the equivalent of a \$9.98 suggested list price.

New releases by Columbia artists Billy Joel, Paul McCartney and Barbra Streisand as well as Chrysalis' Pat Benatar and Virgin's Culture Club are slated for the hike, according to Seymour Gartenberg, the senior vice president of finance, administration and operations for CBS Records.

In a decision Thursday (13), the Ninth Circuit Court of Appeals continued a stay preventing the PolyGram/Warner merger pending completion of the FTC proceedings. Story, page 80.

Following Gartenberg's testimony, CBS said its decision to move to a \$9.98 equivalent list (the label has no list price) on "selected superstar product" was necessitated by the

"steadily-rising costs of manufacturing and marketing records and tapes." It added that cassette versions of each of the titles will be released on higher grade chromium oxide tape. The new price category, the label said, will extend into 1985, but will apply "only to selected superstar releases for the foreseeable future."

The 28-year CBS veteran divulged the new pricing news near the end of a full day's question-and-answer di-

rect testimony with Federal Trade Commission lawyers. Gartenberg is the first of a long list of record industry executives, distributors and economists subpoenaed to give testimony at an FTC administrative litigation proceeding aimed at blocking the proposed merger of the recording interests of Warner Communications and PolyGram.

He and other record industry offi-

(Continued on page 68)

PolyGram Shuffles Global Team

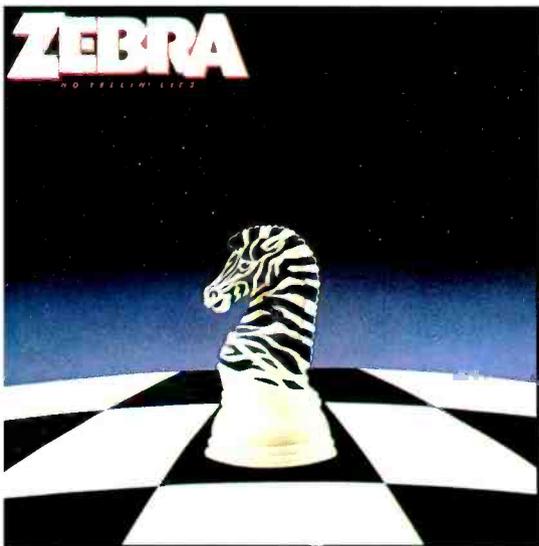
By WOLFGANG SPAHR

HAMBURG—PolyGram has restructured its senior international management responsibilities. According to president Jan Timmer, the company is looking "to protect and upgrade" its appeal to artists, to invest in new repertoire and to develop existing catalogs.

The announcement has fueled speculation that the multinational's proposed union with Warner Communications may be dropped, with observers interpreting the new management structure as preparation for a non-merger business climate. The original plan to meld PolyGram's prerecorded music interests with those of Warner was revealed 15 months ago.

The changes involve Aart Dalhuisen, Rudi Gassner and Tim Harrold, who have all been named executive vice presidents and will be based in PolyGram's London headquarters. In announcing the appointments, Timmer said, "Devel-

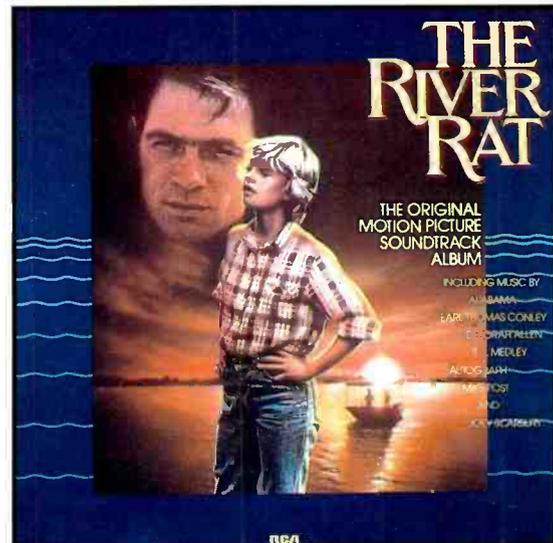
(Continued on page 68)



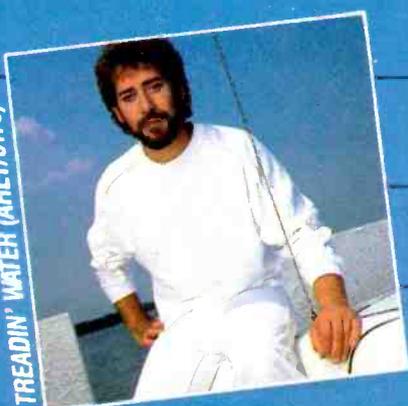
ebra earns their stripes with "No Tellin' Lies," the second album that confirms their status as one of America's premier members of the hard rock species. On Atlantic Records & Cassettes 80159 Produced by Jack Douglas for November Music Productions, Inc. (Advertisement)

- Inside Billboard -

- **VIDEO CLIP DISTRIBUTION COSTS** are rising rapidly, leading record labels to trim their programmer lists, reorganize their video departments, and consider charging all outlets for using their clips. Page 3.
- **THE RECORD BAR CHAIN** is close to its goal of hitting \$100 million in sales during the current fiscal year. That was the message delivered during the opening session of the 155-store chain's annual convention last week in Hilton Head Island, S.C. Pages 3, 80.
- **THE FCC'S NEW RULE** increasing from seven to 12 the number of same-band radio stations one company can own has been inaugurated with Universal Broadcasting Corp.'s application to purchase WATI Indianapolis, its eighth AM station. Radio, page 15.
- **THE SUMMER CONCERT SCENE** was, as expected, dominated by the Jacksons. A survey of concert grosses from Memorial Day through Labor Day reveals that the group had six of the top-grossing dates. Page 4.
- **DOUBLEDAY BROADCASTING** has made two key appointments. The chain has named WHTZ assistant PD Michael Ellis to the programming post at WAPP New York, where an operations manager will be named shortly, and Smokey Rivers of WKDA Nashville to the same position at WAVA Washington. Radio, page 15.
- **TOUGH ANTICOUNTERFEITING LEGISLATION** has been signed by California Gov. George Deukmejian. Significant among the merchandise affected by the new law, the toughest of its kind in the nation, are prerecorded audio and video software. Page 4.



"THE RIVER RAT" (CBL1/CBK1-5310), the motion picture from PARAMOUNT PICTURES and the original soundtrack from RCA RECORDS is sure to make waves. The album features music by Alabama, Earl Thomas Conley, Deborah Allen, Bill Medley, Autograph, Mike Post and Joey Scarbury. Opening this month, "RIVER RAT" stars Tommy Lee Jones and introduces Martha Plimpton. The current single is "THE RIVER SONG" (PB-13913) by Joey Scarbury. Album produced by Mike Post. (Advertisement)

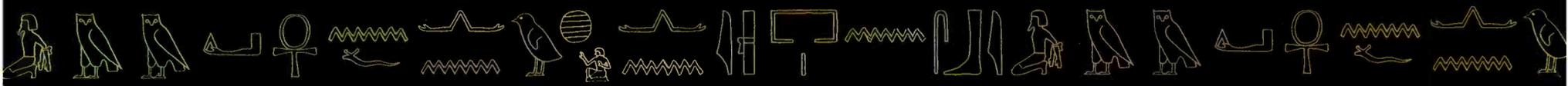


"TREADIN' WATER," the new album...
"Chance Of Lovin' You" (PB-13877), the hot new single...

from the artist that just made music history with four #1 singles from his #1 album, "Don't Make It Easy For Me" (AHL1/AHK1-4713)...

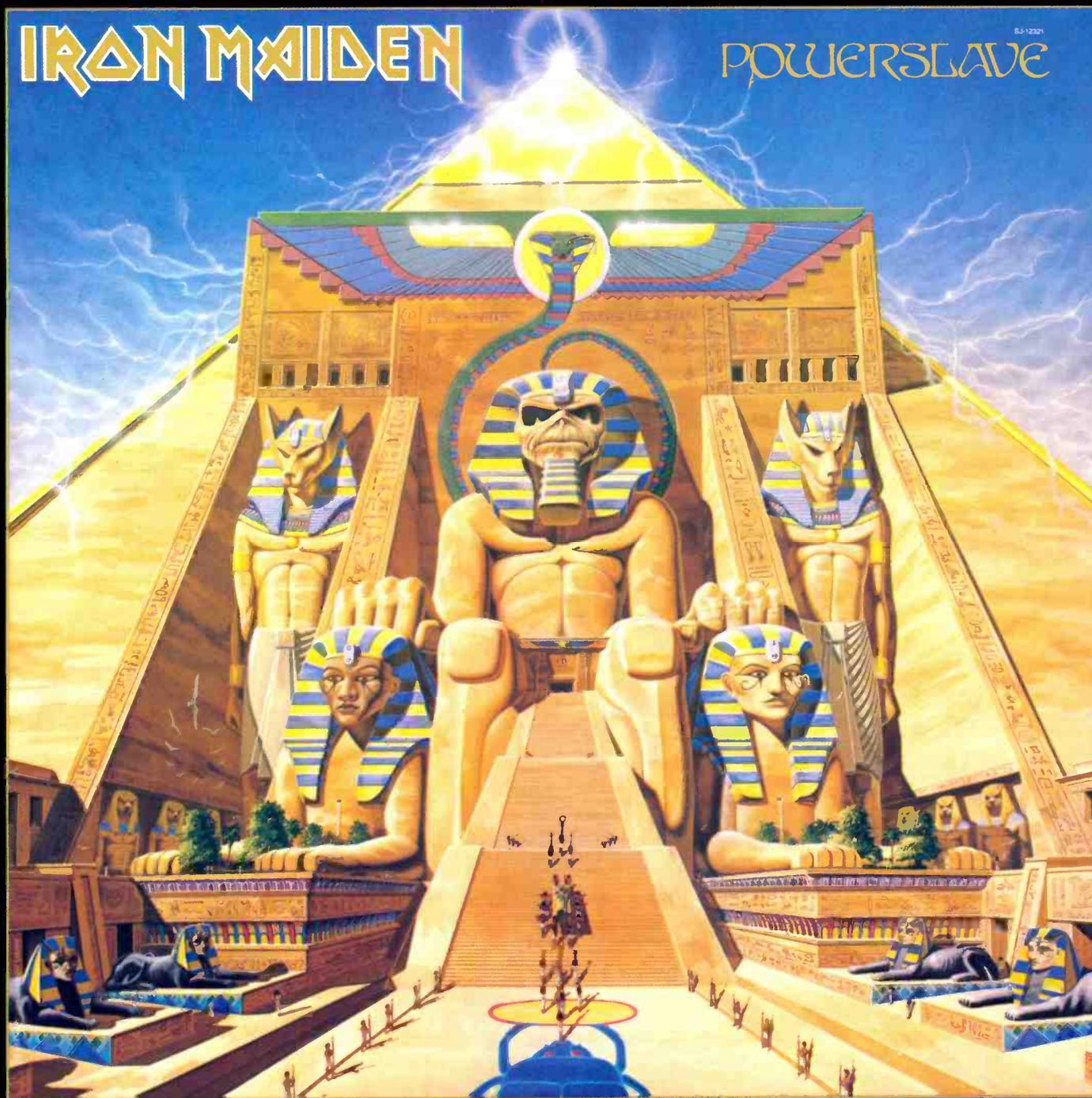
EARL THOMAS CONLEY... "Treadin' Water"
CMA Horizon Award and Single of the Year Nominee...





POWERSLAVE*

IS HERE!



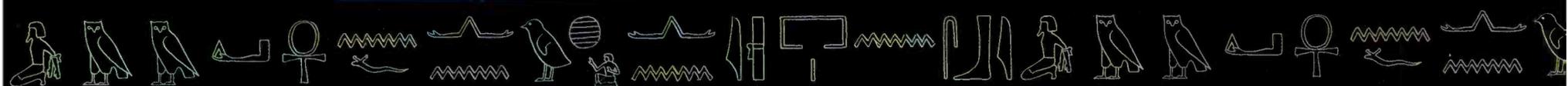
IRON MAIDEN

WORLD SLAVERY TOUR

A tour to break records around the world. 287 concerts over 13 months in 28 countries, including Poland, Hungary, Thailand, Tibet and India. Plus more than seven months in North America, beginning in November. Expected attendances: at least three million.

POWERSLAVE.* The irresistible new album from **IRON MAIDEN**. Available on *Capitol* Records and Cassettes.

*WARNING: This album contains over 50 minutes of distinctive British metal, including the 14-minute classic, "Rime Of The Ancient Mariner."



© 1984 Iron Maiden (Holdings) Limited



IT'S TINA'S TURN—Tina Turner takes a time out to accept a special plaque commemorating the gold status of her Capitol single "What's Love Got To Do With It?" It's Tina's first gold record since 1971's "Proud Mary," which she did with ex-husband Ike. Shown from left are Capitol president Don Zimmermann, Turner, Capitol Records Industries chairman of the board Bhaskar Menon, the label's senior vice president, marketing and promotion, Walter Lee, and Turner's manager Roger Davies.

Labels Weigh Vidclip Economies Lists Tightened; Across-The-Board Fees Considered

By TONY SEIDEMAN

NEW YORK—Straining under the rapidly rising costs of distributing music video clips, record labels are trimming their programming lists, reorganizing their video departments, and considering charging all outlets for videos, not just nightclubs, as a number of them do.

Where total costs for mailing out a promotional copy of a record are usually only a few dollars, video clip promotion and distribution executives estimate that \$40-\$50 must be spent to get each cassette to its intended users. "It's a very expensive process," says one video promotion executive.

Word is that the WEA labels are concerned enough about the steadily increasing cost of video distribution that they are considering charging all outlets at least a duplication fee for video clip use. If such a move is made by all three labels, it would considerably alter the economics of the clip business.

House Passes Record Rental Bill

By BILL HOLLAND

WASHINGTON—As expected, the full House of Representatives unanimously passed, by voice vote, the Record Rental Bill, H.R. 1027, and sent it to the Senate for approval Tuesday (11).

The House inserted its own language in the bill, although no opposition is expected in the Senate.

The bill now takes its Senate number, S. 32. The Senate passed its own version of the bill in June, 1983.

The Record Rental Bill is the only piece of copyright legislation that has made it all the way through the legislative process in this session of Congress. The bill prohibits the rental of records without the permission of copyright owners of the sound recording and the underlying musical compositions.

Because the audio rental bill does not address the problems of video rental or seek to abolish the First Sale Doctrine with respect to videocassettes, it met little resistance.

Only one label, A&M, currently charges a general fee for video clip use. A number, including Warner Bros., Columbia and Capitol, charge club pools.

Adding to the costs is the fact that "the number of outlets is rising," says Columbia associate director of video promotion Debra Samuelson, in a comment seconded by virtually every video promotion executive.

A key cost-cutting measure taken by all labels has been the creation of compilation reels: three-quarter-inch or one-inch tapes containing all of the videos released in a given month.

Money is saved by not having to manufacture and mail out as many tapes, but the system doesn't always work.

"We send out individuals when there's a new song out that has to get out before the comp reel is released," says Samuelson.

Cost savings for Columbia and its CBS sister label Epic come out of Project Songbird, whereby video is transmitted via satellite to outlets with earth stations, according to Epic's national director of video promotion Harvey Leeds. According to

(Continued on page 71)

Record Bar Projection: \$100 Million In Fiscal '84

By JOHN SIPPEL

HILTON HEAD ISLAND, S.C.—Record Bar's goal of hitting \$100 million in sales during its current fiscal year appears in hand. This was the message delivered at the opening session Monday (10) of the company's annual convention at the Marriott here, to 350-plus delegates.

An \$85 million gross was reported as of Sept. 1, with seven weeks left until the 155-unit chain closes its fiscal year Oct. 31.

Bolstering the news of strong, almost-20% growth over fiscal 1983 (sales: \$84 million) were reports from Ralph King, the chain's senior vice president of marketing, that 19 of the 155 stores were showing gains from 30% to 82% over the prior 12 months. The week ending Sept. 8 registered sales of \$1.8 million, King said, and further acceleration was predicted.

Key executives of the chain emphasized during the opening session the prudence of "well begun/half done." All unanimously pointed up the basic role played by a five-year plan established 24 months ago. Harry Bergman, chairman emeritus of Record Bar, predicted that fiscal 1985 would carry another increased sales quota of 20% or more.

All departments at the Durham-based company are working in "perfect synchronization," president Ron Cruickshank noted. Throughout the meeting, references were often made

to new committees, composed of personnel from within the corporate structure working toward harmonious integration.

Advertising that causes movement, store lighting, and fixturing that highlights the product itself, nationwide in-store promotions that mix various repertoire, and a mutual interest in store selling were cited as important elements in the Bar's con-

(Continued on page 71)

U.K. Majors Easing Oldie License Limits

By ADAM WHITE

LONDON—Tina Turner, whose "Private Dancer" album has been in Billboard's top 10 for the past seven weeks, has probably long forgotten "I Can't Believe What You Say," the song she recorded 20 years ago for the Kent label.

Chips Moman, who produced Willie Nelson's current hit album, "City Of New Orleans," may likewise not recall the 1961 Stax session at which he cut "You Don't Miss Your Water" with singer William Bell.

Don Covay, this week at number 18 on the Hot 100 as co-author of Peter Wolf's "Lights Out," may have difficulty remembering "Take This Hurt Off Me," the tune he waxed for Rosemart Records on Oct. 1, 1964.

But in Britain, these and many other vintage rhythm and blues recordings are remembered, and available in carefully compiled, lovingly annotated reissues from a number of small, independent labels. Ike & Tina Turner's "I Can't Believe What You Say," William Bell's "You Don't Miss Your Water" and Don Covay's

"Take This Hurt Off Me" all figure on separate packages from the Ace, Charly and Demon labels respectively.

For years, Europeans have demonstrated an enthusiasm for preserving the best, and sometimes the most obscure, of American black music. What's new is that major U.K. record companies appear more willing than ever to license this repertoire to indie specialty enterprises.

The most significant example is WEA Records, which has leased important recordings from the Stax and Atlantic vaults to Charly and Demon, after years of minimal interest in exploiting these catalogs. The result has been the release this year of such compilations as Otis Redding's "Come To Me," Percy Sledge's "Any Day Now," William Bell's "Do Right Man," Solomon Burke's "Cry To Me" and Clyde McPhatter's "Rock And Cry" from Charly, and Don Covay's "Mercy," Ben E. King's "Here Comes The Night,"

(Continued on page 71)

Reissues Highlight RCA Tribute To Presley

By IRV LICHTMAN

NEW YORK—Armed with a number of scholarly reissues of Elvis Presley material, RCA Records next month launches a broad, year-long tribute to the 50th anniversary of the performer's birth on Jan. 8.

The releases, featuring many performances never marketed before by the label, will be supported by a merchandising budget claimed by RCA to be in excess of \$500,000, with much of it geared to the retail segment of the industry.

In addition to collector interest in the product, RCA is hoping to generate new rock audience response to the recorded career of Presley, who died in 1977. The label, through its RCA Video Productions unit, will offer a video clip performance of "Blue Suede Shoes" by Presley. The clip, produced by Martin Kahan Productions, will be available in conjunction with the release of the single in late October.

In addition, a "youth-oriented" album, "Rocker," featuring the "Blue Suede Shoes" cut, is due for release Oct. 31. And a January HBO special will contain footage shot at the same Burbank, Calif. studios where Presley made his "comeback" NBC-TV special in 1968.

Spearheading the product tribute to a performer whose 49 RIAA gold and platinum awards tops any individual artist or group is a six-LP/cassette collection, "Elvis Presley—A Golden Celebration," which contains 76 performances, 59 of which have never been released by the label. They include performances on the Tommy & Jimmy Dorsey CBS-TV show in 1956, Presley's first network appearances, and the Steve Allen, Ed Sullivan and Milton Berle shows. The album ships Sept. 26 with a list price of \$49.95.

Other product due in the months to come includes reissues in their original mono form of four of Presley's early albums. Due in late Octo-

ber, with Compact Disc versions to follow a month later, are "Elvis Presley," "Elvis," "Elvis's Golden Records" and 1959's "50,000,000 Elvis Fans Can't Be Wrong."

The "Rocker" album consists of 12 rock sessions, all recorded within a 16-month period. Also due in October is "Elvis' Greatest Hits: Golden Singles Volumes I & II," consisting of two singles "six packs." With the disks pressed on gold-colored vinyl, each boxed pre-pack contains six double-sided hit singles listing at \$11.98.

Another album is due for release by St. Valentine's Day, Feb. 14. It's tagged "A Valentine's Day Gift For You."

Gregg Geller, RCA vice president for a&r and a&r director for the 50th anniversary program, says of the project, "It's more oriented toward a youthful Elvis. It covers three crucial turning points in his career: the Sun Records period; 1956, when he broke nationally; and the beginning of his

comeback in 1968, starting with the NBC special."

Geller, a lifelong Presley fan, says he feels "comfortable about this situation" despite many previous Presley reissue programs by the label. "It's coming out," he explains, "at a time when the label is doing a lot of other things. I don't think the label should turn its back on history. I see this point in time as a good and logical juncture to re-direct the focus on Presley."

To Don Wardell, West Coast director of marketing, who is serving as project marketing director, the return of many sides to their original mono state and the scholarly approach to the project represent an "overhaul that was long overdue." The project, he adds, thus "restores the Presley catalog to a sense of order."

Joan Deary, RCA's West Coast director of a&r administration, who has produced many Presley compila-

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Summer Concert Story: Jacksons

'Victory' Tour Accounts For Six Top-Grossing Dates

By PAUL GREIN

LOS ANGELES—The Jacksons' dominance of the summer concert scene is reflected in the fact that they had the six top-grossing dates of the summer season, which unofficially began on Memorial Day, May 28, and ended on Labor Day, Sept. 3.

The six dates, each consisting of three sellout performances at key outdoor arenas, generated a combined gross of \$24,790,270. A seventh booking—two shows at New York's Madison Square Garden—added another \$960,000 to the Jacksons' "Victory" tour till.

The second-hottest act of the summer touring season was Bruce Springsteen & the E Street Band, which had five of summer's 30 top-grossing dates and two of the top 10.

The Boss' top booking was a 10-show sellout at New Jersey's Meadowlands Arena which grossed \$3,373,440. That made it the seventh-highest-grossing engagement of the summer, just behind the six outdoor Jacksons dates.

Billy Joel's seven sellout shows at Madison Square Garden grossed \$2,100,000, taking eighth spot on the list, while Julio Iglesias' 10 sellouts at the Universal Amphitheatre grossed

\$1,700,000, to take the ninth position.

Trailing the Jacksons and Springsteen are five acts which each placed two bookings in summer's top 30: Lionel Richie, Willie Nelson, Van Halen, Neil Diamond and Luciano Pavarotti.

The strong showings by Iglesias and Pavarotti underscored the fact that there is a big concert market for adult-oriented performers. So did an impressive showing by a Perry Como engagement at the Fox Theatre in St. Louis, which grossed \$501,287.

Billy Joel, Willie Nelson, Kenny Rogers and Lionel Richie also appeal to the adult audience, though they also have strong contemporary followings through their pop, country and black hits.

Summer's top festival show was Mountain Aire '84, a five-act bill at Calaveras County Fairgrounds in California featuring the Cars, Huey Lewis & the News, Berlin, Ratt and R.E.M. The two sellouts in June grossed \$900,175.

Huey Lewis & the News went on to become one of the top concert draws of the summer. The group isn't represented among summer's 30 top-grossing dates only because most of Lewis' shows were in small and mid-sized halls.

The concert grosses are compiled by Billboard's sister publication, Amusement Business.

The following is a list of the summer's top 30 bookings, in ranked order.

1. Jacksons at Giants Stadium, East Rutherford, N.J., July 29-31. Three sellouts, \$4,523,940.

2. Jacksons at Neyland Stadium, Knoxville, Tenn., Aug. 10-12. Three sellouts, \$4,452,210.

3. Jacksons at Pontiac Silverdome, Pontiac, Mich., Aug. 17-19. Three sellouts, \$4,350,030.

4. Jacksons at Arrowhead Stadium

(Continued on page 78)

California Governor Signs Stiff Counterfeiting Law

LOS ANGELES—California now has the nation's toughest anticounterfeiting law, pitting substantial criminal penalties against product pirates in a broad array of different industries. Significant among the merchandise affected by the new legislation are prerecorded audio and video software, as well as related licensed merchandise.

Gov. George Deukmejian signed the bill, AB 3008, at midweek, enabling the new law to go into effect on Jan. 1, 1985. As proposed by Democratic Assemblyman Gray Davis, the legislation augments an earlier bill, also authored by Davis, which went into effect on the first of this year. The new, expanded anticounterfeiting safeguards include fines of up to \$50,000 and jail or prison terms of up to four years.

Davis' bill isn't restricted to entertainment products, having been designed to address a host of pirated goods from drugs to apparel. His earlier bill dramatically increased civil penalties against counterfeiters, im-

posing stiff financial terms on pirates, while the new law adds additional criminal penalties.

Pirates convicted on a first offense will face a \$5,000 fine and/or one year in a state or county prison or jail. For additional offenses, the fine leaps to \$50,000, while the jail or prison term remains the same. Even stiffer jail terms of up to four years are sanctioned for cases where the pirated product causes death or serious bodily harm, as in the case of counterfeit drugs.

Davis has campaigned widely for both bills, asserting to entertainment trade executives that as much as 20% of motion picture and recorded music product has been affected by piracy. Pirated film masters used for lower-priced videotape rentals and unauthorized duplication of sound recordings for records and tapes have remained rampant in this region, he has contended. More recently, merchandising items linked to film and recording hits have also loomed as fair game for pirates.

SAM SUTHERLAND

DISTRIBS, STORES, RADIO TARGETED

GRP Launches Major Promotion

By STEVEN DUPLER

NEW YORK—In its largest promotional effort to date, GRP Records says it will spend more than \$140,000 this fall spreading the message that "GRP Is Jazz" to major distributors, radio stations and record/tape retailers throughout the country.

The program, which runs until Oct. 30, is timed to coincide with two new GRP releases, Dave Valentin's "Kalahari" and Diane Schuur's de-

but album "Deedles," and to take advantage of the chart success of label co-founder Dave Grusin's current album, "Night-Lines."

According to Bud Katzel, GRP's director of marketing and distribution, the in-store promotion portion of the campaign will encompass at least 1,000 stores, including outlets from the Camelot, Tower, Music Plus, Turtles, Waxie Maxie, Warehouse and Record World chains.

Stores will be provided with a special jazz sampler for in-store play, a four-color 24-by-36-inch poster and one-by-one-inch display cards of all new albums in the GRP catalog. A 12-by-16½-inch sectional divider card is also being provided to stores.

Katzel says that another key element in the promotion is a window display contest with prizes for both distributors and retailers. "It's a two-level contest," he explains. "A prize will be given to the GRP distributor who submits the greatest number of photos of window displays of participating dealers, and we'll then choose the most creative, original display. The store and store manager will also win a prize." While the prizes have yet to be decided, one item being considered is a Compact Disc player, Katzel notes.

On the distribution end, GRP is offering a 10% discount program to

distributors, as well as a bonus of 10 cents per record sold by the distributors' individual salesmen. The bonus is presented to the salesmen upon presentation of their invoices.

"It's an idea that has come full circle," says Katzel, referring to the incentives. "It was a more common practice in the '50s and '60s. We did it at Roulette, ABC did it, Fantasy and others."

The \$75,000 allotted to distributors for print and radio advertising designed to tie in and tag participating retailers in the "GRP Is Jazz" program will be "allocated to each distributor on a sliding scale, based upon things like the quantity of orders they receive," says Katzel.

GRP plans to follow up this promotional campaign with a similar effort on behalf of Compact Disc releases, scheduled to kick off in mid-October and run through Dec. 15. Point-of-purchase materials, counter cards and a special consumer CD catalog will be in stores in October.

GRP currently has 10 titles available on CD, and expects to have 25 to 30 by the end of the first quarter. It is one of the few labels to record exclusively in 32-track digital, and thus maintain an entirely digital route from master recording to Compact Disc.



EARLS KEEP AT IT—Air personalities gather to celebrate the 27th anniversary of Larry Chance & the Earls, creators of the hits "Life Is But A Dream," "Unchained Melody" and others. Shown from left are Bopppin' Bobby of WTCC Springfield, Mass., Earls manager Paul Kasofsky, Larry Chance, and WTCC's "Brian with a R."

Executive Turntable

Record Companies

Milton Olin assumes a new post as vice president, business development, for A&M Records in Los Angeles. He was a partner in the law firm of Mitchell, Silberberg & Knupp . . . In New York, Thomas Kraus is named division vice president of RCA special products. He was vice president of RCA's direct marketing wing . . . Elektra ups two to AOR promotion directors: Brad Hunt for the East



Olin

Coast and Ray Gmeiner for the West Coast. Hunt was the label's promotion marketing manager in Boston. Gmeiner had held the same post in Los Angeles . . . Diana Haig joins MCA Nashville as manager of press relations. She had worked at the Quadraphonic and House Of David studios.



Kraus

In New York, Island recruits Earl Sellers as national director of black music promotion. He had been a national promotion and sales executive for Sunshine Distributors there . . . Kenney Hart is named director of promotions for GZPZ Records, the RAS affiliate in Washington, D.C. He retains the same post at Muz-Art, a music consultancy firm there.

Video/Pro Equipment

David Lewine is upped to senior vice president and director of Playboy Enterprises' home video/pay tv unit. He was the company's marketing vice president for home video and ancillary markets . . . Philip Nugus is named managing director of the British-based film, video and tv firm National Video Corp. He was marketing director of Thorn EMI Screen Entertainment in London . . . Harvey Mitnick is appointed general counsel for the JVC Corp. in Elmwood Park, N.J. He was with Jewelcor Inc. . . . Don Linehan is appointed manager of marketing communications for the Magnetic Audio/Video Products division of 3M in New York. He was public relations service manager at the Memory Technologies Group. And Dave Koepke is named Western regional sales supervisor for the consumer products side of the same 3M division.

Related Fields

The Jim Halsey Co. makes two promotions. Terry Cline is upped to executive vice president and chief operating officer of the talent booking and management firm in Tulsa. He was senior vice president. And Jerry Flowers is elevated to vice president of Nashville operations. He was that office's operations manager . . . Irving Mitchell Felt is elected a director of Wembley Stadium Ltd. in Great Britain. He is creator of the Madison Square Garden Center in New York . . . Kelly Salloum joins the Los Angeles staff of Side one Marketing & Management as media and retail coordinator. She had worked for actor Raymond Massey's estate. And Simon Buchman takes a leave of absence from Side One in New York to handle management duties on Scandal's tour.

Yvonne Sewall joins New York's Celestial Sound Studios as studio manager and sales rep. She had held a similar post for Evergreen Recording. Sewall continues to run I Contact, the audio engineer referral service, now relocated to Celestial. Raf Hejduk is upped to studio manager and fills her post at Evergreen, and Chris Albertine has joined that staff as assistant manager . . . Jimmy Cull is appointed manager of Mad Dog Studios in Los Angeles . . . John Sturdivant is named general manager of Music City News in Nashville. He was director of membership and public relations for ASCAP.

Labels Get Grammy Forms

NEW YORK—Record companies have been mailed entry forms for the 27th annual Grammy Awards for return to the headquarters of the National Academy of Recording Arts & Sciences (NARAS) by Wednesday, Oct. 3.

The academy notes that any company that has not received its entry forms by Monday (17) should immediately contact awards supervisor Margaret Leverage at NARAS, Suite 140, 303 North Glenoaks Blvd., Burbank, Calif. 91502, or phone (213) 849-1313.

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AWARDS GALORE

Fest Highlights Ga. Music Week

By RUSSELL SHAW

ATLANTA—Native and imported Georgia musical talent is being honored during the eight-day sixth annual Georgia Music Festival, which began Sunday (16) and runs through this Sunday (23).

In conjunction with the event, concerts, seminars, contests and celebrations are taking place to underscore the state's prominent position in the industry. According to a recent survey by instructor Geoff Parker at Georgia State Univ.'s commercial music/recording department, the music business "impacts the state's economy to the tune of \$200 million annually."

A highlight is the annual Georgia Music Hall of Fame "Georgy" Awards banquet, set for Saturday (22) at the downtown Atlanta Marriott. Awards to be presented include Hall of Fame recognition in performing, non-performing, pioneer and posthumous categories.

In the performing division, finalists are Bill Anderson, Hovie Lister, Little Richard, Joe Williams, Lena Horne, Ronnie Milsap and Jerry Reed.

Nominees in the non-performing category are former Atlanta Rhythm Section manager Buddy Buie, Georgia broadcasting executive Elmo Ellis, Capricorn Records founder Phil Walden, Cotton Carrier of the Lowery Music Group, and Atlanta Symphony Orchestra conductor Robert Shaw.

Posthumous award nominees are Glen Miller Orchestra vocalist Ray Eberle, James Melton of the Metropolitan Opera, composer Riley Puckett, country instrumentalist Fiddlin' John Carson, jazz pianist/arranger Duke Pearson, big band pioneer Fletcher Henderson, and the late vice president of the Lowery Music Group, Mary Tallent.

In the pioneer award category,

which was renamed the Mary Tallent Pioneer Award following her death, nominees are Felton Jarvis, Riley Puckett, Elmo Ellis, Warren Roberts and Fiddlin' John Carson.

Supplementing these honors will be others presented to Georgia tune-smiths by the Atlanta Songwriters' Assn. (ASA) at the Moonshadow Saloon Thursday (20). The association plans to cite Peabo Bryson as Georgia's recording artist of the year. Georgia songwriter of the year tributes will be shared by Tom Gray, former lead singer for the Brains—whose song, "Money Changes Everything," was cut by Cyndi Lauper on her platinum album, "She's So Unusual"—and Carol Ahlupke, whose tune, "Pictures," was a single for the recording group Atlanta on the country chart. Also honored will be ASA songwriter of the year Louis Brown, composer of Vern Gosdin's "Tennessee Is Courage."

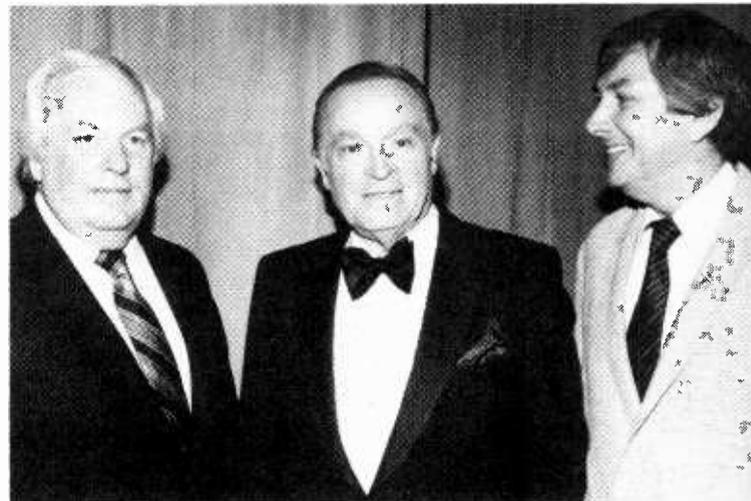
Monday (17) leads off the performance schedule for the week with a program entitled "Georgia Salutes Country Music," set for Mama Wynette's East in suburban Lithonia. The show will include Jim Glaser of independent label Noble Vision Records, who recently had his first No. 1 single with "You're Gettin' To Me Again." Others on the bill are Diane Pfeifer, Orion, Gordon Dee & Pure Ivory, Debi Bass & Pure Dyn-o-mite, Mary Welch Rogers and Whitewater Junction.

Proceeds from the \$5 gate are to be assigned to three scholarships offered through the Georgia State Univ. commercial music recording department. These academic subsidies are named in honor of Sam Wallace, Bill Lowery and the late Mary Tallent.

Two seminars are planned. The first, on Tuesday, is a workshop to be held at West Georgia College in Carrollton. On Saturday, a seminar titled "Business And The Working Musician" will be held at Georgia State.

In the amateur talent competition area, three events are slated. On Thursday, the Atlanta Songwriters' Assn. will, as part of its awards evening, present the sixth annual multi-format amateur songwriting competition at the Moonshadow as "Showcase '84."

On Friday, six finalists will compete in the annual WAEC Christian Music Talent Search at the Mt. Paran Church of God. The Atlanta College of Art auditorium will be the site for a separate Voices of Georgia Talent Showcase on the same day, with eight vocalists competing for free recording sessions and a concert appearance with Albert Coleman's Atlanta Pops Orchestra at Lake Lanier Island Sunday.



HOPE HELPS OUT—Bob Hope, center, chats with Gene Allen, left, president of the Academy of Motion Picture Arts & Sciences, and ASCAP/AMPAS vice president Arthur Hamilton, to discuss the forthcoming "Oscar Salutes ASCAP" tribute. Hope is hosting the Sept. 21 gala, which will honor ASCAP members who have made film history with their songs.

Chartbeat

Wonder Looks Out For Number One

By PAUL GREIN

From roughly 1972 to 1980, Stevie Wonder was indisputably the top male artist in black music—commercially, creatively and every other way. He won the Grammy for album of the year with three successive releases, and collected five No. 1 pop singles.

But in the past few years Wonder has been overshadowed by artists ranging from Michael Jackson and Lionel Richie to Prince and Rick James. Those are the acts that have been garnering the headlines and setting the trends in the '80s. Wonder, meanwhile, seemed to be settling into a role as elder statesman—at the age of 34.

But Wonder this week flexes the chart muscle of old as "I Just Called To Say I Love You" (Motown) leaps nine notches to number nine. The hit stands a good chance of becoming Wonder's first No. 1 solo hit since 1977's "Sir Duke." It's already at the top of the British chart, where it's the first No. 1 solo hit of Wonder's career.

ASCAP Salute From Hollywood

LOS ANGELES—"Oscar Salutes ASCAP," a tribute to the film music of top ASCAP writers, will be taped at the Samuel Goldwyn Theatre here Friday (21).

The show will be hosted by Bob Hope and Donald O'Connor and will feature Oscar-winning songwriters Marvin Hamlisch, Burt Bacharach, Irene Cara, Sammy Cahn, Sammy Fain, Jay Livingston and Ray Evans, among others.

The program will open with a medley assembled by Bill Conti, who will also conduct a 30-piece orchestra. It is being produced by Douglass M. Stewart Jr. Executive producer is Howard W. Koch.

"Oscar Salutes ASCAP" is a tribute to ASCAP on its 70th anniversary. ASCAP president Hal David notes that ASCAP members have won 119 of the 136 Oscars awarded for film songs and scores over the past 50 years.

Tickets for the program cost \$75, and are available to the public through the Academy of Motion Picture Arts & Sciences. Proceeds will be earmarked for the Academy Foundation's film preservation program.

The song is Wonder's first new release since 1982, when his "Original Musiquarium" collection produced the hits "That Girl" and "Do I Do." As such, it's his first new music since the release of Jackson's "Thriller," Prince's "1999" and "Purple Rain" and Richie's "Lionel Richie" and "Can't Slow Down."

It's interesting that Wonder is re-emerging not with a bold, progressive track which would be his response to "Billie Jean" or "When Doves Cry," but with a sweet, old-fashioned pop ballad.

"I Just Called" is Wonder's 25th top 10 pop hit, a total topped by only two acts in the rock era: Elvis Presley with 38 and the Beatles with 33. It's Wonder's first song from a film since "Send One Your Love" from his own "The Secret Life Of Plants." That song reached number four in December, 1979.

★ ★ ★

Waite No Longer: John Waite's "Missing You" jumps to No. 1 this week, more than seven years after Waite first cracked the Hot 100 as the leader of the Babys, with "If You've Got The Time."

"Missing You" is the third No. 1 single in succession by a solo act who first scored hits as a member of a group. It follows Ray Parker's "Ghostbusters" and Tina Turner's "What's Love Got To Do With It?"

★ ★ ★

Cars Racing: The Cars' "Drive" jumps to No. 1 on this week's adult contemporary chart, making them the first arena rock band to top the AC chart.

4.8% DISCOUNT

CDs In PolyGram Stock Plan

NEW YORK—PolyGram Records is including Compact Discs in its fall stocking program for the first time, offering accounts a 4.8% discount on purchases through the end of November, with billing not due until Jan. 10.

The move is yet another step in the label's mustering of promotional and marketing muscle behind the new configuration, says Emiel Petrone, PolyGram senior vice president in charge of CD.

All catalog CDs, now numbering more than 500, are eligible for the special discount and dating. Terms also encompass PolyGram CDs to be released through November. Ac-

Numerous other rock bands have had AC hits with change-of-pace ballads. Foreigner hit number five on the AC chart with "Waiting For A Girl Like You," Journey hit seven with "Open Arms," Styx reached nine with "Babe" and Kiss hit 14 with "Beth."

"Drive" also jumps to number five on the pop chart, becoming the Cars' second top five pop hit. "Shake It Up" was the first, peaking at number four in March, 1982.

★ ★ ★

Fast Facts: Huey Lewis & the News' "If This Is It" appears to be peaking in its second week at number six on the Hot 100. These guys just can't seem to crack the top five: "Do You Believe In Love," "I Want A New Drug" and "The Heart Of Rock'n'Roll" also peaked at six. The group has some consolation, though: Their album "Sports" has been in the top five for 21 weeks.

(Continued on page 78)

Rock Photos In New Magazine

NEW YORK—ABC Leisure Magazines is launching Rock Photo, a consumer publication featuring the work of leading rock photographers, in October. Its editor is Roman Kozak, former rock editor of Billboard.

The magazine, which will also include a how-to section for amateur photographers, will be published under the auspices of Modern Photography. The cover price is set at \$3.95. The initial print run will be 150,000.

Sanyo, With PolyGram Aid, Bows CD Hardware Push

By STEVE DUPLER

NEW YORK—As the holiday buying season approaches, and Compact Disc hardware manufacturers are kicking off their planned fall advertising and promotion campaigns (Billboard, Aug. 25), Sanyo is launching a retail promotion and consumer education program that will encompass between 16 and 18 nationwide markets. PolyGram Records will participate in the effort by supplying CD sampler packages of rock, pop and classical product for in-store use.

According to Chuck Davis, Sanyo's sales promotion manager, the dual-edged program is designed both to train Sanyo reps in how to present CD to retailers and to provide retailers with a special package of selling aids to be used in-store. He says that only "one or two retailers in each market will be asked to participate, so that we can maintain the specialness and exclusivity of the program."

Davis says that co-op newspaper ads have been prepared by Sanyo, with headlines like "If Only You Could Hear This Ad." Sanyo will pay for three ads, two-thirds or three-quarters of a page in size, for the first three to four weeks, and the retailer would then pay for the fourth ad, says Davis.

"This promotion came about basically because we feel that in order to

effectively sell CD, the consumer must be educated better as to what it is," says Davis. "The educational kit we've prepared is a real Charles Atlas special; it must weigh about 35 pounds."

Included in the package is an eight-page, four-color foldout brochure describing the basics of CD technology; a handout sheet with 20 or 30 of the most commonly asked questions on digital audio; a list of all CD software currently available in the U.S. (reprinted from the consumer magazine Digital Audio, says Davis, as the list of available titles being prepared by the Compact Disc Group won't be ready until the end of the month, and the PolyGram CD sampler.

"We chose to work with PolyGram on this as we did a minor promotion earlier with them at Tower in Los Angeles, and they were very receptive to the idea of a national promotion," Davis notes. "Also, their catalog is particularly diverse."

The promotion begins the first week of October, Davis says, and Sanyo's goal is to "sell about 10,000 of our complete audio component systems featuring the CD player between now and the end of the year. We decided that if we wanted to move that much product, we were just going to have to go out and take the initiative."

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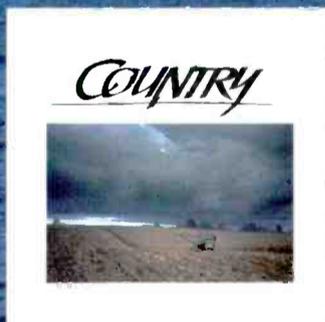
Last Fall, Windham Hill became an A&M-distributed label. Now in recognition of a full year of the warmest retail acceptance, we are pleased to extend special discount and dating benefits throughout the month of September.

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The music, the benefits and the details are all available now from your RCA/A&M And Associated Labels sales representative.



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Country Soundtrack Various artists

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Executive producer: William Ackerman.
(WH/WT/WD 1039)



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Produced by Chuck Greenberg
(WH/WT/WD 1038)



Windham Hill Records Sampler '84 Various Artists

The newest annual addition to a list of proven merchandising tools for the entire Windham Hill catalog. Even more attractive at a suggested \$6.98 list for one month only.

Music from George Winston, William Ackerman, Shadowfax, Michael Hedges, Mark Isham, Alex De Grassi, Scott Cassu and Oskay & O Domhnaill.

Produced by William Ackerman, Michael Hedges, Steven Miller, George Winston, Chuck Greenberg, Alex De Grassi, Billy Oskay & Michael O Domhnaill.
(WH6/WT6/WD 1035)



MEAT MEETS MILES—Dressed for his part as the Texan owner of a London nightclub in the new tv series "Rebellious Jukebox," Meat Loaf takes a break from shooting to pose with Miles Copeland, who devised the program.

Eight Firms In Holland Get Gov't Pay-TV Go-Ahead

AMSTERDAM—Eight Dutch companies have gained permission from the government here to exploit pay-tv in the Netherlands. Five others have been allowed to start a daily "newspaper" service via cable television.

Elco Brinkman, minister of culture and media, named the interested pay-tv parties at the formal opening of the Firato '84 audio/video trade show here. They are Esselte, NEM, ATR, EZQ International Trade, Euro TV, FilmNet, ATN and Thorn EMI Screen Entertainment.

It's generally accepted here that not all those firms will get a chance to supply pay-tv programs to the various cable systems here. Because Holland is such a small market, it's unlikely that more than two can operate profitably.

However, they will all soon start negotiations with the systems, most of which are owned by Dutch municipalities. Programming emphasis is to be on sports and entertainment, the latter with strong music content.

To receive the programs, people with cable television facilities will need a decoder. They will pay a monthly fee of between \$7-\$10.

Holland currently has the highest

penetration ratio of cable television in the world, with some 80% of all households linked to the cable tv grids. There are two national television stations which, on a weekly shift system, feature programs of nine national broadcasting organizations. Additionally, most Dutch households can receive programs from the three West German national television channels and the three Belgian networks.

In some areas, viewers can pick up the U.K. and French channels. The "Sky Channel" output of U.K. company Satellite Television, leaning heavily on music video clips, can be seen on most Dutch cable television systems.

Despite the commercial and creative prestige of the companies gaining government permission, insiders are unwilling to predict that pay-tv will become a major phenomenon in the Netherlands. "We'll need to wait five years to chart progress," says culture minister Brinkman. "But I'm not all that optimistic about its future, especially after the problems encountered in the U.S."

Several of the companies formally permitted to start daily news services on cable television are already running traditional daily papers.

50 Artists Perform At Peterborough Country Fest

By TONY BYWORTH

LONDON—The Peterborough Festival of Country Music celebrated its fifth anniversary, Aug. 24-27, with appearances by more than 50 artists from the U.K., Europe and the U.S. Ticket sales topped the 28,000 mark.

British country entertainer/promoter Jed Ford, who founded the event, praised this year's festival as "the best ever, offering a great variety of entertainment both on and off stage."

Staged over the annual late summer public holiday, the festival offered seven concerts, with individual show tickets at \$6.50-\$7.80 and weekend concession tickets at \$45.

Taking note of the British country fans' "more traditional tastes," Ford secured Tommy Cash, Porter Waggoner, Hank Locklin, Barbara Fairchild and Hank Williams' Original Drifting Cowboys as headliners, with all-around entertainer Ronnie Prophet at the festival's closing act.

Among the four dozen British acts appearing were Poacher, Kenny Johnson & Northwind, Raymond Froggatt, Jon Derek's Country Fe-

ver, the Hank Wangford Band and the all-female band Indigo Lady. The Irish were represented by Susan McCann & the Storytellers, Patrice, Tulsa and Eileen King, and there was a headlining spot for British chart duo Foster & Allen.

The festival concept of Ford and his co-director Wendy Lane differs from that of other major British country music events. It's an open-air event and, outside of the "Big Top" which houses the concerts, there's a carnival atmosphere which Ford likens to the New Orleans Mardi Gras. Entertainment includes fairground attractions, Civil War battle enactments, karate exhibitions, marching bands, softball tournaments and more than 100 exhibition booths.

All attractions are available free to the general public, and an estimated 100,000 people passed through the site over the four days. The festival is sponsored by Mercedes-Benz, linking its industry vehicle division with the truck driving aspects of country music. The concerts were taped by Anglia Television for fall broadcast.

DEALERS OUTRAGED

U.K. 12-Inch Prices Raised

By PETER JONES

LONDON—As the latest trade surveys from the British Phonographic Industry reflect encouraging increases in turnover due largely to the current popularity of the 12-inch single, major record companies here are infuriating dealers by raising dealer prices in this format.

CBS leads the way, with a 20% boost from \$1.94 to \$2.33 (1.79 pounds, taking the exchange rate as \$1.30 to the pound sterling). That involves a retail price for a 12-inch single of roughly \$3.90 if the dealer passes on the full increase to customers.

A typical dealer response is that of Bob Barnes, of the Discovery store in Leamington Spa: "The record companies have found an area that's selling, and they're milking it for all its worth. They're being greedy, and they could kill off the 12-inch format."

Adds Wayne Allen of Midlands-based Ainsley's: "My first reaction is that this will kill the 12-incher stone cold dead. But it could take a month or two to see whether I'm right."

EMI, WEA and Stiff are matching the newly increased CBS price. The PolyGram labels are pushing the 12-inch retail price to roughly \$2.20.

July Increase In Record Production Reported In Japan

TOKYO—Japanese record production in July totalled 11,186 million units, while Compact Disc production, separately summarized, came to 650,000 units. The totals added together represent a 5% increase over the 11,265 million tally registered last July of last year, according to the Japan Phonograph Record Assn. (JPRA), which compiled the figures.

Of the CD total, 438,000 were of domestic repertoire. The CD total for the first seven months of 1984 is now at 3,148 million units, with a value of \$30 million.

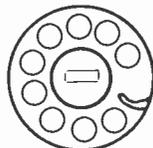
The number of prerecorded cassettes produced in July came to 5,940 million, down 5% on the 6,223 million units registered in July, 1983.

The January-July total of records and CDs is 84,389 million units, compared to the figure of 84,696 million registered for records only in the same period last year. However, the January-July total for prerecorded cassettes, at 42,609 million units, was down 18% on the same period of last year.

In monetary terms, the value of records and CDs produced was up 6% on the same seven months of 1983, and that of tapes was down 16%. The overall total value of disks, CDs and tapes in the period was \$636.2 million, 3% less than the \$614.2 million of last year.

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John Mair, CBS sales director, defends the increases. "The 12-inch single is no longer merely a promotional item," he says. "It's now a major part of our business. It accounts for 20% of our singles sales, and you can't have a fifth of the singles market losing money, certainly not these days."

In fact, BPI figures reveal that, nationally, 12-inch product accounted for 31% of all singles sales in the April-June quarter this year, compared with 25% for the same period last year.

Johnny Fewings, managing director of the Virgin Retail chain, which sells three times as many 12-inch as seven-inch singles, is convinced the increases will lead to "a big drop" in

the number sold. And some dealers figure they will have to absorb some of the increase themselves via profit margin cuts.

One such retailer is Peter Lee, owner of the Bogarts chain. "People won't buy singles at 2.99 pounds (roughly \$3.88)," he says. "I'll have to hold the prices down. Maybe in a year sales will pick up again, but then they'll put the prices up again."

Says Eamonn Blair of London's Citicenta: "We'll have to cushion the increase, especially on chart material. We tried the new retail price on George Michael's single for a few hours, and people just said 'no thanks'."

Police Move Forward In Tokyo Tape Rental Case

By SHIG FUJITA

TOKYO—Police in Nagoya, having raided and searched the Sound City music tape rental store and confiscated allegedly incriminating evidence, are sending reports on their find to the public prosecutor.

This was the first case in which the new law governing rental of phonograph records and music tapes in Japan has been invoked. The law went into effect June 2.

Police questioned Yukihide Yamada, owner of the store, and Masahiro Asahi, its manager. Both are suspected of violating the new law in renting out 13 music tapes to six clients on July 30, for a total fee of \$16.10, without having obtained permission from the Japanese Society for Rights of Authors, Composers & Publishers (JASRAC), and permitting customers to make duplicates by using high-speed dubbing machines installed on the shop premises.

Sound City opened this March, and Yamada bought the business in May. The shop has four high-speed duplicating machines and a stock of

1,900 tapes. Employees helped customers make duplicate copies, say police, each copy costing roughly \$6, around \$4 less than the price of an original tape. JASRAC filed the original complaint with the police.

It's estimated that an average of 60 customers daily frequented the shop through the beginning of August, when the store was forced to close because of JASRAC intervention. It's further estimated that the shop rented out a total of 10,000 music tapes and allowed customers to make some 11,000 duplicates in May, June and July.

Under the new law governing rental, offenders can be jailed for up to three years or fined a maximum of \$1,250.

Meanwhile, JASRAC claims its get-tough stance, which will be continued against tape-dubbing outlets, is a success. Says an official: "There were around 250 of these dubbing stores at the start of the year, but because of our legal moves there are between 30 and 40 now."

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Vol. 96 No. 38.

EDITORIAL

Radio's Stake In Black Music

Two important industry conferences, separated by a continent and very different perspectives, convene in Los Angeles and Washington, D.C. this week. The NAB/NRBA radio convention will be full of talk about demographics, ratings, research and formats, the jargon of a business constantly seeking to expand its audience and remain exciting.

In the nation's capital, members of the black music community—artists, producers, label executives, retailers and more—will spend much of their time discussing, often not kindly, the decisions made by radio programmers. Particularly those in the pop format.

Pop radio and black music wouldn't seem to be mutually exclusive. Look at the charts. There is Michael and Prince and Lionel, and now Tina Turner and Ray Parker Jr. and Peabo Bryson, having a great time in the top 10. No one who loves pop music is upset by their mass acceptance. Hardly.

But when one looks at the wider spectrum of black music and thinks of such worthy performers as Jeffrey Osborne, Patti La-

Belle, Mtume and Kashif, one realizes that even the most loyal listeners to pop radio may have never heard of them.

Is the music of Michael Jackson really that much more accessible than that of Kashif or, say, Midnight Star, to the degree that Jackson and all his offshoots enjoy immediate interest at pop radio, where these other acts have to fight tooth and nail for light rotation? Of course not.

Black music was once a standard part of any pop radio mix, and now, after an unfortunate lull, blacks are finding their way back. This being the case, the Black Music Assn.'s talk of "legislative remedy" to increase black airplay may strike programmers meeting in Los Angeles this week as extreme.

We prefer to see it as just another bit of agitation, an attempt to keep this issue in front of the industry and, ultimately, to help it. For there is no denying that today's most exciting acts, black and white, have their roots in black music. Or that these acts continue to generate revenues and profits, not to mention creative wealth, for all segments of the business.

Profiting From Space Science

By DIANE SANSEVERE

Retailers are in danger of drowning in software. The tide of new and re-configured software—Compact Discs, computer games, records, tapes, etc.—is rising to flood proportions. Many retailers are simply treading water by haphazardly stacking product on shelves, locking it in cabinets and dumping it into bins, and crossing their fingers that customers can find what they're looking for and that they'll make a sale.

Today, that just doesn't seem to be enough. Retailers must take a new approach in order to survive and prosper. They must gain an understanding of the psychology of their store.

It is essential for today's retailer to go beyond simply deciding what to sell. He must take steps to determine how his store can work for him in terms of positioning and displaying products. One major obstacle will always exist—limited space. But the retailer who addresses this problem positively can work successfully with the space that is available to him.

While every store is different in terms of size, location, customer and image, there are fundamental merchandising principles in common which must be kept in mind in order to achieve a common objective: maximizing profits.

A healthy store environment, for example, is one which relaxes browsers and stimulates buying. Here are some points to keep in mind in order to create a merchandising environment that can minimize chaos and maximize sales.

- The overall design of a store or department should reflect the image that the retailer is trying to project. Keeping the decor modern and sophisticated can enhance a "new technology" image. The environment should be comfortable to encourage browsing. The layout should create a progression of traffic flow throughout the store in order to maximize customer exposure to product.

- The environment should not be in any way intimidating. Easy, less complicated products should be up front to lure shoppers into the store as well as to encourage impulse sales as customers make their way out of the store. Signage should clearly identify departments or sections by manufacturers and product categories to make it easy for customers to find what they want.

- Permanent fixtures should coordinate with and add to the comfortability of a store environment. They should be attractive, yet never overwhelm or overshadow the products they are displaying. They must provide easy visibility (allowing for full product exposure whenever possible) and accessibility (so cus-

tomers can easily feel, touch and read product packages). It is a good idea to use modular fixtures, so they can be easily moved and adapted to different product mixes and new product introductions. Components should also be easy to remove or add.

- Another important factor in creating a successful merchandising environment is effective point-of-purchase displays. These should be attention-getting and should deliver a clear message to the customer about the products being displayed and any particular promotion being highlighted. Properly utilized displays are most effective when they maximize the number of products accessible to the customer, reflect the sophistication of the product and segment products into categories.

- Proper lighting should not be neglected. It helps to highlight certain products, making them more appealing. Color and graphics of store displays should also be appealing, complementing yet never overshadowing the products themselves.

All of these are fundamental steps that must be taken to help sell through to the customer.

'Keeping decor modern and sophisticated can enhance a new technology image'

But another problem to keep in mind is pilferage. Video and computer software, as well as audio products, have high price tags compared to most consumer products. They must be safe, yet should not be locked up out of reach and out of sight. Browsing through product lists can become tedious and frustrating to impatient consumers. There are displays which address these problems and allow customers to feel, touch and handle products which are secured and theft-proof, yet very visible.

Retailers selling new, technologically advanced products must make the most of the space in their stores by utilizing each inch intelligently and effectively in order to maximize sales and profits per square foot. Considering today's rent and turnover rate for audio tapes, records, and video and computer software, proper merchandising and displaying techniques can only help make a tremendous difference.

Today, there is a lot of product out there and a rapidly growing profit potential. Retailers must learn to make every bit of space work best for them.

Diane Sansevere is executive vice president of Deijon Inc., a company specializing in in-store display systems. Home base is Carlstadt, N.J.

Letters To The Editor

Sorry About That, Otto

First, thanks for the great spotlight on the Twin Cities (Aug. 25). It's nice to see Billboard take the time to recognize the true cultural capabilities of one of our nation's musical hubs. Give the doubting Thomases a bite of the Minneapple and I guarantee they'll be hooked on our frozen wonderland.

I only have one complaint. In a reference to an artist who does portraits of performers at the Carlton Dinner Theatre, his name appears as Otis Pfieler. Actually, it's Otto Pfieler. Like others in

the special section, he worked a long time to establish himself as a unique talent. It would be nice to have his name appear correctly. Loni Werner Mount Vernon, Ind.

What Day Is It?

After reading the commentary by Michael Morrissey on "Promoting Beyond The Top 10" (Sept. 8), I began toying with a thought about the way radio station programmers play it safe and air only chart-topping hits over and over again. As an experimenter (or a joke), what if a station repeated a day's musical programming, song by song, in exact

order, every day for a week or so? How long would it take for listeners to realize what's going on?

One friend of mine says, "indefinitely." And that's not funny. It's disturbing, and I think she's right. Perhaps the only thing that might give it away is if a listener's clock radio wakes him to the same tune each morning. On the other hand, he might lose track of what day it is, since each day sounds the same as the last.

Matt Suskind
Media-Comm
Long Island City, N.Y.

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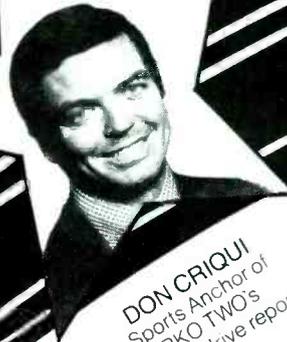
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Major Doubleday Appointments: Ellis At WAPP, Rivers At WAVA



NO TEARS IN HIS BEER—WBBG Cleveland principal Larry Robinson, center, accepts the Billboard award for MOR/Nostalgia Station Of The Year from the city's Mayor George Voinovich, while Miss Budweiser/Cleveland Grand Prix looks on. Since Robinson was unable to attend Billboard's Radio Programming Convention, the presentation was made at the Budweiser/Cleveland Grand Prix, which the station co-sponsored.

Vox Jox

Two Top 40 Outlets Debut In Dallas

By ROLLYE BORNSTEIN

Monday at 5:30 a.m. in Dallas, the world was ABC's oyster. The plans they had been making since the announcement that the network would acquire country-turned-"classic rock" KIXK, licensed to Denton, had finally come to fruition. They had managed to secure the services of **Jim Zippo** (not a minor feat considering the former Nashville morning man stiffed both KMEL San Francisco and WHTT Boston) and his morning partner **Debbie Summers**, and had talked the former morning team of **Rose Wright** and **Billy Hayes** into staying, with Rose doing morning drive news and Billy holding down afternoons. The way they figured it, KIXK which became KTKS, top 40-formatted "106.1 Kiss FM" would be up against similarly programmed KAFM and AC mainstay KVIL—and maybe to a small extent, just an itty bitty concern, the AOR stations in town.

So much for Monday and Tuesday. Wednesday morning arrived, and suddenly one of those itty bitty concerns turned into a full-fledged competitor. Lo and behold, KEGF dropped its AOR approach in favor of all-out top 40 as "all new, all hit 97." If it sounds like a **Bobby Hatrick** liner, it's probably because he's consulting the Sandusky outlet, where afternoon **Randy Brown** will continue as PD and the successful morning team of **Stevens & Pruett**, along with Zippo and Summers, will try to make a dent in **Ron Chapman's** solid AC KVIL armor.

★ ★ ★

No sooner did the KIXK call letters leave the Dallas metro than they traveled across I-20 to the Abilene market, where Merkel's KMIO adopted the Kicks calls... KIXK, meanwhile, has just emerged in Colorado Springs, as "Kicks 102" replaces KIIQ.

Several interesting station sales were announced this week, including a couple in El Paso, where Jalapeno Broadcasting (the company owned by the Hensons of WAVG/WLRS Louisville and KWEN Tulsa **GM Lee Masters**) has agreed to sell K-102 (country-formatted KLOZ, where afternoon **Stu Kellogg** becomes operations director and morning man **Mark Bateman** is upped to PD, replacing the exiting **John Hunter**, who's into video production these days). Buying the station is a group put together by former NBC exec

Bob Sherman, the "Sherman" in Della Fama Travisano & Sherman. The Class C outlet went for \$1.5 million.

Across town at KROD/KLAQ, **Jim Sloan's** Tucson-based Rex Broadcasting has agreed to sell the combo to **Burkhart Abrams' John Sinton** and music producer **Ken Brown**, with **GM Charlie Cohn** remaining in place.

Wondering what's been going on with the **Gary Edens/Harte Hanks** buyout? A look in last Wednesday's Wall Street Journal reveals a done deal in an ad from Goldman Sachs & Co. which reads: "H.H. Acquiring Corp. (a newly formed corporation) has acquired in a leveraged buyout Harte Hanks Communications Inc."... From the rumor side of that story is the word that \$35 million will take Harte Hanks' Houston properties, **KKBQ-AM-FM**. Malrite was reportedly eyeing the stations (as well as L.A.'s Spanish combo **KTNQ/KLVE**, which is said to be up for sale at the same price), but in both cases it turned out to be nothing more than window shopping.

★ ★ ★

Longtime WMCA owner **Straus Communications** has announced it will pick up a couple of outlets in the Catskills, **WELV/WDRE**, licensed to Ellenville. When the deal is done, **Ellen and Peter Straus' son Eric**, who currently serves as WMCA VP/local sales manager, will move upstate to become VP/GM of the pair. The family also owns **WFTR-AM-FM** in Front Royal, Va.

From selling time to buying stations goes **WIBC Indianapolis** sales manager **Mark Engledow**, who, along with **WIBC account exec K. Stephen Mohr**, has purchased **WCTW/WMDH**, licensed to the Muncie/New Castle area. The 250-watt AC AM/Class B country FM combo is expected to be the first of the **Mohr-Engledow Broadcasting** chain.

Moving up in the Gaylord Broadcasting ranks is **WSM Nashville GSM Bob Meyer**. Meyer, a longtime Louisville broadcaster who served as GSM at both **WAKY** and **WLRS**, replaces **Irene Runnels** as general manager of Gaylord's **WKY Oklahoma City**. Filling Meyer's former **WSM GSM shoes** is local sales manager **Sandra Kennedy**, while account exec **John Padgett** is upped to national sales manager.

Exiting his GM post at **Stevie Wonder's KJLH Los Angeles** is long-

time local urban broadcaster **J.B. Stone**. No word on a replacement for him, or a candidate for the PD chair, which Stone had also been filling on an interim basis.

"It's true that some uninformed observers have started rumors that WAVA would exit its current top 40 format and with the addition of **Smokey Rivers** would once again get into the AOR battle," says Double-

day vice president of programming **David Martin**. "This has to be one of the funniest things that I've heard since the rumors that **WLLZ** in Detroit was going top 40 when we hired **Lee Arnold**.

"Our objectives in Washington have never been more clear," **Martin** continues. "The spring Arbitron data placed WAVA a tenth of a point behind **ABC's WRQX (Q-107)**, and it is only a matter of time before WAVA takes the premier contemporary music position in the marketplace."

Under the direction of PD **Randy Kabrich**, WAVA has already reached dominance in the core top 40 demos including 12-34 and 18-34. **Rivers' background** prior to joining **WKDF** was largely top 40, including a stint programming **Birmingham's WKXX**.

Regarding WAPP's future direction, **Martin** allows, "At this time we are considering all of our options in the New York marketplace. With the addition of **Michael Ellis**, rumors have us doing everything from top 40 to urban, but the reality is that we will be carefully reviewing our present format and examining all possible alternatives."

"Any announcement about a format switch is at best premature," notes **VP/GM Pat McNally**, who has been with the AOR outlet since its inception in May, 1982, coming from co-owned **WLLZ**, where he served as **GSM**. "We hired **Michael** because he's been a part of some very successful New York stations over the past seven years. The job he's done at **WHTZ** is outstanding, but that's not the only format he can handle."

Ellis' track record has spanned three formats in New York, including **AC WPIX-FM**, urban **WKTU** and **Z-100**. "At **WPIX** (where he spent a year from 1977-78 as secretary to the general manager) it was really an entry level position," says **Ellis**. "When I moved over to **WKTU**, originally I was traffic director." He became music director shortly thereafter.

Universal's WATI Buy Ushers In 12-12-12 Rule

LOS ANGELES — Universal Broadcasting Corp. became the first group of broadcasters to take advantage of the FCC's new 12-12-12 rule when it formally filed an application Sept. 8 to purchase **WATI Indianapolis**, its eighth AM radio station.

The Mineola, N.Y.-based firm, which originally asked the FCC to increase the number of same-band radio stations from the longtime limit of seven back in September, 1981, is accordingly the first to reap the benefits of the new ruling, approved by the FCC in late July, which allows broadcasters to own up to 12 radio stations on the same band. The UBC filing came on the first day the FCC began accepting purchase applications under the new rule.

WATI, a 250-watt daytimer purchased for \$300,000 from **Sarkes Tarzian Inc.**, will retain its **Drake-Chenault** nostalgia format, says UBC vice president **Dick Marsh**, even though the firm's 10 other radio stations—located for the most part in suburban areas adjacent to major markets—all carry some sort of religious or ethnic format.

"We call ourselves and our station 'voice of the voiceless,'" says **Marsh**.

"I really can't take credit for the station's success," says **Ellis** of his nearly six years at **WKTU**, "but in the time I was there we had five different PDs. To a great extent I was the stabilizing element that made for consistent success."

"Our goal was to take disco, the very popular fad of the moment, and try to broaden the format. We did that by being a broad-based New York City station targeting the five burroughs, but other than keeping our finger on the pulse of the listeners, I have to think we were successful because there wasn't any top 40 competition. What **Z-100** did was to do a real top 40 format, and they filled an obvious void."

Working on the top 40 station since its creation in 1983 in PD **Scott Shannon's Meadowlands Hilton** suite, **Ellis** has been widely credited as a major factor in **Z-100's** success. "It was a very mass appeal format," he notes, "which obviously took its total share from a lot of stations, including urban and AOR. The experience opened my mind to several possibilities, and when this opening came up I knew it was the career opportunity I was waiting for."

"Obviously, both these announcements speak to Doubleday's commitment to recruit the best and most talented minds in programming," says **Martin**, who adds that a third major announcement is forthcoming "with the naming of a second member of the WAPP programming team as operations manager."

"We have been and will continue to recruit for this very important position," he says, "which will include the responsibilities of overseeing all of WAPP's programming, management of the airstaff and responsibility for creating and staging station promotions."

Martin adds that acting PD **Steve Ellis**, who prior to joining WAPP two years ago was with Doubleday's **KDWB**, will remain with the station as assistant PD/MD.

ROLLYE BORNSTEIN

SEPTEMBER 22, 1984, BILLBOARD

ONE-TIME WINDSOR POWERHOUSE

CKLW/CFXX To Change Hands

WINDSOR, Ont. — Negotiations have been completed for the sale of CKLW/CFXX here from Toronto-based Baton Broadcasting to Keith Campbell, a principal in CUC Ltd., the Ontario-based cable franchiser which operates systems throughout the province, including CKLW/CFXX's home base of Windsor. The deal was concluded Sept. 6 at a price of \$1.8 million.

The sale has yet to be finalized by the Canadian Radio-Television & Telecommunications Commission (CRTC), according to Baton executive vice president Gordon Ashford, who adds that he expects a public hearing concerning the sale to occur by the end of this year.

CKLW reigned as Detroit's premier top 40 outlet in the '60s, under the guidance of program director Paul Drew. It was Drew who managed to have the heavily traveled Detroit/Windsor tunnel wired for

CKLW's reception, causing instant listenership anywhere on the AM band for "The Big Eight." The station, then owned by RKO, was sold to Baton in 1971 when a new CRTC regulation went into effect stipulating that no non-residents could own more than 20% of a Canadian radio or television concern, according to Ashford.

Ashford says the growing popularity of FM radio at that time had caused CKLW's listeners to switch to the FM band, prompting a gradual shift in the station's format from top 40 to adult contemporary. Meanwhile, sister FM CFXX, which had simulcast CKLW's top 40 programming during its heyday, adopted first a country format and then a nostalgia approach three years ago.

Last year, CFXX applied to the CRTC for a top 40 license—a format previously prohibited from the FM band under CRTC regulations—in

an attempt to compete with Detroit stations penetrating the Windsor market.

The application was denied. But, says Ashford, the CRTC since April has allowed CFXX the use of top 40 programming for a small portion of the broadcast day: specifically, two hours each for morning and afternoon drive.

The CRTC last July held a public hearing concerning the unique problems facing broadcasters in the Windsor market because of the regulations regarding the required percentage of spoken word on a music based station and the percentage of Canadian content—records either written, recorded or produced by Canadian nationals. Broadcasters here feel these restrictions have put them at a disadvantage in competing with stations on the U.S. side of the border. No decision has yet been reached by the CRTC as to whether the rules can be bent in Windsor's case.

CRTC regulations and "other problems" contributed to Baton's decision to sell CKLW/CFXX, according to Ashford. "We've given it a good shot down there," he says. "Maybe these young people coming in will bring some fresh ideas."

MOIRA McCORMICK

Wolfman Jack Howls Again On WNBC New York

NEW YORK — "Welcome back Jack" is the phrase buzzing this week around WNBC here, where Wolfman Jack returned Friday (14) to broadcast his daily midnight to 5:30 a.m. slot after a 10-year absence from the station.

The noise surrounding Wolfman's return has obscured the departure of Johnny Dark, who delivered his final WNBC graveyard shift Tuesday (11). Dark had been with the station since 1977, and hosted the midnight shift for the past seven months.

Official word from NBC is that Dark's contract was not renewed, but sources say that newly promoted NBC Radio president Randy Bongarten was "looking for someone with a different style." At presstime, Dark could not be reached for comment on the move or his future plans.

NBC personnel and several '50s and '60s superstars celebrated Wolfman's so-called homecoming Friday at the Jukebox club, where the veteran disk jockey kicked the show off with a live broadcast. The "live" aspect of that show looks to be a rarity in future programming, as NBC is billing his shift as featuring "primarily taped and some live" material.

According to Wolfman, the amount of live time will depend on "how much business I have in New York." He says his home base remains his Los Angeles studio, where he has taped the midnight to 5 a.m. show for KRLA since January, 1983, a duty he retains.

KRLA program director Jim Pewter estimates that Wolfman averages 90 minutes of live time during each shift, most of it delivered by phone from his Hollywood and Vine studio.

Earlier in the week, Wolfman debuted his ABC-TV show, "Wolfman Rock TV," a Saturday morning children's program that features rock gossip, information and videos.

KIM FREEMAN

Reorganization At Birch: New Division Formed

CORAL SPRINGS, Fla. — The formation of a second division, Birch Consumer Research, and the management restructuring of the company's existing subsidiary, Birch Radio, have been announced by Birch Research Corp. chairman/chief executive officer Tom Birch.

The move puts former Birch Radio president/chief operating officer David Gingold in the same post at the new division, while three former Arbitron executives are brought on board to run Birch Radio.

Gingold says the new division will process attitudinal and perceptual research, areas the company has been delving into more deeply over the past four months. "It was in our corporate plan two years ago to eventually expand into these areas," he says. "We've been talking with many potential clients and already have worked on projects for a number of consultants."

Unlike Birch Ratings, which specializes in "syndicated research," the new division will operate on a per project basis, dealing with specific proprietary information desired by the client. "What we're doing is using our expertise in radio ratings and applying that to perceptual research," Gingold says.

As is the case with Birch Radio, the telephone will be the instrument of retrieval. "I want to stress we will not be in the business of interpreting the data," says Gingold. "What we will be doing is gathering high-quality information as inexpensively as possible."

Gingold notes that projects are priced from \$6,500 upwards and deal with anything from format feasibility to pre- and post-awareness studies for advertisers, including the record industry.

He adds that Arbitron's recent acquisition of Burke Marketing did not figure into the company's plans to expand. "Their research is more involved with product testing (i.e. hanging sample soap bars on door knobs and later tabulating accep-

ance). We'll strictly gather data, and at this point we're targeting the industry we know best: radio."

Regarding Birch Radio, Gingold sees a continual growth pattern. "Right now we're in 90% of the top 100 markets and adding about 50 to 60 local regional and national advertising subscribers a month." He cites such firms as J. Walter Thompson, D'Arcy MacManus & Masius, SSC&B and N.W. Ayer among Birch Radio's regular clientele, but adds that not all agency subscribers are using the service as a buying tool.

"Some are looking at trends, some at our qualitative data, but we're growing in terms of increase and awareness every day," he says. A recent Interep study dealing with avail requests showed Birch holding 15% of the market, with Arbitron still a dominant 85%. Changing those percentages is the current aim of Birch radio.

To that end, Richard L. Weinstein, the one-time vice president of sales and marketing for Arbitron, has joined the company in Gingold's former president/COO post. Weinstein was most recently vice president of marketing for Katz Television. Aiding him will be senior vice president of sales and marketing Bill Livek, who relinquishes a similar post at Arbitron, and senior vice president and director of operations Bill Engel, most recently general manager of Storz's WTIX New Orleans and also a former vice president of sales and marketing for Arbitron.

"Dick Weinstein was a major force in the development of Arbitron's credibility in the '70s," notes Gingold. "He's strong in strategy planning and he's worked with both (Bill Livek and Bill Engel) as a team in the past. Their goal here will be to increase the usage and credibility at the agency and broadcaster level. Obviously we see a more dramatic increase in agency acceptance as our next plateau."

ROLLYE BORNSTEIN

Move To Top 40 Planned At Hartford's 'Kiss 96'

HARTFORD—These days nearly every town has one: a radio station referring to itself as "Kiss." Various call letters, from San Antonio's KISS to outlets stretching the point such as ABC's newly named KTKS (Kiss in Dallas), all spell contemporary radio.

Back in 1971, when most stations still had Boss Jocks, Hartford had "Kiss 96 FM." However, the format then was—and still is—easy listening.

All that will change by mid-October, says Kiss principal Tim Montgomery. Along with a group of investors collectively known as Precision Media, including Boston concert promoter Don Law, Montgomery has purchased the Class B outlet, which is slated to switch to top 40 this fall.

"We're in the process of putting together our air staff right now," says Montgomery, the former WHIO-AM-FM Dayton general manager who previously served as general sales manager for WBCN in his hometown of Boston before moving to Hefel's WXKS (Kiss 108) as a national sales manager, working closely with PD Sunny Joe White. Fittingly, White has been signed to consult the new sound, which will be programmed by former WCOL Columbus PD Bob Mitchell.

Currently citing WTIC-FM as

competition, "although they lean more to AC than we will," Montgomery welcomes the challenge. "It's hard to say exactly who is direct competition or who will be," he says, "but one thing we've found is that when a new competitor emerges, it tends to expand the market for a particular format rather than contract it."



AUDIO VISUALS—An actress works on WBT Charlotte, N.C.'s "People On The Go" tv spots, in which the station guesses what their audience might be doing while listening.

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Wake Me Up Before You Go-Go," Wham!, Columbia	51	114
2 "Better Be Good To Me," Tina Turner, Capitol	51	106
3 "Body Rock," Maria Vidal, EMI America	31	53
4 "I Can't Hold Back," Survivor, Scotti Bros.	31	52
5 "I Feel For You," Chaka Khan, Warner Bros.	30	93
BLACK (94 Stations)		
1 "Jungle Love," Time, Warner Bros.	44	44
2 "I Feel For You," Chaka Khan, Warner Bros.	21	77
3 "Mr. T's Commandments," Mr. T, Columbia	21	21
4 "In The Name Of Love," Ralph MacDonald with Bill Withers, Polydor	16	75
5 "Crushed," Controllers, MCA	16	64
COUNTRY (125 Stations)		
1 "God Won't Get You," Dolly Parton, RCA	44	79
2 "She's My Rock," George Jones, Epic	40	41
3 "I Love Only You," Nitty Gritty Dirt Band, Warner Bros.	39	45
4 "Some Hearts Get All The Breaks," Charly McClain, Epic	31	53
5 "World's Greatest Lover," Bellamy Brothers, MCA/Curb	28	28
ADULT CONTEMPORARY (84 Stations)		
1 "Left In The Dark," Barbra Streisand, Columbia	24	43
2 "What About Me?" Kenny Rogers with Kim Carnes & James Ingram, RCA	20	56
3 "Desert Moon," Dennis DeYoung, A&M	14	32
4 "Who Wears These Shoes," Elton John, Geffen	12	25
5 "Special Girl," America, Capitol	12	19

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Vox Jox

• Continued from page 15

Returning to the Northeast from Evansville, Ind.'s WGBF is former WFTQ Worcester personality **Dave Windsor**. Dave, who will program Syracuse's WSYR, will also host the midday show on the AM outlet, which moves **Fred Horton** to the FM side of the building. Fred, who's already walking those Y94 FM halls weekends as host of the contemporary station's "Saturday Night Oldies Party," will round out his work week in the 7-midnight shift there.

Giving up the glitter and glamour of big-time show biz, Z-100 personality **Dr. Dave Dunaway** (we're talking Charlotte, here—Z-100 as in WJZR licensed to Kannapolis, N.C.) has opted for life as a lawyer. He joins the state of North Carolina's division of license and theft, so these days **Jack Daniel** cleans up after the Z Morning Zoo. In addition to his midday duties, Daniel, who most recently programmed crosstown WROQ, now serves as the contemporary station's music director.

Upped to assistant PD at Richmond's Q-94 (WRVQ-FM) is music director **Bob Lewis**. Now that Don Keith's All American Media has taken over Mobile's WZEW-FM, **Catt Stone** has been appointed PD of the AOR outlet. Stone had been programming Hammond, La.'s similarly formatted WHMD.

★ ★ ★

Across the street and back again walks Boston's **Jon J. Hirshberg**, who for several years directed the sales operation of WEEI before leav-

ing for WBZ as GSM. Now he assumes that role at 'EEL, replacing the exiting **Steve Knowles** at the Newsradio outlet.

Speaking of news, WWKX Nashville/Gallatin's **Mary Glen Lassiter** departs for First Media's Z-93 (WZGC) Atlanta, where she'll join the morning team of **Steve McCoy** and PD **John Young** as news anchor. She'll also serve as news director at the contemporary outlet, where evening lady **Lindsey** adds to her duties as promotion coordinator.

Upped to full-time editor at L.A.'s KFVB (All News 98) is **Diana Martinez**. Speaking of L.A. radio, we spent some time listening to it this weekend, and we've got to say—on second thought, we'll let you decide, since you'll probably be reading this at the RCPC in easy range of all the local stations. And for those of you into nostalgia, KRLA's first top 40 jock, **Jimmy O'Neill**, is back with the AM outlet, doing weekends.

Passing through New Orleans with a hankering to hear Transtar's "Format 41?" No problem, since Joy (WWL's FM counterpart, WAJY) just opted for the soft AC sound.

Opting for country after 56 years in a contemporary vein is Corpus Christi's KRYS. As the AM outlet partially simulcasts with similarly formatted KBCB, the latter will adopt the KRYS-FM designation later this fall, while listeners continue to think of them as K-99. As for that all-new AM lineup, following the simulcasted "Morning Wake Up Service" with **Russ Martin** and **Dave Scott** are **Jer-**

ry Sublett in middays, **J.D. Gonzales** in afternoons, **Robert Diaz** in evenings and **Terri Inskip** overnights. **Cathy Kallinger** continues as news director.

★ ★ ★

Remember **Sandy Shore**, the young lady up in Monterey who got all that national publicity last year after a listener came in and shot out most of the equipment at K-WAV? (As we recall, and not very well, he came from Hawaii and his pickup truck told him to do it—or some equally bizarre story.) Well, having recovered from that scare, Sandy made the decision to stay in radio but has opted for a studio with fewer windows in the San Fernando Valley. You can catch her act weekends on KGIL.

Chris Allen moves from AM to FM: from Dallas' KAAM to co-owned KAFM, where he now does overnights. If you did any growing up in Oklahoma City, you probably remember "3-D Danny." Back when television was young (and so was he), **Danny Williams** hosted the local kiddie show. By our figures, those kiddies are now KEBC's prime demos, and so it is that the country outlet has hired Williams to do morning drive on FM 94.

Which station influences the most record sales in the metropolitan New York area? It may not be in Trivial Pursuit, but the answer according to the 1984 Scarborough Report is WLIR. Among listeners who purchase 10 or more albums annually, the Long Island FM outlet ranked 229% above the average of the 35

stations used in the survey.

If your favorite hobby is collecting obscure rap records, you'll instantly recognize the name **Lady B**. Also known as **Wendy Clark**, Lady B recorded the obscure 1979 single "To The Beat Y'All." Since then she's gone on to semi-fame and little fortune as WHAT Philadelphia music director and air personality. These days, however, you can hear her rap on Power 99, as Lady joins WUSL. She hosts Sunday afternoon's "Street Beat" program, devoted to rap devotees.

From Q-105 (WRBQ Tampa) across the bay to Clearwater's Magic 96 FM (WMGG) goes **Audrey Lynn**, who now serves as the AC-turned-contemporary outlet's promotions director and morning traffic anchor. Moving into the promotions director slot at Portland's KCNR is **Desiree Brown**. Upped to full-time at Gonzales, La.'s WSLG is **Tom Lewis**, replacing midday personality **J.D. Tyler**, who opts for the good life in the Florida Keys.

★ ★ ★

Those of you looking for former WAIL New Orleans chief engineer **Alan Perkins** can find him in **Eric Small's** Brooklyn office. The duo are heavily into tv stereo. Speaking of which, KOMO-TV Seattle holds the distinction of becoming the first commercial television station broadcasting totally in stereophonic sound, according to VP/GM **Monty Grau**. If you'd like to chat with Alan, you can reach him at (212) 625-7333.

Get out your address books again and look under "C," "F" and "S." **Jon Coleman** has moved up in the world. The new address in posh Los Colinas is Coleman Research, Three Dallas Communications Complex, Suite 212, Irving, Tex. 75039. Jot down the new number, too: (214) 556-2121.

As for "F," Tucson-based FMR Associates has also moved. The research firm can now be reached at FMR Research Center, 6045 E. Grant Road, Tucson, Ariz. 85712. The phone number, (606) 886-5548, remains the same. And guess what? The Schulke family has also relocated. That new address for Mr. and Mrs. **Jim Schulke** (and Jamie) is 50 N. Compass Drive, Bay Colony, Fort Lauderdale, Fla. 33308. The office number is (305) 491-8674.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **Can't Get Enough Of Your Love, Babe**, Barry White, Twentieth Century
2. **Rock Me Gently**, Andy Kim, Capitol
3. **I Honestly Love You**, Olivia Newton-John, MCA
4. **Nothing From Nothing**, Billy Preston, A&M
5. **I Shot The Sheriff**, Eric Clapton, RSO
6. **Then Came You**, Dionne Warwick & the Spinners, Atlantic
7. **(You're) Having My Baby**, Paul Anka, United Artists
8. **Clap For The Wolfman**, Guess Who, RCA
9. **You Haven't Done Nothin'**, Stevie Wonder, Tamla
10. **Hang On In There Baby**, Johnny Bristol, MGM

POP SINGLES—20 Years Ago

1. **The House Of The Rising Sun**, Animals, MGM
2. **Bread And Butter**, Newbeats, Hickory
3. **Where Did Our Love Go**, Supremes, Motown
4. **Oh, Pretty Woman**, Roy Orbison, Monument
5. **G.T.O.**, Ronny & the Daytonas, Mala
6. **Everybody Loves Somebody**, Dean Martin, Reprise
7. **Remember (Walkin' In The Sand)**, Shangri-Las, Red Bird
8. **Because**, Dave Clark Five, Epic
9. **Do Wah Diddy Diddy**, Manfred Mann, Ascot
10. **Dancing In The Street**, Martha & the Vandellas, Gordy

TOP LPs—10 Years Ago

1. **Fulfillingness' First Finale**, Stevie Wonder, Motown
2. **Bad Company**, Swan Song
3. **Endless Summer**, Beach Boys, Capitol
4. **Rags To Rufus**, Rufus, ABC
5. **If You Love Me Let Me Know**, Olivia Newton-John, MCA
6. **II, Bachman-Turner Overdrive**, Mercury
7. **461 Ocean Blvd.**, Eric Clapton, RSO
8. **Chicago VII**, Chicago, Columbia
9. **Marvin Gaye Live**, Tamla
10. **Back Home Again**, John Denver, RCA

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **I Wouldn't Want To Live If You Didn't Love Me**, Don Williams, ABC/Dot
2. **I'm A Rambling Man**, Waylon Jennings, RCA
3. **I Love My Friend**, Charlie Rich, Epic
4. **Please Don't Tell Me How The Story Ends**, Ronnie Milsap, RCA
5. **Big Four Poster Bed**, Brenda Lee, MCA
6. **(It's A) Monster's Holiday**, Buck Owens, Capitol
7. **Dance With Me (Just One More Time)**, Johnny Rodriguez, Mercury
8. **A Mi Esposa Con Amor**, Sonny James, Columbia
9. **We Loved It Anyway**, George Jones & Tammy Wynette, Epic
10. **Bonaparte's Retreat**, Glen Campbell, Capitol

SOUL SINGLES—10 Years Ago

1. **Can't Get Enough Of Your Love Babe**, Barry White, 20th Century
2. **You Haven't Done Nothin'**, Stevie Wonder, Tamla
3. **Skin Tight**, Ohio Players, Mercury
4. **Live It Up Part I**, Isley Brothers, T-Neck
5. **Midnight Flower**, Four Tops, Dunhill
6. **Do It Baby**, Miracles, Tamla
7. **Then Came You**, Dionne Warwick & the Spinners, Atlantic
8. **Tell Her Love Has Felt The Need**, Eddie Kendricks, Tamla
9. **Feel Like Making Love**, Roberta Flack, Atlantic
10. **Ain't No Love In The Heart Of The City**, Bobby Blue Bland, Dunhill



GOING, GOING, GONE—Members of the Go-Go's pay a call to WLS-FM Chicago staffers after their show at the city's Poplar Creek Music Theatre. Standing from left are air personality **Steve Dahl**, Go-Go **Charlotte Caffey**, WLS's **Garry Meier** and Go-Go's **Kathy Valentine** and **Belinda Carlisle**. Kneeling are A&M's local promotion rep **Bob Tarantino** and **Keith Altomare** of IRS Records.

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Based on station playlists through Tuesday (9/11/84)

••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

- WHAM**—Wake Me Up Before You Go-Go (Columbia)
MARIA VIDAL—Body Rock (EMI-America)
KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me? (RCA)
SURVIVOR—I Can't Hold Back (Scotti Bros.)

WFLY—Albany

- (Peter Clark—P.D.)
 • DIANA ROSS—Swept Away
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • BARBRA STREISAND—Left In The Dark
 • MARIA VIDAL—Body Rock
 • KROKUS—Midnite Maniac

WGUY—Bangor

- (Jim Randall—P.D.)
 • BARRY GIBB—Shine Shine
 • DENNIS DEYOUNG—Desert Moon
 • RICKIE LEE JONES—The Real End
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
 • HELIX—Rock You
 • THE GO-GO'S—Yes Or No
 • STEPHEN STILLS—Stranger
 • HONEYMOON SUITE—New Girl Now

WIGY—Bath

- (Scott Robbins—P.D.)
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • MARIA VIDAL—Body Rock
 • SURVIVOR—I Can't Hold Back
 • BEACH BOYS AND FRANKIE VALLI—East Meets West
 • MATHEW WILDER—Bouncing Off The Wall
 • FREDDIE MERCURY—Love Kills
 • FACE TO FACE—Under The Gun
 • LULU—Everytime I See Your Picture
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale

WHTT—Boston

- (Rick Peters—P.D.)
 • TINA TURNER—Better Be Good To Me (Capitol)
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • STEVE PERRY—Strung Out

WXKS—Boston

- (Sunny Joe White—P.D.)
 • DIANA ROSS—Swept Away
 • MARIA VIDAL—Body Rock
 • SURVIVOR—I Can't Hold Back
 • FACE TO FACE—Under The Gun
 • SAM HARRIS—Sugar Don't Bite

WBEN-FM—Buffalo

- (Bob Wood—P.D.)
 • DAVID BOWIE—Blue Jean
 • WHAM—Wake Me Up Before You Go-Go
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • TINA TURNER—Better Be Good To Me (Capitol)
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
 • BARBRA STREISAND—Left In The Dark
 • MARIA VIDAL—Body Rock

WKBW—Buffalo

- (Sandy Beach—P.D.)
 • ANNE MURRAY & DAVE LOGGINS—Nobody Loves's Me Like You

WNYS—Buffalo

- (Bill Tod—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • CHAKA KHAN—I Feel For You
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • PRINCE AND THE REVOLUTION—Purple Rain

WTSN—Dover

- (Jim Sebastian—P.D.)
 • JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
 • THE GO-GO'S—Yes Or No
 • PRINCE AND THE REVOLUTION—Purple Rain
 • WHAM—Wake Me Up Before You Go-Go
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
 • BARRY GIBB—Shine Shine
 • MATHEW WILDER—Bouncing Off The Wall
 • BEACH BOYS AND FRANKIE VALLI—East Meets West

WERZ—Exeter

- (Jack D'Brien—P.D.)
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • FACE TO FACE—Under The Gun

WTIC-FM—Hartford

- (Mike West—P.D.)
 • DENNIS DEYOUNG—Desert Moon
 • WHAM—Wake Me Up Before You Go-Go

WFEA—Manchester

- (Rick Ryder—P.D.)
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • BEACH BOYS AND FRANKIE VALLI—East Meets West
 • THOMPSON TWINS—You Take Me Up
 • ANNE MURRAY & DAVE LOGGINS—Nobody Loves's Me Like You

KC-101 (WKCI)—New Haven

- (Stef Rybak—P.D.)
 • DAVID BOWIE—Blue Jean
 • WHAM—Wake Me Up Before You Go-Go

WJBQ—Portland

- (Brian Phoenix—P.D.)

- PRINCE AND THE REVOLUTION—Purple Rain
 • JANET JACKSON—Don't Stand Another Chance
 • MARIA VIDAL—Body Rock
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • STEVE PERRY—Strung Out
 • JEFFERSON STARSHIP—Layin' It On The Line
 • MATHEW WILDER—Bouncing Off The Wall

WSPK—Poughkeepsie

- (Chris Laide—P.D.)
 • TINA TURNER—Better Be Good To Me (Capitol)
 • THE GO-GO'S—Yes Or No
 • MARIA VIDAL—Body Rock
 • STEVE PERRY—Strung Out
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • BARBRA STREISAND—Left In The Dark
 • KROKUS—Midnite Maniac

WPRO-FM—Providence

- (Tom Cuddy—P.D.)
 • DAVID BOWIE—Blue Jean
 • BARBRA STREISAND—Left In The Dark
 • SURVIVOR—I Can't Hold Back
 • MARIA VIDAL—Body Rock
 • WHAM—Wake Me Up Before You Go-Go
 • WJMQ—Rochester
 (Jay Stevens—P.D.)
 • THE POINTER SISTERS—I'm So Excited
 • HONEYMOON SUITE—New Girl Now
 • TINA TURNER—Better Be Good To Me

WPXY-FM—Rochester

- (Tom Mitchell—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • PRINCE AND THE REVOLUTION—Purple Rain
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • CHAKA KHAN—I Feel For You

WGF—Schenectady

- (Mike Neff—P.D.)
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • CHAKA KHAN—I Feel For You
 • WHAM—Wake Me Up Before You Go-Go
 • PRINCE AND THE REVOLUTION—Purple Rain

WRCK—Utica

- (Jim Rietz—P.D.)
 • THE GO-GO'S—Yes Or No
 • MADONNA—Lucky Star
 • FREDDIE MERCURY—Love Kills
 • JAKATA—Hell Is On The Run
 • WHAM—Wake Me Up Before You Go-Go
 • MATHEW WILDER—Bouncing Off The Wall
 • MICHAEL FURLONG—Use It Or Lose It

Mid-Atlantic Region

TOP ADD ONS

- DAVID BOWIE—Blue Jean (EMI-America)
 TINA TURNER—Better Be Good To Me (Capitol)
 MATHEW WILDER—Bouncing Off The Wall (Private I)
 SURVIVOR—I Can't Hold Back (Scotti Bros.)

WFBG—Altoona

- (Tony Booth—P.D.)
 • BARBRA STREISAND—Left In The Dark
 • KROKUS—Midnite Maniac
 • TINA TURNER—Better Be Good To Me (Capitol)
 • STEVE PERRY—Strung Out
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
 • MICHAEL FURLONG—Use It Or Lose It

WJLK-FM—Asbury Park

- (Dennis O'Mara—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • BARBRA STREISAND—Left In The Dark
 • JIM CAPALDI—I'll Keep Holding On
 • FREDDIE MERCURY—Love Kills
 • MATHEW WILDER—Bouncing Off The Wall

B-104 (WBSB)—Baltimore

- (Steve Kingston—P.D.)
 • DAVID BOWIE—Blue Jean
 • CHAKA KHAN—I Feel For You
 • BILLY IDOL—Flesh For Fantasy

WMAR-FM—Baltimore

- (Ralph Wimmer—P.D.)
 • DAVID BOWIE—Blue Jean
 • TINA TURNER—Better Be Good To Me

WOMP-FM—Bellaire

- (Dwayne Bonds—P.D.)
 • PEABO BRYSON—Slow Dancin'
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • WANG CHUNG—Don't Be My Enemy
 • SAM HARRIS—Sugar Don't Bite
 • SURVIVOR—I Can't Hold Back

WVSR—Charleston

- (Chris Bailey—P.D.)
 • PRINCE AND THE REVOLUTION—Purple Rain
 • SURVIVOR—I Can't Hold Back
 • MATHEW WILDER—Bouncing Off The Wall
 • MICHAEL FURLONG—Use It Or Lose It
 • PEABO BRYSON—Slow Dancin'

WZYQ—Frederick

- (Kemosabi Joe—P.D.)
 • SHEENA EASTON—Strut
 • DAVID BOWIE—Blue Jean
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?

TOP ADD ONS - NATIONAL

- TINA TURNER—Better Be Good To Me (Capitol)
 DAVID BOWIE—Blue Jean (EMI-America)
 WHAM—Wake Me Up Before You Go-Go (Columbia)

INGRAM—What About Me?

- WBLI—Long Island**
 (Bill Terry—P.D.)
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • DAVID BOWIE—Blue Jean
 • MARIA VIDAL—Body Rock

WPLJ—New York

- (Larry Berger—P.D.)
 • STEVE WONDER—I Just Called To Say I Love You
 • CHICAGO—Hard Habit To Break

Z-100 (WHTZ)—New York

- (Scott Shannon—P.D.)
 • ROD STEWART—Some Guys Have All The Luck
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • WHAM—Wake Me Up Before You Go-Go

WKTU—New York City

- (Carlos DeJesus—P.D.)
 • SPANDAU BALLET—Only When You Leave
 • BANANARAMA—Cruel Summer
 • TINA TURNER—Better Be Good To Me
 • JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
 • BILLY IDOL—Flesh For Fantasy

WKHI—Ocean City

- (Jack Gilten—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • MARIA VIDAL—Body Rock
 • SURVIVOR—I Can't Hold Back
 • WANG CHUNG—Don't Be My Enemy
 • BARBRA STREISAND—Left In The Dark

WCAU-FM—Philadelphia

- (Scott Walker—P.D.)
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • JOHN WAITE—Missing You
 • JEFFERSON STARSHIP—Layin' It On The Line
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
 • KROKUS—Midnite Maniac
 • SURVIVOR—I Can't Hold Back
 • MATHEW WILDER—Bouncing Off The Wall

WUSL—Philadelphia

- (Jeff Wyatt—P.D.)
 • DONNA SUMMER—There Goes My Baby
 • JOCELYN BROWN—I Wish You Would
 • TERRI WELLS—I'm Giving All My Love
 • FORCE M.D.'S—Tears
 • WISH FEATURING FONDA RAE—Touch Me

WHTX—Pittsburgh

- (Todd Chase—P.D.)
 • DIANA ROSS—Swept Away
 • DAVID BOWIE—Blue Jean
 • DENNIS DEYOUNG—Desert Moon

WPST—Trenton

- (Tom Taylor—P.D.)
 • PRINCE AND THE REVOLUTION—Purple Rain
 • TINA TURNER—Better Be Good To Me (Capitol)
 • ELTON JOHN—Who Wears These Shoes
 • FRANK STALLONE—If I Ever Get Back
 • BARBRA STREISAND—Left In The Dark
 • WHAM—Wake Me Up Before You Go-Go

Q-107 (WRQX)—Washington

- (Alan Burns—P.D.)
 • ELTON JOHN—Who Wears These Shoes

WASH—Washington D.C.

- (Bill Tanner—P.D.)
 • JACKSONS—Torture
 • PRINCE AND THE REVOLUTION—Purple Rain
 • CHICAGO—Hard Habit To Break

WAVA—Washington D.C.

- (Smokey Rivers—P.D.)
 • STEVE WONDER—I Just Called To Say I Love You
 • DIANA ROSS—Swept Away
 • NIGHT RANGER—When You Close Your Eyes
 • LINDSEY BUCKINGHAM—Go Insane

WILK—Wilkes Barre

- (Frank Warren—P.D.)
 • DAKOTA—Runaway
 • MATHEW WILDER—Bouncing Off The Wall
 • BILLY OCEAN—Caribbean Queen (No More Love On The Run)
 • CHICAGO—Hard Habit To Break
 • CHAKA KHAN—I Feel For You
 • TINA TURNER—Better Be Good To Me
 • LOU REED—I Love You, Suzanne
 • GIORGIO MORODER AND PHILIP OAKEY—Together In Electric Dreams

WKRZ-FM—Wilkes-Barre

- (Jim Rising—P.D.)
 • BARRY GIBB—Shine Shine
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • SURVIVOR—I Can't Hold Back
 • MATHEW WILDER—Bouncing Off The Wall
 • FREDDIE MERCURY—Love Kills
 • THE GO-GO'S—Yes Or No

Q-106 (WQXA)—York

- (Mark McKenzie—P.D.)
 • BRUCE SPRINGSTEEN—Cover Me
 • ELTON JOHN—Who Wears These Shoes

WYCR—York

- (Mark Richards—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • TINA TURNER—Better Be Good To Me
 • HONEYMOON SUITE—New Girl Now
 • J.D. Souther—Go Ahead And Run

Southeast Region

TOP ADD ONS

- TINA TURNER—Better Be Good To Me (Capitol)
 DAVID BOWIE—Blue Jean (EMI-America)
 STEVE PERRY—Strung Out (Columbia)
 KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me? (RCA)

WANS-FM—Anderson/Greenville

- (Bill McGowan—P.D.)
 • PRINCE AND THE REVOLUTION—Purple Rain
 • THE GO-GO'S—Yes Or No
 • SURVIVOR—I Can't Hold Back
 • HONEYMOON SUITE—New Girl Now
 • THOMPSON TWINS—You Take Me Up
 • MARIA VIDAL—Body Rock

WISE—Asheville

- (John Stevens—P.D.)
 • TINA TURNER—Better Be Good To Me (Capitol)
 • JANET JACKSON—Don't Stand Another Chance
 • MARIA VIDAL—Body Rock
 • THE GO-GO'S—Yes Or No
 • HONEYMOON SUITE—New Girl Now
 • SURVIVOR—I Can't Hold Back
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love

94-Q (WQXI-FM)—Atlanta

- (Jim Morrison—P.D.)
 • STEVE PERRY—Strung Out

V-103 (WVEE)—Atlanta

- (Scotti Andrews—P.D.)
 • KASHIF—Are You The Woman
 • TINA TURNER—Better Be Good To Me (Capitol)
 • WHODINI—Friends
 • NEW EDITION—Cool It Now
 • CYNDI LAUPER—She Bop
 • THE TIME—Jungle Love

Z-93 (WZGC)—Atlanta

- (Chris Thomas—P.D.)
 • TINA TURNER—Better Be Good To Me (Capitol)
 • DAVID BOWIE—Blue Jean
 • SURVIVOR—I Can't Hold Back
 • STEVE PERRY—Strung Out

WBBQ-FM—Augusta

- (Harley Drew—P.D.)
 • STEVE PERRY—Strung Out
 • SURVIVOR—I Can't Hold Back
 • MARIA VIDAL—Body Rock

WSSX—Charleston

- (Brian Phillips—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • STEVE WONDER—I Just Called To Say I Love You
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • MARIA VIDAL—Body Rock
 • JANET JACKSON—Don't Stand Another Chance

WBCY—Charlotte

- (Bob Kagan—P.D.)
 • DAVID BOWIE—Blue Jean
 • PRINCE AND THE REVOLUTION—Purple Rain
 • STEVE PERRY—Strung Out

CK-101 (WCKS)—Cocoa Beach

- (Bobby Knight—P.D.)
 • DIANA ROSS—Swept Away

WNOK-FM—Columbia

- (Peter Wolfe—P.D.)
 • PRINCE AND THE REVOLUTION—Purple Rain
 • THE GO-GO'S—Yes Or No
 • SAM HARRIS—Sugar Don't Bite
 • BARBRA STREISAND—Left In The Dark

I-100 (WNFI)—Daytona Beach

- (Randy Van Halen—P.D.)
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • THE FIXX—Are We Ourselves
 • TINA TURNER—Better Be Good To Me

G-105 (WDCC)—Durham/Raleigh

- (Rick Freeman—P.D.)
 • LINDSEY BUCKINGHAM—Go Insane
 • THE POINTER SISTERS—I'm So Excited
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • CHAKA KHAN—I Feel For You
 • TINA TURNER—Better Be Good To Me
 • WHAM—Wake Me Up Before You Go-Go

WFLB—Fayetteville

- (Larry Canon—P.D.)
 • DAVID BOWIE—Blue Jean
 • NEW EDITION—Cool It Now
 • MICHAEL FURLONG—Use It Or Lose It
 • SAM HARRIS—Sugar Don't Bite
 • LULU—Everytime I See Your Picture

WOKI—Knoxville

- (Gary Adkins—P.D.)
 • RICKIE LEE JONES—The Real End
 • JEFFERSON STARSHIP—Layin' It On The Line
 • NEW EDITION—Cool It Now
 • THE STOMPERS—One Heart For Sale
 • MATHEW WILDER—Bouncing Off The Wall
 • FREDDIE MERCURY—Love Kills

I-95 (WINZ-FM)—Miami

- (Keith Isley—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • TINA TURNER—Better Be Good To Me
 • DAVID BOWIE—Blue Jean

Y-100 (WHYI)—Miami/Ft.

Lauderdale

- (Robert W. Walker—P.D.)
 • PRINCE AND THE REVOLUTION—Purple Rain
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • TINA TURNER—Better Be Good To Me (Capitol)
 • ELTON JOHN—Who Wears These Shoes

WNVZ—Norfolk

- (Jeff Morgan—P.D.)
 • LINDSEY BUCKINGHAM—Go Insane
 • CHAKA KHAN—I Feel For You
 • JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
 • RICK SPRINGFIELD—Bop 'Til You Drop
 • BARRY GIBB—Shine Shine
 • DENNIS DEYOUNG—Desert Moon
 • DIANA ROSS—Swept Away
 • ELTON JOHN—Who Wears These Shoes
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love

WBJW—Orlando

- (Gary Mitchell—P.D.)
 • THE POINTER SISTERS—I'm So Excited
 • TINA TURNER—Better Be Good To Me (Capitol)
 • NAKED EYES—(What) In The Name Of Love
 • DENNIS DEYOUNG—Desert Moon

WRWQ—Richmond

- (Bob Lewis—P.D.)
 • PRINCE AND THE REVOLUTION—Purple Rain
 • CHAKA KHAN—I Feel For You
 • DAVID BOWIE—Blue Jean
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • SHEENA EASTON—Strut
 • DENNIS DEYOUNG—Desert Moon
 • THE FIXX—Are We Ourselves

WXLK—Roanoke

- (Russ Brown—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • SURVIVOR—I Can't Hold Back
 • BARBRA STREISAND—Left In The Dark

WZAT—Savannah

- (Ray Williams—P.D.)
 • STEVE PERRY—Strung Out
 • CHAKA KHAN—I Feel For You
 • THOMPSON TWINS—You Take Me Up
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • SAM HARRIS—Sugar Don't Bite

Q-105 (WRBQ)—Tampa

- (Mason Dixon—P.D.)
 • DENNIS DEYOUNG—Desert Moon
 • WHAM—Wake Me Up Before You Go-Go
 • TINA TURNER—Better Be Good To Me (Capitol)

WSEZ—Winston-Salem

- (Bob Mahoney—P.D.)
 • NIGHT RANGER—When You Close Your Eyes

North Central Region

TOP ADD ONS

- WHAM—Wake Me Up Before You Go-Go (Columbia)
 TINA TURNER—Better Be Good To Me (Capitol)
 MATHEW WILDER—Bouncing Off The Wall (Private I)
 MARIA VIDAL—Body Rock (EMI-America)

WKDD—Akron

- (Nick Anthony—P.D.)
 • MATHEW WILDER—Bouncing Off The Wall
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • SURVIVOR—I Can't Hold Back
 • MARIA VIDAL—Body Rock
 • BARBRA STREISAND—Left In The Dark

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (9/11/84)

KDWB-AM—Minneapolis

- (Lorin Palagi-P.D.)
- ROD STEWART—Some Guys Have All The Luck
- TINA TURNER—Better Be Good To Me
- ELTON JOHN—Who Wears These Shoes
- BARRY GIBB—Shine Shine

KDWB-FM—Minneapolis

- (Dave Anthony-P.D.)
- DIANA ROSS—Swept Away
- THE FIXX—Are We Ourselves
- DENNIS DeYOUNG—Desert Moon

WLOL—Minneapolis

- (Tac Hammer-P.D.)
- BARRY GIBB—Shine Shine
- THOMPSON TWINS—You Take Me Up
- WHAM—Wake Me Up Before You Go-Go
- DIANA ROSS—Swept Away

KJ-103 (KJYO)—Oklahoma City

- (Dan Wilson-P.D.)
- SHEENA EASTON—Strut
- SURVIVOR—I Can't Hold Back
- DAVID BOWIE—Blue Jean

KQKQ—Omaha

- (Jerry Dean-P.D.)
- WHAM—Wake Me Up Before You Go-Go
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- CHAKA KHAN—I Feel For You
- BILLY IDOL—Flesh For Fantasy

KKLS-FM—Rapid City

- (Randy Sherwyn-P.D.)
- SURVIVOR—I Can't Hold Back
- THE EVERLY BROTHERS—On The Wings Of A Nightingale
- STEVE PERRY—Strung Out
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- MARIA VIDAL—Body Rock

KKRC—Sioux Falls

- (Dan Kilay-P.D.)
- THE POINTER SISTERS—I'm So Excited
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- KROKUS—Midnite Maniac

KHTR—St. Louis

- (Bob Scott-P.D.)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
- DAVID BOWIE—Blue Jean
- DIANA ROSS—Swept Away
- ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
- SURVIVOR—I Can't Hold Back

KAYI—Tulsa

- (Johnny Rivers-P.D.)
- ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
- STEVE PERRY—Strung Out
- MARIA VIDAL—Body Rock
- HONEYMOON SUITE—New Girl Now

KRAV—Tulsa

- (Rick Allan West-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?

KFMW—Waterloo

- (Mark Potter-P.D.)
- PRINCE AND THE REVOLUTION—Purple Rain
- WHAM—Wake Me Up Before You Go-Go
- BARBRA STREISAND—Left In The Dark
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- JEFFERSON STARSHIP—Layin' It On The Line
- KIP ADDOTTA—Jet Dream
- MATHEW WILDER—Bouncing Off The Wall

KEYN—Wichita

- (Ron Eric Taylor-P.D.)
- THE GO-GO'S—Yes Or No
- SURVIVOR—I Can't Hold Back
- SAM HARRIS—Sugar Don't Bite
- BARBRA STREISAND—Left In The Dark

Southwest Region

TOP ADD ONS

- TINA TURNER—Better Be Good To Me (Capitol)
- CHAKA KHAN—I Feel For You (Warner Bros.)
- WHAM—Wake Me Up Before You Go-Go (Columbia)
- DAVID BOWIE—Blue Jean (EMI-America)

WKXX—Birmingham

- (Michael St. John-P.D.)
- CHAKA KHAN—I Feel For You
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
- TINA TURNER—Better Be Good To Me
- SURVIVOR—I Can't Hold Back

KITE—Corpus Christi

- (Ron Chase-P.D.)
- NAKED EYES—(What) In The Name Of Love
- ROD STEWART—Some Guys Have All The Luck
- DIANA ROSS—Swept Away
- ELTON JOHN—Who Wears These Shoes

KAFM—Dallas

- (John Shomby-P.D.)
- TINA TURNER—Better Be Good To Me
- DENNIS DeYOUNG—Desert Moon
- CHAKA KHAN—I Feel For You
- DAVID BOWIE—Blue Jean

KAMZ—El Paso

- (Bob West-P.D.)
- DENNIS DeYOUNG—Desert Moon
- WHAM—Wake Me Up Before You Go-Go
- MATHEW WILDER—Bouncing Off The Wall
- VANITY—Pretty Mess

KSET-FM—El Paso

- (Cat Simon-P.D.)
- SPANDAU BALLET—Only When You Leave
- SURVIVOR—I Can't Hold Back
- BARBRA STREISAND—Left In The Dark
- SHEENA EASTON—Strut

KISR—Fort Smith

- (Rick Hayes-P.D.)
- PRINCE AND THE REVOLUTION—Purple Rain
- DAVID BOWIE—Blue Jean
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- TINA TURNER—Better Be Good To Me
- MARIA VIDAL—Body Rock
- SAM HARRIS—Sugar Don't Bite
- WHAM—Wake Me Up Before You Go-Go
- DENNIS DeYOUNG—Desert Moon

Q-104 (WQEN)—Gadsden

- (Roger Gaither-P.D.)
- TINA TURNER—Better Be Good To Me
- RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
- DAVID BOWIE—Blue Jean
- SURVIVOR—I Can't Hold Back
- BARRY GIBB—Shine Shine

KILE—Galveston

- (Dave Parks-P.D.)
- WHAM—Wake Me Up Before You Go-Go
- CHAKA KHAN—I Feel For You
- SURVIVOR—I Can't Hold Back
- VANITY—Pretty Mess
- WANG CHUNG—Don't Be My Enemy
- PEABO BRYSON—Slow Dancin'
- JEFFERSON STARSHIP—Layin' It On The Line
- RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love

WTYX—Jackson

- (Jim Chick-P.D.)
- DENNIS DeYOUNG—Desert Moon
- BRUCE SPRINGSTEEN—Cover Me
- STEVE PERRY—Strung Out

KKYK—Little Rock

- (Ron White-P.D.)
- BANANARAMA—Cruel Summer
- SHEILA E.—The Glamorous Life

KBFM—McAllen/Brownsville

- (Russ Williams-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- CHAKA KHAN—I Feel For You

FM-100 (WMC-FM)—Memphis

- (Robert John-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- THOMPSON TWINS—You Take Me Up
- BARRY GIBB—Shine Shine
- JACKSONS—Torture
- WHAM—Wake Me Up Before You Go-Go
- THE EVERLY BROTHERS—On The Wings Of A Nightingale

Q-101 (WJDQ-FM)—Meridian

- (Tom Kelly-P.D.)
- ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
- THOMPSON TWINS—You Take Me Up
- WHAM—Wake Me Up Before You Go-Go
- HONEYMOON SUITE—New Girl Now
- WANG CHUNG—Don't Be My Enemy
- MATHEW WILDER—Bouncing Off The Wall
- CHAKA KHAN—I Feel For You

WABB-FM—Mobile

- (Leslie Fran-P.D.)
- LINDSEY BUCKINGHAM—Go Insane
- DENNIS DeYOUNG—Desert Moon
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?

WHHY-FM—Montgomery

- (Alan DuPriest-P.D.)
- PRINCE AND THE REVOLUTION—Purple Rain
- DAVID BOWIE—Blue Jean
- WHAM—Wake Me Up Before You Go-Go
- TINA TURNER—Better Be Good To Me
- THE POINTER SISTERS—I'm So Excited

KX-104 (WWKX)—Nashville

- (Mike Murphy-P.D.)
- TINA TURNER—Better Be Good To Me
- CHAKA KHAN—I Feel For You
- JEFFERSON STARSHIP—Layin' It On The Line
- SURVIVOR—I Can't Hold Back

B-97 (WEZB)—New Orleans

- (Kris O'Kelly-P.D.)
- WHAM—Wake Me Up Before You Go-Go

KITY—San Antonio

- (Bill Thorman-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- TINA TURNER—Better Be Good To Me
- SHEENA EASTON—Strut
- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
- DAVID BOWIE—Blue Jean

KTFM—San Antonio

- (Bill Thorman-P.D.)
- BARBRA STREISAND—Left In The Dark
- PEABO BRYSON—Slow Dancin'
- MATHEW WILDER—Bouncing Off The Wall
- BERLIN—Dancing In Berlin
- DENNIS DeYOUNG—Desert Moon
- ROD STEWART—Some Guys Have All The Luck
- SURVIVOR—I Can't Hold Back
- NEW EDITION—Cool It Now

KROK—Shreveport

- (Peter Stewart-P.D.)
- TINA TURNER—Better Be Good To Me
- CHAKA KHAN—I Feel For You
- BARBRA STREISAND—Left In The Dark
- JEFFERSON STARSHIP—Layin' It On The Line

Pacific Southwest Region

TOP ADD ONS

- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me? (RCA)
- WHAM—Wake Me Up Before You Go-Go (Columbia)
- TINA TURNER—Better Be Good To Me (Capitol)
- MATHEW WILDER—Bouncing Off The Wall (Private I)

KKXX—Bakersfield

- (Dave Kamper-P.D.)
- DAVID BOWIE—Blue Jean
- WHAM—Wake Me Up Before You Go-Go

KIMN—Denver

- (Doug Erickson-P.D.)
- DAVID BOWIE—Blue Jean
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- WHAM—Wake Me Up Before You Go-Go

KOAQ—Denver

- (Jack Regan-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- WHAM—Wake Me Up Before You Go-Go
- MARIA VIDAL—Body Rock

KPKC—Denver

- (Tim Fox-P.D.)
- ROD STEWART—Some Guys Have All The Luck
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- WHAM—Wake Me Up Before You Go-Go

KLUC—Las Vegas

- (Bill Kelly-P.D.)
- DAVID BOWIE—Blue Jean
- DENNIS DeYOUNG—Desert Moon
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- PRINCE AND THE REVOLUTION—Purple Rain
- TINA TURNER—Better Be Good To Me

KIIS-FM—Los Angeles

- (Gerry DeFrancesco-P.D.)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
- ELTON JOHN—Who Wears These Shoes
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?

KKHR—Los Angeles

- (Ed Scarborough-P.D.)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
- DAVID BOWIE—Blue Jean
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- THE POINTER SISTERS—I'm So Excited
- DENNIS DeYOUNG—Desert Moon

KOPA-FM—Phoenix

- (Reggie Blackwell-P.D.)
- ROD STEWART—Some Guys Have All The Luck
- MATHEW WILDER—Bouncing Off The Wall
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love

KZZP-FM—Phoenix

- (Charlie Quinn-P.D.)
- WHAM—Wake Me Up Before You Go-Go
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?

K96 (KFMV)—Provo

- (Scott Gentry-P.D.)
- WHAM—Wake Me Up Before You Go-Go
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- MARIA VIDAL—Body Rock
- SURVIVOR—I Can't Hold Back

KDZA—Pueblo

- (Rip Avina-P.D.)
- THOMPSON TWINS—You Take Me Up
- ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
- BILLY IDOL—Flesh For Fantasy
- WHAM—Wake Me Up Before You Go-Go
- TINA TURNER—Better Be Good To Me

KRSP-AM—Salt Lake City

- (Steve Carlson-P.D.)
- WHAM—Wake Me Up Before You Go-Go
- PRINCE AND THE REVOLUTION—Purple Rain
- STEVE PERRY—Strung Out
- MARIA VIDAL—Body Rock
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
- TINA TURNER—Better Be Good To Me

XTRA-AM—San Diego

- (Jim Richards-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
- MATHEW WILDER—Bouncing Off The Wall
- TINA TURNER—Better Be Good To Me

KSLS-AM—San Luis Obispo

- (Joe Collins-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- MARIA VIDAL—Body Rock
- HONEYMOON SUITE—New Girl Now
- RICKIE LEE JONES—The Real End
- MATHEW WILDER—Bouncing Off The Wall
- BERLIN—Dancing In Berlin

KIST—Santa Barbara

- (Dick Williams-P.D.)
- MATHEW WILDER—Bouncing Off The Wall
- CHAKA KHAN—I Feel For You
- TINA TURNER—Better Be Good To Me
- STEVE PERRY—Strung Out
- BEACH BOYS AND FRANKIE VALLI—East Meets West
- ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)

13-KHYT—Tucson

- (Sherman Cohen-P.D.)
- PEABO BRYSON—Slow Dancin'
- THE EVERLY BROTHERS—On The Wings Of A Nightingale
- CHAKA KHAN—I Feel For You
- STEVE PERRY—Strung Out
- DONNA SUMMER—There Goes My Baby
- BARBRA STREISAND—Left In The Dark

KRQQ—Tucson

- (Kelly Norris-P.D.)
- DAVID BOWIE—Blue Jean
- TINA TURNER—Better Be Good To Me
- STEVE PERRY—Strung Out
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love

Pacific Northwest Region

TOP ADD ONS

- TINA TURNER—Better Be Good To Me (Capitol)
- DAVID BOWIE—Blue Jean (EMI-America)
- DENNIS DeYOUNG—Desert Moon (A&M)
- STEVE PERRY—Strung Out (Columbia)

KYYA—Billings

- (Jack Bell-P.D.)
- STEVIE WONDER—I Just Called To Say I Love You
- BARRY GIBB—Shine Shine
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
- SHEENA EASTON—Strut

KBBK—Boise

- (Bobby King-P.D.)
- ELTON JOHN—Who Wears These Shoes
- KROKUS—Midnite Maniac
- NAKED EYES—(What) In The Name Of Love
- DAVID BOWIE—Blue Jean
- DENNIS DeYOUNG—Desert Moon
- TINA TURNER—Better Be Good To Me
- MARIA VIDAL—Body Rock
- JEFFERSON STARSHIP—Layin' It On The Line
- WHAM—Wake Me Up Before You Go-Go

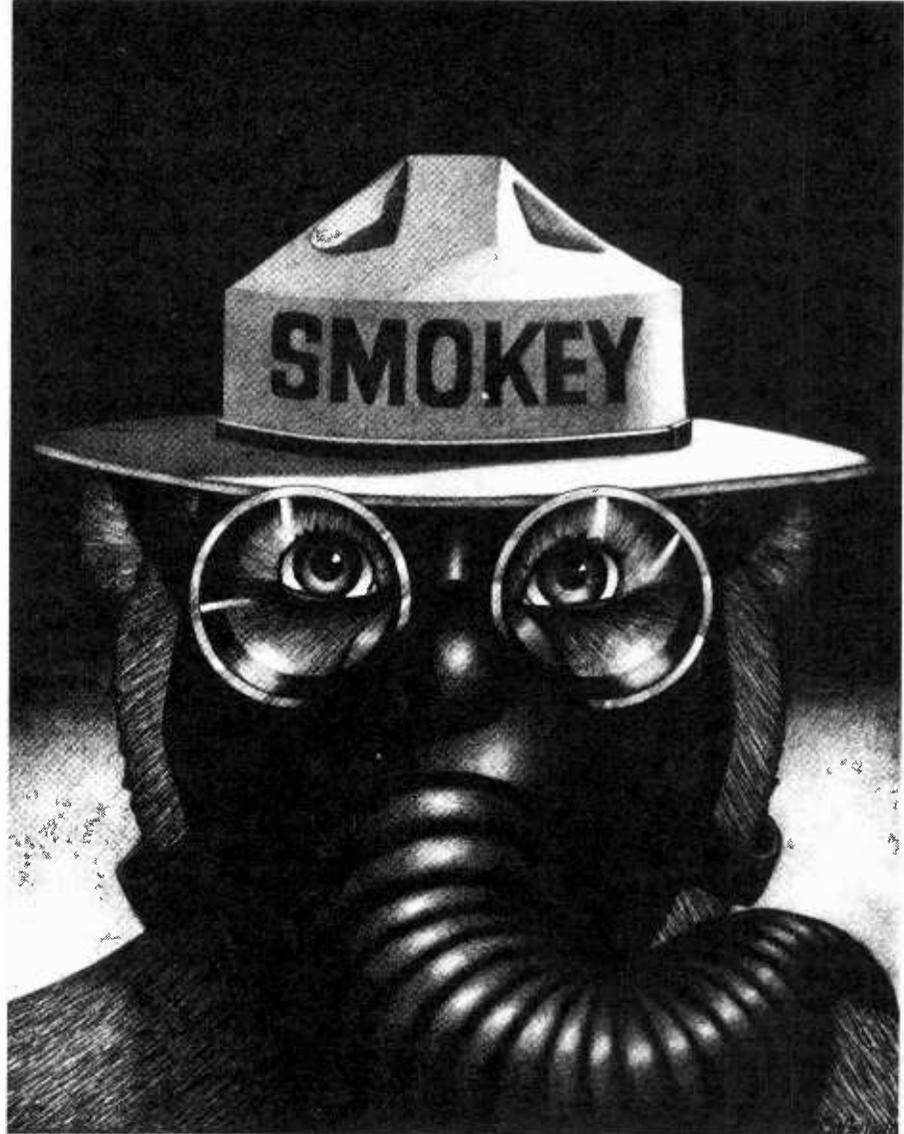
KCDQ—Bozeman

- (Chad Parrish-P.D.)
- PRINCE AND THE REVOLUTION—Purple Rain
- SURVIVOR—I Can't Hold Back
- THE GO-GO'S—Yes Or No
- BARBRA STREISAND—Left In The Dark
- FREDDIE MERCURY—Love Kills
- BERLIN—Dancing In Berlin
- SAM HARRIS—Sugar Don't Bite

KTRS—Casper

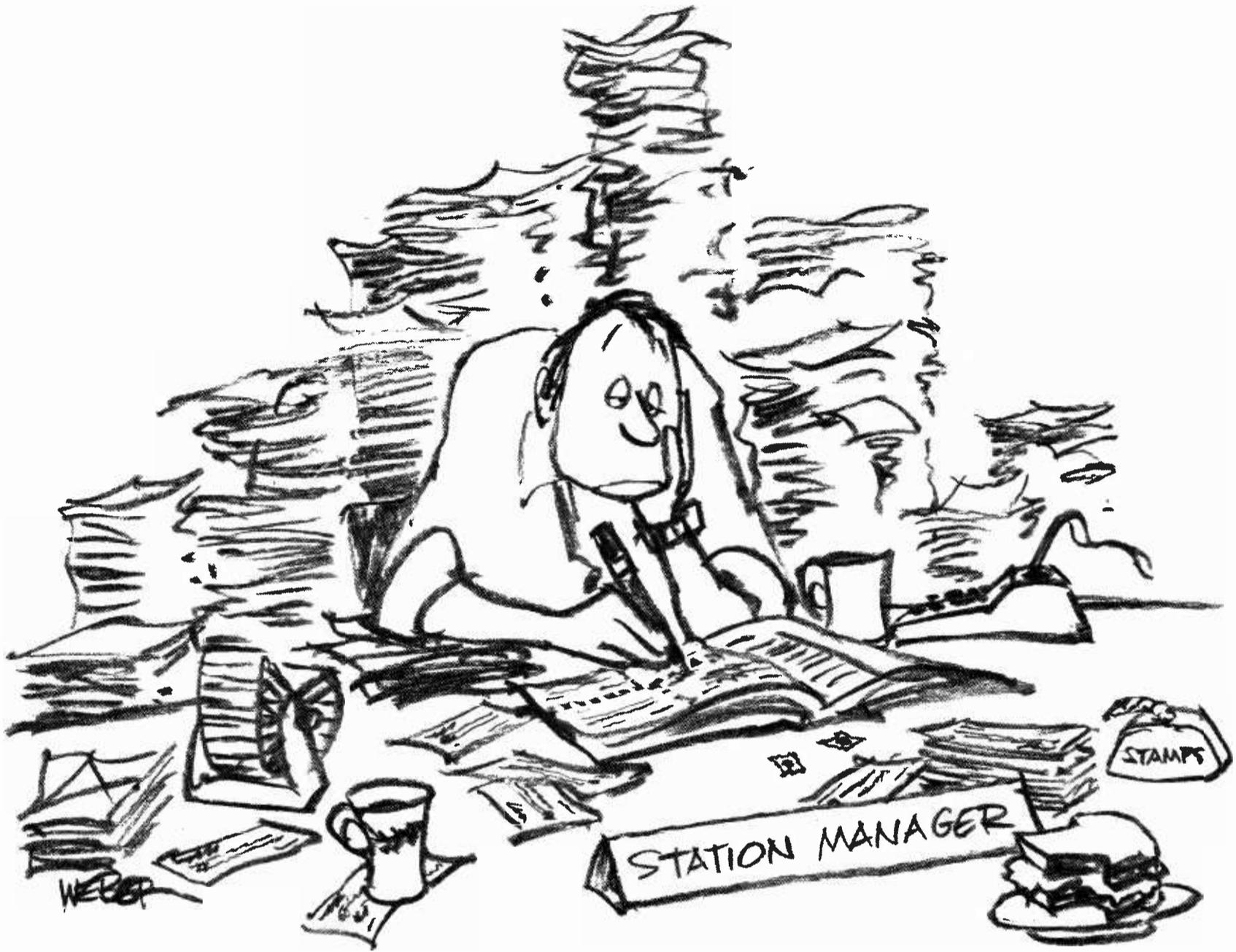
- (Bill Cody-P.D.)
- THE EVERLY BROTHERS—On The Wings Of A Nightingale

A forest fire can take your breath away.



A Public Service of This Magazine & The Advertising Council

SEPTEMBER 22, 1984, BILLBOARD



We deal with 45,000 songwriters
so you don't have to.

No other music licensing organization has as many songwriters. No one even comes close.

To deal directly with all of them, the average station would have to spend tens of thousands of hours a year just to handle the paperwork. Not to mention the telephone and postal expenses. And you'd still have to pay royalties.

BMI makes everything simple and efficient. For a small licensing fee, you can use the most popular music to help build your audience.

That's why BMI is such a good deal for you.



Wherever there's music, there's BMI.

Top Rock Tracks

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

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

Radio

Pro-Motions

Station: KDWB Minneapolis (contemporary)

Contact: Dave Anthony, PD
Concept: Circus promotions

Execution: Circus Vargas, long a believer in the promotional value of radio, has offered stations several tie-ins (a few of which we've covered earlier in this column), but none so appealing as the lunch set up by KDWB at which a pair of listeners were joined by a pair of elephants.

The braver souls in the audience were invited to phone the Chris & Jeff morning show and "audition" live on the air by singing their favorite KDWB hit (ostensibly, the basis of selection was not those sounding most like the elephants when the duo made their decision).

The two "lucky" winners were invited to Eden Prairie Mall, where a table with two place settings sat beside two large tubs of raw vegetables. The people ate the food catered by the mall restaurants, while the elephants, just inches away, chomped on the vegetables.

★ ★ ★

Station: 14K (WHK) Cleveland

Featured Programming

This week, Kim Freeman becomes the author of Featured Programming. Radio editor Rollye Bornstein, who has been writing the column (frequently at four in the morning) since July, pledges that its quality will rise dramatically. Kim, who works out of Billboard's New York offices, will also be assuming other editorial assignments for the Radio section in the weeks and months ahead. So be nice, at least for the first week.

★ ★ ★

Westwood One recruits the services of WHTZ New York's now-famous Scott Shannon to host its forthcoming "Rookin' America Countdown." A Westwood One source says the three-hour program will "probably" be available to the syndicate's 3,000 affiliates on the barter system, and notes that the show is aiming for the market currently devoted to ABC's Kasey Casem-hosted "American Top 40." At presstime, an air date had not been announced, but those of you reading this during the RCPC should have all the facts.

Shannon is now doing double duty as continuing host of The United Stations' "Hot Rocks" series, now in its fourth week. While there's nothing illegal about Shannon's shared loyalties, rumor has it the United Stations folks are a bit miffed. . . . On a happier note, that network has announced two promotions. Lori Pinkerton assumes a new role as director of program operations, overseeing technical production of the firm's five weekly shows, including "Hot Rocks" and "Country Six Pack." The first thing Pinkerton did was to appoint Kevin Rider chief engineer. Rider, who will be in charge of systems development and equipment maintenance, also retains his role as technical director of the network's weekly "The Great Sounds" show.

★ ★ ★

RKO General president Shane O'Neil travels to Washington Tuesday (18) to donate an archive tape to the Library of Congress. The tape, which traces the last 60 years as heard on WOR-AM New York, includes Babe Ruth's last interview, "The Adventures Of Superman" and Beverly Sills singing the Rinso White jingle. Other topics touched on are

(oldies)

Contact: Cathy Bee,
promotion director

Concept: Followups—20 years later
Execution: Twenty years ago, WHK staged one of the biggest promotions in the top 40-turned-country-turned-oldies station's history. Back in 1964, at the height of Beatlemania, WHK brought the Fab Four to Cleveland's Public Hall. Needless to say, the 10,000 tickets were in great demand—by 100,000 listeners—so the station made the national news by being the first outlet to employ an IBM computer to select the audience.

Twenty years later, when many listeners have IBM computers in their homes, WHK is hosting a "Beatles Anniversary Party" hosted by WHK "Good Guy" Dennis Day, with admission open to anyone wishing to attend. The real thrust, though, is the special invitation to any of the teenagers of 20 years ago who were lucky enough to attend the original concert. Day will be on hand to tape their reminiscences and find out what they're doing today. (The tapes will be edited and used on the air the fol-

lowing day as part of the day-long Beatles retrospective.)

Additionally, the usual prizes will be awarded to listeners with the usual Beatles memorabilia who show up at the party held at station sponsor D'Poo's.

★ ★ ★

Station: KCGL Salt Lake City (AOR)

Contact: Richard Rees

Concept: Ultimate Fan Contest

Execution: Once again the creativity of the radio audience is strained at the chance to win cash and prizes. If it's not the most outrageous stunt you can pull, it's the devotion you can pledge to your favorite outlet. In Salt Lake, KCGL chose the latter category and offered VIP treatment to all the station functions planned for the remainder of the year to the listener best able to proclaim publicly his or her love for 106 FM.

All that was asked was that entrants display the letters KCGL or put out the word on how much they loved the station to the greatest amount of people. No suggestions were given. Those vying for the prize ranged from four boys who each painted a call letter on their chest in order to run through the city's largest shopping mall, to our favorite: changing the radio dial at a competing station's promotion while locking the door so the station couldn't be changed back.

But the ultimate winner was the guy who managed to make the 5:30 news. Hanging a banner down an eight-story building in the center of town glowing with the KCGL calls, he proceeded to hop out the window and scale banner and building to the ground. Some guys will do anything for a couple of Iron Maiden tickets.

ROLLYE BORNSTEIN

Julio Iglesias,
Tengo frio Amor, y llueve,
Te vas tan lejos y te llevas
tu sol y su calor,
Comienza el otoño,
Me abrumara la soledad y el frio.
Ha Julio?

Dulcinea



Nucleus Records recently finalized plans with WEA Records Philippines to release "Always," sung by Marco Sison and composed by Nonoy Tan, in the U.S. Shown in photo (from right) are: Nancy Delgado, Marco's manager; Gloria Ignacio-Bowden, vice-president, Nucleus Records/Roots Music BMI; Robert N. Bowden, pres., Nucleus Records; Marco; Ramon Chuaying, general manager, WEA Phils.; Alica Ignacio; Gil Ignacio Jr., Nucleus' Far East Marketing coordinator; & Pablo Ignacio. This record is a sure fire hit and proven international success.

Radio stations write for free copies.

Nucleus Records
P.O. Box 111 Sea Bright, NJ 07760

We're taking orders now!

Mutual Broadcasting Marks First 50 Years

By KIM FREEMAN

NEW YORK—Mutual Broadcasting, the Arlington, Va.-based syndicator that began with the Lone Ranger's cries of "Hi-ho Silver," is now singing songs of a more golden nature, as in 50th anniversary celebrations.

Oct. 5 marks the half-century point for Mutual, and the occasion is being duly honored with a series of parties Sunday through Tuesday (16-18) at this week's joint NRBA/NAB convention in Los Angeles.

Aside from being one of the few radio outfits not to enter the tv business in the '50s, Mutual also bears the distinction of being one of the industry's most passed-around companies. Since its formation in 1934, as a joint venture between WOR New York, WLW Cincinnati, WXYZ Detroit and WGN Chicago, Mutual has had 11 owners, including baking soda baron Dr. Armand Hammer and 3M.

Since 1977, Mutual has operated under the Amway Corp's banner. Despite talk of yet another sale a year ago, Amway renewed its commitment to keep the network this May. Subsequently, Mutual's executive vice president and general manager Jack Clements prefers to dwell on the future and calls 1984 the "first year of our second 50."

Clements says the once financially troubled network is again showing signs of strength. An 11-year Mutual veteran, Clements reports that the company's revenues for the first

quarter of 1984 are up 10% over the same period last year, which he says was "a good year too."

According to Clements, Mutual's business philosophy of the future is similar to Burger King's "have it your way" campaign. He notes that while other syndicators present affiliates with new programs in the post-production stage, Mutual is asking its clients, "What do you want?," before making programming decisions.

So far, this open-ear policy has resulted in three changes in Mutual's fare. First, the Network's overnight talk show is moving from six to seven nights a week. Bigger names in sports broadcasts are another part of the plan. Los Angeles Dodgers manager Tommy LaSorda has been recruited for baseball coverage throughout the World Series; Pat Summerall joined the Mutual team earlier this month with football commentary; and Pat McGuire will be lending weight to the syndicator's basketball coverage in late November.

And Clements adds that Mutual is responding to narrowing music formats by "sprucing up" both the top 40 show, "Dick Clark's National Music Survey," and the magazine-style "Country Road" program. On the drawing board are several proposals for rejuvenating the ailing AOR format and plans to tap the yet-untried 12-to-18 market with children's programming.

PROGRAMMER'S OPINION

Maintaining The Magic Moments

By ED SHANE

There's nothing better than moments of magic on the radio, especially those that happened when I was a kid. Paul Drew was a disk jockey in Atlanta then, and I would pull my radio onto the bed when the lights went out. With the volume so low I had to strain to hear, I was captured by the way that Drew kept in touch with my emerging rock'n'roll tastes. How did he know *everybody* who was making the records I liked? I also wondered how they all knew to go to Paul's station when they were in town.

Up the dial was WLAC in Nashville. I'd also listen to John R, "Big Hugh Baby" and Harry Noble as they played rhythm and blues records I had never heard. When there was a particularly exciting record, they'd play it again and again. I can't tell you how many records I ordered by mail from Ernie's Record Mart in Nashville because of the moments of magic that 50kw signal brought me.

Then there was a Jack Benny episode I heard as a kid. Jack and Rochester crossed a dank moat to the treasury that contained Jack's fortune. While I had that experience of radio's magic, it didn't stay with me the way the disk jockeys did. I could watch Benny, Allen and all the old radio stars on tv. Not even Dick Clark was able to bring to tv the experience I had with my favorite radio DJs.

Moments of magic come more seldom now. Fortunately, they're not gone. Last Thanksgiving I heard a

disk jockey bring his six-year-old niece to the studio to accompany him during his show. She did record intros, answered the request line and gave his three hours an all-new glow. The holiday was the perfect setting for it.

I thought to myself when I heard little Mandy on the air: "How many program directors would call, screaming about 'breaking the format?'" Too many, I'm afraid, if they've been taught to be technicians and not magicians.

Moments of magic remind me of something Bill Young said when he was program director of KILT in Houston during its heyday: "The format is to build on, not to rest on." I've tried to use that philosophy ever since.

I remember the executive vice president of a major broadcast company storming into the control room of one of his stations, complaining that the station sounded bad. "There are no red records," he shouted, hoping I would solve the problem.

Exploring the situation, I discovered that the company's station in another city (where the VP was based) used *red dots* for its hot hits rotation. The station in question used another color.

The next day, I had all the hot rotation records re-labeled with red dots, and I accompanied the VP into the control room. "We've added the red rotation," I said. "Listen a while and let me know how it sounds."

I was told later that the station

sounded better, and that "the red records made the difference."

I consulted a station in Dallas which had no "red records" to worry about. Instead, they named the various music categories after food. There were "Big Macs" and "Twinkies" and "Zonkers." (Someone at the station told me that the policy made the music taste better.)

Frankly, I never care *what* the categories are named. I'm much more interested in whether the categories achieve the ends intended. The purpose of a system is to create order amidst chaos. If nothing else, the *impression* of order can be achieved. Systems allow talent to release creativity.

Hand in hand with the benefits of systemization are its hazards, abuse and idolatry. Many systems are *too* elaborate. If they don't make the job easier, they should be abolished.

Systems must never become larger than the task. The task? To match the perceptions of the radio manager or programmer to the perceptions of the radio consumer—the listener.

Positive perception equals moments of magic.

This article is excerpted from the new book "Programming Dynamics" by Ed Shane, to be published this month by Globecom Publishing Ltd. of Kansas City. Shane, a broadcast management and programming consultant, is based in Houston and works with a variety of clients across the country.

THANK YOU, UNITED STATIONS!

The Rick Dees Weekly Top Forty Show is a great addition to our programming.



SAN DIEGO



MEMBERS OF THE GANNETT RADIO GROUP



Billboard [®] Survey for Week Ending 9/22/84

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	8	DRIVE The Cars, Elektra 7-69706 (Ric. Ocacek/Lido, ASCAP)
2	7	6	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder, Motown 1745 (Jobete/Black Bull, ASCAP)
3	1	12	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
4	4	8	TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
5	6	9	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)
6	8	7	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (MCA, ASCAP)
7	5	14	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
8	2	12	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elettra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)
9	10	7	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwate/Fullwater/Markmeem, ASCAP/BMI)
10	9	14	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
11	15	5	IN THE NAME OF LOVE Ralph MacDonald With Bill Withers, Polydor 881221-7 (PolyGram)
12	28	2	WHAT ABOUT ME? Kenny Rogers With Kim Carnes And James Ingram, RCA 13899 (Lionsmate/Security Hogg, ASCAP/Foster Frees, BMI)
13	11	16	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
14	13	19	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
15	18	8	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor, ASCAP)
16	27	3	SHINE SHINE Barry Gibb, MCA 52443 (Gibb Bros./Unichappell, BMI)
17	16	8	SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)
18	25	3	ON THE WINGS OF A NIGHTINGALE The Everly Brothers, Mercury 880213-7 (PolyGram) (MPL Communications, ASCAP)
19	21	6	THE LUCKY ONE Laura Branigan, Atlantic 7-89636 (Roliram/Lorimar, BMI)
20	24	5	THERE GOES MY BABY Donna Summer, Geffen 7-29291 (Warner Bros.) (Unichappell/Jot, BMI)
21	14	17	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
22	12	13	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCreeed/Music Corporation Of America, BMI)
23	19	9	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)
24	26	3	NOBODY LOVES ME LIKE YOU DO Anne Murray & Dave Loggins, Capitol 5401 (Ensign, BMI)
25	35	2	LEFT IN THE DARK Barbra Streisand, Columbia 38-04605 (Lost Boys, BMI)
26	17	10	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, BMI)
27	22	6	BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU, BMI/Ram Wave, ASCAP)
28	42	2	DESERT MOON Dennis DeYoung, A&M 2666 (Grand Illusion, Almo, ASCAP)
29	20	10	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)
30	30	6	CITY OF NEW ORLEANS Willie Nelson, Columbia 38-04568 (Buddah/Turnpike Tom, ASCAP)
31	31	4	IF I'M STILL AROUND TOMORROW Sadao Watanabe Featuring Roberta Flack, Elektra 7-69700 (Antisia, ASCAP)
32	NEW ENTRY		WHO WEARS THESE SHOES? Elton John, Geffen 7-29189 (Warner Bros.) (Intersong, ASCAP)
33	23	18	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
34	32	16	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
35	29	14	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
36	37	3	LUCKY STAR Madonna, Sire 7-29177 (Warner Bros.) (WB/Bleu Disque/Webo Girl, ASCAP)
37	NEW ENTRY		SPECIAL GIRL America, Capitol 5398 (ATV/Mussel Schwartz, BMI)
38	40	4	I'M SO EXCITED Pointer Sisters, Planet 13857 (RCA) (Braintree/Til Dawn/Blackwood, BMI)
39	41	3	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean, Jive/Arista 1-9199 (Willesden/Zomba)
40	33	10	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
41	38	6	ONLY WHEN YOU LEAVE Spandau Ballet, Chrysalis 4-42792 (Reformation, ASCAP)
42	45	2	THE LAST TIME I MADE LOVE Joyce Kennedy And Jeffrey Osborne, A&M 2656 (Dyad/Steeple Chase, BMI)
43	36	19	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
44	44	21	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
45	NEW ENTRY		CRUEL SUMMER Bananarama, London 810127-7 (PolyGram) (MCA, ASCAP)
46	34	11	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
47	43	5	RIGHT BY YOUR SIDE Eurythmics, RCA 13695 (Blue Network, ASCAP)
48	47	7	L.A. IS MY LADY Frank Sinatra, QWest 7-29223 (Warner Bros.) (Frank Sinatra/Threesome/YellowBrick Road, ASCAP)
49	46	6	LOVELY LADY George Fishoff, Lisa 001 (George Fishoff, ASCAP)
50	39	13	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squwanko/Foster Frees, BMI/Genevieve, ASCAP)

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

Radio

Featured Programming

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.

Sept. 16-22, Billy Idol, Guest DJ, P.F.M., one hour.
Sept. 17, Fixx, Rockline, Global Satellite Network, one hour.
Sept. 17-21, Dennis DeYoung, Huey Lewis & the News, Inside Track, DIR Broadcasting Network, 90 minutes.
Sept. 17-23, Earl Thomas Conley, Live From Gilley's, Westwood One, one hour.
Sept. 17-23, Quiet Riot, Off The Record, Westwood One, one hour.
Sept. 17-23, Tina Turner, Pop Star Concerts, Westwood One, one hour.
Sept. 17-23, Spinners, Special Edition, Westwood One, one hour.
Sept. 17-23, Tommy Dorsey Tribute part two, The Music Makers, Narwood Productions, one hour.
Sept. 17-23, New Faces Show, Country Closeup, Narwood Productions, one hour.
Sept. 18-19, Fifth Dimension, Sonny & Cher, Supertracks, Creative Radio Network, three hours.
Sept. 21, Steve Harris of Iron Maiden, Metalshop, MJI Broadcasting, one hour.
Sept. 21-22, Top 30 USA hosted by M.G. Kelly with the Beach Boys, RadioRadio, CBS, three hours.
Sept. 21-22, Top 40 Satellite Survey hosted by Dan Ingram, RadioRadio, CBS, three hours.
Sept. 21-23, Kick Axe, Captured Live, P.G. Productions, one hour.
Sept. 21-23, Styx, Superstars Rock Concert, Westwood One, 90 minutes.
Sept. 21-23, Rockin' Women, Rock Chronicles, Westwood One, one hour.
Sept. 21-23, Lindsey Buckingham, Sammy Hagar, Rock Album Countdown, Westwood One, two hours.
Sept. 21-23, Ray McKinley, The Great Sounds, United Stations, four hours.
Sept. 21-23, Jim Glaser, The Weekly Country Music Countdown, United Stations, three hours.
Sept. 21-23, Statler Brothers, Solid Gold Country, United Stations, three hours.
Sept. 21-23, Tina Turner, Rick Dees' Weekly Top 40, United Stations, four hours.
Sept. 21-23, Records About Records, Dr. Demento, Westwood One, two hours.
Sept. 21-23, Jermaine Jackson, Stevie Wonder, The Countdown, Westwood One, two hours.
Sept. 21-23, Greg Kihn, The Source, NBC, 90 minutes.
Sept. 22, Hootenanny: Top 40 Folk, Solid Gold Saturday Night, RKO Radioshows, five hours.
Sept. 22, Razy Bailey, Terri Gibbs, Silver Eagle, ABC Entertainment Network, 90 minutes.
Sept. 22, Ringo's Yellow Submarine, ABC FM Network, one hour.
Sept. 22-23, Ray Parker Jr., Music & Memories, Strand Broadcast Services, three hours.
Sept. 22-23, Bette Midler, Creedence Clearwater Revival, Supertracks, Creative Radio Network, three hours.
Sept. 22-23, Huey Lewis & the News, Hot Rocks, United Stations, one hour.
Sept. 23, Night Ranger, Live From The Record Plant, RKO Radioshows/P.G. Productions, one hour.
Sept. 23, Sex, Drugs And Rock & Roll, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
Sept. 23, American Country Countdown hosted by Bob Kingsley, ABC Entertainment Network, three hours.
Sept. 23, American Top 40 hosted by Casey Kasem, ABC Contemporary Network, four hours.
Sept. 23, Honeymoon Suite, April Wine, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
Sept. 24-30, Frankie Laine, The Music Makers, Narwood Productions, one hour.
Sept. 24-30, Steve Wariner, Country Closeup, Narwood Productions, one hour.
Sept. 29-30, Missing Persons, Hot Rocks, United Stations, one hour.
Sept. 29-30, Barry McGuire, Freddy Cannon, Supertracks, Creative Radio Network, three hours.

Continued from page 22
fans, Howard Cosell will be honored as the first recipient of the Radio Award, a joint NAB/NRBA venture, on Tuesday at the Westin Bonaventure Hotel. Cosell is host of ABC's daily commentary "Speaking Of Sports" and the 30-minute weekly program "Speaking Of Everything." Also on Tuesday, ABC News debuts its "The Home Care Alternative" documentary on the ABC Direction Network. During the five-part series, anchorman Bob Houck will explore

the concept of treating patients in their own homes rather than hospitals or nursing homes.

Dust off your satchels, it's back-to-school time at the Radio Free America College Radio Network, which begins its fall schedule Sept. 20-Oct. 4. Features include music, interviews with the Fixx and Romeo Void and editorial commentary on the state of new music. Alan Weston Communications owns Radio Free America.

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Retailing

Ross Stands Up For Mom & Pop Tampa Video Dealer Wins Spot On Board Of VSDA

By EARL PAIGE

TAMPA — Home video retailing, once primarily a single-store mom-and-pop business, is fast evolving into a multiple unit mass merchandiser format. This distresses Art Ross of Tampa Video Station here, who fears the small retailer is losing representation in the video community.

Ross recently took his case before the Video Software Dealers Assn. (VSDA) and, in an upset victory, won back his spot on VSDA's board.

Ross says, "I guess I struck a nerve when I said the 'D' in VSDA stands for dealers and we were getting representation from too many distributors and chains. That's what happened to

NARM."

In contrast to several candidates, who made their case by explaining how large their chains or distribution networks were becoming, Ross says he took the opposite tack at the Aug. 27 election meeting of some 200 VSDA delegates.

"I'm Pa and there's Ma," he said, pointing to Mrs. Ruthe Ross in the audience. "The kids are back home running the shop," he added, referring to his son Bob and daughter Marti.

According to Ross, there is a certain type of home video proprietor perfectly satisfied with running a single store. "It could have to do with age in some cases. I'm 61. I've seen dealers right in this area tell me that after they opened the second store and then a third they were always running between them all day long. I don't need that hassle.

"I could sell out tomorrow and put the proceeds in the money market and make twice what I am now," Ross continues. But, reflecting on another motive, he says he feels he is building something "for my family and for the community."

In the community sense, Ross admits to beliefs that derive from his mentor, George Atkinson, founder of Video Station, a national chain of 550 loosely affiliated stores. Atkinson, long an outspoken opponent of proposed video rental legislation, argues that home video stores are really "community video libraries."

Ross, therefore, believes expansion can occur as legitimately in one store as via a chain. In the case of Tampa Video Station, he says, he is determined to make it a "super store."

As champion of the single store proprietors, Ross could be on shaky ground, he acknowledges to those who do not understand Video Station. He is one of just two members of the 15-man VSDA board with single stores. The other is John Pough of Videocassettes Unlimited, Santa Ana, Calif.

Video Station was from its inception not a franchiser, Ross points out. Consequently, Ross has for the most part bought from several distributors, not from the distribution wing of Video Station in California, Coast Distributing.

As a continuation of Video Station's reorganization, Ross says he has been approached by chairman Gilberto Padilla to be one of the first regional advisory group leaders. "Padilla wants to turn Video Station into the McDonald's of home video retailing," he says.

Whether this would mean purchasing again from Coast, Ross says, "I can be had—if the price is right." He notes that Video Station stores have always been independent, united principally by the common logo and design, but not formatted rigidly like traditional franchise chains and not paying royalties.

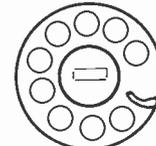
However, the Federal Trade Commission took exception to Video Station's claim that it operated different from franchisers. Its action—along with other reorganization moves by the company, which went public—led to a near-standstill in opening up new affiliate stores in the past two years.

"I have stock," Ross says, "so I have more than a casual interest in seeing Video Station turn around."

Next: Ross maps his survival strategy.

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TWISTIN' THE DAY AWAY—Seated from left are Twisted Sister trio Dee Snider, Mark Mendoza and Eddie Ojeda, taking part in Atlantic's metallic promotion blitz, which also included their basement brethren Ratt. The Sisters are shown here on the Southern leg of the promo tour at Houston's Texas Tapes & Records.

Tape Town Keeps Diversifying

SEATTLE — As more and more record/tape chains add varied home entertainment items, few are as diversified as 21-unit Tape Town here, bowing its newest store this week in the local Southcoast Mall. Tape Town's diversity is highlighted by its recent acquisition of six DJ's Sound City all-software stores.

Tape Town evolved from a primarily hardware-oriented store opened by Lee and Stella Brillhart in 1966, and many of its units remain largely in hardware. Now personal stereo and some components are being added to the DJ's units. Three Tape Town units also stock video.

The key to diversification is to "fool around with things a little before going ahead recklessly," says Stella Brillhart.

The original Tape Town units remain primarily hardware-oriented.

"I'd say 70% of our volume is in hardware," Brillhart estimates.

Brillhart's success in offering both hardware and software is reflected in the gradual entry of personal stereo and even some rack components in the DJ's Sound City units acquired this spring. The expansion put Tape Town, which has 19 stores in Washington, into Oregon and Hawaii. The chain is evenly divided between free-standing and mall units.

The DJ's units will now be changed over to the Tape Town logo, says Brillhart. "We're adding about six pieces of personal stereo from \$50 to \$200 and some Pioneer and Kenwood rack units from \$449 to \$1,000," she adds.

Of the expectations for personal stereo in the newly acquired DJ's units, she says, "We expect to do 5% of total volume initially, but 10% before too long."

The Brillharts push hard for profit contribution from diverse products and services. Thus they have moved extremely slowly in home video. "We've been fooling around with this for three years," Stella Brillhart says. Video rental is now offered in the downtown unit, where a library of 1,000 titles is maintained; at the nearby 145th & Aurora store, with just 200 titles; and in a unit in Bremerton which has 500 titles.

Because two of the units are located near each other, customers take advantage of their common library offerings, Brillhart notes, explaining why the Aurora store can get by with just 200 titles. Rental is \$3 nightly, but special categories of older product are available at \$1.

Competition is keen in video rental. Warehouse and Tower are

(Continued on page 28)

On Target

Mall, Non-Mall Record Buyers Compared

By MIKE SHALETT

In each of our surveys, record consumers are asked: Where do you usually shop for records? They are offered the following choices: record store in a mall, record store not in a mall, department store, discount store or other. They are allowed to check off as many as they feel apply.

Is there a difference between the record buyer who shops in a mall and one who shops in a free-standing record store? Do they shop in both locations? Do they have things in common? The answer is "yes" to all of the above!

There is a far greater chance to find the female record buyer shopping in a mall-located record store than in non-mall location. Remembering our 60/40 male/female breakdown, 46.5% of those who indicated they shop in malls were females.

Malls seem to attract younger record buyers, with 21.3% of the mall shoppers under 15. The 16- to 24-year-old record buyers seem to shop in both places and make up a little bit more than half of the record buyers. Of those who shop in non-mall stores, 21.3% are 25 to 30 years old. In comparison, only 10.6% of the mall shoppers are in that age group.

The only statistical difference in musical taste between those who shop in one location and those who shop in the other is that the non-mall record buyer seems to have a wider

"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.

spectrum of musical tastes, with slightly more interest in r&b and jazz. The mall shopper shows a far greater interest in soft rock. The mall may be the place for the Streisands and Manilows.

When stocking for a mall location, you might want to take into consideration the fact that there is greater preference for cassettes there than in a non-mall store.

You will also find that there are more light buyers in a mall location. We classify a light buyer as a person

who purchases between one and three records every six months. Almost 60% of those people who indicated they shop in a non-mall location are heavy buyers, or individuals who say they purchase more than six records every six months.

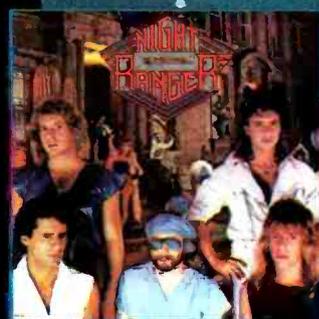
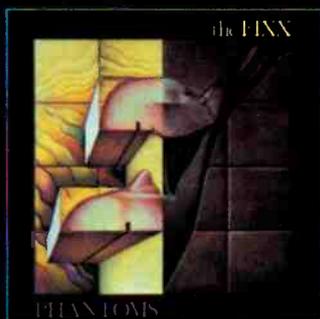
There is a far greater chance to sell extended-play hits or 12-inch singles in non-mall stores. Almost 20% of the non-mall shoppers indicated that they had purchased at least four 12-inch disks in the past six months.

Top 40 or contemporary radio and AOR run about even when it comes to the favorite radio format among mall buyers. Each reaches about 40% of these consumers.

Non-mall shoppers are about half as likely to list a top 40 station as their most listened-to radio format. There is also a slightly greater chance that they prefer AOR. As we have mentioned before, they also show a significant interest in alternative radio, such as college or public stations.

It is interesting that in both cases, approximately a quarter of the record buyers who indicated they shopped in one of these locations said that they also shopped in the other. That would mean that three quarters of them shop exclusively in one or the other. Overall, 50.1% said they usually shopped for records in a mall-located record store, and 58.1% said they usually shopped in a non-mall-located record store.

MCA CD'S



Retailing

New LP/Tape Releases



BAR BRAWN FANS—Arnold Schwarzenegger flexes his fingers while signing copies of his "Total Body Workout" album at Atlanta's Record Bar outlet.

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

AZYMUTH
Flame
LP Milestone M 9128 \$8.98
CA MC 9128 \$8.98

CRAWFORD, HANK
Down On The Deuce
LP Milestone M 9129 \$8.98
CA MC 9129 \$8.98

EVERETT, BETTY
Mistress Of Melody
LP Allegiance AV 5009 \$5.98
CA CV 5009 \$5.98

GUERNSEY, JOHN
Look The Other Way
LP Creative CR 38205 \$6.98
CA CRC 38205 \$6.98

NEAR, HOLLY, & INTI-ILLIMANI
Sing To Me The Dream
LP Redwood 407 \$8.98
CA RR 407C \$8.98

BLACK

HIRT, AL
Blues Line
LP Allegiance AV 5032 \$5.98
CA CV 5032 \$5.98

MC PHATTER, CLYDE
The Pretty One
LP Allegiance AV 5029 \$5.98
CA CV 5029 \$5.98

MEMPHIS SOUL
Trouble
LP Allegiance AV 5027 \$5.98
CA CV 5027 \$5.98

VANITY
Wild Animal
LP Motown 6102ML (MCA) \$8.98
CA 6102MC \$8.98

VARIOUS ARTISTS
The Best Of The Beatles
Songs Sung By Motown's
Greatest Stars
LP Motown 5351 ML (MCA) \$5.98
CA 5351 MC \$5.98

WONDER, STEVIE
Selections from the "Woman
In Red" Soundtrack
LP Motown 6108ML (MCA) \$8.98
CA 6108 MC \$8.98

COUNTRY

DAVIS, MAC
Losers
LP Allegiance AV 5031 \$5.98
CA CV 5031 \$5.98

PRUITT, JEANNIE
Stand By Your Man
LP Allegiance AV 5028 \$5.98
CA CV 5028 \$5.98

GOSPEL

BARNES, LUTHER, & THE RED BUDD GOSPEL CHOIR
He Cares
LP Artist International
AIR 10075 \$7.98
CA AIR 10075 \$7.98

REVEREND TIMOTHY FLEMMING
Sleeping in The Wrong
Womans Bed

LP Artist International
AIR 10080 \$7.98
CA AIR 10080 \$7.98

COMPACT DISC

GIBB ROBIN
Secret Agent
CD Mirage 2 90170
(WEA) \$15.98

HADEN, CHARLIE, & CARLA BLEY
Ballad Of The Fallen
CD ECM/Warner Bros.
2 2379 4 (WEA) \$15.98

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

My Song
CD ECM/Warner Bros.
2 1115 (WEA) \$15.98
Changes
CD ECM/Warner Bros.
2 25007 (WEA) \$15.98

MADONNA
CD Sire 2 23867 (WEA) \$15.98

METHENY, PAT
Offramp
CD ECM/Warner Bros.
2 1216 (WEA) \$15.98

80-81
CD ECM/Warner Bros.
2 1180 (WEA) \$15.98

METHENY, PAT & LYLE

MAYS
As Falls Wichita, So Falls
Wichita Falls
CD ECM/Warner Bros.
2 1190 (WEA) \$15.98

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

Survey for Week Ending 9/22/84

Billboard Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	59	13	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	MCA	5.98	25	23	21	MARVIN GAYE Let's Get It On Motown M5-192	1973	MCA	5.98
2	2	59	THE WHO Who's Next MCA 37217	1971	MCA	5.98	26	29	85	SPYRO GYRA Morning Dance Infinity 37148	1979	MCA	5.98
3	4	57	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 37216	1977	MCA	5.98	27	27	21	RUSH Rush Mercury SRM1-1011	1974	POL	5.98
4	3	117	BILLY JOEL Piano Man Columbia PE 32544	1974	CBS	5.98	28	32	49	AEROSMITH Toys In The Attic Columbia PC-33479	1975	CBS	5.98
5	5	115	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLL-3843	1972	RCA	5.98	29	31	17	STEPHENWOLF 16 Greatest Hits MCA 37049	1973	MCA	5.98
6	6	51	AEROSMITH Greatest Hits Columbia PC-36865	1980	CBS	5.98	30	30	61	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS	5.98
7	7	65	STEELY DAN Aja MCA 37214	1977	MCA	5.98	31	25	43	MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	1983	MCA	5.98
8	9	47	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYLL-4767	1982	RCA	5.98	32	33	81	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS	5.98
9	10	99	DON McLEAN American Pie United Artists LN 10037	1971	CAP	5.98	33	35	113	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS	5.98
10	8	101	JOE JACKSON Look Sharp! A&M 3187	1979	RCA	5.98	34	36	47	JUDAS PRIEST The Sad Wing Of Destiny RCA AYLL-4447	1983	RCA	5.98
11	11	109	THE WHO Who Are You MCA 37003	1978	MCA	5.98	35	38	17	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	1981	CBS	5.98
12	12	57	LYNYRD SKYNRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	1973	MCA	5.98	36	28	17	MARVIN GAYE Superstar Series Vol. XV Motown M5-115	1983	MCA	5.98
13	14	107	THE WHO Live At Leeds MCA 37000	1970	MCA	5.98	37	40	9	JEFF BECK Wired Epic	1976	CBS	5.98
14	16	45	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98	38	43	5	QUINCY JONES The Dude A&M SP 3248	1981	RCA	5.98
15	13	99	THE PRETENDERS Extended Play Sire SIR 3563	1981	WEA	5.98	39	44	9	THE GUESS WHO The Best Of RCA	1971	RCA	5.98
16	17	25	JACKSON 5 Greatest Hits Motown 5201	1971	MCA	5.98	40	34	21	MICHAEL JACKSON The Best Of Motown M5-194	1975	MCA	5.98
17	20	65	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS	5.98	41	39	113	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS	5.98
18	15	21	MARVIN GAYE Greatest Hits Motown M5-191	1976	MCA	5.98	42	42	13	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	1974	MCA	5.98
19	19	79	ELVIS COSTELLO This Year's Model Columbia PC 35331	1978	CBS	5.98	43	46	5	THE GO GO'S Vacation I.R.S. SP 75031	1982	RCA	5.98
20	18	25	RUSH Fly By Night Mercury SRM1-1023	1975	POL	5.98	44	48	5	MARVIN GAYE What's Going On Motown M5-339	1971	MCA	5.98
21	21	21	RUSH Caress Of Steel Mercury SRM1-1046	1975	POL	5.98	45	50	29	NEIL DIAMOND Gold MCA 37209	1970	MCA	5.98
22	24	17	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98	46	37	17	SCORPIONS Virgin Killer RCA AYLL-3659	1977	RCA	5.98
23	26	111	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98	47	41	13	ELVIS COSTELLO Get Happy Columbia PC-36347	1980	CBS	5.98
24	22	59	STEELY DAN Gaucho MCA 37220	1980	MCA	5.98	48	NEW ENTRY		ELVIS COSTELLO Armed Forces Columbia	1979	CBS	5.98
							49	45	25	LYNYRD SKYNRD Street Survivors MCA 37213	1977	MCA	5.98
							50	49	17	DAVID BOWIE Aladdin Sane RCA AYLL-3890	1973	RCA	5.98

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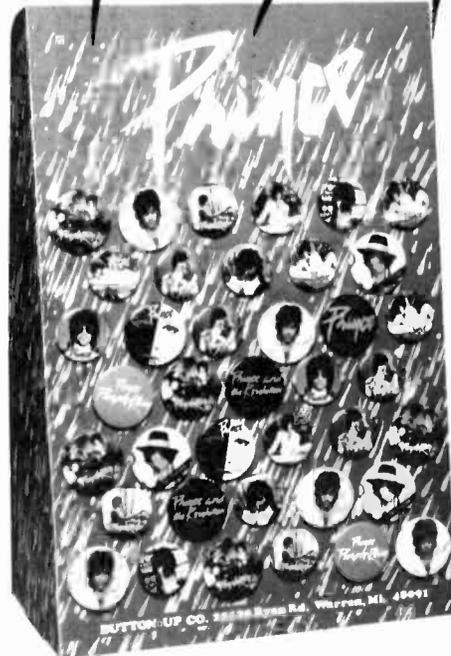
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Retailing

Now Playing

Macintosh Added To Chart Listing

By FAYE ZUCKERMAN

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

This week sees Billboard's computer software chart adding Apple's new Macintosh computer to the systems listing. This chart change is designed to accurately reflect shifts in the ever-evolving microcomputer industry.

The addition of Macintosh also marks the entry of a new computer system that supports specially made computer programs, similar to products designed for the IBM PC or the Commodore 64 computer. The systems listing will now report top-selling titles available on 3.5-inch floppy disks for the Apple computer—a machine that serves the needs of both the business and home communities.

Apple's Macintosh was introduced earlier this year. Many major computer software vendors have designed programs for the machine and have converted best-selling titles to run on its proprietary operating system.

★ ★ ★

Software specialty stores: "Remarkably volatile" is how Emmanuel Rosales, manager of Software Centre International of Long Beach, Calif., describes the last few weeks, which saw the near demise of Software Centre International as well as the exit of Softwareland and Control Data Corp. from the software specialty retailing business.

"Everyone knows that the industry is seeing a shakeout in the software

specialty store area," Rosales says. "It is happening because of poorly managed franchising programs and competition from numerous retailers who entered the retailing software community."

Software Centre International Corp. and its seven company-owned stores would have filed for protection under Chapter XI if the aggressive Wayne Green Enterprises had not stepped in and purchased the ailing retail operation for an amount said to be in the low five figures.

But, according to Wayne Green, president of the Peterborough, N.H. company, the Culver City, Calif. retailing concern still may file for protection. "We are studying the situation," he says. "Chapter XI and Chapter VII are still possibilities."

Sources in Los Angeles say that before Green entered the picture, the Lezak Group was one signature away from acquiring the company for \$1. Company founder Glenn Johnson calls Green's buyout "a relief."

Johnson and franchise manager Rosales are hoping that Green will merge his seven Instant Software stores, located in the New England area, with Software Centre International's 60 stores, 53 of which are franchises dealing with manufacturers and vendors independently.

Rosales adds that he would like to see Green's organization offer some kind of centralized purchasing. "We can begin to offer pricing competitive with other retail outlets," he notes.

Both Johnson and Green say that

no details have yet been worked out. For now, creditors are meeting with company officials to work out terms for what is said to be a \$4 million debt.

Green suggests that if Software Centre International remains intact, it is likely the software-only stores will begin to sell hardware. At first, only the company stores would be subject to changes, with franchises deciding independently whether to follow Green's lead.

Other retailers: Many of the other major software-only chains, including Software Galeria, Software City, Microsoft Centers and Pace Micro, are continuing with store expansion plans. They attribute Software Centre International's problems to the chain's being overzealous and underfinanced and not setting up centralized purchasing.

Software City, the largest specialty outlet with 90 stores, is claiming success despite widespread reports that the software business is slow. The firm won't reveal what "formula" is bringing it such success.

At the 30-store Software Galeria, president Sugu Aria says that he believes the software retailing industry is about to gain momentum. He adds that he recently added four new stores to the chain.

★ ★ ★

Bits & Bytes: If the National Software Show is any indication, the business computer software industry is headed for slow times. Fewer than 1,000 people showed up for the three-day event in Anaheim, Sept. 5-7. The previous September, about 3,000 showed up for the show, held in San Francisco.

The light turnout, in one attendee's view, resulted from the fact that "you need to know about hardware before deciding on the software and vice versa." Additionally, rising convention costs and a plethora of shows have forced manufacturers to become selective about the shows they attend.

Diversification At Tape Town

Continued from page 25

among the rival record/tape chains emphasizing the product category, along with dozens of video specialty stores.

Still undecided whether further expansion into video rental will pay off, the Brillharts see the combination of offering software along with their longtime expertise in VCR hardware as the real key. "The margins are low on VCRs, so we find we can offer packages like 10 free rentals with a new machine," Stella Brillhart says.

Tape Town has diversified into several of the other categories record/tape chains are trying, but has tended toward emphasizing hardware more. "We're still limited in such things as buttons and other boutique items," she notes.

Again, Brillhart stresses maintaining an aggressive image in records and tapes, now bolstered by the addition of the six DJ's units, and taking it easy in other product categories.

Though it is now the largest Northwest-based chain, Tape Town is also kept on its toes, Brillhart says, by such out-of-state chains as Musicland and even Hastings, the Texas-based Western Merchandisers web which recently acquired the Northwest Bill's & Eli's chain.

EARL PAIGE

Video Music Programming

MTV Adds & Rotation

As of 9/12/84

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

NEW VIDEOS ADDED:

David Bowie, "Blue Jean," EMI America
Chris DeBurgh, "Ecstasy Of Flight," A&M
Ronnie James Dio, "Mystery," Warner Bros.
Barry Gibb, "Shine Shine," MCA
Go-Go's, "Yes Or No," IRS
Herbie Hancock, "Hard Rock," Columbia
Keats, "Turn Your Heart Around," EMI America
Harry Nilsson, "Loneliness," Polydor
Nobodys, "No Guarantees," Capitol
Ratt, "Wanted Man," Atlantic
Residents, "This Is A Man's World," Ralph
Iam Siam, "Don't Talk To Me," Columbia
X-Teens, "Change Gotta Come," Dolphin
Zebra, "Wait Until The Summer's Gone," Atlantic

HEAVY ROTATION (maximum 4 plays a day):

Bananarama, "Cruel Summer," London
Lindsey Buckingham, "Go Insane," Elektra
John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.
Cars, "Drive," Elektra
Fixx, "Are We Ourselves," MCA
A Flock Of Seagulls, "The More You Live," Jive
Sammy Hagar, "I Can't Drive 55," Geffen
Dan Hartman, "I Can Dream About You," MCA
Honeymoon Suite, "New Girl Now," Warner Bros.
Billy Idol, "Flesh For Fantasy," Chrysalis
Jacksons, "Torture," Epic
Jefferson Starship, "Lay It On The Line," Grunt/RCA
Krokus, "Midnight Maniac," Arista
Cyndi Lauper, "She Bop," Portrait
Huey Lewis, "If This Is It," Chrysalis
Madonna, "Lucky Star," Sire
Night Ranger, "When You Close Your Eyes," Camel/MCA
Prince, "Let's Go Crazy," Warner Bros.
Scorpions, "Still Loving You," Mercury
Bruce Springsteen, "Dancing In The Dark," Columbia
Billy Squier, "Rock Me Tonight," Capitol
Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
Tina Turner, "Better Be Good To Me," Capitol
Twisted Sister, "We're Not Gonna Take It," Atlantic
John Waite, "Missing You," EMI America
Peter Wolf, "Lights Out," EMI America
Yes, "It Can Happen," Atco

MEDIUM ROTATION (maximum 3 plays a day):

Berlin, "Dancing In Berlin," Geffen
Black n' Blue, "Hold On To 18," Geffen
Cars, "Hello Again," Elektra
Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
Bruce Cockburn, "Lovers In A Dangerous Time," A&M
Dennis DeYoung, "Desert Moon," A&M
Difford & Tilbrook, "Love's Crashing Waves," A&M
Eurythmics, "Right By Your Side," RCA
Everly Brothers, "On The Wings Of A Nightingale," Mercury
Fastway, "All Fired Up," Columbia
Lita Ford, "Gotta Let Go," Mercury
Frankie Goes To Hollywood, "Two Tribes," Island
Glenn Frey, "Smuggler's Blues," MCA
Helix, "Rock You," Capitol
Jermaine Jackson, "Dynamite," Arista
Missing Persons, "Surrender My Heart," Capitol
Naked Eyes, "(What) In The Name Of," EMI America
Pointer Sisters, "I'm So Excited," RCA
Rail, "One-Two-Three-Four Rock," EMI America
Lou Reed, "I Love You Suzanne," RCA
Romeo Void, "A Girl In Trouble," Columbia
Spandau Ballet, "Only When You Leave," Chrysalis
Stephen Stills, "Stranger," Atlantic
Rick Springfield, "Bop 'Til You Drop," RCA
Donna Summer, "There Goes My Baby," Geffen
Roger Taylor, "Strange Frontier," Capitol
Thompson Twins, "You Take Me Up," Arista
Stevie Ray Vaughan, "Couldn't Stand The Weather," Epic
Y&T, "Don't Stop Runnin'," A&M

LIGHT ROTATION (maximum 2 plays a day):

Art Of Noise, "Close To The Edit," Island
Gary U.S. Bonds, "Standing In The Line Of Fire," Phoenix
Laura Branigan, "The Lucky One," Atlantic
Chequered Past, "How Much Is Too Much," EMI America
Comateens, "Resist Her," Mercury
Dragon, "Rain," Polydor
Grim Reaper, "See You In Hell," RCA
Jools Holland, "Crazy Over You," IRS
Hoodoo Gurus, "I Want You Back," A&M
Illustrated Man, "Head Over Heels," Capitol
INXS, "Burn For You," Atco
Jakata, "Hell Is On The Run," Morocco
Karen Kamon, "Da Doo Ron Ron," Columbia
Kick Axe, "On The Road To Rock," Pasha
Little Steven, "Undeclared," EMI America
Mama's Boys, "If The Kids Are United," Jive
Phil Oakey, "Together In Electric Dreams," Epic

(Continued on page 69)



ALL TIED UP—Ray Parker Jr. poses with both winners of the Arista/Z-100 New York-sponsored in-store promotion for the "Ghostbusters" album at a Sam Goody's store in Manhattan.

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Billboard Computer Software

Survey for Week Ending 9/22/84

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	36	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	16	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
3	3	37	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
4	4	44	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	9	2	REALM OF IMPOSSIBILITY	Electronic Arts	Adventure Style Game			●						
6	5	50	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●	●	●	●				
7	6	51	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
8	11	51	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
9	7	35	BEACH-HEAD	Access	Strategy Arcade Game				●					
10	NEW ENTRY		SKY FOX	Electronic Arts	Fantasy Role-Playing Game		●							
11	13	47	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
12	14	5	HES GAMES	H.E.S.	Arcade Style Sport Game		●		●					
13	12	15	ZORK II	Infocom	Adventure Style Game		●	●		●				
14	10	51	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
15	8	6	SARGON III	Hayden	Chess Program		●			●				
16	15	10	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
17	18	51	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
18	16	12	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
19	17	13	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
20	19	5	SEA STALKER	Infocom	Adventure Game		●	●	●	●	●	●	●	●

EDUCATION TOP 10

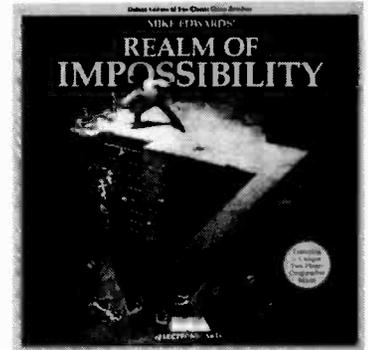
1	1	51	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	6	34	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
3	4	32	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
4	2	49	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.		●	●	●	●				
5	3	7	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			●	●	●	●			
6	10	2	AGENT U.S.A.	Scholastic Inc.	Educational program designed to Sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults		●	●	●	●				
7	8	13	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
8	5	12	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		●							
9	7	8	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
10	NEW ENTRY		STICKY BEARS ABC	Xerox	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.		●							

HOME MANAGEMENT TOP 10

1	4	9	PRINT SHOP	Broderbund	At Home Print Shop		●							
2	2	51	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	3	51	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
4	5	2	SYN CALC	Synapse	Second generation spreadsheet			●	●					
5	1	51	PFS:FILE	Software Publishing	Information Management System		●			●	●			
6	6	4	THE CONSULTANT	Batteries Included	Database				●					●
7	7	43	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
8	9	7	CUT & PASTE	Electronic Arts	Word Processing Package		●	●	●	●				
9	10	6	APPLE WRITER II	Apple Computer Inc.	Word Processing Package		●							
10	8	11	NEW PAPER CLIP	Batteries Included	Word Processing Package				●★					

New On The Charts

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



REALM OF IMPOSSIBILITY
#5 Entertainment

One week before Electronic Arts started to ship "Realm Of Impossibility," the title made the Billboard software chart. Retailers had waiting lists reporting nearly 2,000 in guaranteed sales.

The popularity of this title stems from its predecessor "Zombies," a popular game that was discounted when its designer, Mike Edwards, negotiated a contract to update "Zombies" for the San Mateo, Calif. software company.

"Back then, 'Zombies' was selling well. People would call up and ask 'What happened to it?' I told them to wait for the new version to come out," explains Edward, 34, a senior systems analyst for Boeing in Seattle.

"Zombies" went on sale during the Christmas season last year and was pulled from retailers' shelves in the spring. "Realm Of Impossibility" is considered the deluxe version of "Zombies," as it contains improved graphics and 13 more dungeons.

Game action centers on rooms and pathways where the player-controlled character must run from zombies inside a seemingly endless labyrinth.

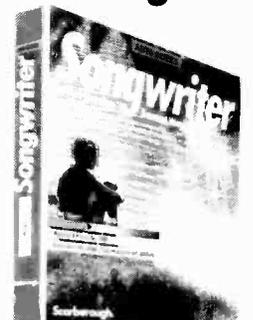
Edwards says he programmed "Realm Of Impossibility" on an Atari computer in Assembler language, "so that the action would be fast."

The entertainment software seems similar to a Dungeon & Dragons game. But that was not always the case. According to Edwards, the original design was a football game. "But during the programming phase, it started to look more like dungeons with zombies," he recalls. "I stayed with the theme." "Zombies" was sold under the label Bram Inc., which no longer exists. **FAYE ZUCKERMAN**

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AT ELECTRO SOUND SEMINAR

Spotlight On Cassette Duplication

By SAM SUTHERLAND

SUNNYVALE, Calif. — While music industry observers are focusing on blank tape options to help upgrade prerecorded cassettes, duplicators are at least as concerned with revising mastering techniques and refining both slave and master unit technology on the duplicating floor.

That was the message underlined by afternoon seminars here during the Aug. 23 cassette quality conference held by Electro Sound at the Sunnyvale Hilton. The agenda included both a business session on mastering technology and a subsequent tour of Electro Sound's nearby manufacturing plant.

A common thread emerging here, as it did throughout the Aug. 22-24 summit, was the impact of faster 64:1 duplicating cycles on every link in

the audio duplication chain. How higher ratios tax the limits of both equipment and master tape was outlined by Ken Gundry of Dolby Laboratories, who pegged much of the rising popularity of Dolby's HX headroom extension process on the narrowing noise gap posed by the 64:1 speed.

Gundry contended that master producers need to insure that cassette masters are at least five db or more quieter than the typical cassette noise floor to minimize further noise. While the improved headroom claimed for the HX system (six to seven db, according to Gundry) makes that process advisable when preparing 7 1/2 ips running masters, the 3 3/4 ips master speed as used in 64:1 duplicating narrows that noise gap even more critically.

Studer Revox executive Fred Lane likewise touted the critical importance of a high quality running master in urging duplicators to invest the highest quality equipment possible. He also urged master producers to utilize "over-engineered" bin loop master recorders such as Studer's A80-MR, designed using the same motors and electronics as the Swiss firm's 24-track recorders. Lane noted that the A80-MR will add Dolby HX this fall, with HX cards already available for retrofit; forthcoming models will also offer new bias capability to permit use of chromium dioxide tape.

Tore Nordahl of Digital Entertainment Corp., Mitsubishi's professional digital audio arm, urged master producers and duplicators to take the next step beyond super-analog formats: the use of digital two-track technology in creating master tapes. With Compact Discs now broadening their market share, Nordahl contended, record labels will need to upgrade their bin masters by producing bin masters from digital tapes.

Using typical degradation charac-

teristics for analog tape, Nordahl maintained that the normal sequence of analog generations between a master analog tape and the sequenced duplication master can be as many as four generations, for a loss of about 18 db in dynamic range. "The bin master is thus limited by the analog master copy," he asserted. "What you want is a bin master limited by itself only."

By creating bin masters directly from digital tape copies, duplicators could realize as much as 65 db in dynamic range from bin recorders, enabling duplication slaves to eke out an additional nine db in dynamic range for the finished cassette.

Nordahl, who then listed the advantages of Mitsubishi's reel-to-reel X-80 digital two-track recorder over competing VCR-based digital audio mastering setups, said digital bin units aren't likely to figure imminently in cassette duplication. Barring introduction of such designs will be the massive data handling that would be needed, he said, suggesting that high speed duplicating systems employing digital bins might be created using hard disk media rather than tape.

Following a tour of the Electro Sound facilities, where guests saw the firm's new computer-based quality control system, the latest modifications to the firm's flagship 8000 duplicator system and a retrofit system for older cassette loaders, additional technical presentations were made by company engineers.

Bob Wortsman was outspoken in his assertion that quality control is often sabotaged by "poor communication between label and customer on correct product usage, and problems in achieving an effective dialogue between the duplicator and his label client over quality control." The need to create universal standards for eval-

(Continued on page 33)



BRUBECK'S ORDEAL—The Dave Brubeck Quartet recently scored the upcoming feature film "Ordeal By Innocence" at Russian Hill Recrdring in San Francisco, while Donald Sutherland, Jenny Craven (the film's producer) and Russell Gloyd (Brubeck's manager/producer) looked on. In a highly unorthodox procedure, the quartet previewed the film scene-to-scene and then improvised the score, recording live to the picture. Projected release date of the film, based on the work by Agatha Christie, is December.

U.S. Marketer For CLUE Unit

NEW YORK—The Computer Logging Unit & Editor (CLUE) system developed by HHB Hire & Sales Ltd. of London for the Sony PCM-F1 and 701 digital audio processors (Billboard, June 30) is being distributed in the U.S. by KEMA Marketing, a division of Amek Consoles Inc. of Los Angeles.

CLUE consists of a rack mount unit which houses the controlling computer, disk drive, switching circuitry and interface connections, and a remote typewriter keyboard. The device communicates with the user via the VDU monitor, which displays available commands, recorder status information, counters and logging details.

The program is entirely menu-driven, with smart commands being one-key entries. The retail price is estimated at less than \$8,000.

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Studio Track

NEW YORK

Larry Alexander is working on the dance mix of "Touch By Touch" by Diana Ross at The Power Station, with Frank Dickinson assisting on the 3M digital equipment. . . . Producer Rick Asher Keefer is at Atlantic Studio mastering a single and album for Atlantic's Michael Furlong. Dennis King is at the board

. . . John Parrent and Richard Griffith are at Bash Production Studio producing the Image for John Parrent Productions.

LOS ANGELES

The Commodores are at Sound Castle recording their 15th album for Motown. Dennis Lambert is producing, with Jeremy Smith at

the controls. . . . Rusty Garner is at Cherokee remixing the 12-inch of Lindsey Buckingham's Elektra single "Go Insane." Paul Sabu is engineering. . . . Lots of activity at Skip Saylor. Herb Pedersen is recording the "Heart's Desire" soundtrack for Blue Ridge Productions, with Skip Saylor at the board. Producers Billy Osborne and Zane Giles are doing

overdubs with Oz for Mathna & Mills Inc. Saylor and Tom McCauley are manning the board. Singer/songwriter Greg Hampton is recording an album for Charles Greene Productions. Charles Greene is producing, with Saylor engineering. Los Elegantes are working on their second RRR Records single. Raul Rodriguez is producing with engineers Saylor

and McCauley. And Buddy Ebsen Productions is recording a single on Russian singer Grisha Dimant. Dimant and Buddy Ebsen are producing, with Saylor and McCauley again at the board.

NASHVILLE

EMI America rabble-rousers Jason & the Scorchers take a trip to Treasure Isle to record their second album for the label. Terry Manning is producing and engineering, with help from Tom Harding. Manning has just finished the final overdubs for Molly Hatchet's forthcoming album. And Emmylou Harris is producing her first all-digital album there with Paul Kennerly. Donovan Cowart is engineering the project with assistance from Harding.

Several projects are underway at Woodland Sound. Sylvia is laying tracks for her next RCA single with producer Tom Collins, engineer Les Ladd and assistant Ken Criblez. Producer George Richey is mixing Loretta Lynn's new live album for MCA with engineer Billy Sherrill and assistant Criblez. Big Al Downing is there with producer Ray Baker and engineers David McKinley and Tim Farmer. . . . Marilyn McCoo and Amy Grant are at Grand Central doing overdubs for a Christmas tv special. The studio's owner, Pat Patrick, is producing.

OTHER CITIES

The following projects are all underway in London: Tim Palmer is producing Darren Dean's Phonogram album at Wessex. Phil Thornalley is at Jam mixing the Cure's live album. The Quick has just wrapped Sharon Haywood tracks for CBS at R.G. Jones. Zeus B. Held is producing Imagination at Wessex for Elektra. And Adrian Lee is at Red Bus completing the "Space Monkey" album for InnerVision Records.

Jamaican reggae ace Third World visits East Orange, N.J. to record a new album for Columbia at Eastern Artists Recording Studio (ERAS). David Dachinger is at the board with help from Tom Vercillo. Also there, Brian Morgan & John Jackson are working on tracks for Clockwork Records. Tom Zepp is at the board. And EGI Productions is finishing tracks on vocalist Kenny Simmons. New toys at EARS include AMS-RMX and MXR01 digital reverbs, a Yamaha DX-7 synthesizer and a Roland MSQ 800 sequencer.

Guitarist Jack Williams is recording two singles at Dallas Sound Labs in Dallas. Ron Cote and John Marshall are engineering the artist-produced project. . . . Two projects are in progress at Normandy Sound, Warren, R.I. Tim Landers is producing John Warren's next album with engineer Phil Greene and assistant Fletcher. And singer/songwriter Digney Fingus is mixing parts of his new Columbia album, also with Greene and Fletcher. The studio has just installed a MCI JH 24-track recorder and a Studer A80 half-inch two-track. . . . Structure is cutting its first EP at Disc in Detroit, and mixing at the city's R.M.J. . . . In Dayton, Coyote is working on the "Full Moon" album at ANKH Music Productions.

TNA artists Christine Ohlman and Bob Mel are both working on albums at the label's studio in Wallingford, Conn. Also there, Plan 9 is mixing a live album and a Christmas single, both for the Midnight label. . . . Powder Blues are recording an album at Vancouver's Blue Wave. Group member Tom Lavin is writing and producing the material. . . . At Cherry Sound, Philadelphia, Morris Goldberg is producing Patti Nickell's new single, "Ben I Want To Come Home/Sneak In The Night." Co-producers are John Anthony and Bob King. . . . Larry Lee is recording new material at Castle, Franklin, Tenn. Danny Hilley is 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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SOUND INVESTMENT

VCA Makes Million-Dollar Move

By STEVEN DUPLER

A weekly column spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.

At VCA Teletronics in New York, they don't think small. After deciding to construct a new film-to-tape transfer suite, the video production firm not only spent more than \$1 million in new equipment and building costs, but also subsequently upgraded its old film-to-tape transfer room so that the two now have equal capabilities.

"The new room is totally automated," says Pat Howley, vice president of engineering and operations for VCA Teletronics. "It basically features the same abilities as the upgraded original suite, except the new room is a little larger, a little more luxurious."

The new suite, dubbed Palette I, features a host of new equipment acquisitions, including a Rank Cintel Mark III C telecine, a custom-built color corrector, two Sony 1100A one-inch VTRs (for first-generation copies of transfers), a Grass Valley automated switcher with E-Mem, a Studer A80 four-track recorder and a Magnatech dubber, as well as three three-quarter-inch machines for first generation cassette copies. All elements in the room, says Howley, are Dolby'd, with optical Dolby cells installed on the Rank Cintel.

"We built the color corrector ourselves, with help from AF Asso-

ciates," Howley notes. "Actually, it's more than a color corrector—it's our own patented Palette system that is able to control the Rank, the switcher, the two one-inch machines and the four-track in a completely automated film-to-tape transfer.

"You simply program all your moves in, put in your titles, your sources, and then you sit back and push one button," he adds. "It does everything automatically."

According to Howley, the client load at VCA was getting so heavy that "demand exceeded the capabilities of our one room. We were running practically 18 hours a day."

Maintenance and servicing for the new gear is kept in the family. VCA employs a maintenance and engineering in-house staff of 25 who design, build and service the facility's equipment, thus freeing the firm from the inconvenience of bringing in outside technicians—or worse, sending equipment out for servicing.

"We send our techs to school to learn how to keep everything in order," says Howley. "We have 41 one-inch VTRs here, and we can't afford to have Sony come running in here every time they break down."

Howley says that all equipment purchases made by VCA are arranged directly through the manufacturer, as that is the company policy. Howley himself has strong loyalty to a number of brand names, but only so long as those brands continue to represent the best value.

"We use Studer recorders because we feel they are the finest audio re-

corders on the market," he says. "We are all-Sony, even though I feel that the new Ampex VPR-3 is an excellent machine.

"Basically, we don't like to switch equipment in mid-stream. We like to keep all the gear the same from room to room whenever possible. Unless something comes out that represents a quantum leap in technology, we tend to stay away from mixing up different brands of equipment."

The cost to VCA clients for hiring the new film-to-tape transfer facility is \$480 per hour. That fee includes access to all the suite's gear, with the exception of the two Lexicon time compression units for pitch correction during variable speed transfers.

Howley is particularly proud of the acoustic quality of the new room. "It's constructed with special sound treatments and non-parallel walls and has Neve comp/limiters and other high-quality audio gear installed," he says.

**Computer
Software Chart
Every Week
In
Billboard**

Spotlight On Tape Duplication

• Continued from page 30

uating equipment and products was stressed.

"Many dupe houses do not have fixed standards," he charged. "They can't tell you how many hours they run a master; they can't tell you how many hours they run their heads. We can't set those standards for them."

Clark McCoy then stressed the need for careful equipment maintenance procedures, and noted that while more sophisticated quality control equipment, such as Electro Sound's own SQM computer-based system, is available, the key remains an effective quality and maintenance program within the duplication house. "A lot of our customers will spend a half million dollars on three lines of duplicating equipment, yet

they won't invest \$10,000 in quality control equipment," he complained.

Veteran magnetic systems engineer Robert Langevin then reviewed high speed duplication and some of the sacrifices risked. Recounting the evolution of high speed duplicating from the early days of 4:1 systems to the present 32:1 and 64:1 techniques (as well as CBS' reported 40:1 system). Langevin assessed a litany of ills encountered at higher speeds.

Bias frequency losses, azimuth misalignment, phase errors and air film losses—essentially incurred as tape lifts away from tape heads at higher speeds—all become critical at 64:1, with Langevin concluding that this higher cycle, while feasible, will remain significantly inferior to 32:1 duplication.



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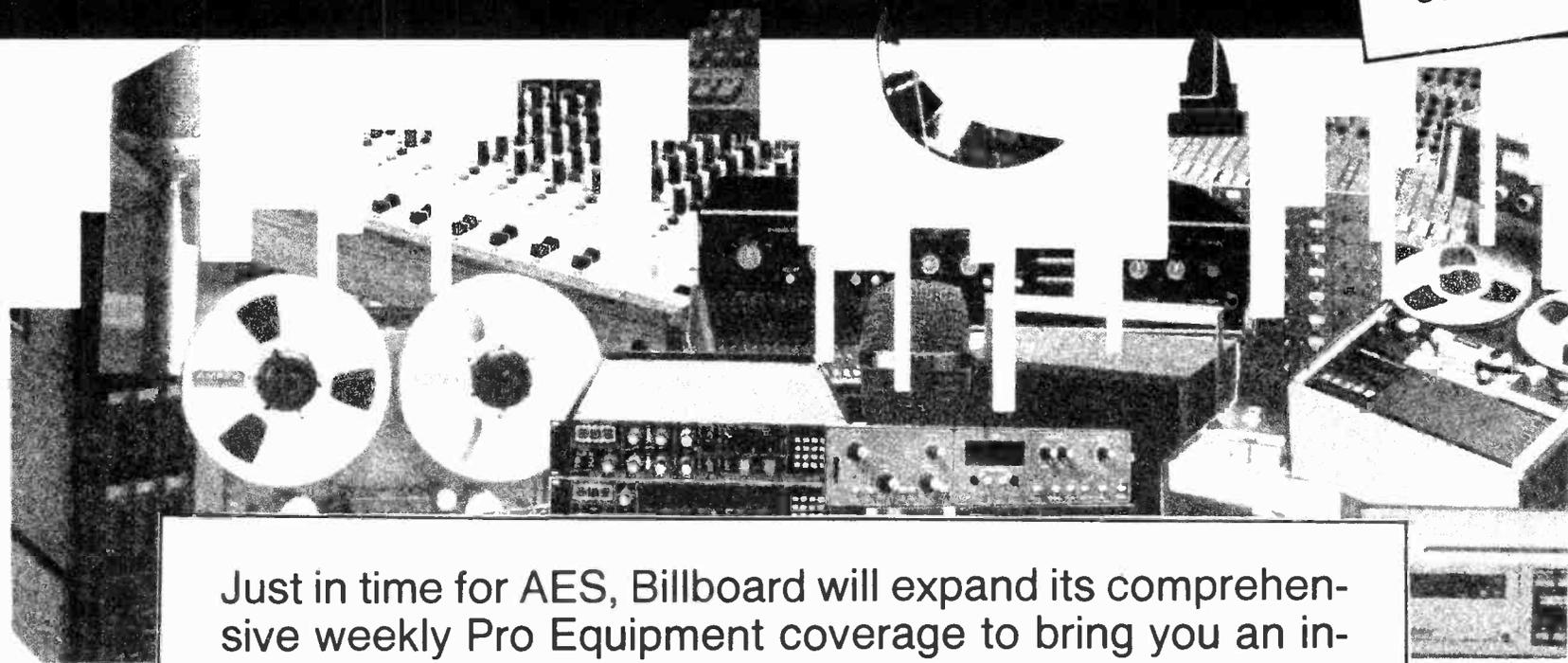
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Video

Hopeful Signs For Laserdisks

Manufacturers, Distributors See Increase In Business

By TONY SEIDEMAN

NEW YORK—In spite of the setbacks the videodisk industry has faced this year, laserdisks are still a strong and growing market, according to a number of manufacturers and distributors.

But laserdisk executives admit that their marketplace is still a small one, and that it will take some time before it grows large enough to support production of its own product.

"Business is picking up," says Barry Shereck, president of Pioneer Video's Pioneer Artists label. But, he adds, "The whole system got a bit battered by the announcement" RCA made in April that it was canceling production of CED videodisk players.

Manufacturers and distributors in the laserdisk industry say that in spite of the difference between the CED and laser formats, retailers and consumers identified the two together enough for the cancellation of the first to be a severe blow to the second.

But the recovery is virtually complete, say those who make and sell the product. Laser videodisks are now "selling very nicely," says Video

Shack's Marcia Kesselman. Given the high-end, limited size of the marketplace, she says, "Laser is doing very well," with sales showing a "slow and steady" increase.

With a current laserdisk population of around 200,000 units, hardware is the most important factor in determining software sales. Laserdisk sales are "totally dependent" on machine units moved, says Shereck, who adds that he is confident the disk population will show strong increases in the future.

Even though the industry is growing, sales and potential sales are limited by the small number of dealers handling laserdisk product.

Image Entertainment's Dan Adler estimates that there are 4,200-4,300 dealers carrying laserdisks, with 1,200-1,300 really serious about the product. Image has only recently become a one-stop for laser videodisks, carrying almost all of the approximately 1,000 titles available in the format.

The company got into the videodisk business when it started putting out adult films on laserdisk. Earlier in this year, the firm decided to start carrying other companies' products,

and in August it got a six-month exclusive distribution window from MCA for that firm's "Sixteen Candles."

Adler says the deal is "a test for us." Sales of laserdisks, "as a high-end product," have been moving at a "faster and faster" rate, she says.

A key problem, according to Adler and other distributors, is the current time lag between a title's release on videocassette and its release on laserdisk.

But the slow release and the limited number of feature films coming out on laserdisk can prove a help as well, say industryites, with the disk industry avoiding the product glut that has home video manufacturers and retailers staggering under a burden of as many as 300 new titles going into release each month.

In contrast, the laserdisk industry is only seeing about 10-15 new titles a month, says Adler. His company has developed a program which can allow dealers an inexpensive entry into the field, offering them a videodisk player free and a specially priced package of 100 different titles.

But a low entry price doesn't guarantee...
(Continued on page 37)



OVERALL IMAGE—David Bowie dons paint-smeared denim for the filming of his 20-minute short "Blue Jean." Accompanied by an EMI America single of the same name, the mini-film was shot in London with director Julian Temple and previewed at the recent Venice Film Festival.

Vestron Maps Push For Rolling Stones Compilation

NEW YORK—The Rolling Stones are rolling out a videocassette via Vestron Video.

Titled "Video Rewind—The Rolling Stones' Great Video Hits," the 55-minute program will be priced at \$29.99. It will be released in the U.S. and internationally almost simultaneously.

U.S. release date for the title will be Nov. 7. Overseas, the program will ship a week later.

"Video Rewind" is composed of 12 uncensored Stones video clips, concert and documentary footage, connected by conceptual footage created and directed by Julian Temple.

The Stones will be directly supporting the marketing campaign for the program, says Vestron Video president Jon Peisinger, spearheading a marketing and advertising effort he claims will reach seven figures.

How the home video industry treats "Video Rewind" is going to be a crucial measure of its willingness to make music video a sell-through product, says Peisinger. He describes the title as setting off the next phase of the video music industry's development.

Clips on the cassette will include "She Was Hot," "Undercover Of The Night," "She's So Cold," "Start Me Up," "Miss You" and "Too Much Blood."

Vestron will be supporting the title with a large advertising campaign

which will include placements in major consumer music-oriented publications and regional magazines. The company will also do television advertising via local spot buys and on cable networks, including MTV and the USA Network.

Helping sales, Peisinger predicts, will be the music video sales base built with the release of Vestron's successful "Making Michael Jackson's 'Thriller'." "We have a much broader base [of dealers] to work on today," he says. Besides going to the home video store specialty network, Vestron will also be putting its title into the Lieberman Enterprises and Handleman Co. rackjobbing tests.

Although word in the home video industry is that music video rights payments for top acts have become almost impossibly steep, Peisinger calls reports that his company paid out \$2 million to get the Stones "ridiculous."

"We have been in this only to make a profit," he says, adding that a rights payment that large would make it impossible for Vestron to see black ink on its title. Although Peisinger won't say what sum his company did pay for the title, he comments that with a rights payment of \$1 million "I suspect you could" turn a profit—but only if the rights were purchased on a worldwide basis.

Vestron has released one pure compilation tape, "Picture Music," a collection of video clips which the company admits did not rack up very strong sales. Peisinger now maintains that even when clips from a group as strong as the Stones are used, extra material is "essential."

The conceptual footage that ties the segments of "Video Rewind" together cost in the "multiple six figures," according to Vestron. It features Stones Mick Jagger and Bill Wyman in footage shot at London's Museum of Mankind.

Embassy Pacts With Republic For Features

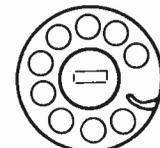
NEW YORK—Embassy Home Entertainment has obtained worldwide home video rights to 10 feature films which will be made by Republic Entertainment International in the next two years.

Under the terms of a recently completed agreement between the two companies, Embassy has first refusal on submitted scripts, and will join Republic in decisions regarding all creative aspects of the selected projects.

According to Richard B. Childs, Embassy's president of distribution, the agreement stems from the company's goal of securing movie product in the \$3 million to \$5 million range for the expanding home video market. The first two titles resulting from the partnership are "Time Bomb" and "Hero Run."

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Billboard Videodisk Top 20

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED	29.95
2	5	4	LASSITER▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	Laser	39.98
3	2	10	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
4	3	12	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
5	11	23	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
6	9	10	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
7	NEW ENTRY		ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
8	4	7	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
9	6	9	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95
10	7	15	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
11	13	7	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98
12	14	6	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED	29.95
13	8	17	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
14	12	15	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
15	10	14	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
16	16	9	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
17	15	29	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95
18	19	21	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
19	18	13	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
20	17	2	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	CED	19.98

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SEPTEMBER 22, 1984, BILLBOARD

Video

REVITALIZED PRODUCTION HOUSE

Clip Pioneer Roseman Returns

By ETHLIE ANN VARE

LOS ANGELES—Jon Roseman, the former agent who some say almost single-handedly created the field of music video production, is back in business.

In the late '70s, 40% of promo video in existence had been made by Jon Roseman Productions; by 1980, the roster of directors Roseman discovered and developed (Russell Mulcahy, Paul Flattery, David Mallet, Simon Fields) had left him flat. After two years of inactivity, Roseman made tentative steps to get back into the mainstream.

In the past 15 months, Roseman's revitalized production house has made videos for Eurythmics, A Flock Of Seagulls, JoBoxers, Christine McVie, Nik Kershaw, ABC, the Boomtown Rats and Jermaine Jackson. His London-based company is also negotiating a joint-venture deal which will give him both an American branch operation and a foothold in feature films.

Roseman, who had been Bruce Gowers' agent, joined forces with him in 1976. They went on to produce an early video clip show, "Jukebox," and an early video concept album, Blondie's "Eat To The Beat." They developed directorial talent which is now all but legendary. And then it all came crashing down.

"I was in America," remembers Roseman, "and when I came back, they weren't there." Roseman's former directors are now ensconced at

MGMM, Limelight, Together Again and other firms. So Roseman set out to gather a new batch.

"That's the fun part for me: finding new people," he says. "When I get a really good feeling from someone, just a gut feeling, I give them a video to try. It's a risk, I know; if he screws up, you can't give the money back." Roseman's current roster, none of whom previously directed music videos includes Mike Brady, Duncan Gibbins, Jonathan Gershfield and Matthew Jacobs.

"Jon often says that anyone can direct a video," notes Duncan Gibbins. "He doesn't really mean it. Remember, he's been bitten by directors once, so he needs to devalue their worth in his own mind.

"Anybody can direct a video, yes," continues Gibbins. "Not everybody can direct a good video."

Gibbins' first effort was JoBoxers' "Just Got Lucky." He has since completed Eurythmics' "Who's That Girl" and Wham's "Wake Me Up Before You Go Go," and is now in Los Angeles working on the clip for the new Glenn Frey single

"I like working in America, because it's the home of the film industry and it's very professional," says Gibbins, a former screenwriter and documentary filmmaker. "Though we do have quite a mini-Hollywood in Soho at the moment. The problem in Los Angeles is that the *creme de la creme* are either doing commercials for massive budgets, or tv series or movies."

That is the biggest drawback of music video, says Roseman, and the reason he is looking strongly into feature film. "You'll never make any money just doing clips," he asserts. "We're fortunate in that we have our own editing facilities in London (Video Editing Center) and we don't have a huge staff. So we can actually make something on shoots. We don't make fortunes."

Roseman is quick to point a finger at the cause of fiscal unhealth in the music video business: the record companies.

"There is no one in the record companies who knows anything about video production," he says. "Because, if they did, they'd be out there doing it for real."

The other problem, he says, is the quality of most video—or lack of it. Blame for that, he feels, lies with the artists and their music. "There are maybe 30 artists in the world who are capable of making a good video. The rest is dross."

Complaints about the industry notwithstanding, Roseman is excited by his latest venture into the music video fray. He says he has learned a lot from the last ship-jumping; his new directors are tied to him contractually. The directors, however, aren't so sure.

"As far as I'm concerned," says Gibbins, "the relationship is entirely flexible. I'll go off and do commercials or a movie or write a script if I want."



VAUGHAN AND VANDEVILLE—MTV VJ Mark Goodman talks with Epic artist Stevie Ray Vaughan about the latter's Oct. 4 appearance at New York's Carnegie Hall. (Photo: Chuck Pullin)

New Service From Nielsen Will Survey Retail Trends

NEW YORK—A.C. Nielsen is going into the prerecorded video business. The company is establishing the Nielsen Video Service, a three pronged effort designed to measure product sales, VCR penetration and retail and consumer behavior.

Nielsen plans to provide three services:

- VideoTrack, a monthly survey of the prerecorded video industry that will provide subscribers to the Nielsen service with more than 60 different charts and tables worth of information.
- The VCR Penetration Report, a quarterly survey of VCR penetration regionally and nationwide.
- The Annual Video Dealers Sur-

vey, survey of prerecorded video dealers detailing trends in buying habits, growth patterns, inventories and other areas.

Current plans are for Nielsen to kick in a limited VideoTrack which will survey 30 stores starting in the first quarter of 1985. The pilot test will run for six months, with a full-scale effort beginning in October that will watch action in about 160 stores, according to Nielsen's Jim Cute.

VideoTrack will provide specific information on rental and sales income by title. Product will be surveyed by such categories as Music/Performing arts, and titles will also be ranked against each other.

Nielsen Video Service will be a subscription video service, with companies paying a fee in order to get the information. Subscribers so far include CBS/Fox Video, Walt Disney Home Video, Home Box Office, Karl Video Corp., MCA Home Video, Paramount Home Video, TDK and 3M.

Subscription fees are determined in part by company size and market share. Reports are that some of the larger home video majors may be laying out as much as \$75,000 for their three-year subscriptions.

Several years of selling and research effort were needed by Nielsen to create its new service. Manufacturers were first sounded out about the program at the first annual Video Software Dealers Assn. meeting, held in Dallas in August, 1982.

NFL Films Releasing Super Bowl Package

NEW YORK—NFL Films Video has compiled more than seven hours of Super Bowl highlights in a three-tape videocassette package set for October release. Entitled "Super Bowl Chronicles," the set will be marketed in an embossed maroon leather-like jacket at a suggested list price of \$225.

Footage for the new release was culled from the 23-minute highlight films made annually for all 18 Super Bowls. The highlights were transferred from the original film negatives to videotape, and include camera shots and interviews not seen in the original television broadcasts.

New Video Releases

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

FILMS

- HOW TO FLATTEN YOUR STOMACH**
Jim Everroad
Beta & VHS Commtron \$29.95
- KILL POINT**
Leo Fong, Cameron Mitchell
Beta & VHS Vestron Video no list
- SPIDER MAN-VOLUME 2**
Nicholas Hammond
Beta & VHS Prism Entertainment .. \$39.95
- SURVIVAL ZONE**
Gary Lockwood, Camilla Spary, Morgan Stevens
Beta & VHS Prism Entertainment .. \$49.95
- TREASURE: IN SEARCH OF THE GOLDEN HORSE**
Beta & VHS Vestron Video no list
- THE 2000 YEAR OLD MAN**
Mel Brooks and Carl Reiner
Beta & VHS Media Home Entertainment

- M711 \$19.95
- UP THE CREEK**
Tim Matheson, Stephen Furst
Beta & VHS Vestron Video no list
- WINDOM'S WAY**
Beta & VHS Prism Entertainment .. \$59.95
- YOU AND ME, KID, Vol 1**
Beta & VHS Walt Disney Home Video \$49.95
- SLIPSTREAM**
Jethro Tull
Beta & VHS Pacific Arts Video
Records \$29.95
- THE STYLE COUNCIL FAR EAST & FAR OUT**
Peter Weller, Mick Talbot, Pete Wilson
Beta & VHS (Media Home Entertainment)
M444 \$29.95
- YOKO ONO THEN AND NOW**
Yoko Ono, John Lennon, Sean Lennon
Beta & VHS Music Media (Media Home Entertainment) M437 \$39.95

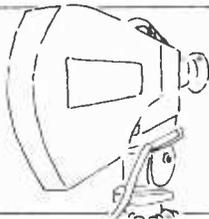
To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Billboard Videocassette Top 40

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Survey for Week Ending 9/22/84

SALES

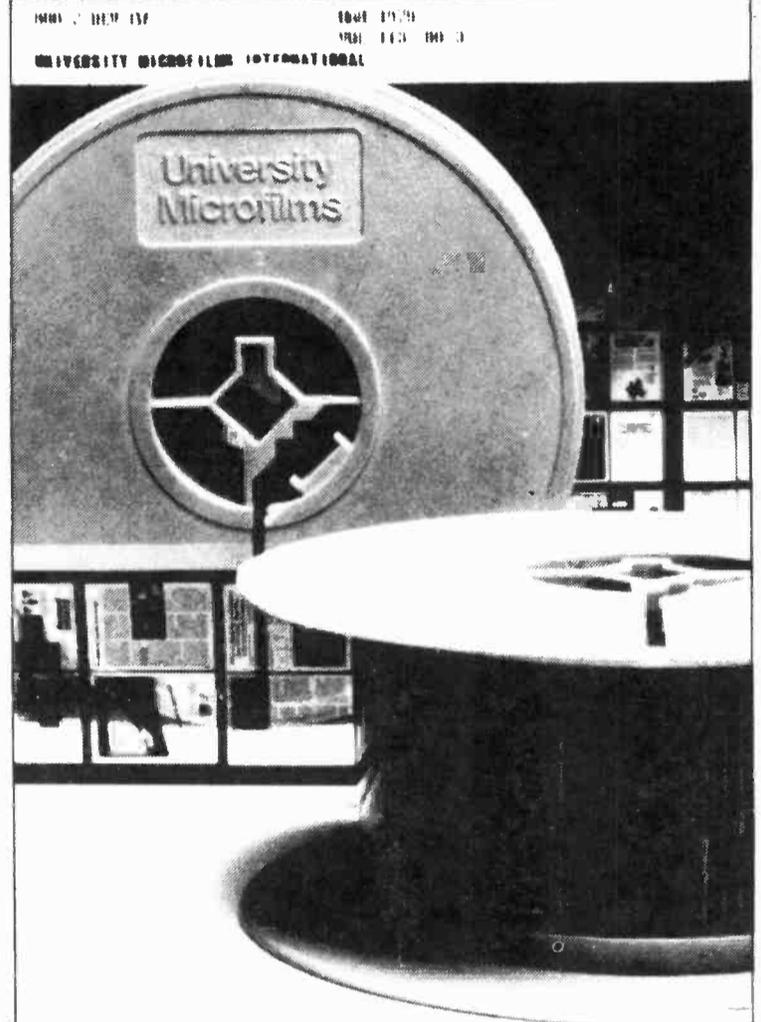
These are the best selling videocassettes compiled from retail reports by the Billboard Chart Research Department. Both Beta and VHS formats are included.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	123		JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	\$9.95
2	27	2	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95
3	29	2	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98
4	3	14	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
5	1	7	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
6	5	13	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
7	4	40	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
8	13	13	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
9	10	12	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
10	17	4	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
11	38	8	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
12	6	16	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
13	15	5	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
14	7	8	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
15	12	38	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
16	19	10	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
17	14	12	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
18	22	12	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
19	33	12	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
20	26	11	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
21	25	27	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
22	31	15	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
23	9	10	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
24	16	18	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
25	23	81	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
26	32	12	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
27	40	33	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
28	20	3	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta	Not Listed
29	35	9	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
30	24	4	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta	69.95
31	18	23	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
32	36	61	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
33	34	10	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
34	21	39	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
35	30	15	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
36	37	13	LET'S BREAK: A VISUAL GUIDE TO BREAK DANCING	Image Magnetic Associates Inc., Warner Home Video 34023	Various Artists	1984	NR	VHS Beta	39.98
37	39	3	LINDA RONSTADT IN CONCERT—WHAT'S NEW	Vestron Music Video 1012	Linda Ronstadt	1984	NR	VHS Beta	29.95
38	8	7	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
39	11	27	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
40	28	52	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95

SEPTEMBER 22, 1984, BILLBOARD

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Music Monitor

By FAYE ZUCKERMAN

•Wrath of extras: Wendy Biller choreographed some 200 extras for dance sequences in Mardi Gras, a topless bar in New York. The sequences are part of the clip for Warner Bros. artist Chaka Khan's "I Feel For You." Some of the dancers were from the New York City Ballet and the Alvin Ailey Dance Theater. The clip, directed and written by Peter Israelson, is about strippers who revolt. Steven Saporta was executive producer for the clip, with Niles Siegel and Marcus Peterzell producing.

•Are we alone: The Fixx tries to answer that question in "Are We Ourselves," a clip from the band's MCA album "Phantoms." In the clip, shot at England's Jodrell Bank, a large radio telescope monitors the

universe for other forms of intelligent life. Jeanette Obstoj and Rupert Hine shot the video for Doppelgänger Video Co.

•415 run: Julia Heyward, who took charge of Romeo Void's "A Girl In Trouble" earlier this year, will direct a video for another 415 Records band. Heyward will be working with Red Rockers on location in the Mojave Desert for a promotional clip for a track on the group's album "Schizophrenic Circus."

•Long-form video: Picture Music International's Jim Yukich took charge of an eight-camera shoot for .38 Special at the Nassau Coliseum in New York. Marty Pitts was the director of photography for the concert video. Four special lighting trusses were used to light the audience to obtain the feeling of audience participation. The A&M recording artists performed amid smoke explosions, lasers and other lighting effects. Yukich is best known for his work on David Bowie's "Modern Love."

•Premiered: The first video clip for Columbia Records artists Bobby & the Midnites is a concept/performance video. Academy Award nominee Nigel Noble directed the clip for "(I Want To Live In) America," which features scenes of Manhattan, sailboats and sunrises. Nancy Shreiber lensed the video in 16mm, and Norman Smith edited the piece at TVC Video. The producer was Cornelia Rogan. Ingalls Inc. took charge of the video.

VHD Player Due From Japan's Trio

TOKYO—Trio will begin marketing VHD format videodisk players on Oct. 1, making it the ninth Japanese company to move in on this hardware format. The product is being supplied by Toshiba on a special-order basis, and Trio expects to sell 1,000 units a month in Japan.

The system, the KVS-8800, retails for \$825, including the stereo speaker. It has a mixing function for up to two microphones and electronic echo so that videodisk "karaoke" sing-along software can be used with it.

Manufacturers, Distributors See Hope For Laserdisks

• Continued from page 34

antee a wide dealer base. Given the special nature of the laserdisk player, says Adler, "It's the type of market where a dealer has to be sold on the product himself."

One pre-sold population of dealers coming on board is those stores and chains that were and might still be in CED, says Adler. He claims that he is currently in negotiation with a number of chains who are looking to make the move from the dying format into the living one.

Music is one of the most important laserdisk programming genres, because good titles can exploit the audio and video advantages of the machines. Image's first self-released title was "Police Around The World," which has so far sold a reported 4,300 copies, strong numbers for a

non-feature film laser title.

Pioneer's Shreck says "first rank" titles by such artists as Kenny Loggins and David Bowie tend to move about 5,000 units "in a short period of time." But those programs are the exceptions, with most titles moving 3,000 units or less, while the average good feature film moves about 5,000 units.

Shreck says he hopes for a strong future for the laserdisk; without it, he notes the format is not able to support the creation of programming that uses its audio and video capabilities.

Laserdisk programming will pay for itself when an average title moves 30,000-40,000 units, Shreck predicts, something he hopes will happen "in two or three years" as the machine universe grows.

Shreck's biggest hope for the present is that the introduction of the digital audio-capable laserdisk player will change the way laserdisk master tapes are made. Masters are the key limiting factor in laserdisk quality right now, he says, and his belief is that when digital-quality audio becomes available, producers will begin upgrading the sound of the programs to match the format's new playback abilities.

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Billboard Videocassette Top 40

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Survey for Week Ending 9/22/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	7	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
2	2	12	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
3	NEW ENTRY		ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
4	3	7	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
5	4	14	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
6	NEW ENTRY		FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
7	5	9	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
8	7	4	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
9	6	16	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
10	10	11	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
11	9	4	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
12	8	8	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
13	13	3	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
14	14	5	HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
15	12	4	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta
16	11	15	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
17	21	3	RECKLESS •	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
18	15	10	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
19	20	3	PURPLE HEARTS	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
20	19	41	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
21	17	23	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
22	25	5	ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
23	NEW ENTRY		THE DRESSER	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courteney	1983	PG	VHS Beta
24	18	18	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
25	24	20	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
26	16	14	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
27	23	8	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
28	22	15	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
29	35	30	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
30	33	27	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
31	36	2	WHERE THE BUFFALO ROAM	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	VHS Beta
32	37	6	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
33	34	21	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
34	27	33	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
35	26	17	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
36	30	2	TELEFON	MGM/UA Home Video 700127	Charles Bronson Lee Remick	1977	PG	VHS Beta
37	32	9	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
38	31	23	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
39	28	40	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
40	29	73	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta

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Billboard Black LPs

Survey for Week Ending 9/22/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1			PRINCE AND THE REVOLUTION New Power Generation, Warner Bros. 25109-1	41			JANET JACKSON Dream Street, A&M SP 4962
2	2	14	TINA TURNER ▲ Private Dancer, Capitol ST-12330	42	42	92	MICHAEL JACKSON ▲ Thriller, Epic QE 38112
3	3	9	THE TIME Ice Cream Castle, Warner Bros. 25109-1	43	41	40	LUTHER VANDROSS ● Busy Body, Epic FE 39196
4	7	7	BILLY OCEAN Suddenly, Jive, Arista JL8-8213	44	44	31	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown)
5	5	14	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra)	45	47	59	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940
6	6	9	JACKSONS ▲ Victory, Epic QE 38946	46	52	4	BOB MARLEY AND THE WAILERS Legend, Island 90169
7	4	11	KASHIF Send Me Your Love, Arista AL8-8205	47	48	18	WOMACK & WOMACK Love Wars, Elektra 60293-1
8	9	13	SHEILA E. The Glamorous Life, Warner Bros. 25107-1	48	51	4	RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326
9	11	46	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA)	49	NEW ENTRY		KURTIS BLOW Ego Trip, Mercury 822420-1M-1 (PolyGram)
10	17	4	MTUME You, Me And He, Epic FE 39473	50	50	22	THE CRUSADERS Ghetto Blaster, MCA 5429
11	13	4	RICK JAMES Reflections, Gordy 6095GL (Motown)	51	43	39	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic)
12	12	44	POINTER SISTERS ● Break Out, Planet BXL-4705 (RCA)	52	45	17	GEORGE HOWARD Sleppin' Out, TBA TB 201 (Palo Alto)
13	10	19	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203	53	55	42	Z.Z. HILL I'm A Blues Man, Malaco 7415
14	15	20	RUN-D.M.C. Raising Hell, Profile 1201	54	40	7	THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989
15	8	11	SOUNDTRACK ▲ Ghosts, Arista AL8-8246	55	49	10	SPYRO GYRA Access All Areas, MCA 2-6893
16	18	4	THE S.O.S. BAND Just The Way You Like It, Tabu FZ 39332 (Epic)	56	54	26	BOBBY WOMACK The Poet II, Beverly Gien BG 10003
17	16	18	O'BRYAN Be My Lover, Capitol ST-12332	57	NEW ENTRY		RALPH MACDONALD Universal Rhythm, Polydor 82323 1Y-1 (PolyGram)
18	21	5	LILLO All Of You, Capitol ST-12346	58	59	55	HERBIE HANCOCK ● Future Shock, Columbia FC38814
19	19	14	PATRICE RUSHEN Now, Elektra 60360-1	59	60	64	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra)
20	26	12	NEWCLEUS Jam On Revenge, Sunview SUN 4901 (Backet)	60	62	23	DENISE LASALLE Right Place, Right Time, Malaco 7417
21	14	22	ONE WAY Lady, MCA 5470	61	63	7	LITTLE MILTON Playing For Keeps, Malaco 7419
22	24	14	PEABO BRYSON Straight From The Heart, Elektra 60362	62	56	22	STANLEY CLARKE Time Exposure, Epic FE 38688
23	23	51	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.)	63	67	14	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown)
24	30	4	ALICIA MYERS I Appreciate, MCA 5485	64	53	13	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 (Atco)
25	27	4	JOYCE KENNEDY Lookin' For Trouble, A&M SP-4996	65	65	31	SHANNON ● Let The Music Play, Mirage 90134 (Atco)
26	20	8	THE BROTHERS JOHNSON Out Of Control, A&M SP-4965	66	68	2	SADAO WATANABE Rendezvous, Elektra 60371
27	22	16	SOUNDTRACK ▲ Breakin', Polydor 821919-1Y-1 (PolyGram)	67	66	8	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348
28	25	9	LAKESIDE Outrageous, Solar 60355 (Elektra)	68	69	2	VARIOUS ARTISTS Street Beat Vol. 1, Sugar Hill SH2-9228
29	28	23	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram)	69	72	48	DEBARGE ● In A Special Way, Gordy 6061GL (Motown)
30	37	16	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366	70	70	44	DAVID SANBORN Backstreet, Warner Bros. 23906-1
31	35	9	BRASS CONSTRUCTION Renegades, Capitol ST-12327	71	74	8	RICHARD "DIMPLES" FIELDS Mmm..., RCA AFL1-5169
32	32	16	SOUNDTRACK ● Beat Street, Atlantic 80154	72	58	16	O'JAYS Love And More, P.I.R. FZ 39367 (Epic)
33	33	16	ROGER The Saga Continues, Warner Bros. 23975-1	73	57	26	EARL KLUGH Wishful Thinking, Capitol ST-12323
34	31	28	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram)	74	61	24	KLEER Intimate Connection, Atlantic 80145-1
35	29	15	CHERRELLE Fragile, Tabu BFZ 39144 (Epic)	75	64	3	BEAU WILLIAMS Bodacious, Capitol ST-12344
36	34	24	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA)				
37	38	4	HERBIE HANCOCK Sound-System, Columbia FC 39478				
38	46	3	RANDY HALL I Belong To You, MCA 5504				
39	39	5	BOBBY BLAND You've Got Me Loving You, MCA 5503				
40	36	12	TYZIK Janinin' In Manhattan, Polydor 821605-1Y1 (PolyGram)				

SEPTEMBER 22, 1984, BILLBOARD

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Black

CHICAGO PROMOTER CHARGES:

Superstars Neglecting Inner City

By MOIRA McCORMICK

CHICAGO — Major black acts who confine their local appearances to suburban arenas are neglecting a "a very big and appreciative inner city audience," according to Matt Levy of Chicago Centre Stage Productions, this city's leading black promoter.

"My objective is to get black superstar acts to play Chicago proper as well as the suburbs," says Levy. "A large portion of [inner city] people who buy tickets can't get transportation [to the suburbs], and many don't feel comfortable there."

Major black acts visiting Chicago generally play the 19,500-seat Rosemont Horizon, some 25 miles northwest of Chicago. Levy maintains that performers such as Lionel Richie should also make a stop at city venues Arie Crown (4,319 seats) or the Auditorium (3,900). "They're smaller venues, but creative financing could be worked out," he asserts.

Levy scored a recent coup with a Smokey Robinson booking at the Arie Crown, where earlier this summer he sold out three shows with Frankie Beverly & Maze.

Chicago Centre Stage Productions has been around approximately three years, ever since Levy split from the concert promotion firm Chicago Music Bag. He staged a dozen shows that first year, a figure which has since more than doubled.

Levy also co-promotes dates in cit-

ies around the country, including Washington (with Bill Washington of Dimensions Unlimited), Boston (with Al Haymin), Birmingham and other Southern cities (with John Ray), Jackson (with Lee King), Detroit, San Antonio, Houston, Milwaukee and Minneapolis.

Levy credits Miller Brewing with being instrumental in helping Chicago Centre Stage Productions. Their agreement involves co-op advertising and occasionally providing free Lowenbrau beer as a promotion.

Since its inception, Levy's Centre Stage has presented a cross section of black talent, including Peabo Bryson, Aretha Franklin, the Isley Brothers, Sly Stone, Nancy Wilson, Patti LaBelle, the Gap Band, Bobby Womack and the Whispers.

Still eluding Levy and other black promoters are black superstar acts. "White promoters expect a share of black superstars," Levy notes, "but you don't see black promoters doing Culture Club or Billy Joel. All I'm saying is, give us a shot."

Entertainment Lawyers Meet

NEW YORK—The Black Entertainment Lawyers Assn. (BELA) will hold its fourth annual conference Nov. 7-11 at the Plaza International Hyatt Regency Hotel in Acapulco. The five-day affair will present seminars on issues germane to entertainment, sports and theatrical law.

There are six panels scheduled for the event. Following a first-day welcoming reception, sessions will begin on Thursday (8) with "Packaging Entertainment Sports And Theatrical Events," moderated by Craig Foster, vice president of business affairs for CBS Sports. A luncheon presentation, "International Dealmaking," with attorney Michael Sukin of Berger, Steingut, Weiner, Fox & Stern, will follow.

Robert Holmes, senior vice president/general manager of Columbia

Pictures Music Group and president of BELA, will chair the seminar "The Music/Film Connection." Friday's sessions will also include "Developing The Entertainment Practice/Procedures And Economics," moderated by BELA executive director Kendall Minter.

"New Trends In Recording Agreements," with Larkin Arnold, senior vice president of CBS Records, presiding, is the topic for Thursday's luncheon.

The final presentation, "The Challenge Of Marketing Black Music And The Black Artist," will include Dick Griffey, president of Solar Records and chairman of the Black Music Assn., as moderator. A keynote speaker for the event is expected to be announced shortly.

HARRY WEINGER

The Rhythm & The Blues Life Gets Glamorous For Sheila E.

By NELSON GEORGE

For Shelia E. (a.k.a. Escovedo), life on the road hasn't always been glamorous. As a percussionist and background singer on Marvin Gaye's last tour, she remembers a national trek that started with much excitement but turned disastrous when it landed in Radio City Music Hall for a lengthy engagement.

"It was the most important place we were gonna play," the petite Bay Area native recalls, "but he came hours late to sound checks and rehearsals. Nobody knew where he was. We really wanted to put on a great show, but on opening night he came to Radio City an hour and a half late, spaced out, and didn't even know where he was. He was yelling he couldn't stand the pressure, that he hated performing, just before the curtain went up."

So when today she says "I didn't expect things to be so good" in reference to her current album, hit single, tour and creative alliance with Prince, Shelia clearly knows the difference between achievement and frustration. The daughter of ex-Santana percussionist Pete Escovedo, a fixture on the jazz and Latin scene since the mid-'70s, and a potent musical and visual presence on tours with Gaye, George Duke and Lionel Richie, Shelia E. has become the latest Prince-inspired success story.

A friend of Prince for more than five years, Shelia was in Los Angeles in March relaxing after touring with Richie when Prince invited her to play on Apollonia 6's album and duet with him on "Erotic City," the Stevie

Wonder-ish B side of the "Let's Go Crazy" single. He then suggested Shelia cut an album, telling her it was "easy"—and with his clout behind her, it was.

Within the course of three weeks she signed with Cavallo, Ruffalo & Fargnoli, Prince's managers; had a deal with Warner Bros., which recorded her album; and shot a lively video.

The album's six songs were cut and mixed in only five days at Los Angeles' Sunset Studios, Prince's home away from Minneapolis, with Shelia E. playing the bulk of the instruments. Despite the acceptance of "The Glamorous Life," one of 1984's best singles, Shelia says she doesn't "like the way my voice sounds."

She is, though, a better vocalist

than any of Prince's other female "projects," as well as the first established outsider to record under his aegis. She was initially nervous about suddenly performing at the front of the stage, but her driving percussion licks and earthy good looks, backed by a tight eight-member band, have quickly made Shelia E. an entertaining stage performer.

Following a brief European tour later this month, she'll journey to Prince's growing Minneapolis complex in preparation for an 18-month world tour opening for her new boss. The tour's first leg runs from November to May, crisscrossing the U.S. Shelia says that despite the trendy new wave and synth-funk songs that dominate her debut album, her heart

(Continued on page 40)



SEASONAL SMILES—Newly signed Compleat Records act Autumn deliver copies of their first album "Arrival" to ASCAP principals. Shown from left are ASCAP Southern regional director Connie Bradley, the group's Darryl Jones, ASCAP membership rep Bob Doyle, the group's Randy Smith and Van Bradshaw, and Charlie Fach, president of Compleat Entertainment.

Black

James Brown's Bag Still Sounds Brand New

Place: The Apollo Theater

Time: One mid-'60s Saturday afternoon

James Brown was at the Apollo that day, and my family had come to see him in action. We sat on the ground level in the back, but it didn't matter since every seat there was a good one. Moms Mabley and Pigmeat Markham were the openers: Moms telling tales of young men and Pigmeat doing "Here Comes The Judge" well before Sammy Davis Jr. brought it to "Laugh In." My memories of the rest of the revue are vague, but not those of Mr. Brown. After all, who forgets the first time he sees James Brown?

He wore a razor-sharp mohair suit, frighteningly well-shined shoes and carefully coiffured hair that a few minutes into the set was already releasing torrents of sweat. The JB's of that era were as musically menacing as a mugger's switchblade and twice as vicious. The horn section's short blast responded to Brown's every command, and he in turn seemed to feed off their power.

My overriding impression, even as a child, was that as Brown dropped to his knees, slid backwards across the floor (see the JB's on "The TAMI Show" for the world's first known moonwalk), and especially when he was dropping the mike stand only to send it flying back with a flick of his foot, he was always in control. It is this combination of professional polish, personal flair and undeniable emotion that made such an impact on me—and everyone else who saw him—two decades ago. That James Brown, the man who personified soul music and led the way to the extended-play dance music of today, is paid tribute to every time Michael Jackson or Prince walks on stage.

The intros that his MC of 22 years, Danny Ray, has used over that time span—"Mr. Dynamite," "the hardest working man in show business," "Mr. Music Box," "Mr. Humanitarian," "the undisputed King of Soul," "Soul Brother No. 1," "the Godfather of Soul," "the original disco man" and, currently, "the Legend of Soul"—are a shorthand history of Brown, from his days as just another ambitious r&b shouter on the Southern chitlin circuit, through his championing of soul music in the '60s and



Soul Brother No. 1 strikes a characteristic pose, circa the early '70s.

This Sunday (23), the Black Music Assn. is scheduled to host an all-star salute to James Brown. The event is part of the organization's 1984 conference, the theme of which is "The Politics And Economics Of Black Music." In this special report, Billboard's black music editor, Nelson George, profiles the Godfather of Soul and his extraordinary performing and recording career—which, in many ways, reflects the politics and economics of black music for these past 30 years.

'70s, his friendships with heads of state, and his status now as a proud link between the days of r&b and the synth-funk and rap of today.

Brown, a native of Augusta, Ga., started his recording career as a teenager in 1956 while on parole for a car theft. The record was "Please, Please, Please," a slow, impassioned ballad recorded for King-distributed Federal Records, on which Brown sobbed the title over and over with trance-like intensity. It made him a star in the Southeast, marking him as a transitional figure between deep Southern blues and the gospel-derived black pop that was on the rise. Two years later, "Try Me," cut in the same style as "Please," made Brown a national star.

With the aid of Ben Bart's Universal Attractions, Brown began getting the top-line black bookings that would make his legend. He was hardly the first black star to have his own revue, complete with choreography, opening acts, MC and road show, but his tours certainly defined the format.

Backed by the original Famous Flames (Johnny Terry, Sylvester Keels, Floyd Scott), moving in counterpoint to and unison with Brown, his show was state-of-the-art r&b or, as Brown himself might say, they were widely imitated but never duplicated.

Despite his rising star, Brown wasn't happy with Federal's refusal to let him record with his own band and expand out of the vocal-based music to a more groove-oriented style. To prove his point, Brown and company recorded as Nat Kendrick & the Swans, cutting the instrumental hit "Mashed Potatoes" and forcing Federal to give up artistic control "or turn it loose."

Subsequently, both Brown and the JB's were signed to King. The power of his revue and the black album market, then still untapped, were both revealed via "Live At The Apollo, Vol. 2," which in 1962 sold an amazing one million copies, almost all to black buyers.

Again irritated by King, this time about his failure to cross over, Brown and Bart formed Fair Deal Productions and released "Out Of Sight" through Smash Records. The record went top 30 pop, also selling swiftly in England, establishing Brown as a "fave rave" of the emerging Mod scene.

By 1965, Brown had negotiated a contract with King guaranteeing him full creative control, and he took full advantage, becoming a recording machine, cutting a stream of instrumental and vocal albums and singles. "Papa's Got A Brand New Bag" from that year was a cold-blooded exercise in the interplay of drums, bass and chicken-scratch guitar, punctuated by authoritative horn charts and Brown's own unbridled vocals. It set the tone for a string of "Part I & II" hits that were about polyrhythmic

magic, with melody and even chord changes taking a back seat to the groove.

By the late '60s, Brown's prominence in the black community made him something of a leader, a position enhanced by his role in calming riots in the wake of Martin Luther King's assassination. "Don't Be A Dropout," "America Is My Home" and "Say It Loud, I'm Black And I'm Proud" reflected his embracing of that role, as did visits with Vice President Hubert Humphrey and, later, a much-criticized endorsement of President Nixon.

In 1971, Brown made yet another move for independence, signing with Polydor Records as the foreign concern's first major American act. Brown's move was, along with Philadelphia International's agreement with CBS, part of an historic shift of black pop music from indie labels to large corporations. On Polydor, Brown's polyrhythmic invention grew with the funk gems "Talking Loud And Saying Nothing" and "The Payback."

However, Brown's once unshakeable grip on trends in dance music weakened after 1975, and a series of financial setbacks eroded his once extensive holdings, including three radio stations. "It's Too Funky In Here" in 1979 was a short-lived comeback hit that seemed just a last blast from a talent time had passed by.

But as funk grooves have finally seeped into the mainstream, utilized by everybody from Duran Duran to the Talking Heads to avant-garde jazzmen, Brown's legacy and the man himself are being celebrated. A McDonald's commercial, well-attended concerts, his collaboration with Afrika Bambaataa and his confident, uncompromising personality have made him an '80s media darling.

The BMA's tribute to Brown is timely and well deserved. He is one of those creators—along with Chuck Berry, Lennon & McCartney, Berry Gordy and a few others—who made popular music what it is. It's hard to imagine what it would sound like without him.



James Brown records the vocal tracks for his new McDonald's radio and television commercials, in which he extols the virtues of Louisiana Hot Sauce in conjunction with Chicken McNuggets.

SEPTEMBER 22, 1984, BILLBOARD

The Godfather's Chart Record

These are James Brown's top 10 r&b hits on Billboard's charts, with corresponding top 40 pop positions where applicable. Titles are listed against year of chart entry, not year of chart peak. Between November, 1963 and January, 1965, Billboard published no r&b charts. so Brown is represented here by his two top 40 pop entries.

Brown's first three hits on this list were released on Federal Records, the next 34 for the King label with the exception of "Out Of Sight," which came out on Smash. "Escape-ism" and "Hot Pants" were issued on People Records, subsequent hits on Polydor.

	R&B	POP			
	TOP 10	TOP 40			
1956	PLEASE, PLEASE, PLEASE	6	—	MOTHER POPCORN	1
1958	TRY ME	1	—	WORLD	8
1960	THINK	7	33	LET A MAN COME IN AND DO THE POPCORN (PT. 1)	2
1961	BEWILDERED	8	40	AIN'T IT FUNKY NOW	3
	I DON'T MIND	4	—	LET A MAN COME IN AND DO THE POPCORN (PT. 2)	6
	BABY YOU'RE RIGHT	2	—	1970	IT'S A NEW DAY
1961	LOST SOMEONE	2	—	BROTHER RAPP	3
1962	NIGHT TRAIN	5	35	GET UP I FEEL LIKE BEING A SEX MACHINE	2
1963	PRISONER OF LOVE	6	18	SUPER BAD	1
1964	OH BABY DON'T YOU WEEP	—	23	1971	GET UP, GET INTO IT, GET INVOLVED
	OUT OF SIGHT	—	24	SOUL POWER	4
1965	PAPA'S GOT A BRAND NEW BAG	1	8	ESCAPE-ISM	3
	I GOT YOU	1	3	HOT PANTS	6
1966	AIN'T THAT A GROOVE	6	—	MAKE IT FUNKY	1
	IT'S A MAN'S MAN'S MAN'S WORLD	1	8	I'M A GREEDY MAN	7
	DON'T BE A DROPOUT	4	—	1972	TALKING LOUD AND SAYING NOTHING
1967	BRING IT UP	7	29	KING HEROIN	1
	LET YOURSELF GO	5	—	THERE IT IS	6
	COLD SWEAT	1	7	HONKY TONK	4
	I CAN'T STAND MYSELF	4	28	1973	GET ON THE GOOD FOOT
1968	THERE WAS A TIME	3	36	I GOT A BAG OF MY OWN	1
	I GOT THE FEELIN'	1	6	I GOT ANTS IN MY PANTS	3
	LICKING STICK, LICKING STICK	2	14	SEXY, SEXY, SEXY/SLAUGHTER THEME	4
	SAY IT LOUD, I'M BLACK AND I'M PROUD	1	10	STONED TO THE BONE	6
	GOODBYE MY LOVE	9	31	1974	THE PAYBACK
1969	GIVE IT UP OR TURNIT A LOOSE	1	15	MY THANG	1
	I DON'T WANT NOBODY TO GIVE ME NOTHING	3	20	PAPA DON'T TAKE NO MESS	1
				FUNKY PRESIDENT	4
				1976	GET UP OFFA THAT THING
					4

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HIT PARADE

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	14	MISSING YOU —John Waite (John Waite, David Thoener, Gary Gereshi), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	36	40	3	WHO WEARS THESE SHOES? —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29189
2	4	8	LET'S GO CRAZY —Prince And The Revolution (Prince and the Revolution), Prince and the Revolution; Warner Bros. 7-29216	37	39	5	FLESH FOR FANTASY —Billy Idol (Keith Forsey); Idol, Stevens, Chrysalis 4-42809
3	3	10	SHE BOP —Cyndi Lauper (Rich Chertoff), C. Lauper, S. Lunt, G. Corbett, R. Chertoff; Portrait 37-04516(Epic)	38	25	12	ALL OF YOU —Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), Tony Renis, Cynthia Weil, J. Iglesias; Columbia 38-04507
4	1	19	WHAT'S LOVE GOT TO DO WITH IT —Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5354	39	49	3	DESERT MOON —Dennis DeYoung (Dennis DeYoung), D. DeYoung; A&M 2666
5	7	8	DRIVE —The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69706	40	45	5	STRUT —Sheena Easton (Greg Matheson), C. Dore, J. Littman; EMI-America 8227
6	6	10	IF THIS IS IT —Huey Lewis And The News (Huey Lewis And The News), J. Colla, H. Lewis; Chrysalis 4-42803	41	43	7	(WHAT) IN THE NAME OF LOVE —Naked Eyes (Arthur Baker), R. Fisher, P. Byrne; EMI-America 8219
7	8	13	THE WARRIOR —Scandal Featuring Patty Smyth (Mike Chapman), H. Knight, N. Gilder; Columbia 38-04424	42	46	4	SHINE SHINE —Barry Gibb (Barry Gibb, Karl Richardson), B. Gibb, M. Gibb, G. Bitzer; MCA 52443
8	10	15	THE GLAMOROUS LIFE —Sheila E. (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285	43	26	15	ROUND AND ROUND —Ratt (Beau Hill), DeMartini, Percy, Crosby; Atlantic 7-89693
9	18	6	I JUST CALLED TO SAY I LOVE YOU —Stevie Wonder (Stevie Wonder) S. Wonder; Motown 1745	44	54	2	BLUE JEAN —David Bowie (David Bowie, Derek Bramble, Hugh Padgham), D. Bowie; EMI-America 8231
10	13	10	CRUEL SUMMER —Bananarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Bananarama; London 810127-7(PolyGram)	45	47	5	YOU TAKE ME UP —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9244
11	14	7	COVER ME —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04561	46	48	6	THE LAST TIME I MADE LOVE —Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne) B. Mann, C. Weil, J. Barry; A&M 2656
12	5	14	STUCK ON YOU —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746	47	27	21	I CAN DREAM ABOUT YOU —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378
13	9	15	GHOSTBUSTERS —Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212	48	59	3	WAKE ME UP BEFORE YOU GO-GO —Wham (George Michael), G. Michael; Columbia 38-04552
14	20	8	HARD HABIT TO BREAK —Chicago (David Foster), S. Kipner, J. Parker; Full Moon/Warner Bros. 7-29214	49	58	3	I FEEL FOR YOU —Chaka Khan (Arif Mardin), Prince; Warner Bros. 7-29195
15	15	10	DYNAMITE —Jermaine Jackson (Jermaine Jackson), A. Goldmark, B. Roberts; Arista 1-9190	50	60	2	WHAT ABOUT ME? —Kenny Rogers With Kim Carnes And James Ingram (Kenny Rogers, David Foster), K. Rogers, D. Foster, R. Marx; RCA 13899
16	24	5	LUCKY STAR —Madonna (Reggie Lucas), Madonna; Sire 7-29177(Warner Bros.)	51	28	12	I LEAVE A TENDER MOMENT Δ I ONE—B... (Teddy Pendergrass And Whitney Houston)
				68			LEFT IN THE DARK —Barbra Streisand (Jim Steinman), J. Steinman; Columbia 38-04605
				69			LAYIN' IT ON THE LINE —Jefferson Starship (Ron Nevison), C. Chaquico, M. Thomas; Grunt 13872(RCA)
				70			NEW GIRL NOW —Honeymoon Suite (Tom Treumuth), D. Grehan; Warner Bros. 7-29208
				71			SUGAR DON'T BITE —Sam Harris (Steve Barri, Tony Peluso), B. Roberts, D. Weiss; Motown 1743
				72			STRANGER —Stephen Stills (Ron Albert, Howard Albert), S. Stills, C. Stills; Atlantic 7-89633
				73			TWO SIDES OF LOVE —Sammy Hagar (Ted Templeman), S. Hagar; Geffen 7-29246(Warner Bros.)
				74			STRAIGHT FROM THE HEART (INTO YOUR LIFE) —Coyote Sisters (David J. Holman, Roger Paglia), L. Kunkel, T. Berg; Morocco 1742(Motown)
				75			HIGH ON EMOTION —Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2643
				76			PRETTY MESS —Vanity (Bill Wolfert, Vanity), Vanity, B. Wolfert; Motown 1752
				77			PANAMA —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250
				78			BOUNCING OFF THE WALL —Matthew Wilder (Peter Bunetta, Rick Chudacoff), M. Wilder; Private I 4-04617(Epic)
				79			ALIBIS —Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639
				80			TURN AROUND —Neil Diamond (Denny Dante) N. Diamond, B. Bacharach, C. B. Sager; Columbia 38-04541
				81			JUMP (FOR MY LOVE) —Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA)
				82			MIDNITE MANIAC —Krokus (Bruce Fairbairn), M. Storace, F. Von Arb; Arista 1-9248
				83			HOLD ME —Teddy Pendergrass And Whitney Houston

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(Continued on page 45)

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THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	WEEK	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	1*	36	34	22	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1 WEA	▲	8.98	BLP 1	72	THE S.O.S. BAND Just The Way You Like It Tabu FZ 39332 (Epic)	●	102	CBS	---	BLP 16	
2	14	37	41	19	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	▲	8.98	BLP 13	73	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	●	73	RCA	8.98		
3	51	38	38	28	HUEY LEWIS & THE NEWS Sports Chrysalis PV 41412	▲	8.98		74	WILLIE NELSON City Of New Orleans Columbia FC 39145	▲	69	CBS		CLP 3	
4	15	39	61	5	TINA TURNER Private Dancer Capitol ST-12330	▲	8.98	BLP 2	75	STEVIE WONDER The Woman In Red-Soundtrack Motown 6108ML	▲	NEW ENTRY	MCA	9.98		
5	25	40	42	28	THE CARS Heartbeat City Elektra 60296	▲	8.98		76	SOUNDTRACK Beat Street Atlantic 80154-1	●	74	WEA	8.98	BLP 32	
6	4	41	43	5	JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157	▲	8.98	BLP 11	77	ELVIS COSTELLO & THE ATTRACTONS Goodbye Cruel World Columbia FC-39429	▲	76	CBS			
7	6	42	40	42	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98		78	ALABAMA Roll On RCA AHLL-4939	▲	78	RCA	8.98	CLP 5	
8	7	43	62	3	RATT Out Of The Cellar Atlantic 80143	▲	8.98	BLP 9, CLP 73	79	HELIX Walking The Razor's Edge Capitol ST-12362	▲	87	CAP	8.98		
9	12	44	36	17	SOUNDTRACK Ghostbusters Arista AL-8-8246	▲	8.98	BLP 25	80	HERB ALPERT TIJUANA Bullish A&M SP-5022	▲	81	RCA	8.98		
10	12	45	45	11	THE POINTER SISTERS Break Out Planet BXL-4705 (RCA)	●	8.98	BLP 15	81	NEWCLEUS Jam On Revenge Sunnyview SUN 4901 (Becket)	▲	116	IND	8.98	BLP 20	
11	14	46	46	6	JOHN WAITE No Brakes EMI-America ST-17124	●	8.98	BLP 12	82	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1	▲	88	MCA	8.98		
12	11	47	48	7	BILLY SOJIER Signs Of Life Capitol ST-12361	●	8.98		83	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	▲	99	WEA	8.98		
13	19	48	57	4	JOHN CAFFERTY AND THE BEAVER BROWN BAND Eddie and the Cruisers/Soundtrack Scotti Bros. BFZ 38929 (Epic)	●	8.98		84	STEPHEN STILLS Right By You Atlantic 80177	▲	115	WEA	8.98		
14	10	49	44	32	JACKSONS Victory Epic QE 38946	▲	8.98	BLP 6	85	EURHYTHMICS Touch RCA AFL-4917	●	75	RCA	8.98		
15	15	50	52	14	TWISTED SISTER Stay Hungry Atlantic 80156	●	8.98		86	SPYRO GYRA Access All Areas MCA 2-6983	▲	77	MCA	9.98	BLP 55	
16	16	51	39	92	MADONNA Madonna Sire 9-24559	▲	8.98		87	THE OAK RIDGE BOYS Greatest Hits, Vol. 2 MCA 5496	▲	113	MCA	8.98	CLP 20	

Billboard® Computer Software

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	36	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	16	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
3	3	37	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
4	4	44	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
5	9	2	REALM OF IMPOSSIBILITY	Electronic Arts	Adventure Style Game			•						
6	5	50	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
7	6	51	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
8	11	51	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
9	7	35	BEACH-HEAD	Access	Strategy Arcade Game				•					
10	NEW ENTRY		SKY FOX	Electronic Arts	Fantasy Role-Playing Game		•							
11	13	47	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
12	14	5	HES GAMES	H.E.S.	Arcade Style Sport Game		•		•					
13	12	15	ZORK II	Infocom	Adventure Style Game		•	•		•				
14	10	51	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
15	8	6	SARGON III	Hayden	Chess Program		•			•				
16	15	10	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
17	18	51	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
18	16	12	THE MASK OF THE SUN	Broderbund	Adventure Game			•	•					
19	17	13	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
20	19	5	SEA STALKER	Infocom	Adventure Game		•	•	•	•	•	•	•	•

EDUCATION TOP 10

1	1	51	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	◆	◆	◆	•				
2	6	34	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.	•			•	•				

The United Stations

AMERICA'S TARGET RADIO NETWORKS 



MCA

THE RECORD COMPANY THAT
MAKES THE MUSIC AMERICA
LISTENS TO PROUDLY SALUTES
UNITED STATIONS

THE RADIO NETWORK THAT
PLAYS THE MUSIC
AMERICA WANTS TO HEAR

Bringing Together Varying Industries To Develop An All-Star Package

Running a radio network has evolved into a complex proposition over the years, requiring expertise in a wide range of areas to assemble the various components necessary to maintain such a company's position between several inter-related industries.

Today's radio networks are the connecting link between a number of various concerns—broadcasters, recording artists, record companies, advertisers—and few networks have been able to muster the kind of support and coordination that The United Stations has been able to garner since its inception by founding partners Dick Clark, Nick Verbitsky, Ed Salamon and Frank Murphy.

Forming the network in the face of overly-cautious doubters who warned of a precarious economic climate, the four some set up The United Stations as a company which could successfully pinpoint target audiences for both radio stations and advertisers alike. The firm now finds itself vying for the top spot in entertainment programming.

To gain that recognition and status in a relatively short period of time has required a different ability and specialization from each of the executives. While each contributes to the firm as an individual, the way in which they work together has been an essential element in establishing The United Stations' programs as the far-reaching entities that they have become.

(Continued on page US-10)

"Radio syndication is like a magic trick. One day you're in the studio, the next month you're all over the country. The Tubes were extremely flattered to be The United Stations' debut group in their ongoing 'Hot Rocks' series."

FEE WAYBILL
The Tubes



Left: The United Stations four partners, from left, Nick Verbitsky, President; Frank Murphy, Executive Vice President/Marketing; Ed Salamon, Executive Vice President/Programming; and Dick Clark.

Right: Willie Nelson with Nick Verbitsky, left, and Ed Salamon.

Below: The United Stations' Hard Rock Cafe party, from left, Nick Verbitsky; Johnny Maestro, Brooklyn Bridge; Tommy James; Dick Clark; and Jay Black, Jay & the Americans.

"The United Stations has always represented quality to us. When they make a presentation, I never second-guess the quality of the production. We started up 'Rick Dees' Weekly Top 40' with no promotion and no client. A local car dealer called us, and it's been very successful for him, and for us as well. It's a unique situation when a client calls a radio station and asks to sponsor a program!"

MIKE McMURRAY
PD, WVUD Dayton



Above: Steve Allen, second right, chats with, from left, Ray Otis, host, "The Great Sounds"; Lori Pinkerton, Director/Program Operations; and Douglas E. Hall, writer/producer.

ON THE COVER: The United Stations partners, clockwise, from left, Frank Murphy, Nick Verbitsky, Ed Salamon, and Dick Clark.



James Brown with Ed Salamon and Ruth Presslaff, Director/Affiliate Relations.



Left: Ronnie Milsap, center, with, from left, David Landau, Vice President/Sales; M. A. "Cris" Crisafulli, Vice President/Midwest Sales; Bob Biernacki, Director/Sales Services; Sue Swenson, Vice President/West Coast Sales; John Kane, Account Executive; and Jim Higgins, Director/Corporate Development.



Above: The United Stations Tavern On The Green party, from left, Ross Britain, WHTZ-FM New York; Scott Shannon, host, "Hot Rocks"; Dean Thacker, General Manager, WHTZ-FM New York; Nick Verbitsky; Wally Clark, President and General Manager, KHIS-FM Los Angeles; and Rick Dees, host, "Rick Dees' Weekly Top 40."



"We have been able to utilize several of The United Stations' properties, matching our clients' target audience with their programs, format and appeal."

MARIANNE BUSSE
Broadcast Negotiator
Needham, Harper & Steers

The United Stations Presents . . .

"THE GREAT SOUNDS"



Ray Otis



Program Description: A look at classic American pop music, stretching from the sounds of the big bands to the standards of modern stars to the stylings of some of the nightclub circuit's biggest names.

Length: four hours

Audience Size: nearly six million adults 18 + *

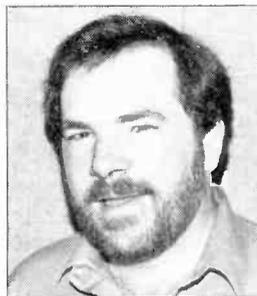
Stations: 150 adult-oriented stations in the U.S., including WNEW-AM/New York, KPRZ/Los Angeles, WAIT/Chicago, KSFO/San Francisco, WPEN/Philadelphia, WMRE/Boston, and KQUE/Houston.

Featured Guests: A variety of some of the most influential musical figures in American music including Benny Goodman, Lionel Hampton, Johnny Mathis, Andy Williams, the Andrews Sisters, Mel Torme, Peggy Lee, Patti Page, and many others.

*Source: R.H. Bruskin & Assoc.

"Until recently, this was a market that was all but forgotten," notes Ray Otis, host of "The Great Sounds," "and this show seems to have coincided with a renaissance of sorts in the genre. Great music is still being released in this area, and even though such artists have a strong tie to other periods in our musical history, that music is still relevant to us today. 'The Great Sounds' is heard over a wide variety of formats across the country, and I think that indicates a genuine interest from a lot of different types of people to re-examine their musical preferences and take a second look at the classics."

"THE WEEKLY COUNTRY MUSIC COUNTDOWN"



Chris Charles



Program Description: A countdown of the Top 30 country hits, mixing music and interviews from some of country's biggest stars.

Length: three hours

Audience Size: 18 million adults 18 + *

Stations: 225 of the biggest country outlets in the U.S., including WUSN-FM/Chicago, WWW-FM/Detroit, KILT/Houston, KPLX-FM/Dallas, WPKX-FM/Washington, D.C., WEEP/Pittsburgh, WPLO/Atlanta, KSON-AM & FM/San Diego, KSAN-FM/San Francisco and KUSA/St. Louis.

Featured Guests: Every major country artist including Willie Nelson, Dolly Parton, George Jones, Merle Haggard, Alabama, The Oak Ridge Boys, Barbara Mandrell, Anne Murray and many others.

*Source: R.H. Bruskin & Assoc.

"Because of the artists' consistent interest and participation in the show, we've been able to sustain the largest audience of any country radio program in America," notes Chris Charles, host of "The Weekly Country Music Countdown." "People seem genuinely interested in finding out how their favorite records stack up from week to week, and when you add spice to that with intimate stories from the artists who are taking those 30 positions, it's no wonder that so many country fans are tuning into 'The Weekly Country Music Countdown' for their country news."

"RICK DEES' WEEKLY TOP 40"



Rick Dees



Program Description: A countdown of the biggest hits in the nation from the #1 disc jockey in Top 40 radio, blending in a crazy cast of characters and interviews with some of pop music's biggest stars.

Length: four hours

Stations: 250 stations across the country, including all 25 of the Top 25 markets and 94 of the Top 100, such as WHTZ-FM/New York, KIIS-FM/Los Angeles, WCAU-FM/Philadelphia, WCZY-FM/Detroit, KKBQ-FM/Houston, WASH-FM/Washington D.C., and WZGC-FM/Atlanta.

Featured Guests: A wide range of artists from the Top 40 charts, including Lionel Richie, Quiet Riot, The Pointer Sisters, Queen, The Go-Go's, Barry Manilow and Ray Parker Jr., among others.

"When dealing with humor, you have to have a show that's ultra-produced," notes Rick Dees, who refers to himself as "the world's only living brain donor," "and I can think of no other network radio show that has as much production involved. We can't wait to go into the studio to cut it; it's our hobby and everybody involved in the show has fun, and I think that rubs off on the end product. People need to laugh, that's why comedy works so well, and my #1 goal in life is to make people laugh. It's not the money—it's the amount."

"SOLID GOLD COUNTRY"



Stan Martin



Program Description: A montage of the best in country music, linking its rich heritage to the great strides the genre has taken in recent years.

Length: three hours

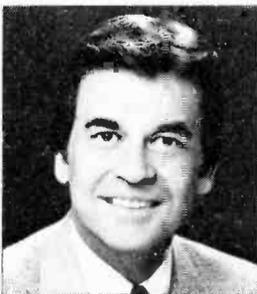
Stations: 200 broadcast signals in the U.S., including WUSN-FM/Chicago, KIKK/Houston, WWW-FM/Detroit, KUSA/St. Louis, WQYK-FM/Tampa-St. Petersburg, WSAI/Cincinnati, and WBOS/Boston.

Featured Guests: A mixture of some of the top names in country old and new, including Waylon Jennings, Hank Williams Jr., Conway Twitty, the Everly Brothers, Ronnie Milsap, and Charley Pride, and many others.

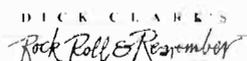
"It's amazing that as much as country music changes, the underlying emotion and honesty is still an important part of the music," notes Stan Martin, host of "Solid Gold Country." "That's what makes this show so interesting; there's something new every week that illustrates some of the connections between today's trendsetters and their front-runners of just 10 and 15 years ago. People have expressed a real interest over the past few years in learning how country has become so diverse and with special features like our 'Spotlight On Elvis,' 'The Solid Gold Country Scrapbook,' and a weekly feature year, I think they've finally found a source."

The United Stations
AMERICA'S TARGET RADIO NETWORKS

"DICK CLARK'S ROCK, ROLL & REMEMBER"



Dick Clark



Program Description: An examination of the development of rock'n'roll, beginning with its birth in the mid-'50s and continuing through to the tunes of today, hosted by Dick Clark and Mark Elliott.

Length: four hours

Audience Size: 29.5 million*

Stations: 225 outlets across the nation, including WCBS-FM/New York, KRLA/Los Angeles, WFIL/Philadelphia, WCGY-FM/Boston, KFMR-FM/Houston, WXTR-FM/Washington, D.C. and KYA-FM/San Francisco.

Featured Guests: A collection of some of the biggest pop stars of the last two decades, including Elton John, Olivia Newton-John, The Bee Gees, Three Dog Night, Tommy James, Peter, Paul & Mary, Chubby Checker and The Righteous Brothers and many others.

*Source: R.H. Bruskin & Assoc.

"When rock n'roll first started, a lot of people called it a fad, something that wasn't going to last," relates Dick Clark, host of the program. "It's interesting to note, though, that the idiom has become so big that fads, or musical trends, have come within that area that was viewed as short-lived. There is such a rich diversity of musical elements and great stories present in rock history that it's a real pleasure to look back every week at how it's taken on the form it enjoys today. The music world has come up with a lot of standards over the past 25 years, and we keep hearing more and more new groups and songs emerge. It's exciting to put these old and new sounds together and see how a musical style that was maligned and hounded at the outset has become an institution."

CONGRATULATIONS, RICK DEES!



Billboard Magazine Personality of the Year

from
WALLY CLARK
President/General Manager
and
the Staff of

KISFM 102.7

Local Sales Triumph In Tandem With Top Numbers

At the core of The United Stations' radio respectability and growth is a full slate of ongoing weekly programs: "Dick Clark's Rock, Roll & Remember"; "The Great Sounds"; "Rick Dees' Weekly Top 40"; "Solid Gold Country"; and "The Weekly Country Music Countdown." According to Executive Vice President/Marketing Frank Murphy, The United Stations provides effective ad placement for its national sponsors in a guaranteed program environment, and serves to enhance local programming. More importantly for the network's 1,200 affiliates, tales of phenomenal local sales triumphs in tandem with top numbers have become widespread.

Affiliates and the company itself achieve these weekly success stories with what Murphy describes as a "perfect balance." "It's like a wheel with three spokes: sales, clearance, and programs," states Murphy. "We are very cognizant of each other. We go out of our way to insure balance."

"Thank God for a program like 'The Great Sounds.' In a veritable blizzard of every kind of contemporary music, 'The Great Sounds' is an oasis for me, as a performer, and as a listener."

MEL TORME

Basic to each element, Murphy continues, is program content. "Why would someone want to consider our shows?" he queries rhetorically. "Well, they provide a station with something they can't do for themselves. It's high quality entertainment that pays off in higher ratings and, as a result, higher revenue."

For the most part, each of the five shows are scheduled by stations as regular weekend programming. They are not your usual one-hour blips, either. Both country shows are three hours in length; the others run four hours. That may be asking a station to give up a large block of time, but Murphy is convinced the length is beneficial to an affiliate.

"We fill a daypart for them in a cost-efficient manner by providing major talent for their radio station," he explains. "A station doesn't have to 'give away' its weekends after

building its Monday-through-Friday with a particular air personality."

Ralph Rhoades, program director of WEZC-FM in Charlotte, N.C., agrees, and he has black-and-white evidence. His station airs "Dick Clark's Rock, Roll & Remember" on Sunday mornings. "In direct competition with 'American Top 40,'" says Rhoades, "we have been number one with 25-49 in the Birch quarterlies. And sales-wise we have been sold

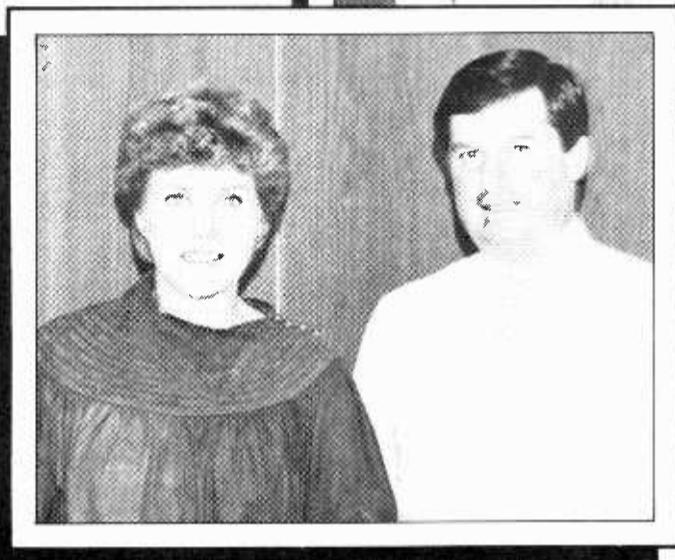
out since day one. No question it's a hit."

As the only network show on WEZC, the Dick Clark program offers Rhoades a complement to his regular programming. "Their demo targeting is consistent," he exults. "On purely a gut level, this show adds depth. We've obviously got the ratings."

As with most weekly shows, the programs are distributed
(Continued on opposite page)

BILLBOARD ADVERTISING SUPPLEMENT

Anne Murray with Frank Murphy.



Above: From left, Alan Burns, PD, WRQX-FM/Washington D.C.; Kerry Ward, Marketing Assistant; Donna Ashman, Operations Coordinator, WRQX-FM; and Debbie Fradin, Station Clearance Representative.

The United Stations
AMERICA'S TARGET RADIO NETWORKS

We know how important good ingredients are to the end product.

United Stations . . . You're learning well!

U·S·TOBACCO

Copenhagen
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**SKOAL
BANDITS**

**BORKUM
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ULTRA LIGHT**

*Chateau
Ste Michelle*
WASHINGTON STATE WINES

The United Stations
AMERICA'S TARGET RADIO NETWORKS

on a barter basis (the preferred term is "swap exchange"). Director/Affiliate Relations Ruth Presslaff notes the generally congenial relationship her company shares with radio is due to the fair exchange of service and quality as well as an equal spot distribution.

"We operate strictly on a 50-50 basis," says Presslaff. "National sponsors get six minutes per hour, the local stations get six minutes per hour."

With the kind of flexibility that such programming provides to a station, programmers are encouraged to emphasize the weekly programs positive image. The biggest difference between The United Stations' format and many of the competing network features is the company's consistent presentation of big-name artists and hit music. While many of the competitors provide music segue programs, The United Stations has the actual artist talking about his or her music. The local sell can be a boon for a station.

"It means being able to go into a local car dealer and say, 'Look, I'm having Willie Nelson on the show this week and you can be a part of it,'" Presslaff observes. "Of course, it's not just having a superstar that will turn things around, but we maintain that level for a local affiliate week after week. We give them a first-class vehicle that will attract a larger audience and provide a great sales opportunity."

With the company's help, stations can move beyond the simpler promotional aspect of a weekly program. Network features can be a regular money-maker, even in tough mar-

"I find The United Stations very easy to deal with. They go out of their way to help me out. Other companies are far behind in that regard. Sometimes I feel as if I'm their only client. Some of my highest numbers for the week occur during the times we run 'The Weekly Country Music Countdown' and 'Country Six-Pack.'"

BOBBY SHERMAN
PD, KJIB Portland

kets. Murphy looks at a country station in Chicago as a case in point.

"We can sit here all day and talk about local success stories," says Murphy with a smile, "but here is a particularly good illustration of what we are trying to accomplish. Lee Logan at WUSN in Chicago runs 'The Weekly Country Music Countdown,' and his Saturday morning time slot for the show gives him one of the highest dayparts for listeners of any time in his week. He's also making money on the weekends in the third-rated metro market in the country. Stories like that continue to grow."

Radio's immediacy, and its flexibility to an advertiser's desires are known advantages over TV and print outlets. Murphy restates with vigor his company's ability to almost instantaneously capitalize on both affiliate and client needs.

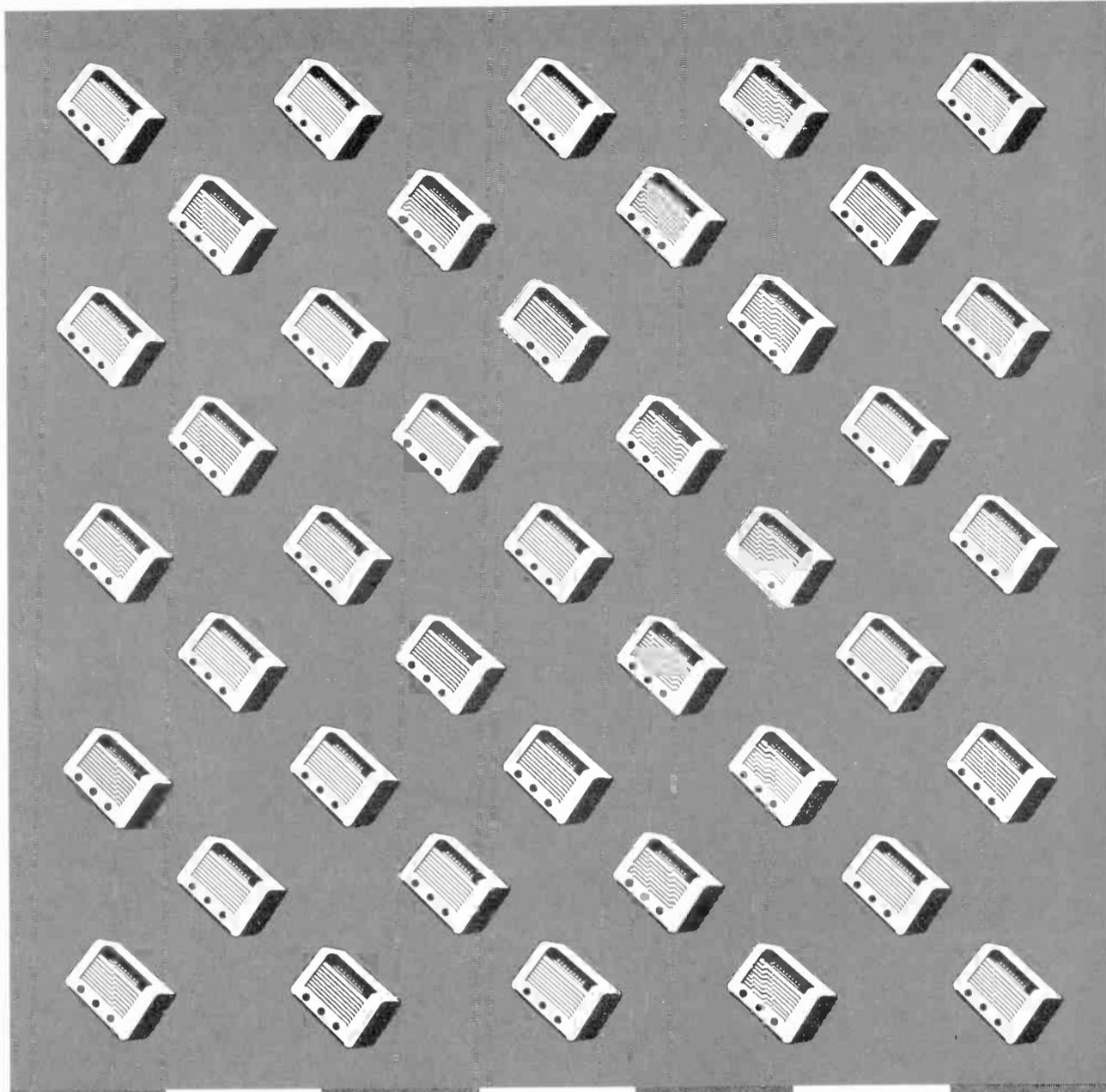
"We have never let any stations down," he notes, "and we have learned from our competitors' mistakes. Through our flexibility, careful analysis of what stations want, program content, and the input of many talented program directors who voice suggestions—not to mention producer Ed Salamon's reputation—our work has really paid off."

"The United Stations is a very important and thoroughly effective service for keeping an artist's name and music before the public."

JOHNNY CASH



Ruth Presslaff with Bill Sherard, general manager, WPKX-AM Washington D.C., a "Solid Gold Country" and "The Weekly Country Music Countdown" affiliate, and Frank Murphy.



**U.S. RADIO
NEVER SOUNDED BETTER!**

**THANKS TO THE UNITED STATIONS.
AND CONGRATULATIONS FROM EVERYONE
AT CBS RECORDS NASHVILLE.**

Building a Successful Series of Timely Radio Specials

National radio programming is a tough game. With radio advertising becoming increasingly sophisticated, program suppliers are in intense competition for national sponsorship of their shows. The United Stations, through a flexible interlocking arrangement with advertisers, record companies and radio stations, has built a successful series of timely radio specials.

The United Stations' special features are produced above and beyond their regular 52-week-a-year block of equally successful shows. They include the CHR-formatted "Hot Rocks" series and the "Country Six-Pack," as well as individual programs which focus on a holiday or theme. The three-hour "Fourth Of July Summer Beach Party," bought by Dr Pepper, is a recent example.

By tailoring a radio event around a particular client's ad campaign, The United Stations' specials provide a top-notch ad service. The company is recognized as a "broker" for matching the right advertiser with the right contemporary artist, as a step above corporate association with hot groups via tour support. To both the client and The United Stations, it's a matter of greater media value.

"The United Stations is a forerunner in taking country music to its fans. It is always a pleasure to deal with Ed Salamon and all the fine folks at The United Stations."

JOE BONSALE
The Oak Ridge Boys

"Radio has gained strength as a reach medium," states a proud David Landau, Vice President/Sales for The United Stations. Landau cites the rising popularity of specialty shows, and their tremendous potential, for his views. He feels the company offers a unique package.

"We build a specific program for a client from the ground up. It's like buying a custom-made suit. The client has a very specific handle on what they're trying to achieve market-wise."

"Hot Rocks" is a continuing, self-contained series first sponsored by Atari in a "test" run. Each hour-long special spotlights one act, as artists tell the stories behind their

HOT ROCKS

Below: Nick Verbitsky, left, with Scott Shannon, host, "The Fourth Of July Summer Beach Party," center; and Ed Salamon.



songs and careers in brief capsule form. Its initial flight contained The Tubes, Def Leppard, The Stray Cats and A Flock Of Seagulls. Another recent "Hot Rocks" success featured Culture Club, The Fixx, Styx, Men At Work and The Human League. The company cleared all Top 30 markets, among others.

Now Levi Strauss & Co. is aboard for eight summer and fall shows. The full schedule features John Cougar Mellencamp, Huey Lewis & The News, Missing Persons, a return appear-

ance by Culture Club, Kool & The Gang, The Thompson Twins, Fleetwood Mac, and Thomas Dolby. Suffice it to say it is a lineup that satisfies program directors as well.

Jim Higgins, in the newly-created position of Director/Corporate Development, comments, "Listeners and PDs are looking for this. We're offering the stations a competitive edge with creative programming, and at the same time giving clients maximum markets and positions for their target audi-

(Continued on opposite page)



Above: Huey Lewis with Suzanne Berg, Technical Director.

1984
COUNTRY SIX PACK

The United Stations
AMERICA'S TARGET RADIO NETWORKS

CONGRATULATIONS, UNITED STATIONS

It's been a
great year!

- Rick Dees

RICK DEES PRODUCTIONS



ence. We also provide artists an opportunity to present the best of their repertoire in one tightly-wrapped package."

One campaign The United Stations has been adept at locking into is the holiday buying season. Country music proves to be the most enduring forum for that type of special series.

"Country Six-Pack," now an established series of thematic specials, is keyed around appropriate holidays. Programs in 1984 were "Mickey Gilley's Golden Decade," a Fourth of July look at top producers; and a top award-winners spotlight on Labor Day. Thanksgiving will feature a look at top songwriters while the Christmas week brightens with the popular "Christmas Around The Country." Listeners "visit" with top artists in their homes through music and conversation. The last of the "Pack" gets its pop topped with a Golden Decade salute to Larry Gatlin at the New Year.

Dr Pepper, perhaps mindful of Pepsi's visibility with the Jacksons' tour, approached The United Stations with an idea for a "hot" summertime show. "The Fourth Of July Summer Beach Party" was born, and featured Top 40 maven Scott Shannon as host. "Beach Party" went from paper to tape to air on close to 200 stations in less than a month's time.

Executive Vice President/Programming Ed Salamon frequently joins the sales force on calls to advertisers as a part of The United Stations' effort. In this way, he is able to match the needs of clients with the needs of radio stations and artists. "When someone can be comfortable with, and knowledgeable about, people from Ronnie Milsap to James Brown to the Thompson Twins, as Ed is, it becomes that much easier to work with the artists on a regular basis," notes Landau. "In turn, a client can rely on us to provide an artist."

With each department pitching in to put together a program, The United Stations' affiliate relations staff has developed their own flexibility. In assessing markets for a client and artist, first consideration is given to whether or not a station will deliver a "good home," in Higgins words. Landau notes that stations are pleased with the arrangement. Freshness of material and a sense of readiness about a program, in knowing the program is right in all elements, makes for a smooth working relationship.

Numbers tell the story, and The United Stations can claim high percentage clearance for all of their programs. The company found tremendous success with a one-time Hall & Oates special, which featured interview clips and rare live tracks. The show was both a celebration of the duo's 10th anniversary and the culmination of a major tour sponsored by Canada Dry (the group will be on the road again this fall with the Pontiac logo in tow).

In a national survey of adult listenership, the Hall & Oates "Golden Decade" special reached 13.5 million people. Comparable figures for similar competing shows are not available, but reaching one out of every eight listeners in the 18-34 age group is an impressive achievement.

"When we enter into a relationship with a client, we know what we can guarantee," says Landau. "A client knows what they are getting. The specials," he concludes, "are proving to be very successful for all concerned."

"I'm ecstatic about the performance of 'Dick Clark's Rock, Roll & Remember.' The show adds depth and ratings to my radio station. It complements our regular programming week after week."

RALPH RHOADES
PD, WEZC-FM Charlotte

"The United Stations are stations that rock. 'Keep On Rollin.'"

ROBERT 'KOOL' BELL
KOOL & THE GANG



Benny Goodman and Ed Salamon.

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DESERVES
SUPERIOR AUDIENCE ANALYSIS**

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CONGRATULATIONS and BEST WISHES TO

The United Stations

AMERICA'S TARGET RADIO NETWORKS

**THE WEEKLY
COUNTRY MUSIC
COUNTDOWN**

SYNDICATORS OF

**Rick
DEES'
WEEKLY TOP 40**

**THE
GREAT
SOUNDS**

**GOLD
COUNTRY**

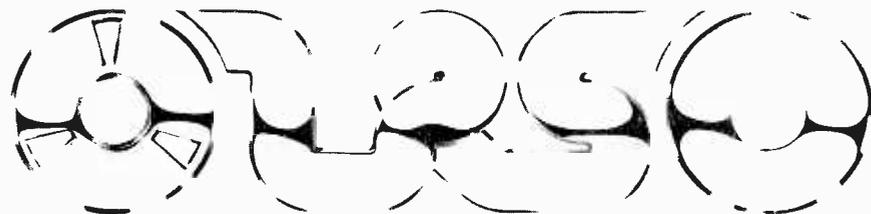
**DICK CLARK'S
Rock Roll & Remember**

"'The Great Sounds' is the best-produced nostalgia program on the air today. The United Stations has a unique ability to attract name guests and rare recordings that are not available to even a large market local station. Audience reaction is superb, and the program's professionalism makes a local sold-out position easily obtainable."

TOM READ

President, Read Broadcasting

FROM YOUR MANUFACTURING SOURCE



I N C O R P O R A T E D



Rick Dees with LaToya Jackson.

All-Star Package

• Continued from page US-3 departments."

Under Verbitsky's direction, The United Stations has made huge strides in a relatively short period of time, establishing five weekly shows—"The Weekly Country Music Countdown," "Rick Dees' Weekly Top 40," "Dick Clark's Rock, Roll & Remember," "The Great Sounds," and "Solid Gold Country"—plus two ongoing series of specials—"Hot Rocks" and the "Country Six-Pack."

In addition, the company has offered a number of tailor-made specials that match the needs of radio with the needs of advertisers and with the needs of artists by targetting the programs to a specific core audience. "Daryl Hall & John Oates' Golden Decade," for example, reached one out of every eight listeners nationally in the target 18-34 audience in a 1983 three-hour profile of the duo for Canada Dry, which also sponsored the group's tour.

This year The United Stations presented a "Fourth Of July Summer Beach Party" for Dr Pepper that featured three solid hours of summer songs, hosted by Scott Shannon of Z-100/New York. During Country Music Month, October, the

company will also be presenting a special on Merle Haggard, sponsored by CBS Records.

"That's what makes our kind of company unique," comments Verbitsky, "our ability to bring together a number of varying industries in developing an all-star package."

"The United Stations offers local radio broadcasters a chance to obtain highly-produced music programs as the artists themselves provide insight into some of their biggest hits. Advertisers can reach many stations with a single buy, and artists as well have an opportunity to be heard in virtually every market in the country without telling their story market-by-market."

The key to it all hinges on quality programming. Salamon, Executive Vice President/Programming, believes that a company's reputation is based solely on the basis of the product. "We've built a solid roster for each of our shows, with clearance in 80% of the 173 markets that Arbitron ranks and listenership in the millions," says Salamon. "We've done that by giving stations programs that they want with the highest production standards in the industry."

"Lori Pinkerton, Director/Program Operations, has been able to coordinate the finished product with a dedicated technical staff. Every detail of the show is scrutinized, from factual information to the technical quality of the records and interviews to the energy level and sound quality of the show host."

To illustrate Salamon's point of reputation, the company's first program cleared nearly 100 radio stations before a demo tape had been completed strictly because of the reputation of the firm's co-partners.

Just as important to the acceptance of the shows are interviews with key artists in their specific music formats. "Radio is obviously a perfect vehicle for artists to communicate their story," notes Salamon. "For example, once Glenn Frey tells

the story behind a tune like 'I Found Somebody,' the listener is led directly into the song, and that story enhances the listeners' understanding of both the song and the artist.

"That's important for an artist in terms of publicity for his product, but it's just as important for radio, because it makes for interesting feature programming. Radio's whole livelihood is based on the attractiveness of music, and presenting that music in a more detailed manner is very important in building a station's local image as both an authority and as an event-maker."

According to Murphy, Executive Vice President/Marketing, the detail taken by the production department makes the marketing aspects that much easier. "When you have creative people working as hard and as conscientiously as Ed does, you don't have to defend the programming," he notes. "Our affiliate relations people are professional, aggressive and service-oriented in dealing with individual stations, but the programming sells itself. We serve as a consultant or a sounding board for the local programmer, assisting the program director in adapting our feature programming to his particular needs. We assist them in packaging such features as promotional and sales tools as well as programming aids."

The biggest contributing factor to the success of The United Stations, however, is not merely the abilities that the network's employees maintain in specific areas, but in their grasp of the other areas of the company.

Many radio companies face internal conflicts of programming versus sales, but at The United Stations the departments work in coordination rather than competition.

"There's nothing more destructive than having the various segments of a company out to get each other," comments Verbitsky. "That's not a problem here because everyone understands what's going on in the other areas of the firm and how their own function works in tandem with those other areas."

Today's radio networks are wide-ranging companies, and their success can be measured as a combination of expertise and coordination. The United Stations measures up well.



Joe McCoy, PD, WCBS-FM New York, a "Dick Clark's Rock, Roll & Remember" affiliate, left; John Edwards, the Spinners; David Landau; Henry Fambrough, the Spinners; and Ed Salamon.

"We've been airing 'The Great Sounds' for over a year now and it's one of the few network programs that fits in beautifully with our format. Some of our listeners live and die by it. We get terrific service from The United Stations, and their program quality is consistently excellent."

**JIM DAVIS
PD, WITH-AM Baltimore**

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ACCOUNTANTS TO THE ENTERTAINMENT INDUSTRY

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Above: Glenn Frey, right, with Tom Roland, Director/Creative Services; and Joanie Tortora, Assistant to the President.



Right: Tammy Wynette with Stan Martin, left, and Ed Salamon.



Right: Kevin Dubrow of Quiet Riot with Mike Taliaferro, Business Manager.



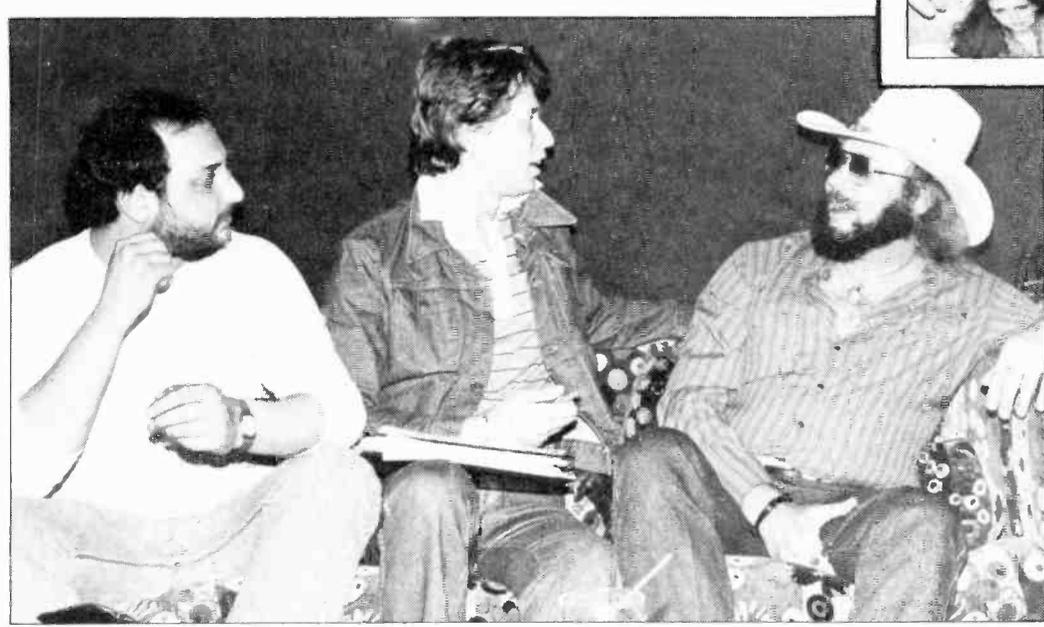
Kevin Rider, Chief Engineer, left, with Robert Goulet and Douglas E. Hall.

Right: Deborah Allen with Ed Salamon, left, and Chris Charles.

The United Stations
AMERICA'S TARGET RADIO NETWORKS



Len Siegfried, Technical Director, left, and Ed Salamon with Hank Williams Jr.



Right: Bob Bartolomeo, Station Clearance Representative, left; Bob Duckman, PD, WXTRA-AM/FM Washington D.C., a "Dick Clark's Rock, Roll & Remember" affiliate, center; and Mark Camp, Station Clearance Representative.



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Suzanne Berg	Frank Murphy
Bob Biernacki	Ray Otis
Mark Camp	Lori Pinkerton
Chris Charles	Ruth Presslaff
Melinda Christiansen	Kevin Rider
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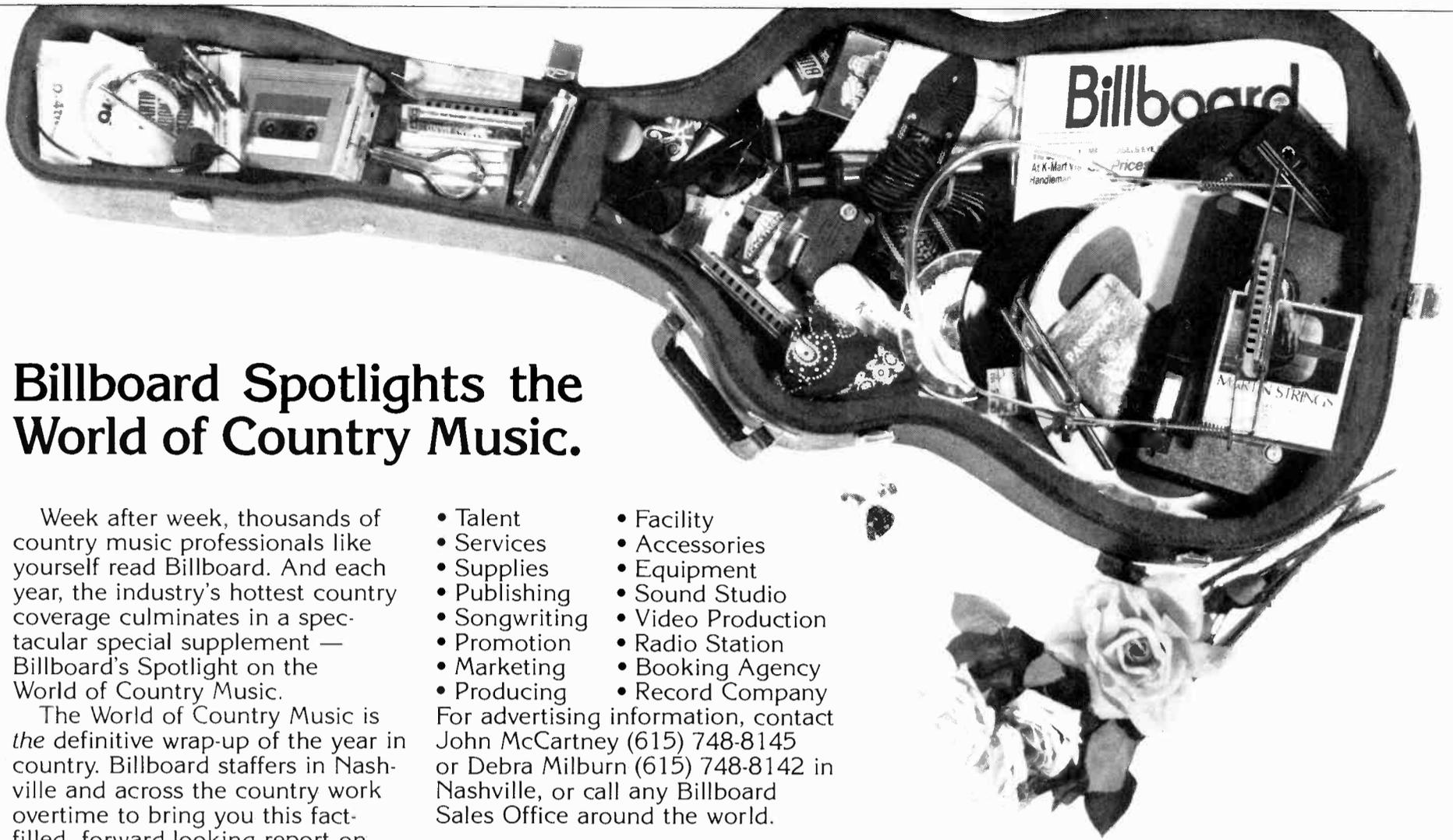
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5	3	7	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers	•	•	•	•
6	10	2	AGENT U.S.A.	Scholastic Inc.	Educational program designed to Sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults	•	•	•	•
7	8	13	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.	•	•	•	•
8	5	12	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.	•			
9	7	8	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.	•	•	•	
10	NEW ENTRY →		STICKY BEARS ABC	Xerox	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•			

HOME MANAGEMENT TOP 10

1	4	9	PRINT SHOP	Broderbund	At Home Print Shop	•			
2	2	51	BANK STREET WRITER	Broderbund	Word Processing Package	•			
3	3	51	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•
4	5	2	SYN CALC	Synapse	Second generation spreadsheet		•		
5	1	51	PFS:FILE	Software Publishing	Information Management System	•		•	
6	6	4	THE CONSULTANT	Batteries Included	Database		•		•
7	7	43	DOLLARS AND SENSE	Monogram	Home Financial Package	•		•	
8	9	7	CUT & PASTE	Electronic Arts	Word Processing Package	•	•	•	
9	10	6	APPLE WRITER II	Apple Computer Inc.	Word Processing Package	•			
10	8	11	NEW PAPER CLIP	Batteries Included	Word Processing Package			••	

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AD DEADLINE: SEPTEMBER 21

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¡LATINO AMERICA REVIVE!

A
Billboard
Spotlight

In the November 24 issue, Billboard will spotlight the exciting, changing new "World of the Latin Marketplace" . . . where it is, where it's going, where *you* fit in this important, thriving market. Learn all about the unfolding power and impact in MEXICO, SPAIN, CENTRAL & SOUTH AMERICA, the CARIBBEAN and the U.S.

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Sheena Easton Lets Guard Down Gets New Manager, Producer, 'Spikey Pop' Sound

By PAUL GREIN

LOS ANGELES—Just three years after emerging as an international recording star, Sheena Easton has dismantled the team that engineered her climb to the top: manager Deke Arlon and producer Christopher Neal.

Arlon was replaced earlier this year by Harriet Wasserman, Easton's former television agent at ICM. And Neal was replaced by Gregg Mathieson, who produced seven songs on Easton's "Best Kept Secret" album last fall (including the top 10, Grammy-nominated "Telefone"), and all of the songs on the upcoming album, "A Private Heaven."

Easton says both changes were made necessary by the fact that she had shifted her base from Britain to the U.S. "Deke was in London and I was in L.A.," she says. "It got where more and more I was making my own decisions, or turning to Harriet Wasserman for advice."

"I couldn't base myself out of London, because my career is primarily in the States and Japan, and he couldn't base himself out of the States just for me because his whole life is in London."

"Deke and I sat down after the beginning of the year and decided to go our own ways. So I called Harriet and said, 'Would you like to leave ICM and come and manage me?' She said, 'Sure. Why didn't you ask me three years ago?'"

"Deke is an excellent manager," Easton stresses, "and I'm sure if he

had been in L.A. the split wouldn't have come about. But I've already felt the benefits of having Harriet just in the few months she's been in place, because she's there every day. She knows the U.S. scene intimately and not from across the ocean."

There's an added plus: "I'm her only client for the moment. We made an agreement that for the first year at least, she would devote all her time to me."

Easton says there were similar reasons behind the producer change. "Chris and I did three albums together," she notes, "but over the years we began to grow apart in our musical tastes. Because I was spending a lot of time in the States, I was getting more Americanized in my tastes, and he is very British in his."

"I wanted to do things more sparse and aggressive, and he wanted to do things more smooth and lush. Chris helped me get to the mid-level, and then I went with Gregg to help move further into a younger, more aggressive, spikey pop feel."

Easton sees her evolution from midtempo ballads like "Morning Train" to dance pop like "Telefone" as "definitely towards a younger, less self-conscious sound. I restricted myself on the first few albums because I was learning my craft and I was scared to take chances. But now I've consciously let my guard down more."

Easton has a longterm strategy in mind. "I use Olivia Newton-John as an example: Livvy started in MOR/

country/pop, and she still does some of that, but she's also doing pop/rock and dance things. She carried her base with her, and every time widened it a little more."

"That's the kind of thing I want to do. I'd like to broaden the audience's expectations of me."

Easton has one other wish: "I'd like the volume of my album sales to increase. My albums hover around gold, but I would love a platinum album in the U.S.—even if I didn't get paid for it. Singles-wise I do real well, and in the live touring business my audience has increased vastly since when I started out. I really don't know why album sales haven't (increased correspondingly)."

Easton recently concluded a month-long summer tour, in which she previewed eight songs from her next album, even though it's not due

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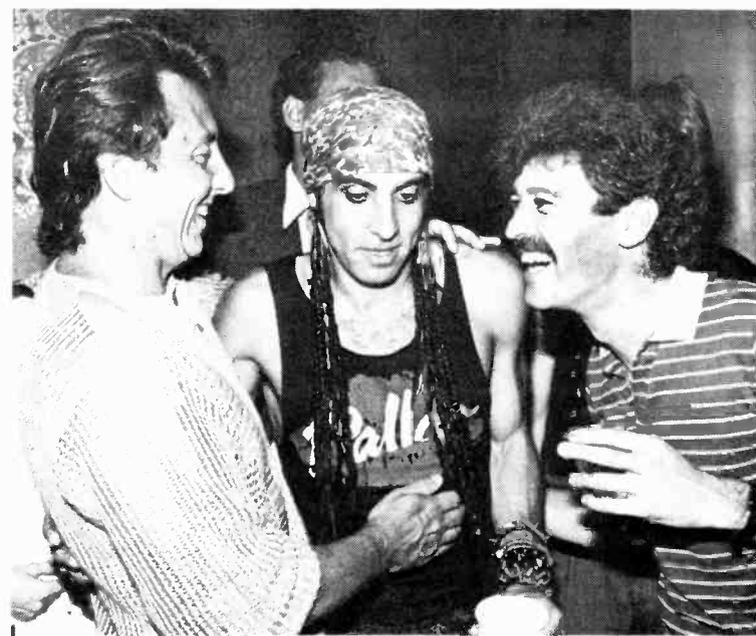
Twisted Sister's 'Hideous' Road To Success

By ETHLIE ANN VARE

LOS ANGELES—It's been a long haul to the top 15 for New York's Twisted Sister, the self-proclaimed "dirtbags" of rock'n'roll. The group was formed eight and a half years ago, and made a living most of those years by booking itself into dance halls on Long Island.

"There's something about industry people," says lead singer Dee Snider, 29. "If it ain't New York City and it ain't L.A., they can't be bothered. We made a standing offer to any a&r person that we would ride them out to the Island in a limo, treat them to dinner and drive them home, if they would just come see the band. Two people took us up on it. Two."

In the end, Twisted Sister made its career break in England, releasing a



PATRIOTIC PALS—"Little" Steven Van Zandt and EMI America executives celebrate the success of his "Voice Of America" album after one of the artist's dates at the Palladium in Los Angeles. Shown from left are the label's president Jim Mazza, Van Zandt and Frenchy Gauthier, EMI's vice president, creative services, merchandising.

low-budget album on the Secret subsidiary of Virgin Records. "It was successful enough to get us a tv appearance," notes Snider, "and that lead to Phil Carson from Atlantic signing the band. We knew we only needed for people to see us."

In keeping with the "seeing is believing" philosophy, Atlantic released Twisted Sister's latest album in conjunction with a long-form video produced by Callner/Shapiro. The concert was shown twice on MTV, and is available in an R-rated version to the home market.

Video—particularly the dramatic "We're Not Gonna Take It" clip (also directed by Marty Callner)—has been most useful for the flamboyant group. Snider calls his style "hid rock"—as in "hideous."

"Heavy metal is the only form of

music other than punk that has retained the basic element of rock 'n'roll: rebellion," theorizes Snider. "Twisted Sister is the Dirty Harry of rock. We're doing terrible things, but for the right side and the right reason."

Snider, who grew up idolizing seminal hid-rocker Alice Cooper, says that teens relate to Twisted Sister's rebellious stance because they can tell he hasn't forgotten what it feels like to be a teenager himself. He claims that bands who forget pure rejection of authority and depend on demonism, misogyny and other aspects of heavy metal imagery are limiting their own audiences.

"Heavy metal can be a larger, more accepted form of music," says Snider. "We try to be broader, to deal

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SINGER RESURFACES ON CHARTS

'Suddenly,' Ocean Makes Waves

By HARRY WEINGER

LOS ANGELES—After eight years of ships that never quite came in, Billy Ocean is finally making waves.

The London resident's debut Jive/Arista album, "Suddenly," vaults to number 39 on this week's pop chart, on the heels of the success of its centerpiece single, "Caribbean Queen (No More Love On The Run)." That song reached No. 1 on the dance chart, and is currently in its third week at No. 1 on the black chart.

This success is especially sweet for Ocean because it comes after eight years of frustration and near-misses. Ocean debuted strongly in 1976 with the top 30 pop hit "Love Really Hurts Without You" on Ariola, but none of the followups registered. Ocean resurfaced on Epic in 1981 with a top 10 black hit, "Night (Feel Like Getting Down)," but it failed to cross over to the pop chart.

"I'm so used to things falling apart," says the Trinidad native—with, perhaps, more justification than most. But Ocean now feels that he has total support. "Jive is a very important element in helping me get my mind and body on my work," he says.

The "Suddenly" album was produced by Keith Diamond, with the instrumental tracks cut in New York with top sidemen. Although he was recording in the city for the first time, Ocean recalls that the entire

process took relatively little time.

"It took less than a month to complete the backing tracks," he says. "And with the quality of the musicians involved, I'm not surprised."

Lead vocals were cut in England. But Ocean adds: "The overall feel of the album is what happened in New York."

The focal point of the album, of course, is "Caribbean Queen." The song's "Billie Jean"-like groove, its

hot Jeff Smith sax solo and an upbeat found-love story perfectly capture the contemporary mood. But Ocean says the song was almost called "European Queen."

"That was my original idea," he says, "but I'm trying to key into the American audience. To a lot of people here, Europe connotes cold and rain. The song is really about happiness and fun, so my manager's wife

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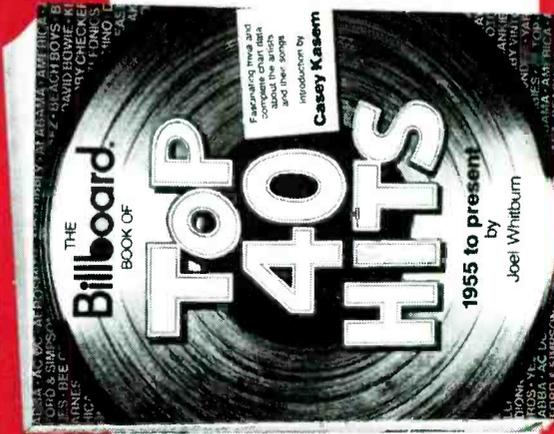
19	22	6	TORTURE—Jacksons (Jackie Jackson), J. Jackson, K. Wakefield; Epic 34-04575	53	5/	4	A GIRL IN TROUBLE (IS A TEMPORARY THING)—Romeo Void (David Kahne), D. Iyall, P. Woods, P. Zincavage, D. Kahne; Columbia/415 38-04534	86	NEW ENTRY	YES OR NO—Go-Go's (Martin Rushent), Wiedlin, Mael, Mael; I.R.S. 9933(A&M)
20	11	18	SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203	54	50	18	DANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463	87	75	INFATUATION—Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256
21	23	9	WE'RE NOT GONNA TAKE IT—Twisted Sister (Tom Werman, Julia's), D. Snider; Atlantic 7-89641	55	42	16	SAD SONGS (SAY SO MUCH)—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.)	88	NEW ENTRY	DON'T BE MY ENEMY—Wang Chung (Chris Hughes, Ross Cullum), Hues, Costin, Feldman; Geffen 7-29193(Warner Bros.)
22	28	7	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)—Billy Ocean (Keith Diamond), K. Diamond, B. Ocean; Jive/Arista 1-9199	56	44	10	RIGHT BY YOUR SIDE—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13695	89	86	ANYWHERE WITH YOU—Rubber Rodeo (Hugh Jones), B. Holmes, P. Milliken; Mercury 880175-7(PolyGram)
23	17	17	WHEN DOVES CRY—Prince (Prince), Prince; Warner Bros. 7-29286	57	68	3	STRUNG OUT—Steve Perry (Steve Perry), S. Perry, C. Krampf, B. Steele; Columbia 38-04598	90	90	BULLISH—Herb Alpert Tijuana Brass (Herb Alpert, John Barnes), J. Cameron; A&M 2655
24	16	12	ROCK ME TONITE—Billy Squier (Billy Squier, Jim Steinman), B. Squier; Capitol 5370	58	67	4	ON THE WINGS OF A NIGHTINGALE—The Everly Brothers (Dave Edmunds), P. McCartney; Mercury 880213-7(PolyGram)	91	71	BREAKIN'...THERE'S NO STOPPING US—Ollie And (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(PolyGram)
25	29	8	THE LUCKY ONE—Laura Branigan (Jack White, Robbie Buchanan), B. Roberts; Atlantic 7-89636	59	52	13	SEXY GIRL—Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413	92	84	SELF CONTROL—Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676
26	30	7	THERE GOES MY BABY—Donna Summer (Michael Omartian), B. Nelson, L. Patterson, G. Treadwell; Geffen 7-29291(Warner Bros.)	60	51	13	STATE OF SHOCK—Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503	93	87	LEGS—Z Z Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272
27	31	9	GO INSANE—Lindsey Buckingham (Buckingham, Fordyce), L. Buckingham; Elektra 7-69714	61	81	3	BODY ROCK—Maria Vidal (Phil Galdston, Sylvester Levay), S. Levay, J. Bettis; EMI-America 8233	94	91	BORDERLINE—Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)
28	32	6	ARE WE OURSELVES?—The Fixx (Rupert Hine) Curmin, West Oram, Woods, Greenall, Brown; MCAS2444	62	55	11	17—Rick James (Rick James), R. James; Gordy 1730(Motown)	95	92	EYES WITHOUT A FACE—Billy Idol (Keith Forsey), Idol, Stevens, Chrysalis 4-42786
29	33	8	I'M SO EXCITED—Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, R. Pointer, T. Lawrence; Planet 13857(RCA)	63	53	8	WHAT THE BIG GIRLS DO—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, S. Buckingham; MCA 52437	96	88	MAMA, WEER ALL CRAZEE NOW—Quiet Riot (Spencer Proffer), N. Holder, J. Lea, Pasha 4-04505(Epic)
30	21	20	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weil; Elektra 7-69728	64	85	2	I CAN'T HOLD BACK—Survivor (Ron Nevison), F. Sullivan, J. Peterik; Scotti Bros. 4-04603(Epic)	97	76	SHE'S MINE—Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum; Columbia 38-04496
31	36	5	SOME GUYS HAVE ALL THE LUCK—Rod Stewart (Michael Omartian), J. Fortgang; Warner Bros. 7-29215	65	73	4	IN THE NAME OF LOVE—Ralph MacDonald With Bill Withers (R. MacDonald, W. Eaton), R. MacDonald, W. Salter, B. Withers; Polydor 881221-7(PolyGram)	98	77	SATISFY ME—Billy Satellite (Don Gehman) Chauncey, Byrom, Walker; Capitol 5356
32	37	6	ON THE DARK SIDE—John Cafferty and the Beaver Brown Band (Kenny Vance) J. Cafferty, Scotti Bros. 4-04594(Epic)	66	56	7	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls (Steve Lovell), M. Score, A. Score, S. Maudsley, P. Reynolds; Jive/Arista 1-9220	99	96	THE ONLY FLAME IN TOWN—Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04502
33	35	6	BOP 'TIL YOU DROP—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13861	67	64	7	JUST THE WAY YOU LIKE IT—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris, Ili; Tabu 4-04523(Epic)	100	95	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418
34	34	9	ONLY WHEN YOU LEAVE—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42792							
35	41	4	SWEPT AWAY—Diana Ross (Darryl Hall, Arthur Baker), D. Hall, S. Allen; RCA 13864							

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AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Sept. 11.

- **KENNY ROGERS, OAK RIDGE BOYS, SYLVIA—\$700,086, 42,302, \$18.50, \$17.50 & \$15.50, C.K. Spurlock, Meadowlands Arena, East Rutherford, N.J., two shows, two sellouts, Aug. 23-24.**
- **YES—\$488,058, 35,917, \$14.50 & \$12.50, Electric Factory Concerts, The Spectrum, Philadelphia, two shows, two sellouts, Sept. 9-10.**
- **KENNY ROGERS, OAK RIDGE BOYS, SYLVIA—\$326,720, 19,235, \$18.50, \$17.50 & \$15.50, C.K. Spurlock, The Spectrum, Philadelphia, one show, sellout, Aug. 28.**
- **LOU RAWLS, MARILYN MCCOO—\$303,811, 27,400 (37,096), \$17.90-\$4.90, Ray Shepardson, Fox Theatre, St. Louis, Sept. 4-9.**
- **KENNY ROGERS, OAK RIDGE BOYS, SYLVIA—\$296,813, 17,569, \$17.50 & \$15.50, C.K. Spurlock, Civic Arena, Pittsburgh, one show, sellout, Aug. 29.**
- **KENNY ROGERS, OAK RIDGE BOYS, SYLVIA—\$296,592, 17,481, \$17.50 & \$15.50, C.K. Spurlock, Nassau Coliseum, Uniondale, N.Y., one show, sellout, Aug. 25.**
- **NEIL YOUNG, GOOD BROTHERS—\$293,156 (\$366,445 Canadian), 22,500, \$17.50 & \$15.50, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., one show, sellout, Sept. 1.**
- **KENNY ROGERS, EDDIE RABBITT, SYLVIA—\$285,301, 16,726 (19,000), \$17.50 & \$15.50, C.K. Spurlock, Richfield (Ohio) Coliseum, Sept. 1.**
- **KENNY ROGERS, EDDIE RABBITT, DOTTIE WEST—\$272,916, 16,063 (19,000), \$17.50 & \$15.50, C.K. Spurlock, Joe Louis Arena, Detroit, Sept. 2.**
- **KENNY ROGERS, GARY MORRIS—\$269,040 (\$336,300 Canadian), 15,775 (18,000), \$27.50 & \$17.50, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., Sept. 3.**
- **ELTON JOHN—\$268,908 (\$336,136 Canadian), 17,291, \$19.50 & \$17.50, Perryscope Prods., Olympic Saddledome, Calgary, Alberta, one show, sellout, Sept. 3.**
- **ELTON JOHN—\$267,948 (\$334,935 Canadian), 17,170, \$19.50 & \$17.50, Perryscope Prods., Northland Coliseum, Edmonton, Alberta, one show, sellout, Sept. 4.**
- **ALABAMA—\$258,741 (\$323,427 Canadian), 16,586, \$19.50, Nite Out/Fowler Promotions, Olympic Saddledome, Calgary, Alberta, one show, sellout, Aug. 23.**
- **KENNY ROGERS, OAK RIDGE BOYS, SYLVIA—\$256,384, 15,121 (17,000), \$17.50 & \$15.50, C.K. Spurlock, Memorial Auditorium, Buffalo, Aug. 30.**
- **ALABAMA—\$255,012 (\$318,766 Canadian), 16,586, \$19.50, Nite Out/Fowler Promotions, Northlands Coliseum, Edmonton, Alberta, one show, sellout, Aug. 24.**
- **KENNY ROGERS, OAK RIDGE BOYS, SYLVIA—\$248,965, 14,609 (16,000), \$17.50 & \$15.50, C.K. Spurlock, Hartford (Conn.) Convention Center, Aug. 26.**
- **ROD STEWART—\$248,965 (\$311,207 Canadian), 20,128 (22,500), \$17.50 & \$15.50, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., Aug. 30.**
- **ELTON JOHN—\$241,950 (\$302,428 Canadian), 15,543, \$20.50 & \$19.50, Perryscope Prods., Pacific National Exhibition Coliseum, Vancouver, B.C., one show, sellout, Sept. 1.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$240,787, 16,606, \$14.50, Bill Graham Presents/Ken Rosene, NBC Arena, Honolulu, two shows, two sellouts, two-day house attendance record, Sept. 7-8.**
- **BILLY SQUIER, RATT—\$239,637, 21,241, \$13 & \$11, In-House, Blossom Music Festival, Cuyahoga Falls, Ohio, one show, sellout, Sept. 7.**
- **ALABAMA—\$235,048, 35,558, \$8 & \$4, In-House, Minnesota State Fair, Minneapolis, two shows, two sellouts, Aug. 28-29.**
- **PRETENDERS, SIMPLE MINDS—\$234,076, 17,000, \$15.50 & \$13.50, Bill Graham Presents, Cow Palace, San Francisco, two shows, two sellouts, Aug. 31-Sept. 1.**
- **ROD STEWART—\$228,295, 16,499, \$15 & \$12.50, Electric Factory Concerts, The Spectrum, Philadelphia, one show, sellout, Sept. 7.**
- **BILLY IDOL, ALAN VEGA—\$211,743, 14,750, \$14.50 & \$12.50, Larry Vaughn Presents, Nassau Coliseum, Uniondale, N.Y., one show, sellout, Sept. 8.**
- **ELTON JOHN—\$184,742, 14,500, \$15 & \$12.50, Bill Graham Presents, Cow Palace, San Francisco, one show, sellout, Aug. 28.**
- **BUDWEISER SUPERFEST: GAP BAND, MAZE, O'JAYS, ASHFORD & SIMPSON, ONE WAY—\$158,105, 11,295 (14,000), \$15.50 & \$13.50, AH Enterprises, The Spectrum, Philadelphia, Aug. 31.**
- **EDDIE RABBITT, SYLVIA—\$153,978, 9,106, \$17.50 & \$15.50, C.K. Spurlock, War Memorial, Rochester, one show, sellout, Aug. 31.**
- **JERRY GARCIA BAND, ROBERT HUNTER—\$148,471, 10,664, \$15 & \$13.50, Monarch Entertainment Bureau, Concerts On The Hill, Caldwell (N.J.) College, one show, sellout and house record, Aug. 11.**
- **CARS, WANG CHUNG—\$148,043, 11,725 (14,259), \$13.50 & \$11.50, Fahn & Silva/Avalon Attractions, San Diego (Calif.) Sports Arena, Sept. 4.**
- **SCORPIONS, FASTWAY—\$147,006, 12,030 (13,846), \$13.50 & \$11.50, Monarch Entertainment Bureau, Meadowlands Arena, East Rutherford, N.J., Aug. 28.**
- **ALABAMA—\$146,601, 11,277, \$13, Keith Fowler Productions, Civic Center, Peoria, Ill., one show, sellout, Sept. 8.**
- **JERRY GARCIA BAND, FRANK ZAPPA—\$145,920, 9,728, \$15, John Scher Presents/Jam Prods., The Pavilion, Chicago, one show, sellout, Aug. 18.**
- **BILLY SQUIER, RATT—\$145,903, 12,052, \$13 & \$12, Contemporary Prods., Civic Auditorium, Omaha, one show, sellout, Aug. 25.**
- **BILLY SQUIER, RATT—\$143,700, 11,845 (14,800), \$12.50, Sunshine Promotions, Martek Square Arena, Indianapolis, Sept. 5.**

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Talent In Action

MISSING PERSONS JOHN WAITE

Universal Amphitheatre, Los Angeles
Tickets: \$15, \$13.50

The big question at this Sept. 9 show, the first of two sold-out nights, was: Who would be the real star of the evening? Missing Persons were headlining, but John Waite was sitting with the number two song on the Hot 100. A T-shirt count beforehand indicated that his fans ran neck-and-neck with theirs.

Openers at the Amphitheatre generally get a 35-minute set and minimal soundcheck. Waite got a 40-minute set and minimal soundcheck, if feedback problems were any indication. But he earned a standing ovation (and boos for no encore) after proving to be a powerful stage presence and gutsy singer.

Waite also demonstrated that he had some hard-core fans hiding out there for a long time, as both "Change" (from his first solo album on Chrysalis) and "Midnight Rendezvous" (from when he was with the Babys) garnered enthusiastic responses.

Having lost the band that recorded his EMI America album, Waite took to the road with backing that couldn't be faulted. Bowie alumni Carmine Rojas (bass) and Earl Slick (guitar) spiced up the proceedings with professionalism and verve. The only silly moments were Waite's insistence on kneeling to perform his ballads, and the rock'n'roll cliché of stripping down to a muscle tee. The only muscular thing about Waite is his larynx.

Waite's strong performance left one wondering if the opener was going to overwhelm the headliner. But when Capitol's Missing Persons took to a high-tech set awash in fog and light, they were determined to show who was boss around here.

Missing Persons isn't merely a Los Angeles band; it's a Hollywood band. Frontperson Dale Bozzio took the stage dressed in a jacket made of Christmas tree tinsel, and her magenta-and-platinum hair was kept shampoo-commercial perfect all evening by a wind machine aimed at her head.

As Bozzio hopped awkwardly around the stage, trying to keep her balance despite five-inch spikes and a ledge-like bustline, husband Terry Bozzio enthralled the audience with his lightning syn-drum work. Next to his percussion, the best part of the show was an array of 14 Vari-Lites, the most vibrant concert lighting system available.

Persons' older material held up better than its new stuff: "Walking In L.A.," "Words," "Windows" and "Destination Unknown" were the highlights of the 80-minute set. But the hometown crowd was ecstatic throughout.

The band was called back for two encores, and it was a night that Goliath certainly slew David. But as to Missing Persons' abilities, one can only paraphrase "A Chorus Line": "Looks 10, voice 3."

ETHLIE ANN VARE

SHEILA E.

Park West, Chicago
Tickets: \$9.50

Sheila E.'s appearance on the Park West stage, preceded by a tantalizing pair of Prince videos, had the packed house shrieking—an out-of-the-ordinary reception for a newcomer,

even one with a top 10 hit.

The seductive singer/percussionist and her army of a band—two guitarists, two keyboardists, two percussionists besides herself, a bassist and one or more utility infielders on sax and melodia—put on a performance almost overpowering in its choreographed show-biz glitziness. It sure wasn't rock'n'roll, but it was what the 750 patrons had come for.

As a frontperson, Sheila E. virtually oozed star quality, while exhibiting a deft pair of hands on timbales and a breathy Minneapolis-que voice. (Sheila's a Bay Area native herself, but sounds as if she could've sprung fully formed from the forehead of Prince.)

Musically, Sheila E. and company offered a spicy blend of upbeat r&b/island/rock, culminating in the irresistible "The Glamorous Life." The music, however, often seemed secondary to the spectacle. Playing the role of tease to the hilt, curvaceous Miss E. cooingly inquired of the audience at large whether they'd care to "play my timbales," eliciting the expected response, before enticing some helpless young man into coming on stage and playing straight man to her R-rated patter.

At other times, Sheila seemed to be humorously putting down her own lascivious image, tottering mock-tipsily across the stage during one bump-and-grind-type number. This proved to be a lot more fun than her sextop antics, which smacked of a lot more fun than her Vegas nightclub performer pandering to the audience.

Opening the show was Chicago's premier street-funk ensemble Nicholas Tremulis, recently signed to Island Records and sounding tighter than ever.

MOIRA McCORMICK

KING SUNNY ADE BLACK UHURU

Pier 84, New York
Tickets: \$10

It's still debatable whether juju music—a fascinating blend of traditional Nigerian chants and rhythms with contemporary Western sounds and instruments—can achieve widespread popularity in the U.S. But one thing is for certain: King Sunny Ade, the foremost practitioner of juju music, has built a loyal and enthusiastic following in New York.

One other thing seems certain: He deserves it. On Sept. 8, the second of two nights at the Pier, Ade and his 15-piece African Beats virtually defied the capacity crowd not to get up and dance.

The heart of Ade's ensemble is the seven-piece percussion section, which maintained an irresistible swirl of polyrhythms throughout his 90-minute set. The focal point, visually and musically, is Ade himself and his troupe of four energetic singer/dancers, who wowed the audience with their airy harmonies and rubbery moves.

But the crucial spice was provided by the guitarists: Ade and two others on electric guitars, plus a pedal steel guitarist, who together melded the ancient African concept of call and response with the jangling, whining sound of their distinctly non-African instruments to enchanting effect.

Ade's insistence on singing in the Yoruba dialect may continue to impede his hopes for

substantial crossover success—although it didn't seem to bother the predominantly white audience. But he offered a hint of how much the judicious use of English could benefit him when, in the middle of a burning rendition of "Synchro System," he used it for the only time in the set. After demonstrating the proper way to dance to his music (sort of like a master class in juju aerobics), he led the audience in a ferocious chant-along.

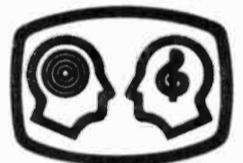
This sort of performer-audience rapport was largely missing from the opening set offered by Ade's Island labelmates Black Uhuru, as was the rhythmic and textural variety that was a key to the impact of Ade's set. Lead singer Michael Rose worked hard to win the crowd over, but he wasn't entirely successful.

Rose might have had a better time of it if he had shown more faith in the power of the music (and his own strong vocals) and not fallen back on such tired show-biz exhortations as "We love you, New York!" And the set could have been better paced; so many of the songs were done in the same key and at the same tempo that the overall effect wasn't so much hypnotic, the way reggae at its best can be, as monotonous.

With reggae's reigning rhythm kings, bassist Robbie Shakespeare and drummer Sly Dunbar, anchoring the band, the pulse was steady. But strangely, the music didn't reach its most inspired level until the end of the set, after Rose and backing vocalists Puma Jones and Ducky Simpson had left the stage, when the band picked up the tempo and stepped forward for a high-energy extended jam.

PETER KEEPNEWS

Billboard



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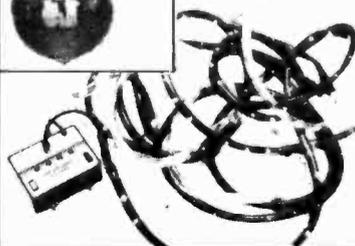


Mirror Ball

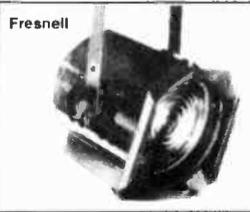


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Talent

Dance Trax

By BRIAN CHIN

David Bowie's "Blue Jean"/"Dancing With The Big Boys" (EMI America 12-inch) is a really refreshing piece of work, further out musically than "Let's Dance," and most welcome after a year of OD-ing on the washed-out funk that appeared in the wake of his pop groundbreaker. "Blue Jean" has the deeper groove of the two (mixed by John Benitez) and the flip, mixed in two versions by Arthur Baker, is a great non-disco rock beat treated as a dub, full of daring effects: Baker's been particularly inventive with this kind of borderline-rock material lately, as demonstrated on the recently charted Face To Face single "Under The Gun" and the extended version of Diana Ross' guitar and snare-dominated "Swept Away." In other primarily rock material: Tina Turner's "Better Be Good To Me" has been released commercially in a surprising new seven-minute version by Capitol, which has a mixable 4/4 intro and a break.

We're very fond indeed of Talking Heads' live "Stop Making Sense" (Sire), which replaces the arty aspects of the nine cuts' respective studio versions with the jamming feel of the large-group touring Heads; the mix (by Sugar Hill expatriate E.T. Thorngren) deletes almost all crowd noise and treats the material as if they were studio tracks. We especially liked the beat-box-and-acoustic-guitar version of "Psycho Killer" and hope that the longer cassette versions of the songs here will be pressed promotionally, as they were in the case of "Speaking In Tongues" . . . U2's "(Pride) In Name Of Love" (Island 12-inch promo) is a fine downtempo cut that has just got to be a radio hit; we'd expect it (like many other U2 tracks) to be remixed somewhere along the line.

★ ★ ★

Singles: Chaka Khan's pop-chart "I Feel For You" (Warner Bros. 12-inch promo) leans far in the direction of Arif Mardin's recent productions for Scritti Politti (especially with his usage again of a well-known song fragment as a sound effect), though he retains a basic r&b approach for the sake of black radio; the real surprise from Khan is a John Robie-produced cut ("My Love Is Alive") previewed on a promo cassette last month, which will be on Khan's forthcoming album . . . Herb Alpert & the Tijuana Brass get fed through the beat box in a new treatment of "Bullish" (A&M 12-inch promo) that starts off dubby and gets freakier on the second edit, done by Robert de la Garza, which is all break.

★ ★ ★

Archivists take note: For the first time, Billboard's Dance/Disco Top 80 has been incorporated into the 1983 issue of the annual "Music Yearbook" published by Record Research. Every charted record is listed, with catalog number, date first charted, total weeks charted and peak position. In truth, we'd have to say that reading through the listings confirmed our suspicion that 1983 was not a particularly distinguished year for dance music.

Aside from the basic fascination of the list, we'd hope that the stupefying number of turntable hits named here (and the many, many charted records barely meriting even that description) will also serve as a source of perspective to promotion people, producers and DJs. OK? This indispensable reference work (comprising all 1983 entries on Billboard's 14 major charts) is available for \$24.95 from Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051; (414) 251-5408.

Agency For The Performing Arts Names Jim Rissmiller

LOS ANGELES—Jim Rissmiller has been named to head the contemporary music division of the Agency For The Performing Arts, reporting to agency president Marty Klein.

From 1964-83, Rissmiller was president of Wolf & Rissmiller Con-

certs, which, at its peak, was one of the leading concert promotion companies in the U.S.

Since 1983, Rissmiller has served as a consultant to UCLA's athletic department, specializing in the areas of marketing, advertising and promo-

tion.

Notes Rissmiller: "Since my partner, Steve Wolf, died in 1977, I have missed the camaraderie, teamwork and unity we had enjoyed since 1964. I believe I will find this at APA."

Billboard Dance/Disco Top 80

Survey for Week Ending 9/22/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	9	NO FAVORS—Temper—(12 Inch) MCA 23506	39	25	7	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597
2	1	7	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	40	40	4	GET OFF (YOU FASCINATE ME)—Patrice Rushen—(12 Inch) Elektra 7-69702
3	4	7	SET IT OUT—Midway—(12 Inch) Personal P49811	41	56	2	SLIPPERY PEOPLE—Staples Singers—(12 Inch) Private I 42905078
4	5	6	LET'S GO CRAZY—Prince—(7 Inch) Warner Bros. 29216	42	44	3	GIRLS, GIRLS—Solo—(12 Inch) Next Plateau NP 50022
5	6	8	YOU GET THE BEST FROM ME—Alicia Myers (12 Inch) MCA 23511	43	18	8	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731
6	7	4	THE MEDICINE SONG—Stephanie Mills—(12 Inch) PolyGram 880180-1	44	46	3	(WHAT) IN THE NAME OF LOVE—Naked Eyes—(12 Inch) EMI-America V-7832
7	12	5	IN THE EVENING—Sheryl Lee Ralph—New York Music Co. NYM-11	45	48	4	I CAN'T TAKE IT—Janet Wright—(12 Inch) Cotillion 0-86922
8	9	6	WOOD BEEZ—Scritti Politti—(12 Inch) Warner Bros. 2025	46	59	2	NEXT LOVE—Deniece Williams—(12 Inch) Columbia 44-5043
9	3	12	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	47	67	3	HEAD OVER HEELS—Illustrated Man—(12 Inch) Capitol B-5392
10	11	6	RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A	48	50	4	OUR LOVE IS HOT—Alphonse Mouzon—(12 Inch) Private I 42905045
11	13	4	CRUEL SUMMER—Bananarama—(12 Inch) PolyGram 810291-1	49	NEW ENTRY		I FEEL FOR YOU—Chaka Khan—(7 Inch) Warner Bros. 7-29195
12	10	9	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	50	NEW ENTRY		TOUCH ME (All Night Long)—Fonda Rae—(12 Inch) KN/Personal KN 1001
13	15	4	TWO TRIBES—Frankie Goes Hollywood—(12 Inch) Island 096931	51	71	2	MISSING YOU—John Waite—(7 Inch) EMI-America V8212
14	8	12	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	52	41	6	TATTERED DRESSES/(DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
15	16	6	NIGHTTIME—Pretty Poison—(12 Inch) Svengali SR8403	53	61	3	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls—(7 Inch) Arista TS-19220
16	22	4	LIGHTS OUT—Peter Wolf—(12 Inch) EMI-America V-7834	54	55	2	HARDROCK—Herbie Hancock—(12 Inch) Columbia 5027
17	43	2	UNDER THE GUN—Face To Face—(12 Inch) Epic 49-05033	55	31	6	BREATHLESS—Figures On A Beach—(12 Inch) Metro-America MA 1004
18	21	4	WHAT KIND OF GIRL—APB—Import	56	58	2	FLESH FOR FANTASY—Billy Idol—(12 Inch) Chrysalis 4V9-42810
19	19	6	BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931	57	68	2	WHERE DO BOYS GO—Men Without Hats—(12 Inch) MCA L331217
20	20	6	HE'S A REBEL—Holly Oas—(12 Inch) DND DD105	58	39	14	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009
21	14	11	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	59	64	4	OWN THE NIGHT—George McCrae—(12 Inch) Gold Mountain GG-081205
22	57	2	SWEPT AWAY—Diana Ross—(12 Inch) RCA 13865	60	63	2	TASTE SO GOOD—File 13—(12 Inch) Profile PRO 7052
23	54	2	TORTURE—The Jacksons—(7 Inch) Epic 34-04575	61	69	3	ONE HOT NIGHT—Pure Energy—(12 Inch) Prism ITP 204
24	24	5	SHOT IN THE DARK—The Michael Zager Band—(12 Inch) Mosaic 42905046	62	72	4	SUNGLASSES AT NIGHT—Corey Hart—(7 Inch) EMI-America B-8203
25	29	3	HONEY TO A BEE—Tina B.—(12 Inch) Elektra 0-66944	63	62	12	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937
26	52	2	THE LUCKY ONE—Laura Branigan—(12 Inch) Atlantic 86925	64	NEW ENTRY		YOUR TOUCH—Bonnie Pointer—(12 Inch) Private I 429-49996
27	23	10	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	65	NEW ENTRY		HOT POTATO—LaToya Jackson—(12 Inch) Private I 429-05074
28	28	8	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939	66	65	7	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-413
29	26	7	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031	67	51	12	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023
30	30	6	THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234	68	27	12	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544
31	32	10	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	69	66	8	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505
32	36	3	RIGHT BY YOUR SIDE—Eurythmics—(12 Inch) RCA PW 13696	70	73	2	IN THE RIVER—I-Level—(12 Inch) Epic 49-05070
33	37	3	DON'T STAND ANOTHER CHANCE—Janet Jackson—(12 Inch) A&M SP-12105	71	60	10	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235
34	34	4	MADE IN THE USA—I.R.T.—(12 Inch) RCA/Automatic PW13852	72	74	5	LIVING FOR THE WEEKEND—Rocker's Revenge—(12 Inch) Streetwise 2232
35	35	5	NELSON MANDELA—The Specials AKA—(12 Inch) Chrysalis 4J942793	73	38	8	HEAVEN IS WAITING/2000 LIGHT YEARS—Dance Society—(12 Inch) Arista AD1-9205
36	47	3	DYNAMITE—Jermaine Jackson—(12 Inch) Arista AD-19222	74	33	10	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503
37	42	4	I NEED A MAN IN MY LIFE—Katie Kissoon—(12 Inch) Jive/Arista JDI-9247	75	70	8	CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809
38	17	16	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 20251	76	53	5	HANDS OFF—Jocelyn Brown—Urban Rock 4R 4445
				77	49	8	I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
				78	78	10	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945
				79	76	8	17—Rick James—(12 Inch) Motown 4522MG
				80	77	12	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
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- Complicated Situation—Real Juice
- I'm A Woman—Elizabeth
- Tell No Lies—Spoons
- The Meaning—Binary
- Lovemaker—Kim Lamour
- Love Dies With The Night—The Only Hit And Run Lover—Yvonne Moore
- Burnin'—Patti Philippe
- We're Rockin' the Planet—Hasim
- 25 West Medley
- Pretty Boys (remix)—Elaïne Charles
- My Love—Lime
- Beat Of The Night—Maggie
- We Can Make It—Purple Flash

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- Easy Love (remix)—Vicki Benson
- Chinese Eyes—Fancy
- Hold On To My Love—Jimmy Ruffin
- Touch Me Baby—O'Hara
- Let The Music Play—Sammy Barbot
- I Only Have Eyes—Bonnie Forman
- The Fight—Norma Lewis
- House Party—Tony McKenzie
- I'm Gonna Love You (remix)—Ruffin/Moore
- No Time—Emily Jones
- Que Me Pasa—Vicio Latino
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- Tonight—Mariene Ricci
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- Move On Up (remix)—Destination
- Feel's Like I'm In Love—Kelly Marie
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Changes For Sheena Easton

Continued from page 50

or release until Friday (21). One of those songs is "Strut," the video to which Easton says is her first to be accepted by MTV.

While Easton professes to dislike the business side of music, she sounds almost like a marketing specialist when she describes putting an album together. Asked about this, she notes: "You can't get away from formats. You have to be aware of what's out here and the marketplace you're going towards, because that's what gives you a sense of direction."

Easton is also an avid chart follower. "It still makes me sick every time a single drops down a chart place,"

Twisted Sister

Continued from page 50

with universal things. We don't want to alienate women, and we don't think everyone can sink their teeth into black magic and demons."

Managed by former promoter Mark Puma, who also manages hard rockers Zebra, Twisted Sister consists of Snider (vocals), Jay Jay French (guitar), Eddie Ojeda (guitar), Mark Mendoza (bass) and A.J. Pero (drums).

Mendoza was formerly a member of the Dictators, illustrating Snider's alignment of punk and metal. "Stay Hungry" was produced by Tom Werman, who handled Motley Crue's platinum "Shout At The Devil."

The promo clip for the band's next single, "I Wanna Rock," will again she says. "I hate it. The positions I hate most are 41, 31, 21 and 11, be-

cause you're one place away from being in the top 40 or top 30."

While the U.S. is Easton's biggest market, she's interested in the rest of the world as well. "Singers get into this business first of all to have an audience," she says, "and the biggest audience you can have is a worldwide audience."

"That's why I just cut an album in Spanish ("Todo Me Recuerda A Ti," co-produced by Gregg Mathieson and Juan Carlos-Calderon). I kept getting calls from EMI saying if I would just record in Spanish, I'd see a whole new side of the world open up. Well, I spent three months on it, and I've got a whole new audience."

Ocean hopes to capitalize on the success of the record with a tour, but experience tells him to harbor no expectations.

"I've said I'm ready after every record," he says, "so this time I'm watching to see what happens. I'm looking forward to it, but I hear a lot of crazy things about who you should or shouldn't go with, and that there's a black sector or a white sector."

"All I want to do is play. I haven't done a live show with a band for six years."

Chart Comeback For Billy Ocean

Continued from page 50

suggested a change."

Ocean's album also includes one cut produced by Mutt Lange, "Loverboy," as well as a cover of the Beatles' "The Long And Winding

CHEQUERED PAST

Chequered Past, which jumps to number 169 on this week's pop album chart with its self-titled debut set, is comprised of five veterans of the U.S. and U.K. pop music scenes.

Drummer Steve Jones was a founding member of the Sex Pistols, and subsequently formed the Professionals with Paul Cook. Jones also produced the original version of the smash "I Love Rock'n'Roll."

Guitarist Tony Sales, son of comedian Soupy Sales, was a longtime colleague of Todd Rundgren, first in the group Runt and later in Utopia. That led to Sales' association with David Bowie.

Drummer Clem Burke was a founding member of Blondie in the summer of 1975. He met Sales on a 1977 Bowie/Blondie tour of the U.S., and met Jones at various London rock clubs.

Bassist Nigel Harrison was a member of Silverhead, a hard rock group whose lineup included singer Michael Des Barres. In October, 1977, Harrison replaced Gary Valentine in Blondie.

Lead singer Michael Des Barres was raised in England, as were Jones and Harrison. Des Barres was a member of Silverhead, along with Harrison. The MCA group toured the U.S. three times in the early '70s.

Chequered Past is signed to EMI America, 6920 Sunset Blvd., Los Angeles, Calif. 90028.

New On The Charts

TONY ARATA

Tony Arata, who debuts this week at a bulletted 78 on the country chart with "Come On Home," is only the second artist to be signed to the Atlanta-based independent Noble Vision label. (The first was Jim Glaser, who had Noble Vision's first No. 1 single, "You're Gettin' To Me Again," earlier this month.)

With Glaser launched, Noble Vision is turning its attention toward Arata, first signed as a staff writer in

1983 and composer of Glaser's "The Man In The Mirror," a top 10 single and title cut of his album last year.

Arata is from Savannah, Ga., and has performed with a number of groups, including a regional favorite, Ice Tea. After writing three songs on Glaser's album, Arata was signed to Noble Vision as an artist by president Don Tolle and his partner Hal Oven.

Arata's label contact is Don Tolle at Noble Vision, (404) 266-0177.

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SHOO SHOO / D. BON BON WOMAN
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FAKE / FROGS IN SPAIN
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SAXOPHONE / SOUVENIR
JAY NOVELLE / IF THIS AIN'T LOVE
RED GANG / FLY TO AMERICA
PHIL GRANT / HEY GIRL
VERAGO / I DONT REMEMBER
LA TF / LET YOUR BODY DANCE

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ALBERTO CARRARA / SHINE ON DANCE
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10 Years For 'Austin City Limits'

PBS Series Sets Star Lineup For Anniversary Season

By KIP KIRBY

AUSTIN—When "Austin City Limits" unwraps its 1984 concert season on PBS in January, the spunky tv series will be celebrating its 10th birthday, defying early skeptics who predicted imminent demise for a 60-minute "progressive country" concert show based here.

Today, "Austin City Limits" is carried on 280 PBS affiliates in the U.S. (and reaches such exotic destinations as the Virgin Islands and American Samoa via cable). It reaches as many as 10 million weekly viewers, who see the show as an accurate barometer of trends in music. The program has helped provide early exposure for numerous acts who have since moved on to stardom, among them Alabama, Ricky Skaggs, Larry Gatlin and Charlie Daniels.

In its formative seasons the show was conceived as a vehicle to showcase local Texas talent. But it soon became obvious that in order to survive in the competitive world of television, its boundaries would have to be stretched to include name-value acts.

Thus, for its 10th anniversary season, "Austin City Limits" will present under its banner such first-time guests as the Oak Ridge Boys, Eddie Rabbitt, Waylon Jennings, Neil Young, Exile, the Judds and Vince Gill. Repeat headliners this year include Ricky Skaggs, George Jones, Tammy Wynette, Billy Joe Shaver, Earl Thomas Conley, the Gatlins and the Texas Playboys.

Coincidentally, it was "Austin City Limits" that sparked the musical reunion of the Original Texas Playboys in its 1976 season by bringing the members back together for their first live performance in two decades.

For The Playboys' return appearance (which is already taped and in the can), producer Terry Lickona and director Gary Menotti came up with another "Limits" first: They closed off one of Austin's main thoroughfares, set up all the equipment in the street and shot the entire segment as an outdoor musical festival.

But "Austin City Limits" isn't lim-

ited to country. In the past, segments have presented such diversified talent as Rank & File, George Thorogood & the Destroyers, Leon Redbone, Kris Kristofferson, Pete Fountain, Taj Mahal, Leo Kottke, Stevie Ray Vaughan & Double Trouble, Delbert McClinton, the Amazing Rhythm Aces, Gatemouth Brown, Bonnie Raitt, Little Joe y La Familia, B. B. King and the David Grisman Quintet.

If the necessities of survival have forced "Limits" to expand its horizons beyond Texas talent, however, the series has never wavered from its commitment to new talent.

"The most important premise this show has maintained over the years," says producer Lickona, "is the idea of exposing new talent, regardless of where it's from or what it is. I think that's one of the things that sets 'Austin City Limits' apart from other music shows. Not only are we willing to showcase new talent, it's an important part of our format."

Prior to booking each new season, Lickona and executive producer Bill Arhos (one of the original creators of the program and a motivating factor in its ongoing success) visit Nashville record companies and key executives to scout new possibilities for opening slots.

Although on rare occasions an artist may get the full hour for performance, most completed 60-minute segments feature two different acts taped live. The headliner is always shown first in the final edit. Taping usually last about 90 minutes, and are done before an audience of around 600 people at KLRU-TV's facilities located on the Univ. of Texas campus. The series is produced for PBS through the Southwest Texas Public Broadcasting Council.

Budweiser has replaced Lone Star Beer as underwriter for the series, contributing \$125,000 of the show's annual \$600,000 production budget. This figure covers the 13 weeks of tapings, all talent fees paid by scale, and a full crew of between 40 and 50 technicians. Tickets for the evening tapings are given away on the campus as well as through Austin radio stations.

As the show moves into its 10th

season, it is carrying a record number of PBS affiliate commitments and its highest viewing audience. Lickona agrees that now there is almost a "mystique" surrounding the series which transcends the early "Austin outlaw image" given to it by artists like Willie Nelson, Jerry Jeff Walker and Michael Murphey.

Lickona says he would like to put together a special edition "retrospective" this season, highlighting "Austin City Limits" shows from the past nine years. He is optimistic about the series' future, maintaining that the popularity of the show hasn't peaked despite the stabilization of country music's own popularity.

And he points to the show's format

(Continued on page 60)



B.J., WE SAY—And so say fans at a recent B.J. Thomas in-store held at a Atlanta Walmart location.

Election On Agenda For CMA

NASHVILLE—The Country Music Assn. (CMA) will elect a new slate of directors at its annual membership meeting at the Opryland Hotel here, Oct. 11. The meeting is set to start at 9 a.m.

Prior to the election, members will be asked to amend the bylaws to split the present audio/video communications category into radio communications and video communications, and to divide the current artist manager/agent classification into talent agent and artist manager designations.

In addition to the following nominations from the CMA board, other nominations for directors will be accepted from the floor.

Advertising agency: Janice Ericson, Eric Ericson & Associates, Nashville; Kathy Gangwisch, Kathy Gangwisch & Associates, Kansas City, Mo.; and Dick McCullough, J. Walter Thompson Co., Chicago.

Artist/musician: Brenda Lee, Nashville, and Richard Sterban (Oak Ridge Boys), Nashville.

Artist manager: Steve Greil, Greilworks, Nashville; Stan Mores, Scotti Brothers, Mores & Nanas, Los Angeles; Jim Morey, Katz-Gallin-Morey, Los Angeles; and David Skepner, Loretta Lynn Enterprises, Nashville.

Broadcast personality: Lee Arnold, Mutual Broadcasting Co., New

York; Bob Cole, KOKE Austin; and Rhubarb Jones, WLWL Montgomery, Ala.

Composer: Wayland Holyfield, CBS Songs, Nashville, and Dennis Morgan, Collins Court, Nashville.

International: Dennis Brown, Joe Brown Enterprises, Auckland/Honolulu; Jack Feeny, RCA/Canada, Toronto; Hiroshi Kanai, CBS/Sony, Tokyo.

Publication: Russ Barnard, Country Music magazine, New York, and Lon Helton, Radio & Records, Los Angeles.

Publisher: David Conrad, Almo-Irving, Nashville; Buddy Killen, Tree International, Nashville; Irwin Robinson, Chappell, New York; and Sam Trust, ATV, Los Angeles.

Radio: Hal Durham, Grand Ole Opry/WBM, Nashville, and Jeff Davidson, Gannett Broadcasting Group, Atlanta.

Record company: Joe Galante, RCA, Nashville; Bruce Hinton, MCA, Nashville; Frank Jones, PolyGram, Nashville; and Jim Ed Norman, Warner Bros., Nashville.

Record merchandiser: David Lieberman, Lieberman Enterprises, Minneapolis; Sam Marmaduke, Western Merchandisers, Amarillo; and Jim Powers, Handleman Co., Clawson, Mich.

Talent agent: Dave Douds, Wil-

liam Morris Agency, Los Angeles Nashville; Jerry Flowers, Jim Halse Co., Nashville; Alex Hodges, International Creative Management, Los Angeles; and D.J. McLachlan, Agency For The Performing Arts, New York.

Talent buyer/promoter: Keit Fowler, Keith Fowler Promotion, Nashville, and C.K. Spurlock, K Productions, Nashville.

Video: Paul Corbin, The Nashville Network, Nashville, and Reg Durlap, JRD Productions, Nashville.

At-large: Sonny Anderson, Disneyland/Walt Disney World, Anaheim/Orlando; Jerry Bradley, Bradley Productions, Nashville; Bill Emerson, Big State Distributor, Dallas; Sam Lovullo, Gaylord Program Services, Los Angeles; John Marmaduke, Hastings Books & Records, Amarillo; Jay Morgenstern, Warner Bros. Music, Los Angeles; Bob Montgomery, Writers House, Nashville; Dianne Petty, SESAC Nashville; and Roy Wunsch, CB Records, Nashville.

During the meeting, awards will be presented to the CMA journalist of the year, broadcast personalities of the year and the producers of the album and single of the year. The Founding President's Award will also be conferred.

Wojcik, Staff Dismissed At Lavender Talent Agency

NASHVILLE—Barbara Lavender, chairman of the Shorty Lavender Talent Agency, has dismissed the company's entire staff, including president Dan Wojcik, and installed another talent veteran, John McMeen, as general manager. Wojcik, in turn, has hired the former Lavender staffers for his own new booking agency, Entertainment Artists Inc.

Several of the artists Wojcik booked for the Lavender agency have apparently followed him to his new shop, including Hank Williams Jr., probably the most lucrative client on the old roster, as well as Merle Kilgore and the Burrito Brothers. Leon Russell, who was sometimes booked through the Lavender firm on a non-exclusive basis, will continue a non-exclusive connection with Wojcik.

Russell's manager, Bobby Roberts, says that most of Russell's bookings will be through his own in-house agency. Cliff Audretch, spokesman for McGuffey Lane, reports that his act hasn't yet reached a decision on which agency to go with. The same apparently holds true for Dan Seals.

The firings took place Aug. 31, ac-

cording to one source, and McMeen was brought in on Sept. 7.

Wojcik, who had been with Lavender since 1979, characterizes the split as a "natural progression" and adds that there is no animosity on his part. But Lavender says, "The relationship had deteriorated to such a point that there was no alternative. It was no longer a workable or a profitable situation for the Lavender Agency."

She notes that while she and McMeen are "working on several things," she is not releasing the names of any artists yet.

Entertainment Artists is comprised of Wojcik, as president; Raymond Singer, vice president; Kay Williams, administrative assistant; and Margaret Bessone, executive assistant. The Lavender agency has hired Louie Dunn, former tour coordinator for the late Marty Robbins, as an agent.

Entertainment Artists is located at 819 18th Ave. South, Nashville 37203; (615) 320-7041. The Shorty Lavender Talent Agency is at 1008 18th Ave. South, Nashville 37203; (615) 327-9595.

EDWARD MORRIS

Nashville Scene

'Good Ol' Boys' Conquer New York

By KIP KIRBY

No one denies that Moe Bandy and Joe Stampley are credible artists in their own milieu. But when they team up together as "The Good Ol' Boys," they seem to double their publicity value.

Take, for example, the recent comedy hit, "Where's The Dress," which won them hard-to-get coverage in such national magazines as People and Rolling Stone. The now-familiar photograph of Moe and Joe in drag has gotten lots of mileage, sparking a packed house for the duo's Lone Star Cafe showcase in New York.

It's been three years since they first stepped onstage as "The Good Ol' Boys," amidst a flurry of accompanying publicity. Their Boy George spoof took them beyond country's perimeters, though: The media had a field day with Moe and Joe during their two-day press blitz through Manhattan.



The "Good Ol' Boys" showcase at the Lone Star was simulcast by WHN and taped by DIR Broadcasting for one of its "Silver Eagle" segments. They dropped by MJI Broadcasting to tape a "mystery guest" spot for the nationally syndicated "Country Quiz" program. They appeared on "Live At 5" and did interviews with the Daily News and the Universal Press Syndicate.

And when they visited CBS headquarters in New York, they were met with the rallying cry, "Where's The Dress." (Answer: Not on Moe and Joe! They remained "drag-less" this trip out.)

This is all part of the duo's current "Good Ol' Boys—Alive & Well" tour, which has already whistled through Oklahoma City, Denver and Atlanta.

★ ★ ★

Alabama is featured on two movie soundtracks about to be released. One is "The Bear," for the new film based on the life of famed Alabama football coach Bear Bryant. The movie stars Gary Busey (who played

Buddy Holly some years ago in "The Buddy Holly Story"). Alabama sings the title cut—and the only vocal of the entire soundtrack—which will be heard at the end of the picture.

Additionally, Alabama is one of the acts included on a new soundtrack called "River Rat," along with RCA labelmates Deborah Allen, Bill Medley, Earl Thomas Conley and heavy metal group Autograph. Interestingly, while Joey Scarbury is the only non-RCA artist on the album, his is the first single to be released from the album; it's called "Rise Song."

RCA held a special screening with the movie's star, Tommy Lee Jones this past Friday in Nashville. Jones is no stranger to Nashville, of course. He was here a few years back when "Coal Miner's Daughter" had its premiere at the Belle Meade Theatre. Jones portrayed Loretta Lynn's husband, Mooney Lynn, in that movie.

★ ★ ★

Anyone tuning in to a recent episode of "Late Night With David Let

(Continued on page 60)

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* This TV taping IS included in your registration fee! Talent scheduled to perform includes: Waylon Jennings, Jessi Colter, George Jones, Kris Kristofferson, Willie Nelson, Roger Miller, Mickey Newbury, Webb Pierce, Faron Young, and Hank Williams, Jr.

**Host, Charlie Douglas welcomes talent scheduled to perform, including Tom T. Hall, Ed Bruce, Bill Anderson, Lynn Anderson, Pinkerton-Bowden, Keith Stegall, Bobby Bare, and others.

For further information, call the Opry Birthday Celebration Convention Center (615) 889-7503.

Billboard Hot Country Singles

Survey for Week Ending 9/22/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	11	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	34	40	5	YOU COULD'VE HEARD A HEART BREAK —Johnny Lee (J. Bowen) M. Rossi; Songmaker, ASCAP; Warner Bros. 7-29206	67	72	3	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) —Becky Hobbs (B. Mevis) B. Hobbs, C. Parton; Irving, BMI; EMI-America 8224
2	4	12	TURNING AWAY —Crystal Gayle (J. Bowen) T. Krekel; Combine, BMI; Warner Bros. 7-29254	35	39	6	RIDE 'EM COWBOY —Juice Newton (R. Landis) P. Davis; Web IV, BMI; Capitol 5379	68	73	3	WE JUST GOTTA DANCE —Karen Taylor-Good (G. Perry) J. Gillespie; Somebody's, Sesac; Mesa 1117 (NSD)
3	6	11	EVERYDAY —The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin; Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	36	27	14	HE BROKE YOUR MEM'RY LAST NIGHT —Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404	69	69	3	LOVE ISN'T LOVE ('Til You Give It Away) —Tari Hensley (L. Rogers) T. Tappan, D. Roth; Tappan/Ronzomatic, ASCAP, BMI; Mercury 880-054-7
4	7	10	UNCLE PEN —Ricky Skaggs (Ricky Skaggs) Bill Monroe; Rightsong, BMI; Sugar Hill/Epic 34-04527	37	42	5	PINS AND NEEDLES —The Whites (R. Skaggs) R. & J. Carnes, C. Hardy; Elektra/Asylum/Refuge, BMI, ASCAP; MCA/Curb 52432	70	NEW ENTRY		SHE'S MY ROCK —George Jones (B. Sherrill) S.K. Dobbins; Famous/Chappell, ASCAP; Epic 34-04609
5	8	10	TO ME —Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield) Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415	38	44	4	YOUR HEART'S NOT IN IT —Janie Fricke (B. Montgomery) M. Garvin, B. Jones, T. Shapiro; Tree/O'Lyric, BMI/Cross Keys (Tree Group), ASCAP; Columbia 38-04578	71	57	17	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369
6	1	16	YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	39	43	6	GOODBYE HEARTACHE —Louise Mandrell (E. Kilroy) R.C. Bannon, M. Spriggs; Warner-Tamerlane/Three Ships/Writers House, BMI; RCA 13850	72	NEW ENTRY		TURN ME LOOSE —Vince Gill (E. Gordy, Jr.) V. Gill; Benefit, BMI; RCA 13860
7	10	9	I DON'T KNOW A THING ABOUT LOVE —Conway Twitty (Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227	40	46	4	PRISONER OF THE HIGHWAY —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA PB-13847	73	75	3	BETTER CLASS OF LOSER —Ray Price & The Cherokee Cowboys (S. Garrett) R. Peterson, H. Howard; Tree, BMI; Viva 7-29217
8	13	8	IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA HAVE A FIDDLE IN TH—E BAND) Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum; Baray/Dale Morris, BMI; RCA 13840	41	18	15	NEVER COULD TOE THE MARK —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827	74	41	18	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282
9	12	10	THE LADY TAKES THE COWBOY EVERYTIME —Larry Gatlin & The Gatlin Bros. (Rick Hall) Larry Gatlin; Larry Gatlin, BMI; Columbia 38-04533	42	49	4	MAGGIE'S DREAM —Don Williams (D. Williams, G. Fundis) D. Loggins, L. Silver; Leeds/Patchwork, ASCAP/BMI; MCA 52448	75	63	8	IT'S YOU ALONE —Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219
10	14	10	I COULD USE ANOTHER YOU —Eddy Raven (Eddy Raven, Paul Worley) Chris Waters, Bucky Jones, Tom Shapiro; Tree Music/O'Lyric/Cross Keys (Tree Group), BMI/ASCAP; RCA AHLI-5040	43	47	4	TOO GOOD TO STOP NOW —Mickey Gilley (J. Boylan) B. McDill, R. Bourke; Hall-Clement/Chappell, BMI/ASCAP; Epic 34-04563	76	NEW ENTRY		WORLD'S GREATEST LOVER —The Bellamy Brothers (D.&H. Bellamy, S. Klein) D. Bellamy, Bellamy Brothers, ASCAP; MCA/Curb 52446
11	5	14	WAY BACK —John Conlee (B. Logan) J. Fuller; ATV/Wingtip, BMI; MCA 52403	44	50	5	RADIO LAND —Michael Martin Murphey (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI; Liberty 1523	77	79	2	WHAT'S GOOD FOR THE GOOSE (IS GOOD FOR THE GANDER) —Dottie West (J. Crutchfield) A. Harvey; Blackwood/Preshus Child, BMI; Permain 82006
12	17	9	SECOND HAND HEART —Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gary, H. Tipton; Irving Music Inc./Warner-Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	45	52	3	CHANCE OF LOVIN' YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/Labor of Love, ASCAP/BMI; RCA 13877	78	NEW ENTRY		COME ON HOME —Tony Arata (D. Tolle) T. Arata, D. Hodge, Jr.; Grandson, ASCAP; Noble Vision 106
13	16	10	WHAT WOULD YOUR MEMORIES DO —Vern Gosdin (Blake Mavis) Hank Cochran, Dean Dillon; Tree, BMI; Compleat 126 (Polygram)	46	48	7	SO CLOSE —The Wright Brothers (M. Daniel, J. Dowell) K. Blazy; Hoosier, ASCAP; Mercury 880-055-7	79	NEW ENTRY		DON'T YOU GIVE UP ON LOVE —Steve Wariner (N. Wilson, T. Brown) D. Gibson; Silverline, BMI; RCA 13862
14	19	6	CITY OF NEW ORLEANS —Willie Nelson (C. Moman) S. Goodman; Buddah/Turnpike Tom, ASCAP; Columbia 38-04568	47	51	5	IT'S GREAT TO BE SINGLE AGAIN —David Allan Coe (B. Sherrill) D.A. Coe; Warner-Tamerlane, BMI; Columbia 38-04553	80	60	15	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
15	3	16	ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	48	53	3	P.S. I LOVE YOU —Tom T. Hall (J. Kennedy) G. Jenkins, J. Mercer; MCA/WB, ASCAP; Mercury 880-216-7	81	61	18	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776
16	22	9	I'VE BEEN AROUND ENOUGH TO KNOW —John Schneider (Jimmy Bowen) D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	49	15	16	TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819	82	NEW ENTRY		WHATEVER TURNS YOU ON —Keith Stegall (K. Lehning) K. Stegall, D. Lowery; Blackwood/Stegall, BMI/Shedhouse, ASCAP; Epic 34-04590
17	23	7	GIVE ME ONE MORE CHANCE —Exile (B. Killen) J.P. Pennington, S. Lamaire; Pacific Island (Tree Group), BMI; Epic 34-04567	50	32	17	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	83	58	17	FORGET ABOUT ME —The Bellamy Brothers (D.&H. Bellamy, S. Klein) T. Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/ Rare Blue, BMI/ASCAP; MCA/Curb 52380
18	20	11	DREAM ON TEXAS LADIES —Rex Allen, Jr. (A. DiMartino) S. Dan Mills; Combine, BMI; Moon Shine 3030	51	54	6	GOOD NIGHT FOR FALLING IN LOVE —Hillary Kanter (E. Stevens) E. Stevens, E. Rabbitt, D. Malloy; Deb Dave/Briarpatch, BMI; RCA 13835	84	NEW ENTRY		GETTIN' OVER YOU —Mason Dixon (D. Schaffer, R. Dixon) C.L. Rutledge; Phono/Big Crush, SESAC; Texas 5557
19	24	9	(YOU BRING OUT) THE WILD SIDE OF ME —Dan Seals (K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	52	55	6	ALL I WANNA DO (IS MAKE LOVE TO YOU) —Bandana (E. Prestidge, J.E. Norman) K. Kane; Kieran Kane, ASCAP; Warner Bros. 7-29226	85	80	12	SHOT IN THE DARK —Leon Everette (B. Mevis) R. Rogers; Sister John, BMI; RCA 13834
20	9	14	I GOT A MILLION OF 'EM —Ronnie McDowell (B. Killen) M. Garvin, R. Hallard, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499	53	59	3	NOBODY LOVES ME LIKE YOU DO —Anne Murray & Dave Loggins (J.E. Norman) J. Dunn, P. Phillips; Ensign, BMI; Capitol 5401	86	74	22	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772
21	26	10	TONIGHT I'M HERE WITH SOMEONE ELSE —Karen Brooks (Jim Ed Norman) Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225	54	45	6	TELL 'EM I'VE GONE CRAZY —Ed Bruce (T. West) E. Bruce, P. Bruce, R. Peterson; Tree/Sugarplum, BMI; MCA 52433	87	76	18	IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464
22	11	13	EVENING STAR/MIDSUMMER NIGHT —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13832	55	70	2	GOD WON'T GET YOU —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13883	88	83	6	FIRST TIME BURNED —Johnny Rodriguez (R. Albright) J. McBride; Foster & Rice, ASCAP; Epic 34-04562
23	29	6	SHE SURE GOT AWAY WITH MY HEART —John Anderson (J. Anderson, L. Bradley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Warner Bros. 7-29207	56	67	2	MAMA SHE'S LAZY —Pinkard & Bowden (Pinkard, Bowden) K. O'Dell; Kenny O'Dell, BMI; Warner Bros. 7-29205	89	81	19	THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson; April/Lionhearted/Cross Keys (Tree Group), ASCAP; MCA 52389
24	28	8	WOMAN YOUR LOVE —Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP; Columbia 38-04466	57	62	4	ALL THE LOVE IS ON THE RADIO —Tom Jones (G. Mills) L. Russell, D.A. Snider; Young Carney/Warner-Tamerlane, ASCAP/BMI; Mercury 880-173-7	90	89	9	GOODTIME CHARLIE'S GOT THE BLUES —Leon Russell (L. Russell, D. Snider) D. O'Keefe; Warner-Tamerlane, Road Cannon Music, BMI; Paradise PR628
25	30	7	PLEDGING MY LOVE —Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	58	38	16	THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821	91	68	7	I'VE GOT A BAD ATTITUDE —Gary Stewart (R. Dea) W.T. Davidson; Famous, ASCAP; Red Ash 8406 (N.S.D.)
26	31	8	ROCK & ROLL SHOES —Ray Charles With B.J. Thomas (B. Sherrill) P. Kennerly, G. Lyle; Good Single/Irving, BMI; Columbia 38-04531	59	78	2	IT'S A BE TOGETHER NIGHT —Frizzell & West (J.E. Norman) T. Rocco, J. Schweers, C. Black; Bibbo/Schweers, ASCAP; Viva 7-29187	92	85	13	LITTLE BY LITTLE —Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, OXO Whitney, BMI; MCA 52410
27	21	14	FAITHLESS LOVE —Glen Campbell (H. Shedd) J.D. Souther; WB/Golden Spread, ASCAP; Atlantic America 7-99768	60	65	2	WISHFUL DRINKIN' —Atlanta (M. Bogdan, L. McBride) B. Mevis, B. Shore; G.I.D./Royal Haven, ASCAP/BMI; MCA 52452	93	91	12	LOVE OVER OLD TIMES —Sylvia (T. Collins) L. Angelle, M. Reid; Collins Court/Lodge Hall, ASCAP; RCA 13838
28	33	8	I'VE ALWAYS GOT THE HEART TO SING THE BLUES —Bill Medley (J. Crutchfield) G. Lyle, T. Seals; Good Single/Irving/WB, PRS/BMI/ASCAP; RCA 13851	61	64	3	WHEN THE WILD LIFE BETRAYS ME —Jimmy Buffett (J. Bowen, M. Utley, T. Brown) J. Buffett, M. Utley, W. Jennings; Coral Reefer/Coconutley/Warner-Tamerlane/Blue Sky Rider, ASCAP/BMI; MCA 52438	94	84	5	ALIBIS —Lane Brody (C. Moman) R. Killough, P. Killough; Tree, BMI; EMI-America 8218
29	34	6	FOOL'S GOLD —Lee Greenwood (J. Crutchfield) T. Tappan, D. Roth; Goldsboro/Ronzomatic, ASCAP/BMI; MCA 52426	62	56	15	ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253	95	82	17	MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7
30	36	6	ONE TAKES THE BLAME —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 880-130-7	63	66	4	THE FIRST TIME —McGuffey Lane (M. Morgan, P. Worley) S. Douglass, R. McNelley, J. Schwab, D. Tyler; McGuffey Lane/Intuit, BMI; Atlantic America 7-99717	96	77	19	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA 13805
31	35	8	KNOCK ON WOOD —Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BMI; MCA 52421	64	NEW ENTRY		SOME HEARTS GET ALL THE BREAKS —Charly McClain (Chucko II) J. Raymond, B. Moore; Tapadero, BMI; Epic 34-04586	97	92	22	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373
32	37	7	A SWEETER LOVE (I'LL NEVER KNOW) —Brenda Lee (J. Crutchfield) J. Crutchfield; Music Corp. of America, BMI; MCA 52394	65	NEW ENTRY		I LOVE ONLY YOU —The Nitty Gritty Dirt Band (M. Morgan, P. Worley) D. Loggins, D. Schlitz; MCA/Don Schlitz/Leeds/Patchwork, ASCAP; Warner Bros. 7-29203	98	87	21	ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758
33	25	10	STUCK ON YOU —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, Brockman, ASCAP; Motown 1746	66	71	2	THAT'S EASY FOR YOU TO SAY —Kathy Mattea (R. Peoples, B. Hill) B. Clifford, D. Hodges; Welbeck/ATV, ASCAP/BMI; Mercury 880-192-7	99	88	11	THE CHICKEN IN BLACK —Johnny Cash (B. Sherrill) G. Gentry; Aigee, BMI; Columbia 38-04513
								100	86	9	WHEN WE GET BACK TO THE FARM —David Frizzell (S. Garrett, S. Dorff) C. Waters, M. Garvin, T. Shapiro; Tree Publishing/O'Lyric Music, BMI; Warner Bros. 7-29232

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

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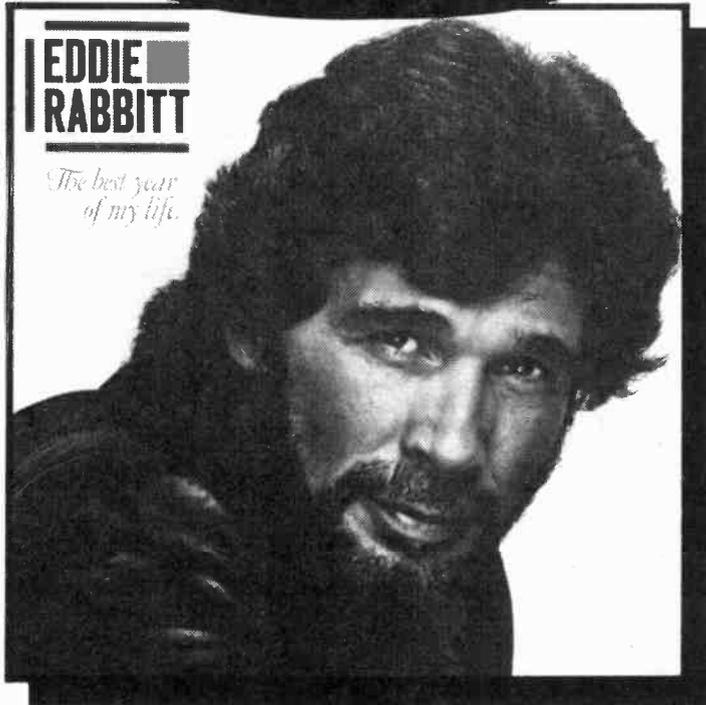
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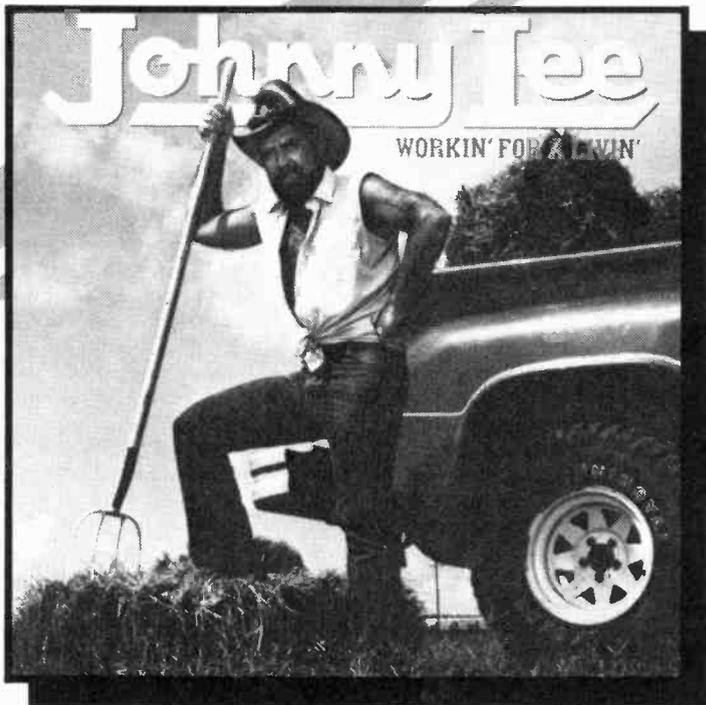
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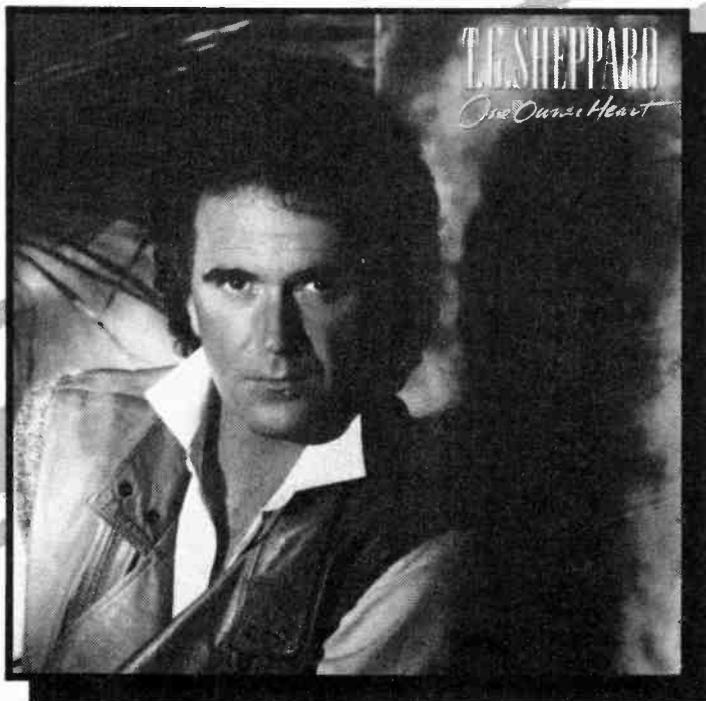
EDDIE RABBITT The Best Year Of My Life 1/4-25151

The all-new studio album features "The Best Year Of My Life" 7-29186, the latest Eddie Rabbitt single, and "B-B-B-Burnin' Up With Love," a Top 3 hit. Produced by Even Stevens, Eddie Rabbitt and Jimmy Bowen.



JOHNNY LEE Workin' For A Livin' 1/4-25125

"You Could've Heard A Heart Break" 7-29206 is the first single from an album which also includes "Rollin' Lonely." Produced and recorded by Jimmy Bowen for Lynwood Productions.



T.G. SHEPPARD One Owner Heart 1/4-25149

Featuring "Home Again," a duet with Judy Collins produced by Michael Masser, and "One Owner Heart," "You're Going Out Of My Mind" and "Later On," produced by Jim Ed Norman for JEN Productions, Inc. On Warner/Curb Records and Cassettes.



Survey for Week Ending 9/22/84

Billboard® Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1			MERLE HAGGARD Just A Little Love, MCA 5475	37	37	21	REBA McENTIRE Just A Little Love, MCA 5475
			WEEKS AT #1 1				(MCA)
2	1	15	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088	38	35	53	THE KENDALLS Movin' Train, Mercury 812-779-1
3	4	8	WILLIE NELSON City Of New Orleans, Columbia FC-39145	39	41	5	RAY CHARLES Friendship, Columbia FC-39415
4	3	46	GEORGE STRAIT Right Or Wrong, MCA 5450	40	46	9	KAREN BROOKS Hearts Of Fire, Warner Bros. 1-25051
5	5	23	ALABAMA Roll On, RCA AHL-1-4939	41	43	5	CHARLY MC CLAIN Charly, Epic FE-39425
6	7	48	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954	42	42	10	EDDY RAVEN I Could Use Another You, RCA AHL-1-5040
7	6	62	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL-1-4713	43	36	16	MARK GRAY Magic, Columbia B6C-39143
8	8	23	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292	44	40	6	MICKEY GILLEY Too Good To Stop Now, Epic FE-39324
9	11	10	JOHN ANDERSON Eye Of A Hurricane, Warner Bros. 25099	45	47	16	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002
10	10	30	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515	46	34	73	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406
11	12	22	BARBARA MANDRELL Clean Cut, MCA 5474	47	49	44	WILLIE NELSON Without A Song, Columbia FC-39110
12	13	19	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1	48	57	3	JOHN SCHNEIDER Too Good To Stop Now, MCA 5495
13	9	15	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488	49	50	4	CHARLEY PRIDE Power Of Love, RCA AHL-1-5031
14	14	15	DON WILLIAMS Cafe Carolina, MCA 5493	50	55	44	EMMYLOU HARRIS White Shoes, Warner Bros. 23961
15	17	41	EXILE Exile, Epic B6E-39154	51	44	9	THE WHITES Forever You, MCA/Curb MCA5490
16	15	16	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016	52	51	20	MEL TILLIS New Patches, MCA 5472
17	16	50	ANNE MURRAY A Little Good News, Capitol ST12301	53	62	2	JANIE FRICKE The First Word In Memory, Columbia FC-39338
18	21	46	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958	54	59	79	ALABAMA The Closer You Get, RCA AHL-1-4663
19	18	19	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291	55	53	19	KATHY MATTEA Kathy Mattea, Mercury 818-560-1
20	23	4	OAK RIDGE BOYS Greatest Hits 2, MCA 5496	56	61	131	WILLIE NELSON Always On My Mind, Columbia FC 37951
21	19	22	GARY MORRIS Faded Blue, Warner Bros. 25069	57	56	333	WILLIE NELSON Stardust, Columbia JC 35305
22	22	43	JIM GLASER The Man In The Mirror, Noble Vision NV-2001	58	48	7	JUICE NEWTON Can't Wait All Night, RCA AHL-1-4995
23	24	4	BARBARA MANDRELL & LEE GREENWOOD Meant For Each Other, MCA 5477	59	58	8	BILL MEDLEY I Still Do, RCA MHL-8519
24	25	10	NITTY GRITTY DIRT BAND Plain Dirt Fashion, Warner Bros. 25113	60	65	132	ALABAMA Mountain Music, RCA AHL-1-4229
25	20	8	WAYLON JENNINGS Never Could Toe The Mark, RCA AHL-1-5017	61	54	16	B.J. THOMAS Shining, Columbia FC-39337
26	26	10	MOE BANDY & JOE STAMPLEY The Good Ol' Boys-Alive & Well, Columbia FC-39426	62	52	12	RONNIE MCDOWELL Willing, Epic FE-39329
27	28	19	CONWAY TWITTY By Heart, Warner Bros. 25078	63	64	86	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958
28	30	35	THE STATLER BROTHERS Today, Mercury 812-184-1	64	71	20	VERN GOSDIN There Is A Season, Compaq CPL-1-1008
29	27	53	JOHN CONLEE In My Eyes, MCA 5434	65	NEW ENTRY		JUICE NEWTON Greatest Hits, Capitol ST-12353
30	29	17	DAVID ALLAN COE Just Divorced, Columbia FC-39269	66	69	157	WILLIE NELSON Greatest Hits, Columbia KC 237542
31	45	14	THE BELLAMY BROTHERS Restless, MCA/Curb 5489	67	60	18	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1
32	33	48	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924	68	63	11	MCGUFFEY LANE Day By Day, Atlantic America 90155
33	38	8	GLEN CAMPBELL Letter To Home, Atlantic America 90164	69	67	14	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015
34	32	9	SOUNDTRACK Rhinestone, RCA ABL1-5032	70	72	12	JULIO IGLESIAS Julio, Columbia FC-38640
35	31	44	THE OAK RIDGE BOYS Deliver, MCA 5455	71	68	101	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193
36	39	22	ATLANTA Pictures, MCA 5463	72	70	27	DON WILLIAMS The Best Of Don Williams Vol 3, MCA 5465
				73	66	6	LIONEL RICHIE Can't Slow Down, Motown 6059
				74	73	47	JANIE FRICKE Love Lies, Columbia FC-38730
				75	74	47	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514

SEPTEMBER 22, 1984, BILLBOARD

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

Country

Nashville Scene

Continued from page 56

terman" heard the NBC talk show host making some pointedly barbed remarks about the record industry—and in particular, an independent label called Triad. Triad is Robert Duvall's new record company, and the actor had been booked to appear on Letterman's show to preview a couple of songs from his debut solo album, due out at the end of September.

However, Duvall—who was in Europe working on a new movie—didn't arrive in New York until the very day of the show, too tired to rehearse with the studio band and do the program that night. Triad's publicist says he alerted Letterman's staff the day before Duvall's scheduled appearance to let them know the actor would not be able to make the taping. However, NBC continued to air its Duvall promos all the next day, baffling viewers who tuned in and wondered what had happened at the last minute.

At one point during the show, Letterman, apparently quite annoyed by the no-show, turned to bandleader Paul Shafer and said sweetly, "But, Paul, isn't it safe to say that basically everyone in the record industry is a weasel?"

Phil Walden, president of Nashville-based Triad Records (and former head of Capricorn Records), says he has thought about sending Letterman a small stuffed weasel wearing a record industry satin jacket. Instead, though, he's settling for a return engagement on the Letterman

10 Years For 'Austin Limits'

Continued from page 56

as one of the main reasons for its success. By showcasing artists in true concert settings with live studio audiences, the program manages to capture both the excitement and quality of actual stage performances, he says, and it has helped make converts out of tv-shy acts.

"Performers really seem to enjoy doing our show, once they get here," Lickona says. "It may take us several seasons to get someone we really want, but after they're here, they almost always ask to come back."



Here come two "air fresheners" to relieve the ballad blazes from **CUZZIN TOM GRAHAM** the same yardbird who created the 1984 farmer-rancher classic THEM DANGED OLD COWS. The new single is: NEVER ASK A COMPUTER ABOUT LOVE: Cuz tangles with the computer dating industry in a country song even city folks will love. Time: 2:58

I'M IN LOVE WITH MY MOTHER-IN-LAW: This short little ditty has already received a ton of air play from the album. Time: 1:39

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show for Duvall, perhaps later this month before the actor returns to Europe to resume filming.

"It's all a misunderstanding," says Phil easily. We'll keep you posted on when—and how—Duvall is re-booked for "Late Night"... And who was it who once said that any publicity is better than no publicity?

Dolly Parton has bought a beach home near Honolulu. Meanwhile, she's just finished taping her CBS-TV special with Kenny Rogers, "Kenny and Dolly: A Christmas To Remember." There'll also be a duet album in time for the holiday season featuring the two superstars... Exile and Vince Gill have been signed to do national Dr Pepper commercials through the Nashville William Morris Agency... And if you thought the voice singing the much-aired Be-

atrice Foods commercial sounded familiar during the Olympics, you have excellent ears. The singer was Lan Brody.

Gibson Guitar Co. has unveiled its new Earl Scruggs Model banjo, an exact replica of Earl's own instrument that was based on an original Gibson five-string design from the early '30s. Banjo aficionados, take note: the first 1,984 Earl Scruggs models from Gibson will carry both his name and his signature.

Signings: RCA's Keith Whitley signs to Tree Publishing and to BM as a songwriter... Rhonda Ky Fleming-Gill has joined Almo/Irvin Music in Nashville... Famous/Ensign Music has entered into a co-publishing agreement with Kyle Lehnin and Tony Gottlieb, with John Porte McMeans the first writer signed.

BOOK REVIEW

George Jones' 'Bad Boy' Saga Related By Bob Allen

George Jones: The Saga Of An American Singer, by Bob Allen. Doubleday Dolphin (hardcover), 291 pages, \$15.95.

About the great George Jones, two questions are invariably asked: How does he sing so well? Why does he behave so badly? As Bob Allen demonstrates in this very readable biography, the answers to the questions are intricately joined.

Obviously an admirer of Jones' artistry, Allen nonetheless paints a portrait of a man who is at once big-hearted and mean-spirited, trusting and paranoid, hell-raising and hell-fearing. Contradictions seem to propel Jones through life like an ominous dialectic.

Raised in geographical and intellectual isolation in East Texas, Jones came of age via a religion that offered only the certainty of guilt and fear, and under the guidance of a mother who was doting and indulgent and a drunken father who often aroused the dazed and embarrassed young boy from sleep to make him sing.

The horrors of having to perform on sudden and unrelenting call may go a long way toward explaining the no-show reputation that still dogs Jones like a bill collector. And his total immersion in a world of emotions—a world in which no serious education was ever allowed to intrude—surely helps clarify Jones' al-

most preternatural sensitivity toward the emotion-laden lyrics that distinguish country music.

While the underpinnings of Jones' psychology can be made anyone's guessing game, the people who played a part in his professional development are more easily spotlighted. Allen parades past us these figures of small and large influence, the two most fascinating of whom are Pappy Daily, the entrepreneur who gave the headstrong young singer a start in the record business, and Billy Sherrill, the cynically effective producer under whose tutelage Jones has had his biggest hits.

In Allen's estimate, Jones was at the height of his powers as a vocalist by the time he married his third wife Tammy Wynette. It is a weakness of the book that Allen writes off Wynette pretty much as an opportunist—which she may well have been—without conceding that she brought her own considerable talents to the George-and-Tammy successes.

The yo-yoing of Jones' career and of his mental and physical health during the past few years is laid out here in graphic and grim detail. Caution that Jones' current (and well-publicized) domestic bliss with the fourth Mrs. Jones may be just another deceptive lull in the storm, Allen acknowledges the happy days without predicting a happy ending to it all.

EDWARD MORRIS



NO DRESSES—However, Moe Bandy and Joe Stampley don't mind singing "Where's The Dress" sans costumes at their recent Lone Star Cafe show case in Manhattan.

Spotlight on the DEEP SOUTH

By EDDY ALLMAN

If there's one mood which seems to characterize the attitude of most Deep South music business professionals, it's a buoyant optimism—both about the immediate future and the prospects of long-term growth throughout the region.

For the more than two dozen Deep South music industry executives and professionals Billboard surveyed, that optimism carries far broader ramifications than merely improved profit-loss statements. For example, according to Steve Libman, head of Atlanta's Nova Distributors and a 32-year veteran of the business. "This is the healthiest the industry has ever been, simply because it's run more like a business now."

At the same time, Libman adds, "I also think the product, the music is more exciting, because there seems to be more record people in the business (of making records)."

Louisiana talent manager and producer, Johnny Palazzotto,

who represents a number of up-and-coming south Louisiana bands echoes Libman's feelings. He notes that major record companies now are more and more looking to specific geographic regions like Louisiana and the Deep South for a vast array of under-exploited music styles and performers. "I think they're just now beginning to realize what they've been missing."

In Mississippi, Malaco Studio head, Tommy Couch, picks up Palazzotto's theme from a slightly different perspective. Couch sees an upsurge of interest in the South's indigenous music forms, particularly gospel, blues, country and folk, which he adds is borne out by the fact that "radio stations in places like New York and Baltimore are playing that music now." Regionally, he says, interest in gospel music is so strong, a major portion of the studio's time is reserved for gospel artists.

Meanwhile, Muscle Shoals Sounds' David Hood—one-fourth of the famed rhythm section that also includes Barry Becket, Jimmy Johnson and Roger Hawkins—says the record business slump of the late '70s/early '80s hurt his studio because "the record companies just didn't have the budgets they once had to cut records outside their backyards." Nevertheless, he says, Muscle Shoals Sound rebounded in recent years due to diversification in jingles, the continued patronage of major artists like Bob Seger and Glenn Frey and a more aggressive promotional attitude. In general, Hood says, he's seen an overall improvement in both the business and in people's attitudes toward music.

On the other hand, one of Miami's leading music figures, Criteria Studio's Mack Emerman, is hot on the music industry's burgeoning association with video. Prospects are so good, in fact, that Emerman expects Criteria's impending expansion into the field to reap tremendous business in the coming years. "Music video," he says, "has made everything more competitive and exciting again."

But although the upbeat tone prevailed with nearly everyone Billboard surveyed, three music business people—Atlanta promoter Alex Cooley, Baton Rouge-based producer/musician Leon Medica and Shreveport-based record label/store owner Stan Lewis sounded cautionary notes.

Cooley, who books shows for the Chastain Park Amphitheatre, the Moonshadows Saloon and Six Flags Over Georgia, says the concert business has definitely improved. But he also worries that one of the factors which helped pump up the concert business—namely video music—is also one of the factors which is making concert promotions a riskier proposition these days. Says Cooley, "Concerts don't mean the same thing now to audiences than they did in the '60s and early '70s; audiences today are more fickle."

While Cooley says he does very well with the older, established acts which appeal to an upwardly mobile, 25-35 crowd, he cautions, "I'm worried about the new crop of artists—sometimes it seems that once MTV goes off a group it dies. I've seen that happen on a couple of occasions. It's scary," he adds, "because it's harder to predict whether a band will still be hot two months after you book them."

Shreveport's Stan Lewis, meanwhile, isn't so sure the record business recovery is as strong as some people claim. Head of P&S Enterprises, which owns six Stan's Record Shops as well as the Paula, Jewel and Ron Records labels, Lewis says record sales vary with the hot or cold artists and/or labels. "I could tell you business is great," he says, adding, "I could lie." But although he's optimistic that record sales will improve, he still sees a mild carryover of the early '80s slump.

Baton Rouge producer/musician Leon Medica sees still another problem. According to Medica, the Deep South in general, and Louisiana in particular, will not see a dramatic improvement in exporting its own music talent until it increases its store of professionals who can "bring home the record deals. Louisiana, he says, "has a lot of people who know how to make records," but only a handful who know how to shop a record.

"I'm still very excited about the talent in this region—I just think it's a matter of time and patience before things really get moving." (Medica, incidentally, engineered a record deal with Capitol for his own LeRoux, which recently disbanded after producing five albums in seven years; he is currently producing and shopping three major Louisiana bands).

Despite the problems they cite, Cooley, Lewis and Medica all agree that business, in general, is improving.

So, too, does John Persico, who heads Atlanta's Music Video Services—which, in addition to distributing music videos and designing video set-ups for institutions and rock clubs, also publishes Fast Forward, a widely read circulated trade chart publication which tracks the country's hottest music videos. Music video, Persico says, has been the industry's "saving grace. It's more exciting than ever to me." Persico, however, sees some potential danger in many music video channels' recent tendency to play only the hits, while relegating new artists, or artists on smaller labels, to the "back burner."

Another reason for the resurgence of the music business in the Deep South, says Tracy Borges of New Orleans' Knight Studio, is that people are "much more musically oriented now. People are *thinking* music again—they're more excited about it."

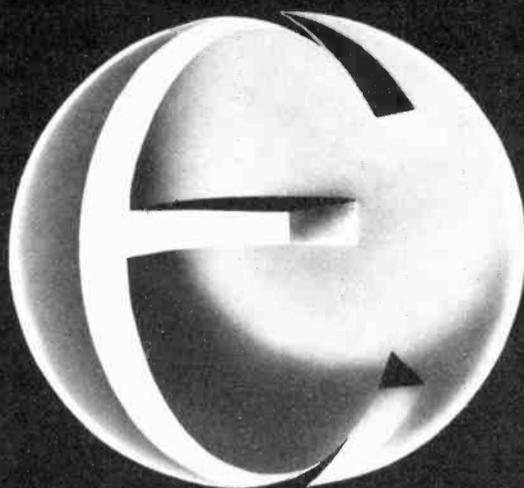
And the fact that people *are* more musically oriented now, says Don Tolle—president of Atlanta's Noble Vision Records—bodes well for independent labels like his. He also sees the emergence of music video—particularly now that Ted Turner is expected to challenge MTV with a vidmusic channel of his own—as "the greatest innovation since radio. It's never going to replace records." Tolle says, "but it's made things exciting by helping to break a new generation of new artists."

Tolle, whose label produces rising country star Jim Glaser, says the music business basically saw its fortunes rise after record company people finally realized that the public was tired of "mass machine made music. I definitely think the new music is much more creative," he adds.

Two spokesmen for the New Orleans-based concert promotion companies also think music video has spurred a renewed and/or constantly improving concert business in the Deep South.

Both Wayne Sharp of Barry Mendelson Presents, and Barry
(Continued on page DS-9)

Eddy Allman is a music critic for the Baton Rouge State Times and Morning Advocate.



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Alabama: Muscle Shoals Milestones

By BOB CARLTON

For years known as the me field of "Bear" Bryant's nation-championship Crimson Tide football teams and as the political court Gov. George C. Wallace, Alabama taking advantage of its musical st and present and now is loudly oting its horn as "Alabama The Musical."

And what as trumpet it has to blow. The hottest country music group in America carries the state's name from sea to shining sea, packing buses and collecting platinum records all along the way. We're talking about Alabama—the group—of course.

But Alabama the group isn't the only thing Alabama the state has going for it musically.

Other artists whose roots reach back into the state—many of whom still call Alabama home—include superstars from Lionel Richie to Jimmy Buffett, Toni Tennille to Emmylou Harris, Jim Nabors to Hank Williams

And from the past, the state's roll still includes such legends as Hank Williams, Nat King Cole and W.C. Handy, the "Father Of The Blues."

The state is so proud of its musical heritage, in fact, that the Alabama legislature two years ago commissioned the Alabama Music Hall Of Fame Board, and plans are underway to build a \$2.5 million museum to honor its artists, producers and songwriters—past and present.

Construction on the museum, which will be located in the Muscle Shoals area, should begin within a year, according to the board's executive director, Lola Scobey. The facility will include an exhibition hall, library, auditorium, bookstore, record shop and gift shop.

Up to six people will be inducted to the music hall at its first induction ceremony in January, according to Ms. Scobey.

"In a state that has nurtured every form of American music, we are proud to say, 'Stars DO fall on Alabama,'" Ms. Scobey says.

But Alabama's roster of stars is not so limited to homegrown artists.

Near the banks of the Tennessee River, the recording studios of Muscle Shoals have attracted such artists as Bob Dylan, John Prine, Willie Nelson and the Rolling Stones.

But that's the past tense. More recent studio guests have included Bob Seger, the Oak Ridge Boys, former Eagle Glenn Frey, Percy Sledge, Millie Jackson and the late John Lennon's son, Julian.

The major studios in Muscle Shoals, all 24-track facilities, include Fame Studios, Muscle Shoals Sound Studios, Wishbone Recording Studios and Broadway Sound Studio. East Avon Recorders has made a name for itself in the increasingly popular contemporary Christian music field.

The overall emphasis in Muscle Shoals, which in the 1960s was best known for the r&b artists who recorded there—the Staple Singers and retha Franklin included—has shifted more toward country crossover acts in the 1980s, according to Terry Woodford, owner of Wishbone Studios.

"When Stax (Records) went out of business and Atlantic pretty much got out of strictly r&b music, we had to adapt as well," Woodford says. And Rick Hall (of Fame Studios), who was primarily in r&b, switched over to country."

Jerry Reed, Gus Hardin, Larry Gatlin & the Gatlin Brothers, Terri Gibbs and the Thrasher Brothers are

(Continued on page DS-6)

Bob Carlton is a pop music critic for the Birmingham News.



Clockwise from top left: B.B. King, Julio Iglesias, Randy Owen of Alabama, Wynton Marsalis, R.E.M. and Jim Glaser.

Georgia: Rich In Appealing New Musical Variety

By RUSSELL SHAW

When assessing current developments in the Georgia music industry, one immediately recognizes a glaring paradox. Georgia's musical motifs, like its commercial and social tableaux, stretch the entire gamut from early traditional blues and bluegrass forms to the very latest trends in modern music.

Georgia is a state where many top acts and chart-toppers live and work—black music stars Cameo and S.O.S., soul-pop crooner Peabo Bryson, critically acclaimed new music group R.E.M., inspirational gospel act Rev. F.C. Barnes and Rev. Janice Brown, to name a few. Their creative efforts are buttressed by an industry infrastructure which, despite the loss of some of its top operatives to other locales, remains strong and vital.

A key linchpin in the promotion of such talent, of course, is a strong cadre of personal managers.

Here, Bunnie Ransom of Atlanta Artists Management is a key figure. Working in partnership with producer Larry Blackman, she currently manages, among others, Cameo, a group with six gold albums to their credit, and the S.O.S. Band, like Cameo a strong seller overseas as well as in the U.S.

"I think we've proven that a record can go gold, or even platinum, with just black sales," Ransom says. "We're reaching toward the pop market, but at the same time, we feel that you can't ignore the black audiences that have consistently gone to see your shows. Our groups don't go into the studio and say, 'O.K., now we're gonna write a song to appeal to the white market.' Instead, we'll write what we feel."

In the rock world, the name of Charlie Brusco comes quickly to mind when personal managers are discussed. Through his long-established firm, High Tide Management Inc., Brusco launched the Outlaws as one of the preeminent touring rock concert acts of the '70s and early '80s. "We still have an involvement with them, and they are looking for a new record deal," he says.

Other current High Tide projects include English heavy metal band Saxon, Chicago-based Jump N' The Saddle, and Clayton Cages, an interesting Atlanta pop-rocker whose song "I Think She Thinks I Like It," a Russell Shaw is a writer in Atlanta.

cut on Atlanta's 96 Rock "Home-cookin' III," was the most widely requested record on the station for several weeks last winter.

A former partner of Brusco's, George Cappelini, is another top-flight manager here. Current acts on the roster of his Ground Control Management, Inc. are the Johnny Van Zant Band, (now known as Van Zant) newly signed to Geffen/Network; Voyeur, a new Camel/MCA acquisition which features Mike Calhoun, former lead guitarist of the Dazz Band, and the Results, an as yet-unsigned, but much-talked-about pop-rock group.

If the Results sign soon—and at least four major labels are reportedly interested—they will be one of the few modern pop rock groups from the Peach State to gain national vinyl pact. With the exception of A&M's Swimming Pool Q's, Atlanta new wavers gone more accessible, non-esoteric-rock groups from here are not causing a&r types to flock to contract negotiations.

Just what is lighting record company fires, though, should be no surprise: as has been widely reported, is the Athens, Ga. "new music scene." Such unorthodox groups as R.E.M. and the B-52's, coming out of a comparatively obscure, 65,000-population college town 65 miles northeast of Atlanta, have garnered the most international publicity for Georgia music, at least since the halcyon days of the Allman Brothers. Besides R.E.M. and the B-52's, several other Athens groups—Oh, OK, Love Tractor and the recently disbanded Pylon—have also earned critical raves, but not as much corresponding commercial success as yet.

It's rather surprising to the uninitiated, but many critics have detected measurable country influences in the harmonies of such bands as R.E.M. and Love Tractor. Given the wide, enveloping tradition and presence of country music here, it's hard to picture a musician growing up without at least some exposure to the genre.

The state of Georgia has produced a bevy of country stars—Jerry Reed, Brenda Lee and Razyzy Bailey are but a few. Currently, the Georgians with the most active chart success are, unquestionably, the band Atlanta. Through the aggressive and controversial management of Larry McBride, the harmonically rich nine-

member band's debut album, Pictures, met with gold success.

Decatur, Ga. resident Bill Anderson, after a steady, 25-year track record in Nashville, has been recording for Atlanta-based Southern Tracks records for the last two years. His latest single release, "Speculation," shipped in early August.

"At Southern Tracks, we're continuing to do real well despite having limited distribution," says legendary Atlanta-based music publisher Bill Lowery, who owns Southern Tracks. On September 19, the label, as well as the various Lowery publishing activities, is staging a grand opening for the new Southern Track Studios, dedicated to the memory of the late Mary Tallent, Lowery's vice president and loyal associate of 32 years.

The Lowery roster of writers has also been active of late. Unipop, a pop group which has shifted to more of a dance music persona, released "People Of Passion," on August 20, and Alicia Bridges, best known for "I Love The Nightlife," has just issued an album, "Hocus Pocus," on Oakland, Calif.'s Second Wave Records. Several other artists, including Bertie ("Key Largo") Higgins and former Atlanta Rhythm Section songwriter-manager Buddy Buie, are having their cleffing and/or singing talents shopped.

In the interim, Atlanta Rhythm Section, with several new members, is planning a fall album release on Triad Records, the Nashville label headed by former Capricorn Records President Phil Walden. Many former Capricorn acts, it should be pointed out, are still working and seeking deals—among these Gregg Allman, whose manager Alex Hodges, now working as an agent for I.C.M. in Los Angeles still bases his management company, Strike Force Inc., in the Atlanta suburb of Marietta.

While Capricorn Records is no more, Georgia is still an active label home, boasting new music-oriented db Records, diversified Landslide Records, inspirational gospel-oriented Atlanta International Records, and Noble Vision Records, vinyl home of Jim Glaser and newly signed Savannah resident Tony Arata, a songwriter with several strong credits. Glaser has now had five chart singles for the label and his latest, "You're Gettin' To Me Again," went No. 1.

Over at Landslide Records, the at-

(Continued on page DS-8)

Florida: Active Production Center

By TOM MOON

Florida's stance as a production center has matured rapidly over the past few years. What was once a sleepy sunspot unequipped to provide comprehensive services has become an increasingly state-of-the-art, low cost hub of activity for all facets of production work.

While the obvious advantages of climate—and the fact that Florida is a right-to-work state—lures many to the sunshine, the state is aggressively seeking to strengthen its position in the national market. In a move retroactive to July 1, Florida has turned back the sales tax on recording intangibles. This means that studios are no longer required to charge the 5% tax on recording time and production services, though tape and other material commodities remain under the tax structure. Says Ray Quinn, senior development rep for the Florida Motion Picture and Television bureau: "It's going to help by 5% on these budgets. If a record company is producing a major act, say Julio Iglesias, and they're looking to bring him into the studio for six weeks, then the savings in tax is substantial. In New York, it's 8-1/4%. So you can save 13-1/4% of your budget by recording in Florida. This will make people take a second look at what's available here."

Quinn notes that the bill—for which various methods of policing are currently under discussion—includes film/video production intangibles, and removes the sales tax from production-related equipment purchases for use in-state. Paul Hayes, of Hayes Recording in Tampa, remarks: "It's going to give us the opportunity to buy more equipment, and give equipment dealers a better lease on life."

Indeed, a wave of studio-owner optimism centers around the bill. Hayes reports that he is working with New York-based Big Apple Productions on independent rhythm and blues projects. Criteria Studios' president Mack Emerman relates that a joint venture that would transform his Miami facility into a complete production and post production center is in the talking stages. "It takes something significant to turn the heads of the music and video people," he says. "I want to get them to rethink Florida." Criteria recorded Stephen Stills' "Right By You," and Barry Gibbs' "Secret Agent"; Emerman adds that the pending arrangement will allow him to upgrade both equipment and acoustical design.

Karen Helenthal, studio manager of Stark Lake studios near Orlando, notes that the bill is a "big enticement" to buy more equipment: "you'll see us expanding. We're going to go ahead with our second room (a video soundstage)." Coconuts Recording president Shirley Kaye did much of the legwork on the new bill, and comments that it will "bring business," but cautions that the bill is a "limited statute—it will be reviewed." New River studios in Fort Lauderdale, fresh from recording Miami Sound Machine's English album for Epic, has already taken advantage of the tax savings in equipment purchases—they expect December delivery on the new Necam 96 automation system. (And Don Thompson, of Broward County-based Selkirk Communications notes that the sales tax repeal will be an effective marketing tool, but says the state has been lax in "getting the word out. Our clients are not aware of it.")

Evidence of similar optimism abounds in the film and television production communities. "Things

(Continued on page DS-7)

Tom Moon is a writer in Miami.

Louisiana: Fresh Talent Resurgence On Tap

By VINCENT FUMAR

What goes well in the rest of the nation generally does the same in Louisiana, but with several interesting variations. The nation's 18th most populous state actually ranks wholesale and retail trade as its principal industry, ahead of government, manufacturing, and construction. Perhaps that has something to do with the market's intensively cultivated small-label interest, and its resurgence as a spawning ground for major label acts.

At first glance, Louisiana's importance to the recording industry may seem like slightly faded history, in a state where history counts for much; jazz, r&b, and Cajun music all figured in the heyday of the independents, but today one can count Wynton Marsalis (Columbia), Zebra (Columbia), Kent Jordan (Columbia), Windjammer (MCA), Red Rockers (Columbia), and Branford Marsalis (Columbia) as having made impacts on the national scene. Also, the Stray Cats and Red Rockers have both produced videos in New Orleans.

Elsewhere, Rounder, Arhoolie, and Sonet seem to have been the busiest at recording Cajun music. Rounder alone has issued albums by the Balfa Brothers, the Louisiana Aces, and Rockin' Dopsie, in addition to several r&b acts such as Johnny Adams, James Booker, and a Grammy-winning LP by Clarence "Gatemouth" Brown. Veteran small label producers like Floyd Soileau, Eddie Shuler, and Lee Lavergne are all still active in the Baton Rouge-Ville Platte area, recording mostly Cajun and country.

National broadcasting trends are most evident in the New Orleans radio market. Among the area's 19 AM and 17 FM outlets, the move toward light rock formats has been seen on

Vincent Fumar is a writer in New Orleans.

WAJY-FM, which dubs its format pop-adult, and WLTS-FM. In the rock and Top 40 formats, the new kid on the block is WQUE-AM, which uses the Kahn stereo system, and now struggles with established rivals WEZB-FM, WTIX-AM, and WRNO-FM.

While records still dominate the market, Beta hi-fi and movie rentals are doing a brisk trade, and distributors have taken note. Warren Hildebrand of All South Distributing explains his company's setup: "We're an independent distributor. The area we cover is Louisiana and Mississippi. We're a one-stop. We rack a local department store chain. We have three retail stores, two of which have video. As a one-stop, we mainly focus on black product. What's hot for us right now is Nucleus on Sunnyview, Chuck Brown on T.T.E.D., and Shackles is very big. As a one-stop, by far our strongest record is the new Prince. The other labels we handle are Fantasy-Prestige, Malaco, Allegiance, Tommy Boy, Roulette and Vanguard."

But the video boom hasn't been overlooked by All South. "In the two video stores, the Record and Video Connection, the volume is 50% records and tapes, and 50% video movie rentals," he says. "We handle all types of videos except x-rated, because there's a legal problem here. And the blank tape and movie rental business shows lots of growth."

Among retailers, the state's biggest success story of late has been Metronome, which has become the region's largest retailer since opening in New Orleans last December.

"We're a full-service store," says Metronome's Jimmy Augustine. "But a lot of what we sell is different from the norm. We've seen quite a demand for special small labels. We really didn't sell much Top 40 until our third month. The people who buy Springsteen and Prince are just find-

ing out about us now. Sixty percent of the people who come in here on Saturday afternoon are first-timers. We sell a lot of blues and jazz because of our floor space. Stocking that much makes it look good. It makes for an atmosphere conducive to buying.

"People come here from everywhere and buy mostly records that aren't available in their hometowns, records that a buyer would have no trouble getting if they knew who the distributor was. We're already getting mail-order requests from Canada, France, England, and Australia. The rest of our mail-order business is from all over America. I have to give credit to the distributors for our small-label success. They're always in here to tell us what we don't have. The small-label and import market for blues and jazz is amazing here. And we have the best staff that anybody can dream of. These people know how to buy and sell new things. You'd also be impressed by the way people go crazy over soundtracks, even foreign-film soundtracks. When they see the bin constantly stocked, they stay in that area and they buy."

One big feature of Metronome is their stock of CDs, which Augustine sees as a market filled with nothing but growth. "I think CDs are here to stay," he says. "They're not like quadraphonic. CBS just dropped their cost to us on CDs by about five points. The players are dropping in price, too. By the end of the year a player cost will probably be down to about \$300. So we're expanding our lines. We've already been told by our clientele that we have the best CD stock. We have a classical CD stock that is outrageous. It can't be touched. At first our biggest CD customers were doctors and lawyers, but now we're beginning to see it change.

By the end of September we'll substantially increase our stock. The

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Mississippi: Blues Revival

By JEFFREY A. EDWARDS

About an hour's drive north of Jackson, at the split-level community of Yazoo City, the gently rolling hills of central Mississippi give way to the flat, fertile Mississippi Delta.

The cotton fields, rice paddies and catfish farms that thrive in the Delta's rich soil stretch north for 120 miles, all the way to Memphis, divided only by power lines, lonely highways, cypress swamps and levees.

It was here, under the hot Southern sun, where the black man toiled and invented the blues.

But the state of Mississippi nearly gave away this musical heritage. Under years of segregationist government, the blues and the musicians who performed it traveled upriver to Memphis and St. Louis. They traveled the legendary Highway 61 to Chicago where the raw Delta blues was plugged into electricity. The music traveled overseas to England, where young white musicians like the Rolling Stones incorporated it into rock'n'roll.

But things have changed in Mississippi. It's time to revisit Highway 61.

Interest in the blues in Mississippi "has never been higher," says Bill Ferris, director of the Center for the Study of Southern Culture at the Univ. of Mississippi.

"The official recognition of the blues by Gov. William Winter this past fall was extremely important," Ferris says. "He declared the month of September 'Blues Month' for the state of Mississippi in a ceremony commemorating B.B. King's gift of his record collection to our center. We now have the largest blues archives in the world, with over 40,000 records and many thousands of tape recordings and photographs."

The state has produced several

Jeffrey A. Edwards is television editor for the Jackson Daily News.

generations of blues artists, Ferris adds, with the contemporary soul marked by the likes of King, Mud Waters, Howlin' Wolf and "the greatest blues composer of all time," Wil Dixon. In an earlier period, "another generation of truly great artists," the blues was performed by Robert Johnson, Charlie Patton and Tompkins.

The leading example of the blues resurgence mentioned by Ferris is the Mississippi Delta Blues Festival, an annual event that last year drew 35,000 people to the dusty field of Freedom Village in the heart of the Delta.

The festival began seven years ago to pay tribute to the birthplace of the blues. Malcolm Walls, director of the Delta Arts Project, which produced the festival, described the event as "good ol' time get-together."

The festival-goer, while ingesting barbecued chicken and beer, will have the opportunity to experience the raw Delta blues, such as the music of James "Son" Thomas, as well as hear nationally-famous blues musicians like Albert King, Bobby Blue and John Lee Hooker.

This year's festival, slated for September 15, will include Bo Diddley, Johnny Taylor, Albert King, the Z.Z. Hill Blues Band, the Nighthawks, Toru Oki and his "yellow blues," the Robert Cray Band, Son Thomas, Sam Myers, Hammie Nixon, Cleveland "Broomman" Jones and several others. This year's festival is titled, "Blues At Rhythm And Blues," in emphasizing the impass blues music has had in r&b.

Walls says the festival crowd has been 55 to 65% white.

"The blues festival provides a change from the norm in the South. Blues is a medium that transcends other ethnic or social barriers that face. If we could all just ride the melody of the blues, there wouldn't be a

(Continued on page DS-9)



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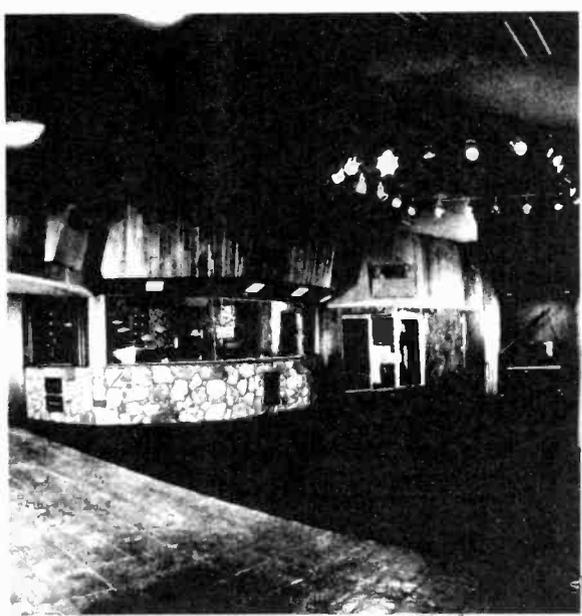
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Alabama

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among the artists who have "crossed over" the Tennessee-Alabama line into Muscle Shoals.

"I think it really started when the country artists started crossing over and having big-dollar sales," Woodford says. "It was easier to come here and blend in Nashville musicians with Muscle Shoals musicians to make them cross over."

The Muscle Shoals studios would like to cash in on the expanding new music field in years to come, Woodford says, and planned to send a delegation to the New Music Seminar in New York.

In recent years, the success of Muscle Shoals songwriters has been one of the most notable developments in the state's music industry. When times have been lean at the studios, Woodford says, the songwriters have taken up the slack.

"In order to have strong independent production, you've got to have some good songs," Woodford says. "This is something that Muscle Shoals has never been famous for—its songwriters. And now, we've got so many doing so well, it's unbelievable."

Air Supply's "Even The Nights Are Better," Jerry Reed's "She Got The Goldmine (IGot The Shaft)," Ronnie Milsap's "(There's No Getting Over Me)," Earl Thomas Conley's "Holding Her, Loving You" and Alabama's "Old Flame" were all written by Shoals songwriters.

"One thing the writers here know is that you don't have to live in Nashville or you don't have to live in Los Angeles to get songs cut," Woodford adds. "We've got aggressive publishing companies here and we're in Nashville two days a week and we're in Los Angeles at least once a month pitching songs."

Though the Shoals area has some

of the most active studios in the state, Birmingham is establishing itself as a recording center by primarily focusing on, and developing, local talent.

"The local acts are the obvious way to go, to get the base going," says Daniel Whiteside, owner of Birmingham's newest 24-track studio, Polymusic Studios Inc. "We'd like to get people that are just about to hit, and once we establish a few of those and develop world-class facilities there should be no reason why we can't get anybody in the world."

One such local act, 24 Karat, was the winner of the Miller High Life Rock To Riches Talent Search earlier this spring. With its "Stay With Me" single, the group was the national champion of a competition that drew some 30,000 entrants, according to contest organizers. Previous participants in the Miller contest have included major-label acts Jon Butcher Axis, Twisted Sister and Bon Jovi.

In addition to Polymusic, the major recording facilities in Birmingham include Spectrum Recording Services, Boutwell Studio, Prestise Productions and Sound of Birmingham.

To develop future engineers, producers and publishers, the Univ. of North Alabama, in Florence, began a commercial music program in 1975, the first of its kind in the nation, university officials say.

The aim of the program, says Woodford, who teaches some courses in the curriculum, is not so much to train future recording stars, but to train people in the inner workings of the music business.

"We teach the business end of the industry, not the technical things," Woodford said. Graduates minor both in music and business.

Students take courses in publishing, artists relations, management and production, and some manufacture, promote and sell their own records. Current enrollment is about 75 students, Woodford says.

Guest speakers have included Glenn Frey, Jerry Wexler, John Kay, Roy Orbison and members of Three Dog Night.

For national touring acts, Alabama is attractive as a secondary market.

Major venues are available in Birmingham, Mobile and Huntsville, but a relatively small population base makes it unattractive for the big acts that restrict their stops to only a few cities.

"Alabama is a good pivot point," says promoter Tony Ruffino, of Ruffino-Vaughn Productions Ltd. "Acts that come up the coast up the coast from Florida or want to go out to Texas find Birmingham in between."

"The only problem is those acts that don't do a lot of cities, or those acts that do a few cities and then swing back around."

Alabama in general, and Birmingham in particular, catches a lot of acts on the rebound—that is, acts on the second and third legs of their tours. The Police and Billy Joel are good examples.

"Alabama is not a market (big acts) do first," says Ruffino, who has been promoting concerts in the state for 18 years. "Most do Atlanta and skip Birmingham the first time."

And some skip the state all together.

"David Bowie rolled right through here, and we made him a big offer," Ruffino says. "Alabama is not a market they really go for. You've really got to entice them to get them here."

Nevertheless, Ruffino-Vaughn, the busiest promotion agency in Alabama, put on about 50 shows throughout the state last year, including out-of-state shows in Mississippi and Florida.

But the state's black promoters find a closed door when it comes to booking white mainstream acts, and are sometimes forced to compromise when booking established black acts that have crossed over into the pop field.

Mississippi

• Continued from page DS-4

other problems.

"This whole concept of the blues has been a negative one in Mississippi," Walls says, referring to the state's segregationist past. "We have been able to change that to something positive that attracts people. It's a statement of where Mississippi is heading. People can feel comfortable in coming here."

This year's festival is endorsed by the Peavey Electronics Corp., a Meridian-based company that owes much of its success to Mississippi's rich musical heritage.

As a child, Hartley Peavey worked in his father's music store. It was a gathering place for blues and country musicians who were playing the Southern club circuit for their existence.

In 1956, Peavey decided he wanted to play guitar. And he wanted to play new music, called "rock'n'roll." His father didn't have much faith in the new sound and was hesitant to stock big amplifiers. So Hartley just built his own from old television parts. One year later, Peavey traded an amp for guitar lessons.

From those humble beginnings, Peavey Electronics has grown into a corporation whose products can be found in concert halls and arenas throughout the world. Through Hartley Peavey's innovative production techniques, cost consciousness and hard work, the company today remains the only major U.S. manufacturer of guitars and amps where the owner/founder still owns and actively manages his company.

Peavey's Meridian facilities now total over 700,000 square feet and the company employs over 1,100 people.

But Peavey wasn't the first musical claim to fame for Meridian, a city of 46,500 located about 75 miles east

of Jackson. Meridian is the home of Jimmie Rodgers, "The Father of Country Music" and the first man inducted into the Country Music Hall of Fame.

Rodgers, a former railroad brakeman, took his musical talents to the Victor Talking Machine Co. of Bristol, Tenn., on Aug. 4, 1927. Over the next five years, until his death on March 26, 1933, he became the nation's No. 1 recording star and his records sold throughout most of the world.

"I hear a lot of country music stars say if it hadn't been for Jimmie Rodgers, there wouldn't be country music today," says James Skelton, president of the Jimmie Rodgers Memorial Festival Inc.

The festival began in 1972 with the purpose of raising funds to build a museum in Rodgers' memory. Over the years, many of the biggest names in country music have traveled to Meridian to perform. They are paid on expenses.

In 1976, the museum, a replica of a railroad depot, opened its doors. But the festival, always held during the last week of May, has continued because of undying interest in Rodgers' life and music.

Over the past several years, Merrett Haggard, Willie Nelson, Conway Twitty, Ernest Tubbs and Lee Greenwood have appeared on the festival stage.

(Continued on page DS-5)



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Florida

• Continued from page DS-3

have never been better," exclaims Marilee Lander, Film and Television coordinator for Metro-Dade county, pointing to a summer which found 12 major projects—including the NBC series "Miami Vice"—in her jurisdiction. The police show is shot entirely on location, and involves a number of local technical personnel—another strong Florida attraction—in the support roles. NBC spokesman Buddy Clark relates: "the producers are extremely pleased with the local talent pool. Aside from a few minor run-ins, we have had nothing but marvelous cooperation." As for major motion pictures, the upcoming "Mean Season," "Cry Of The City," and "Porky's Revenge" were all shot in south Florida.

Music video has taken a strong hold throughout the state, as many studios are adding audio-for-video and post-production capabilities.

"Within the next five years, the vinyl record will be obsolete," says Quinn. "Music video will be part of a total entertainment picture, centering around the VCR. Most of the facilities are looking at getting or maintaining state-of-the-art equipment to link with video." Bob Ingria, of Miami's Quadrail studios, offers his talents as both a record and film producer to those interested in packaging a music product to include visuals. His recent project involved Columbia recording artist Hugger, whose Ingria-produced debut video "Summer Magic" is currently airing on MTV. Among Florida videos: Firefall's "Runaway Love," Barry Gibbs' "Shine Shine," and Stills' "Right By You."

Also making video waves is the Fort Lauderdale-based Vidco, a music video distribution service. The year-old firm, headed by Damian Karch and Ron Jaffe, has seven in-house staffers and sales reps around the country. Although it handles national distribution of major label

product, Vidco's stronghold is primarily Florida and the south.

Another indication of Florida's emergence as a music business influence is the number of industry leaders based here. RCA Records recently relocated its international division from New York to Miami; VP for Latin America and Spain divisions Manuel Sosa notes that it is "the pivot point for the part of the world we manage. We see influx from every part of Latin America here." He continues: "There's a large development in the studios and production houses. The people involved in audio and video know what is required for the Latin market." The RCA operation loosely mirrors that of longtime Florida resident Discos CBS, the arm of CBS records in charge of distribution and artist coordination throughout Latin America, as well as the introduction of Latin artists to the American market. The Latin label T.H. also operates from Miami; RCA artists/pop idols Menuendo live in Orlando.

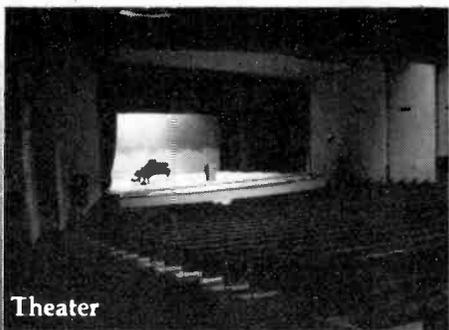
Others include Columbia Pictures

Publications—"the largest in the music print industry" according to president Frank Hackinson. He cites the experienced pool of music engravers centralized here and the reasonable cost of doing business as the area's salient qualities. MCI/Sony, the high-technology firm known for recording equipment, is based in Fort Lauderdale—hence many studios boast MCI/Sony wares. Those in the Latin music industry are watching the progress of "El Cable Musicales," the first 24-hour music television option in Spanish. The Gibb Brothers and Julio Iglesias are Florida residents, as are Harry Casey (of K.C. and the Sunshine Band fame) and Jimmy Buffett. Tammy Wynette and the Bellamy Brothers call Florida home; bands like the Outlaws, Molly Hatchett, and Tom Petty & the Heartbreakers all originated from North Florida. Record producers Tom Dowd and Bill Szymczyk (among others) live and work in Florida.

Such producers find that the level of music talent available here is strikingly high. Says Helenthal: "People from Nashville are coming down to utilize vocalists from Orlando. That should tell you something." The Univ. of Miami School of Music has developed artists like Pat Metheny, Jaco Pastorius, and Steve Morse in addition to providing the region with scores of competent musicians. Bob James used UM students to anchor his Olympic tour this summer, and UM product Randy Bernsen has been signed to Zebra Records, where his debut, "Music For Planets, People, And Washing Machines" will be released nationally.



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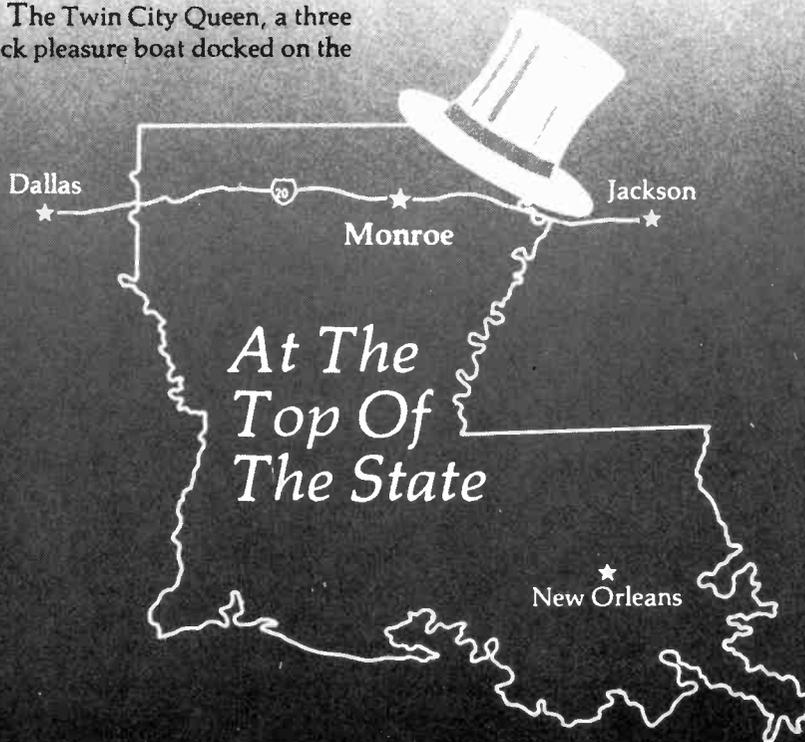
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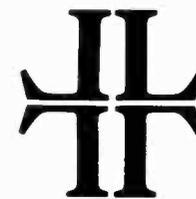
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(Continued on page DS-3)

mosphere is somewhat more eclectic but the business approach is sober and earnest. A combination of production and distribution functions with like-minded db Records "has given us a lot more clout in the marketplace," says label prexy Mike Rothschild. Landslide's latest project

is an album featuring Nappy Brown, a noted soul and blues singer who had several hits in the 1950s. An album tour is planned with the Heartfixers, fellow Landslide act and possibly the southeast's best-known blues band.

Nappy Brown's album, "Smokin'," his first in 13 years, was recorded at Eddy Offord Studios in East Point, which is a suburb just south of Atlanta. Foghat and Blackfoot have also waxed recently at the facility, located

in a restored movie theatre.

Recording studios in Georgia continue to maintain an active schedule. Despite the demise of Macon's Capricorn Records, the studios are still in operation, and Toy Caldwell, now signed to Triad Records, recorded a forthcoming album there in August under the auspices of former Marshall Tucker Band producer Paul Hornsby; Atlanta's Studio One is the regular sound factory for .38 Special

and producer Rodney Mills; actress Rebecca De Mornay and folksinger Loudon Wainwright III recorded material for the forthcoming feature film "The Slugger's Wife" at Web IV; Master Sound, which recently acquired the only state-of-the-art SSL console in Georgia, has recorded Cameo, Bohannon and S.O.S. recently; and several gold and platinum Kansas albums have been born at Axis Studios.

Georgia's major concert promoters

are also reporting banner business.

"This is a real competitive market, but we're continually looking to expand our base," states John Itsell, Atlanta talent coordinator and office manager for Michigan-centered Brass Ring Productions. "We've been able to do a wide range of acts, and more arena shows than anyone else in the market."

Atlanta and Georgia's best-known concert promoter, Alex Cooley, has also had wide-ranging success, but has achieved especially wide notice for his series of summertime concerts at Chastain Park, an amphitheatre-equipped venue on Atlanta's affluent Northside. "We're getting a lot of the Yuppies," Cooley reports, "people who grew up going to concerts, stopped for awhile, and are now buying tickets again. They are a little older, fairly affluent, and offer no price resistance."

Personal manager Charlie Brusco is also involved in concert promotion, via his firm Twin Lion Entertainment. He has recently been involved in shows featuring such acts as Night Ranger, Dan Fogelberg, R.E.M., and an interesting Neil Young/Waylon Jennings pairing.

Long known as a top music industry publicist, Atlantan Doc Field is another entrepreneur who is wearing two hats these days. Still active in press relations, he is also immersed in personal management. His firm, Plaid Child Management, currently works with several acts, including country artist Freddy Weller and Wizard, a band led by former Stevie Nicks and Mother's Finest keyboardist Jerry Seay. Wizard is currently a top nightclub draw in the Atlanta area.

The club business in Georgia is generally healthy. Some of the top nighteries here are Atlanta's Moonshadow Saloon, a 675-seat venue where most of the club-level non-hard-rock touring acts out today have chosen to play; 688 in Atlanta and the 40 Watt Club in Athens for new music; Harlow's in Stone Mountain and the Mad Hatter in Athens for hard rock; Savannah's Night Flight for Moonshadow-like variety; and Marietta's Rainbo Music Hall—among many others—for country.

The proliferation of country music clubs throughout Georgia is in addition to the several outdoor fairgrounds and park sites that host top drawer (and top draw) names throughout the summer. Fittingly, the large Atlanta radio market has a new cume ratings champ as determined in the latest arbitrons. It's Marietta-Atlanta's WKHX, a station which blocs programs long streams of hits.

Georgia is also home to major corporate entities. Programming consultants Burkhart, Abrams, Michaels, Douglas & Associates are growing constantly; lighting whizzes R.A. Roth & Associates are actively involved with the current Jacksons tour; and Atlanta's Video Music Services currently provides video clips to nearly 200 clubs throughout the nation, as well as compiles the most extensive weekly music video popularity charts in the country.

Yes, the song of Georgia music sings and plays in many keys and many moods, but it is rich in its variety and its bounty.



CREDITS: Cover photo and design, Kats Smith. Model in cover photo, Albert Alexander, music student, Rhodes College, Memphis, Tenn.



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Mississippi

• Continued from page DS-6

Jackson, a city of over 200,000 people and the state capital, is probably more famous for the people it has recorded than the people it has produced. The city has a rich history of independent record labels that continues to this day with the success of Malaco Records.

In the 1940s, Lillian McMurry's Trumpet Records featured early blues artists, such as Sonny Boy Williamson. During the 1950s, Johnny Vincent's Ace Records had a string of hits, including Huey Piano Smith's "Sea Cruise." The label recorded Joe Tex, Lloyd Price and Dr. John.

Malaco keeps the ball rolling today with an impressive stable of black blues, r&b and gospel artists.

Malaco president and co-owner Thomas J. Couch, who also does production work, said that in a recent Billboard survey, the label was listed as the third-largest independent rec-

ord company in the country. It is the second largest gospel label.

In 1970, Malaco received its first gold record with King Floyd's "Groove Me." The next one came in 1976 with Dorothy Moore's "Misty Blue."

Artists recording at Malaco today include Deniece LaSalle, Little Milton and Latimore. Gospel artists at Malaco include the Nightingales, Jackson Southernaires and the Soul Stirrers. The label recently suffered a big blow when its top recording artist Z.Z. Hill, died unexpectedly of a heart attack.

"Z.Z.'s death is going to hurt us," Couch says. "We had just signed him for a big chunk of money. We will miss him business-wise, but personally too."

Malaco released one more album of Hill's material on Sept. 8 that Couch promised will be "another good album, not just a bunch of leftover things."

Couch says that Malaco "could get fancy and debonair, and say we're the music of New Orleans or Memphis. The kind of music we do a lot of people say is dated. But it does have a definite sound and a definite audience. Located in Jackson does have something to do with it."

Malaco also has Dave Clark, who was one of the first black record promotions men in the country. At age 74, Clark is actively involved in promoting the music of Malaco Records.

"We have been able to find new, raw and good talent in Mississippi," Clark says. "We have been able to find good musicians, good technicians and good artists out of Mississippi. One thing that has been a lot of help at Malaco is that we've been able to surround ourselves with people who know the basics."

"What's surprising is that Mississippi music has been readily accepted around the world."

Louisiana

• Continued from page DS-4

stuff is non-returnable, but at least it'll be out there, and that looks good."

While Augustine feels that the major label market in the area is typical in many respects, he still has reservations: "I don't think the market is taken seriously by the majors. Sometimes it's hard to get promotional or advertising money. My gut reaction is that this market sells less than, say, Austin or Miami. I think that the numbers prove it. But in the case of small labels and imports, I'm not so sure about that."

The state's entertainment venues include the imposing Superdome, arenas such as Baton Rouge's Centroplex and New Orleans' UNO Lakefront Arena, and a multitude of clubs. Pop acts have been presented in such places by Barry Mendelson (who has had success with the Saenger in New Orleans) and Ed

White (who has booked acts for the riverboat President).

The fortunes of booking agents, however, can be tied to other things. The paramount Booking Agency's Paul Lentz explains: "My impression is that there's an opportunity for someone to earn a living as a booking agent here. We aren't too far from major markets to make things happen. But the bulk of New Orleans-area bookings is for convention entertainment and trade shows. Paramount specializes in jazz talent, and we manage the Heritage Hall Jazz Band and the Excelsior Brass Band. I think Allen Jaffe of Preservation Hall is the only other one doing it. When it comes to jazz, we have a handle on it."

The studio scene remains varied but mostly thriving. In the New Orleans area, Marshall Sehorn's Sea-Saint and Jay Gallagher's Ultrasonic are pre-eminent.

Deep South

• Continued from page DS-1

Leff of Beaver Productions, feel the new music explosion and the development of some formerly minor or unknown groups into superstar status, has put the sparkle back into concert-going.

Though Sharp says Barry Mendelson Presents has curtailed its New Orleans promotions somewhat due to the intense competition from the World's Fair, BMP's promotions in other parts of the Deep South have been encouraging. "And that's primarily because Deep South audiences are more aware of the newer artists, through MTV."

Beaver's Barry Leff, speaking on the behalf of Beaver chief Don Fox, says the company is extremely happy about concert business projections through 1985, particularly for a lot of groups which achieved superstar status only in the past two to three years.

Sheldon Voss, co-owner of the Ft. Lauderdale-based Musician's Exchange, has yet another perspective on the upbeat music business economy. He says the Musician's Exchange—a multi-purpose business which operates a 200-seat music club, four rehearsal studios, a booking agency and an instrument rental and repair service—has succeeded because the caliber of music has steadily improved. And particularly, he says, for music geared to what he calls the older, "gourmet rock" crowd which thrives on jazz, folk, blues and soft rock.

Randy Sanders, general manager of the Atlanta-based Tara Distributors, says that he's seen a dramatic increase in record tape and accessory sales. He attributes that trend, in part, to the decline of the area's obsession with video games. In general, he adds, the phenomenal success of Michael Jackson's "Thriller" album, "has really increased traffic in stores. People are buying more because they're spending more time in record shops."

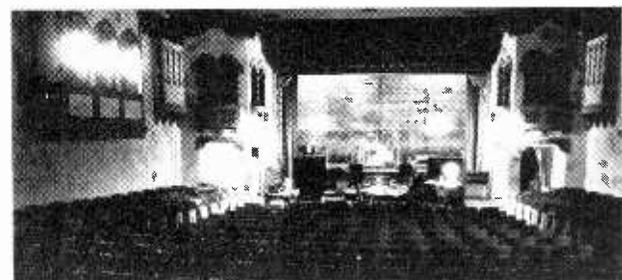
Marshall Sehorn, president and co-owner of New Orleans' Sea Saint Studios, says music business fortunes have turned around since the "rock bottom" depression of '78-'79 because of better management and budget practices. That fact, he concedes, hurt non-major market studios like his; recording budgets just weren't as big as before, he notes. The downward trend, though, was reversed by a renewed influx of some major artists, successful diversification into jingles productions and the continued prolificacy of Sea Saint Studio co-owner/producer/songwriter Allen Toussaint, Sehorn and another partner, Jerry Wilson, have also created a stir by repackaging and sweetening some valuable old master tape properties, most notably the Elvis Presley Louisiana Hayride tapes. "I'm optimistic by nature," Sehorn says, "but I really do think we're going to see some major records coming out of this region within the next three or four years."

Gary Edwards, meanwhile, says the concert and music business is brighter partly because bands are making an even greater effort to provide a good show. Edwards, who heads New Orleans' Is Music, a retail music store, instrument rental and stage equipment house, says the bands he's seen are beginning to re-invest their money into better equipment and stage props. "They seem to have more of a commitment now to be more creative and entertaining on stage. That's healthy, I think."

On a half-joking note, Atlanta's Steve Carlisle says, "I'm very pessimistic about the state of the world in general, but I'm very optimistic about the possibilities of the music video business in this area." Vice president of operations for Crawford Communications, a major audio/video post production shop, Carlisle sees a large indigenous market for video music.

"We're very fortunate," he adds, "to be able to fill a specific need here. And we're also fortunate to see the industry in such good shape."

All in all, these isolated-but-connected voices from the Deep South seem to be singing the same song: the recession is over, the business is exciting again, and nobody can wait to see what the morning will bring.



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By EDDY ALLMAN

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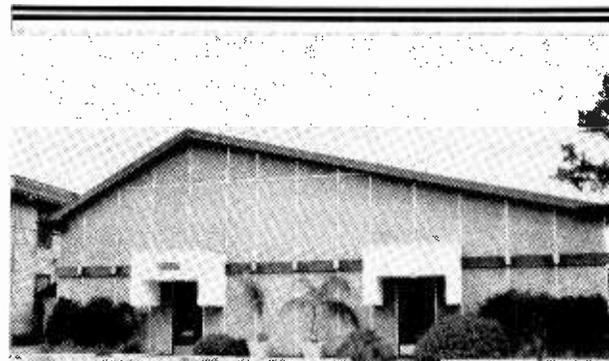
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AND, THE WINNER IS—Entries are shuffled for the "There Is Something You Should Know" contest, in which a winner will take home an autographed Duran Duran music book. The contest was held by Rockpost, the rock music book mail order division of Hal Leonard Publishing. Shown from left are accountant J.P. Frlberg, Hal Leonard's executive vice president Keith Mardak, and marketing services manager Glenda Herro.

Photo News



RHINO'S ON THE RAMPAGE—Oy George, center, of the Rhino Records act Kosher Club makes an appearance at the label's Santa Monica headquarters to meet KROQ Los Angeles air personality Wild Bill Scott, left, and Garth Kemp of Houston's KSRR. Rhino's Rich Schmidt, far right, looks on.



RING LEADERS—Charlie Daniels, right, meets wild animal trainer Gunther Gebel-Williams while acting as guest ringmaster for a recent Ringling Bros. and Barnum & Bailey Circus show in Nashville.



OUT OF THE CAGE—Members of Vanity Records group Invisible Zoo pause backstage at the Hollywood Palace after performing in celebration of the label's third year of business. Shown from left are the Zoo's Rosco Tronix, visitor Dave Stewart of Eurythmics, and other escaped animals Andy Robinson and Doug Lynner.



JINGLE BELLS—Page Morten Black poses with WPRO Providence, R.I. air personality Tom Cuddy, right, and promoter Pete Bennett while talking up her new Atlantic single "I Want To Know." The song is based on the famous jingle she sings for the Chock Full O' Nuts Corp.



A PRETTY GIRL—Jody Medford, the subject of Glenn Frey's "Sexy Girl" clip, gets primped for the shoot while Frey, right, and Howie Long of the Los Angeles Raiders prepare for their scenes.



RADIO BREAKERS—Polydor's Carol Lynn Townes stops by the WBLS New York offices to plug the "99½" single from the label's "Breakin'" soundtrack. Shown from left are station programming assistant Timmy Regisford, Townes, WBLS music director Maye James and PolyGram's regional promotion manager Waymon Jones.

LATIN **Notas****Mexico's Juan Gabriel Gives His All**

By ENRIQUE FERNANDEZ

Juan Gabriel is a showman. One is hard pressed to think of a more energetic performer in the Latin circuit, nor one who better combines a fast-paced delivery with an impeccably orchestrated performance. At his recent series of sold-out concerts in Mexico City's El Patio nightclub, the Mexican singer gave it his all.

Where most Latin pop balladeers are content to be nearly motionless objects of admiration or, at best, attempt a few Elvis Presley/Tom Jones moves, Juan Gabriel dances, twists, slides; reclines, jumps, mimes, camps it up and gets down in a manner reminiscent of James Brown, Little Richard or current pop idol Prince.

Of course, Juan Gabriel's metier is not r&b, but the Latin ballad and traditional Mexican music. Still, he favors uptempo romantic music which often approximates rock, and even his interpretations of *ranchera* and *norteño* tunes have a few kinks of

Juan Gabriel's own invention.

Each El Patio show lasted a grueling three hours, without the slightest break, and the singer was in high gear from the start. Even when he slowed things down with a gentle ballad, he would quickly segue into something more shaking and rattling. In addition, he managed to belt out the songs at full volume for the entire show without showing the slightest sign of vocal fatigue.

Record buyers outside Juan Gabriel's usual performing circuit, which in the U.S. only means the West, may know the artist as a sassy balladeer and a pretty face on the cover. Other, more savvy, fans may know about Juan Gabriel's skills as a composer, producer and arranger. But only those who have seen him live can appreciate the full range of his talent.

Juan Gabriel's latest album, "Recuerdos II," which includes the hit single "Querida," is on the Ariola label, distributed in the U.S. by RCA International.

★ ★ ★

A year ago Julio Iglesias was asking friends and associates in the U.S. music world: "Do you think I'll make it in this country?" The crooner's anxiety was motivated by a personal desire to cap his triumphs with the American market, since Julio had long ago "made it" internationally. Now that his showing on the charts proves that he's made it, other questions insinuate themselves.

Does an artist risk losing his original following after crossing over? Will crossover prove a fickle mistress, with no faithful consort waiting at home? Since the Spaniard began his crossover moves, there have been rumblings among the U.S. Latin press and some of his fans that they didn't look kindly on a Latin singer who insisted on speaking English during his concerts and concentrated on non-Spanish material.

The artist has countered these charges by insisting that he is a "roots Spaniard," who carries his homeland and his tradition wherever he goes. And since he has already sung in French, German, Italian, Portuguese, etc., why not in English?

Still, many U.S. Latins feel that Julio Iglesias is *their* artist and are not



SALSA TIME—Ray Barretto and Celia Cruz get down on a salsa jam during their appearance on the syndicated English-language Latin music show "Bravissimo."

willing to lose him to the Anglo world. This reaction is not strange coming from a community that feels only partially welcome in this country and ferociously wants to hang on to what is theirs.

Crossover is not a new phenomenon. Today it is occurring most dramatically among black artists. Still, American blacks are *americanos*, and black music is an essential, perhaps the most essential, component of the American pop music tradition. People from the Spanish-speaking world still feel like foreigners here—in fact, many arrived recently—and their music comes from another scene.

Julio Iglesias is not the only artist caught in this predicament, but he's

the first one to face it in such a major way. What will it be: the conquest of two worlds or the loneliness of the crossover artist?

★ ★ ★

Wilkins, one of Puerto Rico's top balladeers, has released a new album on the Masa label, titled "Aventura." The single "Pero te olvido" is being promoted at U.S. Latin radio... Readers want to know: What is happening with ex-Menudo Miguel Angel Cancel and his announced plans to release a solo album this summer? Is it true that Julio Iglesias and Eydie Gormé will be working on a joint album?

Survey for Week Ending 9/22/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	11	SPYRO GYRA Access All Areas, MCA 2-8893	26	22	31	KENNY G G Force Arista AL8-8192
			WEEKS AT #1 3	27	30	9	MICHAEL HEDGES Aerial Boundaries Windham Hill WH-1032 (A&M)
2	2	11	MILES DAVIS Decoy, Columbia FC 38991	28	19	9	COUNT BASIE Basic Basie, Verve/MPS Series 821291-1 (PolyGram)
3	3	44	DAVID SANBORN Backstreet, Warner Bros 23906-1	29	29	7	KAZUMI WATANABE Mobo 1, Gramavision GR 8404 (PolyGram)
4	4	11	DAVE GRUSIN Night-Lines, GRP A-1006	30	35	3	HERB ALPERT TIJUANA BRASS Bullish, A&M SP-5022
5	5	64	WYNTON MARSALIS Think Of One, Columbia FC 38641	31	31	7	SERGIO MENDES Confetti, A&M SP-4084
6	6	27	EARL KLUGH Wishful Thinking, Capitol ST-12323	32	40	3	STEVE MORSE BAND The Introduction, Musician 60369-1 (Elektra)
7	8	19	PAT METHENY Rejoicing, ECM 25004-1 (Warner Bros.)	33	33	27	JEFF LORBER In The Heat Of The Night, Arista AL8-8025
8	7	13	PATRICE RUSHEN Now, Elektra 60360-1	34	18	21	BRANFORD MARSALIS Scenes In The City Columbia FC 38951
9	10	17	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto)	35	36	9	OSCAR PETERSON Travelin' On, Verve/MPS Series 821663-1 (PolyGram)
10	9	21	THE CRUSADERS Ghetto Blaster MCA 5429	36	39	3	CHUCK MANGIONE Disguise, Columbia FC 39479
11	11	21	STEPS AHEAD Modern Times Musician 60351-1 (Elektra)	37	24	9	EAST COAST OFFERING East Coast Offering, MCA 5494
12	34	3	RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326	38	28	48	MICHAEL FRANKS Passionfruit, Warner Bros 1-23962
13	13	21	STANLEY CLARKE Time Exposure Epic FE 38688	39	41	29	TANIA MARIA Love Explosion Concord Picante CJP-230
14	14	54	HERBIE HANCOCK Future Shock, Columbia FC 38814	40	38	5	SONNY ROLLINS Sunny Days, Starry Nights, Milestone M-9122 (Fantasy)
15	16	93	GEORGE WINSTON December, Windham Hill C-1025	41	42	35	PIECES OF A DREAM Imagine This, Elektra 60270
16	15	11	TYZIK Jammin' In Manhattan, Polydor 821605-1Y-1 (PolyGram)	42	37	50	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)
17	21	3	HERBIE HANCOCK Sound-System, Columbia FC 39478	43	48	116	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019
18	20	76	GEORGE WINSTON Autumn, Windham Hill C-1012	44	44	74	JARREAU Jarreau, Warner Bros. 1-23801
19	26	3	SADAO WATANABE Rendezvous, Elektra 60371-1	45	43	27	WEATHER REPORT Domino Theory, Columbia FC 39147
20	23	9	VARIOUS ARTISTS That's The Way I Feel-A Tribute To Thelonus Monk, A&M SP-6600	46			MODERN JAZZ QUARTET Echoes, Pablo Today D2312-142
21	12	13	LEE RITENOUR Banded Together, Elektra 60358-1	47	47	5	KITTYHAWK Fanfare, Zebra ZR 5001
22	32	3	FRANK SINATRA L.A. Is My Lady, QWest 25145-1 (Warner Bros.)	48	45	5	WORLD SAXOPHONE QUARTET Live In Zurich, Black Saint BSR 0077 (PolyGram)
23	17	42	LINDA RONSTADT What's New, Asylum 60260 (Elektra)	49	46	9	MICHEL PETRUCCIANNI 100 Hearts, George Wein Collection GW 3001
24	25	7	BOBBY MCFERRIN The Voice, Musician 60366-1-E (Elektra)	50	50	9	MAKOTO Makoto, QWest 25111-1 (Warner Bros.)
25	27	29	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827				

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JAZZ

Blue Notes
Billy Taylor Raises His Video ProfileBy SAM SUTHERLAND
and PETER KEEPNEWS

Veteran pianist, composer and educator Billy Taylor is taking a higher video profile these days. Apart from his regrettably uncredited cameo in a new American Express commercial with Sarah Vaughan, Taylor stars in a PBS special, "The Arranger Sessions With Billy Taylor," airing on many public television stations this month. In addition to Taylor and his trio, the program features the Arranger's Holiday Orchestra, comprised of both professional players and graduate music students who attended a three-week course in jazz arrangement at the Eastman School of Music.

The show was produced by WXXI Rochester. It aired in Los Angeles on Friday (14) over KCET, with KKGQ to simulcast in stereo. Air dates, times and affiliated simulcast stations vary by market, so check your local listings.

★ ★ ★

James Coburn will be providing the on-camera introduction for "Do I Love Her?," a projected one-hour television special filmed at the Monterey Jazz Festival a few years back. The show features Al Cohn, Barry Harris and others in an unrehearsed jam session.

"Do I Love Her?" (the "her" is jazz) is being put together by record industry veteran Don Schlitten through his non-profit Society for the Preservation of Natural Music. Schlitten is currently looking for funding to enable him to finish editing the show. He can be reached at 3242 Irwin Ave., Kingsbridge, N.Y. 10463.

Incidentally, we note belatedly that the great drummer Frank Butler, who can be seen and heard on "Do I Love Her?," died of cancer July 24. He was 58.

★ ★ ★

Labels, old and new: Bethlehem Records is back on the scene once again. The label, which now bills itself as "a division of International Jazz Emporium Corp., a Cayre In-

dustries company," is reissuing much of its catalog, with an initial emphasis on Charles Mingus, Mel Torme and Chris Connor, in LP, cassette and Compact Disc formats. The reissues, in keeping with current fashion, contain the albums' original cover art... Speaking of Mingus, one of his most fascinating works has just been reissued. "Music Written For Monterey, 1965, Not Heard... Played In Its Entirety At UCLA" is the first release from East Coasting Records, a label formed by the great bassist/composer's widow Susan with Fred Cohen. The two-album live recording, originally released through Mingus' own mail-order label but unavailable for 18 years, has been released in a hand-numbered limited edition, along with a bonus seven-inch disk of previously unreleased music from the 1965 Monterey Jazz Festival. East Coasting plans to release other previously unissued performances by Mingus, Jackie McLean, Kenny Dorham and others... Shemp Records has made its debut with the release of "Well-Kept Secret" by the Beaver Harris-Don Pullen 360° Music Experience. Shemp is the brainchild of Hal Willner, whose production credits include the recent multi-artist Thelonious Monk tribute "That's The Way I Feel Now..." NorthCountry Record Distributors has added more than 100 labels to its fold over the past few months, bringing the number of jazz and blues lines it handles to almost 250.

★ ★ ★

Also noted: Broadcast Music Inc. (BMI) plans to honor its jazz composers at a party in New York, Oct. 16. The event is a tribute to all 219 jazz musician/composers who have been affiliated with the music licensing organization for 20 years or more; invitations have gone out to all of them, or—in the case of those who are deceased—their families... A new British company, Kay Jazz Productions, has released five jazz features on videocassette, including

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WFMT's Syndication Business Booms

By IS HOROWITZ

When the reconstructed Dresden Opera House opens Feb. 13, some 40 years after it was destroyed during World War II, WFMT will be there with its microphones. The Chicago station will be taping the dedicatory performance of "Der Freischutz," which it will be offering to its syndicate subscribers a few days later.

This, together with last year's broadcast of the entire "Ring" from Bayreuth, is the kind of special event which WFMT president Ray Nordstrand likes to point to as dramatizing the station's standing as the nation's biggest syndicator of opera and symphony orchestra broadcasts. It's a claim that seems statistically supportable, and with something to spare.

WFMT's Amoco/Chicago Symphony broadcasts now go to almost 400 stations in 23 countries, says Nordstrand. More than 300 stations comprise the web for the station's Milwaukee Symphony tapings, and the network for San Francisco Symphony broadcasts numbers almost 200. Further, its upcoming Cigna/Philadelphia Orchestra series is already said to have attracted about 300 stations.

On the opera side, WFMT added the Canadian National Opera this summer, with some 200 stations, to broadcasts of the Beatrice Foods/Lyric Opera of Chicago series, subscribed to by more than 300 stations. And about 200 stations take the weekly series, "International Festival," produced in conjunction with the European Broadcasting Union, says Nordstrand. Other syndicated music programs on the WFMT list include "The First 50 Years," with Marty Robinson, and "Collector's Item," hosted by Don Tait. Both are devoted to rare recordings.

Compared to a year ago, the station's syndication business is up more than 40%, says Nordstrand. This is in line with radio sales increases of 32% for the first half of the calendar year, he reports, rising further to a 40% increase for the month of July.

The station chief, who is in frequent contact with other commercial classical stations through his syndication activities and involvement with the Concert Music Broadcasters Assn., reports that most major market outlets are also racking up significant gains. Much of the improvement is attributable to realization on the part of local and national advertisers that the listeners served are more

heavily weighted to an affluent demographic than in other musical genres.

Some smaller markets have not been so fortunate, however, and in at least two recent cases classical stations (KHEP Phoenix and KWHO Salt Lake City) have been sold, with format changes thought probable.

★ ★ ★

As anticipated (Billboard, Sept. 1), Angel Records has reduced the price of its Compact Discs to bring them closer to the current industry standard. Effective Sept. 4, the label instituted a program deducting 15% from the face of the invoice on CD purchases that will remain in force until Nov. 30. But no one really expects that the price will ever return to former levels—\$12.25 to \$13.05, depending on the nature of the account. New trade prices range from \$10.41 for bulk dealers or subdistributors, to \$11.09 for smaller dealers.

★ ★ ★

Current problems that concern the classical record community will undergo some probing Thursday (20) when the New York chapter of NARAS mounts a special evening devoted to the subject at CAMI Hall in Manhattan. Some idea of the meeting's thrust can be discerned from the main subject matter to be discussed—"whether or not a strait jacket has traditionally been imposed on recorded classical music repertoire."

Moderator will be Martin Bookspan, executive vice president of Moss Music Group, and panelists will include active professionals from a number of related disciplines. Among those who will field questions are Ray Edwards, classical sales manager of Tower Records; Tom Frost, independent producer; Bob Hurwitz, newly named vice president of Nonesuch Records; Ray Moore, engineer and producer; Sam Niefeld of Columbia Artists; Gianfranco Rebullia, president of PolyGram Classics; Tom Shepard, head of RCA Red Seal; David Starobin, guitarist and owner of Bridge Records; Gerry Widoff, artist manager and past president of the Assn. for Classical Music; and Ellen Taaffe Zwilich, Pulitzer Prize-winning composer.

Admission is \$3 for Academy members, \$4 for students and \$5 for the general public. Starting time is 6 p.m.

GOSPEL **Lectern**

Golf Tournament Honors Norcross

By BOB DARDEN

The third annual Marvin Norcross Memorial Golf Tournament will be held Oct. 4 at the Harpeth Hills Golf Course in Nashville. Norcross, who helped form Word Records with Jarrell McCracken, died in June, 1980. He founded Word's Canaan label and was a major force in Southern gospel music for many years.

The tournament, established and administered by Herman Harper of Don Light Talent, takes place during the National Quartet Convention and generates funds to operate the Gospel Music Trust Fund, which is similar to the Grand Ole Opry's Trust Fund.

"We named the tournament after Marvin Norcross as a means of remembering his achievements and contributions to the world of gospel music," Harper says.

The directors of the tournament include Harper, Rex Nelson, Wes Ogle, Ken Harding and Perry Harper. For more information, call (615) 329-1100.

★ ★ ★

People: The Dewey Family Ministries and Dewey Music have signed a co-publishing agreement with Slater Pichinson Music Inc. The Dewey Family—best known for the SESAC song of the year, "Because Of Yesterday"—has also completed an agreement with Slater Pichinson Music to form a new Inspirational label, GO Records. The first GO signees will be announced shortly... The Joe Russell Music Co. has signed gospel songwriter Willie Chastain Payne, a.k.a. "Country Sunshine." Payne is best known for the song "Show Me, Preacher Man"... Big crowds were

expected for last week's Love Alive Gospel Festival, Sept. 11-16 in Oakland, Calif. Scheduled artists included the Rev. Walter Hawkins, Edwin Hawkins, Vanessa Bell Armstrong, Danniebelle Hall, the Rev. D.J. Rogers and Bob Bailey... The hard-rockin' contemporary Christian group Servant is accepting no American dates between March and September, 1985. The group will instead spend the entire six months touring and ministering in Europe. Their latest release is "Light Maneuvers"... The Singing Americans will host this year's Carolina Song Festival, set for Oct. 13 in Charlotte, N.C. The long-running festival is now more than 30 years old. Also appearing will be the Florida Boys and the Speers.

Canaan Records has announced the signing of the Talleys. Kirk Talley wrote the well-known song "Step Into The Water"... Amy Grant's Radio City Music Hall debut is now set for Oct. 9... Because of pressing producing commitments, Brown Bannister's first album for Reunion Records probably won't be out until the first quarter of 1985... Recently signed to MorningStar Records of Hendersonville, Tenn., is Chosen. The group hails from Virden, Ill... The Singing Americans have recently finished "Something Old, Something New," a concert album featuring older tunes by the Blackwoods, the Prophets and the Statesmen, as well as some of their more current songs... Activity at Trail Records includes the signings of the Dumplin' Valley Boys, Kyla Rowland and Barbara Massey. Trail's Olive Records has signed the Singing

Disciples, 12-year-old Chris Parnell and the Creations Quartet... "A Heritage In Hymns," an album celebrating the bicentennial of the Methodist movement in the U.S., was recently released by Light Records in conjunction with 19th Street Productions. The album features the United Festival Chorus and the Westminster Philharmonic Orchestra of London. It was commissioned by the Plymouth Park United Methodist Church of Irving, Tex.

★ ★ ★

The New Gaither Vocal Band's "A New Point Of View," their first album with Grammy and Dove Award winner Larnelle Harris, should be out soon... Mylon Lefevre & Broken Heart are wrapping up an as-yet untitled album. Guest stars include members of the Imperials, Joe English, Rick Cua and "other surprise guests"... Anthony Burger, pianist for the Kingsmen Quartet, has just completed his first instrumental album... The legendary Rance Allen Group has just completed a new album for Myrrh... Seven-year-old DeLeon Richards has just completed her debut album for Myrrh, entitled "DeLeon"... Leslie Phillips' eagerly awaited second album, "Dancing With Danger," should be in the stores by now. It was mixed by Bill Schnee and engineered by Jeremy Smith, who recently worked on Phil Collins' hit "Against All Odds" and the Jacksons' "Victory" album. Guests include Matthew Ward, Russ Taff and Greg Volz of Petra... Two new October releases for Reunion Records: Pam Mark Hall's "Supply And Demand" and Billy Sprague's "What A Way To Go"

Billboard®			Survey for Week Ending 9/22/84	
Best Selling			Classical LPs™	
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	
1	1	9	MAMMA Pavarotti (Mancini), London 411 959	WEEKS AT #1 3
2	2	59	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
3	3	27	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA FRL 1-5468	
4	6	9	COME TO THE FAIR Te Kanawa, Angel DS 38097	
5	10	3	SUNDAY IN THE PARK WITH GEORGE Original B'way Cast, RCA HBC1 5042	
6	5	43	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
7	7	100	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
8	8	27	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525	
9	9	27	BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo-Yo Ma, CBS M 39059	
10	22	3	SONGS OF ERNESTO LEUCONA Domingo, CBS FM 38828	
11	12	43	J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W 13M 37867	
12	4	7	HAYDN: 3 Concertos Marsalis, Ma, Lin, CBS IM 39310	
13	15	53	NOCTURNE James Galway, RCA ARL1-4810	
14	20	3	MUSIC OF THE XXIIIrd OLYMPIAD (Various Artists), Columbia BJS 39322	
15	17	5	PACHELBEL: Canon Berlin Philh. (Karajan), DG 413 3091	
16	14	250	PACHELBEL: Canon Paillard Chamber Orchestra, RCA AGL1 5211	
17	16	7	BIZET: Carmen Domingo, Erato 75113	
18	31	3	MOZART: Eine Kleine Nachtmusik Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre 411 720	
19	18	450	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
20	26	13	VIVALDI: The Four Seasons Zukerman, CBS MY 38478	
21	NEW ENTRY		GHENA DIMITROVA-OPERA ARIAS Dimitrova, Angel DS 38074	
22	13	96	BEETHOVEN: Cello Sonatas #'s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
23	21	3	SOUSA: Marches Philip Jones Brass Ensemble, London 410 290	
24	NEW ENTRY		RACHMANINOFF: Piano Concerto #2 Licad (Abbado), CBS IM 38672	
25	11	9	MAHLER: Symphony #4 Te Kanawa, Chicago Symphony Orch. (Solti), London 410 188	
26	30	5	BRASS IN BERLIN The Canadian Brass, CBS IM 39035	
27	19	73	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
28	NEW ENTRY		BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER (Boulez), Angel DS 38170	
29	29	19	BEETHOVEN: Piano Concertos Brendel (Levine), Philips 411 189	
30	40	33	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch.(Solti), London 410 116	
31	25	9	BRAHMS/SCHOENBERG: Piano Quartet Baltimore Symphony (Comissiona), Vox Cum Laude VCL 9066	
32	35	53	GREATEST HITS: THE CANADIAN BRASS Canadian Brass, RCA ARL 1-4733	
33	23	3	RACHMANINOFF: Piano Concerto #3 Sgouros, Angel DS 38105	
34	27	3	GREATEST HITS OF 1720 Philharmonia Virtuosi (Kapp), CBS MX 34544	
35	38	3	EILEEN FARRELL-Opera Arias Farrell, Seraphim 60683	
36	NEW ENTRY		VIVALDI: The Four Seasons Academy Of Ancient Music (Hogwood), L'Oiseau Lyre 410 126	
37	34	96	PORTRAIT OF KIRI TE KANAWA Te Kanawa, CBS Masterworks 39208	
38	NEW ENTRY		GLASS: Einstein On The Beach Philip Glass Ensemble, CBS M4 38875	
39	NEW ENTRY		MAHLER: Symphony #1 Philadelphia Orch. (Muti), Angel DS 38078	
40	28	3	HOLST: The Planets Berlin Philh. (Karajan), DG 253 2019	

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BRITAIN

(Courtesy of Music & Video Week)
As of 9/18/84

SINGLES	
This Week	Last Week
1	1
2	2
3	6
4	3
5	4
6	5
7	7
8	NEW
9	11
10	8
11	12
12	9
13	15
14	32
15	21
16	10
17	13
18	14
19	26
20	17
21	17
22	16
23	NEW
24	28
25	20
26	38
27	19
28	37
29	22
30	29
31	27
32	24
33	NEW
34	39
35	23
36	31
37	33
38	NEW
39	25
40	NEW

ALBUMS

1	1
2	NEW
3	3
4	2
5	6
6	4
7	12
8	8
9	5
10	15
11	7
12	9
13	10
14	NEW
15	13
16	14
17	18
18	NEW
19	16
20	11
21	26
22	17

SINGLES	
This Week	Last Week
23	NEW
24	23
25	22
26	20
27	25
28	19
29	29
30	27
31	21
32	30
33	24
34	36
35	NEW
36	32
37	37
38	35
39	31
40	28

CANADA

(Courtesy of The Record)
As of 9/13/84

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	4
5	6
6	12
7	14
8	5
9	9
10	10
11	15
12	11
13	17
14	8
15	13
16	NEW
17	19
18	18
19	7
20	20

ALBUMS

1	1
2	2
3	3
4	5
5	4
6	6
7	8
8	7
9	9
10	12
11	11
12	19
13	14
14	13
15	10
16	NEW
17	16
18	NEW
19	19
20	15

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/17/84

SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	3
5	5
6	8
7	9
8	6
9	15
10	13
11	7
12	12
13	16
14	11
15	NEW
16	10
17	NEW
18	NEW
19	14
20	18

ALBUMS

1	2
2	1
3	3
4	4
5	5
6	6
7	7
8	9
9	NEW
10	NEW
11	NEW
12	8
13	14
14	17
15	NEW
16	10
17	12
18	NEW
19	13
20	11

JAPAN

(Courtesy Music Labo)
As of 9/17/84

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	6
6	NEW
7	7
8	5
9	12
10	8

9	MISS BRAND NEW DAY, Southern All Stars, Victor/Amuse
16	VIRGIN BLUE, Sally, Phonogram/JCM-Nihon Geinon
NEW	NYUANSE SIMASYO, Miyuki Kisaka, Polydor/Sun
11	AI OBOETE IMASUKA, Mari Iijima, Victor/Nichion-Tatsunoko
NEW	MOSHIKASHITE PART 2, Sachiko Kobayashi & Katsuhiko Miki, Warner-Pioneer/Dalichi Ongaku
10	NEVER, MIE, CBS-Sony/Nichion
NEW	NANIWABUSHIDAYO JINSEI WA, Takashi Hosokawa, Columbia (J.C.M./Burning)
NEW	NAKANAI, Hiroshi Tachi, Fun House/JCM-Ishihara
15	TSUGUNAI, Teresa Teng, Taurus/JCM
NEW	NANIWABUSHIDAYO JINSEI WA, Tomoe Kimura, Victor/Kayo-Shinei

ALBUMS

1	1
2	2
3	4
4	5
5	7
6	3
7	9
8	NEW
9	15
10	6
11	NEW
12	8
13	NEW
14	13
15	11
16	10
17	NEW
18	16
19	12
20	14

ITALY

(Courtesy Germano Ruscitto)
As of 9/11/84

ALBUMS	
This Week	Last Week
1	3
2	1
3	6
4	9
5	10
6	NEW
7	NEW
8	5
9	12
10	4
11	8
12	7
13	NEW
14	14
15	NEW
16	NEW
17	15
18	19
19	11
20	NEW

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 9/15/84

SINGLES	
This Week	Last Week
1	1
2	3
3	7

2	SMALLTOWN BOY, Bronski Beat, London
4	THE GLAMOROUS LIFE, Sheila E, Warner Bros.
8	GHOSTBUSTERS, Ray Parker Jr., Arista
5	HIGH ENERGY, Evelyn Thomas, Nun
6	WHEN DOVES CRY, Prince, Warner Bros.
NEW	SOUNDS LIKE A MELODY, Alphaville, WEA
NEW	DR. BEAT, Miami Sound Machine, Epic

ALBUMS

1	1
2	2
3	3
4	4
5	5
6	10
7	8
8	6
9	9
10	7

SPAIN

(Courtesy El Gran Musical)
As of 9/7/84

SINGLES	
This Week	Last Week
1	3
2	1
3	5
4	2
5	6
6	4
7	NEW
8	9
9	NEW
10	7

ALBUMS

1	1
2	10
3	4
4	2
5	3
6	5
7	6
8	7
9	9
10	8

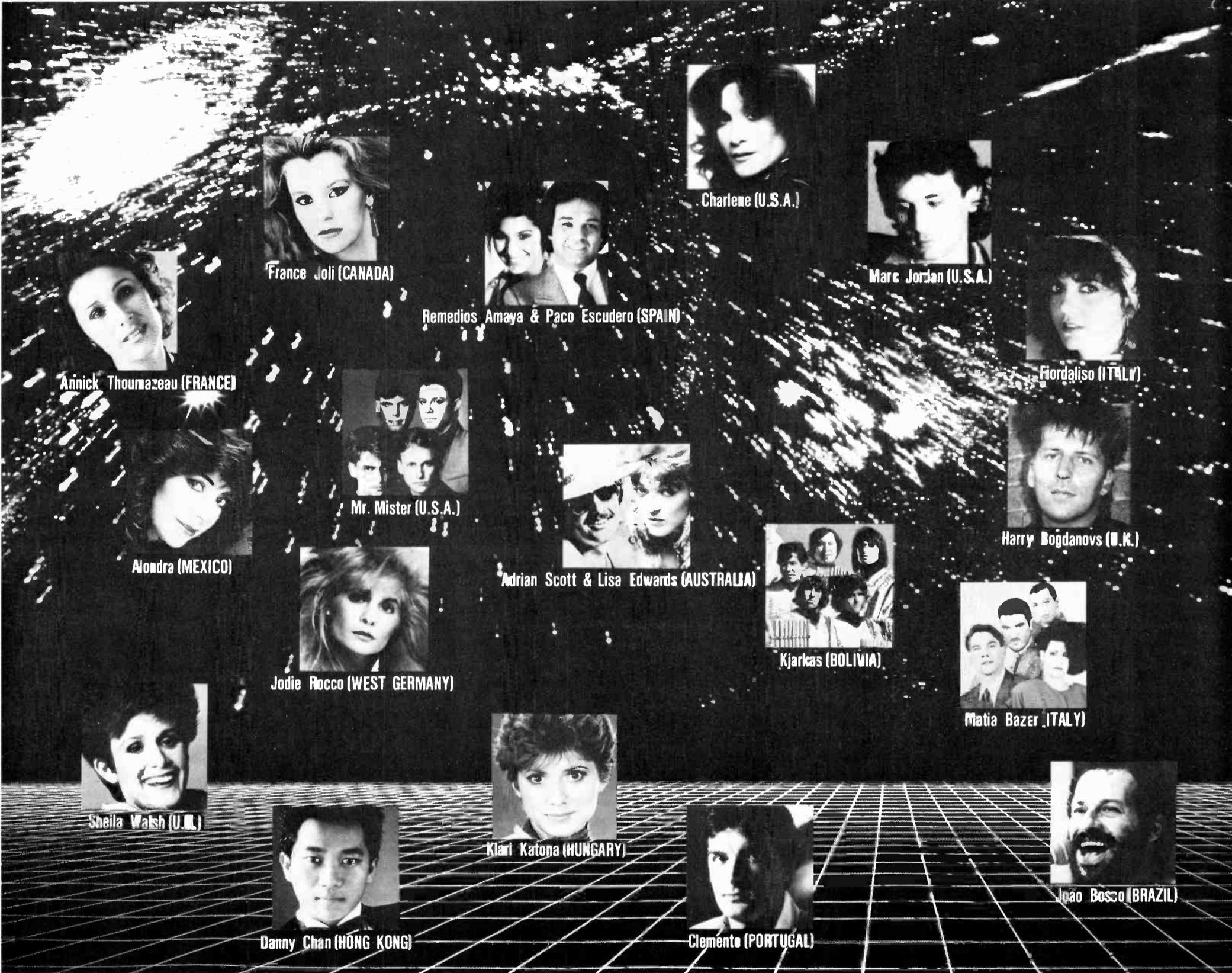
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Photo News



THREE SIDES OF VIDEO—Executives from three different industries talk video business at the third annual Video Software Dealers Assn. (VSDA) Convention, held Aug. 26-29 in Las Vegas. Pictured from left are PolyGram's vice president of video Len Eband, Sony Video Software Operations head John O'Donnell and Ron Berger, president of the retail franchising firm National Video.



MCA MAVENS—MCA Home Video's Jane Ayer, left, and Suzie Peterson, the firm's director of new product development, exchange news and views.



THE GANG OF THREE—Paramount Home Video's vice president of sales and marketing Eric Doctorow and vice president and general manager Tim Clott join Sony Video Software Operations head John O'Donnell for a moment's rest and conversation.



JUKEBOX SINGALONG—VSDA attendees sing along with Pioneer Video's laser jukebox, asking the "Karaoke" machine if it will love them tomorrow, or just take their money today.



SALES WARS—CBS/Fox Video's "The Empire Strikes Back" is expected to strike sales gold this Christmas season. The title alone got some of the biggest cheers at the VSDA Convention.



POLICE ACTION—Stewart Copeland of the Police wears the proper bemused expression as band co-manager Derek Powers tries to explain the video retail industry.



DEALTIME—Lorimar's vice president of creative development Mary McCarthy, left, fields reporters' questions about her company's planned purchase of Karl Home Video. Stuart Karl, the firm's current owner, is at right.



LET'S GO BO—The VSDA meet crew numerous business luminaries. Among them was Bo Derek, here attempting to convince a retailer to buy a copy of her new film "Bolero" when it is released by International Video Entertainment on cassette and disk.



VIDEO PRISM—Prism Video president Barry Collier tries to talk distributor Gary Chytraus of the RCA independent distributor Oscar E. Chytraus Co. into taking on his line. Prism's Ed Walsh looks on.



BOOKS AND PICTURES—George Hodgkins, Waldenbooks' manager of market development, tries to show Best Film & Video president Roy Winnick that videotape isn't the only way to get information to the consumer.

Britain's Our Price Chain Posts 38% Rise In Profits

LONDON—Britain's Our Price Records chain of record/tape stores, which went public earlier this year, shows a pre-tax profit increase of 38% for the year ending May, 1984, compared with the previous 12 months.

Turnover, at \$433.9 million, was 30% up on the previous year. With profits for the year at \$1.56 million, the chain is well in excess of the forecast made at the time of the group's flotation as a public company here.

The healthy results have enabled chairman Gary Nesbitt to report the opening of the group's first shop inside a big department store in London, a prime location of 2,500 square feet on the ground floor of Selfridges, joining HMV and Virgin on prestigious Oxford Street.

In all, the company opened 15 new stores during the trading year for a total of 82. There are plans to open between 14 and 18 in the current year, mostly in areas near London

and in southern England where, Nesbitt acknowledges, "We're reaching expansion limit."

The chain is moving rapidly into the areas of music video and home computer. However, Nesbitt says the mainstay of the business remains records, which were 14% up in the first half of this year, according to official figures. Our Price's share of the U.K. retail tape/disk market has improved from 4.8% to 5.8% in the year ending March, 1984.

There's a growing demand for pre-recorded cassettes, says Nesbitt, and "encouraging growth" in demand for CDs. He adds that the response to the chain's efforts in selling music videos in 16 shops is good enough to fuel plans to expand into more outlets.

There will also be a second computer software shop. But, warns Nesbitt, "It is still too early to draw firm conclusions about this new retailing venture."

Good Summer Sales Give Hope To Greek Industry

By JOHN CARR

ATHENS—After what the Greek record industry calls a moderately successful summer sales season, the labels are considering ways to maintain sales momentum into the fall.

Renewed efforts are being made in distributing international repertoire, with companies snapping up distributorships of foreign independent labels in expectation of rising demand.

Virgin Records has obtained Greek distribution of Arista and Ariola, capping an aggressive summer push in conjunction with EMI

Greece. Minos Records, the country's biggest domestic repertoire producer, is cultivating the international field, having acquired the Magnet, Towerbell and CVR labels.

CBS has described this summer in Greece as "the best of all," with executives claiming the label's foreign repertoire performance has surpassed even a significant rise in its domestic material output. The performance has fueled hopes for a fruitful fall.

Other labels are seemingly hedging their bets. PolyGram, for example, plans to launch a tie-in with a large national feature magazine, with prizes in the form of Philips hardware for answers to musical contest questions.

PolyGram benefited from Lionel Richie's appearance at this summer's Los Angeles Olympic Games. The company says the rise in Richie sales made the Greek buying public more aware of PolyGram's international catalog.

All labels continue riding the profitable bandwagon of compilations, which for the past three years have been making the most economic sense in Greece. Titles such as "Dance Trax Summer," "Dance Party" and "Danceteria" indicate the big-selling trend.

Cassettes have also proved to be a boom area. Thanks to a successful crackdown on piracy and rising sales reported by Walkman dealers, the industry now estimates cassette sales at about 40% of the total music market.

Holland To Get TV In Stereo

AMSTERDAM—Beginning Oct. 1, viewers in northern and eastern Holland will be able to receive television programs in stereo. State broadcasting organization NOS will transmit music tv features on a regular basis, via its transmitter in Smilde.

NOS is the first Dutch station to have two sound channels, a development which cost some \$600,000. The refinement means that it is possible to transmit tv programs in stereo as well as Dutch programs with a synchronized translation into a foreign language.

Holland has two national tv channels, Holland-1 and Holland-2. It's predicted that the former will be receivable in stereo nationwide in 1986 and the latter in 1990.

RICE-ABBA COLLABORATION

'Chess' Album, Concerts Set

LONDON—The musical project "Chess," which links the music of Abba members Benny Andersson and Bjorn Ulvaeus with the lyrics of Tim Rice, is set for album release by RCA, and will be launched in Europe with five concerts featuring 150 musicians and singers.

The package, sponsored by Saab, starts Oct. 27 at London's Barbican Center and then moves on to Paris, Hamburg, Amsterdam and Stockholm. The film rights to the latter performance have already been sold to most European television networks, including the BBC.

RCA here claims it "fought off tough competition for this major

coup." It's the first production from Abba's Polar Music that has not gone to CBS in the U.K.

Recorded over the past couple of years in London and Stockholm, "Chess" is a two-LP package with more than 90 minutes of music. It features the London Symphony Orchestra, a 50-member choir and Abba's rock rhythm section.

RCA product manager David Johnston says the work is being approached in the same way as "Evita" and "Jesus Christ Superstar," with the recorded version coming out first and the theatrical presentation following a year later.

MORE SUBSCRIBERS THAN EXPECTED

MuchMusic Off To Strong Start

By KIRK LaPOINTE

TORONTO—When the switch was flicked Friday (14) and MuchMusic Network's cable signal suddenly scrambled on most of the country's systems, executives said expectations were already being surpassed in terms of subscribers.

More than 300,000 were expected to have signed on or taken advantage of a free piggybacking offer with existing pay-tv movie channels by the time MuchMusic went off unscrambled service following a two-week preview period to lure customers.

Things are going well at the new network. Coca-Cola and MuchMusic announced a million-dollar advertising arrangement; PolyGram signed on last week to add itself to the growing list of record advertisers; and penetration is so high that ad rates have already been raised.

Spots which formerly cost \$240 between Monday and Thursday (one minute, repeated three other times, because MuchMusic still is only live six hours a day and repeats the rest of the schedule) now are \$275. And the \$600 spots on Friday to Sunday have been boosted to \$700.

All the action at the cash register overshadowed the station's first act of self-censorship. Programming chief John Martin has pulled controversial clips of "Two Tribes" by Frankie Goes To Hollywood in favor of one without the groin-grabbing and digit-gesturing between the Ronald Reagan and Konstantin Chernenko look-alikes.

Such a decision may not surprise MTV viewers, accustomed to seeing the toned-down version, but it was slightly out of character for the feisty CITY-TV executives who run the MuchMusic Network for CHUM

Ltd. They've often run the risk of cheekiness.

"There's no reason on earth why we should have anything that has gratuitous sex or violence in it on the station," Martin says.

Part of MuchMusic's promise to the Canadian Radio-Television & Telecommunications Commission when it applied for its license earlier this year was a sexual stereotyping committee to review videos which might portray women offensively. When it comes to other types of violence, however, the station's music

committee is charged with the task of deciding what goes to air and what doesn't.

"Two Tribes" has proven to be one of the hottest videos the network is playing. But four of the five versions of the Lol Creme-Kevin Godley production are collecting dust on the MuchMusic shelves.

An extended version, with two key edits by Creme and Godley, is being played. "It was cleaner, nicer, more comfortable for us to live with," Martin says.

Despite the belief of many that the

Browns Score Big Again At Country Music Awards

MONCTON, Alberta — Family Brown won its ninth straight title as group of the year at the Academy of Country Music Entertainment Awards, Sept. 9. But Ronnie Prophet broke the Browns' three-year hold on entertainer of the year honors by topping that category.

Nearly 3,000 people capped Country Music Week '84 by flocking to the Moncton Coliseum to watch the ceremonies, held by the 800-member academy.

Kenny Rogers' "Eyes That See In The Dark" was voted top international album, while the academy's board of directors inducted Wilf Carter, Tommy Hunter and the late Orval Prophet and Harold Moon to its Hall of Fame.

Family Brown added to its honors by taking top album of the year domestically for "Repeat After Me." Prophet, in addition to garnering top entertainer honors, combined with singing partner Glory-Anne Carriere to win duo of the year.

Although she lost in the entertainer category, Marie Bottrell captured the female vocalist honor for the second consecutive year. She edged out Anne Murray, Carroll Baker, Rhonda Hart and Laura Vinson.

Terry Carisse won back his male vocalist title after losing it last year to Dick Damron. He defeated Damron, Garry Fjellgaard, Dallas Harms and Harold MacIntyre for the award.

Damron didn't come up dry at the festivities, though, capturing song of the year honors for his gospel ballad, "Jesus, It's Me Again." Anne Murray's "A Little Good News," as big a hit in the U.S. as it was at home, was named single of the year.

One face to look for in coming years is Roni Sommers, whose impact is only now being felt after years of hard work. Sommers took the rising star award, a title bestowed on her by her peers.

Joe Brown was given the C.F. Martin Guitar award for his contributions to country music in Canada.

Conservative Sweep May Aid Music Industry

OTTAWA—The massive Progressive Conservative sweep into power Sept. 4 probably means the record industry will have to put up with short-term pain. But the longterm gain could be substantial tax relief and a healthier business climate.

Prime Minister Brian Mulroney is being sworn in Monday (17), at which time he will reveal his new Communications Minister. The betting is that Toronto MP David Crombie, a communications critic in Mulroney's shadow cabinet last year, is destined for the job, although there were rumors on Parliament Hill last week that Crombie was headed for the job as Speaker in the House of Commons.

No matter who takes over the job, a thorough review of departmental initiatives will take place before any new ground is staked. That is likely to mean that the long-awaited recording industry strategy is once again in the deep freeze.

Conservative policy tends to favor "back-door" treatment of industry, even cultural industry. And while it was speculated that the former Liberal government was about to dispense handouts and special programs to assist the country's independents, the Tories will probably only look at indirect benefits for the business.

Those benefits will likely come in the form of a budget, where research and development, manpower and innovation will be rewarded with tax incentives. One move that may flow from the public service, and be endorsed by the government as a logical step, is customs and duty relief for Compact Disc importation. Such assessments now add about \$9 to the

disks' retail price, when compounded.

Copyright reform was another crucial area where a breakthrough was imminent just before the election was called. Now that the government has changed, the 1924 Copyright Act will probably stay on the books for some time to come, although the Conservative Party strongly hinted during the campaign that several areas where there is agreement on the necessity for improvement in the protection or rewards for the creators of artistic works may be readily passed through the Commons.

That might mean interim amendments to the act. But many in the business are cautioning that if the Tories expect to find serious agreement on any issue—even the need for stiffer illegal duplication penalties—they might be mistaken.

A Tory insider told Billboard that the party has reviewed the terms and appointments of about 400 key public

servants and might replace many of them. One of them is CBC president Pierre Juneau, whose departure might pave the way for further reassessment of the Canadian content issue—although probably only on television, not on radio.

The two most recent communications ministers, Francis Fox and Ed Lumley, were ousted by Conservatives in their ridings on Sept. 4, giving an idea of just how thorough the Tory sweep was. When Parliament resumes, the conservatives will hold 211 seats, the Liberals 40 and the New Democrats 30, and there will be one independent (although he is rumored to be heading the Tory way soon). Fox is going to teach. Lumley is returning to business.

The third most recent communications minister was Tory David MacDonald. Last week, he was busy as the chief liaison with Vatican organizers of Pope John Paul's 12-day pilgrimage to Canada.

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Paramount Pulls Top Video Titles

• Continued from page 1

port that Paramount is dissatisfied with the sales of its latest \$39.95 release, "Footloose," and fear the company may have pulled its titles in order to make a move towards higher prices.

Since its release of "Star Trek II, The Wrath Of Khan" at \$39.95 in August, 1982, Paramount has been the only major home video company consistently releasing motion pictures at prices designed to sell through to consumers rather than capitalize on retailers' rental income.

Distributors say they are worried that Paramount's latest step may mean a move away from that stance. "They probably are going to raise the prices on the titles," says Bill Perreault of the New England-based distributor Artec. But, he adds, "We don't know" what the actual meaning of the product pull might be.

Paramount has removed most of the top selling programs in home video history from circulation with its decision. All of the titles removed but

one are feature films; every one has found a place on Billboard's sale and rental charts, most in the top 10.

Despite the intense speculation about the company's decision, Paramount executives are staying mum about the consequences of the move. "I really can't discuss it at all," says vice president of sales and marketing Eric Doctorow, adding, in what might be regarded as one of the great understatements in home video history, "I understand that a lot of our distributors are very curious as to what it's all about."

Paramount told distributors about the removal of the titles from its catalog in a brief Mailgram sent out Wednesday (12).

Removing titles from distribution is not uncommon in the home video industry. CBS/Fox Video has put as many as 70 titles at a time on "moratorium." But almost all of the CBS/Fox titles involved in its catalog pulls have been secondary titles, not strong-selling feature films. And most of the CBS/Fox product was

selling at a standard \$79.95 retail list, not Paramount's sell-through price of \$39.95.

Home video executives have recently voiced fears that retailers have not been pushing \$39.95 titles as hard as they used to, losing much of the excitement which helped "Raiders" become the top-selling title in home video history, with more than 500,000 units moved worldwide.

On numerous occasions, Paramount Home Video vice president and general manager Tim Clott has said that \$19.95, not \$29.95, should be the next price point explored with mainstream top-line feature films. But Clott has also said that because of manufacturing costs, it will be impossible to reach such price levels for at least one year and probably two.

The feeling among distributors is that Paramount will not keep the suspense going for too long. The company's annual distributors meeting is scheduled to begin Wednesday (19) in Phoenix, and distributors expect to get the answers they want there.

Assistance in preparing this story provided by Mark Zubatkin in New York and Earl Paige in Los Angeles.

They note that Paramount has not had much scheduled in the way of a Christmas season promotion, and suggest that the repricing may be part of a large-scale marketing program designed to take advantage of the holiday season.

The full list of titles pulled by Paramount is: "Raiders Of The Lost Ark," "Uncommon Valor," "An Officer And A Gentleman," "48 Hrs.," "Eddie Murphy's Delirious," "Flashdance," "Airplane," "Grease," "The Jazz Singer," "American Gigolo," "Up In Smoke," "Charlotte's Web," "Saturday Night Fever," "Meatballs," "Urban Cowboy," "Time Bandits," "Escape From Alcatraz," "DragonSlayer," "Barbarella," "Foul Play," "Pop-eye," "Trading Places," "Staying Alive," "Star Trek The Motion Picture," and "Star Trek II, The Wrath Of Khan." All but "Eddie Murphy's Delirious" and "Uncommon Valor" are priced at \$39.95.



GOLD TEAM—Members of Atlantic's gold record act Manhattan Transfer chat with Olympic medalist gymnast Jim Hartung after their show at Caesar's Lake Tahoe. Shown from left are Tim Hauser, Janis Siegel, Hartung, Cheryl Bentyne and Alan Paul.

PolyGram Executive Moves Raise Merger Questions

• Continued from page 1

opments in the world's prerecorded music markets in recent years have put a severe strain on our organization. There is a constant and pressing need to reduce overheads and to place profitability at the center of management attention."

Aart Dalhuisen, formerly Phonogram International chief in Holland, assumes overall responsibility for PolyGram's worldwide popular music a&r policy, an assignment that reflects the company's concern with boosting its performance in this area and recognizes Dalhuisen's own achievements in developing close ties with artists.

Rudi Gassner becomes the only West German on the operational side of the PolyGram board, with responsibility for all territories outside the major markets of the U.S., Japan, Britain, France, West Germany and Holland. His former job as president of Polydor International is taken over by Roland Kommerell, reporting to Dalhuisen, while Swiss a&r/marketing expert Louis Spillmann in turn takes on Kommerell's former post as managing director of Phonogram Germany.

Tim Harrold, who had been chair-

man of PolyGram Classics International in Hamburg, has responsibility for classical music activities on the Decca, Deutsche Grammophon and Philips labels, and is also responsible for market research/planning and special projects.

Other PolyGram board members are Dankert Punt (finance, accounting, information systems); Gerhard Missriegler (industrial operations and development, recording services); David Fine (responsible for major markets internationally, home video, music video and commercial planning); and Timmer, who as company president is responsible for the overall coordination of policy within the PolyGram group, whose global turnover last year exceeded \$850 million, as well as for overseeing such specific areas as Compact Disc activity and legal, personnel and public relations matters.

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In Billboard

NAB, NRBA Join Forces For 'Best' Radio Confab

• Continued from page 1

energy surrounding the event—despite the many organizational problems inherent in staging a conference with 5,000 attendees—is sending out positive signals. The three-day meeting is being held concurrently at the Westin Bonaventure and Biltmore hotels.

In addition to more than 80 hospitality suites housed in both hotels, three floors of exhibit space featuring well over 100 exhibitors is easily the largest display area yet for an exclusively radio-oriented show.

Kicking off the convention, under the banner of "Up With Radio," is a Sunday afternoon session featuring Mutual's Larry King, NAB president Eddie Fritts, NRBA president Bernie Mann, Blore/Richman's Chuck Blore and the "Up With People" singers.

Aimed specifically at four distinct groups of radio professionals—man-

agement, sales, engineering and programming—several concurrent sessions (at one point, 11 simultaneous meetings are scheduled) are set to target specific interests of attendees. They range from "Hit Radio—The Hot Format Of 1984," chaired by ABC's Rick Sklar on Monday morning, to Tuesday's "Selling Older Demographics," moderated by WGAY Washington's Ted Dorf.

Among the scheduled entertainment Monday is a luncheon featuring Gary Owens and Joan Rivers, sponsored by The Interep Companies, and an evening concert with Al Jarreau, presented by Westwood One.

Tuesday's Radio Awards Luncheon includes a presentation to Howard Cosell, with ABC Talkradio's Michael Jackson slated to speak. Tuesday evening's Melissa Manchester performance is also being underwritten by Westwood One.

Full coverage of the conference will appear in next week's Billboard.

CBS To Release Five Albums At \$9.98 Equivalent

• Continued from page 1

cials subpoenaed, by answering questions concerning the operations of their companies, will be instrumental in developing the facts of record in the case.

Gartenberg did not testify against the merger, although he was an FTC witness. He answered questions concerning the general outlines of the recording industry as well as the specifics of the business activities of CBS, including production, manufacturing, pricing, distribution, promotion and financial analyses. CBS Records is, however, on record as strongly opposing the proposed merger.

The surprise revelation of the price hike followed a morning that began with the CBS executive answering questions from FTC counsel as elementary to the case as "What business is CBS Records in?" "What is a major label?" and "Would you describe what is meant by 'manufacturing' prerecorded music?"

Gartenberg later responded to more specific questions in the areas of CBS's organizational structure, distribution network, market share analysis, home taping concerns and price-change decisions, among others. Some of his answers seemed to raise the eyebrows of the Warner and

PolyGram attorneys sitting across the aisle, especially several dealing with the analysis of possible lost sales due to home taping as well as possible entrance by a new company into the ranks of the major record companies.

In one instance, during questioning about the harmfulness of home taping to CBS operations, Gartenberg contended that CBS, unlike Warner, had not been able to "quantify or figure out the extent" of harm to the company, and added that if a home-taped copy "doesn't displace a sale, it doesn't hurt."

He also testified that "we have a profitable business despite home taping," and added that in analysis of competitive price structures, home-taped copies are not factored in because "they are made at home and are not a commercial product sold in stores."

Gartenberg also said, in response to a hypothetical question about the extent to which CBS could raise its prices if it were the only record company distributing in the country, that in his opinion and from his experience the label could raise prices from the average \$8.98 to \$11.98, a hike of one-third.

He also offered an opinion con-

cerning the possibility of a newcomer trying to enter the major national record company market. "I think it's impossible," he said, explaining that a major would need big-name recording artists, and that few if any would sign with a new label with no efficient, experienced distribution system already in place.

Gartenberg said it would take between \$150 and \$200 million—market shares of 8% or 9%—to break into the nationwide distribution systems the majors already have in place. Warner and PolyGram disagree with this assessment.

Gartenberg, who is due to return to Washington for cross-examination by Warner and PolyGram attorneys Wednesday (19), was followed to the stand Wednesday and Thursday by Capitol-EMI president Don Zimmermann, who answered similar questions about the operations of that company.

A series of procedural objections by Warner counsel slowed the proceeding to almost a standstill during parts of the Wednesday questions by FTC attorneys, as did the objections by FTC counsel to the Warner cross-examination Thursday.

What emerged from the testimony of Zimmermann in cross-examination was that Capitol-EMI was much

more concerned about the extent of home taping, not only as a phenomenon causing lost sales, but also as an inhibitor to planned price increases to offset rising costs.

Zimmermann also said that he relied on studies done by the Recording Industry Assn. of America and Warner Communications to convince him of the magnitude of the home taping problem, and that the emergence of new, high-speed dubbing cassette recorders and the continued growth of the blank tape business further underlined his concern.

Other testimony concerning his label's pricing and discounting policies brought out the Warner attorneys' position that Capitol-EMI, like the other majors, is highly competitive in these areas.

Warner Communications Inc. and Warner Bros. Records attorneys are Stuart Robinowitz and Martin Flumenbaum of Paul, Weiss, Ruskoff, Wharton & Garrison of New York and Washington. Attorneys for PolyGram Records Inc. are William E. Willis and James E. Akers of Sullivan & Cromwell, also of New York and Washington.

FTC attorneys are George S. Cary, Kendall H. MacVey, Richard Malatt and Robert W. Doyle. The case is being heard by Administrative Law

Judge Miles J. Brown.

The trial is expected to last well into November, and possibly longer. At stake is a merger which could concentrate 26% of the U.S. record market in the hands of the joint venture, which would make it the largest record company in the world, topping CBS Records' 23% share of the domestic market.

The FTC alleges, both in this proceeding and in the still-pending Ninth Circuit Court of Appeals case, that the merger will increase concentration and harm competition in the U.S. market to such a degree that it should be "presumed illegal," because it will create a "clog in the pipeline" and make it likely that customers will pay more for fewer releases.

Warner and PolyGram counter that because of the unique un-collusive competitiveness of the record industry, PolyGram's weakness as a competitor, the lack of barriers to entry at the label level and the distribution level, and the substantial "efficiencies" that will be achieved as a result of the merger, competition will be increased and costs may be lowered. They suggest that a merger will produce efficiency savings of \$20 million per year.

Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

Sept. 16-18, National Religious Broadcasters Western Chapter Convention, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, Radio Convention & Programming Conference, Bonaventure Hotel, Los Angeles.

Sept. 16-19, United Record Pool D.J.'s Convention, Caesars Palace, Las Vegas.

Sept. 16-23, Georgia Music Festival, Atlanta.

Sept. 17-18, third annual National Tape & Accessory Show, Harrah's, Atlantic City, N.J.

Sept. 17-19, Intelevent '84, Hotel Martineau Concorde, Cannes, France.

Sept. 20-23, sixth annual Black Music Assn. conference, Hyatt Regency Hotel, Washington.

Sept. 21, Radio-Television News Directors Assn. conference, Capital Hilton Hotel, Washington.

Sept. 21, The Lawyer And The New Video Marketplace III, sponsored by the American Bar Assn., Time-Life Building, New York. (312) 988-5580.

Sept. 21-25, 10th International Broadcasting Convention, Metropole Conference & Exhibition Centre, Brighton, England.

Sept. 21-30, Full Sail Music Business Workshop, Holiday Inn, Orlando International Airport, Orlando, Fla.

Sept. 23-25, Great Lakes Cable Expo, Indianapolis Convention Center, Indianapolis. (618) 249-6263.

Sept. 25, Texas Music Industry Conference on Record Distribution & Radio Programming, Fondren Library, Rice Univ., Houston. (713) 681-9052.

Sept. 26-28, National Religious Broadcasters Southeastern Chapter Convention, Sheraton Hotel, Atlanta.

Sept. 27-30, 1984 Jazz Times Convention, Roosevelt Hotel, New York.

Sept. 28-30, Music The Midwest Connection, Rodeway Inn, St. Louis. (314) 533-3070 or (618) 465-4804.

Oct. 1-5, 15th Annual Video Expo New York, New York Passenger Ship Terminal, New York. (914) 328-9157.

Oct. 1-5, London Multi-Media Market, Gloucester Hotel, London.

Oct. 4-6, National Religious Broadcasters Eastern Chapter Convention, Dulles Marriott Hotel, Washington.

Oct. 5-7, Country Music Assn. Talent Buyers Seminar, Hyatt Regency Hotel, Nashville. (615) 244-2840.

Oct. 5-12, San Francisco International Video Festival, Video Gallery, San Francisco.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. (615) 244-2840.

Oct. 8-9, National Religious Broadcasters Southern Chapter Convention, Astro Village Complex, Houston.

Oct. 8-11, First International Music Video Festival, St. Tropez, France.

Oct. 9, Country Music Assn. Artist DJ Tape Session, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 9, Southern California Women In Cable Dinner, Marina Marriott Hotel, Marina Del Rey, Calif.



THE SOUND OF SILENCE—Giorgio Moroder, left, meets guests at a party celebrating the release of the revamped version of Fritz Lang's 1926 silent film "Metropolis," for which Moroder co-wrote and produced the Columbia soundtrack. Shown with him from left are actress Shawn Southwick, CBS Songs president Mike Stewart and Donny Osmond.

Lifelines

Births

Boy, Joseph Edward, Jr., to Joe and Lindsey Sullivan, Aug. 14 in Nashville. He is president of Sound Sullivan and Charlie Daniel's manager.

Boy, Evan Brian, to Geoff and Arlene Sorensen Torrens, Aug. 13 in New York. He is Eddie Money's tour manager. She is a songwriter.

Marriages

Marty Wacyk to Andy Gidej, Aug. 25 in New York. She is operations manager for the New York-based radio producer/distributor Narwood Productions.

Deaths

James (Trummy) Young, 72, of a cerebral hemorrhage Sept. 11 in San Jose, Calif. One of the leading trombonists in jazz during the swing era, Young, who also sang, was featured with the bands of Earl Hines, Jimmie Lunceford and Louis Armstrong. He had been based in Hawaii since the mid-'60s.

Charles John Borrelli, 86, of natural causes Aug. 12 in Hadden Heights, N.J. A pianist, arranger, composer, broadcaster and actor, Borrelli began on the Keith Circuit at the age of five and later wrote music and played for several vaudeville stars. He is survived by his wife Mary and two nieces.

Video Music Programming

Continued from page 28

Billy Ocean, "Caribbean Queen," Jive
Pseudo Echo, "Listening," EMI America
Public Image Ltd., "Bad Life," Elektra
R.E.M., "Pretty Persuasion," IRS
Rubber Rodeo, "The Hardest Thing," Mercury
Scritti Politti, "Wood Beez," Warner Bros.
Simple Minds, "Up On The Catwalk," A&M
Southside Johnny & the Jukes, "New Romeo," Mirage
Split Enz, "Message To My Girl," A&M
Van Stephenson, "What The Big Girls Do," MCA
Time, "Ice Cream Castles," Warner Bros.
Bonnie Tyler, "Here She Comes," Columbia
Vanity, "Pretty Mess," Motown
Roger Waters, "Every Stranger's Eyes," Columbia
Wham! U.K., "Wake Me Up," Columbia
Xavion, "Eat Your Heart Out," Mirage

Bubbling Under The Top LPs

- 201-COYOTE SISTERS, Coyote Sisters, MorDcco 6063CL (Motown)
- 202-BACHMAN-TURNER OVERDRIVE, Bachman-Turner Overdrive, Compleat CPL 1-10 (Polygram)
- 203-METALLICA, Ride The Lightning, Megaforce 769
- 204-J. D. SOUTHER, Home By Dawn, Warner Bros. 205081-1
- 205-SAM HARRIS, Sam Harris, Motown 6103ML
- 206-YARBROUGH & PEOPLES, Be A Winner, Total Experience TEL 8-5700 (RCA)
- 207-RUBBER RODEO, Scenic Views, Mercury 818477-1 (Polygram)
- 208-DRAGON, Body And The Beat, Polydor 817874-1 (Polygram)
- 209-ADRENALIN, American Heart, Berkshire HR8517 (MCA)
- 210-ROBIN GIBB, Secret Agent, Mirage 90170 (Alco)

Bubbling Under The HOT 100

- 101-DON'T STAND ANOTHER CHANCE, Janet Jackson, A&M 2660
- 102-ROCK YOU, Helix, Capitol 5591
- 103-HIGH ENERGY, Evelyn Thomas, TKR 106
- 104-THE REAL END, Rickie Lee Jones, Warner Bros. 7-29191
- 105-IF WE EVER GET BACK, Frank Stallone, Polydor 881142-7 (PolyGram)
- 106-SLOW DANCIN', Peabo Bryson, Elektra 7-69699
- 107-THE MEDICINE SONG, Stephanie Mills, Casablanca 880180-7 (PolyGram)
- 108-I'LL KEEP HOLDING ON, Jim Capaldi, Atlantic 7-89625
- 109-EVERYTIME I SEE YOUR PICTURE, Luba, Capitol 5378
- 110-LOVE KILLS, Freddie Mercury, Columbia 38-04606

Market Quotations

As of closing: 9/11/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
77 1/4	50 1/4	ABC	11	2388	74	72 1/2	72 1/2	+ 1/2
55	40 1/2	American Can	10	396	47	46 1/2	46 1/2	+ 3/8
12 1/2	10 1/2	Armstrong Int'l	9	2	11	11	11	unch
87 3/4	61 1/2	CBS	10	1364	83 1/2	82 1/2	82 1/2	+ 7/8
22 1/4	9 1/2	Coleco	—	1456	15 1/2	14 1/2	14 1/2	+ 1/8
8 1/2	4 1/4	Craig Corporation	1	2	4 3/4	4 1/4	4 1/4	- 1/8
69 1/2	45 1/4	Disney, Walt	19	4073	60 1/4	56 1/2	60	+ 2 3/4
5 1/2	4 1/2	Electrosound Group	13	4	5	4 7/8	4 7/8	unch
35	25 1/2	Gulf + Western	7	5255	29 3/8	27 3/4	27 3/8	- 3/4
36 1/2	17	Handleman	12	41	34	33 3/4	33 3/4	- 1/2
7 1/2	2 3/4	K-Tel	0	—	—	—	2 3/4	unch
88 3/8	57	Matsushita Electronics	11	244	67	66 1/4	66 1/4	+ 1 1/8
13 3/8	4 1/2	Mattel	—	1764	12 1/2	12 1/4	12 1/2	+ 3/8
46 3/8	33 3/8	MCA	18	918	44 3/4	42 1/4	42 1/4	- 1 1/4
85 1/2	69 1/4	3M	12	300	79 3/4	78 1/2	78 1/2	- 1/4
47	29 1/4	Motorola	14	6933	43 1/4	41 3/8	41 3/8	- 1/4
39 1/2	28 1/2	No American Phillips	8	122	35 1/2	35 1/2	35 1/2	+ 3/8
5 3/4	2 1/4	Orrox Corporation	—	106	4 1/2	3 3/4	3 3/4	- 3/8
32 1/2	18 3/4	Pioneer Electronics	44	60	21 1/2	21 1/2	21 1/2	- 1 1/8
38 1/2	28 1/2	RCA	11	4869	36 1/4	35 3/8	35 3/8	+ 1/4
17 3/8	12 1/4	Sony	13	1211	14 1/2	14 1/4	14 1/4	+ 1/4
42 3/4	30 1/4	Storer Broadcasting	—	453	42 1/2	41 1/2	41 1/2	+ 3/8
4 1/2	3 1/4	Marantz - MTZ	—	5	3 3/8	3 3/8	3 3/8	unch
70	49 1/4	Taft Broadcasting	13	29	64 3/4	63 1/2	63 1/2	- 3/4
29 1/2	17	Warner Communications	—	1583	20 3/4	20 1/2	20 1/2	unch
19 1/2	11 1/2	Wherehouse Entertain.	14	215	17 1/2	17 1/2	17 1/2	+ 1/8

OVER THE COUNTER

Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
—	1/2	7/8	ABKCO	—	9	9 1/4
3300	2 1/4	2 5/8	Certron Corp.	5400	—	—
2100	8 1/4	9	Recoton	1300	8 3/4	8 7/8
1200	1 3/4	1 7/8	Data Packaging	—	2 3/4	3
—	—	—	Koss Corp.	—	—	—

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Feeling Fine Programs, a record company and video software supplier and buyer, formed by Sam Passamano Jr. 3575 Cahuenga Blvd. West, Suite 440, Los Angeles, Calif. 90068; (213) 850-6400.

Alexander Artist Management and Executive Personnel Services, formed by Charles Alexander. Company specializes in contract reviews, negotiations and revisions, and consulting. 4304 Larkwood Ave., Louisville, Ky. 40202; (502) 778-2287.

Bash Recording Studios, an eight-track demo and master facility, formed and operated by Greg Knight and Greg Heinritz. 9123 Latana Drive., Louisville, Ky. 40296; (502) 966-9867.

Outlaw Sound, a voice-over studio, opened as part of Dick Orkin's Radio Ranch. (213) 462-1873.

Concrete Management, an artist management and consultation firm, formed by Robert Chiappardi and Walter O'Brien. First clients include bassist Percy Jones, Brian Eno and composer/performer Andy Pratt. 80 Paine St., Lindenhurst, N.Y.; (212) 737-8965.

Informed International Inc., a marketing communications firm specializing in audio/video media, formed by Robert Recobs. 47 E. 19th St., New York, N.Y. 10003; (212) 254-8040.

Razz Records, formed by performer Geoffrey Tozer. First release is Tozer's "Dance With Me." The label, associated with MM Records of Paris, is now accepting demos. 234 E. 70th St., New York, N.Y. 10021; (212) 737-8096.

Shaolin Records and Shaolin Music, a label and publishing company, formed by Richard O'Connor. First release is O'Connor's "Temptation." Initial roster includes J.J. & the

Streethearts. P.O. Box 387, Hollywood, Calif. 90078; (213) 372-9126.

Camaflogue Records and Cashmere Records, formed by James St. James. First release on Camaflogue is Spider D's "Placing The Beat." c/o Enterprise Communications, 762 F.D.R. St., New York, N.Y. 10150; (212) 652-5825.

ANKH Music Production, formed by David Kraus. P.O. Box 526, Dayton, Ohio 45409; (513) 293-9625.

Torch Entertainment, Ltd., a management and production company, formed by Marshall Grantham Lapidus. First signings are Shady and Joan Taylor. Demo tapes are being accepted. 120 E. 34th St., Suite 7F, New York, N.Y. 10016; (212) 684-0830.

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Billboard Singles Reviews

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COREY HART—It Ain't Enough; EMI America B-8236 (3:28); producers: Jon Astley, Phil Chapman; writer: Corey Hart; publishers: Crescent/Harco, ASCAP. Not the tough pose of "Sunglasses" this time; more like the heart-on-sleeve vulnerability (and rhythm track) of John Waite's "Missing You."

SURVIVOR—I Can't Hold Back; Scotti Brothers ZS4-04603 (3:58); producer: Ron Nevison; writers: F. Sullivan, J. Peterik; publishers: Rude, BMI/WB/Easy Action, ASCAP. A rock-solid return for the group whose "Eye Of The Tiger" went far to broaden power pop's chart dominance back in '82.

recommended

BERLIN—Dancing In Berlin; Geffen 7-29192 (4:04); producers: Giorgio Moroder, Richie Zito; writer: John Crawford; publisher: Berlin Era, BMI.

MAXI—Do You Love Me (Or Don't You); Spring SPR-7-3041 (3:40); producers: Richie Cannata, D. Vitalo Jr.; writers: D. Vitalo Jr., Richie Cannata; publishers: H. & V./Richard Cannata/Sandbox, ASCAP. New wave doo wop boogie rock; college programmers will understand. Contact: (212) 581-5398.

also received

DIO—Mystery; Warner Bros. 7-29183.

SECRET IDENTITY—Don't Take Me Too Close; Wide Angle WAR 7129. Contact: (612) 340-9597.

MAXINE MILLER—I Wanna Be A Rock Star; Yorktown YT-01 (c/o Sunshine Dist., New York).



picks

SHANNON—It's You; Mirage 7-99705 (3:50); producers: Mark Liggett, Chris Barbosa; writers: Arnie Roman, Margee Forman; publishers: Emergency/Green Star, ASCAP. While half the disco producers in the world adopt the "Shannon Sound," the lady herself takes a turn for the mellow; intimate ballad marks her first non-dance release.

recommended

VALENTINE BROTHERS—When (I Love You); A&M AM-2677 (3:58); producer: Valentine Brothers; writers: John & Billy Valentine-Wiggins; publisher: Stanflo, BMI. Mid-tempo jazz-funk.

BEAU WILLIAMS—You Are The One; Capitol B-5395 (3:58); producer: Alan Abrahams; writer: Beau Williams; publishers: Screen Gems EMI/Beau Williams, BMI. Romantic balladeer offers strong competition to Pendergrass and Bryson.

JAZZY JAY—Son Of Beat Street; Atlantic 7-89620 (4:05) (12-inch version also available, Atlantic 0-86923); producer: David Belafonte; writers: John Byas, Lenny Underwood; publishers: Hargreen, BMI/Snowy Woods, ASCAP. Mostly non-verbal electro-dance.

DREAMBOY—I Promise (I Do Love You); Qwest 7-29190 (4:33); producer: Dreamboy; writer: Jeffrey Stanton; publisher: Rashida, BMI.

KLEER—You Did It Again; Atlantic 7-89621 (4:00); producer: Eumir Deodato; writers: P. Crutchfield, N. Durham; publisher: Stonsee, ASCAP.

HOTBOX—With You; Polydor 881 222-7 (3:50); producer: Mark Berry; writer: Lou Lu; publisher: Baby Raquel, ASCAP.

FLEA—Hard Rock (It's The Beat Of The Street); Atlantic 7-89623 (3:58); (12-inch version also available, Atlantic 0-86924); producer: Flea; writer: Flea; publisher: Flea Beats, ASCAP. Joyful street rap is tight, aggressive, refreshing.

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).

TINA TURNER—The Wedding; Kent Music Inc. KS7-501 (3:50) (12-inch version also available, Kent Music Inc. KEP-5001); producer: not listed; writers: J. McCoy, P. Gaston, B. Williams; publisher: St. Louis, BMI. Sizzling live-in-concert recitation from the Ike-&Tina vaults. Contact: (213) 208-4760.

BARBARA MITCHELL—Street Heat; Capitol B-5402 (4:03); producer: George Tobin; writers: J. Duarte, G. Thomas; publisher: Chardax, BMI. Scratched-up dance celebration.

also received

RUSTY P "THE TOE JAMMER" AND THE SURE SHOT 3—Breakdown New York Style; Critique CRI 709 (12-inch version also available, Critique CRI 1207). Contact: (617) 944-0423.

CREATIONS—Kinky Girl; Dre Mar D-8884-7 (12-inch version also available, Dre Mar D-8884-1). Contact: (215) 476-0919.

DAVID DEE—Going Fishing; Vanessa V 204. Contact: (314) 621-8350

FUTURE IMAGE—Never Take Your Love Away; Roistic R-1001 (12-inch single). Contact: (212) 762-3772.

LOUIE DELIGHT—They Put Sex In Everything; Still Rising SRR-1004 (12-inch single). Contact: (212) 695-0879.

STRUTT—Strut Your Stuff; First String FS7-5183 (12-inch version also available, First String FS 11485 (c/o Alpha Dist., New York).

NITE SHIFT BAND—Thank You; Star Trax 408021. Contact: (317) 293-8507.

FRICTION—Hoping I'm For You And You For Me; Happy Beat 104. Label based in Houston.



GEORGE JONES—She's My Rock; Epic 34-04609 (2:27); producer: Billy Sherrill; writer: S.K. Dobbins; publishers: Famous/Chappell, ASCAP. Following in the footsteps of Stoney Edwards (1972) and Brenda Lee (1975), Jones rhapsodizes on the virtues of a steadfast lover.

HANK WILLIAMS JR.—All My Rowdy Friends Are Coming Over Tonight; Warner Bros./Curb 7-29184 (2:56); producers: Jimmy Bowen, Hank Williams Jr.; writer: Hank Williams Jr.; publisher: Bocephus, BMI. Hank turns in a rockin' party anthem with lyrics dedicated to drinking, eating and womanizing.

GEORGE STRAIT—Does Fort Worth Ever Cross Your Mind; MCA 52458 (2:57); producers: Jimmy Bowen, George Strait; writers: S.D. Shafer, D. Shafer; publisher: Acuff-Rose, BMI. Strait's voice takes a Lefty Frizzell-like turn in this piece of melancholia, while piano and fiddle color the pulsating beat.

JUDDS—Why Not Me; RCA/Curb PB-13923 (3:29); producer: Brent Maher; writers: Harlan Howard, Sonny Throckmorton, Brent Maher; publishers: Tree, BMI/Cross Keys/Welbeck/Blue Quill, ASCAP. Programmers should have a field day with the Judds' latest country masterpiece: once the acoustic guitar hook sinks in, there's no escape.

BARBARA MANDRELL—Crossword Puzzle; MCA 52465 (3:32); producer: Tom Collins; writers: S. Dean, F.J. Myers; publishers: Tom Collins, BMI/Collins Court, ASCAP. Vintage Mandrell: give her a well-constructed, serious song and she absolutely excels. Lyrics with the perfect twist.

MARK GRAY—Diamond In The Dust; Columbia 38-04610 (2:37); producers: Bob Montgomery, Steve Buckingham; writers: M. Gray, S. LeMaire; publishers: Warner-Tamerlane/Daticabo, BMI. With almost gospel fervor, Gray and chorus rejoice in the discovery of a good woman.

EDDIE RABBITT—The Best Year Of My Life; Warner Bros. 7-29186 (3:11); producers: Eddie Rabbitt, Even Stevens, Jimmy Bowen; writers: Eddie Rabbitt, Even Stevens; publishers: DebDave/Briarpatch, BMI. Rabbitt stretches his vocal range with deep baritone rumblings and light falsetto tones in this tribute to love's first anniversary.

recommended

KIMBERLY SPRINGS—Old Memories Are Hard To Lose; Capitol B-5404 (2:30); producers: Jerry Fuller, John Hobbs; writers: J. Fuller, J. Self; publishers: ATV/Wingtip, BMI.

JOE SCARBURY—The River's Song; RCA PB-13913 (3:06); producers: Mike Post, Walter Murphey; writers: Stephen Geyer, Mike Post; publishers: Famous/Darla/April, ASCAP/Ensign, BMI. Having conquered pop with "Theme From The Greatest American Hero," Scarbury turns to the country market with a ballad that blends acoustic and synthetic.

WILLIE NELSON & HANK WILSON—Wabash Cannonball; Paradise PR-629 (2:46); producer: Leon Russell; writer: Leon Russell; publisher: Young Carney, ASCAP. An over-busy version of the Carter Family/Roy Acuff classic. Contact: (615) 824-2719.

GARY WOLF—Gettin' Into Tennessee Tonight; Mercury 880 246-7 (3:23); producer: Mark Sherrill; writers: G. Gentry, G. Ray; publishers: Algee, BMI/Gator, SESAC.

DENNIS LEDBETTER—Bayou Self; Soundwaves SW-4739-NSD (2:57); producer: James Stroud; writer: Dennis Ledbetter; publisher: HitKit, BMI. Convincing groove, nice vocal and clever wordplay.

RONNIE DUNN—Jessie; MCA/Churchill 52459 (3:36); producer: Johnny Sandlin; writer: R. Dunn; publishers: Creative Source/Nadene, BMI. Dunn sounds a little like David Allan Coe on this percussion-heavy story song.

MICKEY GILLEY—She Cheats On Me; Paula 441 (3:40); producer: not listed; writer: not listed; publisher: not listed. Old vocal and new instrumental tracks. Contact: Jewel Records, Shreveport, La.

REBECCA LYNN & CHARLIE MacALEXANDER—It Takes Two; Hey Ho 711 (3:29); producer: Mike Borchetta; writers: Moy, Stephenson; publisher: Stone Agate, BMI. Nice peppy version of the Marvin Gaye/Kim Weston hit. Label based in Nashville.

also received

J.C. CUNNINGHAM—Love Was Made To Be Made; Viva 7-29168.

CINDY ROBYNS—It's Hard To Keep A Rounder Hangin' 'Round; Soundwaves 4735. Label based in Nashville.

BARBARA CLAWSON—Running Free; Easy Way 526. Label based in Corpus Christi, Tex.

ROGER DONALD—I Found You; Majesta 6918. Label based in Nashville.

JIMMY LEE HUFF—Ball And Chain; A.M.I. 1918. Label based in Hendersonville, Tenn.

STERLING BLYTHE—Midnight Dancer; Door Knob 84-216. Label based in Nashville.

BLUE CRAWFISH BAND—Louisiana Pride; Armageddon 007. Label based in Baker, La.

SHAUNA SMITH—Wishing It Was You; Buckboard 114. Label based in Hurst, Tex.

KELLI & PAUL (P & P)—Four Walls; LeCam 627. Label based in Fort Worth, Tex.

RAY YEAGER—I'm Ditchin' You For Dolly (If You'll Par-ton Me); Playback 41082. Label based in Miami Beach, Fla.

BELTON OUNCAN—My Favorite Watering Hole; Sugar Ridge 45-8304. Label based in Hayti, Mo.

TONYA VIRGIN—Today I Looked Into Your Eyes; Door Knob 84-220. Label based in Nashville.

LORRAINE WALDEN & GENE BREEDEN—All The Way With You Again; Door Knob 84-217. Label based in Nashville.

JOEY WELZ—Take Me Home Country Roads; Caprice 4502338 (c/o Dawn Productions, Mt. Gretna, Pa.).



picks

LIMAHL—Never Ending Story; EMI America B-8230 (3:32); producer: Giorgio Moroder; writers: G. Moroder, K. Forsey; publisher: GMPC, ASCAP. Dreamy G-rated movie theme floats on Moroder's delicate synth lines;

nice wistful performance from the former Kajagoogoo frontman.

JOE JACKSON—Be My Number Two; A&M BR-2673 (4:15); producers: Joe Jackson, David Kershenbaum; writer: Joe Jackson; publisher: Pokazuka, ASCAP. A quiet tune, except for the rousing finish; just Jackson, piano, and a tone of bewildered pathos.

BAND OF GOLD—Medley; RCA PB-13866 (5:33); producers: Pete Wingfield, Paco Saval; writers: various; publishers: various. Well-assembled soundalike collage of sweet-soul oldies (mostly from the Stylistics catalog.)

also received

MARCO SISON—Always; Nucleus N-114. Contact: P.O. Box 111, Sea Brights, N.J. 07760.

LORETTA—Keep The Flame (Of Love); Emerald LAK-101. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

JOE WOOD—You Need A Friend; Rosedale RDR-2018. Contact: P.O. Box 1229, Port Huron, Mich. 48061.



picks

BREAK MACHINE—Break Dance Party; Mirage 0-96921 (6:34) (12-inch single); producer: Jacques Morali; writers: J. Morali, F. Zarr, H. Belolo, K. Rodgers; publishers: Can't Stop, BMI/Stop Light, ASCAP. Different label, but the same innocently cheerful approach that made "Street Dance" a hit last spring.

HEAVEN 17—Sunset Now; Virgin/Arista AD1-9269 (3:40) (12-inch single); producers: B.E.F., Greg Walsh; writers: Gregory, Marsh, Ware; publisher: Virgin/Sound Diagrams, ASCAP. British synthmasters present a new and characteristically complicated story-song to dance to or wonder about; backing vocals by Afrodisiak.

recommended

LEON LOVE—Once Is Not Enough; Still Rising SRR-1003 (5:35) (12-inch single); producers: Patrick Adams, R. Mindseed; writer: R. Mindseed; publisher: Feedback, ASCAP. Busy electro-disco. Label based in New York.

also received

ROYALLE DELITE—(I'll Be A) Freak For You; Skyview SKR 5800 (12-inch single). Contact: (212) 484-2656.



TOMMY SHAW—Girls With Guns; A&M AM-2676 (3:11); producer: Mike Stone; writer: Tommy Shaw; publisher: Tranquility Base, ASCAP. Second Styx member to go solo goes frantic, whips up a rollicking, exuberant wall-of-sound rocker quite unlike his earlier group work.

JANEY STREET—Say Hello To Ronnie; Arista AS1-9265 (3:55); producer: "Teeth"; writers: J. Street, D. Perca; publishers: Bright Smile/Under the Clock/Strike Zone, ASCAP. A female entry to the Springsteen/Seger/Mellencamp school of rock'n'roll Americana. Title is not a political reference.

dB's—Love Is For Lovers; Bearsville 7-29188 (3:18); producers: Chris Butler, dB's; writer: Peter Holsapple; publisher: Misery Loves, BMI. Years of critical raves, and no hit single. Well, maybe this time. Expatriate North Carolinians punch out pure pop in heartening and potentially saleable fashion.

MELANIE ROSALES—What You Really Want; Wide Angle WAR 7619 (3:45); producers: Steve Raitt, Rick Peterson; writer: Jerry Williams; publishers: Blackwood/Urge, BMI. A local hit and the strongest release yet from this rising Minneapolis indie; well-crafted, hook-laden techno-pop fit to seduce pop and club audiences. Contact: (612) 340-9597.

U.K. Majors Easing Restrictions On Catalog Licensing

• Continued from page 3

Sam & Dave's "Can't Stand Up For Falling Down" and the Clovers' "Five Cool Cats," among others, on Demon's Edsel imprint.

Charly has also licensed repertoire from MCA Records, leading to reissue packages by Fats Domino, Lloyd Price, the Tams and the Impressions. Ace Records, meanwhile, has licensed from MCA dozens of little-known '60s soul sides for release under the Kent logo, as well as better-known sessions by the Impressions, Ike & Tina Turner and Irma Thomas.

"The bottom line is overhead," says Roger Armstrong, director of Ace's Kent label. "A major would have to set up a department to do the kind of things we're doing." They would not see this as cost-efficient, he contends, based on the range of sales these releases generate. Ace's best-performing Kent album to date, "For Dancers Only," has moved close to 10,000 units; profitability for the indie is generally attained at half that figure.

Armstrong, who has been associated with Ace since its inception more than five years ago, adds that major

companies' sales and promotion teams must, of necessity, concentrate on big-name, high-volume releases, and so cannot be as effective with specialist product as the indies.

Licensing consultant Bob Fisher, currently working with Ace on a couple of projects, agrees, and makes another point: that the majors are not overly interested in the type of retail accounts which are best at selling these re-releases. They are often independent stores, notes Fisher, which have built a diminutive but loyal customer base through service and selection.

Fisher, a partner in London-based R&B Music Consultants, draws on expertise from both sides of the fence. As a label manager at EMI Records' licensed repertoire division several years ago, he was responsible for the Stax and Fantasy lines. He observes that specialist dealers' inventory requirements don't meet the minimum order conditions of the larger record companies, so these outlets buy either directly from the indie labels or from wholesalers.

A maturing attitude and a better understanding of these market nuances by the majors has led them to license more outside, confirms Joop Visser, managing director of Charly Records. The label began in the late '70s with reissues from independently owned U.S. catalogs, such as Sun and VeeJay.

"With patience, we can sell 20,000 units on a release," Visser explains, "though 8,000 to 10,000 is the average. I don't think the majors, with their hit orientation, are geared for that patience. But what we do is a source of income for them, and they're recognizing it more and more."

The licensing deals cut by indies are varied, but Armstrong, Fisher and Visser cite 15% of an album's suggested list equivalent (the U.K. industry no longer has formal list pricing) as the average. Most r&b/soul reissues are full-price, with a dealer price of around 2.99 pounds—approximately \$3.90 at current exchange rates. There is said to be little

discounting among specialist retailers, so the records sell for around the five-pound (\$6.50) mark, inclusive of sales tax.

Exports represent a significant part of the indies' activities, specifically to the barrier-free European Economic Community. "It's a European market we're dealing with," agrees Armstrong of Ace, which has the Kent line manufactured in Germany by Sonopress. "There's no point in sublicensing." Up to 50% of Kent titles are exported to the Continent, he notes. Charly's Visser mentions a similar percentage.

Exports to the U.S. are a sensitive issue, however, since the majors' license arrangements exclude that market. The indies say they make their best efforts to ensure it doesn't happen, while acknowledging limited control once product is sold to wholesalers.

One Charly Records executive tells an (unconfirmed) tale of a window display featuring Charly Atlantic releases in a leading Los Angeles retail outlet, which apparently provoked a heated reaction from British WEA's American parent. Visser confirms Charly's limited export rights with respect to WEA-originated repertoire, while noting that the indie's deals with other U.S. licensors are more liberal.

A subsequent report on this subject will deal with the compilation of these r&b reissues, and with the marketplace in which they're promoted and sold.

Record Bar Projection: \$100 Mil

• Continued from page 3

tinuing growth. Senior vice president Sandra Rutledge and real estate vice president Rich Gonzales pointed out the importance of the 90%-plus fill afforded the widespread chain by Rack Merchandise of America, the central warehousing facility for the widely spread chain. "Warehouse people are more interested, therefore more accurate and faster," Rutledge said.

Senior vice president of finance Dan Surles said he anticipates between 4% and 5% profitability for fiscal 1984. The average cost of product is continually being lowered, Surles asserted, and profit margins are increasing to maintain such a black-ink figure. King said Record Bar buyers are laying in product during special discount sales periods to further enhance the bottom line. "Our store managers, too, are learning to sell more at a better profit," King said.

Several executives elaborated on an anti-shrinkage campaign introduced early this year, which cut 1983's theft rate of 2.6% in half. Vice chairman Bill Golden attributed the reduction in pilferage to incentives provided store employees, tightening up of store inventory counts and paperwork covering returns and shipments. Bill Shanley, appointed head of a shrinkage control program earlier this year, was described as especially helpful.

A more diversified inventory base bulwarks Record Bar revenue, chairman Barrie Bergman said. Golden

described the additional inventory as fitting the lifestyle of the Record Bar customer, stating that it now represents 16% of sales, somewhere between \$16 million and \$17 million annually. "We're stocking more boom boxes and personal stereo from \$22.95 to \$149.95. We have found primary, secondary and tertiary sources for this hardware," he said.

Golden also noted that the Bar's markdown system provides quick liquidity and room for new products, from January to July this year, the chain did \$200,000 in markdowns.

Rutledge predicted that a few Record Bars will be equipped with microcomputers hooked up to the home office computer by late this year. "We found bar coding by manufacturers was slow, so we couldn't use wand," she said. "We have not decided on a system. We want it to provide information in and out of the store."

The employee pension plan, begun in January, has enlisted 245 employees who have paid in a balance of \$84,000 up to this time, with the Record Bar contributing \$82,000.

Barrie Bergman praised the management of Mid-America, the chain's recently introduced home video software wholesale wing, stating it was close to profitability. King said Mid-America is grossing \$300,000 this month, with \$500,000 expected at holiday time. "And we are not selling to ourselves," he added.

Cruickshank said an acquisition consulting team is being formed to

acquire stores. The Record Bar is reportedly competing with Camelot Enterprises and Clinton Molding for the five Scott Young Franklin Music Stores.

During a question and answer period, Cruickshank emphasized that the Record Bar management plans to bring more individuals from out in the field into corporate committees.

Labels Weigh Clip Economies

• Continued from page 3

Leeds, Songbird enables him to reach "50 or more" outlets almost cost free. He notes, however, that one unavoidable expense is that of making the one-inch duplication master of the clip, which can run at \$1,000 or more.

But other video promotion executives say that the Songbird solution is marred because of the limited sound capability of the systems, and due to the fact that not all video shows have access to satellite dishes.

Besides fees, labels are looking at making economic use of all resources in order to reduce costs. At Chrysalis, Nancy Glucksman requires that outlets return comp reels after two weeks, both to reinforce the feeling that the videos are promotional material rather than programming fodder, and to reduce the expenses of her department.

And at PolyGram, video promotion coordinator France Harper has a duplication system in her office, where she runs off copies on three-quarter-inch cassettes of old comp reels that have been returned by users.

Reflecting the increasing importance of video to the WEA labels, both Warner Bros. and Elektra have added new staffers and made promotions to keep the product moving out efficiently.

At Warner Bros., Lael Sylvanus has been named manager of videotape operations, and has implemented a computer-controlled method of videotape distribution, using the software created for record promotion to get clips out to her users. "We are now putting our videotape distribution with our record distribution," says Sylvanus, and using computer lists and computer generated labels.

Sylvanus has also refined her promotion lists by sending questionnaires to broadcast and cable video clip users. She says this has cut her distribution lists by a third.

At Elektra, Robin Sloane has been promoted to director of video. In her new position, she concentrates on the production of videos, but also commands the distribution and promotional aspects. To assist Sloane, Jonathan Jacobsen has been hired as Elektra's manager of video promotion.

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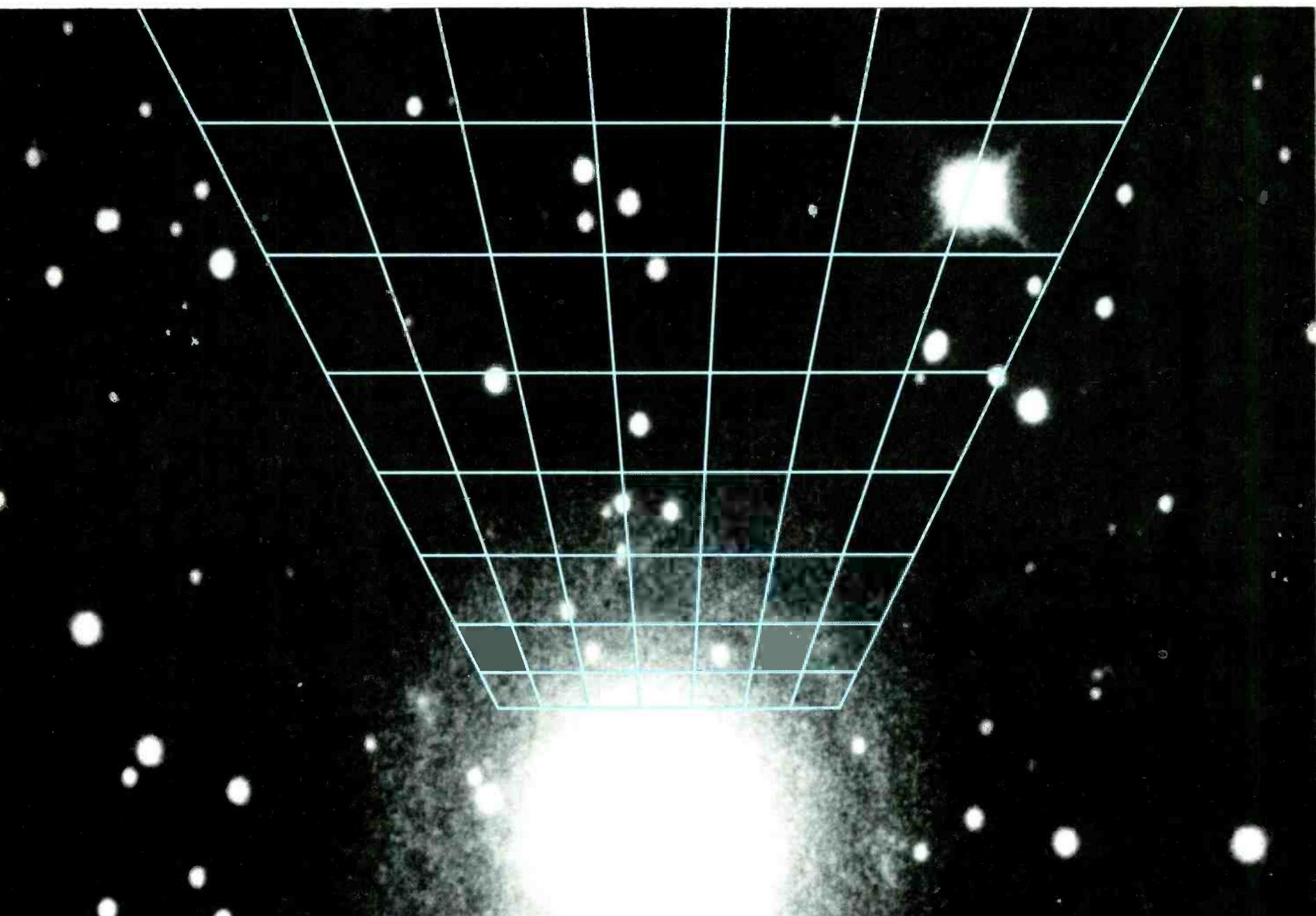
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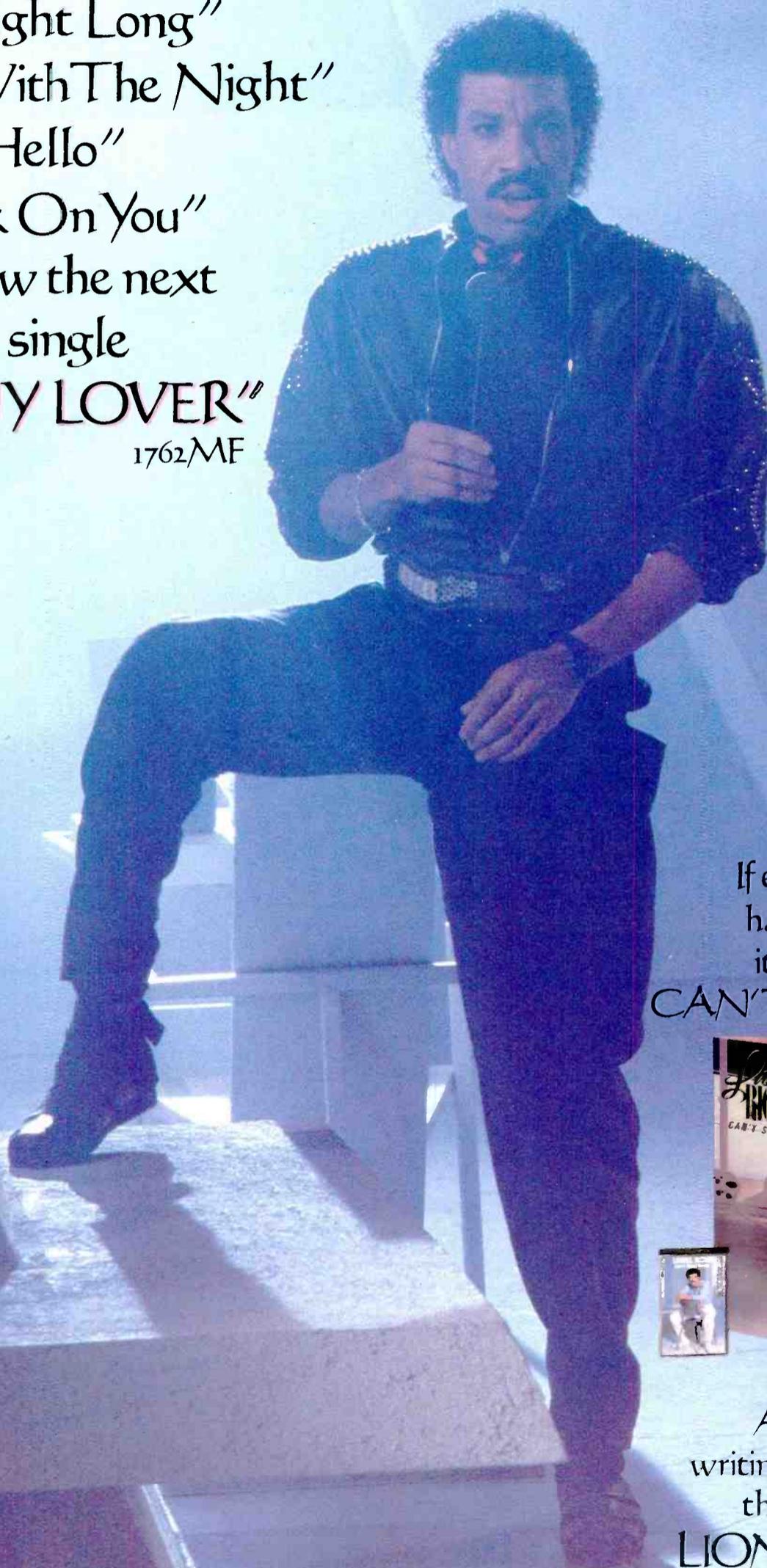
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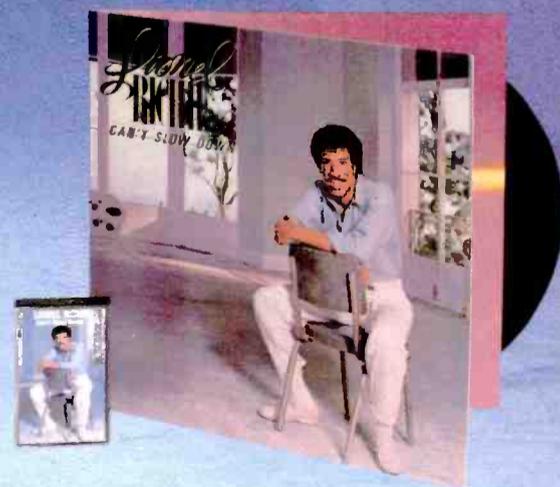
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	11	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1	WEA	▲	8.98	BLP 1	36	34	22	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		72	102	4	THE S.O.S. BAND Just The Way You Like It Tabu FZ 39332 (Epic)	CBS			BLP 16
2	2	14	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS	▲			37	41	19	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 13	73	73	21	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98	
3	3	51	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	38	28	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		74	69	8	WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS			CLP 3
4	4	15	TINA TURNER Private Dancer Capitol ST-12330	CAP	▲	8.98	BLP 2	39	61	5	BILLY OCEAN Suddenly Jive/Arista JL 8-8213	RCA		8.98		75	NEW ENTRY	7	STEVIE WONDER The Woman In Red-Soundtrack Motown 6108ML	MCA		9.98	
5	5	25	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98	BLP 2	40	42	28	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		76	74	17	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 32
6	8	4	JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157	CBS				41	43	5	RICK JAMES Reflections Gordy 6095GL (Motown)	MCA		8.98	BLP 11	77	76	12	ELVIS COSTELLO & THE ATTRICTIONS Goodbye Cruel World Columbia FC-39429	CBS			
7	6	46	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 9, CLP 73	42	40	42	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		78	78	33	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 5
8	7	27	RATT Out Of The Cellar Atlantic 80143	WEA	▲	8.98		43	62	3	KROKUS The Blitz Arista AL8-8243	RCA		8.98		79	87	6	HELIX Walking The Razor's Edge Capitol ST-12362	CAP		8.98	
9	9	12	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA	▲	8.98	BLP 15	44	36	17	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 25	80	81	5	HERB ALPERT TIJUANA BRASS Bullish A&M SP-5022	RCA		8.98	
10	12	44	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 12	45	45	11	GLENN FREY The Allnighter MCA 5501	MCA		8.98		81	116	3	NEWCLEUS Jam On Revenge Sunnyview SUN 4901 (Becket)	IND		8.98	BLP 20
11	14	11	JOHN WAITE No Brakes EMI-America ST-17124	CAP	●	8.98		46	46	6	Y&T In Rock We Trust A&M SP-5007	RCA		8.98		82	88	5	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1			8.98	
12	11	8	BILLY SQUIER Signs Of Life Capitol ST-12361	CAP		8.98		47	48	7	SAMMY HAGAR VOA Geffen GHS24043 (Warner Bros.)	WEA		8.98		83	99	49	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98	
13	19	20	JOHN CAFFERTY AND THE BEAVER BROWN BAND Eddie and the Cruisers/Soundtrack Scotti Bros. BFZ 38929 (Epic)	CBS	●			48	57	4	LINDSEY BUCKINGHAM Go Insane Elektra 60363	WEA		8.98		84	115	4	STEPHEN STILLS Right By You Atlantic 80177	WEA		8.98	
14	10	10	JACKSONS Victory Epic QE 38946	CBS	▲		BLP 6	49	44	32	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲			85	75	34	EURHYTHMICS Touch RCA AFL1-4917	RCA	●	8.98	
15	15	12	TWISTED SISTER Stay Hungry Atlantic 80156	WEA	●	8.98		50	52	14	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				86	77	11	SPYRO CYRA Access All Areas MCA 2-6983	MCA		9.98	BLP 55
16	16	56	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 23	51	39	92	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 42	87	113	3	THE OAK RIDGE BOYS Greatest Hits, Vol. 2 MCA 5496	MCA		8.98	CLP 20
17	18	45	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98		52	50	97	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		88	NEW ENTRY	7	TALKING HEADS Stop Making Sense Sire 25121-1 (Warner Bros.)	WEA		8.98	
18	13	40	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			53	47	22	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			89	89	101	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	
19	22	8	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS				54	56	15	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 5	90	141	3	NAKED EYES Fuel For The Fire EMI-America ST-17116	CAP		8.98	
20	20	75	Z Z TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		55	55	14	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 14	91	92	17	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98	
21	17	35	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		56	49	15	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA		8.98		92	95	78	JULIO IGLESIAS Julio Columbia FC38640	CBS	▲		CLP 70
22	23	43	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			57	64	6	SPANAU BALLET Parade Chrysalis FV 41473	CBS				93	168	3	JOYCE KENNEDY Lookin' For Trouble A&M SP 4996	RCA		8.98	BLP 25
23	21	8	QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)	CBS				58	58	5	FRANK SINATRA L.A. Is My Lady QWest 25145-1 (Warner Bros.)	WEA		9.98		94	101	47	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98	
24	24	7	PETER WOLF Lights Out EMI-America SJ-17121	CAP		8.98		59	54	15	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98	BLP 22	95	176	2	MTUME You, Me And He Epic FE 39473	CBS			BLP 10
25	30	3	THE FIXX Phantoms MCA 5507	MCA		8.98		60	60	15	LOU REED New Sensations RCA AFL1-4998	RCA		8.98		96	100	5	GRIM REAPER See You In Hell RCA NFL1-8038	RCA		6.98	
26	26	9	THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA		8.98	BLP 3	61	66	6	BOB MARLEY AND THE WAILERS Legend Island 90169 (Atco)	WEA		8.98	BLP 46	97	135	3	BARBARA MANDRELL/LEE GREENWOOD Meant For Each Other MCA 5477	MCA		8.98	CLP 23
27	27	10	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98		62	53	12	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS				98	103	31	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98	
28	25	58	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			63	51	10	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 7	99	107	8	BANGLES All Over The Place Columbia BFC 39220	CBS			
29	29	13	ROD STEWART Camouflage Warner Bros. 25095-1	WEA	●	8.98		64	63	15	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98		100	104	4	SOUNDTRACK Electric Dreams Virgin/Epic SE 39600	CBS			
30	33	17	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA		8.98		65	59	10	FASTWAY All Fired Up Columbia BFC 39373	CBS				101	106	5	ROMEO VOID Instincts Columbia BFC 39155	CBS			
31	31	11	COREY HART First Offense EMI-America ST-17117	CAP		8.98		66	67	5	A FLOCK OF SEAGULLS The Story Of A Young Heart Jive/Arista JL 8-8250	RCA		8.98		102	112	37	PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98	
32	32	12	SHEILA E. The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 8	67	68	19	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98		103	109	5	BRUCE COCKBURN Stealing Fire Gold Mountain 80012 (A&M)	RCA		8.98	
33	28	10	DIO The Last In Line Warner Bros. 25100-1	WEA		8.98		68	70	8	LITA FORD Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL		8.98		104	105	18	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 17
34	37	17	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98		69	72	50	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		105	91	8	THE BROTHERS JOHNSON Out Of Control A&M SP-4965	RCA		8.98	BLP 26
35	35	6	NEIL DIAMOND Primitive Columbia QC 39199	CBS				70	71	4	HERBIE HANCOCK Sound-System Columbia FC 39478	CBS			BLP 37	106	NEW ENTRY	7	DONNA SUMMER Cats Without Claws Geffen GHS 24040 (Warner Bros.)	WEA		8.98	

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

Grass Route Inventive Promotions Shaping Up

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

If necessity can be acknowledged as the mother of invention, then indie should be known as the father of creativity. In promotional terms, independents continue to develop their prowess at balancing limited budgets with brains, rather than monetary brawn.

A first example comes from New York's Sutra label and its adjunct management wing, Tin Pan Apple. The blitz for the Fat Boys' "Beat Box" followup "Jail House Rap" was appropriately debuted Thursday, (13) with a concert for the inmates at the Correctional Institute for Women on Rikers Island. Tin Pan's Charles Stettler said the press would be chauffeured in "freshly mopped paddy wagons" to the "Lunch In Jail."

On the West Coast, Megatone keeps San Francisco shaking with two promotional coups. Former Fantasy artist Jeanie Tracy, who has now won five rounds of tv's "Star Search," heads back to Los Angeles next month to compete in the finals. The first round aired Sept. 9, a convenient week after the release of her Megatone debut "Sing Your Own Song" b/w "Time Bomb."

Additionally, the label's promotion powerhouse Dimetra Mavis reveals that the secret to a healthy label is aerobics. In addition to including several exercise instructors on its mailing list, Megatone has placed two cuts on Jane Fonda's just-released "New And Improved Workout" album for Columbia. The chosen tracks are Sylvester's "Do You Wanna Funk" and "Megatron Man" by the late Patrick Cowley, who, with Marty Blecman, formed Megatone. While royalties are going to Fonda's Laurel Springs Children's Camp, Mavis says she's content with the "courtesy of Megatone" tag and a

reportedly personal letter from Fonda requesting use of the songs.

In New York, Monster Records president Doug Bennett is planning a series of drag queen contests to support his forthcoming "Drag Attack" 12-inch. It just so happens Bennett owns the Monster Club in Manhattan and the Monster Restaurant on Fire Island, two gay hot spots where the contests will take place.

Nashville's What label (not to be confused with What Records of Los Angeles) is close to a major distribution contract thanks, in part, to the promotion on the Wrong Band's "I Live In My Car" single. Working in conjunction with Music City's WKDA and the Cats record chain, What created a buzz by raffling off the "Wrongmobile," a clunker donated by a local dealer and Wrong Band fan. The car drawing was held at one of the band's gigs, and What's promotion manager Tommy Franklin says the only hitch in the plan was getting the jalopy to the well-attended show.

★ ★ ★

The Independent Label Coalition's first monthly meeting is set to take place Tuesday (18) at the Tommy Boy offices (1747 First Ave.) in Manhattan at 5 p.m. Attendance is limited to distributors and labels. Billboard's associate publisher and research director Marty Feely will be on hand to discuss the magazine's

forthcoming chart changes. And yours truly will be there to discuss the purpose of this column.

For the ILC's sake, we hope the Tommy Boy staff has calmed down after the excitement of putting yet another record on the black singles chart: the Force M.D.'s "Tears," which enters this week at number 76.

★ ★ ★

Returning to the subject of health, New York's Cyclops label is prepping for the release of its "Fit Kids" series later this month. Each record in the three-volume set offers a shape-up program for children from the toddler stage through pre-school age. The label's president, Robert Fish, says the original material integrates early learning concepts such as body parts, spatial relationships and numbers. . . . The Acme Music Corp. moves across town to 109 St. Marks Place, New York, N.Y. 10009. Its new hotline is (212) 475-4175.

Varrick/Rounder act Roomful of Blues lands a spot on Stevie Ray Vaughan & Double Trouble's "Soul Revue" at New York's Carnegie Hall. The Oct. 4 concert, which is being recorded and filmed for future projects, precedes the Boston label's late October release of Roomful's "Dressed Up To Get Messed Up," the sixth album from the 10-piece horn outfit. . . . Palo Alto Records' subsidiary TBA is harboring high hopes for Dianne Reeves' just-released single "Who Knows Where Love Goes" and album "For Every Heart." The package comes on the heels of TBA's George Howard album "Steppin' Out," which is currently enjoying its 17th week on the black chart.

A slight correction is due on the pricing of Biograph cassettes mentioned in a Sept. 1 story. The label's cassettes sell to distributors at \$4, while those licensed from CBS will sell for \$4.35. . . . Buckboard Records is currently filming a video for 13-year-old country singer Shauna Smith entitled "Stumbled In (To A Good Thing)." Earlier in the summer, Smith shared the stage with mentors Ronnie Milsap, Janie Fricke and John Anderson while performing at the fourth "Stars For Children," an annual benefit concert for the Child Abuse Prevention Centers in Fort Worth and Dallas. Buckboard is a sister label to Angel Face and IRC, operated under the Inspirational Resources Corp. in Hurst, Texas.

Reissues Mark Presley Tribute

• Continued from page 3

tions for the label, contributed to the new series by finding previously unreleased home and studio recordings and interviews during a visit to Graceland, Presley's Memphis home.

In addition to the HBO special, RCA has arranged in-flight promotions with United and Western Airlines starting in November and Eastern, TWA and Alaska early next year.

RCA will offer many merchandising aids to retailers, including a 36-by 36-inch poster highlighting all the releases in the campaign; a 22-by 36-inch poster devoted solely to the "Golden Celebration" set; and a black and gold die-cut of a 50th anniversary logo for use as a display centerpiece.

The label says "appropriate" funds have been designated to support this campaign for co-op advertising at the field branch level.



LADY'S NIGHT—MCA recording artist Brenda Lee enjoys the limelight as honored recipient of the NARAS Governors Award, given only five times in the association's history. Congratulating her at a special party are NARAS Nashville president Jim Black, left, and Nashville Mayor Richard Fulton.

Jacksons Tour Dominates Summer Concert Grosses

• Continued from page 4

um, Kansas City, Mo., July 6-9. Three sellouts, \$4,050,000.

5. Jacksons at the Gator Bowl, Jacksonville, Fla., July 21-23. Three sellouts, \$4,050,000.

6. Jacksons at Texas Stadium, Irving, Tex., July 13-15. Three sellouts, \$3,364,090.

7. Bruce Springsteen & the E Street Band at Meadowlands Arena, East Rutherford, N.J., Aug. 5-20. Ten sellouts, \$3,373,440.

8. Billy Joel at Madison Square Garden, New York, June 23-July 5. Seven sellouts, \$2,100,000.

9. Julio Iglesias/Michael Davis at the Universal Amphitheatre, Universal City, Calif., July 26-Aug. 4. Ten sellouts, \$1,700,000.

10. Bruce Springsteen & the E Street Band at CNE Grandstand, Toronto, Ont., July 23-25. Three sellouts, \$1,279,420 (\$1,599,275 Canadian).

11. Neil Diamond at the Met Center, Minneapolis, Aug. 3-6. Four sellouts, \$1,100,505.

12. Jacksons at Madison Square Garden, New York, Aug. 4-5. Two sellouts, \$960,000.

13. The Cars/Huey Lewis & the News/Berlin/Ratt/R.E.M. at Calaveras County Fairground, Angels Camp, Calif. June 22-24. Two sellouts, \$900,175.

14. Willie Nelson & Family at Radio City Music Hall, New York, May 24-29. Six shows, \$819,378.

15. Roger Waters at Meadowlands Arena, East Rutherford, N.J., July 20-23. Three sellouts, \$788,000.

16. Bruce Springsteen & the E Street Band at Rosemont Horizon, Rosemont, Ill., July 15-18. Three sellouts, \$779,325.

17. Lionel Richie/Tina Turner at the Forum, Inglewood, Calif., July 6-8. Three sellouts, \$755,303.

18. Kenny Rogers/Oak Ridge

Boys/Sylvia at Meadowlands Arena, East Rutherford, N.J., Aug. 23-24. Two sellouts, \$700,086.

19. Van Halen/Veleros at Reunion Arena, Dallas, July 14-16. Three sellouts, \$653,967.

20. Alabama/Lee Greenwood/Janie Fricke at Ft. Payne High School, Ft. Payne, Ala., June 9. One show, \$620,400.

21. Neil Diamond at Capitol Centre, Landover, Md., Aug. 8-9. Two shows, one sellout, \$601,321.

22. Luciano Pavarotti at Reunion Arena, Dallas, Aug. 19. Sellout, \$596,480.

23. Luciano Pavarotti at the Hollywood Bowl, Los Angeles, Aug. 26. Sellout, \$587,027.

24. Bruce Springsteen & the E Street Band at Joe Louis Arena, Detroit, July 30-31. Two sellouts, \$583,777.

25. Lionel Richie/Tina Turner at Rosemont Horizon, Rosemont, Ill., June 15-16. Two sellouts, \$574,160.

26. Van Halen/Veleros at the Summit, Houston, July 10-12. Three sellouts, \$573,127.

27. Bruce Springsteen & the E Street Band at Richfield Coliseum, Richfield, Ohio, July 8-9. Two sellouts, \$562,680.

28. Luther Vandross/Cameo/Whispers/Midnight Star/Cherelle at Burke Lakefront Airport, Cleveland, Aug. 5. Sellout, \$529,000.

29. Willie Nelson/Waylon Jennings/Leon Russell at Commonwealth Stadium, Edmonton, Alberta, July 22, \$504,084 (\$630,106 Canadian).

30. Perry Como/Scott Record at Fox Theatre, St. Louis, June 26-July 1. Eight shows, \$501,287.

A survey of concert promoters reviewing the summer season and looking ahead to fall will appear in next week's issue.

BMA Reps To Speak On Capitol Hill

NEW YORK—Representatives of the Black Music Assn. will speak before an ad hoc Congressional hearing Thursday (20) at the Rayburn Building on Capitol Hill. The hearing, part of the BMA conference beginning that day (Billboard, Sept. 15), will be chaired by Rep. Cariddis Collins (D-Illinois), chairman of the House telecommunications subcommittee and a member of the Congressional Black Caucus communications brain trust.

LeBaron Taylor, a CBS Records vice president and former BMA president, will speak, as will Recording Industry Assn. of America president Stan Gortikov, representatives of black radio, and some black performers. Rep. Bill Gray and other black members of Congress are expected to attend.

The problems of black music in reaching the mass market and the effect of current copyright laws on recording artists will be discussed. The hearing is scheduled to run from 1:30-5:30 p.m.

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Chartbeat

• Continued from page 6

★ ★ ★

We Get Letters: Stephen Urbaniak of Roseville, Mich. questioned our recent list of acts that took the longest between their first chart appearance and their first No. 1. He suggested that the list should have included Johnny Mathis, who hit No. 1 in 1978 with "Too Much, Too Little, Too Late."

Stephen, in the years between 1955 and 1958, Billboard listed three pop charts: "Best Sellers," "Most Played By Jockeys" and "Most Played In Juke Boxes." In 1957, Mathis' "Chances Are" reached No. 1 on the "Jockeys" chart.

But Stephen correctly points out that our list omitted April Stevens, who first charted with Henri Rene in June, 1951, and didn't top the chart until November, 1963 with "Deep Purple," a duet with Nino Tempo.

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
107	136	4	STEVE MORSE BAND The Introduction Musician 60369 (Elektra)	WEA		8.98	
108	79	18	INXS The Swing Atco 90160	WEA		8.98	
109	98	47	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		
110	84	31	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98	
111	96	18	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS			
112	83	21	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL	▲	8.98	
113	94	15	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 19
114	86	25	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98	
115	82	11	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98	
116	90	9	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 28
117	80	13	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
118	NEW ENTRY		KENNY ROGERS What About Me? RCA AFL1-5043	RCA		8.98	
119	125	48	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
120	108	56	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 58
121	93	52	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98	
122	123	11	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 64
123	127	159	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
124	124	26	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98	
125	85	34	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98	
126	117	61	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 59
127	120	43	YES 90125 Atco 90125	WEA	▲	9.98	
128	97	19	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
129	118	27	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
130	119	41	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
131	122	14	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			
132	129	60	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
133	134	13	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
134	144	60	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 51
135	137	5	SOUNDTRACK Metropolis Columbia JS 39526	CBS			
136	111	21	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
137	114	10	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	
138	143	42	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
139	139	3	BILLY SATELLITE Billy Satellite Capitol ST-12340	CAP		8.98	
140	142	8	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
141	138	538	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
142	149	86	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
143	132	75	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
144	130	16	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 30
145	146	93	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
146	140	63	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
147	145	121	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
148	126	13	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
149	128	34	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
150	156	16	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 13
151	155	5	ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA		9.98	
152	133	9	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
153	121	16	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98	
154	154	3	KANSAS Best Of Kansas CBS Associated QZ 39283	CBS			
155	162	3	CHERRELLE Fragile Tabu BFZ 39144 (Epic)	CBS			BLP 35
156	110	11	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS			
157	173	3	LUCIANO PAVAROTTI (MANCINI) Mamma London 411959-1 (PolyGram)			9.98	
158	NEW ENTRY		ZEBRA No Telling Lies Atlantic 80159	WEA		8.98	
159	165	5	RAIL Rail EMI-America MLP 19010	CAP		6.98	
160	181	2	BLACK 'N' BLUE Black 'N' Blue Geffen GHS 24041 (Warner Bros.)	WEA		8.98	
161	151	33	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 65
162	131	65	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
163	166	84	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
164	164	3	SOUTHSIDE JOHNNY & THE JUKE In The Heat Mirage 90186 (Atco)	WEA		8.98	
165	186	3	RAMSEY LEWIS/NANCY WILSON The Two Of Us Columbia FC 39326	CBS			BLP 48
166	177	3	VARIOUS ARTISTS Electric Breakdance Dominion Music 2320	IND		6.98	
167	171	167	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
168	185	2	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98	
169	182	2	CHEQUERED PAST Chequered Past EMI-America ST-17123	CAP		8.98	
170	188	2	CHUCK MANGIONE Disguise Columbia FC 39479	CBS			
171	159	5	JULIO IGLESIAS In Concert Columbia KC2 39570	CBS			
172	158	40	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	▲		BLP 43
173	153	18	ONE WAY Lady MCA 5470	MCA		8.98	BLP 21
174	174	3	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
175	175	3	TYZIK Jammin' In Manhattan Polydor 821605-1 (PolyGram)	POL		8.98	BLP 40
176	NEW ENTRY		VANITY Wild Animal Motown 6102ML	MCA		8.98	
177	183	74	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
178	148	6	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS			
179	196	72	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
180	178	4	GEORGE HOWARD Steppin' Out TBA 201 (Palo Alto)	IND		8.98	BLP 52
181	187	7	MAMA'S BOYS Mama's Boys Jive/Arista JL8-8218	RCA		8.98	
182	184	4	JULIO IGLESIAS From A Child To A Woman Columbia FC 39569	CBS			
183	189	4	JULIO IGLESIAS Hey Columbia FC 39567	CBS			
184	192	23	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
185	150	122	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98	
186	160	16	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 2
187	NEW ENTRY		JACK WAGNER All I Need QWest 25089-1 (Warner Bros.)	WEA		8.98	
188	199	37	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
189	190	2	THE FIXX Shattered Room MCA 5345	MCA		8.98	
190	NEW ENTRY		PETER TOSH Captured Live EMI-America ST-17126	CAP		8.98	
191	191	2	JACKSONS Live Epic KE2-37545	CBS			
192	172	84	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
193	193	2	JULIO IGLESIAS Moments Columbia FC 39568	CBS			
194	195	2	THE ANIMALS Rip It To Shreds-The Animals Greatest Hits Live I.R.S. SP-70043 (A&M)	RCA		8.98	
195	NEW ENTRY		BILLY SQUIER Emotions In Motion Capitol ST-12217	CAP	▲	8.98	
196	167	28	DAVID GILMOUR About Face Columbia FC39296	CBS			
197	180	48	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
198	170	9	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
199	163	10	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA		8.98	
200	147	15	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Alabama	78
Herb Alpert Tijuana Brass	80
Animals	194
Art Of Noise	122
Bananarama	34
Bangles	99
Bon Jovi	124
Black 'N' Blue	160
Box Of Frogs	62
Laura Branigan	36
Brothers Johnson	105
Peabo Bryson	59
Lindsey Buckingham	48
John Cafferly And The	13
Beaver Brown Band	18
George Carlin	140
Cars	5
Chequered Past	169
Cherelle	155
Chicago	30
Bruce Cockburn	103
Elvis Costello & The Attractions	77
Culture Club	109

Chris Deburgh	117
Def Leppard	142, 185
Depeche Mode	198
Neil Diamond	35
Difford & Tilbrook	115
Dio	33
Duran Duran	42, 147, 163
Sheila E.	32
Eurythmics	85
Face To Face	200
Fastway	65
Fixx	25, 174, 189
Flock Of Seagulls	66
Jane Fonda	178
Lita Ford	69
Glenn Frey	45
Genesis	197
David Gilmour	196
Go Go's	67
Eddy Grant	131
Lee Greenwood	150
Grim Reaper	96
Sammy Hagar	47
Herbie Hancock	71, 120
Corey Hart	31
Helix	79
Honeymoon Suite	82
George Howard	180
Billy Idol	22, 132, 145
Julio Iglesias	6, 92, 171, 182, 183, 193

Iron Maiden	184
Jacksons	14, 191
Jermaine Jackson	37
Joe Jackson	114
Michael Jackson	51, 167
Rick James	41
Jefferson Starship	56
Billy Joel	28
Elton John	27
Howard Jones	129
INXS	108
Journey	192
Judas Priest	149
Kansas	154
Kashif	63
Joyce Kennedy	93
Kick Axe	148
Krokus	43
Lakeside	116
Cyndi Lauper	18
Huey Lewis & The News	3, 119
Ramsey Lewis/Nancy Wilson	165
Little Steven	153
Madonna	156
Mama's Boys	181
Barbara Mandrell/Lee Greenwood	97
Chuck Mangione	170
Bob Marley & The Wailers	61
John Cougar Mellencamp	94
Sergio Mendes	128

Midnight Star	126
Steve Morse Band	107
Motley Crue	70, 130
Mtume	95
Naked Eyes	90
Newclous	74
Nucleus	81
Night Ranger	17, 146
O'Bryan	104
Oak Ridge Boys	87
Billy Ocean	39
One Way	173
Original Broadway Cast	188
Original Broadway Recording	151
Jeffrey Osborne	134
Luciano Pavarotti	157
Teddy Pendergrass	54
Steve Perry	53
Pink Floyd	141
Pointer Sisters	10
Police	162
Willie Nelson	90
Pretenders	125
Prince	1, 52, 102
Psychodelic Furs	111
R.E.M.	23, 143
Quiet Riot	97
Rail	73
Ratt	8, 133
Low Reed	60
Lionel Richie	7, 89

Kenny Rogers	118
Rolling Stones	152
Romeo Void	101
Linda Ronstadt	121
Run-D.M.C.	55
Rush	112
Patrice Rushen	113
S.O.S. Band	72
Billy Satellite	139
Scandal Featuring Patty Smyth	19
Scorpions	38, 179
Shannon	161
Frank Sinatra	58
Slade	136

Billy Squier	12, 168, 195
Van Stephenson	29
Rod Stewart	81
Stephen Stills	84
Donna Summer	106
Talking Heads	88
Thompson Twins	40
Time	26
Peter Tosh	190
Tina Turner	4
Twisted Sister	15
Tyzik	175
U2	138
Van Halen	21, 123
Luther Vandross	172
Vanity	176
Various Artists	156, 166
Stevie Ray Vaughan & Double Trouble	50
Jack Wagner	187
John Waite	11
Wang Chung	110
Whitesnake	68
Deniece Williams	144
Hank Williams, Jr.	186
Peter Wolf	75
Stevie Wonder	24
Yes	127
Y&T	46
Zebra	158
ZZ Top	20

WARNER/POLYGRAM MERGER CASE

Circuit Appeals Court Continues Stay Order

By IS HOROWITZ

NEW YORK—At presstime, the Ninth Circuit Court of Appeals in San Francisco refused to allow the merger of the recording interests of PolyGram and Warner Communications until after the current proceedings under Federal Trade Commission auspices are completed (separate story, page one). However, the court called on the FTC to speed its deliberations.

It had been anticipated that favorable action by the appellate court would have led to immediate implementation of the merger plans, even as the FTC action in Washington was underway. The blueprint for the merger had long been worked out.

The FTC appealed an earlier decision by the District Court in Los Angeles that allegations of restraint of trade inherent in the merger structure were unproven. The Ninth Circuit Court then imposed its stay,

pending a review of the lower court decision.

Assistance in preparing this story provided by Earl Paige in Los Angeles.

In concluding its 21-page ruling Thursday (13), the court said:

"We reversed the District Court's denial of the Commission's application for a preliminary injunction. The preliminary injunction shall remain in effect until the completion of the administrative proceedings. Because undue delay could force the parties to abandon the proposed merger, the Commission is ordered to expedite proceedings. We shall retain jurisdiction to insure compliance with this order."

The opinion was signed by Justices Alfred Goodwin, Jerome Farris and Cecil Poole.

BREACH OF CONTRACT

One Promoter Sues Another

NEW YORK—Promoter Dick Klotzman has been sued by a Louisiana promoter for allegedly retaining a deposit toward the booking of Earth, Wind & Fire and Stevie Wonder. Klotzman alleged renege on that agreement, and then kept most of the deposit, according to a suit filed in U.S. District Court in Maryland.

Dana Pitcher of Dana Pitcher Enterprises filed the breach of contract suit, claiming that in the fall of 1983 he forwarded \$105,000, \$100,000 and \$50,000 to Klotzman and his TC Amusement Co. "in order for defendants to perform their promise that they would provide nationally known artists for concert tours to be produced by plaintiff in the immediate

future." According to the suit, "Defendants have not performed their promise and obligation to furnish the concert artists as agreed between the parties, namely Earth, Wind & Fire and Stevie Wonder."

Pitcher requested his money back, but alleged that only \$24,500 has thus far been returned, leaving a balance of \$230,510.

According to the suit, "As a direct and proximate result of defendants' failure to perform their obligation to furnish Earth, Wind & Fire, plaintiff has suffered damages in the amount of \$185,093." Pitcher is asking for a judgment in the sum of \$415,603, and 6% interest on the sum of \$230,510 retroactive to Nov. 29, 1983, and the cost of legal fees.

Staffers, Artists Honored At Record Bar Convention

HILTON HEAD ISLAND, S.C.—Record Bar's annual awards were presented here Wednesday (12), honoring store managers, supervisors, suppliers' representatives and recording artists.

Heading the chain's retailing winners was Dixon Singleton, manager of store number 42 in Savannah, Ga., whose outlet copped store of the year honors. The store was cited for monthly sales increases during the past year of as high as 60%, averaging out at 20%.

Manager of the year honors were split by Paul Jones and Edward Spalding. Jones, who has been promoted to district supervisor, had run store number 70 in Myrtle Beach, S.C. Spalding manages number 57 in Fayetteville, N.C., the 1982 store of the year. Both were selected for "commitment to excellence and outstanding knowledge of Record Bar's operation."

New manager of the year was Beverly Gwinn of number 19, Knoxville, Tenn. Aside from being cited for merchandising excellence, Gwinn was selected for her work in personnel selection, training and development. Although she's been managing for just a year, two new managers have already come from her crew.

Merchandiser of the year kudos went to number 69 in Bristok, Va., where Terry Randolph is the manag-

er and Bill Counts is the merchandiser. During the past year, the store has won five of Record Bar's chainwide display contests.

Twelve-year veteran Robb Houser of district number 13, which includes stores in Tennessee, West Virginia and Virginia, was named supervisor of the year. He became a supervisor a little more than a year ago.

The chain's other annual employee award, the Bertha Bergman memorial business woman of the year honor, went to Melina Clark, planning projects manager with the marketing department.

Supplier representatives honored were Phil Verolla of RCA's Charlotte, N.C. branch, who was label rep of the year, and Greg Erikson, Toshiba Sales rep for the Dean Cooper company in Raleigh, N.C., who was named special projects rep of the year.

Record Bar also presents annual artist awards, based on chainwide voting by employees. Artist of the year was Prince, with "Synchronicity" by the Police taking album of the year honors. Other winners were: Cyndi Lauper, new artist of the year; Hank Williams Jr., country artist of the year; Wynton Marsalis, classical artist of the year; David Sanborn, jazz artist of the year; Columbia Records, label of the year; and Box Of Frogs, who earned the dubious "best kept secret" award.

Inside Track

Catalog Fuel: Post-recession label marketing has chewed some of the more lavish inducements once used to bolster fall catalog programs, but key chain buyers say they're encouraged by several more aggressive deals being shopped this month by manufacturers. With discounts averaging around 5%, the focus appears to have shifted toward wider selection and extended dating as primary bait.

Drawing high marks are new programs from PolyGram and WEA. The former awards a 4.8% discount "across the boards," as one account terms it, along with 120-day dating, a deal noteworthy for its inclusion of Compact Disc titles under the same terms as LP and cassette configurations (separate story, page 6). That push went into effect on Sept. 1 and concludes on Oct. 19.

WEA meanwhile confirms a more complex fall program covering around four different color codes in its current catalog, three devoted to the \$6.98 price point which accounts for the bulk of the giant's catalog titles. For its top 100 sellers, dubbed the red code group, 4% off is offered with a Dec. 10 due date. Its next 100 best-sellers at that \$6.98 list are being offered with a 6% discount, due by Jan. 10, under the program's white code designation; remaining \$6.98 titles are being sold with an 8% discount, due Feb. 10. The fourth category, including 235 titles carrying \$8.98 list prices, offers a 7% discount, with Dec. 10 the due date.

WEA's program also includes Compact Discs, although the distributor's pioneering move toward lower CD prices is said to have prevented discounting. WEA CDs, including all titles released through late August, will be available with dating extended to Jan. 10. Buy-in is from Monday (17) through Oct. 19, with accounts limited to two orders in each category.

New & Improved: Discovery Music Channel's Dain Eric claims the new music video cable channel will go one better than MTV's stereo audio capability when the network begins its 24-hour service. According to Eric, the audio portion of the Discovery cablecasts will be transmitted in "holophonic" sound, a psychoacoustic technique said to produce spatial images dubbed "aural holographs." The new technique is so effective, Eric asserts, that it can be perceived through a small monaural television speaker, although larger stereo speakers would "obviously" improve the effect. Rights to the technology are reportedly held by longtime Fleetwood Mac production ally Ken Caillat, a producer/engineer, and Brian Adams, and no home decoding device will be needed by consumers.

Meanwhile, USA Network is going to try doing an end run around MTV II and Ted Turner's Cable Music Channel, creating its own MOR music show. The program will run for one hour a day, five days a week, not 24 hours a day, seven days a week, as plans call for the other networks to do. The name of the show will be "Heartlight City," and it will run Monday through Friday from 3-4 p.m. Premiere's set for Oct. 8. ATI Video Enterprises, the company that produces "Night Flight" and "Radio 1990," both on USA, will handle the new show as well.

Bar chatter from the Bergman family's bash last week for the 155-store Record Bar web includes news of a \$500 party fund for each store, due to arrive in time for the chain's expected breakthrough to a \$100 million sales gross in about seven weeks. Barrie Bergman and Ron Cruickshank announced the entertainment stipend plan during the Hilton Head Island convention. During the annual summit, the Bar management team also disclosed

immediate plans for the chain's long-rumored step into video, now slated to start with sale-only video offerings in 40 stores. According to financial vice president Dan Surles, startup inventories will include between 40 and 50 titles, and an additional 40 units are expected to add video departments in time for the holidays. Video buyer there is Rob Webb, formerly with Metro Distribution... Acts entertaining the troops during the Record Bar convention included Tom Keene, the Fixx, the Paul Winter Consort, Ronnie Milsap, Pressure Boys and Stevie Ray Vaughan.

Meanwhile, back at Target's annual convention in Minnesota, attendees learned of K-tel's latest innovation, a syndicated television show, "Kids Inc.," already tied to video product through MGM/UA. K-tel itself has begun marketing an Alfred Hitchcock home video double-header, comprising "The Man Who Knew Too Much" and "Young And Innocent," at \$49.95. K-tel's venerable television image is also slated for a facelift, with a new conceptual commercial spot format employing 60-second "tele-dramas." As for the Target chain itself, plans for sale-only home video entry are afoot there as well, with 100 of the 217 Target stores expected to add video departments. Look for Compact Disc, now carried in only 16 of the Target stores, to spread into a total of about 100 units as well... Named Target's merchandiser of the year during the huddle was Linda Sorce, representing the Milwaukee-area Target stores.

Massive MSA is acquiring DesignWare for a reported \$2 million. It's the second software firm acquisition in recent months for MSA, which recently picked up Chatsworth, Calif.-based EduWare for an undisclosed sum... In another software move, HES has reportedly acquired Childware for an undisclosed sum, placed by sources at less than \$1 million... Sierra On-Line, meanwhile, has obtained \$1.2 million in venture capital... Those moves come at a time when estimates for gross sales in the computer software arena have been substantially pared. Earlier forecasts of \$60 million to \$70 million this year have been scaled down to \$30 million.

The Entertainment Co. is huddling with the Musicland chain over what could prove to be a precedential cross-promotion between record/tape retail stores and syndicated television programs. "This Week's Music," the music/dance video show produced by Entertainment Co. and Viacom, would be plugged in some 300 Musicland and Sam Goody retail stores via posters noting airdate, station and artist information. If approved by both firms, the push would also extend to contests and promotions.

Credit Melissa Manchester with what could be a new record (no pun intended) for the number of blue-chip producers sharing honors on a single album. Manchester's next longplayer, due to go into production this fall, will include tracks produced by Giorgio Moroder, George Duke and the teams of Quincy Jones & Brock Walsh and Trevor Veitch & Greg Mathieson. Manchester, who performs Tuesday (18) during the NAB/NRBA summit in Los Angeles, is expected to unveil her new label affiliation... With so many music videos now drawing from film school talent, it's fitting that the form is now prompting its own campus courses. UCLA Extension has unveiled a nine-week course on "Producing Music Videos: A New Art Form And Entertainment Product," to be helmed by Picture Music International marketing director Peter Blachley. The Thursday night classes will also include guest lectures by music video directors, producers and recording artists. Edited by SAM SUTHERLAND

IRS Eyes Master Recording Tax Shelters

WASHINGTON—The Internal Revenue Service is looking with a critical eye at financial promoters using master recordings for abusive tax shelters—and has even begun to take promoters to court to get its point across.

IRS commissioner Roscoe L. Egger told a Securities Industry Assn. audience earlier this month that he is planning to deal with what he termed "the shennanigans of abusive shelter promoters," who, he added, "can seriously hurt your professional reputations."

Egger, in his remarks, pointed out that master recordings are one of the most popular new subjects of the shady tax shelters peddled not only to higher-income citizens but also to middle- and lower-income taxpayers.

The IRS came up with some staggering statistics to underscore Egger's warnings that some shelter promoters are taking many citizens to the cleaners: As of June, 1984, the

IRS had 19,958 individual cases pending of allegedly abusive shelter schemes involving leased master recordings. In almost all of the cases, according to an IRS spokesman, the value of the recordings is vastly overevaluated, inflating the amount of the investment tax credits—without "any real economic realities behind them."

The biggest concern is "the abusive overstating of the value" of the tapes, according to the IRS. Many of the cases also deal with "master tapes by groups nobody's ever heard of that are almost worthless."

At the meeting, Eggers gave out a stern warning: "We have news for these promoters of so-called no-lose ventures. There is in fact a downside risk in getting caught red-handed as an abusive shelter promoter. Every year we're boosting the number of shelter returns examined... In appeals, we're reviewing and settling more and more cases."

Last week, the Justice Department filed a civil suit in a Columbus, Ohio federal court, at the request of the IRS, involving a Columbus tax shelter promotion of a Naples, Fla. man offering leased master tapes of Willie Nelson, Barbara Mandrell and Marty Robbins. The suit alleges that the value of the tapes was vastly overstated and that the defendant fraudulently stated that he had purchased them in 1982—thus giving shelter customers a 1982 tax credit—when in fact he had not purchased them until 1983. None of the artists knew about the shelter or profited from the scheme.

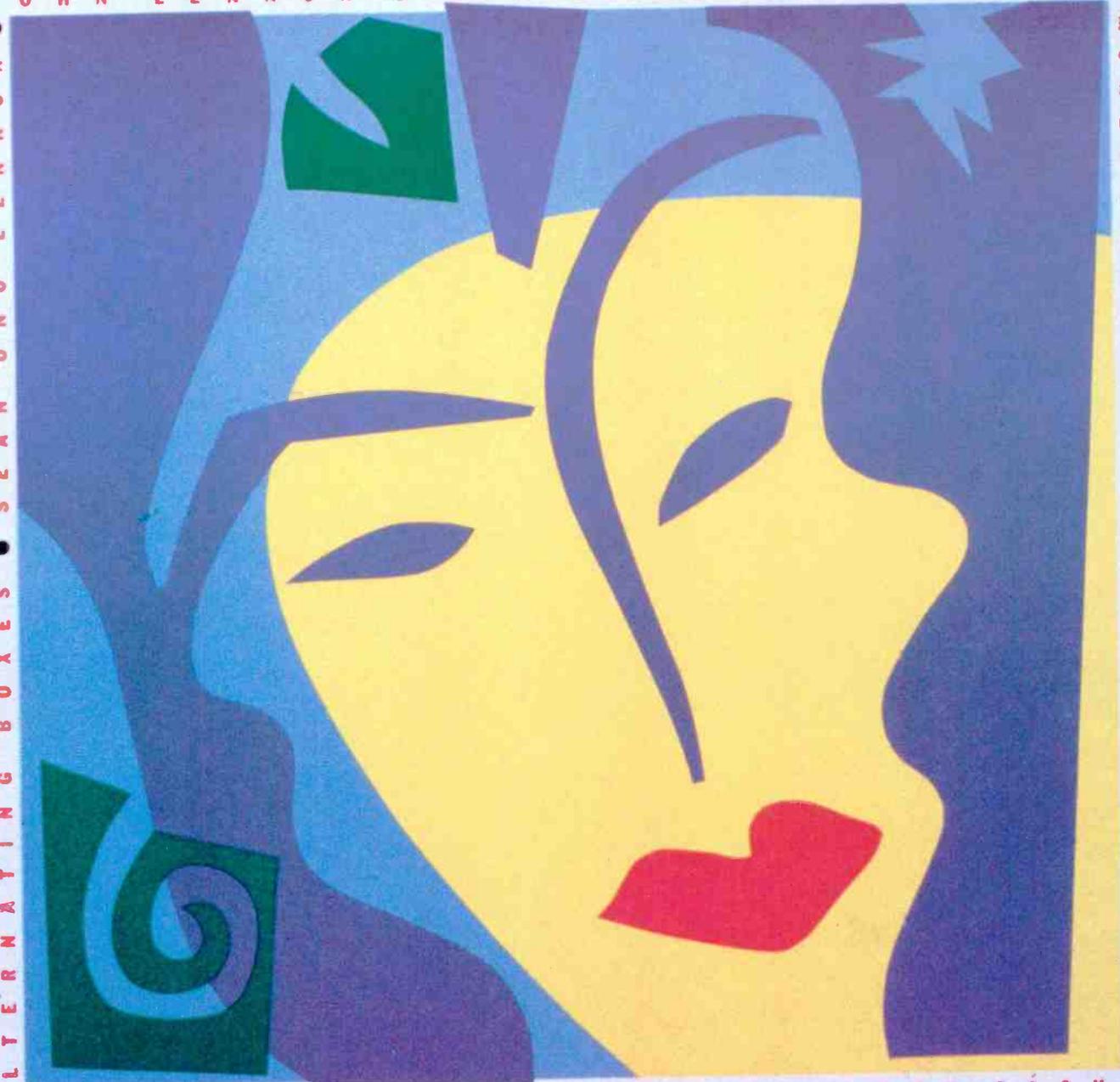
Eggers made it clear that the IRS will be looking closely at abusive shelters, including those involving master recordings and videotapes. To the shady operators, he offered this advice: "If you're going to taste forbidden fruit, be prepared to pay the price. Ordinarily, I'm not the one for slogans, but in this case I might make an exception: Shelter at your own risk."

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Sean Ono Lennon
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MANAGED BY PATRICK RAINES & ASSOCIATES

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